

THE NEOLITHIC AND EARLY BRONZE AGE POTTERY FROM LUCE SANDS, WIGTOWNSHIRE

by ISLA J. McINNES, F.S.A.SCOT.

INTRODUCTION: THE LUCE SANDS SITES

LUCE SANDS lie on the north-west shore of Luce Bay in Wigtownshire. The dunes cover an area of some four square miles with a shore line of over five miles; they rise gradually inland from the flat shore to reach a height of 50 ft. in places. Between areas of mobile dunes are lower lying fixed dunes interspersed with marshy areas; on the landward side of the dunes is an extensive area of bog and moorland reaching to the Glenluce-to-Sandhead road. The stable and mobile dune pattern is not constant; stable dunes become riddled with rabbit holes and are opened up again and exposed to the winds. Elsewhere the strong prevailing winds may remove the dunes leaving long wind-swept valleys with withered roots exposed on the floor, showing the existence of vegetation before the earlier advance of the dunes. Areas of water-worn shingle blown clean of sand appear in places, evidence of old shore lines now remote from, and much higher than, the sea. It is here that one finds scatters of Mesolithic flints. Where the sand is mobile, on an eroding face and at the base of a dune, old land surfaces appear as dark bands in the sand. As many as four old land surfaces are to be seen, at least two of which have been occupied in prehistoric times. With the break-up of the dune, the sand and soil in the old land surface is blown away and any solid objects fall out. This process continues so that one may possibly find objects from one old level lying upon those of another level with no intervening sterile layer.

It is obvious that such an unstable site presents considerable problems to the archaeologist. The mobility of the sand gives little hope of stratification and its acid nature means that no organic materials are likely to survive. Even the pottery is affected. While in the section of the old-land-surface layer the pottery is unaffected but once it is exposed to the moving sand it is quickly eroded. Freshly exposed Beaker sherds seen in May 1951 had by June the same year been reduced to minute fragments merely recognisable as pottery. It would take no more than a few days with a wind moving the sand to remove a burnish from a potsherd; similarly, impressions are quickly blurred. Added to all this the excavator has the problem of having to remove literally tons of sterile sand in order to expose a few square feet of the undisturbed old land surface for detailed excavation.

In 1951 a party from Edinburgh University under the direction of Professor Atkinson investigated a number of sites in the central area of the dunes.¹ Although a large area was investigated, two sites are of particular interest. *Burnt Dune* (N.G.R. NX 126535): the old land surface at this site, lying under 8 ft. of sterile sand, had been exposed at one point before excavation and pottery had already begun to fall

¹ I am indebted to Professor Atkinson for information concerning the excavation.

out. Excavation produced a number of pits dug down from the occupation layer into the sterile sand beneath. These pits, which were shallow and about 2 ft. across, were full of clay of good quality, cleaned and in a soft, pliable condition. In the occupation layer were quantities of potsherds, daub, charcoal and numerous flints. The presence of charcoal and flints, both worked and unworked, certainly points to occupation and the suggestion is made that this was a pot-making station, the broken potsherds being 'wasters'. The daub may represent part of a kiln or other structure. The pottery was of three types; plain undecorated fine ware with rounded or bevelled rims (Nos. 56-69), small hemispherical bowls of similar ware but decorated below the rim with lines of twisted coarse cord (Nos. 70 and 71), and a coarser ware decorated with cordons and grooving (Nos. 107 and 109). It was noticeable that there was no Beaker pottery in the occupation layer although Beaker sherds were present amongst the pottery exposed before excavation. *Pin Dune A* (N.G.R. NX 129536): beneath about 5 ft. of sterile sand were three fairly close dark layers, the topmost about 6 in. wide, the lower two slightly less wide. It would not be accurate to call each dark layer an old land surface; rather, they represent three periods of occupation, with an intervening period of abandonment. This latter period may not have been very long. The two lower layers contained similar types of pottery; a finely backed undecorated ware with everted rims (Nos. 40 and 41) and a rather similar ware, decorated with twisted cord impressions or undecorated, in the shape of small bowls with simple rims (Nos. 72-74, 76 and 81). In the topmost layer these two types of pottery were absent; instead there was a fairly fine ware with grooved decoration or applied slashed horizontal ribs (No. 97), and one sherd of thick coarsely backed ware. More important, however, were three sherds decorated with false relief and undoubtedly Food Vessel.

Two further sites examined in 1951 should also be mentioned. *Pin Dune B* (N.G.R. NX 130537): this site lay at the bottom of a sand blow. On the surface lay a heap of iron slag amongst which were found two bronze pins (not prehistoric). Further examination revealed pits containing slag dug into the sand. The presence of iron slag suggests that iron was being worked on the sands,¹ and this was supported by the excavation of a *Charcoal Pit* (N.G.R. NX 125532). This proved to be a rectangular pit 4 ft. by 2 ft., of unknown depth but over a foot deep and filled with charcoal. Also in various spots on the dunes one comes across exposed 'hearths'.² These are circular areas about a yard in diameter and of pure charcoal, but the absence of surrounding stones suggests that these may not be domestic hearths. It seems more likely that these represent charcoal 'hoards' prepared for iron-working. This iron-working³ is presumably associated with the finds of green and orange glazed medieval pottery made on the sands, and, although this iron-working is not prehistoric, it is of importance when considering the nature of Luce Sands as a settlement.

¹ Davidson, *P.S.A.S.*, LXXXVI (1951-2), 56.

² Davidson, *loc. cit.*, 56.

³ Iron ore does not occur locally in workable form. The attraction of the area must have been the presence of wood. Large quantities of charcoal would be required for smelting, probably of the order of over three times the weight of charcoal to iron produced. The ore would be taken to the fuel supply, the lesser weight to the greater, as is still the practice with alumina.

The area of the uplands to the north of the bay was once wooded, the peat has yielded large timbers of oak and ash,¹ and today, a few scrub oaks still remain among the dunes themselves. It seems likely, therefore, that the dunes were until medieval times, and perhaps later, much more restricted in extent, merely fringing the beach, and that it was not until the trees were cut down to provide fuel for iron-smelting that the dunes were able to encroach and cover the large area they do today.

DESCRIPTION OF THE POTTERY

Class I

The pottery included in this class belongs to the wide family of Western Neolithic wares as defined by Piggott. There are three main types; Fine Ware, Coarse Ware and Small Bowls; there are also a few sherds of decorated pottery.

Fine Ware (Nos. 1-32, 54, 55). The pottery in this group is of good quality, being well-fired with a varying quantity of fine grit and/or quartz backing. Mica is sometimes added to the backing and where it preponderates the fabric tends to be rather softer. The colour range is very wide, from black and blue-grey through brown to red and orange. Pot forms include simple bowls with narrow or open mouth, shouldered bowls and carinated vessels. Rim sherds far outnumber restorable vessels and, although simple rims do occur, the commoner rims are either rolled or pinched out. Decoration is very limited, fine grooving on the rim of No. 55 and fluting on the rim and shoulder of Nos. 8, 29, 54.

Coarse Ware (Nos. 34-53). The pottery in this group is again of good quality but the backing tends to be heavier and coarser and the wall thickness is greater. The colour range is similar to that in the Fine Ware. Only one vessel has been reconstructed, a simple bowl with slightly narrow mouth, but from the angle of the other sherds this may be typical. No carinated sherds have been found in this fabric. Simple and rolled rims do occur in Coarse Ware but commoner are rims which have been thickened and pulled out to form wide ledge- or T-rims. One T-rim is decorated with wide grooves, and oval lugs are found on three sherds with simple rims. The possibility of a flat or flattened base in this group is suggested by a small sherd, No. 53.

Small Bowls (Nos. 56-86). There are two main types of fabric in this group; one is very hard and backed with grit and quartz and indistinguishable from that of Fine Ware. The other fabric is also hard but is characterised by the 'corky' appearance resulting from the holes left where an organic material has been burnt out or has dissolved out. The two fabrics may be combined. Traces of soft black material still remain in some sherds. The colour of this group is generally buff but black also occurs. The sherds are too small to allow of a definite reconstruction, but from the angle of the rims and the curve of the walls a fairly shallow bowl seems most likely. Only four rims are flattened, the rest being rounded or slightly pointed, and they tend to be inturned. Most significant, however, is that sixteen of these sherds are decorated. The commonest decoration is horizontal lines of impression made with

¹ Rusk, *History of the Parish and Abbey of Glenluce* (1930), 5.

a twisted coarse cord, possibly of grass or some other easily frayed fabric; horizontal grooving also occurs.

There are no close parallels to be found in Scotland for the rounded shoulders of the vessels Nos. 1 and 18. The only shouldered and uncarinated bowl is that from Glecknabae, Bute¹ and this is decorated. Uncarinated shoulders do not occur frequently in northern England either – with the exception of Heselton Ware. S-profiles are quite characteristic of Heselton Ware, in which class rolled or thickened rims, as No. 18, also occur. Such pots occur in Yorkshire at the type site,² Kilburn Long Barrow,³ Willerby Wold Long Barrow⁴ and also, possibly, at Ford, Northumberland.⁵ It should, however, be pointed out that, although the Luce Sands pots resemble Heselton Ware in outline, Heselton Ware is characterised by a distinctive light corky fabric,⁶ whereas the Luce Sands pottery is mainly close-textured and hard. Further south, uncarinated shouldered bowls do occur in Windmill Hill Ware⁷ but the carinated form is more common. Parallels for the bag-shaped pot No. 17 are also difficult to find, although somewhat similar rim forms occur at Bicker's Houses, Bute,⁸ Glecknabae,⁹ and Calf of Eday, Orkney.¹⁰ Possibly the nearest comparable pot comes from Old Bewick, Northumberland¹¹; the ware, however, is coarse and that from Luce Sands is not. In Yorkshire there is a possible parallel at Binnington¹² – this pot has a rolled lip and a slight indication of a shoulder – and others at Huggate Wold and Rudston.¹³ In Ireland uncarinated shouldered bowls appear to be unknown although the rim forms of Nos. 1, 17 and 18 can be matched.¹⁴

Open bowls such as No. 33 are quite common in Scotland. Callander lists five sites¹⁵ where such vessels occur and other examples come from Blackburn Mill, Berwickshire,¹⁶ Calf of Eday, Orkney,¹⁷ Easterton of Roseisle, Moray,¹⁸ and, possibly, Cairnholy I, Kirkcudbright.¹⁹ The distribution is thus widespread, though coastal. Of the sites mentioned, six are chambered cairns and three domestic sites. Passing to England, the type is found frequently in Yorkshire, for example at Duggleby II,²⁰ where the simple everted rim is similar to No. 15, and Ganton, Rudston, Cowlam²¹ and Willerby Wold.²² Further south, open shallow bowls with simple rims are highly typical of Windmill Hill Ware.²³ In Ireland simple rims which compare closely with those from Luce Sands are found, for example, at Lyles Hill,²⁴ but in all cases these appear on carinated bowls. There is no suggestion of the wide form of bowl. The

¹ Callander, *P.S.A.S.*, LXIII (1928-9), fig. 30, 6.

² Newbigin, loc. cit., Pl. XV, 1.

³ Newbigin, *Arch. Ael.*, 4th s. XII (1935), 150.

⁴ Piggott, *Neolithic Cultures of the British Isles*, 1954, 117.

⁵ Callander, loc. cit., fig. 30, 5.

⁶ Callander, *P.S.A.S.*, LXXI (1936-7), fig. 18, 8 and 9.

⁷ Piggott, *Arch. J.*, LXXXVIII (1931), fig. 7, 6.

⁸ Newbigin, loc. cit., fig. 5, 1.

⁹ Callander, *P.S.A.S.*, LXIII (1928-9), figs. 26; 38, 8 and 9; 42, 5; 47, 25 and 26; 48, 22 and 23.

¹⁰ Note: *P.S.A.S.*, LXIX (1934-5), 11.

¹¹ Unpublished: National Museum of Antiquities of Scotland (hereafter N.M.A.).

¹² Piggott and Powell, *P.S.A.S.*, LXXXIII (1948-9), fig. 7, 1; this vessel has a slight shoulder.

¹³ Newbigin, loc. cit., 193, fig. 3, 4.

¹⁴ Manby, loc. cit., fig. 7, 2.

¹⁵ Evans, op. cit., 37, fig. 13B and 18.

¹⁶ Newbigin, *P.P.S.*, III (1937), 191, fig. 2, 5.

¹⁷ Manby, *P.P.S.*, XXIX (1963), fig. 7, 6.

¹⁸ Piggott, op. cit., Pl. III, 5.

¹⁹ Callander, loc. cit., fig. 30, 6.

²⁰ Newbigin, *P.P.S.*, III (1937), 204.

²¹ Evans, *Lyles Hill, A Neolithic Site in Co. Antrim*, 1953, fig. 11, 2 and 5.

²² Callander, *P.S.A.S.*, LXX (1935-6), fig. 14.

²³ Piggott, op. cit., 70.

²⁴ Newbigin, loc. cit., 205 No. 1; 208 No. 10; 211 No. 1.

²⁵ Manby, loc. cit., fig. 7, 2.

²⁶ Piggott, op. cit., 70.

only unshouldered bowls which occur seem to be small and thick and do not resemble the Luce Sands vessels now being considered.

The shape of No. 2 seems to come somewhere between Piggott's forms G and H, and the only site in Scotland which has yielded pottery truly similar is the chambered tomb of Cairnholy I.¹ The pottery from Cairnholy I is described as of form G which is the dominant form at Mull Hill Circle, Isle of Man.² Similar pottery is also found at Ehenside Tarn, Cumberland³ and Ford, Northumberland.⁴ In Yorkshire form G is the typical form of Grimston Ware and at Hanging Grimston there is a vessel which is very similar to No. 2, and other parallels are found at Cowlam, Ganton, Kilham⁵ etc. In Ulster forms G and H are both common. Close parallels can be drawn between No. 2 and pottery from Lyles Hill,⁶ although there is a tendency for the rim to be heavier at Lyles Hill. Other good examples come from Browndod A,⁷ Ballyutoag⁸ and Ballyalton.⁹ This form therefore does not seem to be peculiar to one area or to one type of site. In all areas it occurs in both settlement or domestic sites and burial sites.

No. 55 is classified as Piggott's form E, a rare form in Scotland, and elsewhere. The nearest comparison which can be made in Scotland is with a pot from Nether Largie, Argyll,¹⁰ but this has a different rim form and is decorated with vertical fluting. The form does not appear at all in northern England unless possibly at Mull Hill Circle, Isle of Man.¹¹ In Ulster the form is found at Lyles Hill but not with rolled rim and ledge carination, although both of these occur independently. The same is true of the pottery at Clontygora, Armagh; there the form occurs with a less marked carination and a rim that is merely thickened, not rolled.¹² The decoration of oblique transverse grooves on the rim does not find any parallel in Scotland; the nearest is an incised lattice pattern on the top of a rounded rim from Blackburn Mill, Berwickshire.¹³ In northern England the only example is a thickened rim decorated with transverse incisions on a form G bowl from the Mull Hill Circle¹⁴ and a similar bowl from Rains Cave near Brassington, Derbyshire, and the decorated vessel from Duggleby Wold. In Ireland the decoration does not occur at Lyles Hill, or indeed in Ulster, except for a dubious example at Audleystown Cairn.¹⁵ In Co. Limerick, at Lough Gur, this form of decoration is highly typical of the Class Ia Ware, where it occurs on wide overhanging rims. But there are no close parallels to the shape of No. 55 even among Class I Ware at Lough Gur, although both the rim and carination can be paralleled individually.¹⁶

Similarly, Piggott's form D, No. 54, finds no other close parallels in Scotland.

¹ Piggott and Powell, loc. cit., fig. 7, 2.

² Piggott, *Ant. J.*, xii (1932), 149.

³ Piggott, *Arch. J.*, LXXXVIII (1931), 96.

⁴ Newbigin, *Arch. Ael.*, 4th s. xii (1935), 151.

⁵ Newbigin, *P.P.S.*, III (1937), 205 No. 13; 208 No. 1; fig. 1, 1-3; Pl. XVII, 2.

⁶ Evans, op. cit., figs. 12, 11; 13, 14.

⁷ Evans and Davies, *P. Belfast Nat. Hist. Phil. Soc.* (1934-5), fig. VIII, A1.

⁸ Corcoran, *P.P.S.*, xxvi (1960), fig. 2, b.

⁹ Corcoran, loc. cit., 106, fig. 3, k.

¹⁰ Callander, *P.S.A.S.*, LXIII (1928-9), fig. 39, 1.

¹¹ Piggott, *Ant. J.*, xii (1932), fig. 39, 1.

¹² Davies and Paterson, *P. Belfast Nat. Hist. Phil. Soc.* (1936-7), fig. 3, k1.

¹³ Note: *P.S.A.S.*, LXIX (1934-5), 11.

¹⁴ Piggott, loc. cit., 97; Mortimer, *Forty Years Researches*, 1905, fig. 65.

¹⁵ Collins, *U.J.A.*, xvii (1954), fig. 6, 2.

¹⁶ O'Riordain, *P.R.I.A.*, LIV (1951-2), 328, fig. 11, 32 and 53.

The nearest would seem to be a pot from Easterton of Roseisle, Moray,¹ but this is described as form G. Neither can the wide ledge carination nor the heavy rolled rim find close comparison. The fluted decoration does, however, occur fairly widely. Transverse fluting on the rim only, is found at Easterton of Roseisle, Knapperty Hillock, Aberdeenshire, Giant's Grave, Arran, Glecknabae, Bute² and Rudh' an Dunain, Skye.³ There are no examples of fluting on the carination but vertical fluting on the wall is found on a stray sherd from Speyside,⁴ at Nether Largie, Argyll,⁵ and at Easterton of Roseisle, although at the two latter sites the fluting runs onto the inner face also. Outside Scotland, again the nearest parallels come from the Mull Hill Circle, Isle of Man. As already noted, on this site form G predominates but some of the reconstructed pots have very straight-sided walls and are quite close to No. 54.⁶ Fluted decoration also occurs at this site, not only on the rim but on the shoulder in much the same manner as at Luce Sands. On the mainland it is necessary to go as far as Yorkshire for comparative pottery. There are no pots here which are close in form but the rim does occur and a lesser form of the carination. The decoration is found quite widely on Grimston ware, for example at Hanging Grimston, Garton Slack and Huggate Wold.⁷ In Ulster much the same conditions occur; the form, rim, carination and decoration can all be paralleled individually at Lyles Hill but not all on one pot.

The very shallow straight sided bowl No. 30 seems to be a predominantly Scottish type. The form is typical of Unstan ware, decorated with lines of stab-and-drag,⁸ but two similar undecorated pots come from Hedderwick.⁹ The pot with inturned upper wall, No. 31, is fairly characteristic of the Beacharra class of pottery, although this is usually decorated. However, undecorated examples of this form come from Clettraval, North Uist¹⁰ and Beacharra, Kintyre¹¹ itself. The form occurs in Yorkshire at Cowlam and Duggleby Wold,¹² and a somewhat similar form in Ireland at Lough Gur.¹³

The rim forms can be paralleled generally in both England and Ireland. The very simple rims, Nos. 3-5, occur widely; the rounded and everted rims, Nos. 6-15, are more in keeping with the Yorkshire pottery, and the thickened and rolled rims find better parallels in Ireland.

What marks the group of coarse ware, apart from the thickness of the fabric, is the developed rim form. Only two simple rounded rims occur, Nos. 34 and 36, and these should possibly be tied in with the slightly coarser Beacharra A pottery as at Clachaig and Torlin, Arran,¹⁴ although simple rims of coarser ware also come from the chambered cairn on Calf of Eday, Orkney¹⁵ and from Easterton of Roseisle, Moray and Bantaskine, Falkirk.¹⁶ The heavy thickened rim in its less exaggerated

¹ Callander, loc. cit., fig. 38, 1.

² Scott, *P.S.A.S.*, LXVI (1931-2), fig. 12.

³ Callander, loc. cit., fig. 1.

⁴ Newbigin, loc. cit., 209 No. 2; 210 No. 1. Mortimer, op. cit., 241; decoration pointed out to writer by Professor Piggott.

⁵ Callander, loc. cit., fig. 47, 30.

⁶ Callander, loc. cit., fig. 27.

⁷ O'Riordain, loc. cit., fig. 11, 23-25.

⁸ Callander, loc. cit., fig. 18, 13.

⁹ Callander, loc. cit., fig. 38, 3 and 4; 85; figs. 22 and 23.

¹⁰ Note: *P.S.A.S.*, LXXI (1936-7), 37.

¹¹ Piggott, loc. cit., fig. 7.

¹² Callander, loc. cit., figs. 13, 2; 48, 27.

¹³ Scott, *P.S.A.S.*, LXIX (1934-5), figs. 40, 18-21.

¹⁴ Newbigin, loc. cit., Pl. XV, 3; figs. 4, 2; 3, 3.

¹⁵ Callander, loc. cit., figs. 15 and 16.

¹⁶ Unpublished: N.M.A.

form (Nos. 37-42) is found quite widely in Scotland on Beacharra A and on the pottery from the Hebridean chambered tombs.¹ The more developed the rim becomes the less easily can parallels be found in Scotland. Nos. 43-45 compare fairly well with rims from Achnacree, Argyll and Glecknabae and Rothesay, Bute² but the ledge rims, Nos. 46-49, can only be paralleled at one site in Scotland - at Eilean an Tighe, North Uist³ where one flat topped rim is decorated with oblique grooves as No. 51. These flat ledge rims do not seem to occur at all in northern England, but they do occur quite frequently in Ireland. T-headed rims are common in the north (Case's Lyles Hill style⁴), but it is in the south, particularly at Lough Gur, that the heavy, exaggerated form is found.⁵

The occurrence of small bowls with simple rims is widespread; in England they are found with Heselton Ware and Windmill Hill Ware, and in Ireland with Dunmurry and Lyles Hill styles of pottery, but it is only in Ireland that the form occurs decorated with coarse cord. Goodlands Bowls are commonly decorated with twisted cord impression and some examples⁶ are not unlike the small bowls from Luce Sands. However, the fabric of Goodlands Bowls appears to be rather coarser than the Luce Sands bowls and they appear to be later than Western Neolithic pottery, unlike the situation at Luce Sands where the small bowls are definitely associated with Western Neolithic.

The amount of decorated pottery from Luce Sands which can be regarded as Western Neolithic is very small. Only one sherd can be classified at all readily; this is No. 89 which is decorated by incision with what appear to be filled pendant triangles. The fineness of the ware and the type of decoration include this in the Unstan class of pottery.⁷ The sherds with flat topped rims and the walls decorated with jabs, Nos. 87-88, are difficult to parallel. Fairly close rim forms are found at Eilean an Tighe, North Uist⁸ where stabbed or jabbed decoration is highly characteristic; however, the decoration does not occur in horizontal rows of single stabs nor is there any parallel for the dotted rim. The closest parallel for both rim form and decoration comes from the south of England, from the Neolithic causewayed camp at Abingdon.⁹ The pottery there, however, belongs to Class II and is late in the sequence, possibly associated with Beaker. No. 92 is in shape and fabric quite acceptable as Western Neolithic; but the decoration is without parallel in Neolithic contexts.

The comparison of Class I pottery from Luce Sands has shown that, on the whole, it owes more to northern England, ultimately Yorkshire, or Ireland, than to the rest of Scotland. Atkinson¹⁰ sees the primary Neolithic settlement of Scotland in three phases, the first taking place in the south-west and associated with pottery of forms A, B and C, the second originating in Yorkshire and predominantly eastern and associated with form G, and the third from Ulster spreading up the west coast

¹ Callander, loc. cit., figs. 39, 6; 50, 1.

² Callander, loc. cit., fig. 48, 7 and 8; Scott, loc. cit., fig. 5, 4.

³ Case, *P.P.S.*, xxvii (1961), 178; Mortimer, op. cit., fig. 65.

⁴ O'Riordain, loc. cit., figs. 32, 17; 33, 9 etc.

⁵ Callander, loc. cit., fig. 11.

⁶ Case, *Ant. J.*, xxxvi (1956), fig. 4, 26.

⁷ Callander, loc. cit., fig. 30, 2, 8 and 7.

⁸ Case, loc. cit., fig. 18, 4 and 5.

⁹ Callander, loc. cit., fig. 48.

¹⁰ Atkinson, *The Prehistoric Peoples of Scotland*, 1962, 21.

and across to the Moray Firth and reflected in the distribution of form D. The situation of Luce Sands makes it an obvious landing place in west coast traffic and it is not surprising that Atkinson's first and third phases¹ are to be seen reflected in the Class I pottery styles. But the Yorkshire, or phase two, element at Luce Sands is also strong; not only can the simpler Class I forms be found in Yorkshire but the use of mica as backing would appear to be a Yorkshire trick being found in Yorkshire, the Isle of Man, Luce Sands and elsewhere in Scotland but not in Ireland.

Class II

This class of pottery is distinguished by grooved and/or applied decoration. The fabric is generally well-made, hard and reddish brown in colour, and, although there is rarely a slip, the pottery is always rather smooth to the touch. Grooving or incision alone occurs on some sherds; chevrons predominate but decoration also includes filled triangles and rather random patterns of oblique strokes at varying angles. Grooving also occurs with oblique, horizontal or vertical cordons. There is one possible example of the beginning of a ladder pattern. Grooved and cordon decoration are found combined with finger-tip impression or twisted cord impression. Such rims as there are are simple or slightly thickened. Unfortunately in no case do sherds occur large enough to allow of a reconstruction but the vessels appear to be fairly straight-sided.

In 1946 Stevenson recognised three rim sherds from Luce Sands as belonging to the class of pottery then called Grooved Ware.² In 1954 Piggott changed the name to Rinyo-Clacton Ware³ to emphasise the unity of the over-all tradition, but since then doubts have been expressed as to this unity.⁴ A comparison of the pottery from Luce Sands with that from Skara Brae, Rinyo or Lion Point shows that the Luce Sands ware cannot be explicitly ascribed to any one of the decorative styles recognised in the north or south. There are no examples at Luce Sands of the developed geometric patterns carried out in grooves and dots of Rinyo Ia and Clacton styles, and, with two exceptions, the slashed applied bands of Rinyo Ib and Woodlands styles are absent at Luce Sands; absent too are the elaborate relief moulded ornament and rustication of Rinyo IID and Woodhenge styles. Nevertheless certain comparisons can be made between Luce Sands Class II and Rinyo-Clacton wares from other sites.

Horizontal and oblique grooves, No. 98, are found on pottery from Townhead, Rothesay⁵ and at Skara Brae, Orkney.⁶ The possible ladder pattern, No. 112, finds comparisons at Rothesay and Gullane, East Lothian,⁷ and the close set horizontal ribbed relief, No. 99, is found at Quoyness, Orkney.⁸ The use of applied 'blobs', Nos. 106 and 110, is a specifically Rinyo-Clacton feature and is found at Skara Brae, Rinyo and Evie Sands, Orkney.⁹ Cord ornament similar to No. 110 is found at Gullane, East Lothian.¹⁰ A lug is found on a possible sherd of Rinyo-Clacton

¹ Atkinson, *op. cit.*; fig. 1.

² Piggott, *op. cit.*, 182.

³ Mackay, *P.S.A.S.*, LXXXIV (1949-50), fig. 1, 3.

⁴ Curle, *P.S.A.S.*, XLII (1907-8), fig. 4.

⁵ Stevenson, *loc. cit.*, 143.

² Stevenson, *P.S.A.S.*, LXXX (1945-6), 143.

⁴ C.B.A. Bronze Age Conference, December 1960.

⁶ Childe, *Skara Brae*, 1931, Pl. XLVIII, d.

⁸ Childe, *P.S.A.S.*, LXXXVI (1951-52), 133.

¹⁰ Curle, *loc. cit.*, fig. 5.

ware from Cairnpapple, West Lothian.¹ Horizontal applied cordons, No. 102, are found in quantity at Rinyo, Orkney²; the internal ribbing, No. 103, finds best comparison at the Mull Hill Circle, Isle of Man³ and less close comparison at Gullane.⁴ The most noticeable feature of these comparisons is that on none of the Scottish Rinyo-Clacton pots does one find zones of grooved decoration separated by applied bands as at Luce Sands, Nos. 94, 96 etc., and it is necessary to go to England to find comparisons for this form of decoration.

Comparisons for most of the Luce Sands patterns can be found in the English Rinyo-Clacton pottery groups. Grooved decoration alone, Nos. 95, 98 and 100, is found at Woodhenge, Wilts.⁵ and at Manton Warren, Lincs.⁶ The combination of grooves and horizontal applied cordons, Nos. 96, 105 and 109, occurs frequently at Woodhenge.⁷ From the same site also comes a rather doubtful example of oblique cordon with grooves,⁸ and a good example of this is found at Risby Warren, Lincs.⁹ Examples of grooved ladder pattern, No. 112, come from Stanton Harcourt and Cassington, Oxon., and Sutton Courtenay, Berks.¹⁰ Vertical cordons with oblique grooves are found at Chippenham, Cambs. and Roundwood, Hants.¹¹ and horizontal and vertical cordons at Ipswich.¹² The finger-print pattern, No. 107, is closely paralleled at Woodhenge.¹³ The applied 'blobs', however, are difficult to parallel in the south; only at Lion Point, Clacton is there anything approximating to those on No. 110 and there the circular blobs are much smaller than those at Luce Sands. Horizontally perforated lugs, No. 106, are found on pots from Woodlands, Wilts.¹⁴ and from Wykeham, near Scarborough,¹⁵ although in neither case does the rest of the decoration on the vessels bear any resemblance to that on the sherd from Luce Sands. The close set cordons, No. 99, find a parallel on a very similar rim sherd from Woodhenge¹⁶; at the same site are examples of slashed cordons as on Nos. 97 and 104. Such decoration is also found at Stanton Harcourt and Creeting St. Mary, Suffolk.¹⁷ Wide-set horizontal applied cordons, No. 102, are found at Icklingham, Suffolk, and internal cordons, No. 103, at Cambridge, in one instance on a sherd which also has external cordons.¹⁸ Most of the examples cited from the south would fall into the Woodhenge style.

There are, however, a number of other sites to be considered. The pottery from the henge monument at Durrington Walls, Wilts. compares quite closely with Class II from Luce Sands (horizontal and vertical cordons, oblique grooved lines, open chevrons, etc.) and, although this pottery is classified generally as Rinyo-Clacton, Piggott has pointed out that certain other elements are present.¹⁹ The use of cord

¹ Piggott, *P.S.A.S.*, LXXXII (1947-8), 102.

³ Piggott, *Ant. J.*, XII (1932), fig. 6, 1.

⁵ Cunnington, *Woodhenge*, 1929, Pl. 26, 3 and 6; Pl. 28, 5 etc.

⁶ Riley, *P.P.S.*, XXIII (1957), fig. 3, 13.

⁸ Cunnington, *op. cit.*, Pl. 32, 44.

¹⁰ Thomas, *Oxon.*, XX (1960), fig. 5.

¹¹ Smith, *The Decorative Art of Neolithic Ceramics in South-eastern England*, 1956 (Ph.D. thesis, unpublished), figs. 112 and 116, 5.

¹³ Cunnington, *op. cit.*, Pl. 33, 49.

¹⁵ Smith, *op. cit.*, 197.

¹⁷ Smith, *op. cit.*, figs. 120; 122, 25.

¹⁹ Stone, *et al.*, *Ant. J.*, XXXIV (1954), 169.

² Childe, *P.S.A.S.*, LXXXI (1946-7), 34.

⁴ Curle, *loc. cit.*, fig. 5.

⁷ Cunnington, *op. cit.*

⁹ Riley, *loc. cit.*, fig. 3, 14.

¹² Smith, *op. cit.*, fig. 124, 2.

¹⁴ Stone, *P.P.S.*, XV (1949), fig. 1 a.

¹⁶ Cunnington, *op. cit.*, Pl. 28, 11.

¹⁸ Frere, *Ant. J.*, XXXIII (1943), fig. 3, 1 and 2.

impression on the inside of the rim, as on No. 110, is compared with similar decoration at Gullane and attributed to Beaker influence. Grooving alone in open chevrons or horizontal and oblique lines occurs at Lligwy Burial Chamber, Anglesey¹ and at Zennor Quoit, Cornwall.² This pottery, from both sites, has been compared with Unstan ware from Orkney, and it should be noted that when the pottery from Quoyness was described Childe acknowledged that his description of it as Grooved Ware was not satisfactory to Stevenson who regarded it as Unstan.³ Certainly the sherd No. 98 from Luce Sands, and a very similar sherd from Walney Island, Cumberland,⁴ have very Unstan-like decoration, although no close parallels have been found for the rim form among Orkney examples of the ware. One final British site remains to be mentioned in connection with Class II ware; this is the Stanydale Temple, Shetland.⁵ The highly individual pottery from this site at first glance bears little relationship to the pottery from Luce Sands. However several of the details are comparable. The open chevron, horizontal cordon, vertical cordon, the T-junction, random patternless grooving, oblique grooving to cordons, all these decorative motives are common to Luce Sands and Stanydale. But the pottery from Stanydale is not compared at all with that from Rinyo or Skara Brae, but instead with the pottery from Eilean-an-Tighe, North Uist, which in turn finds comparison with Unstan ware. The possibility of an Unstan element in Rinyo-Clacton ware is not surprising as at Rinyo itself Rinyo I pottery was preceded by, and in its early stages contemporary with, plain wares which belong essentially to the Unstan class of pottery, and at Unival, North Uist, a Rinyo I pot occurred in association with the Hebridean expression of this pottery.⁶

Whether Class II at Luce Sands is to be regarded as Scottish or English in derivation it is not possible to say. But what this pottery does do is afford a link between Rinyo styles and Clacton styles and suggest that there is an over-all similarity between the two styles and that they should be regarded as belonging to one tradition.

Class III

Domestic Ware. This term is used to describe Class III because one of the features uniting this pottery is the type of fabric generally associated with the term 'domestic'; that is, the fabric is thick and coarse, with much large grit or other backing.⁷ The colour range is very wide and may vary from bright red to almost black. The well preserved sherds have a shiny appearance and polished 'feel'. The fabric is generally ill-fired so that the core is almost always black or grey. The outer face is as a rule smoothed but even where a slip has definitely been applied the coarse backing may show through. In several instances the inside of the pot had been wiped, but whether this was the general practice cannot be known as many of the sherds are too worn to tell. Decoration is various but the class has been roughly grouped according to decoration, although this may mean very little. The different modes of decor-

¹ Piggott, *Arch. Camb.*, LXXXVIII (1933), fig. 1, 2.

² Patchett, *Arch. J.*, CI (1944), fig. 2A.

³ Childe, *P.S.A.S.*, LXXXVI (1951-2), 133.

⁴ Barnes, *Cumb. and West. A.S.*, LV (1955-6), fig. 6, 21 and 22.

⁵ Calder, *P.S.A.S.*, LXXXIX (1955-6), 340.

⁶ Piggott, *Neolithic Cultures of the British Isles*, 1954, 328.

⁷ Phemister, *P.S.A.S.*, LXXVI (1941-2), 131, discusses the use of 'grog' in pottery from Luce Sands.

ation are: whipped cord impression, impression by other means, mainly bird's bone, but including comb and shell impressions, and incision or grooving. There are also a number of undecorated sherds.

The most common impression is the whipped cord 'maggot', varying in length from $\frac{3}{16}$ in. to $\frac{9}{16}$ in. and over. 'Maggots' may be placed end-to-end producing a long line, No. 118, but this should not be confused with simple whipped cord, No. 123. Most of the sherds suggest straight sided pots and the one base, No. 126, is flattened rather than flat. The rim forms are various, the most distinctive type being a downturned projecting rim, Nos. 113 and 114. Generally the decoration appears to be rather haphazard, only No. 122 showing a definite pattern. The estimated diameter of No. 119 is 12 in. which indicates a really large vessel, nor does this seem to be exceptional. The weight of such a pot would certainly explain why the base, No. 126, is flattened.

The next group, Nos. 127-38, 140, 141, 150-64, includes impressions produced with various types of implement. Liddell¹ has shown the very wide variety of impressions which can be produced with one bird bone alone, and has, from a limited range of animal and bird bones produced facsimiles of impressions occurring on examples of Neolithic pottery. It should be pointed out that perfectly good 'maggot' impressions can be produced in this way. The rim forms in this group are again various but tend to be projecting. The decoration is sometimes haphazard but also occurs in horizontal or vertical lines. Finger-nail impression is also used, Nos. 136, 137, 163 and 164. One very interesting method of decoration in this group is the use of cockle-shell impressions, Nos. 138 and 158. Twisted cord impressions also occur, frequently confined to the rim, Nos. 151, 157 and 159, but also on the wall in horizontal or oblique lines, Nos. 140 and 162, or, in one case, in looped impressions, No. 141.² There is only one example of what might be regarded as orthodox rustication; No. 161 shows a wall sherd which is 'decorated' with marks produced by pinching the wet clay between the tips of the forefinger and thumb. The restored pot, No. 162, shows a variety of decorative techniques. Whether or not this restoration is accurate it is not possible to say but even if it does represent more than one vessel it must give a fairly good idea of what large Luce Sands 'storage jars' looked like. Undecorated pottery has also been included in this class on the basis of similarity of fabric and rim form.

Whipped cord maggots, although they occur profusely at Luce Sands, are rare on Neolithic pottery elsewhere in Scotland. Long impressions of whipped cord are found on Beacharra ware,³ but the only other sites where 'maggots' occur are Hedderwick, East Lothian,⁴ another sand dune site much like Luce Sands, and Cairnholly

¹ Liddell, *Antiquity*, III (1929), Pl. II.

² No. 141 is included in Class III on the basis of fabric. The only close parallel to the decoration is on the lower part of a vessel, the upper part of which is missing, from Lowstead Farm, Longhoughton, Northumberland (unpublished: Alnwick Castle Museum). This pot is generally regarded as a Food Vessel as it was said to have had a lid with it when found. Loops of twisted cord are combined with other decorative motives on Food Vessels from Camelon, Stirling (*P.S.A.S.*, LVIII (1923-4), 243), and Garrowby Wold, Yorks. (Abercromby, *Bronze Age Pottery*, 1912, Vol. I No. 176 bis); an Enlarged Food Vessel from St Andrews also shows this decoration (Abercromby, *op. cit.*, No. 513).

³ Callander, *loc. cit.*, fig. 17.

⁴ Callander, *loc. cit.*, fig. 54, 2 and 4.

I, Kirkcudbright. However, at Hedderwick, 'maggots' do not occur as frequently as at Luce Sands nor are there any comparable rim forms. At Cairnholy I a rim sherd and a wall sherd¹ compare closely with examples from Luce Sands; the rim is similar in form and decoration to No. 113 and the wall sherd to one illustrated by Callander² from Luce Sands. The pottery from Cairnholy I was recognised by Piggott as belonging to his Peterborough class of pottery.

Peterborough pottery has been subdivided into three styles by Smith,³ Ebbsfleet, Mortlake and Fengate styles. However, the Luce Sands Class III does not conform to any one of the southern English styles. In all three styles in the south the neck of the pot is an important feature in shape and decoration, and as far as can be ascertained the 'maggot' decorated pottery from Luce Sands is in the form of straight-sided or slightly curved pots, with a complete absence of developed necks. In addition, 'maggot' decoration which occurs most frequently on the earlier Ebbsfleet style generally appears in the form of chevrons and rarely, if at all, in haphazard all over pattern as at Luce Sands. There are only two examples of chevron design in 'maggots' from Luce Sands, both on rims similar to No. 122.

The distribution of Peterborough ware in England is concentrated in the south-east, with a scatter into Devon, Cornwall and Wales, and into Lincolnshire and Yorkshire. Some of the Yorkshire Peterborough ware resembles Luce Sands pottery in rim form; a sherd from Craike Hill, Garton Slack⁴ compares with No. 114, and Monklands Round Barrow in the Vale of Pickering⁵ produces comparisons for Nos. 113, 114 and 123. Further examples can be cited from Gills Farm, Thixendale, Goodmanham and Ganton Wold,⁶ but in each case the Yorkshire pottery is decorated with a chevron design.

Turning to Ireland, 'maggot' decoration occurs sporadically on Sandhills pottery, although the commoner method of decoration on this ware is by simple twisted cord impression. The rim forms of Nos. 113 and 114 would be acceptable as Sandhills ware, but in Ireland the decoration would be in twisted cord and almost certainly the impressions would form a pattern. 'Maggot' decoration does occur in Ireland on simple rims such as No. 118, for example at Tamnyrankin⁷ and Dundrum⁸ but the comparisons are not close.

A search for comparisons for the pottery decorated with bird bone impressions, jabs and twisted cord impressions is even less rewarding than that for the 'maggot' decorated pottery. Certainly the methods of decoration are fairly widespread but this only adds to the difficulty. Close parallels are very few. In Scotland the greatest number of parallels comes from Hedderwick. Callander⁹ has admirably demonstrated the similarity in the use of bird bone impressions and the method of decorating the top of a flat rim with longitudinal impressions of twisted cord. This site also yielded 'finger-and-thumb' rustication, horizontal rows of jabs, finger-nail impressions and shell impressions. False maggots, Nos. 124 and 125, are found at

¹ Piggott and Powell, *P.S.A.S.*, LXXXIII (1948-9), fig. 8, 3.

² Callander, *P.S.A.S.*, LXVII (1932-3), fig. 6, 4.

⁴ Manby, *Y.A.J.*, XXIX (1956), fig. 4, 11.

⁶ Newbigin, loc. cit., figs. 6, 1; 5, 3; 4, 1.

⁸ Collins, *U.J.A.*, XXII (1959), fig. 7, 7.

³ Smith, op. cit.,

⁵ Manby, loc. cit., 16.

⁷ Powell, *J.R.S.A.I.*, II (1941), Pot. B.

⁹ Callander, *P.S.A.S.*, LXIII (1928-9), figs. 55; 52, 1-5.

Rinyo¹, circular impressions, No. 131 at Muirkirk, Ayrshire,² Coll,³ and Rudh' an Dunain, Skye,⁴ and bird bone impressions, No. 127, at Tiree⁵ and Drumelzier, Peebles.⁶ The coarse comb impressions, No. 150, are also found on pottery from the site of Mye Plantation close to Luce Bay,⁷ at Rudh' an Dunain,⁸ and the island of Islay.⁹ Finger-nail impressions and jabs, No. 136, are also found on wall sherds from Kilcoy, Ross¹⁰ and the jabs again on a sherd from Islay. Cockle-shell impressions are rare in Britain but examples of the use of this decoration in Scotland have been found at Gruting and Stanydale in Shetland,¹¹ at Eilean an Tighe, Cletraval, Unival and Clachan and sand-dune sites in North Uist,¹² at Islay, where the sherd in rim form, decoration, fabric and colour is apparently identical with No. 138, at Bargrennan, Ayrshire, and at Hedderwick.

In England, it is again the generality of the decoration in this group which produces the problem. In south-east England bird bone impression, finger-nail marks, jabs and twisted cord impression occur on all three Peterborough styles. However, twisted cord and bird bone impressions are rather rare on Ebbsfleet ware and bird bone impressions are very rare on Fengate ware. All the decorative techniques occur on Mortlake ware but generally more than one technique of decoration occurs on the same pot. Further north, in Derbyshire, scraps of pottery decorated with bird bone or finger-nail impressions come from High Wheeldon Cave near Buxton, and in Yorkshire the two Weavertorpe barrows¹³ and the barrow at Butterwick¹⁴ yielded similar pottery. In the west, cockle-shell decoration is found at two sites in Wales, the Lligwy Burial Chamber¹⁵ and Newborough Warren,¹⁶ and bird bone impression at Ehenside Tarn, Cumberland.¹⁷

In Ulster bird bone impression does occur on Sandhills ware although it seems to be fairly rare or rarely recognised. The decoration is found at Dundrum¹⁸ and Audleystown Cairn,¹⁹ but again parallels only occur in decoration, not in rim form. The stab-and-drag technique of decoration used on Passage Grave or Carrowkeel Ware²⁰ is similar to that employed at Luce Sands on Nos. 130 and 132, and the simple bowl with lines of finger-nail impressions, No. 164, would not be out of place in this class. Case, however, describes Carrowkeel Ware as of a characteristic flakey fabric and grey in colour which is unlike any of the Luce Sands pottery. But the Passage Grave pottery from Townleyhall Townland, Louth²¹ appears to be very close to the Luce Sands ware in fabric and much of the decoration too is comparable.

The occurrence of Class III ware on other sites in Scotland points to a connection with Beakers. Good associations are few; the best examples are Drumelzier, Peebles and Cairnholy I. At Drumelzier the Class III sherd lay with a Beaker against the

¹ Childe, *P.S.A.S.*, LXXXI (1946-7), Pl. XXII, B6.

² Beveridge, *Coll and Tiree*, 1903, 176, Pl. 1.

³ Beveridge, *op. cit.*

⁴ Callander, *loc. cit.*, fig. 35.

⁵ Unpublished; N.M.A.

⁶ Calder, *P.S.A.S.*, LXXXIX (1955-6), 382.

⁷ Newbiggin, *loc. cit.*, 213.

⁸ Piggott, *Arch. Camb.*, LXXXVIII (1933), fig. 1, 1.

⁹ Piggott, *Arch. J.*, LXXXVIII (1931), 96.

¹⁰ Collins, *U.F.A.*, xvii (1954), fig. 7, 3.

¹¹ Eogan, *J.R.S.A.I.*, xciii (1963) Part I, 56 and figs. 14, 17 and 27.

² Callander, *loc. cit.*, fig. 59.

⁴ Scott, *P.S.A.S.*, LXVI (1931-2), fig. 6, 7.

⁶ Craw, *P.S.A.S.*, LXV (1930-1), fig. 9c.

⁸ Scott, *loc. cit.*, fig. 6, 5.

¹⁰ Stevenson, *P.S.A.S.*, xc (1956-7), 115.

¹² Atkinson, *P.S.A.S.*, LXXXVII (1952-3), 200.

¹⁴ Manby, *loc. cit.*, fig. 4, 1.

¹⁶ Griffiths, *P.P.S.*, xxiii (1957), 72.

¹⁸ Collins, *loc. cit.*, fig. 4, 1.

²⁰ Case, *P.P.S.*, xxvii (1961), 185.

side of a cist and at Cairnholy I the Class III pottery occurred in the blocking of the forecourt, as did sherds of corded Beaker. Important also is the fact that, although actual association with Beaker cannot be shown, at Muirkirk and the sites on Coll, Tiree and Islay the sand dunes also yielded Beaker but no pottery demonstrably Western Neolithic. The only sites where Class III ware occurs associated with Western Neolithic pottery alone are the chambered tombs of Unival, North Uist and Rudh' an Dunain, Skye. The supposition is that the Class III ware in Scotland must belong to much the same period as the Beakers mentioned, most of which are of the corded type. It is tempting to suggest that this association is more than chronological; much of the Class III ware is red in colour, sometimes quite bright red, and it frequently has a 'polished' appearance; in fact, despite the coarseness of the fabric, it has much the look of Beaker pottery. Could Class III ware represent a clumsy attempt to copy Beaker pottery? This is not to deny the Peterborough element in Class III. Smith explained the dissimilarity between Peterborough rim forms and those at Luce Sands and Hedderwick on the grounds that the Class III ware was the result of Peterborough decorative influence on Scottish Western Neolithic pottery. Certainly, most of the rims in Class III can be compared with undecorated Western Neolithic pottery, not least the coarser pottery at Luce Sands, with Beacharra A and the Hebridean wares. The coarseness, too, of some of this Western Neolithic pottery is possibly significant. Smith's idea of Peterborough decoration on Scottish and Irish Western Neolithic pottery is convincing with regard to Beacharra C and Sandhills ware but not so convincing when applied to Class III at Luce Sands. True, the methods of decoration are the same as those employed in the Peterborough tradition but the pattern of decoration is not. In addition, whatever stimulus produced the decoration on the Class III pots did not at the same time produce Beacharra C and Sandhills decoration.

One explanation for the breakdown of the formal Peterborough decoration in Scotland might be that the decorative techniques were being received in Scotland at second hand; that is, the techniques had already undergone some sort of change. In 1937 Newbigin pointed out that the Yorkshire 'Peterborough' ware was not very like the south-eastern pottery and suggested that it too should be regarded as Western Neolithic pottery influenced by Peterborough decoration. At that time, however, this pottery was regarded as late on account of its occurrence in round barrows the primary interments of which were accompanied by Food Vessels.¹ But at Goodmanham, Ganton Wold, Gills Farm and Garrowby Wold the Peterborough decorated sherds occurred in the mound, and at Acklam Wold the relevant pottery came from a scoop in the old ground surface under the Food Vessel inhumation.² The Weaverthorpe barrows were unstratified but they contained a quantity of Western Neolithic pottery as well as Yorkshire Peterborough, but no Beaker or Food Vessel pottery. More important is that at an occupation site at Beacon Hill, Flamborough Head, Peterborough decorated sherds were found stratified with Western Neolithic pottery and below a layer containing corded Beaker.³ At Craike Hill, Peterborough

¹ Newbigin, loc. cit., 203.

² Mortimer, op. cit., 92.

³ Manby, loc. cit., 1.

was found with Western Neolithic pottery possibly earlier than Beaker wares.¹ It seems therefore that the Peterborough tradition in Yorkshire arrived there before Beakers. Where the Yorkshire pottery resembles the south-eastern pottery it would, with one exception,² be classed as Mortlake as would Class III in Scotland. It is also noticeable that the fabric of Yorkshire Peterborough is more akin to that of Class III than it is to the pottery from the type site; that is, it is coarse and heavy with much large grit backing and with a polished 'feel'.

One factor rather against the transference of Peterborough-type pottery from Yorkshire to Scotland is the fact that the distribution of Class III ware in Scotland is predominantly western and northern; there are only two south-eastern sites, at Hedderwick, East Lothian and Drumelzier, Peeblesshire. A possible link between these two sites and Yorkshire is to be found at Ford in Northumberland.³ Two sites which provide western links are Walney Island and Ehenside Tarn. Once the method of decoration had been brought to Scotland it would be adopted and changed by existing Neolithic pot makers. Such an explanation as this would allow an independent contact between the original Peterborough area and Ireland, resulting in Sandhills ware and Beacharra C. But the main factor which arises from a study of this class is that it represents a very localised type of pottery and one which should probably be regarded as truly domestic.

Beakers

The majority of Beakers from Luce Sands are decorated with horizontal lines of twisted cord impression. Whether this is made by a continuous spiral cord or as a series of lines is not known as none of the sherds is large enough to indicate. The decoration generally begins about $\frac{1}{4}$ in. below the edge of the rim, which may be slightly thickened, No. 170; very often the inside of the rim is also decorated with from two to five rows of cord. Most of the cord decorated Beakers, however, also have a cordon, the distance between cordon and rim edge varying considerably; in some cases the cordon may merely be a slight moulding, No. 168. These cordoned Beakers may or may not be decorated above the cordon, but are usually decorated inside the rim. Many of these sherds are very thick, up to $\frac{7}{8}$ in., and come from quite large vessels with diameters up to 7 in., but they are all well made and well fired.

Beakers decorated with comb impressions also occur at Luce Sands, the decoration being very varied. One rim sherd is decorated with comb impression on the outside and cord on the inside, No. 174. Other methods of decoration are by incision, grooving, shell impression and by various means of rustication. It is noticeable that the comb decorated sherds are thin walled and there are no examples of the large thick-walled vessels as amongst the cord decorated sherds.

Comparisons for the Beakers at Luce Sands are fairly widespread, although corded Beakers are found only on thirty-eight out of over two hundred Beaker sites in Scotland. Corded Beakers with cordons are found at North Berwick, East Lothian,⁴

¹ Manby, *Ant. J.*, xxxviii (1958), 233.

² Manby, *Y.A.J.*, xxxix (1956), fig. 2, 1 - Ebbsfleet ware.

³ Piggott, loc. cit., 157.

⁴ Cree, *P.S.A.S.*, xlii (1907-8), fig. 14, 1, 2 and 6.

Tentsmuir, Fife,¹ and Cairnholy II, Kirkcudbright²; at Gullane, East Lothian³ cordons occur but not on corded Beakers. However, none of the above-mentioned cordoned Beakers has internal decoration. Such decoration is found on corded Beakers from Tentsmuir, Castle Huntly, Perth⁴ and Bathgate, West Lothian,⁵ but these do not have cordons. Only one parallel has been found in Scotland for the numerous examples at Luce Sands of corded Beakers with cordon and internal decoration, and this is a Beaker from Forglen, Banff.⁶

The closest comparisons in Scotland to the comb decorated Beakers are found in the north-east. Similarly the triangle motive, No. 176, has been shown⁷ to be common in the north-east, as well as in East Lothian. The only other examples of shell decoration on Beaker pottery in Scotland come from Cletraval, North Uist and Northton, Harris⁸. The use of incision on Beakers seems to be confined to derivative decoration; that is, it seems to be used to copy comb or cord decorated motives. For example, the Beaker from Comrie, Perth⁹ is decorated all over with horizontal incised lines; it is a Bell-shaped Beaker, has a cordon $\frac{1}{2}$ in. below the rim, and would seem to be a close copy of a corded beaker carried out in an inferior technique. This surely is the explanation of the predominance of the grooved decoration on the Beakers from Gullane. Simple horizontal lines of incision are also found on a sherd from Nether Largie, Argyll.¹⁰ The decorations in comb common in the north-east are also found there in groove technique.¹¹ The method of rustication with the finger-nail appears to be rare on Beakers in Scotland, although sherds with finger-nail rustication are found at Hedderwick, Muirkirk¹² and Cairnholy II, and a small, very fine pot similarly decorated comes from Glecknabae, Bute.¹³

Comparisons for the double cordoned pots, Nos. 185 and 186, are few. The only other site where a sherd of corded Beaker is found with a cordon on the lower part of the pot is Hedderwick.¹⁴ There is a vessel from Skye¹⁵ which bears a strong resemblance to the pot from Luce Sands No. 184. The decoration is in comb, however, and the pot has an internally bevelled rim and is generally regarded as a Food Vessel. A somewhat similar pot comes from Corran Park, Oban,¹⁶ this time with punctate decoration but with a foot very similar to No. 184. It is possible that the lower cordon is a magnification of the trick of emphasising the keel or widest point on the Beaker. The very definite keel on the smaller of the Bathgate Beakers is undecorated; the ornament stops short above the keel or shoulder and starts again beneath it. Similarly, the pot from Quinish, Mull,¹⁷ of indeterminate Beaker/Food Vessel type,¹⁸ is decorated with horizontal lines of cord impression, but the shoulder

¹ Unpublished: St Andrews Museum.

² Piggott and Powell, *P.S.A.S.*, LXXXIII (1948-9) 127, No. 2a.

³ Curle, loc. cit., fig. 14, 1, 2 and 6.

⁴ Mann, *P.S.A.S.*, XL (1905-6), fig. 1.

⁵ Mitchell, *P.S.A.S.*, LXVIII (1933-4), 155.

⁶ Mitchell, loc. cit., No. 254.

⁷ Compare Abercromby, op. cit., Vol. I, Nos. 257 and 248.

⁸ Callander, *P.S.A.S.*, LXIII (1928-9), fig. 57.

⁹ Abercromby, op. cit., Vol. I, No. 349.

¹⁰ Donation: *P.S.A.S.*, xxvii (1890-1), 369.

¹¹ Simpson, *Trans. Dumf. and Gall. N.H.A.S.*, XLII (1965), also includes Nos. 185 and 186 in his group of Beaker/Food Vessels.

¹² Anderson, *P.S.A.S.*, xxii (1887-8), 346.

¹³ Callander, *P.S.A.S.*, XL (1905-6), fig. 2.

¹⁴ Scott, *P.S.A.S.*, LXIX (1934-5), fig. 12.

¹⁵ Unpublished: N.M.A.

¹⁶ Mitchell, loc. cit., No. 101.

¹⁷ Unpublished: N.M.A.

¹⁸ Callander, *P.S.A.S.*, LVI (1921-2), 364.

is again undecorated, and the thickness of cord used above and below the shoulder is different. This is the case with the Beaker from Forglen also.

In northern England Beakers are few, and the Beakers from Sizergh Fell, Westmorland¹ and Kirkhaugh, Northumberland,² both of which have cordons, should perhaps be included in the Scottish group. Further south corded Beakers are rarely found with cordons except on sand-dune or domestic sites such as Risby Warren, Lincs.³ and Newborough Warren, Anglesey.⁴ In Ireland Beakers with zonal ornament and a cordon below the rim do occur,⁵ but cord ornament is very rare. The Beakers at Luce Sands, although they show certain local peculiarities, fit in well with the other Beakers in Scotland.

Food Vessels

Food Vessel sherds are very rare at Luce Sands and only one reconstructed vessel is illustrated. This is a Bowl Food Vessel, No. 165, decorated with a horizontal pattern; unfortunately the surface is much worn and it is difficult to tell what method of decoration has been employed. However, the fact that certain of the impressions are curved suggests whipped cord rather than comb impressions. The wide grooves have been made with some fairly blunt instrument as they are very shallow. Simpson⁶ has discussed the peculiarities of this vessel and shown that it belongs to neither the Irish nor the local tradition.

During the 1951 excavations at Luce Sands a few small sherds with false relief decoration were discovered. (These sherds were too small to be drawn satisfactorily.) With two exceptions this type of decoration is confined to Food Vessels in Britain and is particularly common on Irish Bowls.⁷

No. 166 cannot really be classed as a Food Vessel as it owes as much to the Beaker tradition. Simpson classes this as a Beaker/Food Vessel and points out that the roughly incised chevron design is found on true Beakers. There is, possibly, something of Class III in this vessel as the fabric is very coarse and gritty even for a Food Vessel and it has the reddish 'polished' appearance of Domestic Ware.

Cinerary Urns

The urns from Luce Sands are typically coarse in fabric, red-brown to buff in colour with a black core and, without exception, are either smoothed over or have a slip; types include examples of Bucket Urns, Cordoned Urns, Collared Urns and Encrusted Urns.

The Bucket Urns, No. 200 (and Davidson, J. M., *P.S.A.S.*, LXXXVI (1951-2), fig. 2), are typically undecorated and featureless, with, on one pot, an internally bevelled rim. Similar pots associated with cremations are found at Quarff and Nissetter in Shetland,⁸ Stevenston, Ayrshire,⁹ and Glen Urqhart, Inverness.¹⁰ Un-

¹ Hughes, *Cumb. and West. A.S.*, iv (1903-4), 78.

² Maryon, *Arch. Ael.*, 4th s. xiii (1936), 211.

³ Riley, loc. cit., fig. 6, 31 and 35.

⁴ Griffiths, loc. cit., 72.

⁵ De Paor, 'Notes on Irish Beakers' in *Bericht über den V Internationalen Kongress für Vor- und Frühgeschichte, Hamburg*, 1961, 658.

⁶ Simpson, loc. cit.

⁷ Simpson, loc. cit.; exceptions are two Beakers from Mildenhall and Burrington (ApSimon, *Bull. Inst. Arch.*, 1 (1958), 31).

⁸ Callander, *P.S.A.S.*, LXVII (1928-9), figs. 6 and 7.

⁹ Abercromby, op. cit., Vol. II, No. 535.

¹⁰ Abercromby, op. cit., No. 526.

decorated Cordoned Urns, No. 193, are found at eight other sites in Scotland¹; they also occur in Ireland² but do not appear to be found in England. The decoration on the Cordoned Urn, No. 196, is found on fifteen similar Urns in Scotland and three in Ireland³; the pattern of criss-cross lines is generally in cord but incision also occurs and is usually confined to the upper panel only. The pattern also appears on three Collared Urns in Scotland⁴ and on Collared Urns in England.⁵ The decoration on the pot No. 197 seems to be peculiar to Cordoned Urns, and possibly to Scottish Cordoned Urns. A triangular motive is found on Collared Urns but this is usually in the form of triangles filled with oblique lines, the entire area being filled.⁶ There are no exact parallels to the motive on this Luce Sands vessel but very similar designs are found on Urns from Kethisk, Angus⁷ and Stevenston, Ayrshire,⁸ both carried out in impressed cord. An incised design of upright triangles is found on two Urns from Musselburgh and one each from Edinburgh and St Andrews.⁹ The design does not appear to be found on Irish Cordoned Urns and it seems reasonable to regard it as belonging primarily to the south-east coast of Scotland, with outliers in the south-west.

The outline of the Urn No. 195 suggests another Cordoned Urn but the decoration on the upper panel is very common on Collared Urns, nine examples in Scotland,¹⁰ eleven in Yorkshire¹¹ and at least three in the south of England,¹² and it is to this group that this vessel should belong. The Urn No. 199 is typically a Collared Urn in shape and similar Urns with comparable decoration are found at Stranraer, Wigtown,¹³ Cambuslang, Lanarkshire, Tillicoultry, Clackmannan, and Arbroath.¹⁴ Similar decoration is also found on Collared Urns in the north of England, and on one Irish vessel, possibly from Ulster.¹⁵ The Encrusted Urn, No. 198, is very typical of its class. Only one Urn in Scotland has to be added to the list of Encrusted Urns published by Fox in 1927¹⁶; this is an Urn from Aberlemno, Angus,¹⁷ decorated on

¹ Cambusbarrow, Stirling 2 (Abercromby, op. cit., Nos. 501 and 501a); St Andrews (Abercromby, op. cit., No. 504a); Lanark (Abercromby, op. cit., No. 500b); Loanhead of Daviot, Aberdeen (Kilbride Jones, *P.S.A.S.*, LXX (1935-6), fig. 8, 5); Culbin Sands, Moray (*P.S.A.S.*, XXXIII (1888-9), 22); Balneil, Wigton (Curle, *P.S.A.S.*, I (1915-16), 302); Kinsteary, Nairn (Robertson, *T. Glas. Arch. Soc.*, XII (1940-5), 37).

² e.g. Abercromby, op. cit., Nos. 543 and 541.

³ Seggiecrook, Aberdeen (Abercromby, op. cit., No. 521); Tarland, Aberdeen (Reid, *Ant. J.*, VII (1927), 517); Kintore, Aberdeen (Abercromby, op. cit., No. 506); Aberdeenshire (Abercromby, op. cit., No. 191); Monkton, Ayrshire (Stevenson, *P.S.A.S.*, LXXVIII (1942-3), 134); Tormont End, Ayrshire (Abercromby, op. cit., No. 205); Cullen, Banff (Abercromby, op. cit., No. 189); Kipps, E. Lothian (*P.S.A.S.*, XVIII (1883-4), 311); St Andrews (Abercromby, op. cit., No. 504); Stobshiel, E. Lothian (Abercromby, op. cit., No. 510); Hunterston, Lanark (Edwards, *P.S.A.S.*, LXII (1923-4), 262); Sheriff Flats, Lanark (Abercromby, op. cit., No. 500); Newlands, Glasgow (Mann, *P.S.A.S.*, XXXIX (1904-5)); Bankfield, Wigton (Abercromby, op. cit., No. 507); Edinburgh (Abercromby, op. cit., Nos. 504 bis); Hill of Rath, Co. Louth (Abercromby, op. cit., 540); Ulster 2 (Abercromby, op. cit., Nos. 539 and 544).

⁴ Abercromby, op. cit., 183, 187, 182.

⁵ Abercromby, op. cit., Nos. 34, 49, 97 etc.

⁶ e.g. Abercromby, op. cit., Nos. 73, 85, 88 etc.

⁷ Childe, *P.S.A.S.*, LXX (1935-6), fig. 9.

⁸ Abercromby, op. cit., No. 535.

⁹ Abercromby, op. cit., Nos. 505a and c, 503a, and 504b.

¹⁰ Kinnaird Castle, Angus (Abercromby, op. cit., No. 195); Over Migvie, Angus (Callander, *P.S.A.S.*, XLIV (1929-30), 28); Kingskettle, Fife (Bryce, *P.S.A.S.*, LV (1920-1), 37); Gauldry, Fife (Hutcheson, *P.S.A.S.*, XLII (1907-8), 330); Brackmont Mill, Fife (Mears, *P.S.A.S.*, LXXI (1936-7), fig. 4); Calais Moor, Fife (Beveridge, *P.S.A.S.*, XX (1884-5), fig. 9); Inverkeithing, Fife (Abercromby, op. cit., No. 192); Kirkoswald, Ayrshire (Edwards, *P.S.A.S.*, LXX (1935-6), 378); Cairnpapple, W. Lothian (Piggott, *P.S.A.S.*, LXXXII (1947-8), fig. 20); Lintlaw, Berwickshire (Craw, *P.S.A.S.*, LXIV (1929-30), fig. 3).

¹¹ Abercromby, op. cit., Nos. 107a, 107c, 111, 126, 127, 132, 137, 148, 162, 163 and 167.

¹² Abercromby, op. cit., Nos. 5d, 24, 25, and 87.

¹³ Anderson, *P.S.A.S.*, LXXXVI (1941-2), 79.

¹⁴ Abercromby, op. cit., Nos. 204, 201 and 185.

¹⁵ Abercromby, op. cit., Nos. 144, 149, 138 and 212.

¹⁶ Fox, *Ant. J.*, VII (1927), 115.

¹⁷ Childe, *P.S.A.S.*, LXXXVII (1942-3), 189.

the upper zone with an applied wavy chevron-and-dot pattern outlined with stab marks. This chevron-and-dot design is very common on Encrusted Urns, as is the chevron alone. As well as Luce Sands and Aberlemno, the chevron appears on thirteen Urns in Scotland – it may be combined with dots or horizontal bars – and on almost all the Irish Encrusted Urns. The only close parallel for the oblique bars on the Encrusted Urn No. 201 is to be found on an Urn from Broomhedge, Co. Down¹ where the oblique cordons are combined with pairs of applied knobs.

No. 167 is included as a Cinerary Urn rather tentatively. The fabric and size would suggest this class of pottery and it may in fact be an Enlarged Food Vessel since the closest parallel is a Food Vessel from Sheriff Flats, Lanark² which is decorated with five horizontal grooves below the rim. Another possible parallel is an Irish Cinerary Urn from Ballon Hill, Co. Wicklow³ which has five horizontal applied cordons, with intermediate grooved decoration.

As with the Beakers, the Luce Sands Cinerary Urns are entirely Scottish, although they do reflect the general similarity between Scottish and Irish Cinerary Urns.

Incense Cup

No. 93 resembles a rather coarse Beaker in fabric and it is without parallel in Scotland. It is not, however, unique. A very similar saucer comes from West Kennet Long Barrow.⁴ Other flat based vessels of similar form, but without perforations, come from Iver, Bucks. and Clacton, Essex.⁵

Pygmy Vessel

No. 194 is said to have been found with 'a number of fragments of coarse pottery'; this was presumably a Cinerary Urn. Of the fifty-three examples of Pygmy Vessel in Scotland⁶ only nine were found without Urns, and the commonest type of associated Urn was the Collared Urn. No vessels identical to No. 194 have been found in Scotland but a vessel of similar type, although undecorated, was found with a Cordoned Urn at Bankfield near Luce Sands.⁷ The variations in type of Pygmy Vessels are numerous but the biconical type to which the Luce Sands example belongs is the commonest. But the variety of forms of Pygmy Vessels, not only in Scotland but England as well, suggests that its use reflects the transference of an idea (?cremations of children) rather than that of a pottery style.

ASSOCIATED FINDS

Actual associations of pottery with other objects are few at Luce Sands but some mention should be made of the artifacts found on the site. The quantity of worked flint found on the sands is very large and the range of types very wide. Much of the flint belongs to the Mesolithic industry but Neolithic and later forms are also numerous. Leaf-shaped arrowheads one would expect to find on a site yielding

¹ Abercromby, *op. cit.*, No. 552a.

² Abercromby, *op. cit.*, No. 500b.

³ Abercromby, *op. cit.*, 541a.

⁴ Cunnington, *The Pottery from the Long Barrow at West Kennet, Wilts.*, 1927, Pl. XIII, 113.

⁵ Smith, *op. cit.*, Figs. 37, 8 and 40, 4.

⁶ Scott, *P.P.S.*, xvii (1951), 79.

⁷ Wilson, *P.S.A.S.*, xxi (1886-7), 182.

Western Neolithic pottery and they are very common. There are at least two lozenge shaped arrowheads which Piggott¹ has shown to be an Irish form. The two jadeite axes from the sands² are also evidence of primary Neolithic occupation. Later Neolithic types include a great number and variety of petit tranchet derivative arrowheads, plano-convex knives and a Great Langdale axe. There is also a wide range of borers, knives and saws and a characteristic tanged scraper; this last form may also be Irish.³ Other flint types include barbed and tanged arrowheads, varying from the small and narrow-tanged forms of Beaker and Food Vessel type to the broad-tanged form more generally associated with Cinerary Urns. It is important to note, however, that, although pebble flint occurs naturally at Luce Sands, certain of the flint artifacts are quite large, too large, in fact, to have been made from beach pebble. Either the flint or the artifacts themselves must have been imported.

Metal objects from Luce Sands are few. A tanged copper dagger⁴ is in keeping on a site at which so much Beaker pottery has been found, as are the V-bored buttons of jet.⁵ A group of three palstaves from near the sand dunes might suggest a connection with Ireland, and the association of a riveted bronze dagger and whetstone with Cordoned Cinerary Urns⁶ points to a vague connection with Wessex. This would be true also for the faience and amber beads found on the site.⁷

Although the flint from Luce Sands has not been studied in detail, it and the stone and bronze artifacts would appear to tell much the same story as the pottery.

SUMMARY

This study of the prehistoric pottery from the Sands of Luce presents a complex pattern of human settlement in the area spreading over the third and second millennia. The earliest settlers bringing Western Neolithic pottery, and, presumably, burying their dead in megalithic tombs,⁸ have their closest links, on ceramic evidence, with Yorkshire, although further work may indicate a broad zone of culturally related farming communities in northern England and south-west Scotland.⁹ The development of local pottery traditions is marked by forms peculiar to the site, and this same individualism is seen in the subsequent Rinyo-Clacton and Peterborough wares. Isolation might also explain the peculiar, squat, double-cordoned corded Bell Beakers among the more characteristic Single Grave wares from the site, although a more reasonable explanation might be as domestic variants of forms more widely known in their funerary aspects. The more westerly distribution of corded Beakers than other Beaker types in Scotland and the rare occurrence of gold objects with corded Beakers (e.g. gold earrings at Kirkhaugh, Northumberland¹⁰) suggests that they are to be associated with the beginnings of the metal trade in the Highland

¹ Piggott, *Neolithic Cultures of the British Isles*, 1954, 175.

² *P.S.A.S.*, IX (1874-5), 356; also Anderson, *P.S.A.S.*, LXIV (1929-30), 294.

³ Piggott, *op. cit.*, 264.

⁴ Wilson, *Arch. Coll. Ayr. and Wigton*, II (1880), fig. 9.

⁵ Wilson, *P.S.A.S.*, xv (1880-1), figs. 6 and 7.

⁶ Wilson, *Arch. Coll. Ayr. and Wigton*, VI (1889), 95.

⁷ Wilson, *P.S.A.S.*, xv (1880-1), 269 and Stone, *Arch.*, LXXXV (1936), 245.

⁸ The two tombs at Mid Gleniron are approx. ten miles from the site and there are a further twelve tombs in the surrounding countryside; Piggott and Powell, *loc. cit.*

⁹ Tutin suggests that the failure of elm in the Lake District *c.* 3,000 B.C. is due to human activity; *P.R.S. (B)*, CLXI (1965), 322.

¹⁰ Maryon, *Arch. Ael.*, 4th s. XIII. (1936), 211.

Zone. Luce Bay would provide an important station in coastal traffic between western Scotland and northern Ireland. But the absence of Middle Bronze Age types from the site and the immediate surrounding area suggests that by the middle of the second millennium Luce Sands was no longer a major port for Ireland and that the bronze route to Scotland had moved elsewhere.

ACKNOWLEDGMENT

This paper was originally prepared in 1961 and submitted at Edinburgh University for the degree of M.A. I should like to express my thanks to Professor Piggott, Professor Atkinson, Mr R. B. K. Stevenson, Miss Henshall, Mr J. G. Scott, Mr A. L. F. Truckell and Mr D. D. A. Simpson for their help and encouragement.

CATALOGUE

Class I

1. Reconstruction of vessel of light buff ware, with possible traces of black burnishing; hard fabric; backing of fine grit; undecorated; est. diam. $6\frac{7}{8}$ in. (Glasgow)¹
2. Reconstruction of vessel of brown ware; above shoulder burnished black; below shoulder orange brown; core grey; well made and hard; much backing of fine quartz and mica; undecorated but burnishing marks still visible on upper part; est. diam. $11\frac{6}{18}$ in. (G)
3. Rim of pink-grey ware; very soft fabric; much mica amongst fine grit backing; undecorated. (G)
4. Rim of orange ware; rather soft fabric; quartz and mica backing; undecorated. (G)
5. Rim of dark brown ware; hard fabric; fine grit backing; undecorated. (G)
6. Rim of grey ware; rather soft fabric; much mica in backing; undecorated. (G)
7. Rim of grey ware; hard fabric; fine grit backing; undecorated. (G)
8. Rim of sand-coloured ware; rather soft fabric; fine grit backing; decorated with fluting on top surface, possibly produced with finger-tips. (G)
9. Rim of light grey ware with pink-grey slip; hard fabric; backing of much fine grit and quartz, some mica; undecorated. (N.M.A.)
10. Rim of yellow-grey ware; hard fabric; fine quartz and mica backing; undecorated. (N.M.A. BHA 3)²
11. Rim of light brown ware; hard fabric; crushed quartz backing; undecorated. (G)
12. Rim of brown ware; fairly hard fabric with rough surface; fine quartz backing; undecorated. (N.M.A. BHA 105)³
13. Rim of brown ware; fairly hard fabric; quartz and mica backing; undecorated. (G)
14. Rim of orange ware; very soft fabric; backing of fine quartz and mica; undecorated. (G)
15. Rim of grey-brown ware; hard fabric; backing of fine grit with some mica; undecorated; est. diam. $6\frac{7}{8}$ in. (G)
16. Rim of dark brown ware; very hard fabric; crushed quartz backing; undecorated. (G)
17. Reconstruction of vessel of smooth brown ware, possibly burnished; hard fabric; backing of fine grit; undecorated; est. diam. 7 in. (G)
18. Vessel of light buff ware; surface smoothed over; well made fabric; backing of fine grit; undecorated; est. diam. $8\frac{3}{8}$ in. (G)
19. Rim of brown ware; fairly hard fabric; quartz backing; undecorated. (G)
20. Rim of black ware; hard fabric; quartz backing; undecorated. (G)
21. Rim of black ware, burnished; hard fabric; fine quartz backing; undecorated. (N.M.A. BHA 2)⁴

¹ Glasgow Museum and Art Gallery, Kelvingrove; hereafter G.

² Callander, *P.S.A.S.*, LXIII (1928-9), fig. 44, 11.

³ Callander, loc. cit., fig. 44, 12.

⁴ Callander, loc. cit., fig. 44, 8.

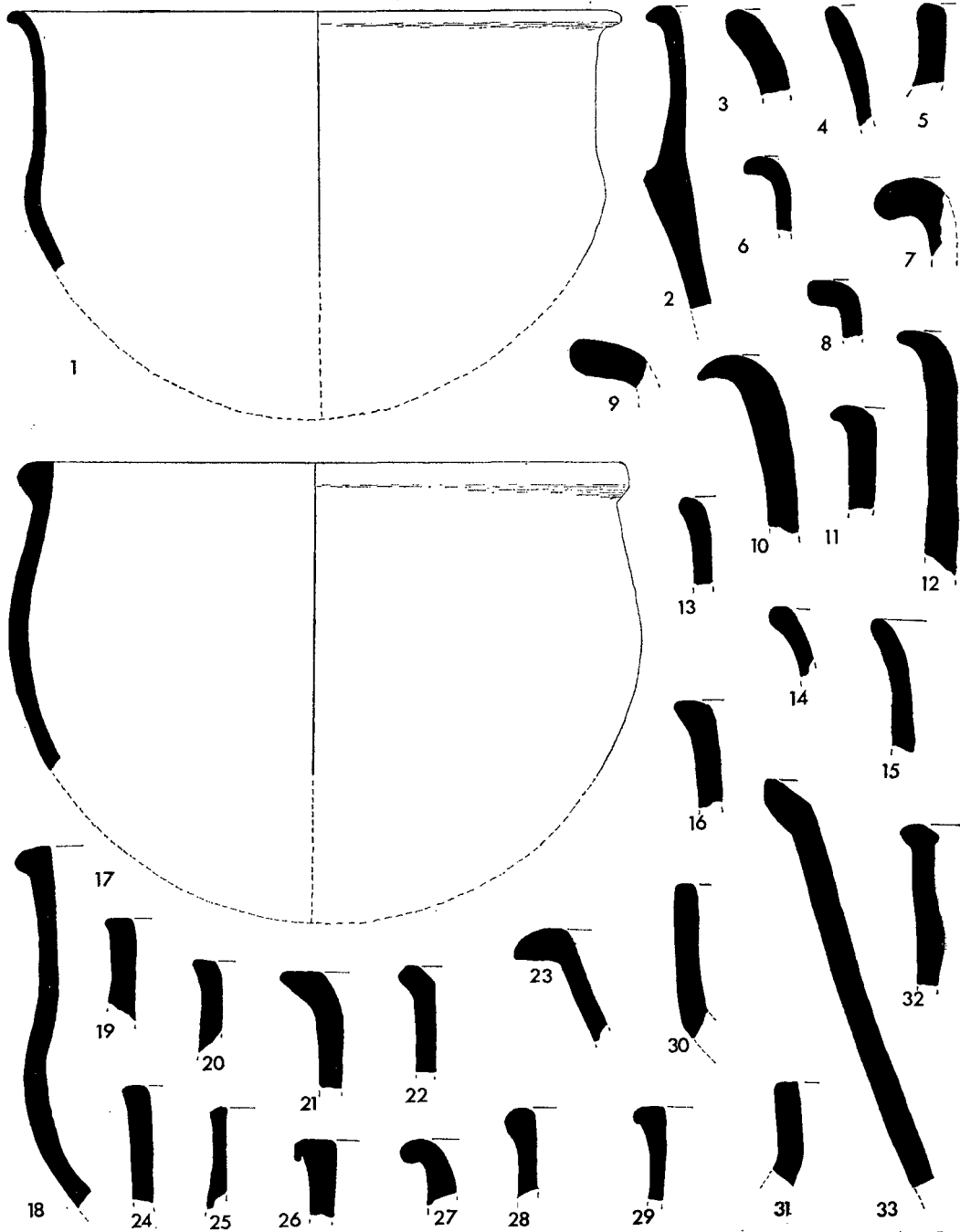


FIG. 1. Scale: all $\frac{1}{2}$

22. Rim of sand-coloured ware; soft fabric; much mica in backing; undecorated. (G)
23. Rim of yellow-brown ware; fairly soft fabric; much mica in backing; undecorated; est. diam. 12 in. (N.M.A. BHA 1)¹
24. Rim of buff coloured ware; rather soft fabric; quartz and mica backing; undecorated. (G)
25. Rim of grey ware; fairly hard fabric; grit, quartz and mica backing; undecorated. (G)
26. Rim of pink-brown ware; rather soft fabric; backing of fine quartz; undecorated. (G)
27. Rim of brown ware; very soft and flaky fabric; backing mostly mica but some quartz; undecorated. (G)
28. Rim of black ware; light brown core; hard fabric; quartz backing; undecorated. (G)
29. Rim of black-burnished ware; hard fabric; quartz and mica backing; possible finger-tip fluting on top of rim. (G)
30. Vessel of black ware, grey core and inner face; backing includes mica; undecorated; est. diam. 10 in. (Dumfries)²
31. Vessel of dark brown ware; rather soft fabric; much fine grit backing; undecorated; est. diam. 6 $\frac{3}{8}$ in. (G)
32. Rim of dark brown ware; hard fabric; medium quartz and mica backing; undecorated. (N.M.A. BHA 5)
33. Vessel of dark grey ware; hard, well made fabric; backing of fine grit; undecorated; est. diam. 10 $\frac{3}{4}$ in. (G)
34. Rim of dark red-brown ware; hard fabric; medium grit and quartz backing; horizontal crescentic lug 1 $\frac{1}{4}$ in. below rim. (N.M.A. BHA 132)
35. Rim of yellow-grey ware; hard, gritty fabric; fairly large grit backing; small horizontal lug $\frac{1}{8}$ in. below rim. (N.M.A. BHA 78)
36. Rim of buff ware; fairly hard with rough texture; small horizontal lug $\frac{1}{8}$ in. below rim. (N.M.A. BHA 79)³
37. Reconstruction of vessel of grey-black ware; very hard fabric; backing of fine grit; undecorated; est. diam. 7 $\frac{7}{8}$ in.
38. Rim of grey ware, smoothed surface; hard fabric; fine grit and quartz backing; undecorated. (N.M.A. BHA 6)
39. Rim of brown ware with black burnished surface; hard fabric; fine to medium quartz backing; undecorated. (G)
40. Rim of pink-brown ware; hard fabric; fine quartz and mica backing; undecorated. (N.M.A.)
41. Rim of sand-coloured ware; rather soft fabric; fine backing of grit; undecorated. (N.M.A.)
42. Rim of grey-buff ware; hard fabric; backing includes mica; undecorated. (N.M.A.)
43. Rim of dark grey ware; smoothed surface; hard fabric; fine grit and quartz backing; undecorated. (N.M.A. BHA 4)⁴
44. Rim of brown ware burnished black below rim; very hard fabric; sparse backing of fine grit and quartz; burnishing marks visible. (N.M.A. BHA 123)⁵
45. Rim of brown ware, black-burnished; hard fabric; fine and medium grit backing; traces of decoration below rim and on wall may be due to burnishing rather than intentional impressions. (N.M.A. BHA 124)
46. Vessel of buff ware; blackened in places; hard fabric; much small grit in backing; small lug 1 $\frac{1}{2}$ in. below rim; est. diam. 6 $\frac{3}{4}$ in. (Stranraer)⁶
47. Rim of black ware; hard fabric; very coarse grit backing; undecorated. (S)
48. Rim of buff ware; hard fabric; much fine grit backing; undecorated. (S)
49. Rim of brown-black ware; hard fabric; much large grit backing; undecorated. (G)
50. Rim of dark brown ware; hard fabric; fine grit backing; undecorated. (N.M.A.)
51. Rim of grey ware; hard fabric; backing of grit and soft material; decorated on top of rim with oblique grooves. (G)
52. Rim of dark brown ware; hard fabric; fine grit backing; undecorated. (N.M.A.)

¹ Callander, loc. cit., fig. 44, 7.² Dumfries Museum; hereafter D.³ Callander, loc. cit., fig. 44, 23.⁴ Callander, loc. cit., fig. 44, 6.⁵ Callander, *P.S.A.S.*, LXVII (1932-3), fig. 6, 3.⁶ Stranraer County Library; hereafter S.

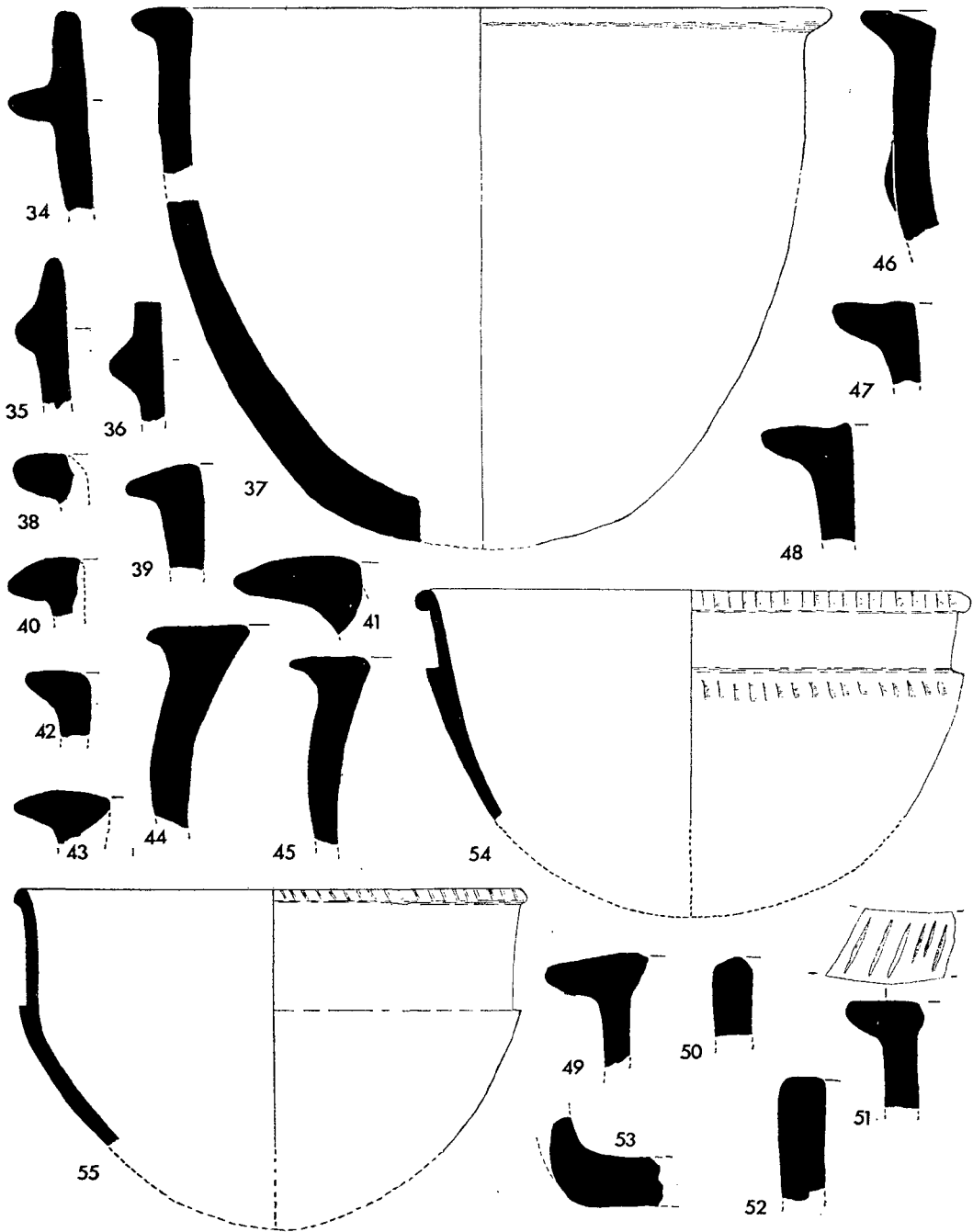


FIG. 2. Scale: Nos. 54, 55 $\frac{1}{4}$; rest $\frac{1}{2}$

53. Base of pink-brown ware; well made hard fabric; fine grit backing. (N.M.A.)
54. Reconstruction of vessel of dark brown ware with slip; fairly hard fabric; backing of fine grit; decorated with fluting on rim and shoulder, too fine to be produced with the finger; est. diam. 12 in. (G)
55. Reconstruction of vessel of blue-grey ware; very hard with 'gritty' surface; backing of much fine grit; decorated with short oblique scores $\frac{1}{4}$ in. apart on everted rim; est. diam. 10 $\frac{1}{2}$ in. (G)
56. Rim of brown ware; hard fabric; backing of fine grit and soft 'organic' material; undecorated. (N.M.A.)
57. Rim of light brown ware with pink outer surface; fairly hard fabric; backing of reddish brown grit and some dissolved material; undecorated. (N.M.A.)
58. Rim of light buff ware; fairly hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
59. Rim of light buff ware; fairly hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
60. Rim of dark brown ware; fairly hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
61. Rim of light brown ware; hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
62. Rim of grey-buff ware; fairly hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
63. Rim of brown ware; hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
64. Rim of black-buff ware; fairly hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
65. Rim of buff ware; hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
66. Rim of black ware; hard fabric; 'corky' appearance due to dissolved backing; undecorated. (N.M.A.)
67. Rim of light brown ware with pink tinge; hard fabric; no backing visible but very slightly 'corky' appearance; undecorated. (N.M.A.)
68. Rim of grey ware; fairly hard fabric; fine grit backing; undecorated. (N.M.A.)
69. Rim of grey ware; hard fabric; backing of fine quartz and mica; undecorated. (N.M.A. BHA 207)
70. Rim of pink-brown ware; hard fabric; 'corky' appearance, also traces of soft black material in backing; decorated below rim with three rows of twisted coarse cord. (N.M.A. BHA 203)
71. Rim of brown ware; fairly hard fabric; backing of fine grit but with 'corky' appearance; decorated with horizontal lines of twisted coarse cord. (N.M.A. BHA 196)
72. Rim of grey ware; fairly hard fabric; backing of fine grit and quartz, also soft black material (?shell); decorated with horizontal lines of twisted coarse cord. (N.M.A. BHA 195)
73. Wall fragment of light brown ware; fairly hard fabric; backing of sparse small grit; decorated with small horizontal oval lug, above the lug are horizontal lines of twisted coarse cord. (N.M.A. BHA 199)
74. Rim of red-grey pottery; hard fabric; no backing visible; decorated with twisted coarse cord. (N.M.A. BHA 226)
75. Rim of dark grey ware, rather worn; fairly hard fabric; fine quartz backing; decorated on top of rim with row of impression, too worn to tell whether cord or comb. (N.M.A.)
76. Rim of black ware very much worn, inner surface completely gone; no backing apparent; decorated with horizontal lines of twisted coarse cord on outer wall and on top of rim. (N.M.A.)
77. Base of buff ware; blackened inner surface; hard fabric; undecorated; no visible backing. (N.M.A. BHA 224)
78. Rim of buff ware; hard fabric; backing dissolved giving 'corky' appearance; decorated with horizontal lines of twisted coarse cord on wall and with oblique line on top of rim. (N.M.A. BHA 205)

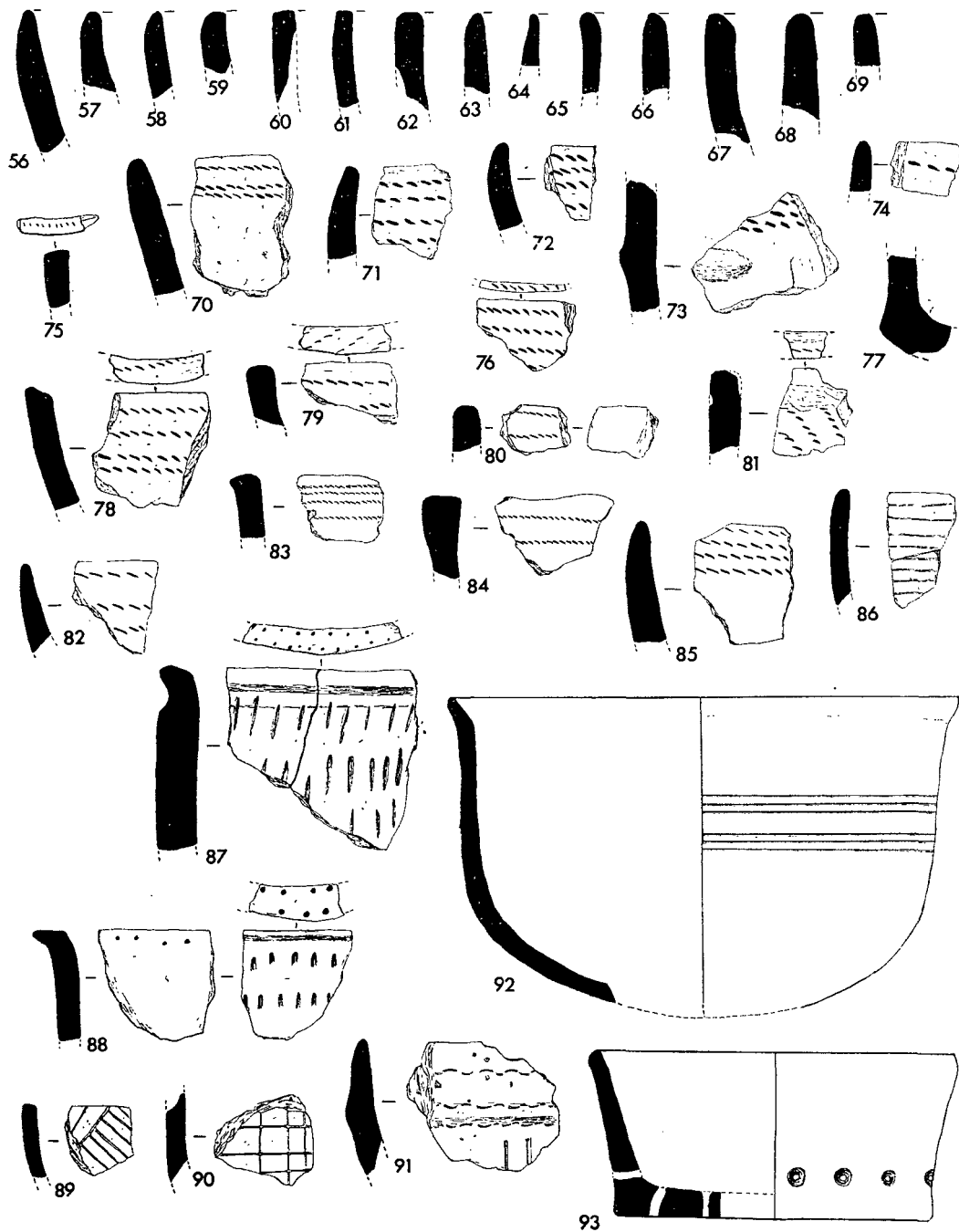


FIG. 3. Scale: No. 93 $\frac{2}{3}$; rest $\frac{1}{2}$

79. Rim of pink ware, blackened on inner surface; fairly hard fabric; no backing apparent; decorated with twisted coarse cord in horizontal lines on wall and with oblique lines on top of rim. (N.M.A. BHA 197)
80. Rim of red-brown ware; hard fabric; decorated on inside with lines of twisted cord. (N.M.A.)
81. Rim of brown ware, rather worn; rather soft fabric; very coarse grit in backing; decorated with twisted coarse cord in oblique lines on outer wall and in horizontal lines on top of rim. (N.M.A.)
82. Rim sherd of black ware; rather coarse; decorated with four lines of twisted cord impression. (N.M.A.)
83. Rim of fine red-brown ware; hard and gritty; decorated with horizontal rows of twisted coarse cord impressions. (S)
84. Rim of red-brown ware; hard with grit backing; decorated with horizontal rows of twisted coarse cord impressions. (S)
85. Rim of black ware; hard but rather coarse backing; decorated with horizontal lines of incision. (N.M.A.)
86. Rim of black ware; rather worn; decorated with coarse twisted cord impressions in horizontal line. (N.M.A.)
87. Rim of dark brown ware; fairly hard fabric; backing of sparse fine grit; decorated on top of rounded rim with two rows of dots, on wall with horizontal lines of vertical jabs. (N.M.A. BHA 131)¹
88. Rim of grey-buff ware; fairly hard fabric; very fine grit backing; decorated on top of rim with two rows of dots, on inner face is single row of dots, on outer face horizontal rows of jabs. (G)
89. Rim of fine black ware; hard fabric; holes indicate organic backing; decorated with incised oblique lines in two directions. (N.M.A. BHA 335)
90. Wall sherd of orange ware; hard fabric; very fine backing includes mica, quartz; decorated with horizontal and vertical incisions. (N.M.A.)
91. Rim of grey ware; medium soft fabric; great deal of very fine grit backing; decorated with raised cordon and horizontal impressions. (G)
92. Restored vessel of burnished black ware; decorated with two bands of three horizontal lines of incision. (G)

Incense Cup

93. Restored cup of red ware; hard fabric; no apparent backing; decorated with row of holes round lower wall and on base; est. diam. 3 in. (G)

Class II

94. Rim of red-brown ware; very hard fabric; backing of organic? material of which small soft black particles are left, also mica; decorated with oblique incisions and oblique applied cordon. (N.M.A. BHA 144)
95. Wall sherd of thick red-brown ware; hard fabric; no apparent backing; decorated with lightly scored chevrons. (D)
96. Wall sherd of grey-buff ware; 'corky' fabric; backing includes fine grit or quartz; decorated with oblique incisions and horizontal cordon. (N.M.A. BHA 82)
97. Wall sherd of orange-red ware; fairly hard fabric; backing of medium grit; decorated with applied cordons which are scored by deep oblique incisions; below the third cordon are two horizontal rows of ?comb impressions. (N.M.A. BHA 255)
98. Rim of buff ware; hard fabric; fine grit backing; decorated with fine grooving or incision in horizontal and oblique lines. (S)
99. Rim of grey ware; hard gritty fabric; medium grit backing; decorated with roughly beaded rim and two applied mouldings close below it. (N.M.A. BHA 115)²
100. Wall sherd of grey-brown ware; rather soft fabric; fairly large grit backing; decorated with incisions, possibly chevrons. (D)
101. Wall fragment of brown ware; 'corky' appearance; grit backing; decorated with vertical applied cordon and complicated pattern of oblique lines. (N.M.A. BHA 259)

¹ Callander, loc. cit., fig. 6, 10.

² Stevenson, *P.S.A.S.*, LXX (1945-6), Pl. XXIV, 3.

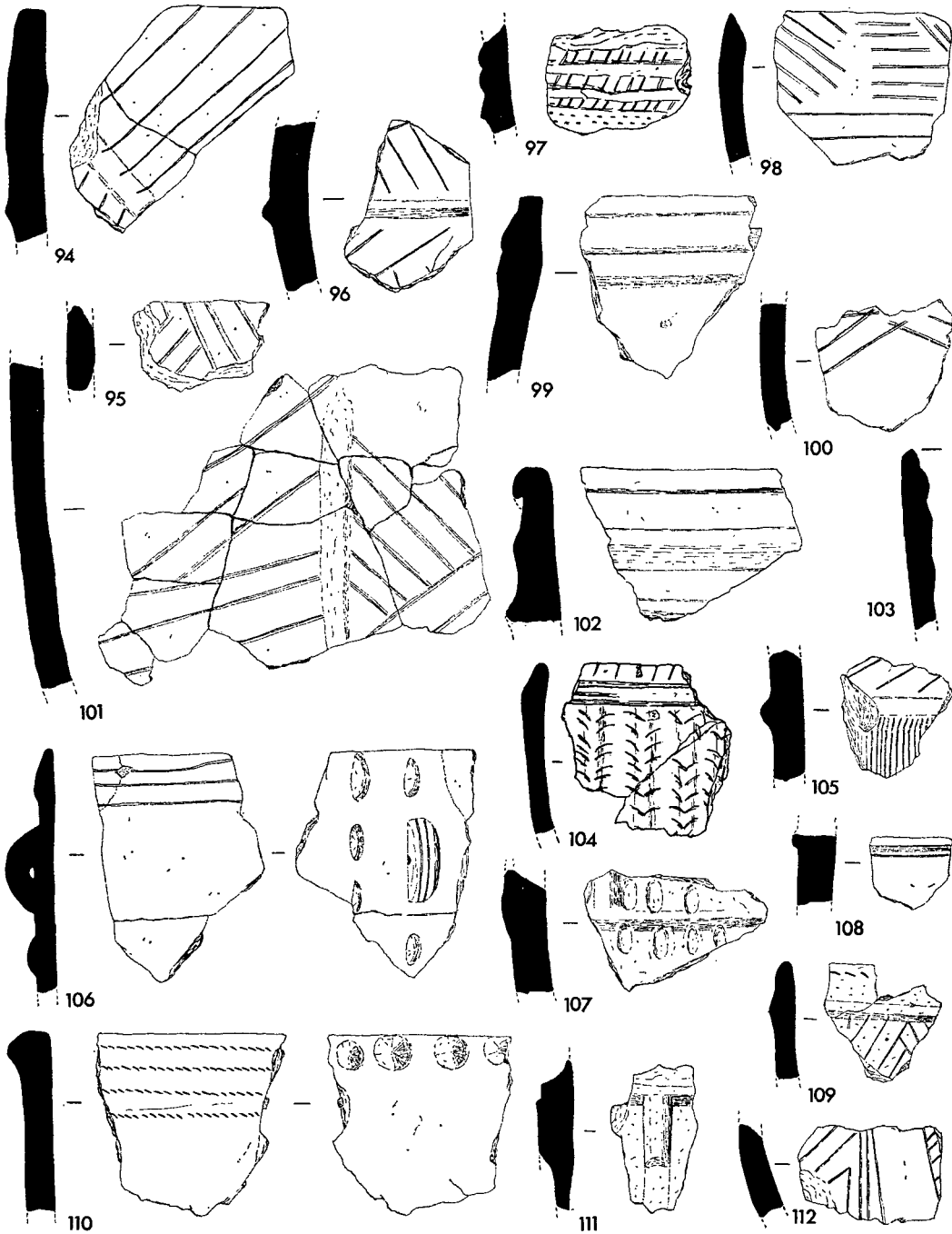


FIG. 4. Scale: all $\frac{1}{2}$

102. Rim of red-brown ware; blackened in places; very hard fabric; backing of very fine grit; decorated with horizontal cordons. (G)
103. Upper part of vessel of buff ware; hard fabric; fine grit and quartz backing; decorated on inner face with three cordons; est. diam. $8\frac{3}{8}$ in. (N.M.A. BHA 254)
104. Rim of pink-brown ware; hard fabric; 'corky' appearance; rim decorated with transverse incision below which three horizontal grooves; outer face decorated with vertical ribs crossed by incised chevrons. (G)
105. Wall sherd of orange-yellow ware; rather soft fabric; no apparent backing decorated with applied horizontal cordon; above are oblique incisions, below, vertical incisions. (N.M.A. BHA 244)
106. Rim of buff ware; fairly hard fabric; medium grit backing; decorated on outer face with four rows of applied oval projections placed vertically; a small lug, decorated by two longitudinally incised lines, is pierced horizontally; the inner face is decorated with three horizontally incised lines. (N.M.A. BHA 10)¹
107. Wall sherd of black ware; hard fabric; 'corky' appearance and grit backing; decorated with vertical and horizontal applied cordons; oval impressions set longitudinally on either side of horizontal cordon. (N.M.A. BHA 252)
108. Small wall sherd of pink ware; fairly hard; backing of fine grit; decorated with raised cordon and two grooves. (N.M.A.)
109. Rim of brown ware; 'corky' fabric; organic backing; decorated with row of twisted cord impression just below outer rim; raised cordon $\frac{1}{4}$ in. below this impression; beneath cordon are incised oblique lines, possibly triangles. (N.M.A. BHA 250)
110. Rim of buff ware; hard fabric; medium grit backing; slip; decorated on outer face with row of applied circular projections just below the lip, and on the inner face by four rows of twisted cord impressions. (N.M.A. BHA 101)²
111. Wall sherd of pink-brown ware; 'corky' fabric; decorated with applied cordons, horizontal and vertical; inner face worn. (N.M.A. BHA 258)
112. Wall sherd of grey-buff ware; 'corky' fabric; backing includes fine grit or quartz; decorated with oblique incisions. (N.M.A. BHA 82)

Class III

113. Rim of light brown ware; flaky fabric; backing of large grit; decorated with oblique whipped cord impressions on overhanging rim and on wall with horizontal impressions. (G)
114. Rim of grey ware; rather soft fabric; medium to large grit, badly fired; decorated with oblique whipped cord impression on lip and wall. (N.M.A. BHA 108)
115. Rim of buff ware, blackened; hard fabric; medium to large grit backing; decorated on top of rim with oblique whipped cord impressions, on outer edge of lip are deep notches, a channelled line 1 in. below lip, below which are oblique lines of whipped cord impressions. (N.M.A. BHA 12)
116. Rim of pink-brown ware; rather flaky fabric; backing of medium to large grit backing; decorated with light whipped cord 'maggot' impressions. (G)
117. Rim of yellow-red ware; hard fabric; medium to large grit; vertical whipped cord 'maggot' impressions on internally bevelled rim; deep dots on edge of rim; on outer wall are faint impressions, probably whipped cord. (N.M.A. BHA 126)³
118. Reconstruction of vessel of dark brown ware; fairly hard fabric; medium grit backing; decorated with four rows of dots just below the lip; on wall is complicated pattern (possibly triangles) in whipped cord 'maggot' impressions; est. diam. $7\frac{1}{2}$ in. (N.M.A. BHA 94)⁴
119. Rim and wall of buff ware; hard well-made fabric; medium to large grit backing; decorated on top of rim and on wall with large oblique impressions of whipped cord 'maggots'; est. diam. 12 in. (N.M.A. BHA 118)⁵

¹ Stevenson, loc. cit., Pl. XXIV, 4.

² Stevenson, loc. cit., Pl. XXIV, 5.

³ Callander, loc. cit., fig. 6, 5.

⁴ Callander, *P.S.A.S.*, LXIII (1928-9), fig. 44, 19.

⁵ Callander, *P.S.A.S.*, LXVII (1932-3), fig. 6, 1.

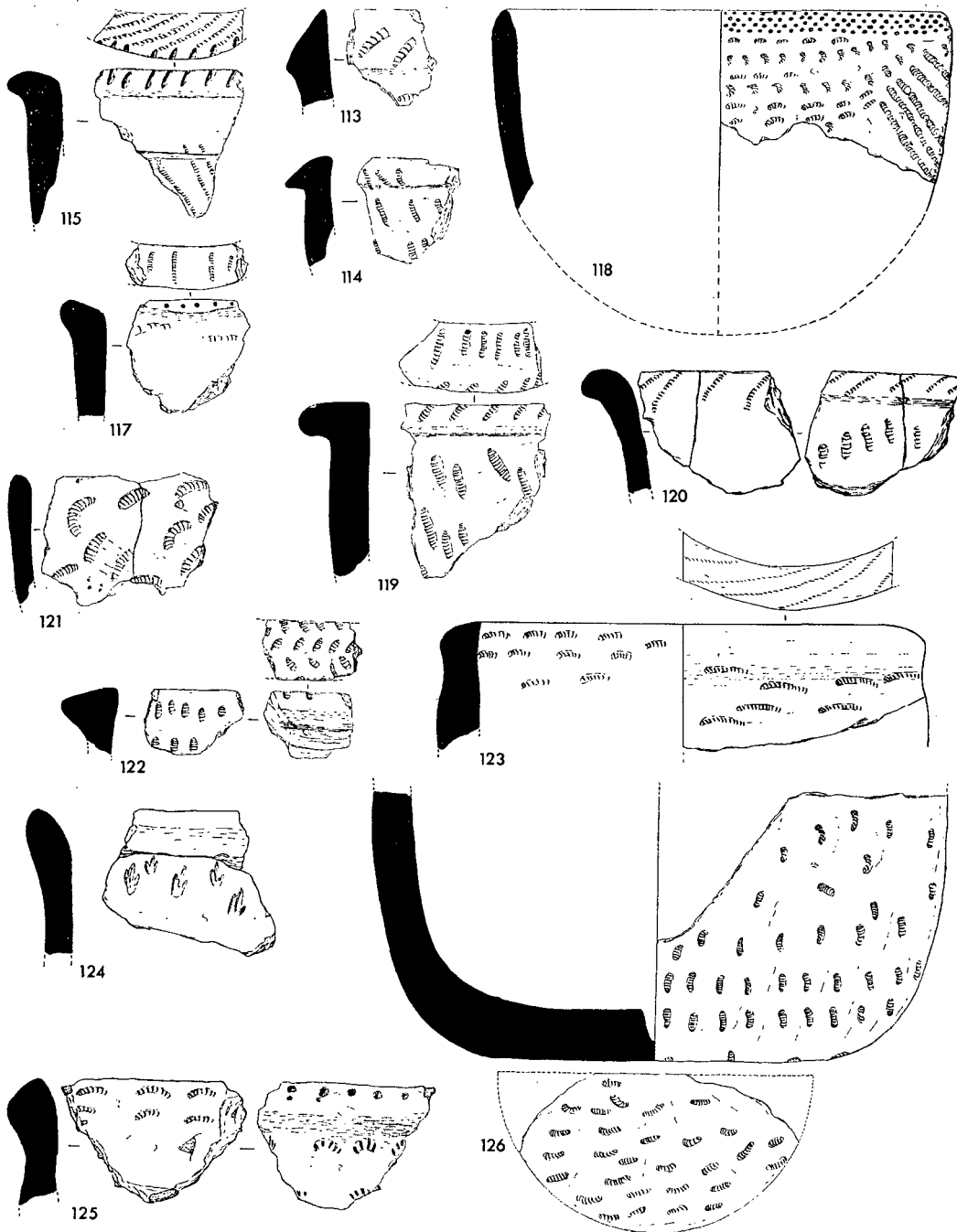


FIG. 5. Scale: all $\frac{1}{4}$

120. Rim of yellow-red ware; very hard fabric; large grit backing; decorated with long oblique whipped cord impressions running over outer edge of lip and internal bevel, row of short deep whipped cord impressions on the neck. (N.M.A. BHA 13)
121. Rim of grey ware; hard fabric; backing of large grit; decorated with oblique whipped cord 'maggot' impressions. (N.M.A. BHA 27)
122. Rim of red-brown ware; hard fabric; backing of large grit; top of rim and inner surface decorated with false 'maggot' impressions. (G)
123. Rim of red ware; very hard fabric; much large grit backing; decorated inside with three rows of short whipped cord 'maggot' impressions and outside with horizontal rows of long whipped cord impressions; on top of rim are oblique twisted cord impressions; est. diam. 7 in. (N.M.A.)
124. Rim of grey-buff ware; hard fabric; decorated with tripartite impressions. (G)
125. Rim of grey-buff ware; rather soft fabric; large grit backing; decorated on inside with two rows of five-part impressions, on outside of bevelled rim is row of circular impressions made with rough implement, and on wall horizontal rows of five-part impressions. (G)
126. Lower part of vessel of red-buff ware; hard fabric; fairly large grit backing; decorated all over with short whipped cord impressions. (N.M.A. BHA 119)
127. Rim of yellow ware; hard fabric; large grit backing; decorated on outer edge of rim with vertical rows of ?comb impression; on outer wall are horizontal rows of paired impressions. (N.M.A. BHA 15)
128. Rim of yellow-grey ware; rather soft fabric; backing of much very large grit; decorated with paired impressions, three horizontal rows on inner face, four rows on top of rim, three rows on outer face. (N.M.A. BHA 140)
129. Rim of yellow-buff ware; hard fabric; medium to large grit backing; decorated on inside with four rows of small circular impressions, on outside with rows of oblique stabs. (G)
130. Rim of red-buff ware; hard fabric; backing of much large grit; decorated on rim with circular impressions in horizontal stab-and-drag lines and on wall with similar decoration in oblique lines. (N.M.A. BHA 8)¹
131. Rim of brown ware; hard fabric; backing of large grit; decorated on flat rim and outer wall with circular impressions; est. diam. $4\frac{5}{8}$ in. (G)
132. Upper part of vessel of red ware; hard fabric; much large grit backing; decorated with horizontal rows of stab-and-drag paired impressions all over body; four rows on top of flat rim. (N.M.A. BHA 9)²
133. Rim of red-buff ware; hard fabric; backing of large grit; decorated on outer surface with light horizontal scores. (G)
134. Upper part of vessel of dark brown ware; hard fabric; much large grit backing; decorated on top of flat rim with three rows of round impressions and on outer wall with horizontal rows of jabs. (N.M.A. BHA 91)
135. Rim of red ware, blackened, with slip; flaky fabric; fairly large grit backing; undecorated but slight overhang $\frac{3}{4}$ in. below edge; est. diam. $8\frac{1}{2}$ in. (G)
136. Upper part of vessel of red-brown ware; fairly hard fabric; large grit backing; decorated with grooved impressions; est. diam. 11 in. (S)
137. Rim of grey ware; rather soft fabric; large grit backing; decorated outside with horizontal stabs, on top of slightly rounded rim with small haphazard stabs; inner face worn. (G)
138. Rim of grey ware; hard fabric; large grit backing; decorated on internal bevel and outer lip and neck with two horizontal rows of oblique shell impressions; est. diam. 12 in. (N.M.A. BHA 150)
139. Rim of red ware; fairly hard fabric; large grit backing; undecorated. (N.M.A. BHA 100)
140. Wall sherd of orange-grey ware; fairly hard fabric; large grit backing; decorated with band of oblique shell impressions. (N.M.A. BHA 28)³
141. Reconstruction of upper part of pot of red-brown ware; hard fabric rather coarse grit backing;

¹ Callander, *P.S.A.S.*, LXIII (1928-9), fig. 44, 2.

² Callander, loc. cit., fig. 44, 3.

³ Callander, loc. cit., fig. 54, 9.

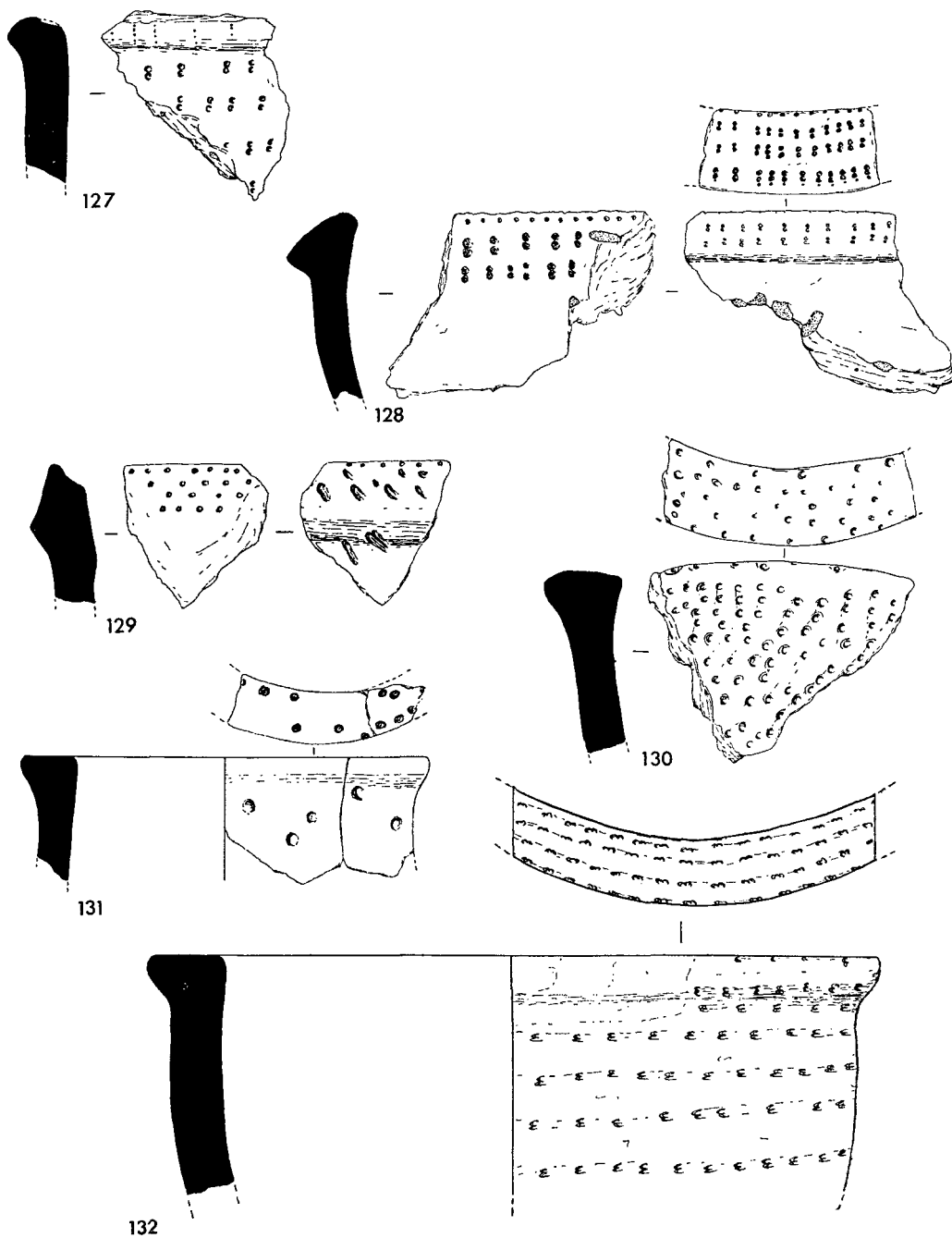


FIG. 6. Scale: all $\frac{1}{2}$

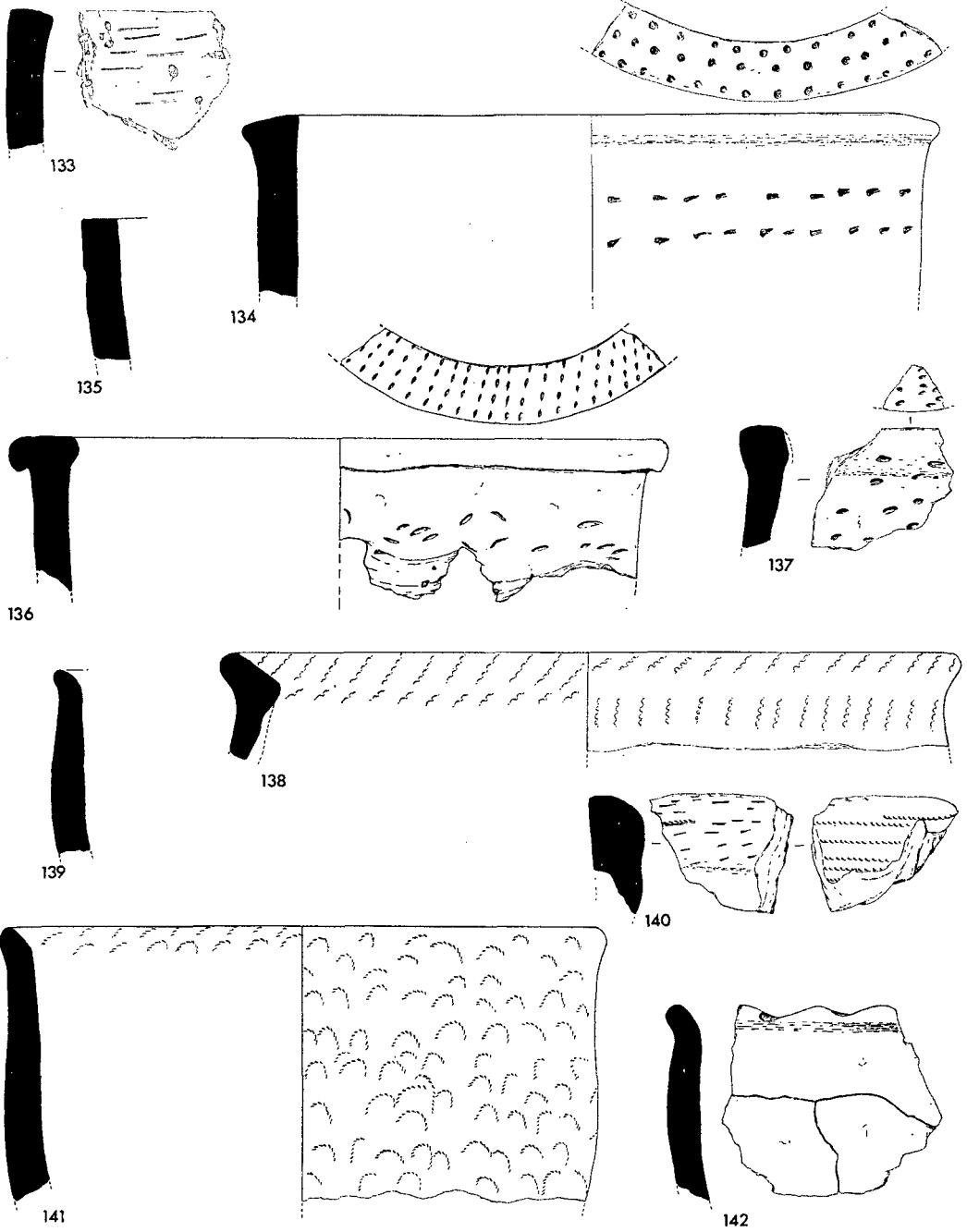


FIG. 7. Scale: all $\frac{1}{2}$

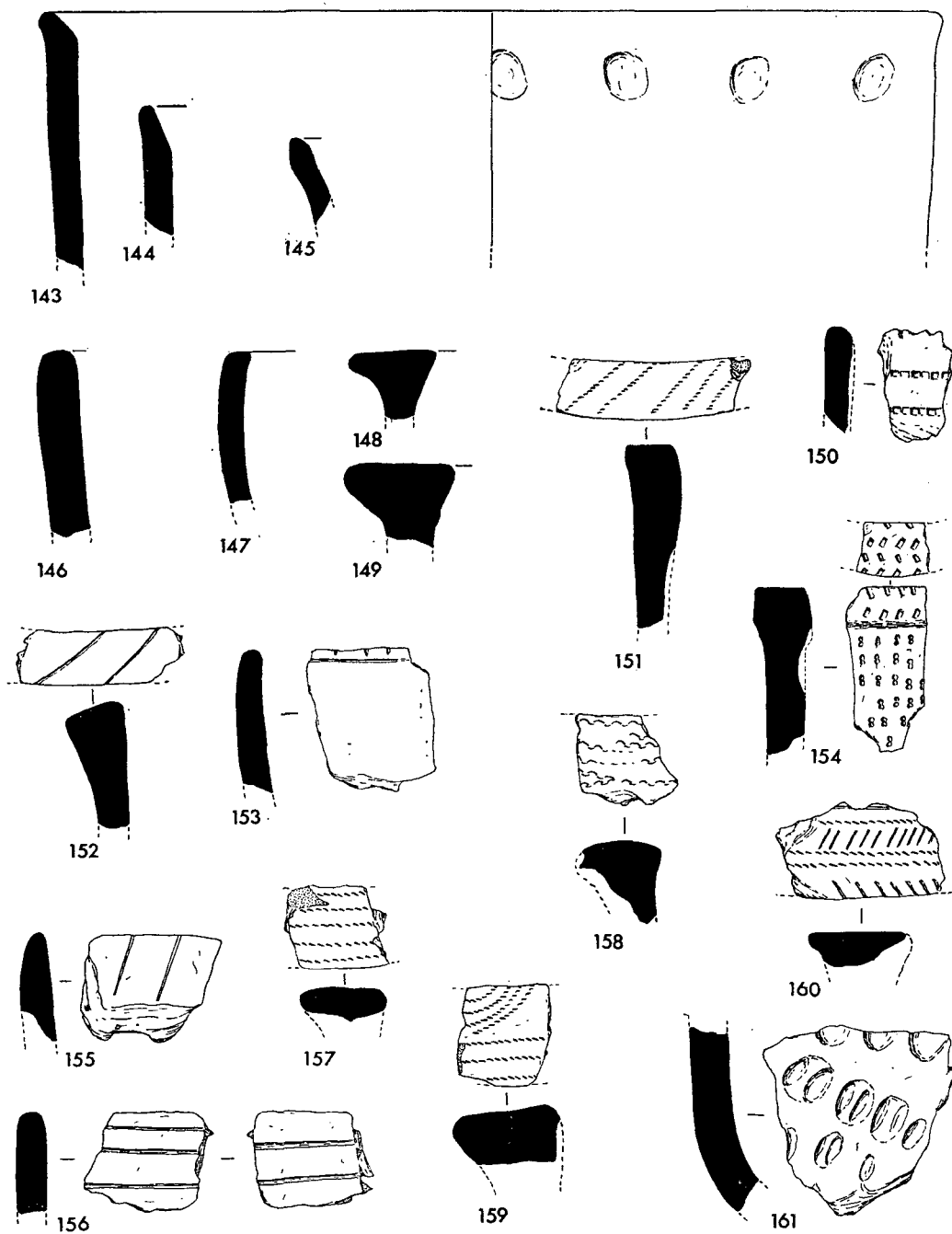


FIG. 8. Scale: all $\frac{1}{2}$

- decorated with short arched impressions of twisted cord; this decoration carried on to internally bevelled rim. (G)
142. Rim of yellow-buff ware with slip; hard fabric; very large grit backing; rim impressed obliquely (with finger?) to give twisted effect; est. diam. $12\frac{3}{8}$ in. (G)
143. Upper part of vessel of light brown ware; hard fabric; backing of medium grit; decorated with row of 'thumb' marks below rim; rather worn; est. diam. $10\frac{1}{8}$ in. (G)
144. Rim of red ware; fairly hard fabric; backing of large grit; undecorated. (G)
145. Rim of buff ware; fairly hard fabric; medium grit backing; undecorated. (G)
146. Rim of yellow ware; hard fabric; large grit backing; undecorated. (N.M.A. BHA 116)
147. Upper part of vessel of black ware; hard fabric; large grit backing; undecorated; est. diam. $8\frac{1}{4}$ in. (S)
148. Rim of pink-buff ware; very hard fabric; backed with fairly large grit; undecorated. (G)
149. Rim of pink ware; hard fabric; backed with medium grit; undecorated. (N.M.A.)
150. Rim of light brown ware; hard fabric; fairly large grit backing; decorated with horizontal rows of coarse comb impressions; inner face worn. (N.M.A.)
151. Rim of grey ware with slip; hard fabric; large grit backing; decorated on top of rim with oblique rows of twisted cord impression. (N.M.A. BHA 125)¹
152. Rim of buff ware; fairly hard fabric; large grit backing; decorated on top of rim with oblique lines of light grooving; est. diam. 8 in. (G)
153. Rim of buff ware; hard fabric; backing of large grit and mica; decorated on outer edge of rim with jabs below which is light horizontal groove.
154. Rim of pink-buff ware; very hard fabric; medium to large grit backing; flat top of rim and overhang decorated with rows of oblique rectangular impressions forming chevron formation; wall below overhang decorated with indeterminate paired impressions; inner face worn. (G)
155. Rim of buff ware; rough but fairly hard fabric; medium to large grit; decorated with fine incised oblique lines. (N.M.A. BHA 86)
156. Rim of buff ware; fairly hard fabric; large grit backing; decorated on inner face with three horizontal grooves, on outside with two horizontal grooves. (S)
157. Fragmentary rim sherd of brown ware; hard fabric; much very large grit backing; decorated on top of rim with five horizontal rows of twisted cord impressions. (N.M.A. BHA 24)
158. Fragmentary rim sherd of buff ware; hard fabric; medium to large grit backing; decorated with rows of shell impressions; much worn. (N.M.A. BHA 23)
159. Fragmentary rim sherd of black-brown ware; soft fabric with very much large grit backing; decorated with three parallel twisted cord impressed lines and four semicircular ones which are carried over edge to inside of rim. (N.M.A. BHA 137)²
160. Fragmentary rim sherd of red ware; hard fabric; fine to medium grit backing; decorated with cord impressions separating incised lines forming chevrons. (N.M.A. BHA 113)³
161. Wall sherd curving into base of buff ware; hard fabric; medium to large grit backing; decorated with close-set deep finger-and-thumb impressions. (N.M.A. BHA 32)⁴
162. Restored vessel of reddish buff ware, blackened in places; large grit backing; decorated on top of flat rim with close oblique twisted cord impressions; on upper part of body irregular horizontal, vertical and oblique cord impressions and incisions on the lower part are close set lines of deep stabs placed obliquely. On the gently flattened base are scattered stabs. (N.M.A. BHA 151)⁵
163. Rim and upper part of vessel of buff ware; rather coarse grit backing; pinched decoration; est. diam. $7\frac{1}{2}$ in. (G)
164. Reconstruction of bowl of pink ware; rather large grit backing; pinched decoration. (G)
166. Restored vessel of brown ware; large grit backing; decorated with roughly grooved chevrons; est. diam. $5\frac{1}{2}$ in. (N.M.A.)

¹ Callander, *P.S.A.S.*, LXVII (1932-3), fig. 6, 7.

² Callander, loc. cit., fig. 8, 2.

³ Callander, loc. cit., fig. 8, 4.

⁴ Callander, *P.S.A.S.*, LXIII (1928-9), fig. 51, 4.

⁵ Stevenson, *P.S.A.S.*, LXXXIV (1949-50), Pl. XXVII, 2.

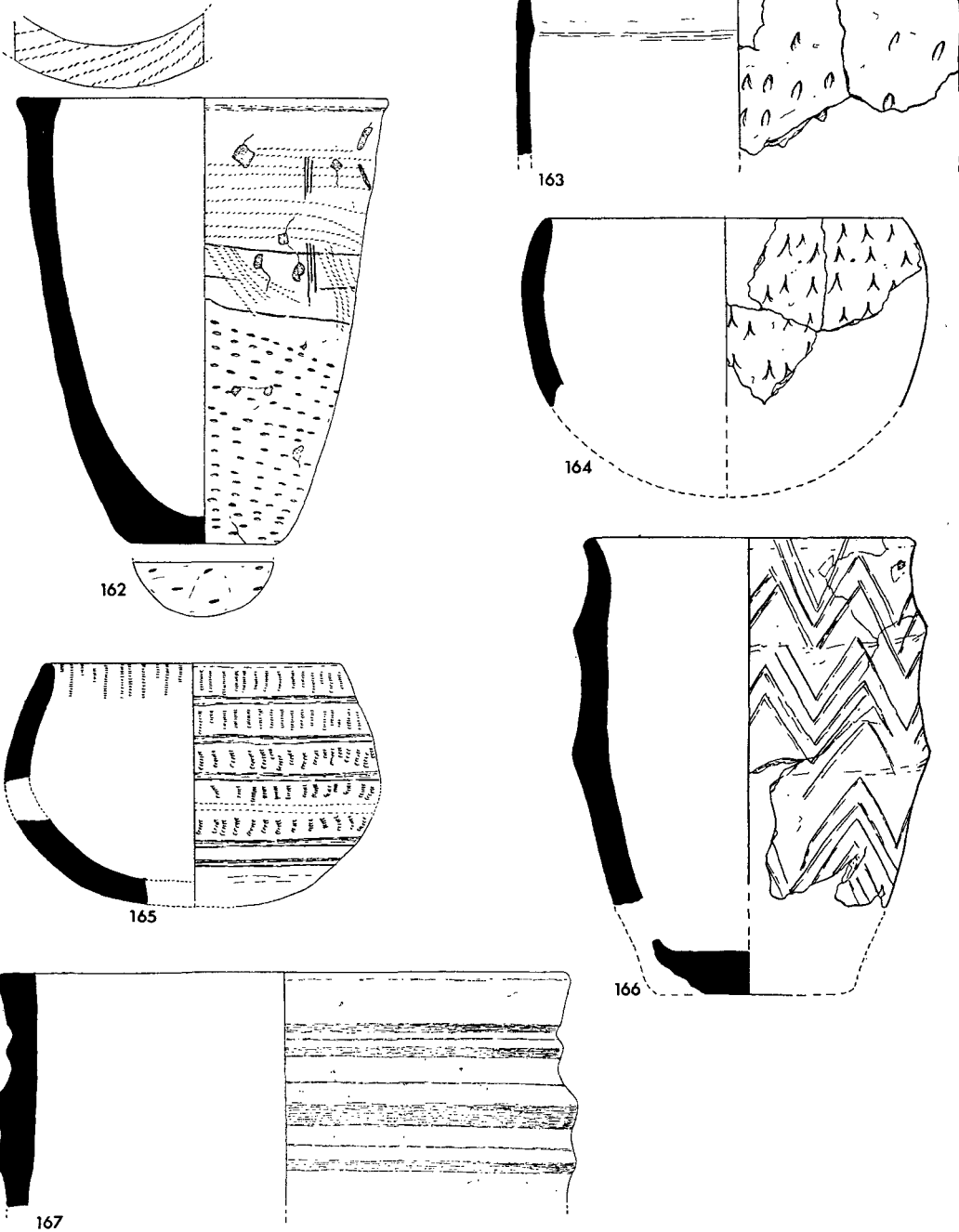


FIG. 9. Scale: No. 162 $\frac{1}{8}$; rest $\frac{1}{4}$

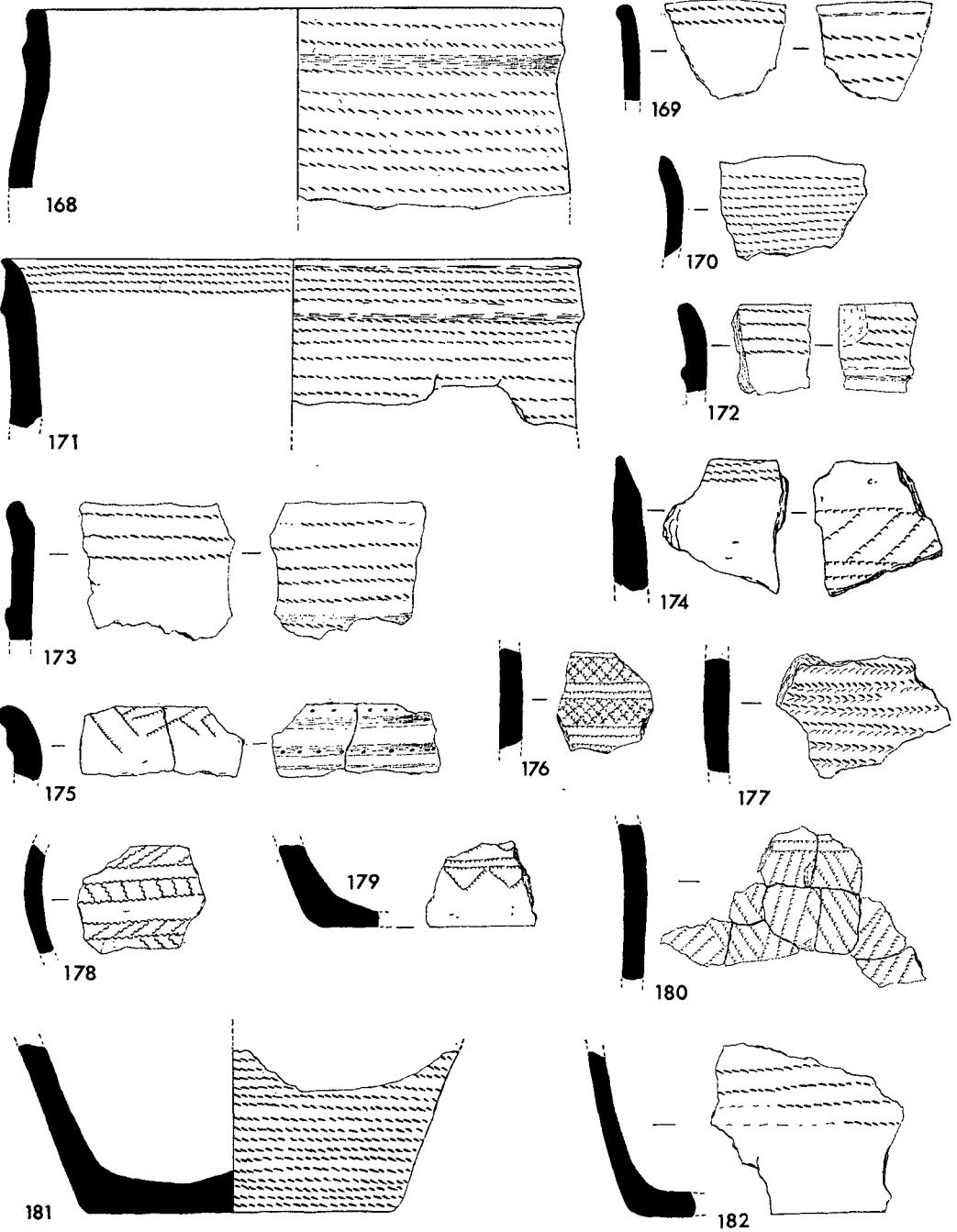


FIG. 10. Scale: all $\frac{1}{2}$

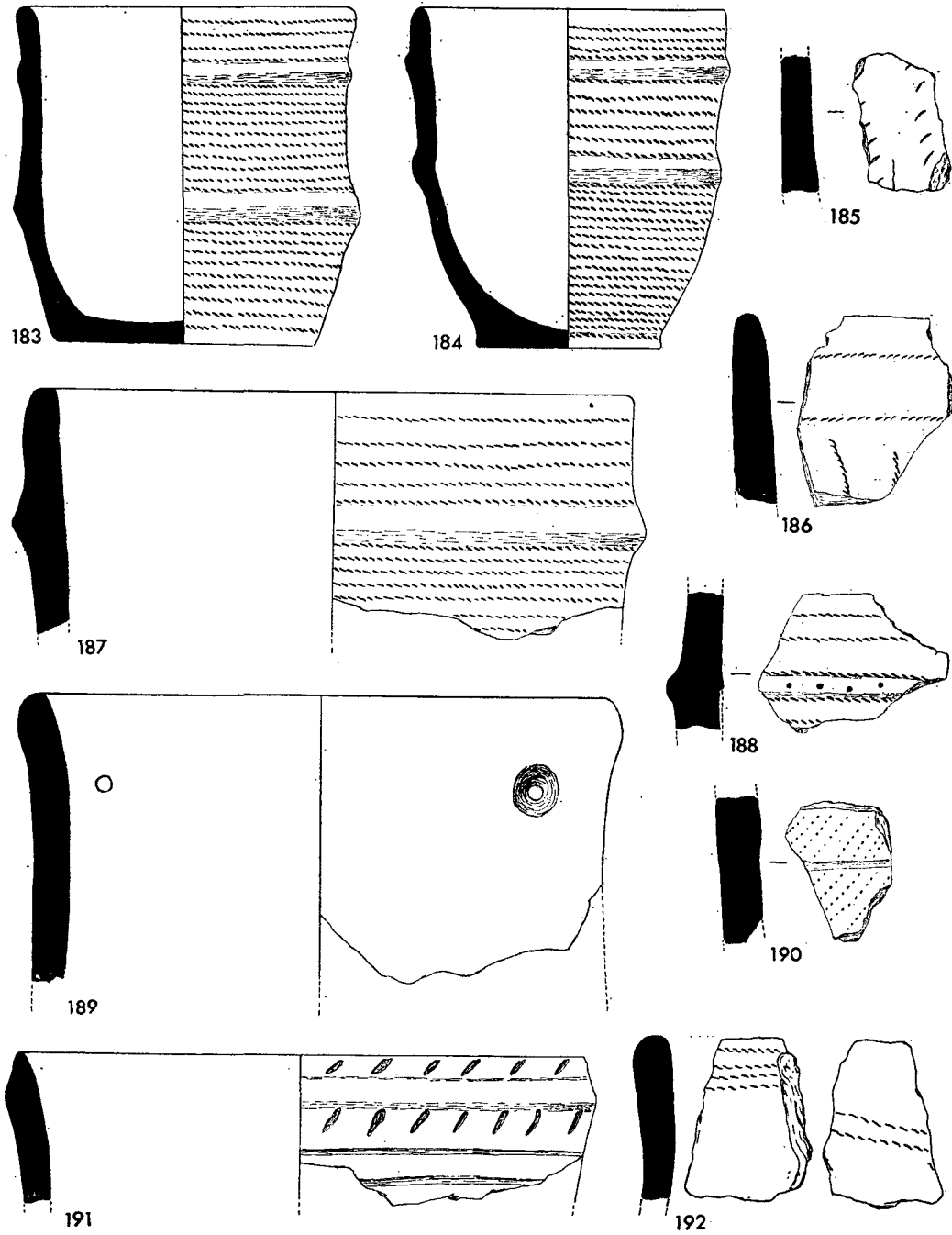


FIG. 11. Scale: all $\frac{1}{2}$

Food Vessel

165. Reconstruction of bowl of grey ware; hard fabric; medium grit backing; decorated inside with vertical whipped cord; outside with zones of vertical whipped cord impressions and 'maggots' separated by horizontal grooves; very worn; est. diam. $5\frac{1}{8}$ in. (N.M.A. BHA 81)

Cinerary Urn

167. Reconstruction of upper part of vessel of buff ware; hard fabric; much fairly large grit backing; decorated with applied horizontal ridges with cordons between them. (N.M.A. BHA 143)

Beakers

168. Rim of red beaker; decorated with horizontal rows of twisted cord impressions; raised cordon $\frac{1}{2}$ in. below rim. (N.M.A. BHA 53)
169. Rim of beaker; bright red in colour; decorated with horizontal lines of twisted cord impression. (D)
170. Rim of red beaker; simple rim; decorated with horizontal lines of twisted cord impression, beginning $\frac{1}{4}$ in. from edge of rim. (S)
171. Upper part of red beaker; decorated with horizontal rows of twisted cord impressions on outer face; inside rim are four rows of similar impressions; a raised moulding on outer edge of rim, another moulding $\frac{1}{2}$ in. below the first; vertical burnish marks on the inner face; est. diam. $6\frac{1}{2}$ in. (N.M.A. BHA 111)
172. Rim of red beaker; decorated with horizontal rows of twisted cord impressions; on inside rim are four rows of similar impressions; $\frac{1}{8}$ in. from top is applied cordon; much sand-worn. (G)
173. Rim of red beaker; decorated with horizontal rows of impressed twisted cord; inside are three rows of similar impressions; $1\frac{1}{4}$ in. below outer rim is raised cordon. (N.M.A. BHA 46)
174. Rim sherd of red beaker; decorated outside with horizontal and oblique lines of comb impression, on inside with three lines of twisted cord impression. (N.M.A. BHA 70)
175. Rim sherd of buff beaker; decorated in inside with comb impressions in oblique lines and on outside with two grooves, above the first groove and in the second groove are small punctuations. (G)
176. Wall sherd of red beaker; decorated with very fine comb impressions in horizontal lines and criss-cross oblique lines. (G)
177. Wall fragment of red-brown beaker; decorated with horizontal lines of double-twisted cord impressions. (N.M.A. BHA 80)
178. Wall sherd of red beaker; decorated in horizontal lines and chevrons with shell impressions. (N.M.A. BHA 75)
179. Base sherd of red beaker; decorated with comb impressions in horizontal lines and pendant triangles. (N.M.A. BHA 72)
180. Wall sherd of red beaker; decorated with comb impressions in horizontal and oblique lines.
181. Base of red beaker; decorated with horizontal lines of twisted cord impression. (N.M.A. BHA 60)
182. Base of red beaker; decorated with horizontal lines of twisted cord impression. (N.M.A. BHA 57)
183. Small red beaker, restored; decorated with horizontal rows of twisted cord impression; two moulded cordons, one $\frac{5}{8}$ in. below rim, second $2\frac{1}{8}$ in. below rim. (G)
184. Small red beaker, restored; decorated with horizontal rows of twisted cord impression; two moulded cordons, one $\frac{9}{16}$ in. below rim, second $1\frac{11}{16}$ in. below rim; slightly out-turned ring to base. (G)
185. Wall sherd of pink beaker; decorated with finger-nail impressions. (N.M.A. BHA 68)
186. Rim of red ware; fairly fine grit backing; decorated with two horizontal rows impressed twisted cord (or imitation) below which are vertical rows of similar impressions. (G)
187. Large rim of thick red beaker; decorated with horizontal rows of twisted cord impression; $1\frac{1}{2}$ in. below rim is cordon moulding, rows of impressions more widely spaced above cordon than below; est. diam. 7 in. (N.M.A. BHA 44)

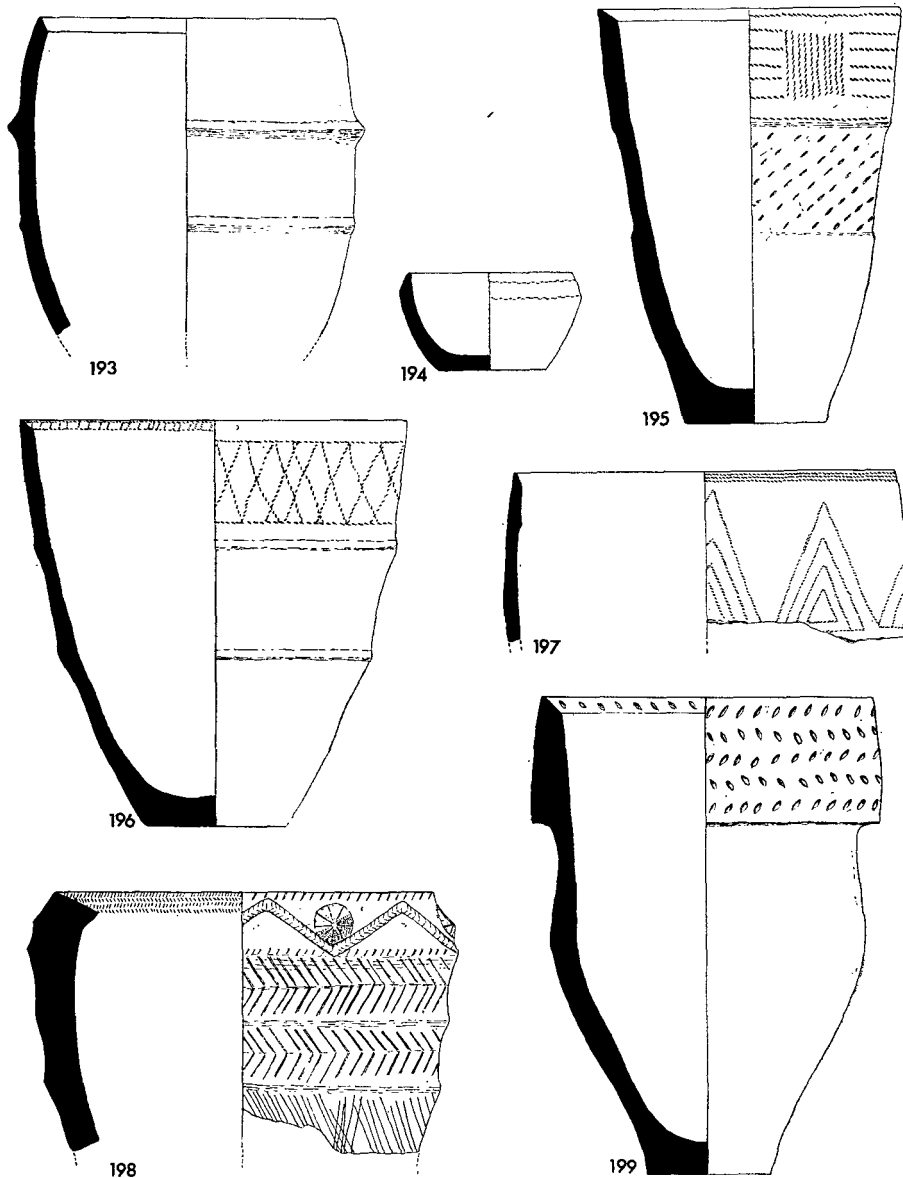


FIG. 12. Scale: No. 194 $\frac{1}{2}$; rest $\frac{1}{4}$

188. Wall sherd of thick red ware; decorated with horizontal rows of twisted cord and an applied cordon which is decorated with small circular punctuations. (G)
189. Large rim fragment of bright red beaker; hole perforated 1 in. below edge; est. diam. $6\frac{1}{2}$ in. (N.M.A. BHA 64)
190. Wall sherd of thick beaker ware decorated with oblique grooves and lines of dots. (N.M.A. BHA 74)

191. Rim of red beaker; medium grit backing; with raised moulding $6\frac{1}{2}$ in. below lip; decorated by two lines of short oblique oval impressions separated by shallow horizontal grooving. (N.M.A. BHA 107)
192. Rim of thick red beaker; inside decorated with four horizontal rows of twisted cord impression; outside with two oblique rows of similar impression. (N.M.A. BHA 55)

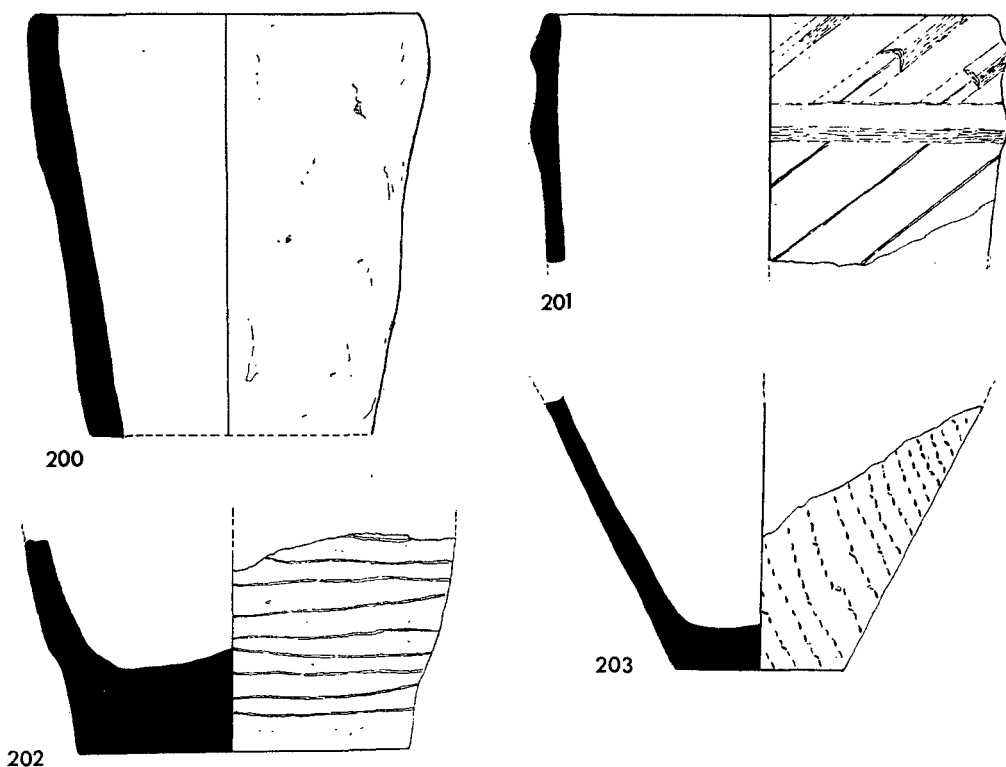


FIG. 13. Scale: Nos. 201, 203 $\frac{1}{4}$; rest $\frac{1}{2}$

Cinerary Urn and Pygmy Vessel

193. Restored buff coloured vessel; fairly hard fabric; medium to large backing; decorated with two applied horizontal cordons, one $3\frac{1}{2}$ in. below rim, second $3\frac{1}{2}$ in. below first; est. diam. $9\frac{1}{4}$ in.¹
194. Pygmy Vessel of buff ware; decorated on upper part with two horizontal lines of stabs forming chevrons; est. diam. $2\frac{1}{2}$ in.²
195. Vessel of brown ware with two cordons; above first cordon the wall is decorated with two encircling lines of twisted cord impressions, the space between the lines being filled with groups of parallel lines of similar impressions alternately horizontal and vertical; the wall between the two cordons is decorated with irregular slanting rows of finger-nail indentations; est. diam. $9\frac{1}{2}$ in. (N.M.A.)
196. Cordoned vessel of brown ware; above the first cordon the wall is decorated with two encircling lines of twisted cord impressions, the space between the lines being filled with an irregular pattern made by slanting lines of cord impressions various distances apart; the internal bevel

¹ Wilson, *P.S.A.S.*, XXI (1886-7), 183.

² Wilson, *loc. cit.*

is decorated with two lines of twisted cord joined by short oblique lines; est. diam. $12\frac{1}{4}$ in. (N.M.A.)¹

197. Upper part of a Cinerary Urn, probably cordoned; brown ware; decorated with twisted cord impressions – three lines immediately below the rim, beneath which are filled upright triangles varying somewhat in detail. (N.M.A.)
198. Upper part of Encrusted Cinerary Urn of brown ware; decorated with chevrons all over the surface; three strong horizontal raised ridges make three zones; the upper band has an applied chevron design and applied bosses in the upper triangles; these bosses are incised radially; the two lower zones are slightly concave and filled with incised chevrons; the internal bevel is also decorated with incised chevrons; est. diam. 12 in. (N.M.A.)²
199. Collared Urn of brown ware; decorated on collar and internal bevel with horizontal lines of oblique impressions; est. diam. $10\frac{1}{2}$ in. (N.M.A.)³
200. Restored Bucket Urn of red-brown ware; base missing; hard fabric; much large grit backing; undecorated. (G)
201. Upper part of Encrusted Cinerary Urn of buff-grey ware; decorated with horizontal applied cordon above which are oblique applied cordons and below which are oblique grooved lines; est. diam. $9\frac{1}{4}$ in. (N.M.A. BHA 101)
202. Restored base of vessel of pink-buff ware; ?Cinerary Urn; decorated with horizontal grooves. (N.M.A.)
203. Lower part of Cinerary Urn of red-brown ware; decorated with uneven oblique lines of oval impressions. (N.M.A.)

This is not a complete catalogue of all the pottery found at Luce Sands but despite the wide variety of decorative styles, particularly in Class III, it may be regarded as a representative selection.

¹ Wilson, *Arch Coll. Ayr. and Wigton*, vi (1889), fig. 7.

² Wilson, *loc. cit.*, fig. 2.

³ Wilson, *P.S.A.S.*, xxi (1886–7), fig. 1.