

## IX.

SCOTTISH MEDIÆVAL POTTERY: THE BOTHWELL  
CASTLE COLLECTION.

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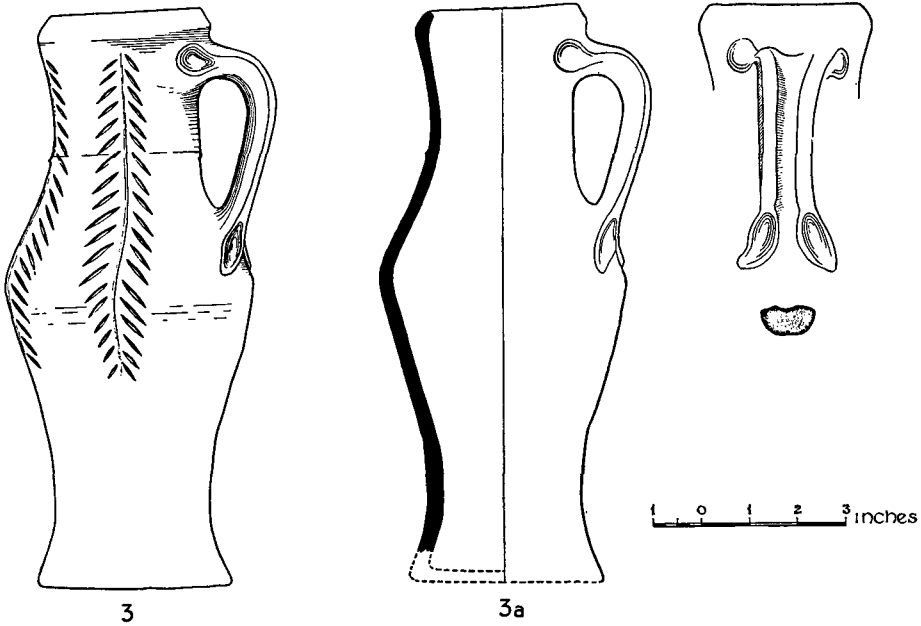
Bothwell Castle is one of the largest and finest mediæval castles surviving in Scotland. Documentary evidence implies its existence in 1278. It was taken by the Scots in 1298-9 after a siege of fourteen months, recaptured by Edward in 1301, and held for the English until 1314 when, after Bannockburn, it was surrendered to Edward Bruce and thereafter dismantled by him. There was a second English occupation from 1331 until 1337, when it was captured by Sir Andrew de Moray, to whom it rightfully belonged. Partially destroyed by him as a military expedient it lay waste until c. 1362, when a second reconstruction of the twice dismantled fabric took place. Much of the original 13th-century work remains; the 14th- and 15th-century works also survive in some considerable extent and height.

The clearance of the site by the Ministry of Works, begun in 1937-8, produced the largest assemblage of mediæval pottery yet recovered from a single site in Scotland. From the great quantity of fragments 23 vessels have been completely restored and as many substantial fragments reconstructed. The material speaks for itself, and without further argument establishes the principal point of this paper, viz. that there is in Scotland a representative collection of mediæval pottery in considerable and hitherto unrecorded quantity, comparable in quality, variety and artistic interest with the more widely-known collections at York, the British Museum and elsewhere in England.

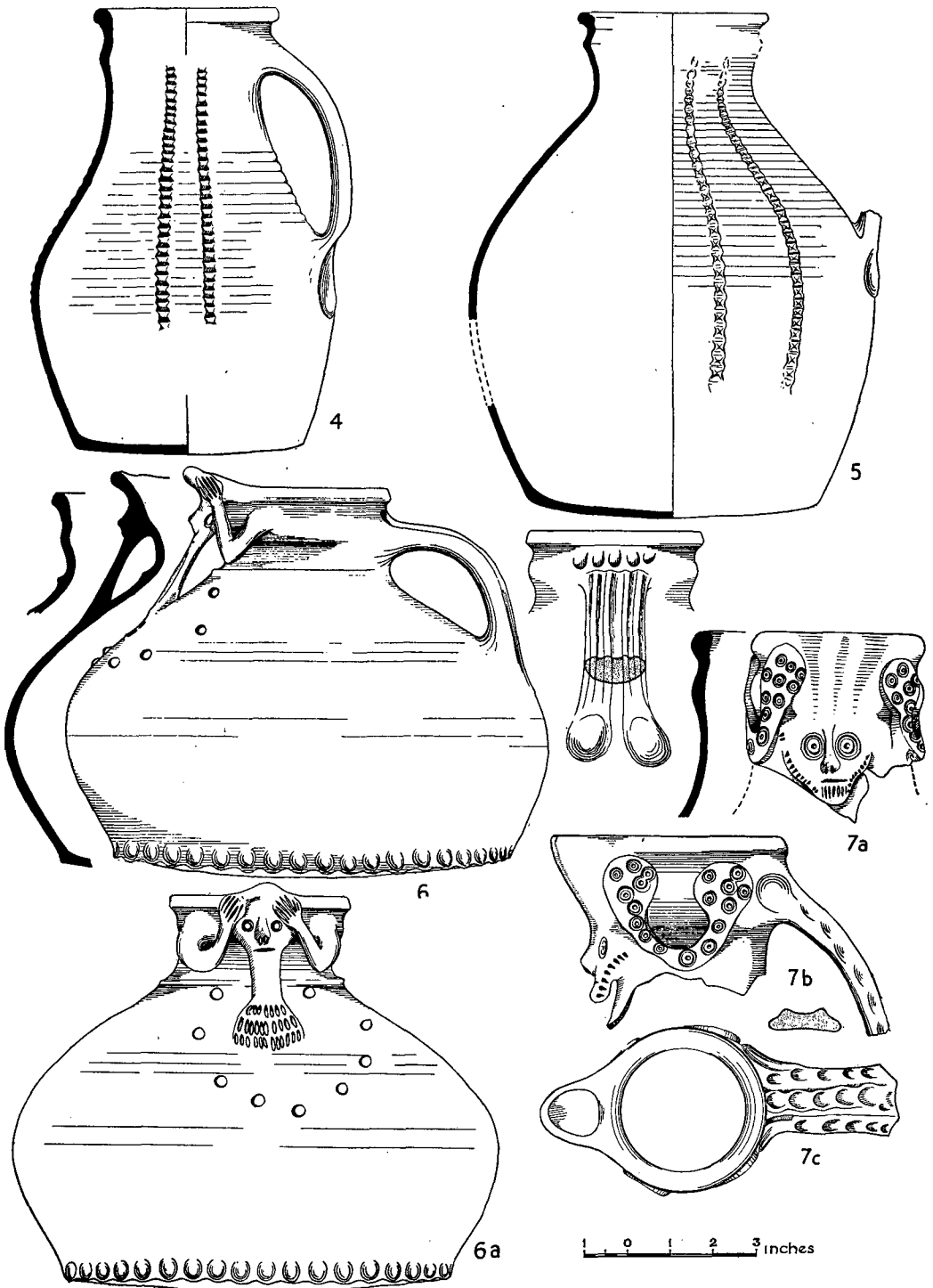
Nor is this unique. Other excavations undertaken by the Ministry at the abbeys of Glenluce, Melrose, Jedburgh and Deer have likewise produced an abundance of first-rate material, while from the contemporary castle of Caerlaverock, where work is now in progress, four complete jugs have been recovered from the moat in recent months. It is the present writer's intention to publish the material from these and other Scottish sites and thereby make a first tentative attempt to form a comprehensive corpus or review of Scottish mediæval pottery.<sup>1</sup>

The Bothwell pottery was recovered mainly from the garderobe chute

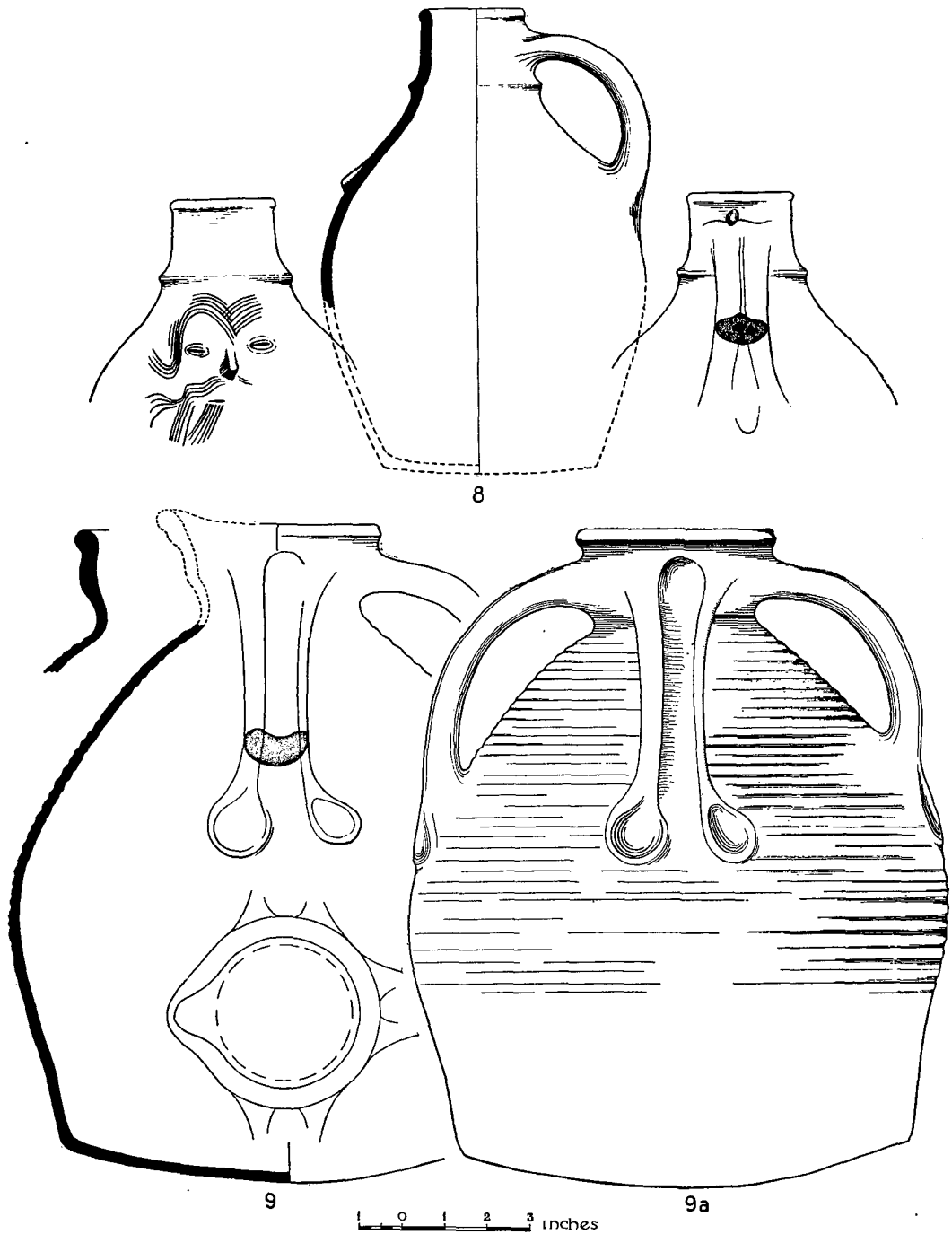
<sup>1</sup> The Glenluce Abbey collection has now been published, in *T. Dumf. and Gall. A.S.*, xxix (1950-51), 177 *et seq.*



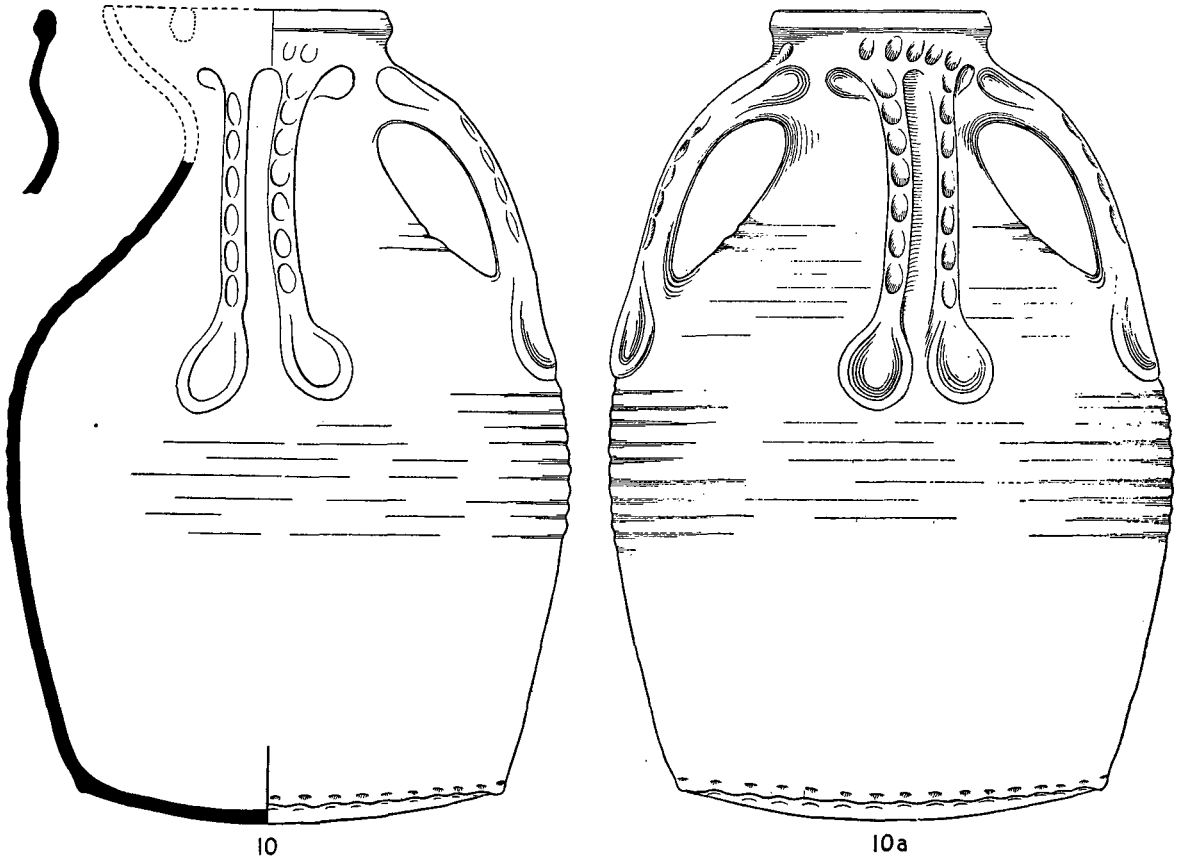
Mediæval Pottery from Bothwell Castle (figs. 1-3).



Medieval Pottery from Bothwell Castle (figs. 4-7).



Mediæval Pottery from Bothwell Castle (figs. 8, 9).



Mediæval Pottery from Bothwell Castle (fig. 10).

of the 15th-century latrine tower on the south curtain, from the well of the 13th-century north-eastern round tower, and at the foot of the 13th-century wing wall north of the donjon below the moat outfall and the sally-port. No closely dated archaeological context was observed; no sequence or development of rim form or other significant features can be stratigraphically justified.

This paper consequently cannot claim to be more than a presentation of the material with some conclusions of dating and derivation. Such conclusions are necessarily derived from the architectural context and from a purely typological comparison with parallels of more certain history elsewhere. They are necessarily provisional and subject to revision when further excavation and study has been done in this neglected field of Scottish archaeology. It is hoped that this and the other accounts will be of assistance to excavators in Scotland, and will encourage the preservation and exact recording of new finds, so that a reliable Scottish chronology can be postulated.

THE BOTHWELL POTTERY, all wheel-made, exhibits a wide range of form, decoration and use. Chief among the vessels of hollow-ware are medium-sized jugs for table and kitchen use, and pitchers of medium and large dimensions. Flat dishes and shallow bowls are also well represented.

Capacious ovoid jugs with well-developed necks predominate. This is indeed the typical Bothwell shape, most closely paralleled by the ware in the British Museum, and the Manchester Museum, which comes from the 14th-century kiln site of Ashton near Chester.<sup>1</sup> The Ashton ware is, however, technically less accomplished; the finish and surface ornament are by comparison poor; handles are less firm, and there are no multiple handles, a characteristic Bothwell feature (see below).

Many of the Bothwell pots have plain sagging bases, others have either widely spaced, irregular or continuous thumbing, or tooling, along the basal angle. These impressions vary in emphasis as well as distribution. The crudest form is an irregularly spaced pinching out of the basal angle by thumb and finger. In some examples, probably tooled, the impression is long and narrow, extending up the body of the jug; others have an unbroken crinkly edge reminiscent of a pie-crust. This feature was probably evolved to give stability to a vessel with a sagging base. But many examples of it are too high above the edge to achieve this. We have thus a common artistic degeneration—the survival as a purely decorative feature of a once functional device. Theoretically, the thumbing which stabilises must be early, but at Bothwell as in England all stages of this treatment of the sagging base are in evidence. It is likely that the range of this development covers most of the 13th century, and that there was a considerable overlap in date of the various stages, earlier stages persisting alongside later. For

<sup>1</sup> *Liverpool Ann. Arch. and Anthropol.*, XXI (1934), illustrated.

instance, a jug found at Carsphairn, Kirkcudbrightshire,<sup>1</sup> containing coins of c. 1320-30, has a sagging base with thumbing at widely spaced intervals. Although typologically this phase may be dated about the middle of the 13th century, yet even in the south of England a comparable jug is dated not earlier than c. 1324.<sup>2</sup>

A proven 13th-century form of which there is but one example at Bothwell is squat and wide (Pl. XXX, 1). It has a sagging base and continuous small thumbing round the basal angle. Although it occurs at York, Ashton and London<sup>3</sup> this shape is not frequently found in England. There is a striking resemblance, however, between the Bothwell and York examples. The former example has a uniform olive-green glaze. Below its spout is a small modelled face mask with an attenuated strap-like beard bridging the neck of the vessel and terminating on the shoulder with crude incisions representing hair. On the body of the vessel, round the beard, is a ring of spaced clay pellets, suggesting a necklace. The spout rises above the face and is supported by boldly modelled arms and hands clutching the forehead. The York jug, now in the St Mary's Museum, is dated late 13th century. It has a brown and pale green glaze on the upper half. The lower part is plain biscuit-ware splashed with green glaze. The upper half is decorated with two lightly drawn bands of four girth grooves, and three rows of evenly spaced raised pellets in manganese purple-brown. There is no face mask below the restored spout. A pronounced keel moulding runs from the top of the handle, like a collar round the neck, and conveys an adequate sense of strength in seeming to tie the handle firmly to the neck. This feature is evident in the Bothwell example in a lesser degree. Whereas the Bothwell base is sagging the York one is flat, but with continuous thumbing identical to that of Bothwell. The York handle is round and dies away into the body: the Bothwell handle is strap-like and finishes on the body with well-made leaf terminals. Whatever the differences in detail the recurrence of the unusual shape is surely significant, for such a vessel is awkward to use. It is almost impossible to empty through the spout, and indeed cannot be completely emptied without being turned upside down. It may well have been so fashioned as a decanter with a sediment trap.

The slender "baluster" jug is represented by one example from Bothwell (Pl. XXIX, 3). The English dating of this type is restricted—it was developed about the middle of the 13th century (Oxford) and is characteristic of the second half (London and Thames Valley). The Bothwell example is probably late 13th or early 14th. It has near analogies at York, Cambridge (in the University Museum of Archæology), Nottingham<sup>4</sup> and Ashton.<sup>5</sup>

The most remarkable of the other 13th-century types is the slender

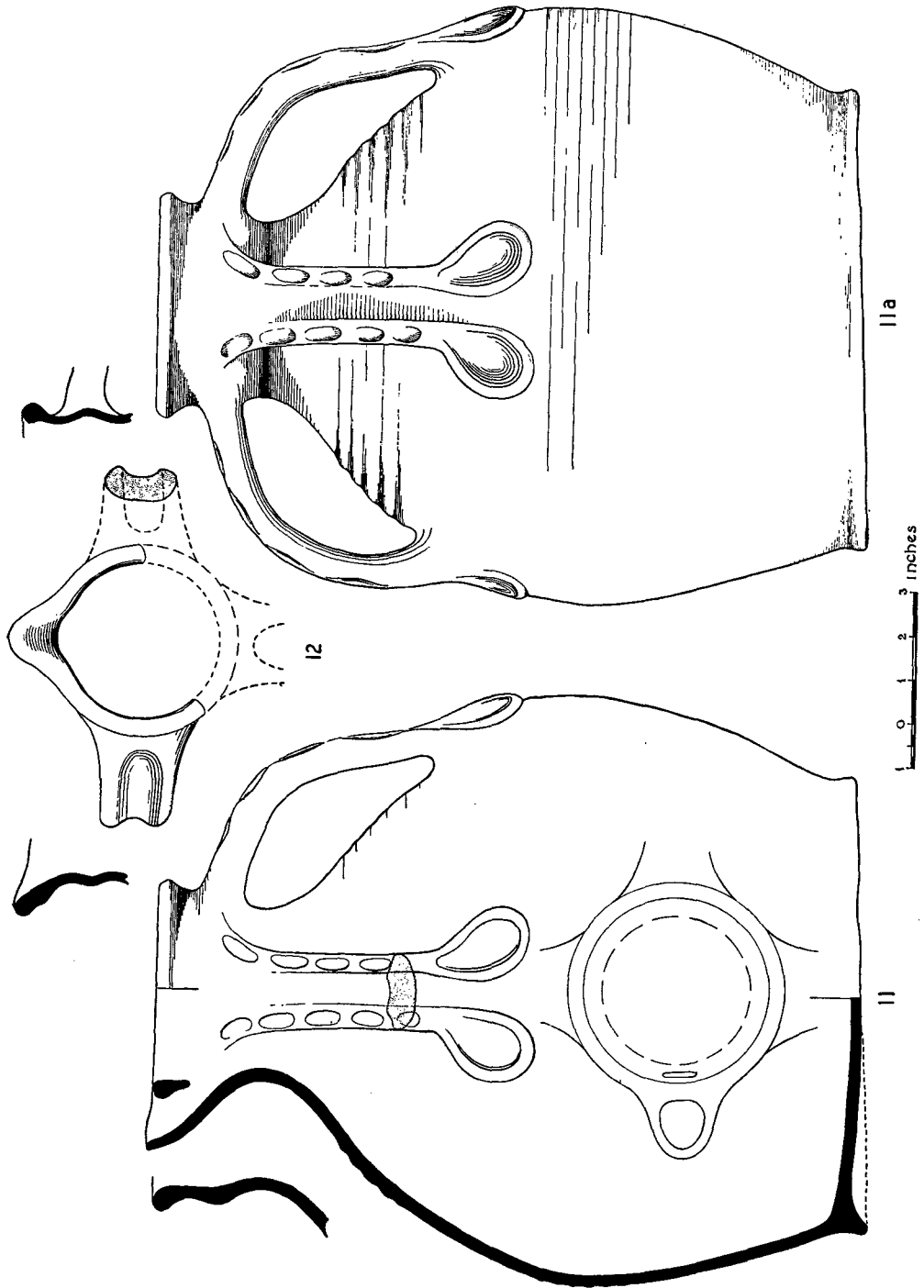
<sup>1</sup> *P.S.A.S.*, XLVIII (1913-14), 398, fig. 2.

<sup>2</sup> *Num. Chron.* (1936), 155.

<sup>3</sup> Dunning, G. C., *London Museum, Mediæval Catalogue* (1940), 213, pl. lxii, 3.

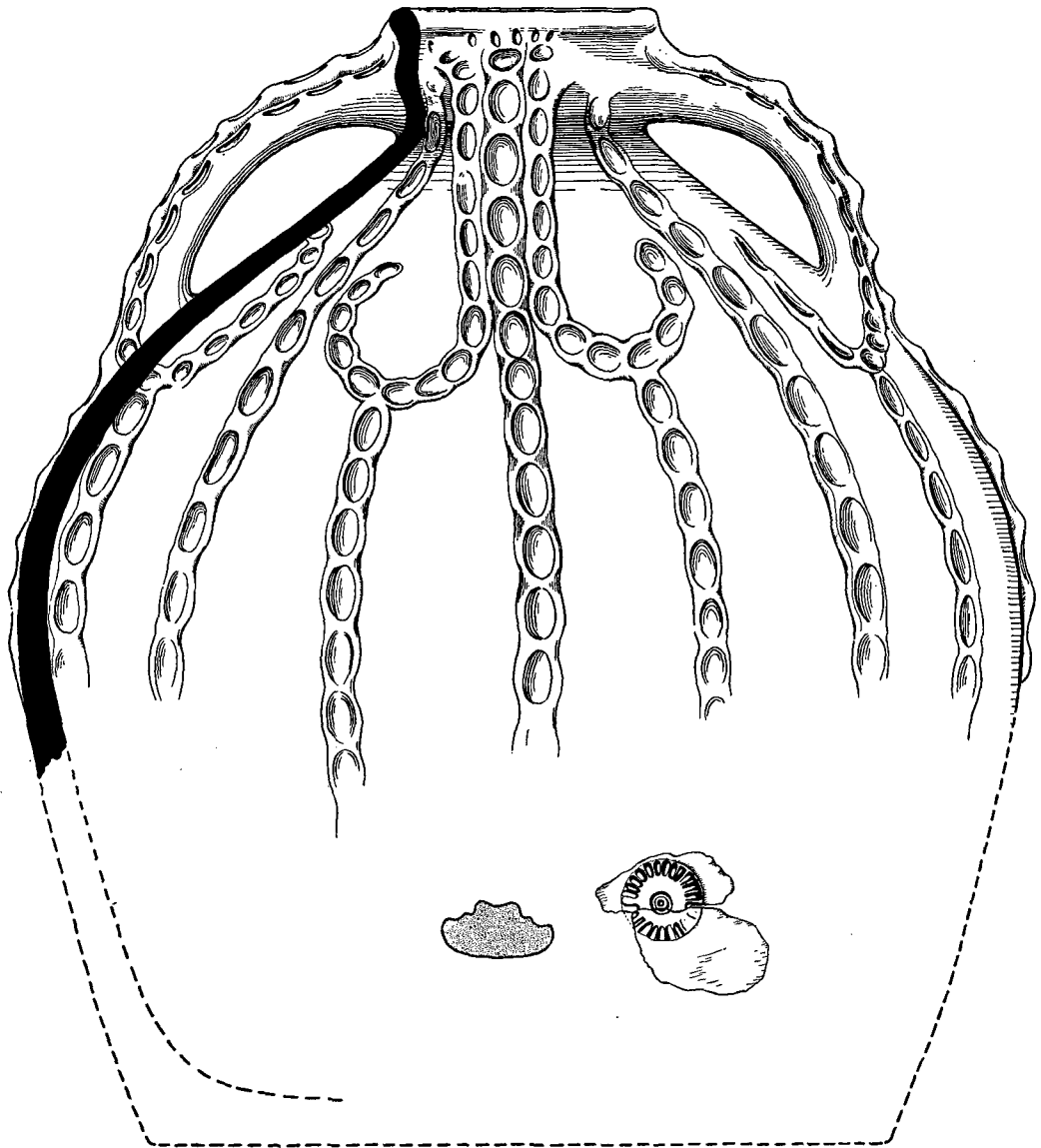
<sup>4</sup> *T. Thoroton S.*, xxxvi, 79 ff., pl. iii, 1.

<sup>5</sup> *Liverpool Ann.*, xxi, 5, pl. iv, 4.



Medieval Pottery from Bothwell Castle (figs. 11, 12).

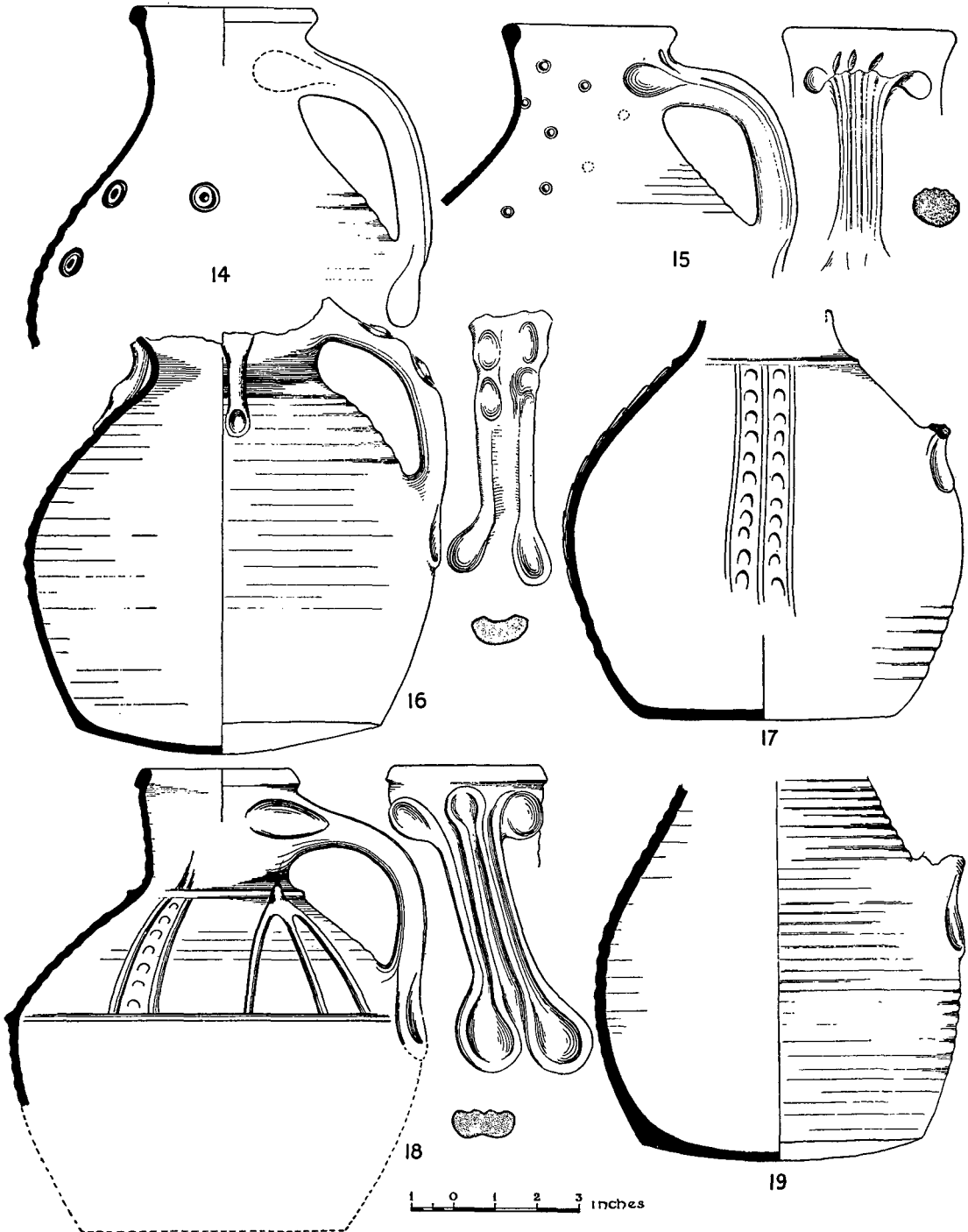




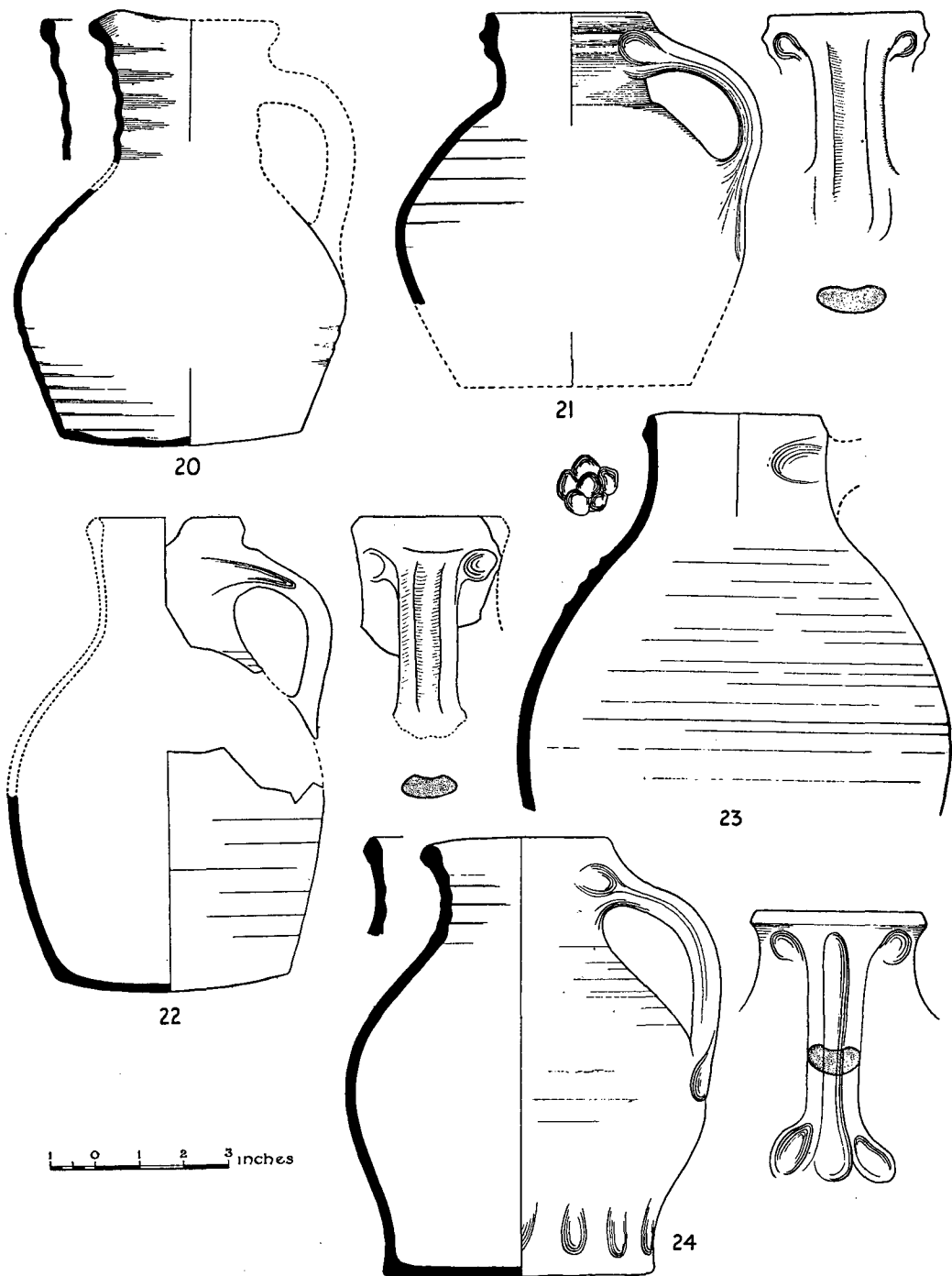
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Medieval Pottery from Bothwell Castle (fig. 13).



Mediæval Pottery from Bothwell Castle (figs. 14-19).



Mediæval Pottery from Bothwell Castle (figs. 20-24).

ovoid jug (Pl. XXIX, 1). It is a beautiful vessel and the only known Scottish example of the type to have a lid.

The tendency in the 14th century is to greater firmness and precision in the profile due to the increasing influence of metalware and tool-working. Implicit in this tendency is a loss of the grace and true plastic quality of the clay. Angularity of profile and well-articulated bands of decoration in formal zones vitiate the spontaneity of earlier treatment. Necks tend to be separated from the swelling body by the sharp contrasting curves of the profile and by a raised moulding. Regular rilling or fluting made possible by superior wheel technique give added emphasis to the neck. These features, particularly the latter (Pl. XXXII, 4), are conspicuous in the Bothwell collection.

Only one example of the unusual globular "urinal" occurs (Pl. XXXIV, 2). This seems to be a monastic type occurring mainly in the north and conjecturally dated to the 14th century.<sup>1</sup> A two-handled cooking-pot of 14th-century date (Pl. XXXVII, 3) has a very close parallel at Glenluce.

Open vessels include flat dishes with side handles, a bowl, a large lid with keyhole vent, and one bowl uncommonly like a flower basket with a rounded handle spanning the centre. The latter is a rare example of the mediæval craftsman taking questionable liberties with his material. The soft and plastic qualities of clay are here exploited and their unsuitability disregarded. The high curving handle from which the heavy bowl is suspended stretches the tensile strength of the material to its utmost. This is a distinctive type, in England known only by two or three fragments at York and Reading, in Ireland by a fragment at Nendrum, Co. Down. The handles of the York specimens are buttressed, at the junctions with the rim, by "twisted-rope" struts: the Reading dish is embellished with an animal's head.

The mediæval craftsman's irrepressible liking for caricature and grotesque is well known in architectural sculpture, on corbels, carved capitals, misericords and other minor features capable of independent treatment. The need for providing some minor feature of utility such as a gargoyle or spout was obviously recognised as an opportunity for adding to the visual interest of the whole and for demonstrating, as it were, the artist's versatility and inventiveness. We find the same spirit as strongly expressed in pottery, in the treatment of spouts and handles particularly, and in a partiality for grotesque face-masks.

*Spouts.*—All the usual mediæval types of spouts occur at Bothwell. Pinched spouts and bridge spouts are frequent, tubular spouts less so. The parrot-beak spout is represented by a modified example on the slender ovoid

<sup>1</sup> The type is fully discussed in my paper on the Glenluce material (*T. Dumf. and Gall. A. S.*, xxix, 177 ff.), which has three examples. A 15th-century stone carving of the Sacrament of Extreme Unction, in the National Museum of Antiquities, Edinburgh, has one on the floor beneath the death-bed, and thus corroborates the vessel's conjectured use.

jug referred to and on the multiple-handled vessels (Pl. XXXI). The bridge spouts are small, round on plan, and do not rise above the rim. This is the northern variant of the type, occurring also at York, Nottingham, Ashton and Coventry,<sup>1</sup> and dated to the late 13th and early 14th century. Long tubular spouts connected to the neck by a septum have been found in Scotland at Bothwell, Melrose Abbey, Glenluce Abbey and Kirkcudbright Castle. At the latter site the occurrence is closely dated by a restricted occupation period of c. 1288 to 1308.<sup>2</sup> The tubular spout is common at York, sporadic further south. Although occurring incipiently on 12th-century vessels, the full mediæval form was doubtless inspired by contemporary bronze aquamanile. The crude example (Pl. XXXIII, 4) is strongly suggestive of these ewers both in shape and in the fanciful mouth-piece, which appears to be a degenerate grotesque beast-head.

No fragments of cistern orifices or bung-holes have been found at Glenluce, Melrose and Bothwell, and other evidence for cisterns is doubtful. Seemingly this type of storage jar was rare. Spouted vessels of large capacity, with (usually) three broad and strap-like handles to facilitate pouring when the vessel stood upon the ground, appear to be the Scottish version of the cistern (Pl. XXXI). Both bridge and open spouts occur on these multiple-handled pitchers.

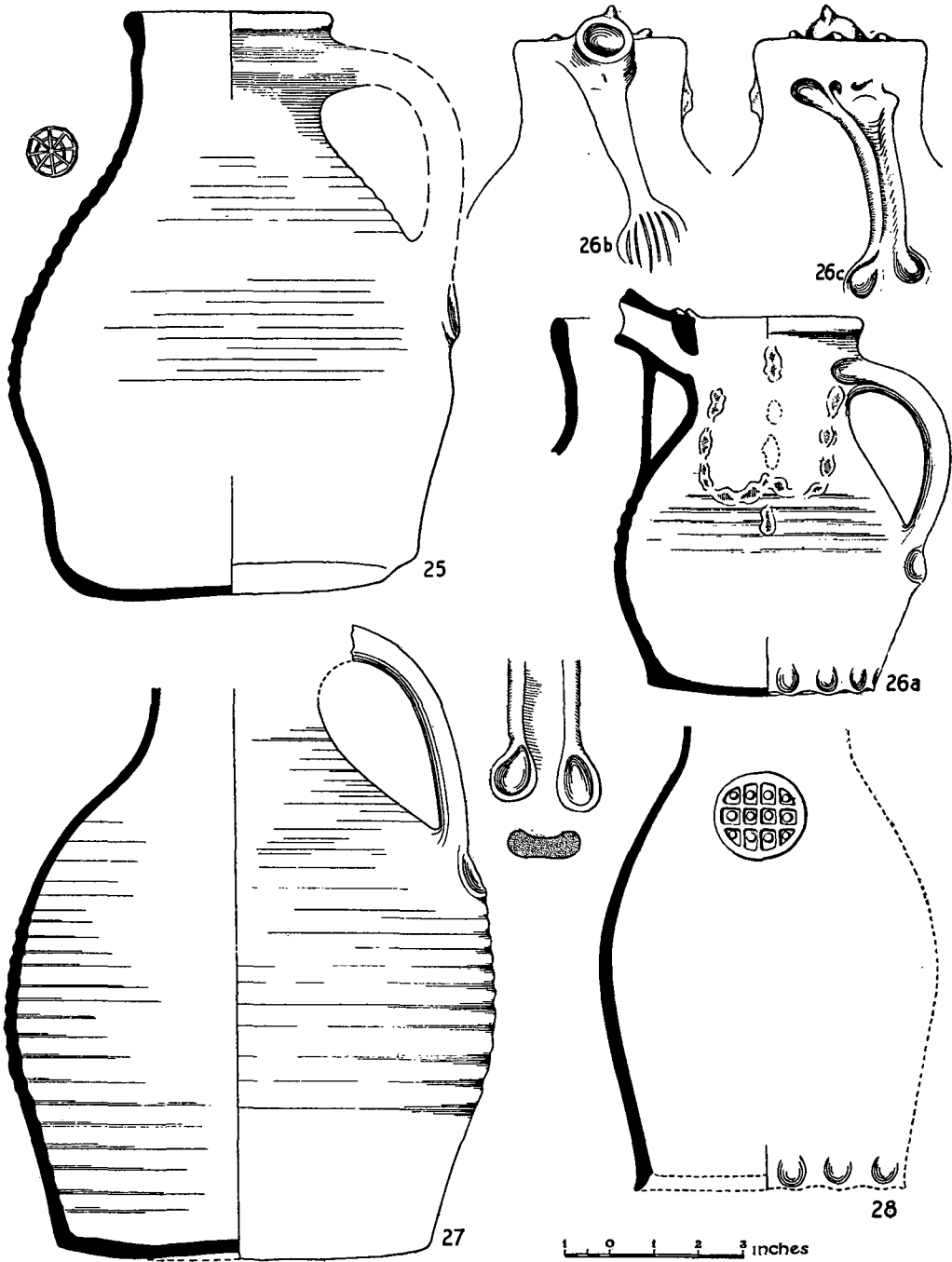
*Handles.*—This multiplicity of handles is a northern feature, well represented at York, notable at Bothwell. There is a magnificent complete specimen from Loch Leven in the National Museum of Antiquities, Edinburgh.

Although round and "rope-twist" handles occur, strap-handles are the rule at Bothwell. They exhibit almost the whole range of known handle decorative motifs such as reeding, forking and piercing, incised lines and oblique stabs. Raised ridges on either edge and up the centre strengthen the handle and ensure a firm grip. The handles spring from the shoulder or just below it and rise comfortably to meet the rim. The ends are emphasised by deep thumb impressions spreading outwards to form a leaf-like termination, visually proclaiming the added strength thus given to a potentially weak part of the fabric. Considerable artistic ingenuity and feeling for material is inherent in this treatment. The raised ridges or keels may continue down beyond the terminal and loop round and upward in pleasingly disposed ribbons in relief (Pl. XXXI, 3). These, like other applications of the same device, are frequently impressed with continuous and sometimes overlapping thumb imprinting. The application of such ribbon-work is, as Rackham has pointed out,<sup>3</sup> an expedient of structural advantage as well as æsthetic interest. Strap-handles are exceedingly common at Lindisfarne, where, however, they exhibit no form of decoration whatever save raised

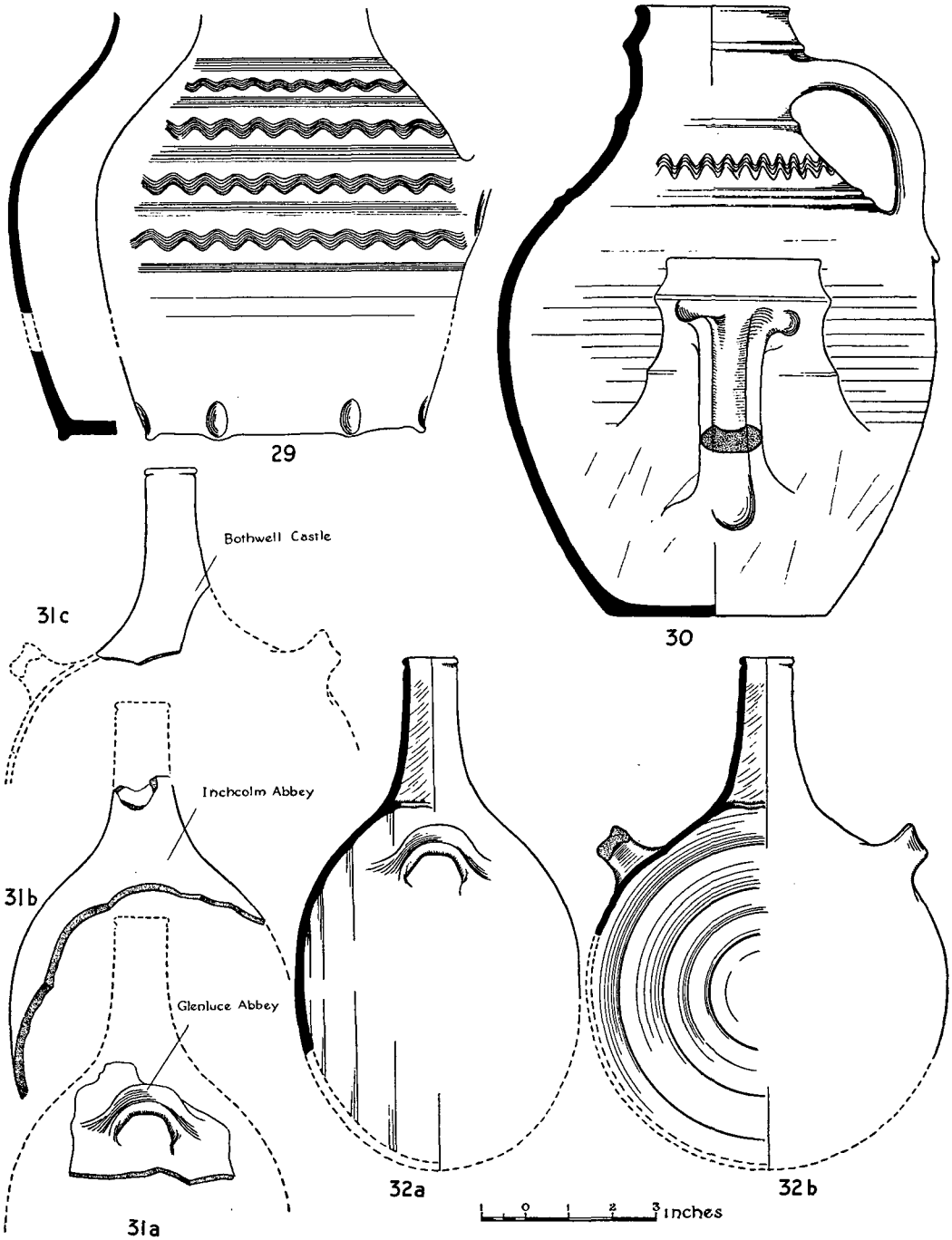
<sup>1</sup> Dunning, G. C., *Jewry Wall Site, Leicester. Excavation Report*, Soc. Ant., London (1948), 243.

<sup>2</sup> *T. Dumf. and Gall. A.S.*, xxix, 180, 184.

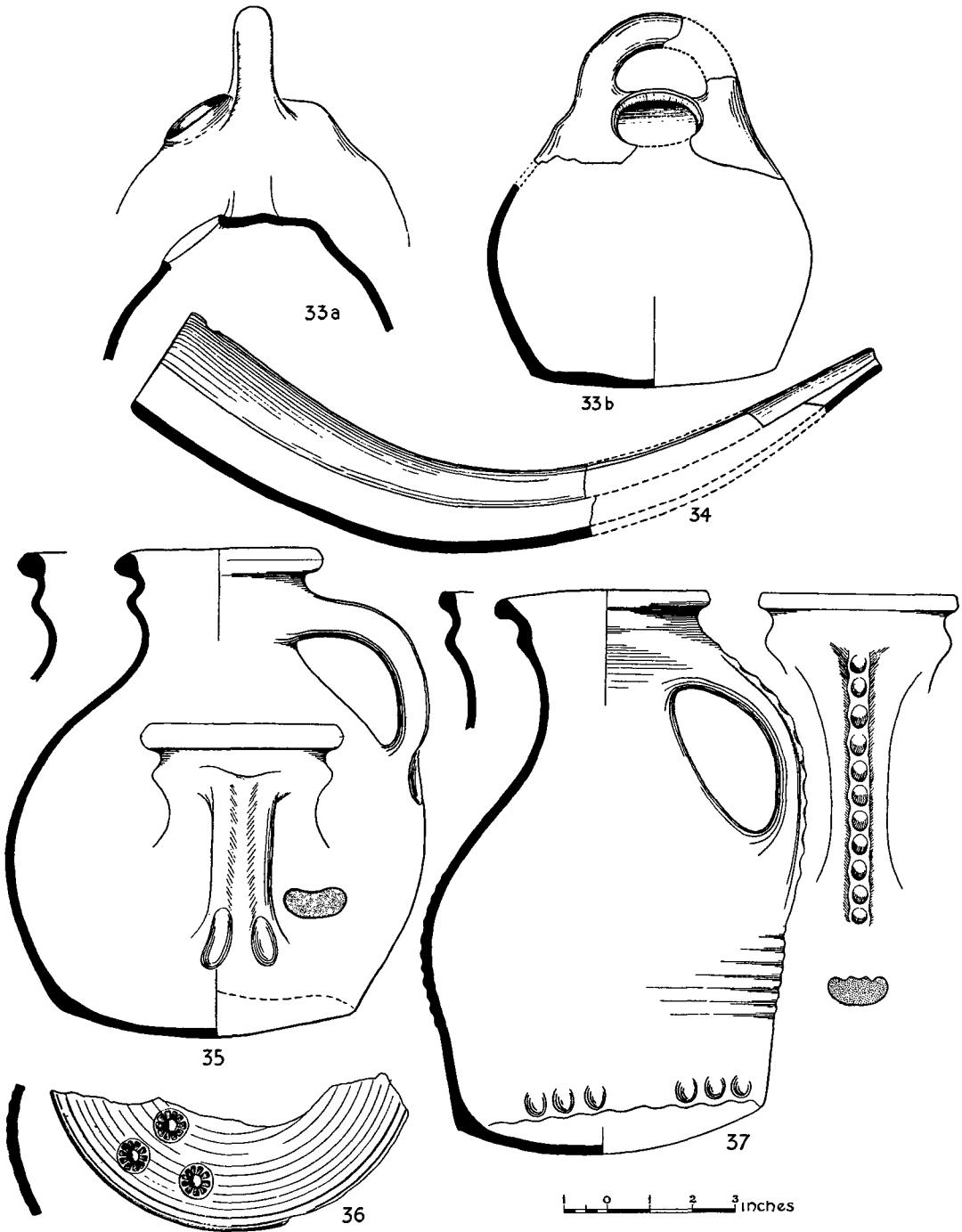
<sup>3</sup> *Mediæval English Pottery* (1948), 22.



Mediæval Pottery from Bothwell Castle (figs. 25-28).

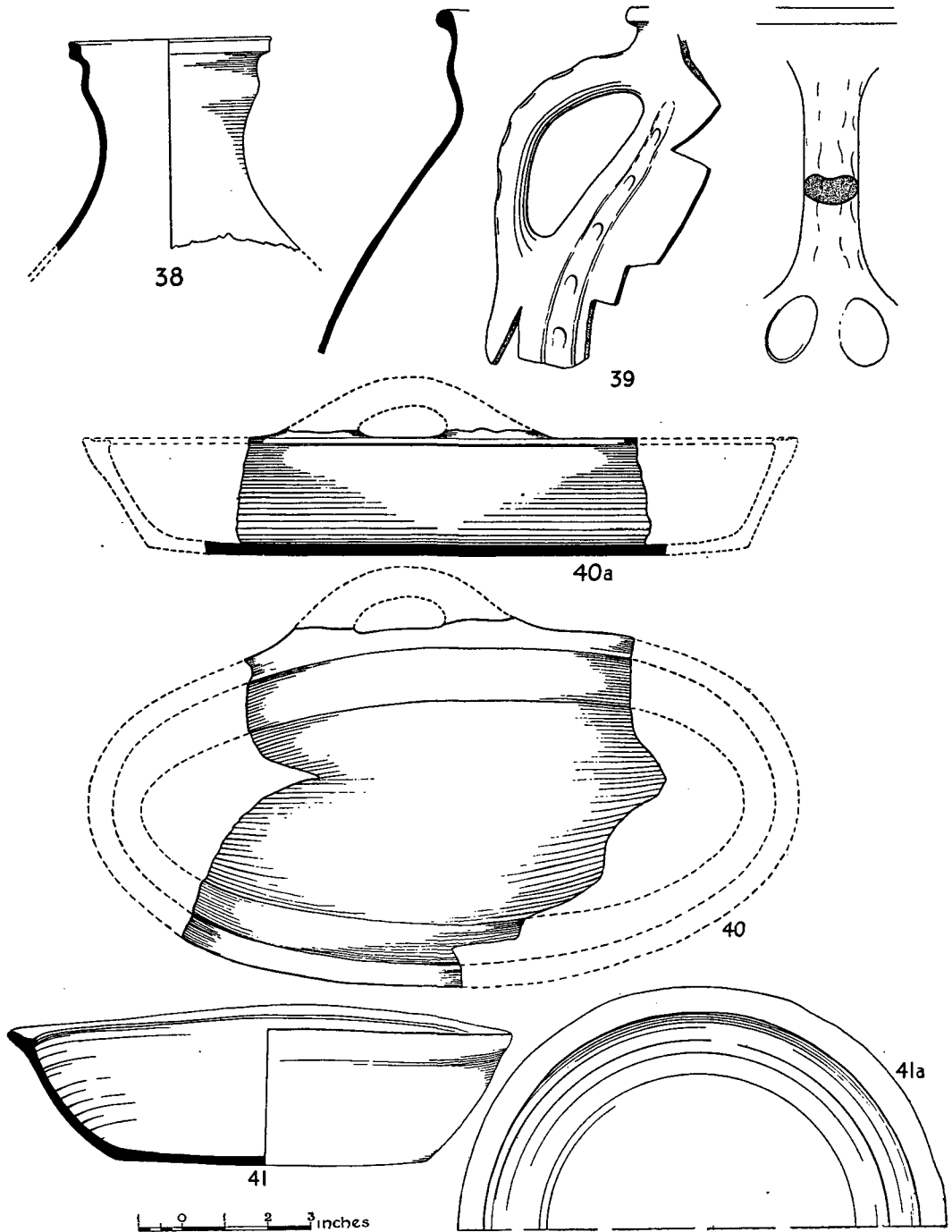


Mediæval Pottery from Bothwell Castle (figs. 29-32).



Mediæval Pottery from Bothwell Castle (figs. 33-37).





Mediaeval Pottery from Bothwell Castle (figs. 38-41).

ridges. Although strap-handles occur at York they are by no means typical. The comparative lack at York and the limitation of the Holy Island decoration must be taken into consideration when comparing the pottery from Bothwell with that from the NE. of England, which it is rightful to do. (See Summary.)

*Surface Treatment.*—Small decorative loops rising from the bottom of the neck to the shoulder are not uncommon (Pls. XXXII, 1 and XXXVII, 2). These embellishments terminate in stamped discs, spatulate ends, and bizarre face-and-arms motifs, as on a late 13th-century jug from Earith, Hunts, now in the University Museum of Archæology at Cambridge. Ornament in relief frequently occurs. There are stamped circular medallions with lattice-work impressions and lines radiating from a centre, as at Glenluce, Melrose, Lindisfarne, Ashton, etc. Applied pellets are frequently combined with strips or haphazardly distributed within zones. Rouletted strips, impressed circles and lightly incised lines occur singly or in groups; raised ridges outline formal zones of decoration; the applied fish-scale pattern is represented, and the distinctive face mask was as popular at Bothwell as elsewhere.

*Manufacture.*—Although no trace of a kiln structure was found, internal pottery evidence clearly indicates local manufacture. A variety of blemishes and structural distortions obviously produced in kiln-firing and careless stacking in the kiln reveal this unmistakably. It is also evident from the run of the glaze that in firing the pots were placed one upon the other, sometimes if not always upside down. Fragments of base reveal the imprints of the timber boards they stood upon when soft; many sherds have mediæval lime mortar adhering to them. Several upturned bases have collapsed beneath the weight of the vessels placed upon them. Pl. XXXV, 1 shows a top-heavy pot which has settled down irregularly, bulging over the base. Pl. XXXVIII, 3 illustrates these observations: the first vessel has a rocking backward slope (*cf.* Pl. XXXV, 2); the upturned base of the next has collapsed beneath the weight of the vessel placed upon it; the multiple-handled vessel supports a jug. The position is verified by a circular strip of clay adhering to the upper vessel, which strip precisely coincides with the rim of the lower (Pl. XXXVII, 4); *per contra*, some rims lack glaze on the upper surface. The two partially glazed bases on the right were upturned before glazing. Each supported another upturned vessel which prevented the fluid glaze from spreading over the base of the supporting vessel. The rim and spout outline of the upper vessels is clearly visible in each dark unglazed area.

The potter's technique is evident in many minor ways; notches on top of the rim, one on either side of the spout or handle, are probably guiding marks for the subsequent addition of the handle or manufacture of the spout: slicing occurs frequently, particularly in the lower half of many vessels: the severance of the finished pot from the wheel by means of a string has left

its marks on the base of several pots: many bases are glazed underneath. Dusted glaze occurs, significantly on early shapes.

Although not falling into any series or demonstrating a ceramic development, the sounding horn demands a special mention. It illustrates, as the loop-handled bowl does, the inventiveness and assurance of the mediæval potter and his readiness to experiment with unconventional forms and techniques. The Bothwell specimen here illustrated (Pl. XXXIV, 3) is unique in Scotland, rare elsewhere. Dunning reports another from the Hôtel de Ville, Saintes, with two pierced lugs, and Jope one from Godstow near Oxford (now in the Ashmolean Museum), which has one pierced lug: a Dutch example to which Mr Dunning has also drawn my attention<sup>1</sup> is in the museum of s'Hertogenbosch. The Bothwell horn is a sounding horn and was undoubtedly made as such. The method of its manufacture can only be conjectured. It seems to have been a matter of conjecture for the Bothwell potter also, as the evidence of sundry failures suggests.

#### SUMMARY.

A comparative study of pottery must be circumspect; the very responsiveness of the medium to the impulse of the potter's sensitive fingers would seem to encourage and facilitate variations from the normal shapes and decoration. Mr Leeds<sup>2</sup> has argued that local variations may be so great, and fortuitous similarities so striking, that comparisons may frequently be misleading. On the other hand, Piggott has emphasised the conservatism of early potters.<sup>3</sup> The bulk of the Bothwell pottery must necessarily be assessed by comparative typology alone, lacking as it does a closely dated archaeological context and the association of datable objects.

We may briefly summarise this survey of the material and draw provisional conclusions thus: the majority of vessels are of 13th- and 14th-century English types, none are earlier, a few are later; most of the normal 13th- and 14th-century English types are represented: some if not all of the vessels were made in the castle. Because of the known English occupations of the castle during these periods there is no need to postulate a time-lag; the vessels can be accepted as contemporary with the English parallels which inferentially inspired them. The closest English parallels are to be found at York, mostly 13th century, and at Ashton near Chester, a 14th-century kiln site.

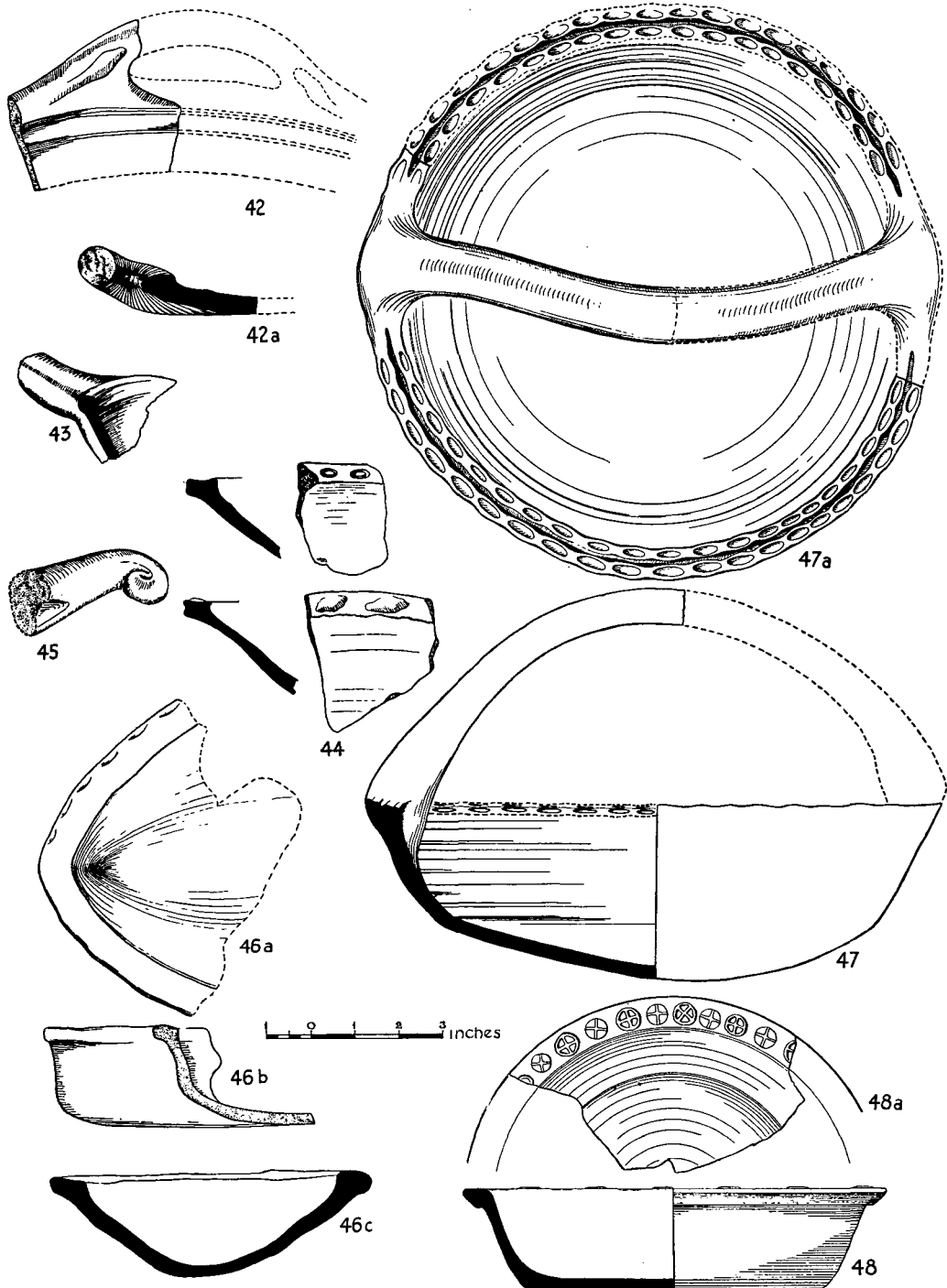
We can imagine influences radiating from NE. and NW. England: from the NE. in the 13th century, from the NE. and NW. in the 14th century.

Despite strong similarities with English ware there are notable Scottish

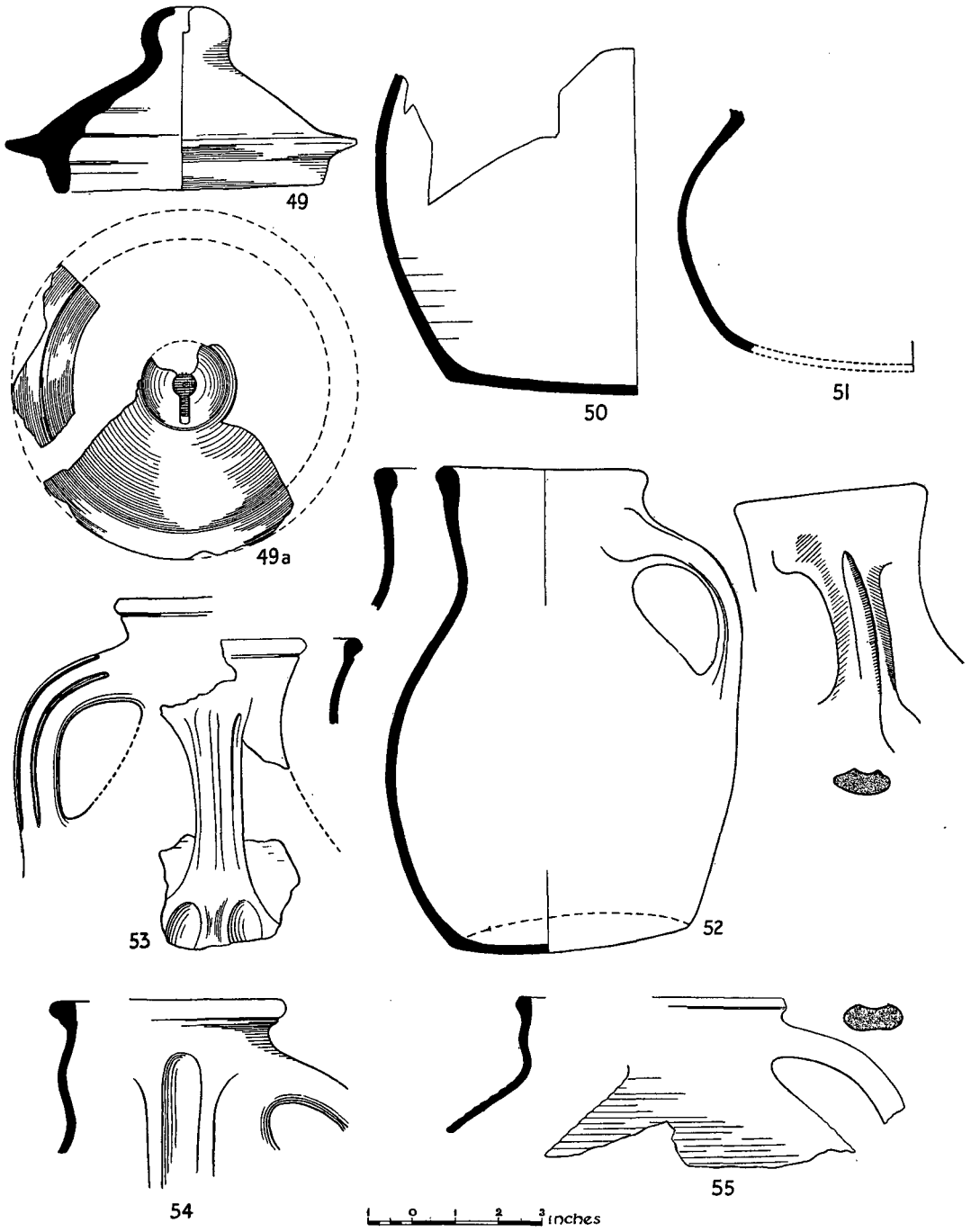
<sup>1</sup> Illustrated by Renaud, J. G. N. *Oud Aardwerk* (1948), 145.

<sup>2</sup> *Ant. J.*, xvi (1936) and xvii (1937).

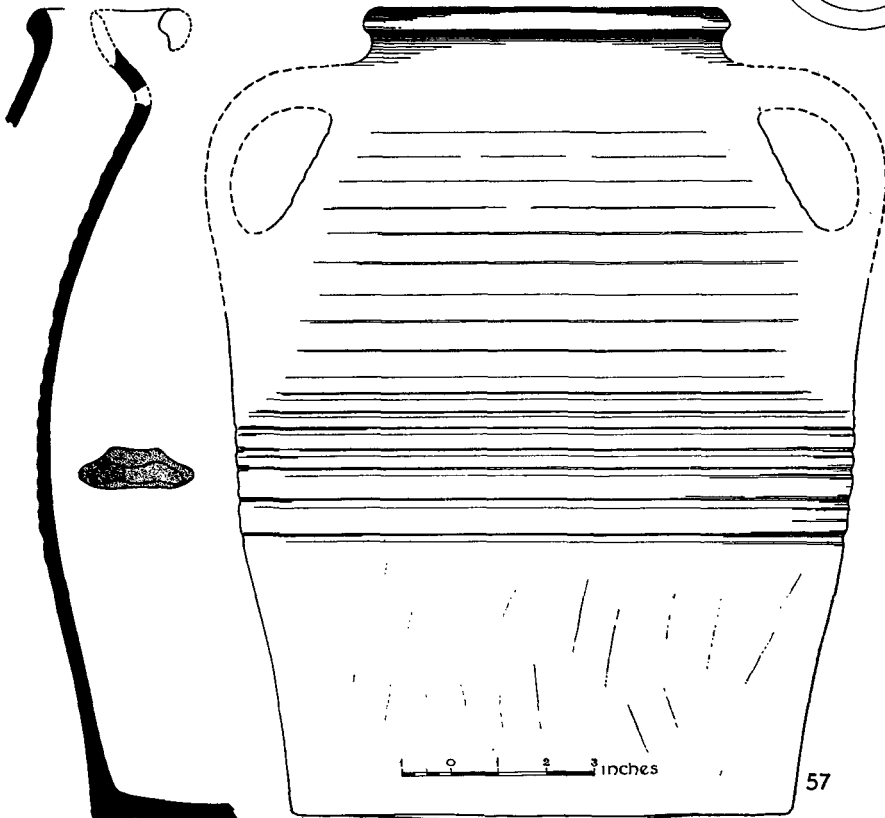
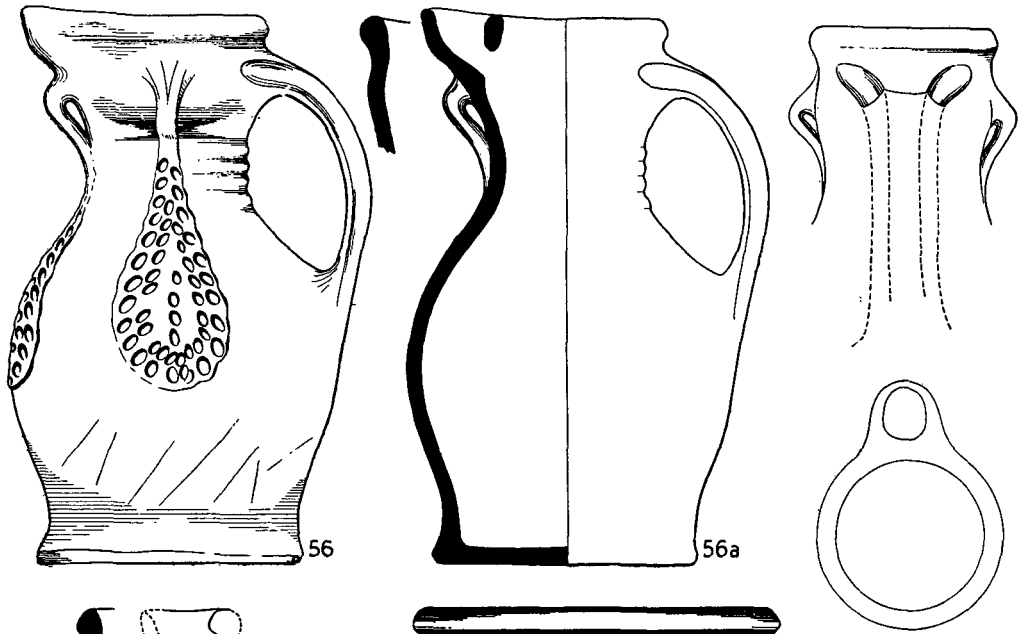
<sup>3</sup> *British Prehistory* (1949), p. 22.



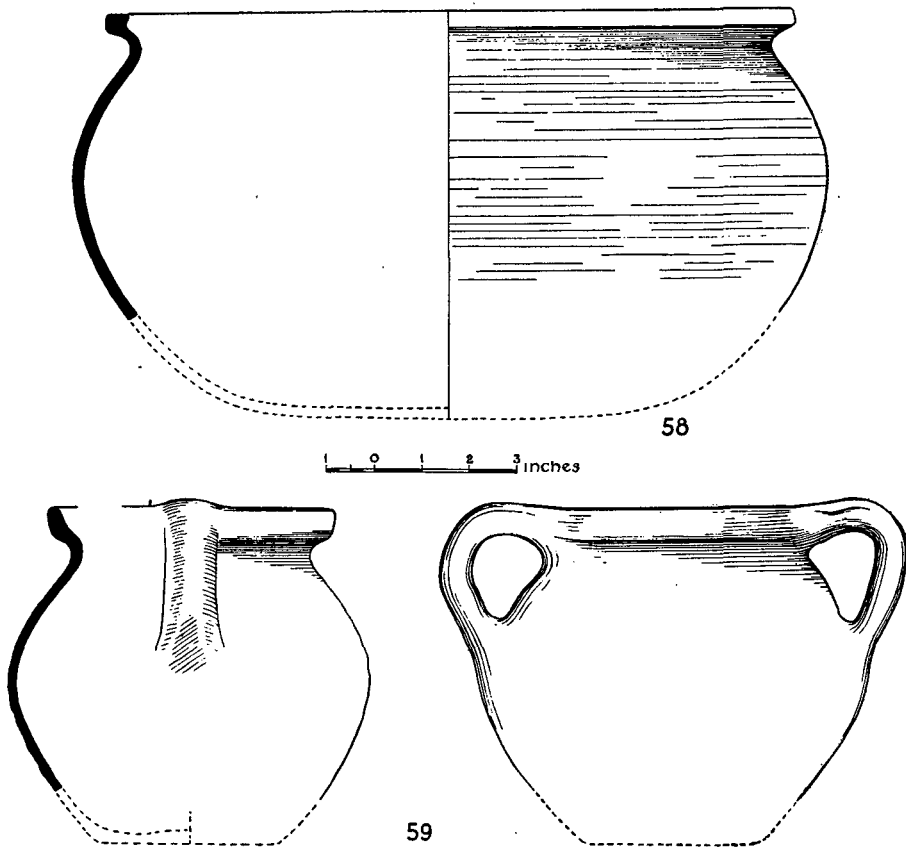
Mediæval Pottery from Bothwell Castle (figs. 42-48).



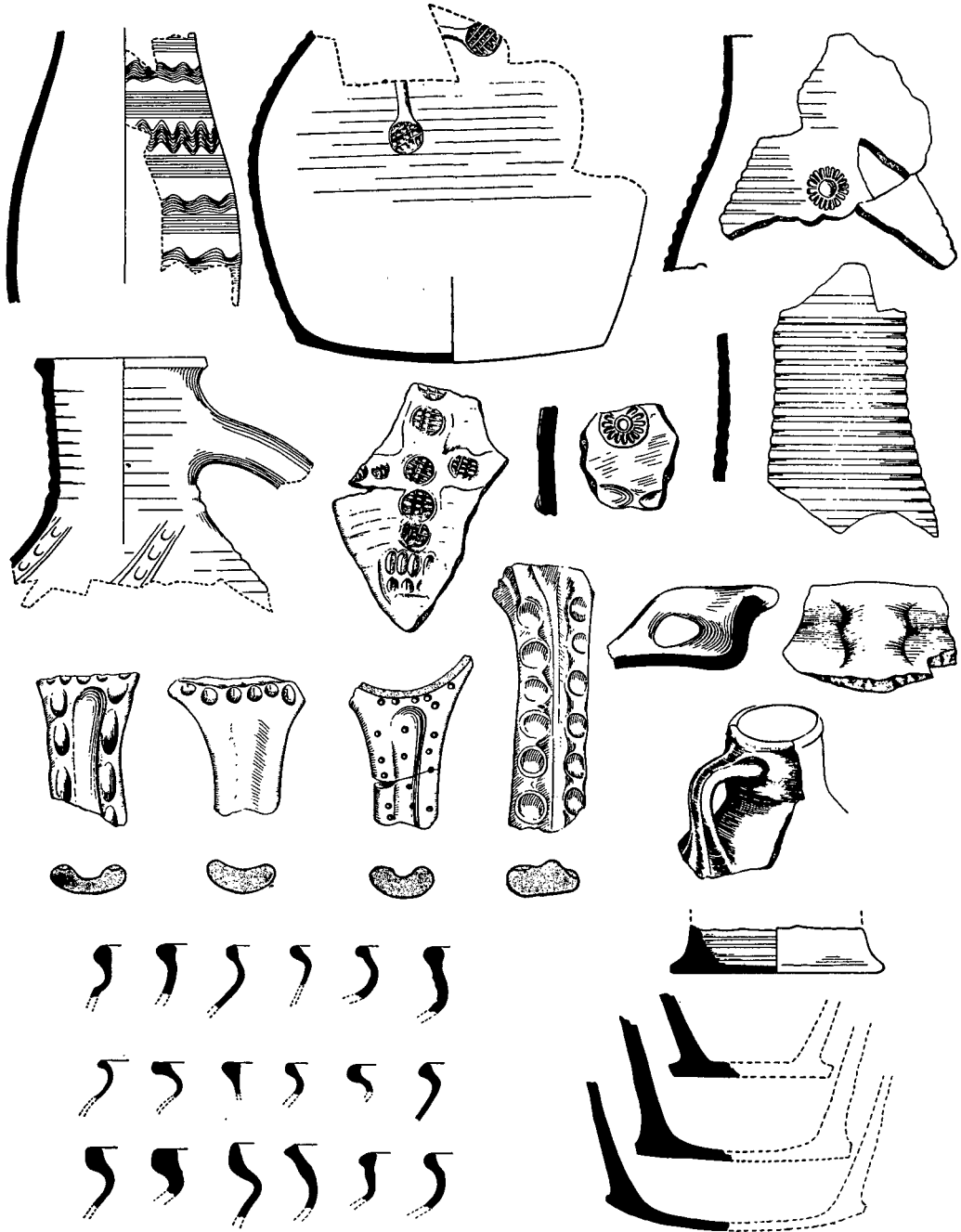
Mediæval Pottery from Bothwell Castle (figs. 49-55).



Medieval Pottery from Bothwell Castle (figs. 56, 57).



Mediæval Pottery from Bothwell Castle (figs. 58, 59).



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Medieval Pottery from Bothwell Castle (fig. 60).



characteristics: viz. an almost exclusive preference for strap-handles, which especially distinguishes Bothwell from York; and a marked superiority of wheel technique and fabric, which distinguishes Bothwell from Ashton and York.

*Acknowledgments.*—My predecessor, Dr J. S. Richardson, was solely responsible for the recovery, collection and recording of the pottery and for the commencement of its reconstruction.

The pottery has been treated and reconstructed by Mr W. N. Robertson and drawn by Mr T. Borthwick of the Ancient Monuments branch. Where accuracy is beyond reasonable doubt the restored parts are not shown on the drawings; where conjectural they are. The photographs are by Mr A. Graham and Mr J. Pugh, official photographers. My special thanks are due to Mr G. C. Dunning, F.S.A., of the Inspectorate of Ancient Monuments. He has generously helped me in many ways in the preparation of this paper, for which nevertheless I accept full responsibility, and has kindly permitted me to draw freely on his notes on the Scottish material.

The Rt. Hon. The Earl of Home, K.T., has generously given the collection to the National Museum of Antiquities, where it is now on view.

## DESCRIPTION.

### THE DRAWINGS.<sup>1</sup>

#### 1. (Pl. XXIX, 1.)

Slender ovoid jug; fine hard-fired thin ware; yellow and light green speckled glaze on upper two-thirds; reddish-buff ware below; flat thumb-imprinted base; parrot-beak bridge spout; round handle; circular grooved lid with internal flange; 13th century; height  $11\frac{1}{2}$  ins.; aper. diam.  $3\frac{1}{4}$  ins.; max. diam. 5 ins.

#### 2. (Pl. XXIX, 2.)

Slender pitcher; flat base slightly glazed; overhanging rim with internal bevel, no spout; round ridged handle; dark brown-green glaze; decorated on upper half with three groups of three vertical ridges with five impressed circles vertically disposed between; pronounced rilling upper half; late 13th-century type; height 12 ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam. 6 ins.

#### 3, 3a. (Pl. XXIX, 3.)

Baluster jug; inturned rim, no spout; ridged strap-handle; flaring flat base (restored); orange and dark olive-green glaze with rough surface; hard fired; decorated three fern leaves by oblique stabbing; late 13th or early 14th century; height 12 ins.; aper. diam. 3 ins.; max. diam.  $5\frac{1}{4}$  ins.

<sup>1</sup> The drawing of a vessel as complete does not mean that it was found intact, but that sufficient fragments were recovered to permit a complete reconstruction to be made with accuracy beyond reasonable doubt. Only one vessel, No. 56 (Pl. XXXVII, 2), was found intact.

## 4. (Pl. XXIX, 4.)

Pitcher; dark variable olive-green glaze; slightly sagging base, no thumbing; flat overhanging rim; no spout; strap-handle; pronounced rilling upper half; decorated three groups of two vertical rouletted strips in deep manganese purple; probably late 13th–early 14th century; height  $10\frac{1}{4}$  ins.; aper. diam. 4 ins.; max. diam. 7 ins.

## 5.

Large globular vessel; incomplete; flat base; decorated vertical rouletted applied strips as No. 4; 13th or 14th century.

## 6, 6a. (Pl. XXX, 1.)

Height 9 ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam.  $11\frac{1}{4}$  ins.; late 13th century (description on p. 146).

## 7a, b, c. (Pl. XXX, 2, 3.)

Ornamental neck, spout, and handle of large jug; flat rim; parrot-beak bridge spout; strap-handle with thumb-imprinted edges and thumb-imprinted ribbon down centre. The spout and neck are boldly embellished with a lively representation of a human face, with stylised arms and hands decorated with impressed circles; olive-green glaze; late 13th or early 14th century; aper. diam. 3 ins.

## 8. (Pl. XXX, 4.)

Upper half of jug; thin hard-fired ware; single strap-handle; straight neck rising from raised moulding; no spout; decorated incised bearded face, applied nose and eyes; dark olive-green glaze; probably late 15th century; probable height  $10\frac{3}{4}$  ins.; aper. diam. 2 ins.; max. diam.  $7\frac{1}{2}$  ins.

## 9, 9a. (Pl. XXXI, 1a.)

Large three-handled pitcher; uneven thumbing round flat base; slicing lower half; flat rim; uprising parrot-beak spout (restored); plain strap-handles; rilling upper half; late 13th century; height  $15\frac{1}{4}$  ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam.  $12\frac{1}{2}$  ins.

## 10, 10a. (Pl. XXXI, 1c.)

Large three-handled pitcher; sagging base; slight continuous thumb imprinting; overhanging flat rim; parrot-beak bridge spout (restored); strap-handles, raised thumb-imprinted edges; thick shiny olive-green glaze; late 13th century; height  $16\frac{3}{4}$  ins.; aper. diam. 4 ins.; max. diam.  $11\frac{1}{2}$  ins.

## 11, 11a. (Pl. XXXI, 1b, 2.)

Large three-handled pitcher; flat spreading base; rounded rim; parrot-beak bridge spout; strap-handles, raised thumb-imprinted edges; thick shiny variable glaze, predominantly brownish green; late 13th century; height 16 ins.; aper. diam.  $4\frac{1}{4}$  ins.; max. diam.  $13\frac{1}{2}$  ins.

## 12.

Part of rim of three-handled vessel with parrot-beak spout; view from above, with rim and handle sections; 13th century.

## 13. (Pl. XXXI, 3.)

Extra large multiple-handled storage vessel; flat rim, no spout; three handles; applied ribbons all over with heavy thumb impressions. Thick shiny olive-green glaze, streaky in parts; late 13th century; height  $23\frac{3}{4}$  ins.; aper. diam.  $4\frac{1}{2}$  ins.; max. diam. 21 ins.

This vessel is a conjectural restoration, upper part substantially existing, lower entirely restored. There is no evidence of a spout or a fourth handle. A fragment of another handle and a large circular stamped medallion (inset with handle section), of exactly similar ware and glaze, were also recovered. They could not be worked into this restoration and may be fragments of another similar vessel.

## 14, 15.

Upper halves of two jugs with distinctive neck profile; smooth curve, no moulding (*cf.* Nos. 53, 55); rounded rim, no spout; decorated with stamped circles; strap-handles; 13th century.

## 16. (Pl. XXXII, 1.)

Pitcher, sagging base; single strap-handle, raised ridges, thumb-imprinted upper half; applied strips from neck to shoulder; upper half of vessel heavily ridged; olive-green glaze. The applied strips or lugs were probably surmounted by face masks, as on the jug in the Cambridge University Museum of Archæology (see p. 157); 13th century (*cf.* fig. 56).

## 17. (Pl. XXXII, 2.)

Globular jug; thin ware; rilling at bottom; slight neck moulding; panelled by vertical strips containing finger-pressed pellets; 13th century (*cf.* fig. 39).

## 18. (Pl. XXXII, 3.)

Squat pitcher; thin ware; ridged strap-handle askew; pronounced rilling; blunt inturned rim; upper half panelled by applied strips in manganese purple-brown; 13th century; height 11 ins.; aper. diam. 3 ins.; max. diam. 10 ins.

## 19.

Lower part globular vessel; sagging base; pronounced rilling throughout; late 13th or 14th century.

## 20. (Pl. XXXII, 4.)

Squat pitcher; speckled olive-green glaze dying away towards the bottom; base slightly rounded, without glaze; rilling throughout, pronounced at neck; flat rim; pinched spout; ridged strap-handle; note on photograph adhering clay on left shoulder (see p. 157); late 13th century; height  $9\frac{1}{2}$  ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam.  $7\frac{1}{2}$  ins.

## 21. (Pl. XXXIII, 1.)

Upper part globular vessel; glazed; heavily moulded rim; no spout; strap-handle; 14th century.

22.

Restoration drawing of incomplete vessel; lower half and part of rim with handle; probably 15th century.

23.

Globular vessel; no spout; decorated with one rosette on body; probably 15th century.

24. (Pl. XXXIII, 2.)

Heavy pitcher; flat base; evenly disposed thumb imprinting well above basal angle; olive-green glaze; strap-handle, badly attached leaf terminals missing (see photograph); ill-formed rim and pinched spout; probably 15th or early 16th century; height 10 ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam. 8 ins.

25. (Pl. XXXIII, 3.)

Large baggy pitcher; another inferior article; ill-made rounded rim; very slight pinched spout; strap-handle; flat base; base and lower half greatly distorted when soft; applied round medallion with radiating lines; deep brown-green glaze and close tooled rilling on upper half; probably early 14th century; height 13 ins.; aper. diam. 4 ins.; max. diam. 10 ins.

26a, b, c. (Pl. XXXIII, 4.)

Squat pitcher; olive-green glaze; rilling throughout; slightly rounded base with some glaze; basal thumb imprinting in groups of four; rounded rim; strap-handle with raised edges; tubular spout, degenerate grotesque beast-head supported by thin strut terminating with grooved spatulate end (*cf.* Pl. XXX, 1); probably 14th century; evidence of applied strip ornament connecting handle with spout; height  $8\frac{1}{2}$  ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam. 7 ins.

27.

Incomplete vessel; heavy rilling throughout, both outside and inside; strap-handle; neck missing; indented base; of doubtful date, probably 15th century.

28. (Pl. XXXVIII, 1.)

Section through incomplete tall vessel; fragmentary base, flat, with impressed thumbing; rim and handle missing; shoulder decorated with large applied and moulded medallion. This medallion motif is noteworthy. It occurs at Melrose, and Glenluce (as a radiating sun), but is paralleled in England only at York, on a late 13th-century baluster jug. Here it is probably 14th century.

29. (Pl. XXXVIII, 1.)

Restoration drawing of handled jug showing flat base with widely spaced thumbing, and surface ornamentation of incised bands of alternately straight and wavy "combing" (*cf.* fig. 60, top row); 14th century.

30. (Pl. XXXIV, 1.)

Tall pitcher; hard-fired grey ware; evidence of thin glossy green glaze; flat base; slicing over lower half; rilling on upper half; raised moulding at shoulder level, neck, and below inverted rim; strap-handle, raised ridges; wavy comb impression round shoulder; greater mechanical precision of outline is here evident; 15th or 16th century; height 14 ins.; aper. diam.  $3\frac{1}{4}$  ins.; max. diam. 10 ins.

31a, b, c, shows three separate fragments of a thin light grey stoneware; each is from a different Scottish site; and

32a, b, shows a composite restoration drawing of a costrel, based upon the three fragments of the previous figure. This stoneware is amongst the earliest found in Britain, and is of unusual interest. The dating is uncertain but is probably 15th-16th century. Parallels cannot be quoted. They are probably to be found at Beauvais and Rouen. The overall length of the restored vessel is 12 ins., the outside diam.  $8\frac{1}{4}$  ins. Note the wheeling.

The restoration is a drawing one merely: the fragments remain detached. Tantallon Castle, Linlithgow Palace, and Old Deer Abbey have also yielded fragments of this ware.

33a, b. (Pl. XXXIV, 2.)

Sub-globular urinal; crudely made utility ware; speckled light green glaze with rough surface; orifice a mere hole with raised edges; round handle across top; 14th century; height, excluding handle, 7 ins.; aper. diam. 2 ins.; max. diam.  $7\frac{1}{2}$  ins. (See p. 151.)

34. (Pl. XXXIV, 3; description, p. 158.)

Sounding horn, walls  $\frac{1}{8}$  in. thick; pierced at outer end for thong; mottled olive-green glaze; no decoration; length of arc  $18\frac{3}{4}$  ins.; aper. diam.  $2\frac{1}{2}$  ins.

35. (Pl. XXXV, 1.)

Globular jug; moulded rim; flat base; broad strap-handle; probably 14th century; height  $8\frac{1}{2}$  ins.; aper. diam.  $3\frac{1}{2}$  ins.; max. diam. 8 ins.

36.

Part of jug with applied stamped roundels, late 13th or 14th century. (View from above.)

37. (Pl. XXXV, 2.)

Large pitcher; backward slope due to unequal settlement of sagging base; basal thumbing in groups of three or four impressions; slender curved neck, swelling out to overhanging flat rim, downward pinched spout, prominent moulding below rim; flat strap-handle with finger-imprinted ribbon down the centre; rilling over upper half; band of combed girth-grooves at shoulder and round lower half; probably early 14th century; height  $12\frac{1}{2}$  ins.; aper. diam. 4 ins.; max. diam.  $8\frac{1}{2}$  ins.

38.

Neck with flat rim; moulding below rim; a fragment; probably late 14th-15th century.

39.

Fragment of neck and rim with strap-handle; moulding below rim; shoulder ornamented with thumb-impressed vertical strip (*cf.* fig. 17); late 13th or 14th century.

40, 40a. (Pl. XXXV, 4.)

Oval dish; olive-green glaze; flat rim; flat base; one side-handle; 13th century; length  $16\frac{1}{2}$  ins.; height  $2\frac{3}{4}$  ins.; width across top  $7\frac{1}{2}$  ins.; fragments of others in the collection.

41, 41a. (Pl. XXXV, 3.)

Simple bowl; inward-bevelled rim; dark olive-green glaze on rim and inside only; reddish ware; flat base; 13th century; height  $3\frac{1}{4}$  ins.; upper diam.  $10\frac{1}{2}$  ins.

42, 42a.

Restoration drawing of side-handle of flat dish similar to No. 40; 13th century.

43.

Section through rim of open vessel, with skillet handle; 13th or 14th century.

44. (Pl. XXXVIII, 1.)

Rim sections and rim decoration of two flat open vessels similar to No. 40; 13th or 14th century.

45.

Skillet handle.

46a, b, c.

Plan, elevation and section of a pointed oval dish; rounded base; 13th or 14th century.

47, 47a. (Pl. XXXVI, 1, 3.)

Loop-handled bowl; sagging base; irregularly made rounded handle with groove; rim internally bevelled with two finger-imprinted strips with groove between; yellow-green glaze on handle and inside only; 13th century; height of bowl 4 ins.; diam. 12 ins.

48, 48a. (Pl. XXXVIII, 1.)

Round open dish; flat base; flat overhanging rim with impressed circles containing cross; the motif alternately sunken and in relief; 14th or 15th century; height  $2\frac{1}{4}$  ins.; diam.  $8\frac{1}{2}$  ins.

49, 49a. (Pl. XXXVI, 2, 4.)

Large heavy flanged lid; knob with keyhole vent; dark olive-green glaze; paralleled at Nottingham; height  $4\frac{1}{4}$  ins.; aper. diam. 6 ins.; max. diam. 8 ins.; 13th or 14th century.

50.

Lower section baggy pot with side-handle; 13th-14th century.

51.

Conjectural lower section of squat vessel; 13th century. (Cf. No. 6.)

52. (Pl. XXXVII, 1.)

Baggy globular pitcher; an inferior article; sliced lower half; indefinite rounded rim; pinched spout; strap-handle; irregular base; uneven dark green

glaze; probably late 15th century; height 11 ins.; aper. diam 4 ins.; max. diam. 8 ins.

53, 54, 55.

Glazed rims and handles; 13th century. (*Cf.* Nos. 14, 15.)

56, 56a. (Pl. XXXVII, 2.)

Jug; parrot-beak bridge spout; flat spreading base with thick edge; rounded rim; thick oily brown-green glaze; noticeable slicing of lower half; strap-handle raised edges; pronounced rilling of neck; decorated three oval finger-impressed pendants each suspended from a moulded loop; one of a pair; probably 15th century (found complete with 15th-century candlestick); height 11 ins.; aper. diam.  $3\frac{1}{4}$  ins.; max. diam.  $6\frac{3}{4}$  ins.

57.

Large storage vessel (restored); flat base; slicing on lower part, rilling above; two strap-handles; parrot-beak bridge spout; 13th century; height  $16\frac{3}{4}$  ins.; aper. diam.  $6\frac{1}{4}$  ins.; max. diam.  $12\frac{3}{4}$  ins.

58.

Conjectural restoration of storage bowl; overhanging rim; 13th-14th century.

59. (Pl. XXXVII, 3.)

Cooking-pot; everted rim; small loop handles; 14th century, almost identical parallel at Glenluce<sup>1</sup>; height 7 ins.; aper. diam.  $3\frac{3}{4}$  ins.; max. diam.  $7\frac{1}{2}$  ins.

60. (Pl. XXXVIII, 2.)

Miscellaneous rims and handles (13th and 14th centuries); four bases (15th century), and surface ornament (13th century). The small handled neck, above the bases, is a late type, 15th-16th century.

#### THE PLATES.

All the significant items in the collection are drawn, most are photographed also. The photographs bear the nos. of the drawings and descriptions they illustrate, save the last three, viz:

Pl. XXXVIII, 1.

Miscellany of glazed fragments with distinctive surface decoration characteristic of the 13th and 14th centuries. Some are featured in the drawings.

Pl. XXXVIII, 2.

Miscellany of detached 13th century handles and spouts.

Pl. XXXVIII, 3.

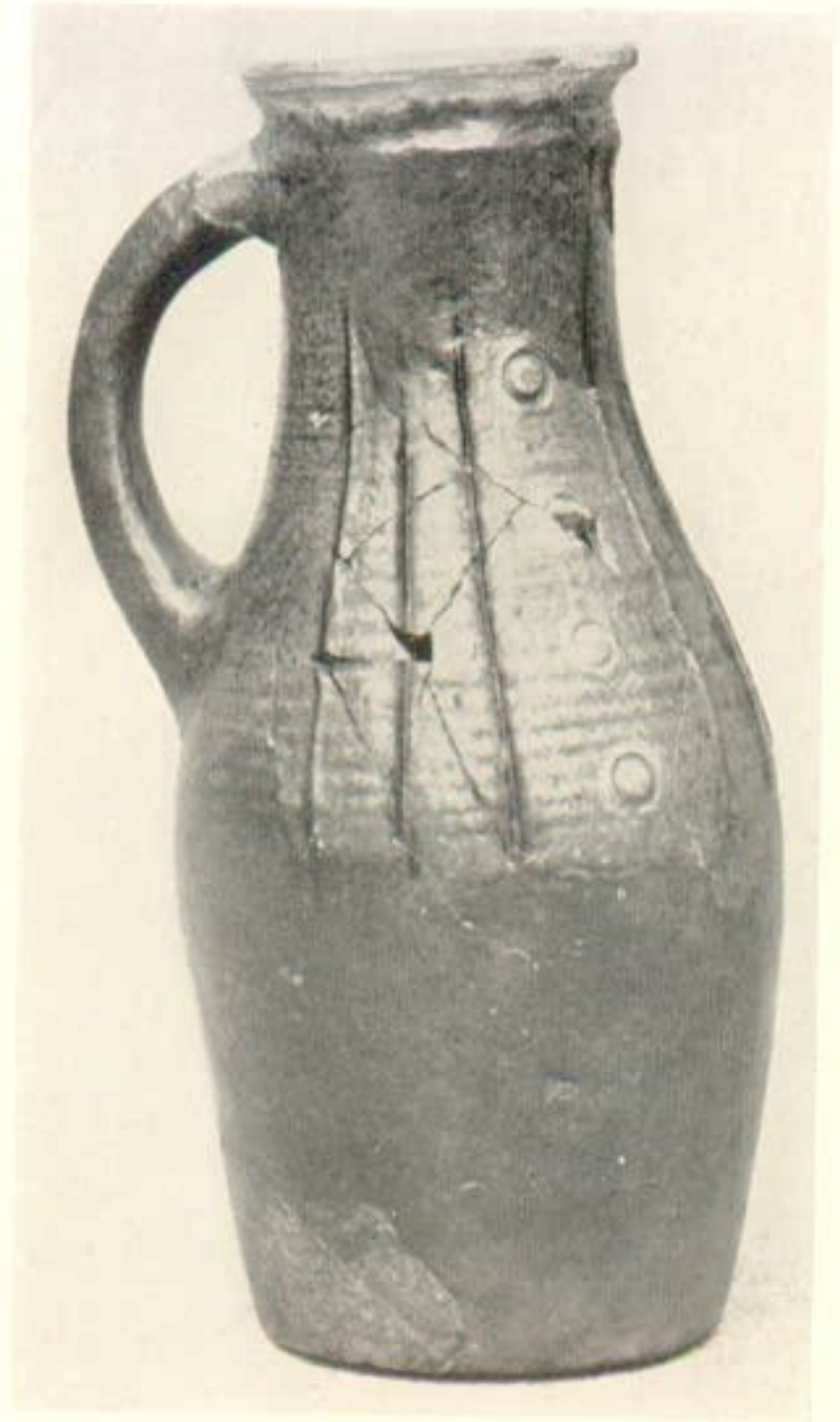
Evidence of local manufacture; kiln-stacking, blemishes and structural distortions due to congestion and careless handling in the kiln (see p. 157). Included are, figs. 37, 25, 9 and 20. See Pl. XXXVII, 4, for enlargement of central group.

<sup>1</sup> *T. Dumf. and Gall. A.S.*, xxix (1950-1), fig. 12, pl. 12.





1. (fig. 1)



2. (fig. 2)



3. (fig. 3)



4. (fig. 4)

Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.

[To face p. 170.]





1. (fig. 6)



2. (fig. 7)



3. (fig. 7)



4. (fig. 8)

Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.





1. *a* (fig. 9); *b* (fig. 11); *c* (fig. 10)



2. (fig. 11)



3. (fig. 13)

Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.





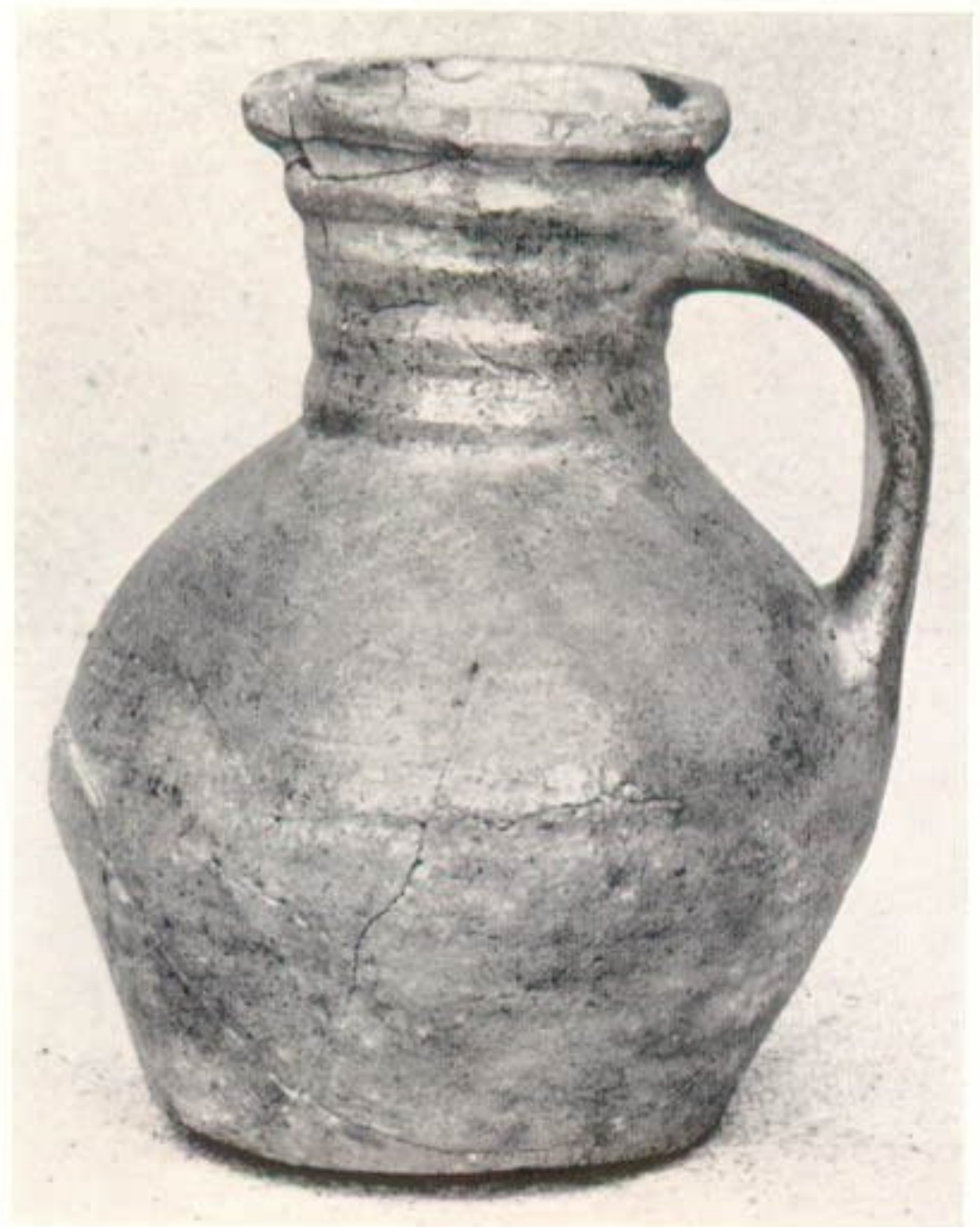
1. (fig. 16)



2. (fig. 17)



3. (fig. 18)



4. (fig. 20)

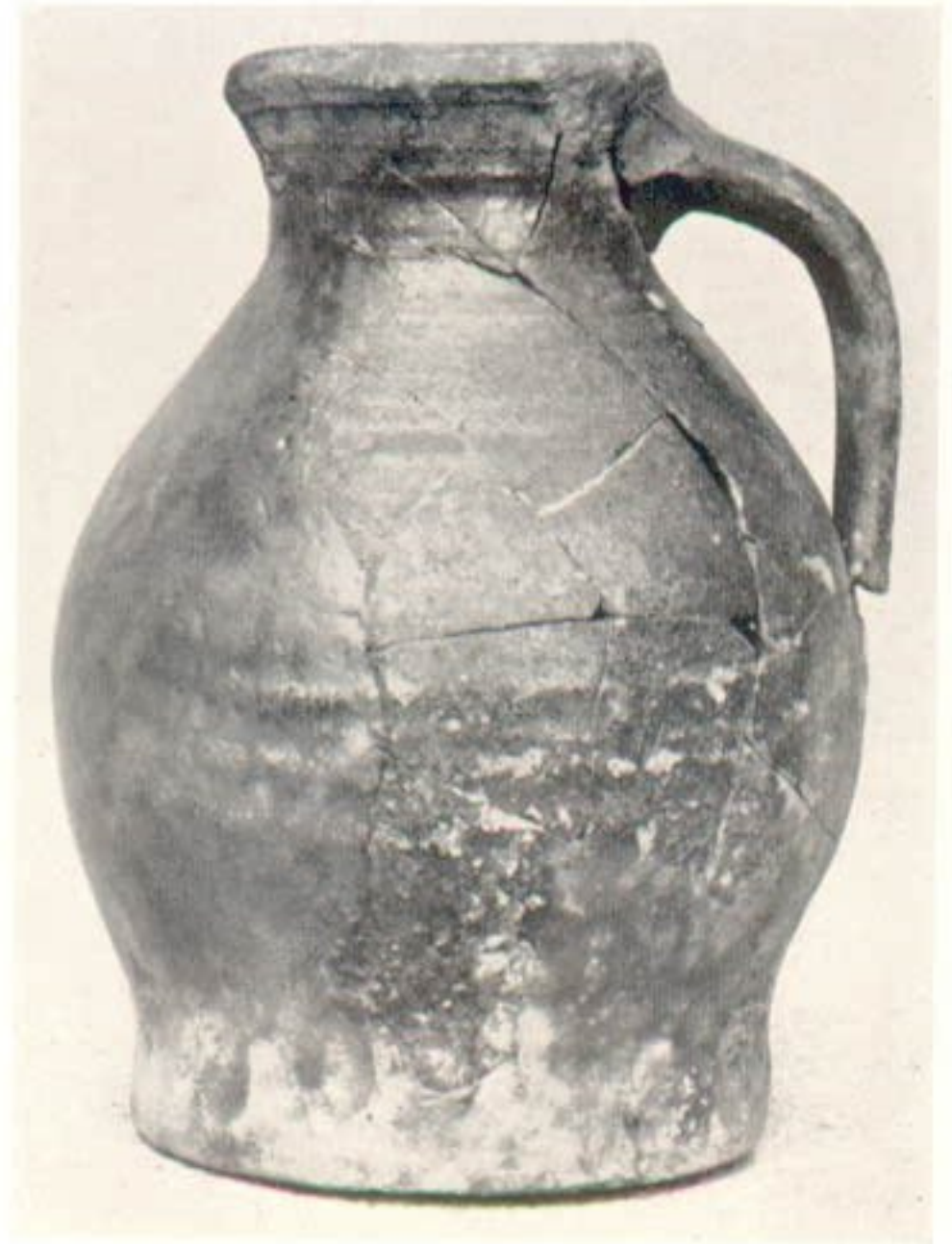
Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.





1. (fig. 21)



2. (fig. 24)



3. (fig. 26)

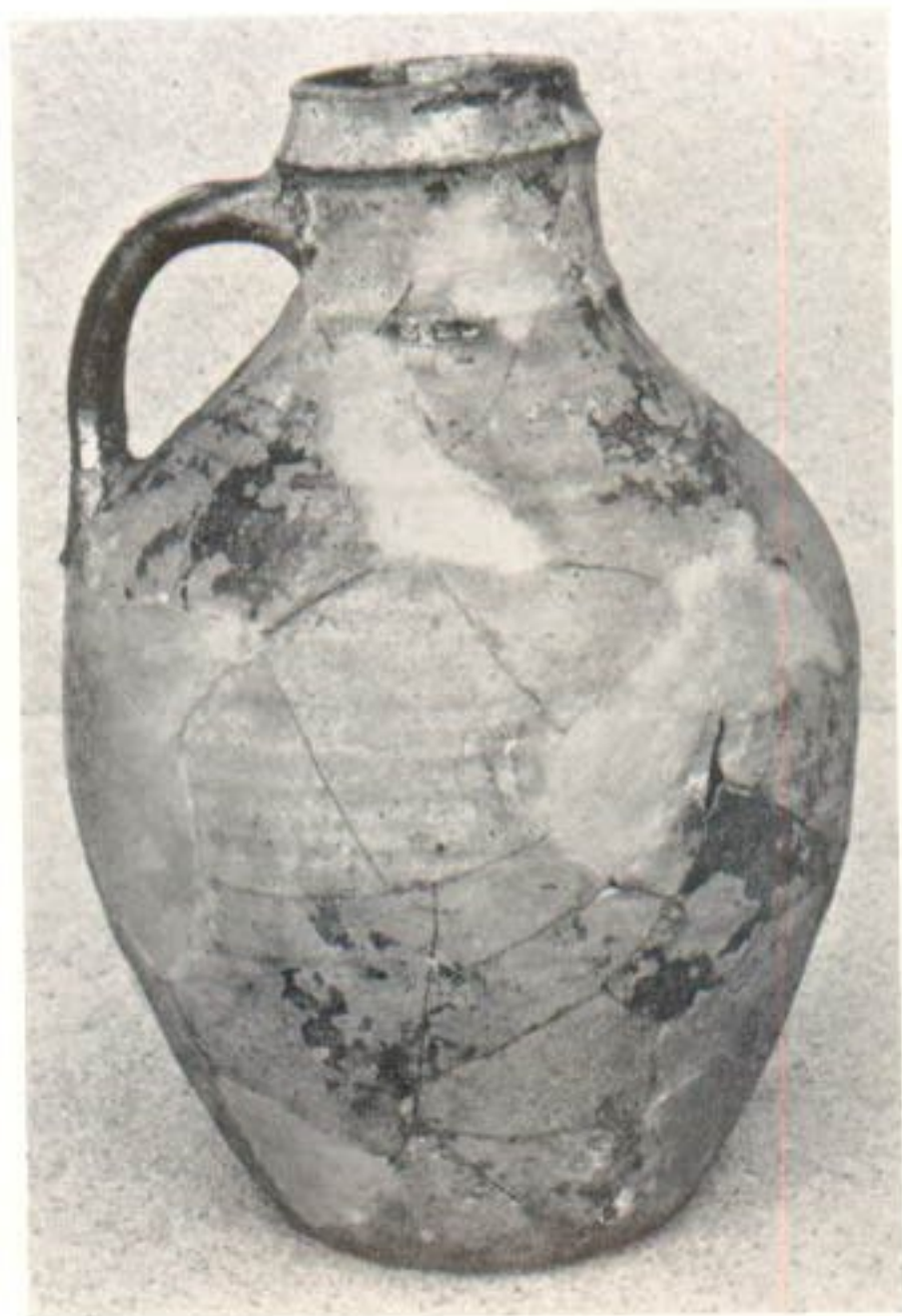


4. (fig. 25)

Mediæval Pottery from Bothwell Castle.

STEWART CRUDEN.





1. (fig. 30)



2. (fig. 33)



3. (fig. 34)

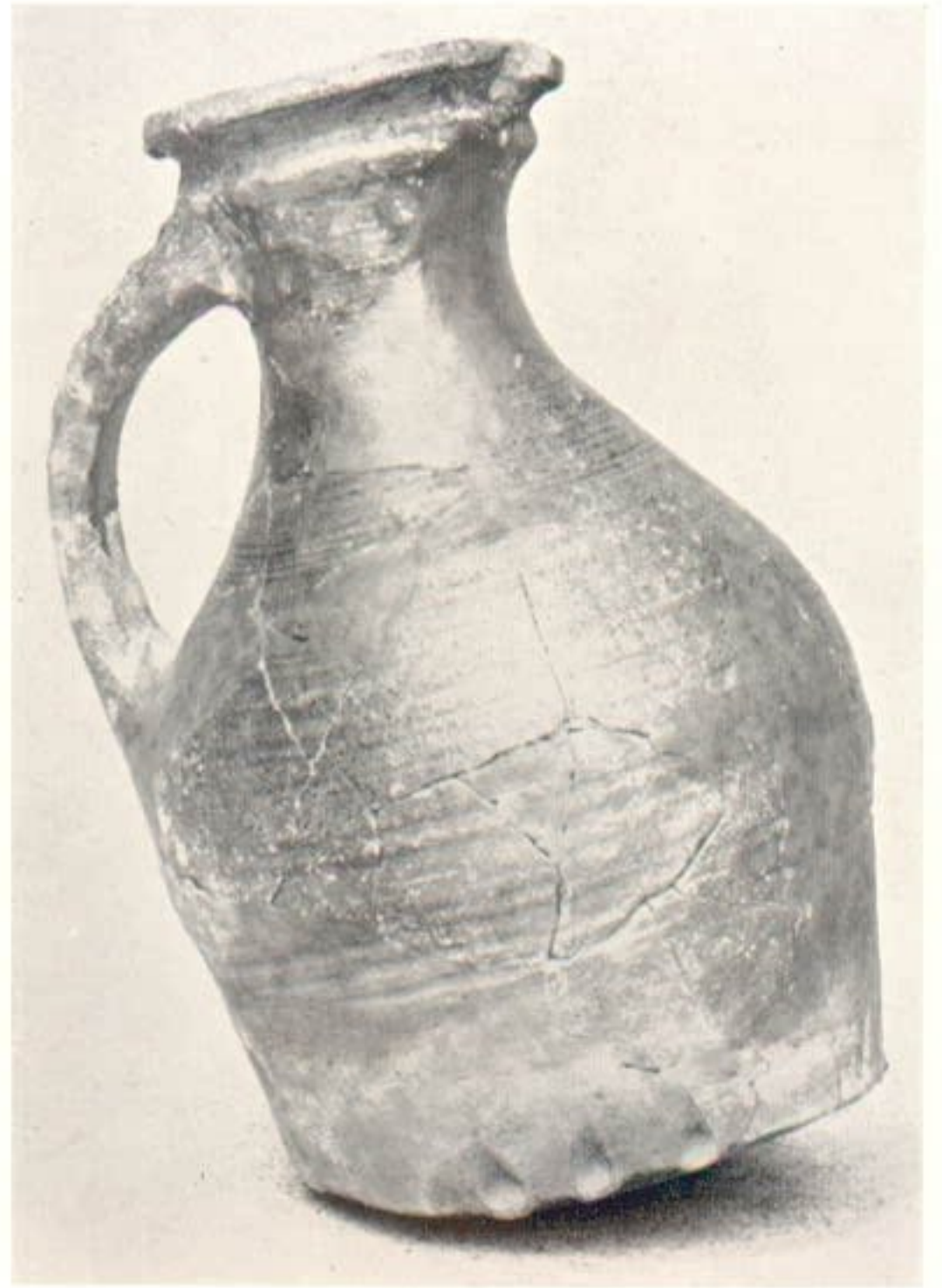
Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.





1. (fig. 35)



2. (fig. 37)



3. (fig. 41)



4. (fig. 40)

Mediæval Pottery from Bothwell Castle.

STEWART CRUDEN.

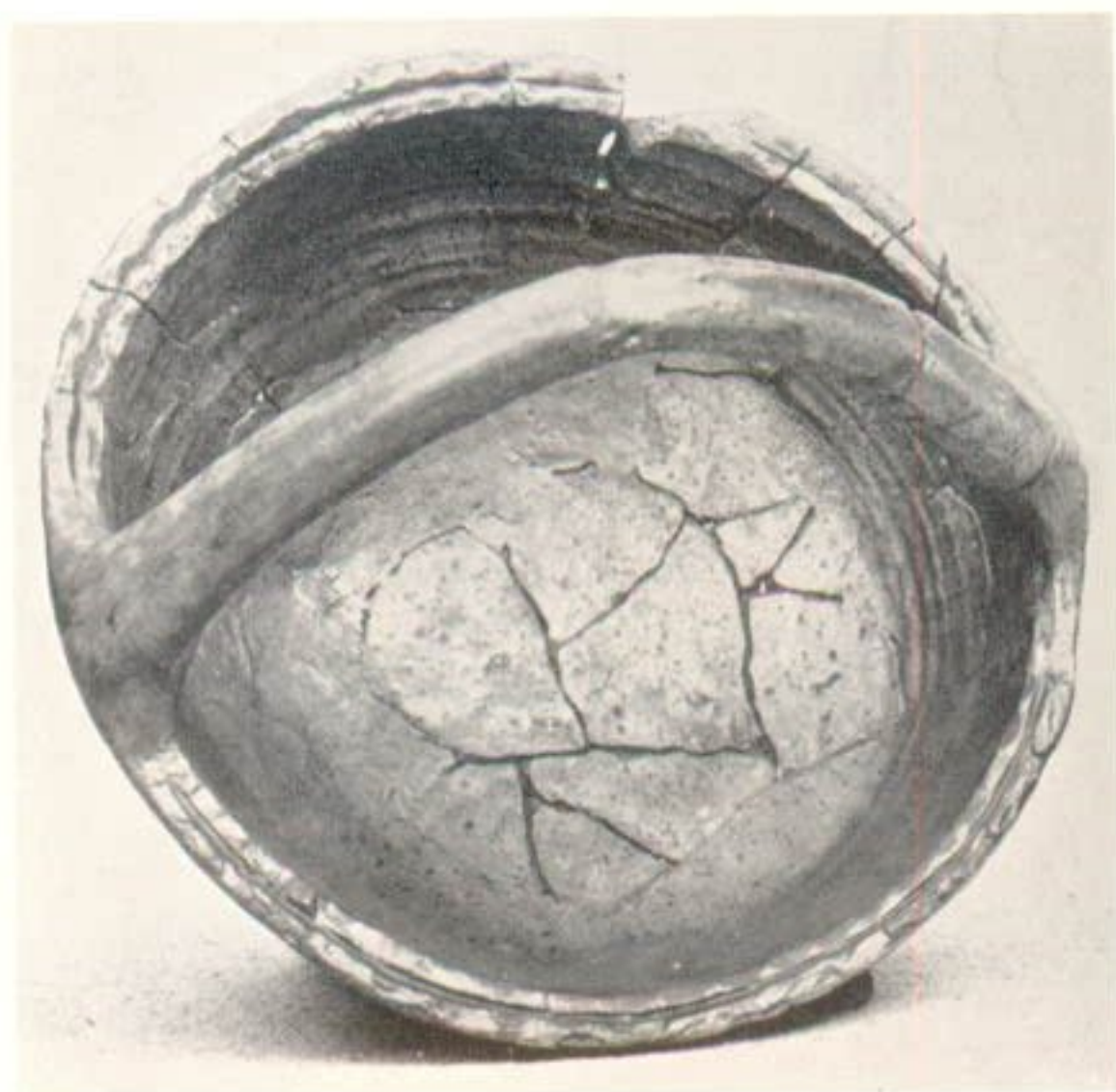




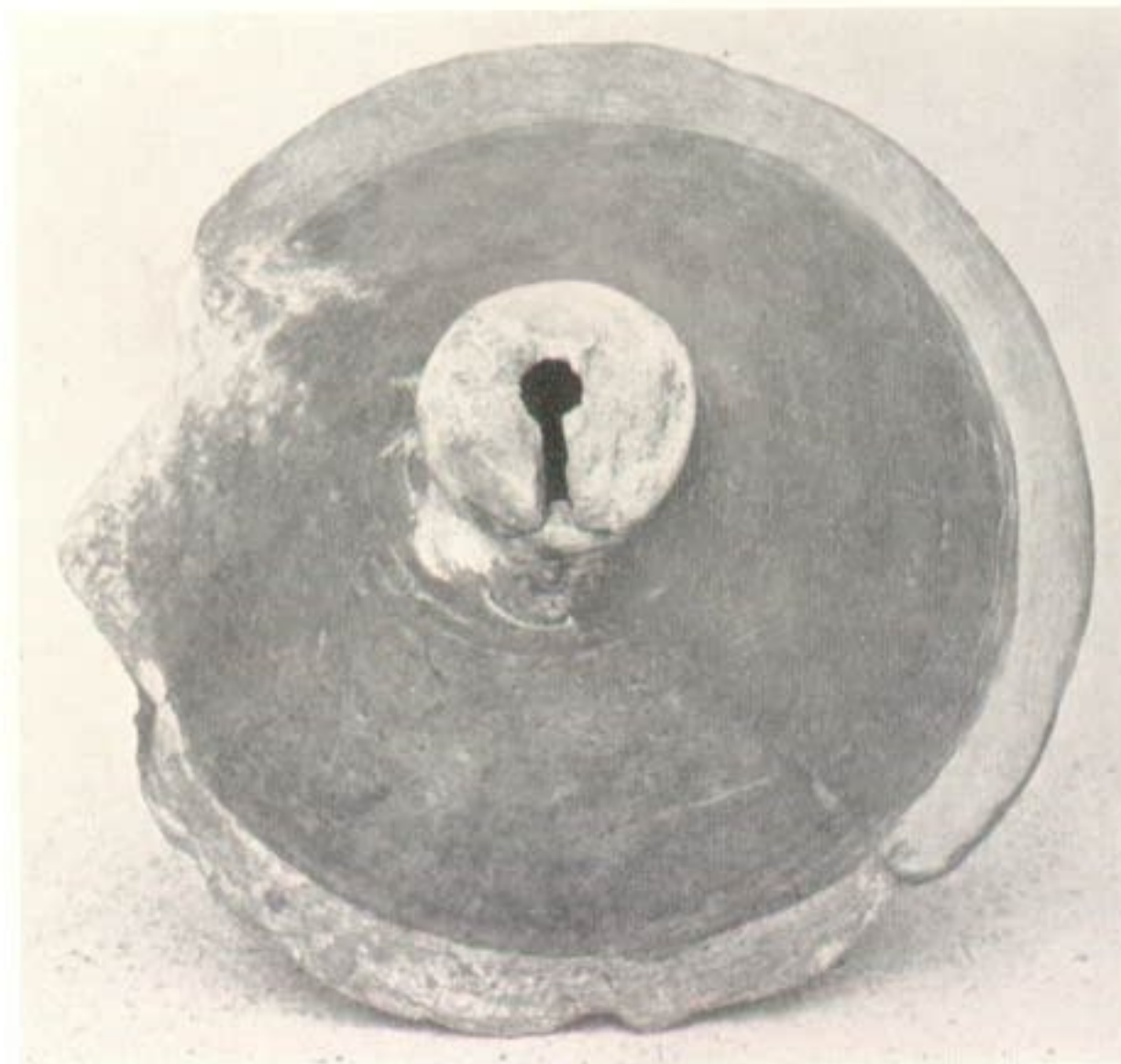
1. (fig. 47)



2. (fig. 49)



3. (fig. 47)



4. (fig. 49)

Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.





1. (fig. 52)



2. (fig. 56)



3. (fig. 59)



4. (figs. 9 and 20; detail of Pl. XXXVIII, 3)

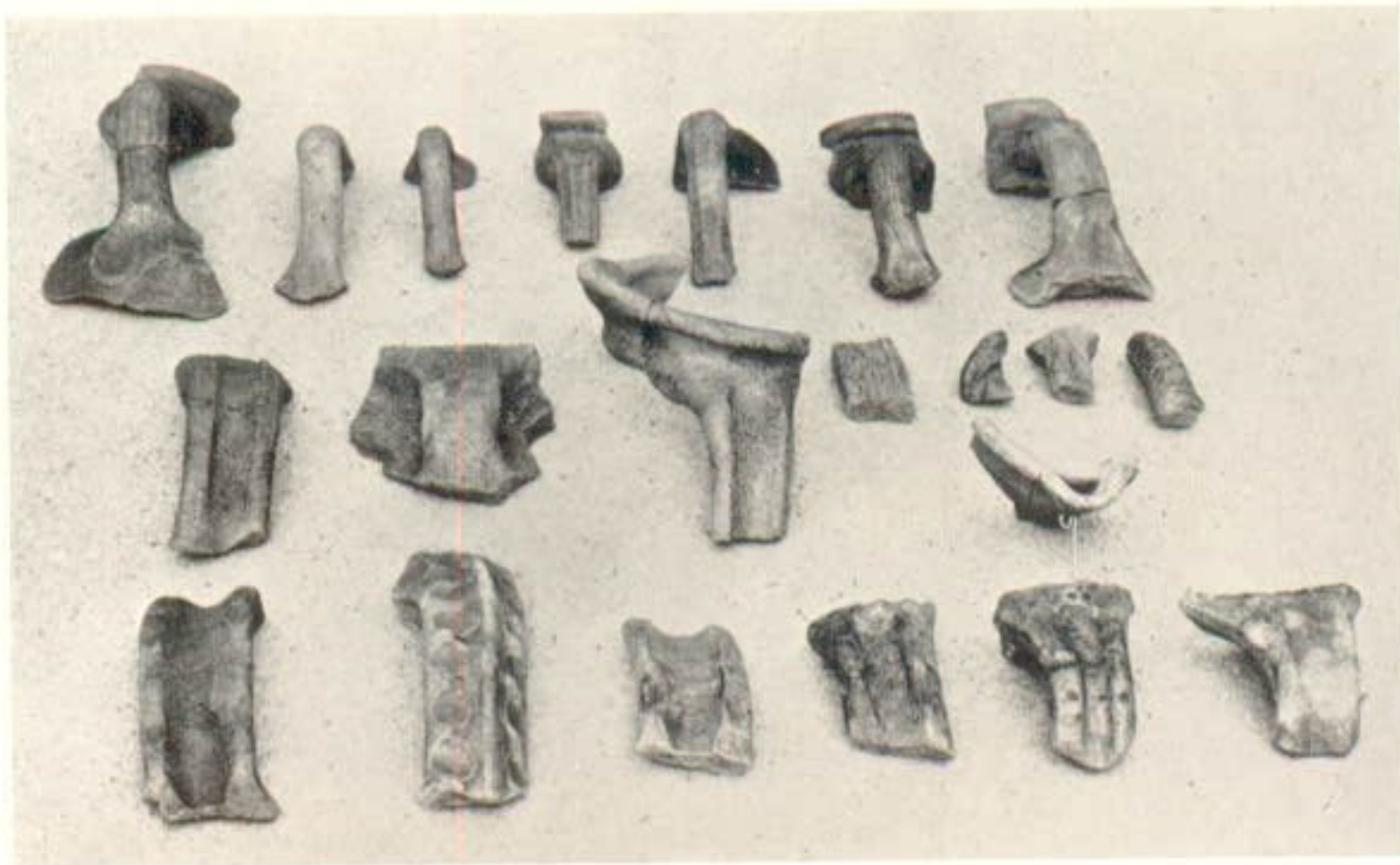
Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.





1.



2.



3.

Mediaeval Pottery from Bothwell Castle.

STEWART CRUDEN.