

## PART III.

### ANALOGOUS SCULPTURES IN OTHER COUNTRIES.

The instances of cup and ring sculptures which I have described or alluded to in the preceding chapters, have—with a few exceptions noted in the context—been all discovered within the last few years; and, no doubt, very many more examples will be detected in other localities in Scotland and England, when sufficient archæological investigation is directed towards them. But, in the meantime, it is not uninteresting to inquire if any similar lapidary sculptures have been found elsewhere. On this subject there still exists as yet very limited information. I am not aware that any carvings of the same early art-type have hitherto attracted the notice of antiquaries or travellers in any distant quarters of the world; and Brittany and Scandinavia are the only parts of the Continent of Europe where, as far as I know, any analogous sculpturings have as yet been met with. They have been found also in Ireland. I shall very briefly advert to some of the leading instances and forms of the analogous early lapidary sculptures of Ireland and on the Continent, with a view of comparing and contrasting them with the simpler cup and ring cuttings of Great Britain.

### CHAPTER VI.--LAPIDARY SCULPTURINGS IN IRELAND.

In Ireland, stones, sculptured with cups and concentric rings exactly like those we have described in the preceding pages, have been found, I believe, in different parts of the island. For example, in Plate XXVII. is a rough sketch of a large slab cut with cups and rings, and groups of circles apparently with radial grooves similar to those of Scotland and England, which was found in the western county of Kerry. A

cast of it has been for many years in the Museum of the Royal Irish Academy.<sup>1</sup>

I have been furnished by Dr Wise with a sketch and note of a flag sandstone found by him at a place called Aghnacerribb, near Dingle, in Kerry, partially carved in a similar style to the preceding stone from the same county. The stone at Aghnacerrib is about five feet three inches square, flat on its surface, and probably *in situ*. Upon it are four cups of different sizes, surrounded by two or three concentric circles, made with almost geometrical precision. No radial ducts or grooves traverse the circles. In the neighbourhood of the stone are other interesting archæological remains, as stone circles, a circular fort, and many clog-hauns, or ancient stone dwellings.

As specimens of apparently similar sculptures found existing on the eastern side of the island, I may refer to two slabs of granite, discovered and sketched by Mr Du Noyer, from two localities in the county of Dublin. The first, a slab lying close to the base of the round tower of Rathmichael Old Church, in the county of Dublin, has cut upon it two groups of four concentric circles, each connected by three lines. The second slab was used as a tombstone in the churchyard of Tullow, and has an ornamentation. In both these specimens the circles are, I believe, formed by intermittent dots or pits, and not, as in the British specimens, by continuous incised lines. But these sculptures are peculiar from another circumstance, namely, that outside the circles, and intermediately between them, are marked out straight lines running in different directions, an appearance never seen around the cup and ring cuttings of Scotland and England. Mr Du Noyer suggests that those two stones under discussion were "carved in Pagan times, and the stones subsequently adapted to Christian uses."<sup>2</sup>

I have in a previous page (p. 24) referred to a cromlech at Rathkenny

<sup>1</sup> Dr Graves has, I am informed, made an important collection of analagous sculptures from stones and rocks in various parts of Ireland, and we may soon expect a full account of them from his able pen.

<sup>2</sup> Proceedings of the Royal Irish Academy, vol. viii. p. 61. I have seen sketches of stones found in Ireland at East Goulane and Banoge with rings and cups, and with the same exterior straight lines; but the circles in these stones are also, I am informed by Mr Stuart, made up of pits, and not of lines.

in Ireland, sculptured with cups and rings, and apparently, from the sketch sent to me, scratched over with many straight lines.

A series of most interesting sepulchral sculptures has lately been discovered by Mr Conwell, of Trim, upon the stones of an extensive group of ancient chambered cairns, reared upon the summits of a ridge of hills known as Sleive-na-Callighe, in the county of Meath. The cairns are circular externally; and internally the largest consist for the most part of small chambers and cists arranged in a cruciform shape, the narrow entrance passage representing the shaft of the cross. The chambers are formed by large flags set on edge, and rough pillar stones, while the roofs are made of overlapping and converging slabs. Many of the stones forming the walls of the chambers and cists are carved, most frequently by punched or picked work, and sometimes by scraping and the chisel; and so varied is the sculpturing, that no two stones are exactly alike. I am indebted to the courtesy of Mr Conwell for some sketches of them. Among the figures are numerous cup excavations, groups of concentric circles, with and without central depressions, the rings being sometimes complete, sometimes incomplete, and interspersed with volutes or spirals. But in addition to these figures, and freely commixed with them, are much more elaborate sculptures in the form of lunet-shaped, zig-zag, and straight lines; loops, arches, lozenges, and diamond or cone-shaped figures; dots, stars, and circles, with radiating rays; some quadrangular, triangular, and reticulated forms, devices like the stalk and fibre system of a leaf, &c. In the "Meath Herald" for 21st October 1865, Mr Du Noyer, an excellent Irish antiquary, compares some of these carvings at Sleive-na-Callighe to the figures of a wooden shield, of a gold torque, a two-wheeled chariot, a boat with high poop and stern, &c.

Within these ancient graves, the walls of which are so curiously carved, Mr Conwell has found many portions of burned human bones; with various relics and implements, as pieces of broken and very rude pottery; several round stone balls<sup>1</sup> of syenite and ironstone, &c.; the beads of a stone necklace; a white flint arrowhead, and some flint flakes; two or three hundred sea-shells, and rounded white sea-pebbles: an

<sup>1</sup> The late Dr Petrie had in his collection one of these balls, which he told me had been found within the sepulchral chambers of New Grange.

enormous collection of bone implements, as portions of bone pins, numerous broken pieces of bone tools and combs, many of them carved with figures, curved lines, and circles,—one of them containing the representation of a stag in crosshatch lines; besides hundreds of broken pieces of bone, levelled or smoothed apparently with cross lines, as if intended for carving; an ornamented bronze pin; one or two pieces of jet; and in the southern side crypt of one of the largest cairns, and near the entrance of the crypt, a few small amber beads, with portions of several small bronze rings, five or six fragments of glass and glass beads, a ring of iron about half an inch in diameter, an iron punch five inches long, with a chisel-shaped point and broadened head, and five or six other small corroded pieces of the same metal. The drawings in Plate XXVIII. are copies of the figures cut on some of the cysts or chambers; the last and lowest drawing being much more finished by the artist than the first, and giving a general view of the most elaborate crypt yet detected in this most interesting necropolis. A large stone basin was placed on the floor of the crypt.

I do not know whether the remarkable sculptures within the chambered cairns or tumuli of Sleive-na-Callighe should be regarded as earlier, or later, or contemporaneous with the diversified and decorative carvings which exist in Ireland on some of the stones of the gigantic old barrows that stand on the lower banks of the Boyne, a few miles above Drogheda. Several years ago I had an opportunity of visiting the great old necropolis there, and of seeing the megalithic interior of New Grange along with my friend, Sir William Wilde. From his admirable work on the Boyne and Blackwater, there is copied into Plate XXIX. a series of specimens of the sculptures cut on the stones of the tumuli of New Grange and Dowth.

Figure 1 shows the double spirals, &c., carved on the enormous curbstone that stands at the entrance to the passage or gallery of New Grange. This gallery, which is sixty-three feet long, leads into the high dome-roofed chamber which forms the centre. These volutes, like others in the interior of this vast sepulchral mound, are formed of a double coil, commencing with a loop. On this curbstone the lines are said to differ from those on our lapidary cuttings in Scotland and England by being apparently raised in relief, rather than incised. In

fig. 6 is represented a small portion of the edge of a lintel, which projects horizontally a short distance above and within the line of the present entrance of the gallery—carefully carved in lozenge and sandglass patterns—and with the lozenges partially dotted or pitted with minute pick work. The great interior chamber has three crypts or recesses leading off from it; and fig. 2 gives a view of the eastern crypt, which is slightly narrowed at its entrance, and has the stones composing its roof carved over with circles, volutes, and chevrons. These carvings have been executed after the stones were built into their present places, as the patterns pass from one stone to another. In the bottom of the crypt is seen—what existed in all the three recesses—an oval, slightly concave, stone basin. A similar stone basin of still larger size is represented in Plate XXVIII. as having been found in one of the crypts at Sleive-na-Callighe. In fig. 3 we have a more enlarged view of some of the markings in the eastern crypt,—the double spirals, in most instances, having seven turns. Fig. 7 shows another variation in the type of the cuttings, as seen on one of the blocks forming the roof of the same or eastern crypt. A leaf-like or fern pattern, cut upon the surface of one of the stones of the western crypt, is shown in fig. 4. A peculiar linear and angulated scroll, like a broken gridiron, is cut upon a stone facing the western crypt, and is reproduced in fig. 5. Several of the stones in this pyramid-like tomb have round cuttings upon them, which Sir William Wilde speaks of as small sockets or mortises (cups?), made “for the insertion of wedges, either to split the stones or lift them.”

When describing the sculptures of New Grange, Sir William Wilde states, that in Ireland, tomb-sculpturing or tomb-writing of similar characters “have been found in analogous megalithic tombs in the counties of Down and Donegal,” and in the great sepulchral mound at Dowth, about half a mile from New Grange. Several of the blocks forming an interior chamber at Dowth are carved like those at New Grange, and present no small beauty of design; but some of the patterns are different—as, for example, two selected in figs. 8 and 9, showing concentric circles around a central cup; a double ring with a crucial pattern in its centre—such as is not unfrequent in Scandinavian lapidary sculptures; another ring, with numerous straight star-like radii diverging from its outer surface (a common device upon the sepulchral stones at

Sleive-na-Callighe), and another double circle with straight lines cut below it, and straight lines and zig-zags placed over it.

The two Plates XXVIII. and XXIX. are given with the view of showing the highly decorative and ornamental style of some of these Irish lapidary sculpturings, as compared with the comparatively ruder and simpler, and hence in all probability earlier, cup and ring cuttings which are found on the archaic carved stones of Scotland and England.

PLATE XXVII

SLAB FROM KERRY, IRELAND.

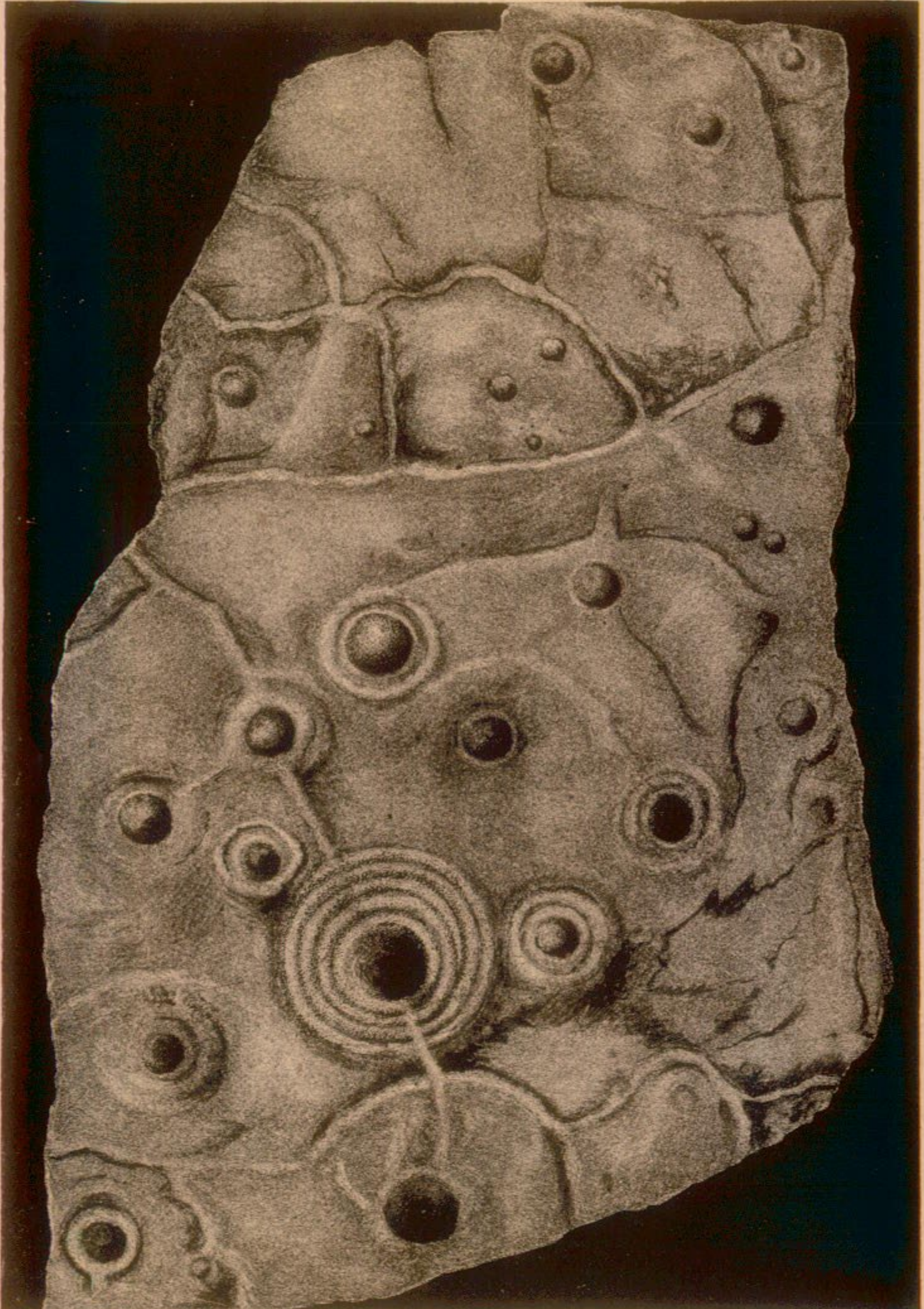


PLATE XXVIII.

FROM CHAMBERED TUMULI AT SLEIVE-NA-CALLIGHA, IRELAND.





PLATE XXIX.

FROM TUMULI OF NEW GRANGE AND DOWTH, IRELAND.



CHAP. VII.—LAPIDARY SCULPTURINGS IN BRITTANY.

In Brittany, the lapidary carvings upon the stones of some of the ancient tumuli and cromlechs must perhaps be considered—from their distinct representation of various actual objects—as still more advanced than those of Ireland.

But the simplest sculpturings also are sometimes seen on the Brittany sepulchral stones; as, for example, six cups upon the inner surface of one of the roofing-stones of the elongated chambered tumulus of Mount St Michael at Carnac, and which,—sketched by the kind assistance of Mr Barnwell,—are copied into Plate XI. fig. 6, from an interesting essay of his in the “Cambrian Archæologia” for January 1864. My friend, Captain Thomas, informs me, that on a propstone of the dolmen of Mené-Lud at Locmariaker, he found eighteen small cups arranged in the form of “an irregular circle and a short straight avenue leading from it;” and I could not quote a more accurate and careful observer.

I have seen no account of any separate concentric ring cuttings having been observed on the Brittany stones, except the statement by Baron Bonstetten, that on the interior surface of the capstone in the dolmen or cromlech called “Pierres Plates,” at Locmariaker, there are cut-out circles or concentric discs, along with arched lines, leaves of fern, &c. Mr Barnwell tells me he has seen, on the “Pierres Plates,” central dots or cups and annulets cut out, similar in appearance to the figures given as the symbol of the sun in astronomical works and almanacs. Captain Thomas has shown me rubbings which he made of cups and rings arranged upon these “Pierres Plates” in rows, which are again inclosed in

surrounding settings of elongated lines. He did not find in Brittany a single example of any concentric rings with a radial duct.

But many of the Brittany stones are cut much more elaborately. Thus the blocks used in the construction of the gallery and chamber of the great sepulchral mound at Gavr Inis, in the *Morbihan*, are everywhere densely covered over with continuous circular, spiral, zig-zag, looped, and various other types of carving, as represented in sketches of three of the stones forming a portion of the entrance gallery copied into Plate XXX. fig. 1. The other stones forming the gallery, &c., of this magnificent monument are all carved in analogous styles,—except where the quartz blocks have apparently proved too hard for the tools of the sculptors. These Gavr Inis sculptures represent a still more elaborate type of carving than that seen at New Grange, &c. in Ireland;—and besides, they display on several stones the important addition of the outlines of actual objects, namely, triangular-shaped celts<sup>1</sup> and well-drawn snakes placed among the ornamental lines.<sup>2</sup>

In other large Brittany tumuli more perfect, though still rude, representations of various other objects have now been detected upon the component granite stones by M. Galles, and by the remarkable researches of Mr Samuel Ferguson, of Dublin.<sup>3</sup> These gentlemen have lately discovered, upon the stones of the tumuli and cromlechs at Locmariaker, Isle Longul, &c., figures of various military weapons and arms, as battle-axes or hatchets (see Plate XXX. fig. 3), handled, and sometimes

<sup>1</sup> Dr Jameson has sent me a note of the figure of a celt or triangular “dagger,” cut out upon a tall monolith at Auchonear, in the Scottish island of Arran. The figure, he states, is about 9 inches long, and 3 inches broad, at its base, and points upwards. There are no other markings on the stone. This is the only celt figure in Scotland of which I have heard. Dr Jameson has kindly inspected for me all the other standing-stones and circles in Arran, without discovering any markings or toolings upon one of them. I found none on those which I examined in the adjoining island of Bute.

<sup>2</sup> One of the stones in the gallery at Gavr Inis is “holed” or perforated obliquely on its face, the entrance and exit of the artificial perforation—which admits the hand—being about fifteen inches apart. Each opening has a semicircle or half ring in relief surrounding it. I am indebted to Miss Young for an excellent sketch of this stone.

<sup>3</sup> See the Proceedings of the Royal Irish Academy for 1864.

plumed,—bows, semi-circular and cross,—and oblong shields (see figs. 3 and 4); with some imperfect figures of animals. Many of these remarkable sculptures, it is to be remembered, were, as we shall see subsequently, found in sepulchres where abundance of stone weapons and objects were discovered,—but unaccompanied by any metallic instruments or ornaments.

In addition to these few remarks on the Brittany catacomb sculptures, let me add, that carvings also exist upon the stones of the open cromlechs in that country. In a celebrated cromlech at Locmariaker, called the Merchant's Table, the head stone is cut with a succession of rows of long parallel vertical lines, straight in their middle, and curved at their extremities; and besides there are carved out on the inferior surface of the capstone,—and before it was placed *in situ*,—various lines, and specially the figure of an axe, with a long looped handle and a floreated head, as represented in Plate XXX. fig. 2.

Some of these Brittany sculpturings are raised, and not incised, like those which I have described on the Scottish and English sculptured stones; and hence in this respect, as well as from the objective character of the sculptures, they seemingly indicate a higher type of art.

The surfaces of the megalithic structures in other parts of France do not appear to have been yet examined with any great accuracy. M. Alex. Bertrand, in his "*Monuments Primitives de la Gaule*," states, that above two thousand "dolmens" (megalithic tumuli and cromlechs) still exist on the soil of France; 500 of them being in the department of Lot alone, and 500 in that of Finisterre. New discoveries in prehistoric sculptures are almost certain to be attained in this extensive archæological field.<sup>1</sup>

<sup>1</sup> Lately, in his work upon the Antiquities of Poitou (*Epoques Antediluvienne et Celtique du Poitou*), M. Brouillet describes and figures some roundish and irregular excavations upon the capstones of several cromlechs in that neighbourhood, which he believes to be probably artificial; but they seem to me to be much more like the corrosions and destruction produced by weather and time. His observations upon the contents of various French cromlechs are more important. In the interior of several he found successive layers of human bones, separated by layers of flat stones. These bones were apparently all more or less bruised and often gnawed, and lay in regular anatomical order. No objects of metal were found along with them; but some pottery, bone weapons, and implements of flint and stone, were occasionally discovered within these cromlech sepulchres. In a preceding note at p. 24 I am

PLATE XI.

FROM YORKSHIRE AND BRITTANY TUMULI.

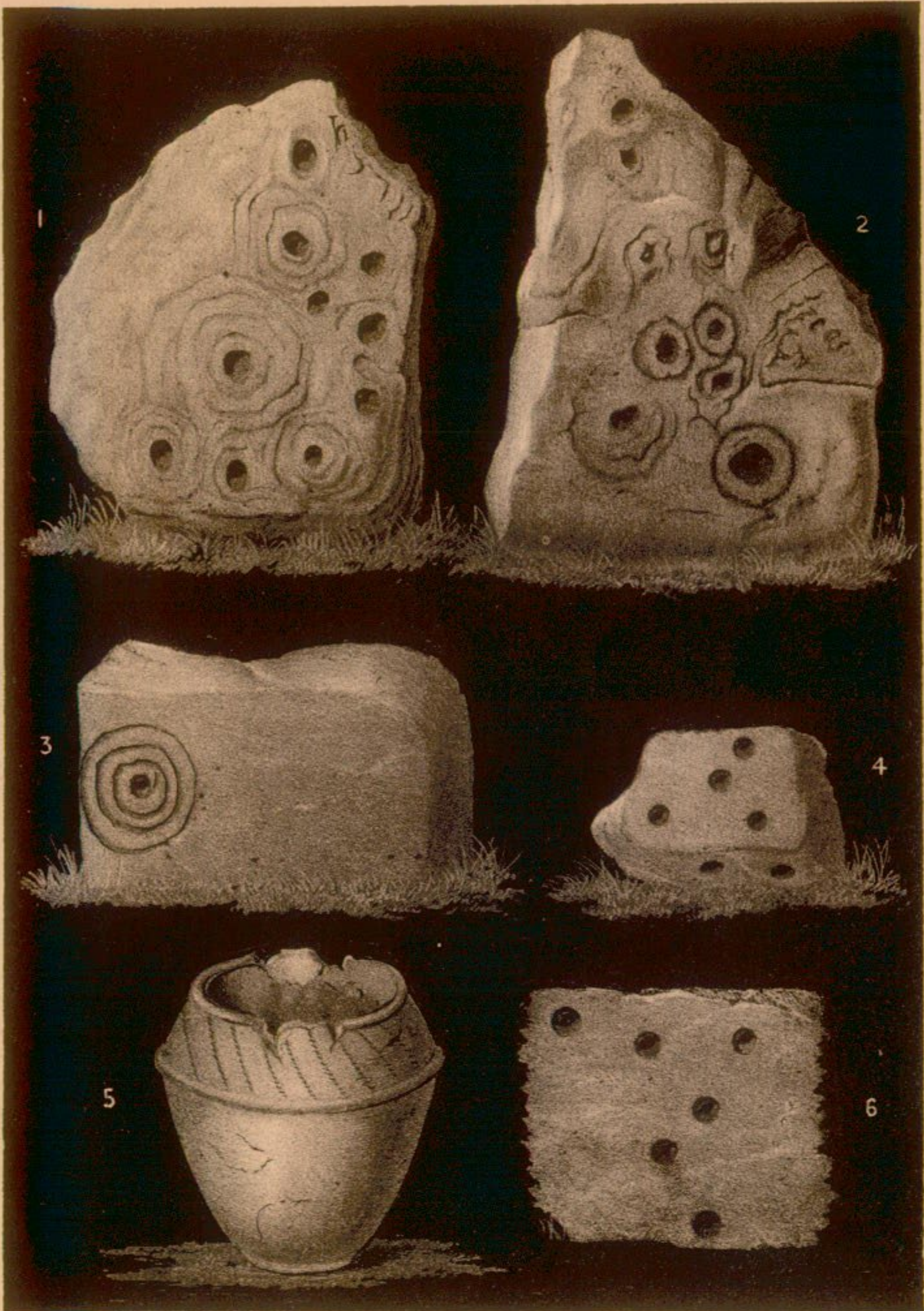
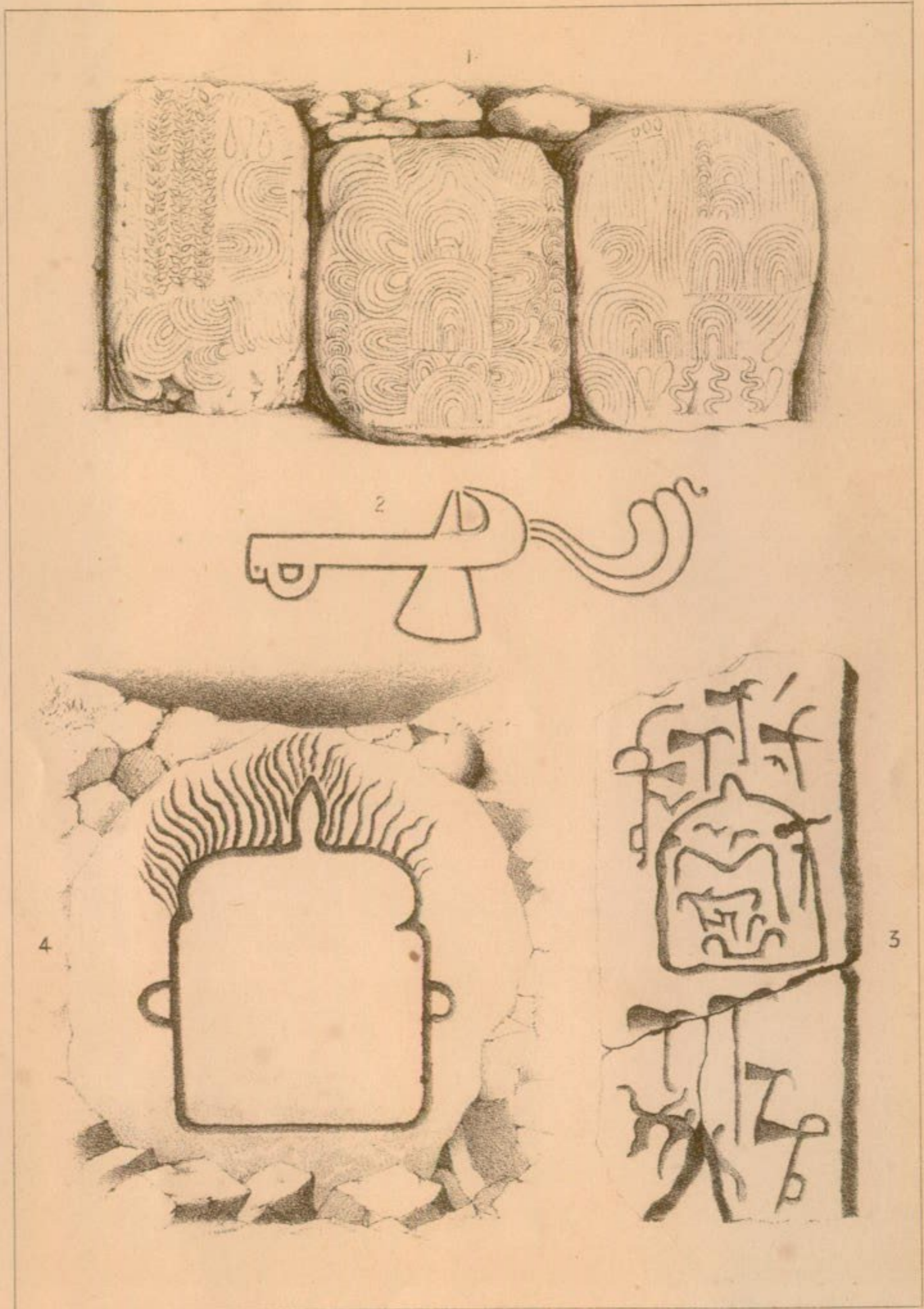


PLATE XXX

FROM SEPULCHRAL TUMULI AND CROMLECH OF BRITTANY.



## CHAPTER VIII.—LAPIDARY SCULPTURINGS IN SCANDINAVIA.

I am not aware that the active school of Archæology in Scandinavia has hitherto paid any special attention to archaic pre-lettered carvings upon stones and rocks. But amidst their antiquarian literature, specimens are incidentally alluded to of lapidary cup and ring carvings, which are interesting in relation to the present inquiry; and some forms of ancient sculptures, different from ours, and peculiar to Sweden and Norway, have long attracted the attention of the northern antiquaries. One or two specimens and figures of each kind will be sufficient to illustrate my meaning.

Cup markings exist on a granite block, known as Balder's Altar, Baal's or Balder's Stone, near Falköping, in Sweden. The stone is of a somewhat ovoid shape, about six or seven feet long, and three feet high. Its upper surface is covered with cups of different sizes. Four of the largest and four small cups form a row obliquely across the middle of the stone; and along the side of the block there is another row of such cups, like those on the Bewick Stone, figured in Plate XXV. fig. 3. "Such holes," observes Professor Nilsson, "are frequently found in large stones both in Sweden and abroad, and are supposed," he adds, "to have been made upon heathen (or Baal) altars, in order to receive part of the blood of the sacrifice"—an opinion in which he seems inclined to join. But the cups, in some of their positions, as upon the sides of the Balder and Bewick Stones, and upon the surfaces of erect monoliths, could never possibly contain any fluid.<sup>1</sup> I have had copied into Plate XXX. fig. 1, a sketch of the Balder Stone, as given by Professor Nilsson in his "Scandiniska Nordens Ur-Invänare," p. 133.

Concentric circles are figured by the same author in another part of the same work (p. 167), as cut upon a large standing stone on Asige

perhaps wrong in conceiving that M. Bertrand states there were not above a dozen out of the many hundred cromlechs in France which were "holed" or perforated in their props; for since reading M. Brouillet's remarks, I believe M. Bertrand probably refers to incomplete and doubtful holes (*trous*), and not to complete perforations.

<sup>1</sup> Professor Nilsson thinks that these cupped Baal altar stones became the earliest holy water stones when Christianity was first introduced into Sweden.

Moor, in Halland, Sweden. The stone is probably one which formed the side of a tall trilithon, like those in the middle circles at Stonehenge, but one stone is now prostrate; and near them stand, six feet apart, two similar stones, from fourteen to sixteen feet in height, above three broad, two in thickness, and flat on the top, where apparently a transverse impost was formerly placed. These great pillars are known under the name of "Haborg's Gibbet," or "Hanging Stones." The circles made on the standing stone are concentric, and six in number, as represented in the copy from Nilsson, given in Plate XXXI. fig. 2. Further, the circles are not cut in continuous lines, but as dots or pits, in the same way as some of the Irish stones. (See *ante*, p. 64.) In Nilsson's woodcut and brief description, there is no note of the presence of a central cup or radial duct. Remains of a megalithic avenue and large monoliths exist in the neighbourhood.

A sculptured cromlech in Denmark is described and figured by Axel Em. Holmberg in his "*Skandinaviens Hällristningar*," p. 79, and his sketch of it is copied into Plate XXXI. fig. 3. Among the many naked and mound-covered cromlechs of Denmark this is one of the very few that have been hitherto discovered presenting any appearance of tooling and carving. The cromlech in question is situated in the parish of Grevinge, in Zéeland. It was entirely concealed within an earthen mound or barrow, until it was accidentally discovered by adventurers searching for treasure, and now stands free and exposed. Some urns with tools and pieces of flint were found within its interior chamber, which is six feet high, and formed of six upright supports, covered by a large capstone. On the upper surface of this capstone are several figures, so slightly carved that they only become very distinct in a good light. These figures consist—1. Of two small circles, with a third and larger circle, each of them inclosing two lines, which cross or intersect at right angles; and 2. Of three very rude figures of ships, with crews varying from eight to twenty-four. There are three or four other imperfect linear markings on this capstone, which Holmberg<sup>1</sup> considers to be probably nothing but natural marks. "Some antiquarians," he observes, "look upon this monument as belonging to

<sup>1</sup> *Scandinaviens Hällristningar*, p. 80.



the very oldest age, when metals were unknown; and they believe, therefore, that the sculptures must have been done with stone. Others, and among them Professor Worsaae,<sup>1</sup> ascribe it to a later date, because the vessels contain more men than single-tree canoes or skin boats could hold."

Circles, containing within them two right-angled lines, in the form of an equal-limbed cross—like the circles on this Zeeland cromlech—are very common on sepulchral and other stones and objects in Scandinavia. Some northern archæologists conceive the figure to represent a shield or wheel; but others of them hold that it, and the "fyllot," or four-angled cross, are symbols of Baal or Woden.<sup>2</sup>

Very rude sketches of ships and crews, like those on this Zeeland capstone, have been found carved in great numbers on rocks in Scandinavia; and the age of the earliest and latest forms of these "hällristningar" has by no means been as yet determined. In the latest, the ship outlines are often mixed up with wheels, simple and crossed, rows and groups of cup-like excavations, one or two volutes, and many rude figures of armed men, animals, &c.<sup>3</sup> Holmberg has published drawings of above one hundred and fifty of these "hällristningar," and each drawing contains several figures. Two boats with various accompanying figures were discovered a century or two ago sketched upon the interior stones of a chambered cairn at Kivik, and lately this Kivik tumulus has attracted much attention in consequence of a very learned and deeply respected Scandinavian archæologist—Professor Nilsson of Lund—maintaining that the figures are Phœnician in their origin, of the bronze age, and connected with the worship of Baal. Let us, therefore, for a moment consider this Kivik monument at somewhat greater length,—the more so as Professor Nilsson attributes this monument and our British ring sculptures to the same people and the same age.

The Kivik or Bredarör cairn is placed to the south of Kivik, in the county of Skåne, and district of Christianstad, Sweden, and stands about three

<sup>1</sup> Danmarks Oltid, oplyst ved Gravhøje, &c., p. 71.

<sup>2</sup> Holmboe, in the Christiania "Videnskabselskabs Forhandling" for 1860, figures several of these cross markings, and seems to look upon them as emblems of death.

<sup>3</sup> For drawings of these "hällristningar," see Holmberg's work, and Dr Aberg, in the *Annaler for nordisk Oldkyndighed*, for Aaret 1839.

hundred yards from the shores of the Baltic. The great original size of the cairn cannot be now ascertained, as for many long years its stones have served as a quarry for the building of bridges, houses, walls; &c., in the neighbourhood. Before the middle of the last century its interior chamber was reached and examined. It measured thirteen feet in length, and three in breadth, and lay north and south. Its walls were found to be composed of upright stones or slabs, some of which were sculptured, others were not. Probably the chamber had been previously entered and harried, and two of the sculptured blocks were displaced. The chamber was roofed in above, not with flat slabs, but with large irregular stones of considerable size,—some of them laid edgewise, but sufficiently preventing the mass of small cairn stones placed above from falling in. The carved or sculptured stones lining the chamber were of granite, and on an average about four feet high, three feet broad, and eight or nine inches in thickness. The carvings upon them are rude and rough, yet confessedly graphic.<sup>1</sup> Various archaeologists have discussed and figured these Kivik sculptured stones and sculptures, as Lagerbring,<sup>2</sup> Abrahamson,<sup>3</sup> Sjöborg,<sup>4</sup> &c.; but I have drawn the notice and sketch of them (copied into Plate XXXII.) from Professor Nilsson,<sup>5</sup> as the latest authority on the subject. He holds that the figures on most of the stones are symbolical or religious; while those on the two last (figs. 7 and 8) are more strictly historical, and represent a victory, or rather the rejoicings and human sacrifices following it; and he believes that the representations upon the carved stones of the cairn show the victors and its builders to have been worshippers of the eastern sun-god Baal.

A granite block stands at either end of the sepulchral chamber. The

<sup>1</sup> A second smaller chamber or cist, only four feet in length, has been discovered in the Kivik cairn; its stones are quite unsculptured. It lies south of the larger and sculptured chamber.

<sup>2</sup> *Specimen Historicum de Monumento Kivikensi.* Lond. Gothen. 1780.

<sup>3</sup> *Scandinaviskt Museum*, 1803, p. 283-302.

<sup>4</sup> *Samlingar för Nordens Fornälskare*, tom. iii. p. 142.

<sup>5</sup> *Die Uereinwohner des Scandinavischen Nordens I. Das Bronzealter.* Hamburg, 1863. Lately Professor Nilsson has published, in the 4th volume of the *Transactions of the Ethnological Society of London*, p. 244, a remarkable essay on Stonehenge, as probably a Solar Temple of the Bronze Age. It formed originally a supplemental part to his "*Bronsäldern.*"

stone at the north end (fig. 5) has no carving upon it. That at the south end (fig. 1) has cut upon it below, the outline of a crewless and perhaps defeated boat; and above it two bronze axes and two other weapons, perhaps javelin-points, on either side. Placed intermediately between these instruments is a cone or obelisk, which Professor Nilsson maintains, from various eastern emblems and evidence, to be a symbol of the Sun-god, who, he adds, "granted the victory by means of the arms here represented." Fig. 2 contains merely a rude outline of a vessel and its crew, such as exists so frequently on Swedish rocks. Fig. 3 represents four animals (horses) in a square or panel, with a series of straight and interlaced zig-zag lines, and lozenge-shaped squares, separating two of these animals above from the two below. Fig. 4 represents a cartouche or panel, ornamented with zig-zag lines, and containing within it two quartered discs,—or, in other words, two circles, each with two inclosed cross-lines. Fig. 5 shows another panel, inclosing two quartered discs below; and two crescents above, with a horned or spiral line passing upward out of each end of the crescent. Professor Nilsson, and those who argue for the eastern origin of these symbols, find an emblem of Baal or the Sun-god in the obelisk, in the horses, and in the quartered circles or discs, and an emblem of the Moon-goddess in the crescents and horns.

The two next sets of sculptures are, as already stated, more historical. The first of the two, fig. 7, seems to represent in its first line a warrior in his double-horsed chariot, preceded by prisoners, who appear to have their hands tied behind their backs, and to be guarded by a person holding a raised sword; on the second line are two horses opposed to each other, and a boat(?); and on the third line is a row of men dressed, according to Professor Nilsson, in flowing priestly costume, and who walk in procession after a person holding on high a quadrangular implement or banneret in his right hand. Fig. 8 is more elaborate still. Its first line consists of a procession, which Professor Nilsson considers as a continuation of the conqueror's festival procession in the first line of fig. 7. First, there are two musicians, apparently playing upon large horns; a third holds a squared instrument like the figure in fig. 7; a fourth personage has his limbs, according to Professor Nilsson, set for dancing; and the two last play upon a kind of suspended double

drum or "tympanon," a form of musical instrument which Nilsson holds to have been known to the Israelites and Egyptians in the East. The second line seems to consist of priests, advancing to an altar in the midst of them; while the third line contains, apparently in different attitudes, two small groups of the prisoners, with their hands bound behind their backs,—attended by a keeper with a drawn sword,—and having two circles incomplete, and with angled extremities,—like two inclosures or prisons,—for the reception of the captives.

Professor Nilsson, while believing this cairn at Kivik to have been erected in commemoration of some victory—probably a naval one—by worshippers of the eastern sun-god Baal, holds, further, that it is a monument which belongs certainly to the bronze age; although human figures, and any other objects,—except geometric circles and lines,—are rarely found on stones and implements of the bronze period. Farther, he believes—as we shall see in a subsequent chapter—that all the traces of Solar or Baal worship hitherto discovered in Scandinavia have been invariably found in connection with the bronze era; and on the Kivik monument he conceives that the long-flowing dresses of the priests are such as we would expect from the account of the peculiar vestments, mantles and pili, of the worshippers of Baal, as given by Herodian, Lucian, &c.

It is perhaps proper to add, that Professor Nilsson, like Mr Münter,<sup>1</sup> considers the two last Kivik stones (figs. 7 and 8) to represent an immolation of some of the vanquished, as sacrifices for the victory obtained, and that the priests are assembled around the altar or cauldron for that purpose. The immolation of prisoners of war was a practice followed among some old nations. When Carthage, originally a Phœnician city or colony, was besieged by Agathocles, the inhabitants sacrificed two hundred boys of the highest descent as burnt-offerings; and afterwards, when they had obtained the victory, they immolated the most beautiful captives in like manner (Diodorus xx. 14,565). We know from this and various other sources that the Phœnicians or Canaanites, and the worshippers of Baal, had no remorse against the barbarous sacrifices of the infants and subjects even of their own

<sup>1</sup> Antiquariske Annaler, Copenhagen, for aar. 1815.

rage<sup>1</sup>. While conducting their sacrifices, some of the priests of Baal seem to have jumped or danced,<sup>2</sup> as Nilsson believes to be the act in which one of the personages or priests in the first line of fig. 8 is engaged; and perhaps each individual with the upraised four-sided instrument in figs. 7 and 8, may be looked upon as occupied in an analogous manner.

Professor Nilsson makes one critical remark on the position of the figures on the last two stones, which seems worthy of quotation. The figures are arranged on the slabs from right to left, and are only intelligible when taken in this order. They form, as it were, a writing in figures instead of letters, and in doing so, they followed the course of Phœnician and other Semitic documents in reading from right to left, instead of from left to right.

Such sketches as are cut on the Kivik stones are not unique in Sweden. Professor Sjöborg<sup>3</sup> has described a very heavy flat stone, a relic of another

<sup>1</sup> Professor Nilsson alludes to the large double drum or instrument, represented in the first line of slabs (fig. 8), as the eastern "tympanum." He does not advert to the circumstance, that our best Hebrew scholars derive the name of Tophet from the Hebrew word "Toph," signifying the drum or tabret, beaten to drown the cries of the human victims. See Milton's allusion to this in "Paradise Lost:—

"Though for the noise of drums and timbrels loud,  
Their children's cries unheard, that passed through fire  
To his grim idol."

It is well known that Tophet, or the valley of the son of Hinnom, placed near one of the gates of Jerusalem, was long noted for the sacrifices to Baal, perpetrated at it by the Israelitish followers of the Phœnician gods, who there burned "their sons and daughters in the fire" (see 1 Kings xxiii. 10, and Jeremiah vii. 31). Hence the title of the place is commanded to be altered to the significant name of "the valley of Slaughter" (Jeremiah vii. 32, and xix. 5, 6).

<sup>2</sup> About 900 years before the commencement of the Christian era, we find, in 1 Kings xxvii. 26, that the priests of Baal "leaped upon the altar which they made," an expression which Pyle, Patrick, Gotch, and other commentators, hold as meaning in the original, they "danced about the altar." Professor Nilsson cites the opinion of Dr H. M. Melin to the same effect. Herodian, in his History (Lib. v. cap. 3, 5), states that, under Heliogabalus, the worshippers or priests of Baal danced around the altar of the sun-god, in the Phœnician manner, to the music of drums, cymbals, and other instruments.

<sup>3</sup> Sammlung für Nordische Alterthumsfrounde, vol. iii. p. 146.

Swedish tumulus at Willfara, and cut with rough representations upon it, like those at Kivik, of a two-wheeled chariot, drawn by a pair of horses, three boats, and about a dozen cup excavations. That these excavations were, however, of an older date than the objective figures is proved by one simple fact. A line forming the side of one of the ships traverses one of the cups, and cuts its way along the concavity or bottom of it, so far proving that the cup marking was older than the line marking. In digging into the barrow, from which apparently this stone had been taken at Wallfara, Professors Sjöborg and Nilsson found a very perfect flint knife and a small piece of bronze ornament.

The school of sculpture that carved these Kivik figures is one which we naturally surmise to be much more advanced than that simpler and more primitive school which was content with cutting only the rude lapidary rings and cups which form the subject of the present memoir; and whatever may be the age at which the Kivik sculptures were cut, the age of the lapidary circles and cups in Scandinavia and in Britain must, I believe, be allowed by all to be at least either still more remote and archaic in point of time, or carved by a ruder race.

Let me here add, that the search after cup and ring cuttings in our own country has been only recently begun; and in the course of a few years many more specimens of them will doubtlessly be discovered. But the search for them among the archaic remains of distant countries in Europe, and in other divisions of the Old and New World,<sup>1</sup> will probably bring to light many new facts, both as to the sculptures themselves, and as to the ethnological relations which possibly they may help to prove among different portions and localisations of the human race.

<sup>1</sup> I have heard of cup markings in Switzerland. Miss Paterson, of Leith, a keen and accurate observer, saw some markings on stones behind Smyrna, in Asia Minor. In the bed of a winter torrent at Bournabat, seven miles beyond Smyrna, she discovered a large boulder, with several concentric circles on it, similar to drawings of lapidary circles which she had seen in my possession before leaving Edinburgh.

PLATE XXXI.

FROM SWEDEN AND DENMARK.

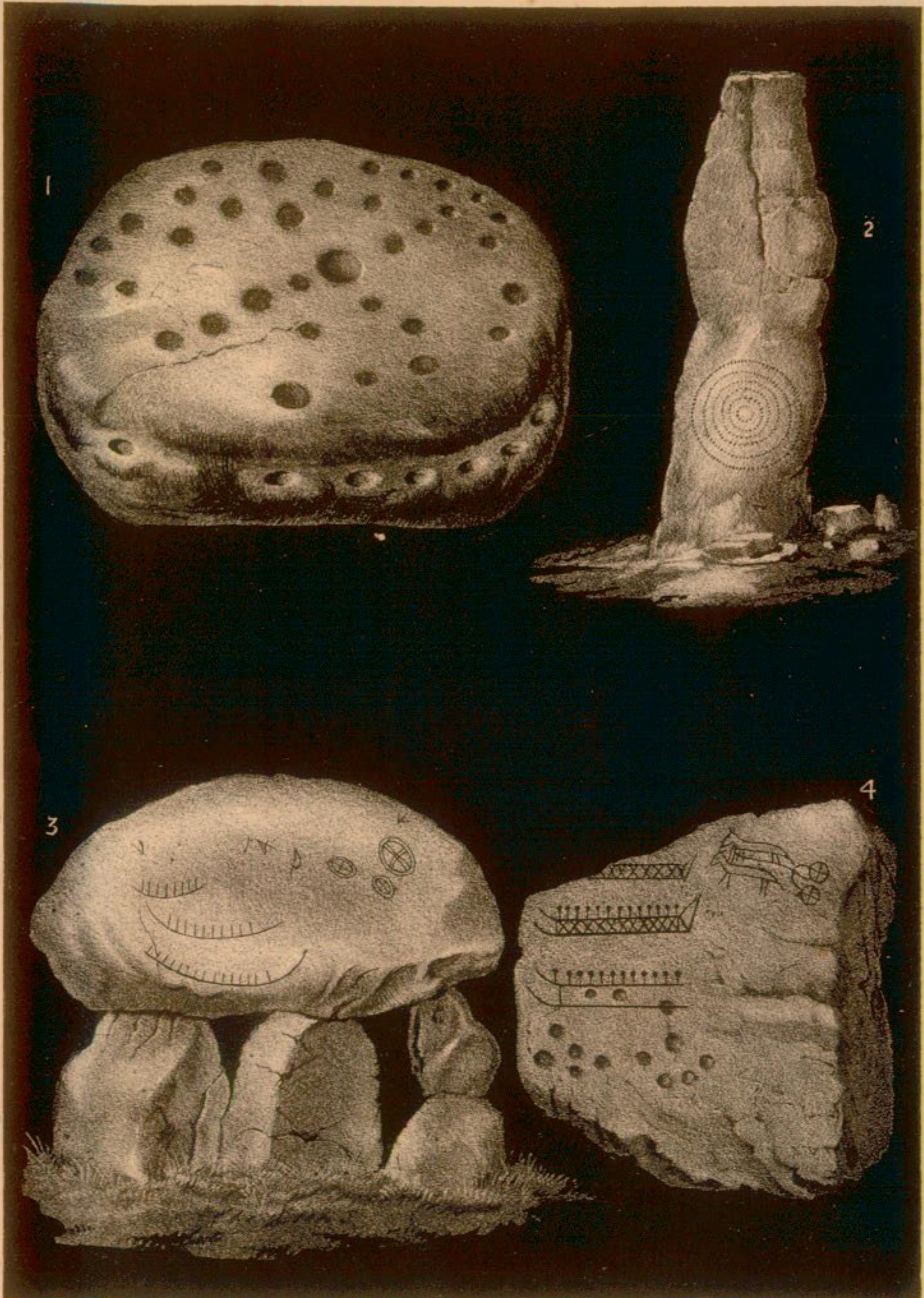


PLATE XXXII.

FROM KIVIK CAIRN, SWEDEN.

