

I.

THE NEWTON STONE. BY THE RIGHT HON. THE EARL OF SOUTHESK, K.T., F.S.A. Scot.

Introduction.—For more than seventy years the inscribed pillar-stone at Newton has been familiarly known to antiquaries, yet, notwithstanding many attempts to decipher them, its two remarkable inscriptions remain unread. To what this may be owing—whether to insufficient care in some cases, or to erroneous theories, or to the use of faulty copies taken from casts and sketches—it is needless at present to inquire; it will be admitted that no complete or satisfactory reading has been offered by the many learned men who have written on the subject.

Through the kindness of Mr Gordon, the owner of Newton, I have had several opportunities for minute and lengthened study of the stone. I have also been supplied with photographs of the inscriptions, taken in presence of Mr Gordon and myself; some of which are from fresh points of view, to illustrate peculiarities in the lettering. These photographs are trustworthy in one important respect; I refer to the chalking required to bring out the forms clearly,—a process which has often led to error, for in photographs false chalk-marks can hardly be distinguished from true. In the present case, the scores and letters were very carefully chalked by myself, with Mr Gordon's help and advice, and anything that remained

doubtful, through wear or original imperfection, has been duly mentioned in my notes.

Aware of these advantages, and not unconscious of considerable labour in the collation of alphabets and in other modes of research, I submit with some hopefulness a new reading of the inscriptions; trusting that, at the least, my work may prove useful even to those who differ from me, and that abler scholars than myself will perfect what is faulty or incomplete.

At the beginning of my task the inscriptions seemed to be revealing themselves as brief sepulchral records, similar to those on the Irish and British monumental stones. As regards the Oghams and part of the Main Inscription this view is accurate, but I have discovered that the other part of the Main Inscription differs widely from the rest,—that it is a religious invocation, or at all events a sentence full of terms of a mythological and foreign character.

Knowing the tendency of modern scholarship to disallow the theories of such writers as Higgins, Vallancey, and Davies, who have striven, too often fancifully, to connect the creeds and languages of the East with those of Britain and Ireland, I should gladly have accepted less questionable conclusions: nevertheless truth must be followed; and in this case there may be gain in doing so, for if it can be shown that the old religions of Alban were allied to any known form of civilised Paganism, we may hope ere long to discover the meaning of the symbols on the Sculptured Stones.

Though unwilling to lengthen this paper, I find it difficult to treat so complex a subject except in considerable detail, and I must further ask leave to submit some prefatory remarks on the history and surroundings of the Newton Stone and on the nature of its inscriptions, also on certain forms of Paganism in their relations to one of the inscriptions,—for without such aids I fear lest my reading should be held too improbable to be worthy the attention I seek for it.

For brevity's sake, I have condensed my notes as far as possible, and for the same reason I have frequently abstained from strengthening or

qualifying my statements by references and citations or by expressions of doubt.

On these points I hope it will be understood—(1) that there is presumably competent authority for all my statements; (2) that I do not commit myself to the views of any writer, whatever use I may have made of his works; (3) that none of my remarks have a dogmatic meaning, even when they chance to bear the form of assertion.

List of less obvious Abbreviations.

Ast.,	for Astle, <i>The Origin and Progress of Writing</i> , 1803.
Bor.,	„ Borlase, <i>Antiquities of Cornwall</i> , 1769.
Brash,	„ Brash, <i>The Ogam Inscribed Monuments of the Gaedhil</i> , 1879.
Bryant,	„ Bryant, <i>Analysis of Ancient Mythology</i> , 1807.
Elton,	„ Elton, <i>Origins of English History</i> , 1882.
Faul,	„ Faulmann, <i>Das Buch der Schrift</i> , 1880.
Fry,	„ Fry, <i>Pantographia</i> , 1799.
Ges.,	„ Gesenius, <i>Scripturæ Linguæque Phœnicæ</i> , 1837.
Herbert,	„ Herbert, <i>Essay on the Neo-druic Heresy</i> , 1838.
Higgins,	„ Higgins, <i>The Celtic Druids</i> , 1829.
Hüb.,	„ Hübner, <i>Inscriptiones Britannicæ Christianæ</i> , 1876.
H.S.D.,	„ Highland Society's <i>Gaelic Dictionary</i> , 1828.
Keane,	„ Keane, <i>Towers and Temples of Ancient Ireland</i> , 1867.
King,	„ King, <i>The Gnostics and their Remains</i> , 1864.
O'B.,	„ O'Brien, <i>Irish Dictionary</i> , 2nd ed., 1832.
O'R.,	„ O'Reilly, <i>Irish Dictionary</i> , 1821.
Petrie,	„ Petrie, <i>The Ecclesiastical Architecture of Ireland</i> , 1845.
Prinsep,	„ Prinsep, <i>Essays on Indian Antiquities</i> , 1858.
Rawlinson,	„ Rawlinson, <i>The Five Great Monarchies</i> , 1873.
Sc. St.,	„ <i>Sculptured Stones of Scotland</i> , Spalding Club.
Skene,	„ Skene, <i>The Four Ancient Books of Wales</i> , 1868.
Stephens,	„ Stephens, <i>The Old-Northern Runic Monuments</i> , 1866–1868.
Taylor,	„ Taylor, <i>Greeks and Goths</i> , 1879.
West.,	„ Westwood, <i>Paleographia sacra Pictoria</i> .
Vall.,	„ Vallancey, <i>Collectanea de Rebus Hibernicis</i> , 1786–1818.
B. of Arm.,	„ <i>Book of Armagh</i> .
B. of Bal.,	„ <i>Book of Ballymote</i> .

Cf.,	for	Compare.
Ins.,	„	Inscription.
Celt. var.,	„	Celtic, various.
Kil. alph.,	„	Kilmalkedar Alphabet.
M. Ins.,	„	Main Inscription, at Newton.
Min.,	„	Minuscule.
N. St.,	„	Newton Stone.
Ogh.,	„	Ogham.
Ogh. Ins.,	„	Ogham Inscription, at Newton.
Or. var.,	„	Oriental, various—chiefly ancient.
Pat. Nos.,	„	Pater Noster (in Greek letters, B. of Arm.).
S. St.,	„	Serpent Stone, at Newton.
St.,	„	Stone.
=	„	Equivalent to, or Signifies.
Var.,	„	Various.

Description and History.—The Newton Stone (*Sc. St.*, vol. i. pl. i.) is an unhewn boulder of iron-grey quartzose gneiss, flattened on the face, but otherwise of rounded forms; $6\frac{1}{2}$ feet in height above the ground, and about $5\frac{1}{2}$ feet in its general girth. On its face it bears an inscription of six horizontal lines in very peculiar characters, and towards its left angle there is another inscription comprising two perpendicular lines in Oghams. The stone at present stands on the lawn at Newton, in Aberdeenshire, about 70 yards from the house, in an easterly direction. Beside it stands another stone, very similar in size and character (*Sc. St.*, vol. i. pl. xxxvii.), engraven on which, beneath the symbolical double disc, there appears a large and beautifully-formed serpent, barred with the Z-shaped sceptre symbol.

The Newton Stone originally stood in a plantation near Shevack toll-bar, on the slope of a hill above Shevack Burn. Its inscriptions were first noticed about 1803, when a new road had been opened in the vicinity. It was moved to a site behind Newton House about 1837, and was placed in its present position in 1873.

The Serpent Stone *originally stood beside the Newton Stone*. This has never been doubted in the district, though written evidence of the fact is wanting. Some time during last century the stone was taken away

from Shevack, with intention, it is said, to use it elsewhere as a march-stone, but difficulty occurring in traversing a swampy place, it was finally left there, about three-quarters of a mile from its supposed destination. Its position on that site is noted in a Newton estate plan of 1760. About 1794 it was again moved, this time to the site behind Newton House. Tradition states that on its removal from Shevack, twelve oxen could scarcely drag it; whereas on its return, one man (John Beattie) with one old grey mare easily brought it back. This trivial story proves the existence of a belief in the association of the two stones, or, at all events, that the Serpent Stone had made a journey before its last removal. In 1873 the stones were placed together on their present site. It may be added, that at the trenching of the Shevack locality, about 1837, human remains were found buried in the earth within a few yards of the original site of the inscribed stone (*Sc. St.*, vol. i. p. 1).

The whole surrounding district of "The Garioch," as well as the parish of Culsalmond, to which these stones immediately belong, abounds to an extraordinary extent with the relics of ancient Paganism. From Shevack may be seen (where not hidden by recent plantations) the Moor of Carden, the site of the Logie-Elphinstone stones, one of which bears a circular Ogham inscription (*Sc. St.*, vol. i. pls. iii. iv.); the Standing Stone, on Candle Hill of Rayne; the Maiden Stone (*Sc. St.*, vol. i. pl. ii.); three great cairns, in different quarters; and the remarkable Celtic fortress of Dunnideer. There are sacred wells in the neighbourhood, stone circles, standing stones, level stones, sculptured stones,—too numerous to mention; overlooking all is the grand mountain mass of Bennachie, with huge ramparts of loose stones and other vestiges of antiquity on the "Mother Top," the highest of its three rocky summits.¹

The name Culsalmond is almost certainly Kil-Saman, the Temple of Baal-Saman,² a Phœnician, and otherwise Oriental, god,—a Solar deity,

¹ See footnote, p. 28.

² Various translations, Lord of the Heavens, or Lord Sun, or Lord of the Sun's-close, viz., at the end of summer. "Samhan answers to Mithras." He was the

related most usually to the gods of the Under-World, or of the Nocturnal Sun, such as Osiris, and Dionusos or Bacchus, to whom the serpent was especially consecrated. (*Information chiefly from Mr Gordon of Newton.*)

Mythology of the Main Inscription.—To borrow the words of a learned author,—“it seems to me to be impossible to doubt the intimate relationship which has subsisted in some way or other between the nations of Ireland and Britain, and the Asiatic nations, in former times” (Higgins, p. 183). As regards its early manifestations, this remarkable Orientalism must be here very briefly dealt with ; it may be ascribed to two principal causes :—(1) to the Asiatic origin of the Celtic settlers in Britain, and of other Aryan or Turanian tribes who preceded or followed them ; (2) to the existence and rule of a powerful priesthood, who held a religion, or religions, derived from the East, and maintained and developed by constant intercourse with Gaul and the rest of Europe—religions probably identical in their occult aspects with those which, under the name of Mysteries, prevailed for many ages throughout the ancient civilised world.

Our present concern is with times less remote ; it is with the half-century preceding the Christian era, and the five or six centuries immediately subsequent ; with the epochs of the Roman conquest of Britain ; of the rise and prevalence of Mithraism and other kindred worships ; of the withdrawal of the Romans, and of the troubles and dispersions that followed ; and, finally, of the contact of Christianity with Paganism, and the success of the former in nearly every portion of these islands.

Under the rule of the early Cæsars, a remarkable religious movement took place in the Roman empire, through which the popular modes of worship were superseded by pantheistic systems borrowed from Egypt and the East ; at first from Alexandria, in the form of the adoration of Serapis (the Sun, the universal god), conjointly with Isis (the Moon, the

Preserver, the Mediator between Oromasdes and Ahriman. The ancient Irish viewed him as the merciful judge of souls. The evening of the first day of November, still called “*Oidche Samhna*, or the night of Samhan,” was kept as his festival. (Higgins, p. 174.)

Earth, the universal goddess). Undoubted vestiges of the worship of Serapis exist in England, as well as in the other countries of the West.

About the same time there was brought to Rome another pantheistic system closely resembling the former—the worship of the Persian Mithras, which soon became all-prevalent, and extended itself especially over Gaul and Britain, where the remains, such as caves, bas-reliefs, and inscriptions, are very numerous, no less than twenty examples being recorded by Hübner, many of them along the Pictish Wall. The success of Mithraism need not seem marvellous, when we notice that, on the one hand, it greatly resembled the Druidical system, which was closely allied to the Mystery-worships of Ceres, Dionusos, &c., in the previous ages; and, on the other hand, showed many points of resemblance to Christianity (intentional or undesigned), besides approximating to the numerous forms of Gnosticism, which flourished, and in most cases decayed, during the first two or three centuries A.D. (Elton, pp. 348–351; King, pp. 47–72).

Mithraism, as we have seen, was largely accepted in the northern parts of England; and whatever doubts may attach to the writings of the Welsh bards, it will hardly be denied that some of them are ancient, and that such are faithful records of religious beliefs at some time influentially existent in Wales and in the Cymric parts of Alban; moreover, it seems pretty certain that the obscurer portions of the bardic utterances can be explained by reference to Mithraism and the ancient Mysteries, and only thus, unless we look on them as the ravings of lunacy or dotage.

Such indeed they may well appear, unless read with knowledge, as Taliesin, chief among these poets, himself anticipates:—"I am a clear singer," he exclaims; "I am steel; I am a *Druid* . . . I am a *serpent*; I am love; I will indulge in feasting. *I am not a confused bard drivelling*" (Skene, vol. i. p. 523). In his next poem he informs us that, besides many other things, he has been a salmon, a speckled white cock, a spade, and a grain of corn in a hen's womb; so his former warning was not out of place (Skene, vol. i. p. 532).

Granting the existence of Mithraism among the Cymric peoples of Britain, it remains to account for its presence in north-eastern Alban,

which was probably inhabited by races of a different type and language. As to this, two conjectures suggest themselves—either members of the Mithraic fraternity settled in those parts, by invitation, as the instructors of a less cultivated priesthood; or they took refuge there as fugitives from the many enemies that harassed the south after the departure of the Romans, and gained influence in the land of their adoption by force of superior knowledge and acquirements. In the whole island few places could be found more suitable for such a settlement than central Aberdeenshire and the neighbouring regions to the north,—a populated district out of the track of the most formidable invasions, one also where Christianity was slow in establishing itself, and where for a long period Paganism must have been exceptionally powerful, to judge by the extent and prevalence of very ancient religious remains.¹

Besides the uninscribed megalithic structures to which I am here specially referring, this part of the country contains the great majority of the surviving specimens of the unhewn, crossless, *incised* symbol-bearing stones,—monuments which differ in type from the later chisel-hewn, cross-bearing, traceried and *embossed* stones, with almost as clear a difference as that of Greek work from Roman, or Roman from Gothic.

To explain the symbols on the sculptured stones, or account for their use so long after Christianity had practically superseded Paganism, is beyond my present task,—suffice it to say, that in Mithraism, or some kindred form of Pantheism, and its relations to Christianity, the answer to both queries may not improbably be found.

Returning to our proper subject, I will now hazard the conjecture that the Newton Stone, and its companion the Serpent Stone, may probably belong to the compound Pantheism of the fifth or sixth century A.D., the former stone expressing some of its mysteries in graven characters, and the latter doing so, as plainly to initiates, by means of sacred symbol.

¹ Bennachie (*v. ante*, p. 25), the name of the mountain that overlooks Newton, probably signifies Beinn-na-chiche (pro. keekh), the Mountain of the Breasts (*viz.*, those of Mother Nature. Cf. “Da-Chich-Danainne (the Mother of the Gods) . . . the mountains in Kerry called Paps.” (Brash, p. 22—citing Ann. 4 MSS.)

Character of the Inscriptions.—The Ogham inscription (fig. 1), of two lines, comprises about twenty-two groups in the longer line, and about five in the shorter. The scores are long and clear, but rather rude and irregular; contrary to the Irish practice, the vowel-strokes are no shorter than the others; the slightness of slant in several of the groups renders their value uncertain. The presumably first and last strokes of the whole inscription are of doubtful existence. The reading runs from top to bottom of the longer line (as shown by Nos. 1–22 of fig. 1), and then (Nos. 23–28 of fig. 1) up the shorter, as if led round a loop, as Mr Skene and other learned Ogham scholars have surmised, and as seems to be indicated by a Y-shaped hyphen which connects the lines at their lower ends.

The Main Inscription (fig. 2) comprises about forty-five characters, in six horizontal lines towards the top of the stone; all are on the face of it, except the last four letters of line 2, which turn the angle, and appear by themselves on the side. The letters are clearly and neatly cut, in better style than the Oghams, apparently by an abler hand; some of them (notably in line 4) are more prominent than the rest, as if to mark important words. Each line ends with the end of a word. The characters are Greek, resembling those of the Irish MSS. in Latin language and Greek letters, of the fifth to the seventh century A.D., described by Mr Westwood as “singular-formed Irish-Greek letters, in which capitals and minuscules are strangely mingled together” (Westwood, *B. of Arm. Pat. Nos.*, &c.); also partly resembling the letters of the Kilmalkedar alphabet, characterised by Dr Petrie as “Græco-Roman or Byzantine characters of the fourth or fifth century” (Petrie, p. 134). Minuscule Greek letters, according to Astle, were seldom used, even in MSS., before the fourth century A.D. (Astle, p. 66).

About 500 B.C., the Gauls derived Greek letters from Massilia, and they commonly used those letters (though not the language) in the first century B.C. (*v. Cæsar*, &c.). Communication was known to have existed throughout the Druid hierarchy in Britain and Gaul, not to speak of other Celtic countries,—hence Greek letters might easily have been used at an early period in the northern parts of Britain.

From the character of its letters, the Newton Main Inscription may not

improbably be assigned to the period already mentioned—the fifth or sixth century A.D.—a time perhaps later than that assignable to most of the Ogham and Latin inscribed stones of England and Wales (*v. Hübner, &c.*), but which might fairly correspond with the development of the compound form of Mithraism that seems to express itself in the concluding lines.

A comparison of the two inscriptions shows close agreement between the Oghams and the first three lines of the other legend. The language of both appears to be Celtic; the chief words of both are alike, allowing for variations in spelling; and any grammatical differences may be dialectic or foreign. The purport thus far is that common to nearly all Ogham inscriptions—a sepulchral record, of the briefest and simplest wording.

The other three lines of the Main Inscription are of a different type.

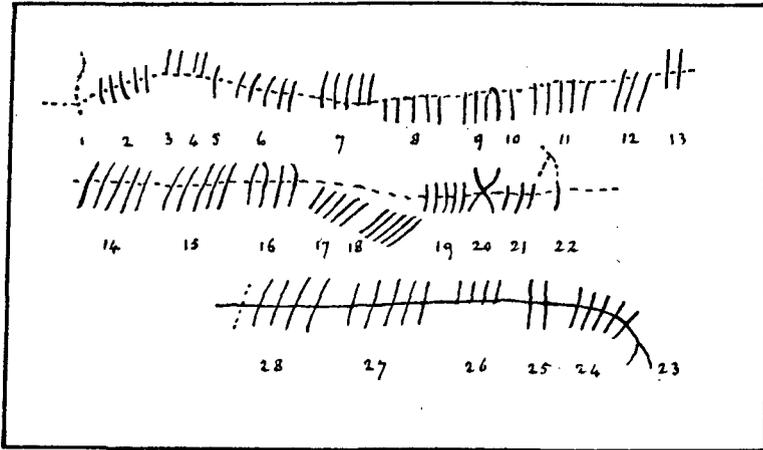


Fig. 1. Diagram of Ogham Inscription—Newton Stone.

(The third line of diagram should be reversed in reading the score, *e.g.*, No. 26 is S.)

A similarly genealogical rendering might perhaps be found, but the letters will not readily permit it, and a mythological version seems *primâ facie*

preferable, considering the prominence of certain mystic characters which suggests a more exalted meaning for that part of the legend; considering also the strongly mythological character of every separate syllable in those particular lines.

It will now be my task (1) to analyse the inscriptions letter by letter; (2) to analyse and compare the Oghams and the first half of the Main Inscription word by word; (3) to analyse, word by word, the second half of the Main Inscription; after which I shall endeavour to summarise and explain the whole.

Ogham Inscription.

No. Value.

1. A. Probable; but doubtful, owing to a crack in the stone (Brash, p. 361; A).
2. I. Certain.
3. D. Certain.
4. D. Certain.
5. A. Certain.
6. I. Slightly sloped, might be R (Brash, R). In these inscriptions, Nos. 6, 12, 28, have an intermediate slant, which makes their value doubtful (see afterwards on No. 12). Nos. 6 and 28 end words, but No. 12 seems to be an initial.
7. Q. Nearly certain; might possibly be I, placed high as the initial of a word. Three of the scores slightly overpass the angle stem-line. (Brash Q.)
8. N. Nearly certain.
9. E. Taken with No. 10, this might form N, or even I, but the third and fourth strokes are joined above, as if to separate them from the fifth. (Brash is no guide here, having used a false copy. He makes Nos. 9, 10 = FEA.)
10. A. Certain, if disjoined from No. 9.
11. N. Nearly certain.
12. F. Intermediate slant; but it could hardly represent the practically unused letter NG. Admitting this, it follows that the slants in the present inscription require a treatment of their own, not in complete accordance with the Ballymote key. (Brash, F.)
13. O. Certain.
14. R. Certain.
15. R. Certain.

No. Value.

16. E. Not probably OO, though the scores seem paired. (Brash, E.)
17. R. Probably. (Brash, N, but the slope is strong.)
18. I. Perhaps R. This and the preceding group leave the angle of the stone, and require an imaginary stem-line. Both slope considerably, and in ordinary Oghams would stand for R. (Brash, N.)
19. I. Certain. A word clearly begins here.
20. BH. Either this or the letter P. P, as on the Crickhowel Stone (Hüb. p. 14), is preferable to the Ballymote EA; but aspirated B, which answers to P, seems best here. (Brash, EA; but elsewhere he doubts as to the true value of the character (pp. 59, 60).)
21. U. Seems certain; no trace of any score between this and No. 22. (Brash is here misled by a false copy.)
22. A. Seems certain. Below this the stone is rather rubbed, but there are no probable traces of scores.
23. >. A hyphen, which springs from No. 22 and from the last stroke of No. 21, as if to mark the continuation of the legend.
24. I. Here begins the short line of the inscription. The I seems nearly certain. (Brash, I.)
25. O. Certain.
26. S. Certain—the scores being now viewed from the right.
27. I. Certain. (Brash, S, A, but erroneously.)
28. E. Doubtful; probably I, if a fifth score exists, but perhaps R, as the group is slightly slanted. (Brash, R.)

Main Inscription: Analysis of the Letters.

1. Ai. This letter represents a vowel sound, either A or E, or the diphthong AI. The exact form does not occur in any known example. Most probably it is the unbarred and high-topped A, combined with a horizontal I; or the min. *ai* diphthong (*cf. ae* diphth., West., *B. of Kells*). Perhaps the F-shaped A (Ges. Old Heb., Phen.; Faul., Iber.; for do. on side, *v. Coptic Tablet of Cyrillus*, Brit. Mus., and Marcommanic rune "*Asch*," Faul.); *cf. An. Sax. runes Ac and Asc.* Perhaps the h-formed Eta, on its side (*cf. mixed Gr. and Lat. ins. on tin patera found at Bossens in Cornwall* (Bor., p. 317, pl. xxviii.); or possibly the two-barred Epsilon (Taylor, Old Gr.; Ast., Old Teut.; Hüb., p. 21, No. 58).
2. T. Gr. or Ir. T; transmutable with D, which, in Ir., double T seems generally to represent (*v. Brash*, p. 119).
3. T. Gr. or Ir. T.

- No. Value.
4. Ai. Ai or A, *v.* No. 1. The difference between this and No. 1 is so slight that they may be considered identical letters.
 5. F. Old Gr. F (Faul. var.), or Old Ir. do. (Kil. Alph., Petrie, p. 134). As compared with Nos. 1 and 4, the tail is longer, the top and whole upper part are more rounded, and the back line is differently carried.
 6. U. Gr. min. U (Fry, Gr. 716 and 800 A.D.); also Old Ir. U (Kil. Alph.) and Old Gall. (Astle); also Brit. (Bossens Patera).
 7. R. Gr. min. R, spread; or Old Ir. (Kil. Alph.); or Cam. Brit. (Hüb. var.).

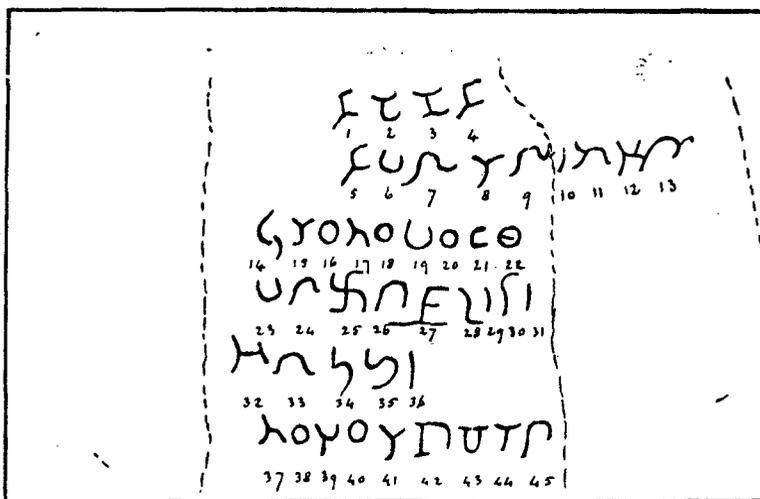


Fig. 2. Diagram of Main Inscription—Newton Stone.

8. Y. Gr. U fine, or Lat. Y (West., *B. of Arm.* Gr. Pat. Nos.); it seems to have a power between I and U in this inscription. The wide-headed I is not unknown (Fry, Lat. 500 A.D.; Gebelin, from "Dict. Ir., Paris, 1732"). The present letter differs from the Gr. or Ir. T, being a curve with a branch, rather than a stem with a head. The form is frequent in Anglo-Saxon MSS.
9. R. Gr. min. R, *v.* No. 7.
10. I. Gr. or Ir. I.

- No. Value.
11. N. Common min. N, with or without the upper stroke (Fry, Gr. c. 900 A.D. ; Kil. Alph.; Hüb. var.). In the present case the stroke is an adjunct to the curve, and may be a mere hyphen to connect with the preceding letter, this part of the inscription being round the angle of the stone, perhaps as an addition. (Most copies omit this stroke, and substitute a natural crack below it, which runs from top of I to foot of N.)
 12. Gi. Gr. min. G (*v.* also Ast., Old Gall.). A short horizontal line connects this with the next letter ; if not a hyphen, it may be I (or perhaps E) horizontal (Hüb. var.).
 13. N. Common min. N ; the same as No. 11, but with variation of the upper stroke (Fry, Gr. ninth cent. A.D. ; Hüb. var.). The branch-stroke and the end of the main curve being coarsely cut, their amount of curving is uncertain. The stroke might be a mere ornamental flourish.
 14. S. A known form of S. The curves are separate ; a flaw in the stone affects the lower curve, but it is fairly distinct. This G-formed S occurs in Cam. Brit. inscriptions (Hüb. var.—once with Oghams, p. 9, No. 24 ; also *v.* Ast., Old Gall.). Not impossibly the present letter may be the common C-shaped S, with an aspiration stroke below, to change the sound to Sh.
 15. Y. See No. 8.
 16. O. Gr. or Ir. O.
 17. L. Gr. min. L (also *v.* Ast., Goth., Old Gall. ; Fry, Lat. c. 500 A.D. ; Bor., Bossens Patena).
 18. O. See No. 16.
 19. U. See No. 6. This letter is prominently large, as if an initial.
 20. O. See No. 16.
 21. S. A well-known form of Gr. S, also Old Ir. (Kil. Alph.), and Old Ir.-Gr. (*B. of Arm. Pat. Nos.*). Does not seem to occur in Cam. Brit. inscriptions.
 22. E. The ordinary round Epsilon (Cam. Brit., Goth., Ir., Ir.-Gr.). This letter is deeply sunk, as if on the plane of an erasure. Perhaps it represents Oi—the horizontal I within O (*v.* Faul., Gr. abbrev., p. 174).
 23. U. See No. 6.
 24. R. Gr. min. R with opened loop. (Old Ir., Kil. Alph., and Ir.-Gr., *B. of Arm. Pat. Nos.*, resemble this form, but are more angular.)
 25. CHa. Probably the Gr. letter Chi, perhaps with a vowel. The form

No. Value.

- is widely used as a sacred symbol, termed Swastika or Fylfot,—also Tetragrammaton (as representing four Gr. Gammas), also Odin's Hammer. Here the symbol seems to be used as a capital letter, and the analogies of the inscription would assign it a known Gr. form. It is very prominent, as if specially important. In a similar case Mr. Stephens doubtfully suggests that this "Woden mark" may have been used both as a talismanic symbol and as part of the writing (vol. ii. p. 551). As a rune it is G (*id. var.*).
26. N. See No. 11. This letter is wider spread and shorter tailed than the R of No. 24, which it otherwise resembles.
27. E. Gr. Epsilon, very prominent. The lower bar runs on a vein of quartz, and looks longer than it is.
28. L. Old Ir. L (Kil. Alph.; *v.* also Stone of Lugnaedon, Petrie, p. 165).
29. l. See No. 10.
30. S. Gr. S (Fry, *c.* 500 A.D.); Goth., and *cf.* Gall., (Astle); Cam. Brit. (Hüb. *var.*); also *cf.* Bossens Patena.
31. l. See No. 10.
32. M. Used throughout for M in Gr. Pat. Nos., *B. of Arm.*; also in Ir.-Gr. MSS. of fifth to seventh cent. A.D. (*West., B. of Arm.*). Occurs likewise on Coptic Tablet of Cyrillus (Brit. Mus.).
33. A. Unbarred A, common in the Cam. Brit. inscriptions (Hüb. *var.*). Compared with the R in No. 24, this letter is shorter at both ends, and more curved at the right end.
34. Z. Gr. min. Z (Fry, Gr. 800 A.D.); *cf.* modern Gr. min. If not Z, it might represent a form of the Lat. min. *h*.
35. D. Ir. D, with the lower loop shortened (*cf.* Old Gall., Astle); founded on Gr. min. Delta (*v.* Ir. ins. *c.* 950-1000 A.D., Petrie, pp. 327, 331). A different letter from the preceding, much fuller in the upper curves.
36. l. See No. 10.
37. L. See No. 17.
38. O. See No. 16.
39. G. See No. 12.
40. O. See No. 16.
41. Y. See No. 8.
42. P. Old Ir. P (Kil. Alph.), also Cam. Brit. (Hüb., p. 52, No. 149); founded on Gr. cap. P. A prominent letter.
43. A. Occurs in this form in a Mercian Alph. from coins of Eadwald and Offa (Fry, p. 202). Perhaps it is the **◻**-shaped A turned upwards

- No. Value.
- (v. st. of Lugnaedon, Petrie, p. 165; and cf. Cam. Brit. Ins., Hüb. var.); or the common round-topped A inverted (Hüb. var.).
44. T. Gr. min. T (Faul.). Resembles the T in the lower angle of the V-shaped sceptre which crosses a symbolical crescent on the Kinellar Stone (*Sc. Sc.*, vol. i. pl. x.). It differs in the form of the top from Nos. 8 and 41, which represent Y.
45. R. See No. 24.

Comparison of the Inscriptions.

Ogh. (1) AIDDAI or IDDAI; M. Ins. (line 1) AITTAI, ATTA, or ETTE: a female name, corresponding with Ada, Adda, Etté, &c. Compare "Ete Ingen Gillemichel" (*B. of Deer*, p. 93). Like most ancient proper names, the word is mythological, being derived from Ad, Aith, Eth, &c. (Or. var.); Light, Heat, Fire,—the Sun, the Sun-god,—Lord, or Chief. Cf. *Gr.* Aitho, to burn; *Lat.* Æther, the sky; *Eng.* Heat; *Ir.* and *Sc.* Aith, a kiln, &c.

Adad (Or. var.), the Sun-god = Ad-ad, Most High, or Hadad, "the Only One." The circular Ogham ins. at Logie-Elphinstone—ATHAT BHOTO—may perhaps signify Adad Bhoddo, Lord Buddha or Boodh, *i.e.*, Sun; but more probably ATHAT represents Adudh, a circle-fire (O'B), and, considering the predominance of the accompanying crescent-symbol, BHOTO may be a Moon-name, resembling Butha (*Ir.*, Val. v. 39), or the classical and Egyptian Buto. Cf. such place-names as Carbuddo, Monboddo, &c. (*Vide* my letter in *Athenæum*, July 29, 1882.) The feminine of Adad is Ada, which was a title of the Babylonian chief-goddess.

Ogh. (2) QNEAN; M. Ins. (l. 2) INGIN, or NGIN: Daughter. Ingin, Inghean, &c., a daughter, derives from Gean, offspring (like *Lat.* Genitum), and In, *by transposition* for Nigh, daughter (O'B.). Nian, Nion, &c. (for Nighean), a daughter, are forms of the same word (O'R., H.S.D.). Q is a known abbreviation for CU (O'Donovan, *Ir. Gram.*); also, in Ogh. inscriptions Q generally stands for K or another guttural; thus Qnean may here represent Cun-(g)ean or Gn-(g)ean; *i.e.*, Gean, offspring, with a feminine prefix taken from Coinne, or Gnae (O'B., O'R.), a woman: or it may be another form of abbreviated Nigh-gean; or, otherwise, should

the initial letter be read I, not Q, Inean might be a contraction of the same word.

† In M. Ins., the position of Ingin after the father's name seems unusual, but (1) this may be an early or dialectic form, or it may be designedly Oriental; there is an illustrative case in Irish:—"Most of the Cuthite compounds" (writes Mr Keane, referring chiefly to the names of saints) "have the adjective prefixed to the noun. In this respect the idiom agrees with that of the Sanscrit" (Keane, p. 50). (2) Ingin is the only word of M. Ins. not on the *face* of the stone,—in the photograph it shows by itself on the side; it may have been added to clear the sense, and there was no room elsewhere. The I may perhaps serve as initial for this word, as well as genitive final for the preceding,—unless, indeed, the horizontal stroke of the first N denotes I. The horizontal stroke connecting G and final N, may represent either E or I.

Ogh. (3) FERRERI or FERRER; M. Ins. (l. 2) FURYRI or FURYR: Forar. This name occurs on Ogh. ins. stone at Ballyhank, Co. Cork: "Alal mocui Forar Tigurn"—Ailil, son of Forar, chief—"of the same type as Foran, Foras, &c." (Brash, pp. 141, 142). Compare Varar *Æstuarium* (Moray Firth), Strath-Farrar, &c.

Ogh. (4) IBH, or IP; M. Ins. (l. 3) SYOL: Race or Tribe. "Ibh, a country, also a tribe of people" (O'B.). The word here might be Ip (Welsh, Ap; St Vigean's stone, Ipe; son, descendant), which yields the same sense. The value of Ogh. X is uncertain. In B. of Ball. it = Ea; on Crickhowel stone (Wales) it = P in the Latin Turpilli. Sometimes, perhaps, it is "a variation in G," or "a divisional point" "According to the Uraceipt, P is an aspirated B, and the proper mode of writing it was BH" (Brash, pp. 59, 60). The Ogh. X is common in Irish inscriptions, and must often differ in value from any of the above; perhaps it is sometimes used as a contraction, or as an aspiration.

In M. Ins., SYOL is "Siol; Seed, issue, a tribe or clan" (O'B.).

Ogh. (5) UA; M. Ins. (l. 3) O: Descendants. "Ua signifies any male descendants thus Ua-Neil, the son, or of the posterity of, Neil. In latter ages this word Ua has been changed into O, as O'Neil, &c." (O'B.)

Ogh. (6) IOSIE, IOSIL, or IOSIR; M. Ins. (l. 3) UOSE or UOSOI: HUAS. The name of a deity:—Huas, HU, or Beli (Wel.)=Huēs or Dionusos (Gr.); Uasar or Osiris (Egypt.); Diannisu (Assyr.); Deonaush.(Sans.); Oschen or Mithras (Pers.),—names mostly related. A solar god, usually the Nocturnal Sun; a generative god, the Male Principle in nature; Lord of heat and moisture; Patron of the vine and of all geniality. In one view, the Universal Father; in another, the Mediator and Messiah; in another, the Ruler of the lower world, and Judge of souls. The Serpent or Dragon god, the Bull god—(“Hu, the Bull of Flame”—Wel.).

Derived from Aes, Aos, Es, Esh, Osch, &c. (Or. var.); Heat, Light, Fire;—the Sun;—Divinity. Aesar (Ir.), Aosar (Sc.), signify God. Compare such names of solar deities as Asshur, Azar, Eeshoor, &c. (Or. var.); Esir, Asir (Phen.); Æsar (Etrusc.); Esus, Hisus (Celt.). Perhaps the Celtic names Oishin, Ossian, &c., are related to these in origin. There seem to be three ancient Irish examples of the same mythological name, or of one closely allied to it:—(1) The Conyngham manilla or double patera,—a bracelet-formed ornament of pure gold, with a cup at either end, described by General Vallancey and Mr Brash. On one of the cups there is an Ogham inscription, which reads UOSER. The other cup bears an inscription, probably Phenician, which—if the letters are correctly copied—seems to read OSAR, though Vallancey reads OLTA (Vall., vol. v. p. 90, pl. iii.; Brash, p. 319, pl. xli.). (2) An inscription mentioned by Vallancey as being recorded by Mr Tighe, in the *Statistical Report of County Kerry*, to exist on a stone which stands, or stood, on the top of Tory Hill (otherwise called “Sleigh Grian”—“the Hill of the Sun”). “In Roman letters,” writes Mr Tighe (the nature of the original letters is not stated), “this would be BELI DIUOSE Beli-Di-Uose, Belus, God of Fire” (Vall., vi. 164). (3) The Kilfountain Stone, Co. Kerry (engraved in Mr Brash’s work), on which there is an inscription (resembling mixed Greek) placed below objects not unlike Mithraic symbols and a solar wheel, which seems to read UEZUII, or UOIZUE (Brash, pl. xxx.). Quoting as follows from the *Annals of Tighernain*,—“A. D. 651 . . . Oisir, the son of Oiserge, was mortally wounded,”—Mr Brash remarks, that “it was usual

in ancient times for tribes and individuals to take the names of their favourite deities" (Brash, p. 321).

It has been noticed by former writers that the Ogham version of the name under consideration bears some likeness to Iosa, the Gaelic form of the sacred name of Jesus,—whether intentionally so or otherwise need not now be discussed.

Analysis of Second Part of Main Inscription.

M. Ins. (l. 4). UR-CHAN ; Lord of Light. The title of a solar god, Kronos, Baal, Zeus, &c. Also a title of the priests of these deities. Derived from the root-words Ur and Chan. Ur, Aur, Our, &c. (Or. var.), Fire, Light, Heat ;—the Sun ;—Nobility, Greatness. Ur (Ir.), Fire ;—Noble ; as Ur-sliocht, a noble race (O'B.). Gwawr (Wel.), a Breaking-out of light, the Dawn (Pughe, *Welsh Dict.*).

Chan, Cahen, Cohen, Cun, &c. (Or. var.), Lord ;—Priest. Ceann (Ir.), Head :—"The Kan of the . . . Asiatic nations is of the same radical origin as Ceann" (O'B.) ; (*e.g.*) "Cean-fine, head of a tribe" (O'B.) ; *cf.* Khan (Tartar), as in Kublai Khan.

Osiris was styled Can-Osiris ; *cf.* Canethoth (Can-Athoth), Chnouphis (probably Can-Ophis), &c. At Halicarnassus Zeus was styled Kamuros = Can-orus, Lord of Light ; Kronos, a name of the Father of the gods, is probably a transposition of the same word (Bryant). The Urchenoi or Urchani were a sect or tribe of literati and astrologers in Chaldea (Strabo, &c.) ; the similar word Hyrcanus became a princely and priestly appellation among the Maccabean Jews. In Herefordshire there dwelt a Celtic tribe named the Urchens, their capital city called by the Romans Uriconium ; the district has since been known as Urchenfield and Archenfield.

The figure here assumed to represent the letters CHa, is a widely-diffused solar symbol, eminently sacred in Egypt and the East. It appears on very early Greek and Etruscan coins, vases, &c. The symbol is sometimes called Fylfot. In connection with India it bears the name of Swastika. This is "the representation of the wooden instrument of

the same name [*Swastika*] employed with the *Pramanthâ* [or '*Prâmâthyus* = the Greek Prometheus'], or fire-stick, to produce the sacred fire, *Agni*." (Joly, *Man before Metals*, 1883, pp. 189, 339.) It occurs on the earliest Hindu Buddhist coins, and is very frequent in the Indo-Bactrian series. On some Indo-Scythian coins there is a *four-armed* solar male figure, resembling this symbol in the arrangement of the arms, with the inscription, "Mithro," or frequently "Okro"—both Sun titles. In the same series occur male or female lunar figures, inscribed respectively "Nano" or "Nana,"—the latter, it may be noted, is a name of the Irish chief-goddess (Prinsep, vol. i. 225, &c.). The *Swastika* is common on Scandinavian coins, bracteates, &c. With the three-armed *Triquetra*, it appears on the Snoldelev Stone in Denmark, above the Runic inscription read by Mr Stephens:—"Kunuaelt's Stone, Son of Ruhalt, Priest on the Salhows." These are, continues the same writer, "two ancient Asia-sprung symbols the *Triquetra*, a variation of the three-armed Cross the hieroglyph of the Sun-god the mark of Thor. A little higher is the equally famous symbol of the *flanged Thwarts* or *four-angled Cross*, the token of the Highest God. Here we cannot but take it as the mark of Woden." (Stephens, vol. i. pp. 345-347.)

There are several examples of it on Roman altars in England, and subsequently it is found on ecclesiastical sculptures, where it is styled *Tetragrammaton*—a Cabalistic name of Jehovah, or the Supreme God. The Welsh bard Taliesin uses the term in that sense when he says, "I have been in the city . . . of the Lord *Tetragrammaton*" (Herbert, p. 124). In Scotland and Ireland, besides the present example, it occurs in duplicate on the Ogham Stone at AGLISH, Co. Kerry, associated with a spear-like symbol,—perhaps the spear or divining-rod of Ishtar or Nana (Brash, p. 189, pl. xxiv.); probably also on the Stone found at Craignarget, Gillespie, Wigtownshire, and now in the Museum, where it appears conspicuously beneath a large cross, in company with other symbols; it likewise appears among the rude rock-carvings of the Fifeshire caves (*Sc. St.*, vol. ii.).

M. Ins. (l. 4) EL-181. The Supreme Deity, the Father-Mother of

Nature; otherwise, Osiris-Isis, Huas-Ceridwen, &c.; or Mithras, as the Androgyne Parent of the Universe.

El and Is are the root-words of this compound title. El, Il, Al, &c. (Or. var.), signifies the Supreme deity;—the Sun. The syllable had well-known sacred relations in Hebrew. In the East, El or Il was the same as Kronos, the Father of the gods; the Male Principle, the Sun; also represented by the Phenician sun-god El, Elion, Bel, or Bolathes. Hu or Huas (Wel.—identical with Mithras, Dionusos, or Osiris, see before, under Uose) was also styled Beli or Belenus, and Ilu or Aeddon (Adonis). In all these cases there is a solar meaning; *cf.* Helios (Gr.), Heli (Hind.), Heaul, Heilyn (Wel.); Sun, Sun-god.

The other root-word, Is, Ish, As, Es, &c. (Or. var.), denotes Light, Fire;—the Sun;—Spirit, Being; see also (under Uose) Aos, Osch, &c. Isi is the same as Isis or Uasi (Egypt), Isi (Hind.), Esaye (Wel.); Ida, Ila, Misa (Gr., Or.), &c.,—The Goddess of Nature, the Feminine Principle, the Moon, the Earth. She is the “goddess of a thousand names;” she is Demeter, Ceres (Ceridwen or Ked—Wel.; Ceara—Ir.); Devi and Sita (Hind.), Sidee (Wel.); Hertha or Frea (Goth.); as Anaitis, or Di-ana, or Ana Perenna, or Nana, she is the same as Nana or Ainé, the Irish Tuath-de-danaan chief-goddess; she is Great Mother Nature, Dea Multimamma, the Cow-goddess (*cf.* Derenilla—Ir.); likewise the Queen of the Under World, Hecate, Persephone, &c. All goddesses resolve themselves into Isis, The Female, the Earth, the Moon; as do all gods into Il, Osiris, &c., The Male, the Sun. “Uasi or Isis is merely the feminine reflection of Uasar; the two deities are always inseparable.” (Brown, *Great Dionysiac Myth*, p. 184.)

El-Is is a compound equivalent to El-Isis, denoting the great dual deity, in whom were combined the male and female principles. The idea is common to all mythologies. Mithras, viewed as the great Father blended with the great Mother, was hermaphroditic. He was both Sun and Moon; a familiar conjunction,—as Helios-Helia, Nano-Nana, and, among the Britons, El-Chiun or Oli-Chenius, equivalent to Belenus. The worship of Mithras, originally pure in its connection with the doctrines

of the Zend-Avesta, was corrupted by its conjunction with that of Anaitis, the Syrian Venus.

Under the early Roman emperors, writes Mr Elton, the world was pervaded by the "Pantheistic religions which spread from Egypt and the East, and overlaid the old rites with the worship of a World-goddess with a thousand names, and of the Sun-god Osiris or of Mithras 'Isis and Serapis' (writes Renan) 'had altars even in the ends of the world'" (Elton, p. 350).

The compound EL-Is, according to Bryant, was "an ancient title of Mithras and Osiris in the East." No doubt it was so, but in the present instance I believe its direct meaning to be different. It here belongs to the later forms of Mithraism, where El does not represent Mithras, but in a Judaizing spirit designates the true Supreme God; of whom, for example, one of the Welsh bards writes thus:—

"Most-high is his name in Hebrew,
Eli, Eloï, and Adonai, and O, and Alpha" (Herbert, p. 127).

This is that same "Lord Tetragrammaton" of whom we have already heard in connection with the Swastika symbol; thus these later Mithraics applied to Jehovah, not only the ancient titles of the Supreme God, but some of those that had belonged to Mithras or Hu, to whom they then assigned the functions of Christ—"Hu Gadarn, the Bardic Christ, the Mithras of the Britons" (Herbert, p. 130).

M. Ins. (l. 5) MAZDI. Mazdao, Ahura-Mazdao, Oromazdes, Ormuzd; sometimes Mithras. The name given by the ancient Persians to the Supreme Being, the True Creator, the Holiest, &c., nearly identical with the Elohim of the Hebrews, as recognised by both nations. The exact signification is uncertain; it has been variously rendered—Great Giver of Life, the Living Wise, the Living Creator of all. Both elements of the name were commonly used to express the idea of a god (Rawlinson, ii. 323-326). With the British Mithraics, "Jehovah was Oromazdes, and their Moses and Christ were forms of Mithras" (Herbert, p. 63).

Should the third letter of this line be H rather than Z, MAHDI would

signify Good God, or Great God, resolving itself into Mah-Di; Mah denoting Good in all Celtic languages (*e.g.*, Math, pronounced Mha—Sc.; Maith, Ir.; Mat, Wel.), also probably throughout all ancient mythology. The same root has likewise meanings connected with greatness, power, sovereignty, *e.g.*, Mata (Ir.), Great; Matern (Corn.), a King; see also Oriental analogies.

At one time it occurred to me that MAQQI, Son of, might be the true reading; but the third and fourth letters can hardly be identical, and it would be difficult to take either of them as representing Q.

The syllable Di (De, Dio, Dis, &c.) is everywhere associated with deity, as in Diu, Deva (Sans.), the Sky, God, and in such words as Theos, Deus, &c. Di or Dis was both Jupiter (Zeus, Zdeus) and Pluto. In Irish, Dia, Die, signifies God; *cf.*, “Diarmuid, Dia-armaid, *Deus armorum*” (O’B.).

M. Ins. (l. 6) LOGOY-PAT(Æ)R. Father of the Logos; Father of the Word; Father of the Spiritual and Intellectual Flame.

This line is in Greek, and the words have their usual philosophical as well as, in this case, semi-Christian meaning. The Logos was anciently viewed as the Soul of the World. “Cette théorie de la raison universelle, du Logos qui pénètre toutes les substances, source de la vie et de l’intelligence de tous les êtres, et qui régit le grand tout, a été admise par toute l’antiquité, et *faisoit partie de la théologie secrète des mystères.*” (Rolle, *Recherches sur le Culte de Bacchus*, 1824, vol. ii. p. 26.) Taken as a Celtic word, Log or Logh, akin to the Greek Logos, is connected with ideas of fire, and denotes the spiritual and intellectual flame, the Essence of God. The Druids appear to have worshipped both the Sun and its similitude, their sacred temple-fires (kindled by “forced fire,” *i.e.*, forced from wood by friction—*v.* on *Swastika*), as special habitations of the Logh. The Cornish “Loghan stones” are said to bear that name, because the priests professed to draw into them the Logh, or divine presence, when making oracular inquiries (Vall., vol. iv. p. 14).

The word Pater (Gr. and Lat.), Piter (Sans.), Father, takes rather different forms in the Celtic languages. Putra (Sans.), a Son, appears in

Pautr (Arm.), a Boy (Borlase, p. 449); but that sense can hardly be applicable here.

The analysis being now concluded, I proceed to submit a summary of the inscriptions, together with their interpretation as a whole.

Summary of the Inscriptions.

Ogham Inscription : (A)IDDAI QNEAN¹ FERRERI IBH UA IOSIE.

Main Inscription (a) : AITTAI FURYR-INGIN SYOL O UOSE.

Literal Translation : Ada, Daughter of Forar, of the race of the Sons of Huas.

Main Inscription (b) : URCHAN ELISI MAZDI LOGOY-PATER.

Literal Translation : Lord of Light, El and Isis, Oromazdes, Father of the Word.

Paraphrase of the whole Inscription : Here lieth Ada, daughter of the priestly Forar, of the sacred serpent-race of the Sons of Huas. O God Supreme ! Thou art the Lord of Light, the holy Lord Tetragrammaton : Thou art El and Isis, Twain in One, Eternal Parent of the Universe : Thou art Oromazdes, all-good, all-great, all-wise : Thou art the Father of the Word—the Mediator, the Spiritual Flame divine.

Conclusion.—The result of my studies of the Newton Inscriptions, as well as the processes that led to it, being now fully submitted, it only remains for me to add a very few words in conclusion of the subject of this paper.

The Ogham inscription we may suppose (with some small stretch of fancy) to have been designed for the reading of the ordinary grades of the priestly classes, while the longer inscription addressed itself solely to those who were initiated in the sacred mysteries. To them it spoke in the religious language of many nations and of many worships, embodying in one sentence the titles of the Semitic Baal or the Indo-European Jupiter or Zeus, of the Egyptian Isis or the half-Asiatic Ceres or Hecate or Luna,

¹ It has been found that the cast of the Newton Stone in the Museum imperfectly represents the Ogham group, Nos. 9, 10=EA, showing only three instead of five scores.

consorted with Osiris, or Kronos, or Helios, with Dionusos, Mithras, or Huas ; of the Persian Oromazdes, the great deity of the Magians, the Principle of all good ; and, finally, of the Almighty Father of the Logos—Græco-Hebraic,—pagan-philosophical, or perhaps semi-Christian,—one knows not what term to apply, for of some of the rites and deeds and doctrines of those early days, amidst the darkneses of time and place, it were too difficult a task to decide at what point Paganism ended, or at what point Christianity precisely began. Nay, it is not impossible—despite its Pagan aspect—that the Newton inscription may have been written by one who honestly professed and called himself a Christian, one to whose ill-instructed mind the cruciform Swastika duly represented the Holy Rood, and to whom the dubious appellations of the ancient deities seemed right and worthy titles for the Almighty God.