

I.

NOTES ON SCULPTURED STONES WITH CHARIOTS, IN THE NEIGHBOURHOOD OF AUCHTERARDER, AND IN PERTH MUSEUM, AND OF A SCULPTURED MONUMENT, RECENTLY FOUND NEAR CAMELON, AND NOW IN THE NATIONAL MUSEUM. By THOMAS ROSS, F.S.A. Scor.

The four sculptured stones of which representations are here given are located as follows:—No. 1 is at Millearn House, about three miles N. from Auchterarder, the property of Arthur Drummond Forbes, Esq.; No. 2 is in the museum of the Perthshire Antiquarian Society, Perth; No. 3, in the same museum, is broken in two pieces as represented; No. 4 is built into a fragmentary wall, the remains of the Castle of Auchterarder, the property of Butter Malcolm, Esq.

No. 1, the best preserved of the lot, was found in an outhouse at Millearn by the gardener (Mr George Durward), many years ago. He believes that it had been there covered out of sight since at latest the first quarter of the 19th century, but nothing further is known regarding its history.

Nos. 2 and 3 were presented to the Perth Museum by James Johnstone, Esq., of Kincardine, near Auchterarder, some years before 1870, as is found from a letter of his, dated "Dublin, 12th May 1870," and addressed to the Perth Antiquarian Society. As the history of these two stones is probably so far that of the others, we may here give the substance of Mr Johnstone's letter on this point. On the Kincardine estate, about a quarter of a mile eastwards from the Crieff Junction Railway station, and on the S. side of the main line, is situated the farmstead of Barns. Mr Johnstone took down the old farm-house, when stone No. 2 was found doing duty as the hearth-stone of the kitchen; it was turned face downwards, and was thus fortunately preserved. This happened presumably just before he presented it to the Perth Museum.

No. 3 was found in two pieces in the same locality, "built into a very

old wall which formed the north end of the Barns of Kincardine farm. In the immediate vicinity are the ruins of the old Castle of Kincardine, the ancient seat of the Dukes of Montrose. This old wall, in all probability, formed part of the out-offices attached to the Castle."

No. 4 is not in its original position. It lies at the top of a rudely-constructed modern stair, partly resting on the upper step, and partly fitted into the old fragmentary wall of Auchterarder Castle; it is in the open air, and is considerably decayed. Nothing of its history is known.

All the stones except No. 1 appear to be from the same quarry, and are of a dull red sandstone colour. No. 1 is of a lighter bluish-green colour, and may be from a different quarry.

As already remarked, No. 1 is the best preserved (see fig. 1), and represents the Goddess Luna being drawn in a chariot by two dogs.¹ She is perfectly nude, and holds an arrow in her left hand, which leans against the back of the chariot. The wheel of the chariot, with its radiating spokes, resembles what is sometimes seen in heraldic representations of the Sun. The dogs are attached with straps and collars to the monster-shaped front of the car, and on the vacant space above, the name LUNA is distinctly carved in raised letters, and in front of the lettering there is a representation of the Moon in relief. The length of the stone is about 3 feet 10 inches by about 2 feet 4½ inches high. It will be observed that the stone is curiously notched and shaped.

No. 2. This stone (fig. 2) bears a considerable resemblance to No. 1, and is much about the same size; there is exactly the same disposition of chariot, figure and animals. The figure, which has lost the head, represents a warrior in his chariot, holding his shield aloft on his left arm. The animals are not so dog-like as in the other, and are supposed to represent a lion and a leopard; the front of the chariot is gone, but

¹ The chariot of the Moon was variously represented according to the nature of the mythological personification adopted for the goddess of the moon. As Artemis her attributes were the lion, quiver and arrows, or a spear, stags or dogs. As Selene she is described as riding, like her brother Helios, across the heavens in a chariot drawn by white horses, cows, or mules. As Diana or Hecate, her attributes were stags and dogs.

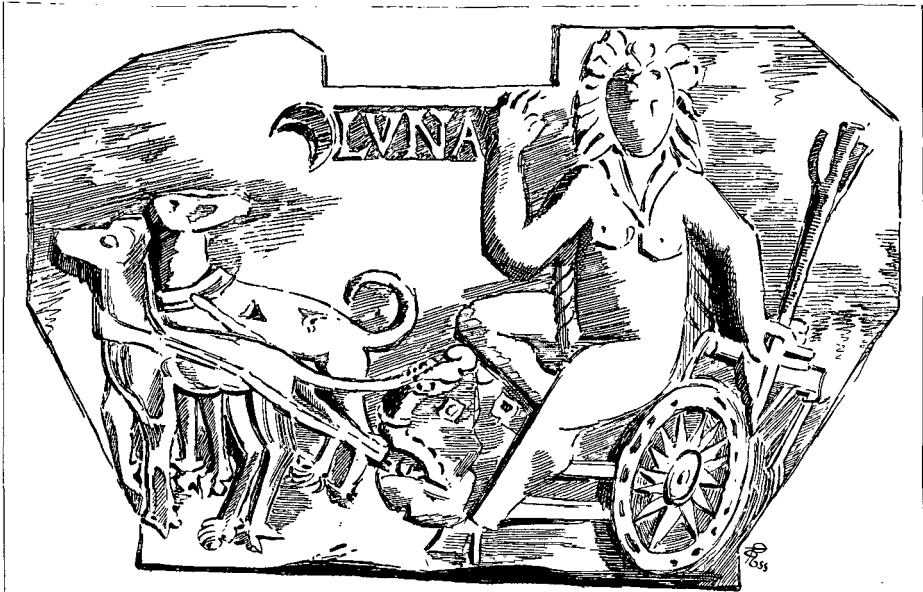


Fig. 1. Sculptured Stone (No. 1) at Millearn House.

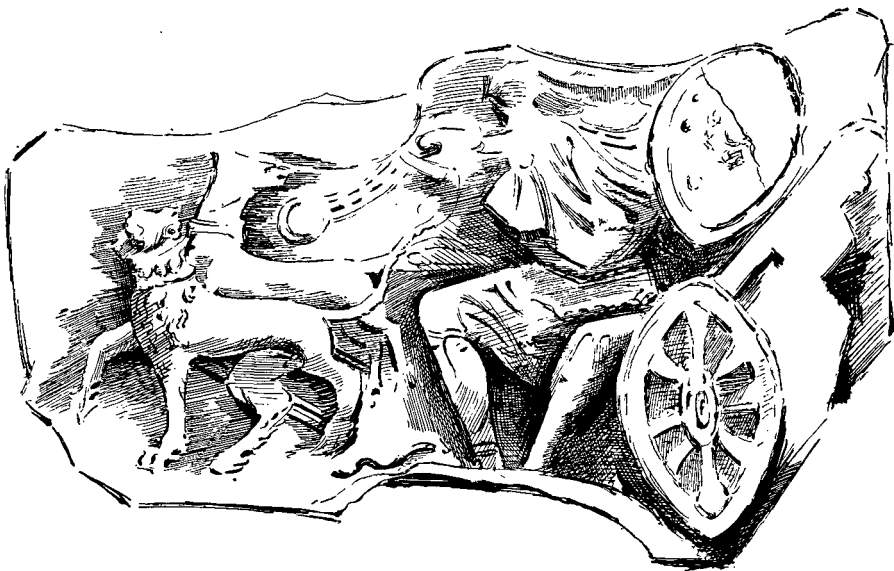


Fig. 2. Sculptured Stone (No. 2) in the Perth Museum.

the connecting straps remain. The wheel is conspicuous as in No. 1, with a very pronounced perspective effect. The shield is much the same shape as the wheel. The back part of the chariot is very distinct. In the position given to the moon in the stone No. 1, there is a representation of a broken ring, probably intended to represent the Sun. In the whole circumstances, it does not seem to be unlikely that this figure may be a representation of Sol, the companion of Luna.

No. 3. As already stated, the two pieces (figs. 3 and 4) into which this stone is broken were found together, and there can be no doubt that they are parts of the same design. The larger fragment (fig. 3), about 15 inches by 12 inches, and 5 inches thick, is a representation of Mercury, with his *Petanus*, or winged cap. The other part (fig. 4) is



Fig. 4. Sculptured Stone (No. 3) in Perth Museum.

simply the inscription MERCURIUS, in raised Roman letters. It will be observed that the large fragment is notched somewhat like stone No. 1.

No. 4 represents a figure standing in a chariot drawn by two animals (fig. 5). These appear to be horses harnessed to the front of the chariot. They are distinct in some parts and quite wasted in others, and the same observation will apply to the other portions of the design. Thus the legs of the warrior, the wheel and back of the chariot, are well preserved, but all the other details are faded. This stone is 3 feet 9 inches long by about 2 feet high.

Mr Johnstone, in the letter already referred to, expresses the opinion



Fig. 3. Sculptured Stone (No. 3) in Perth Museum.

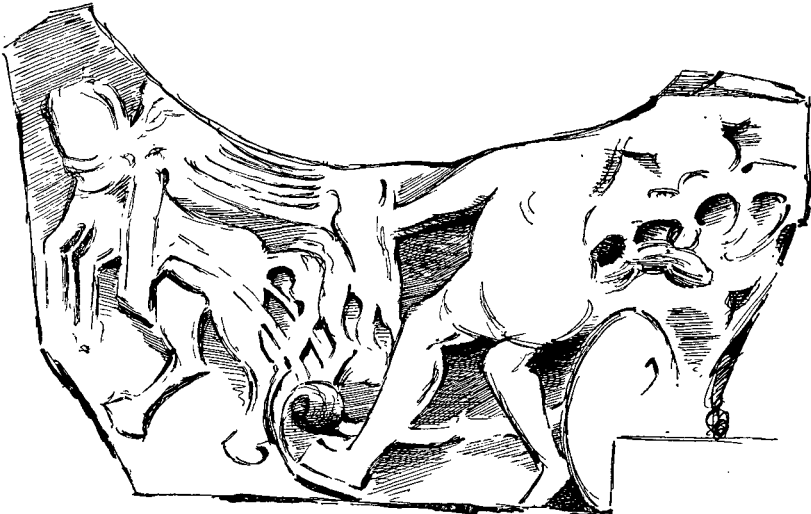


Fig. 5. Sculptured Stone (No. 4) at Auchterarder Castle.

that stones Nos. 2 and 3 (the only ones he knew about) are of Roman workmanship. He informs us that a few hundred yards from Barns farm-steading, on a small eminence known as the *Camp*, there were marked out three lines of circumvallation, which "were most distinct and easily traceable on the eastern declivity"; but at the date of his writing they were almost obliterated by the plough. He remarks that most of the old county maps show this camp. He assumes it to have been a Roman camp, and that the stone No. 2 came from it. In regard to No. 3, found at Kincardine Castle, about one mile distant, he supposes a Roman building to have existed in the neighbourhood, of which it is part of the spoil.

From the similarity of these stones as to subject, shape, size, and treatment, and the fact that they have all been traced to the same locality to within four miles or so, there need be no hesitation in saying that they have a common origin. Nos. 2 and 3 were evidently for many years, if not centuries, located in the respective places where they were found before 1870; No. 2 in the old farm-house of Barns, and No. 3 in a part of the old Castle of Kincardine—obviously neither of them in their original position, the one being in a part of the outbuildings, and the other forming a hearth-stone. There is nothing to connect No. 1 with any building at Millearn, where it has always been (so far as known) lying loose, and treated as a curiosity. How long No. 4 has been at Auchterarder Castle no one knows, but it also is not in its original position.

Auchterarder Castle and Kincardine Castle being the oldest buildings with which they are connected, it would appear as if the whole group belonged either to the one or to the other. As to the alleged Roman camp at Barns, there is no evidence that it was a Roman work; but even supposing it to have been so, there is the improbability of finding so much Roman carving in a small outlying place like this, implying (as this would do) a very considerable period of occupation. And no one who knows the barren results—in this respect—of the excavations made by the Society in Strathearn, will readily credit this opinion. But, be all

this as it may, I doubt very much if these sculptures are older than the period immediately succeeding the Reformation, when an interest in classic subjects began to affect both art and literature in this country. Taking the best preserved stone, No. 1, it will be evident that it shows unmistakably the same kind of art as is to be found in the monuments of that period, and hence it is impossible to accept it as Roman work. Again, the lettering of the words LUNA and MERCURIUS is quite different from the lettering of the Roman period. On all the inscribed Roman stones found in Britain, so far as my knowledge goes, the inscription is always in sunk letters of a thin, delicate form, and of a uniform thickness. On the other hand, the letters here are raised, are thicker in some parts than in others, and are in the style of what is found in the 16th and 17th centuries. The breaking up of the letters in the word MERCURIUS is thoroughly after the manner of inscriptions on tombstones of that period.

There is a slight sketch and notice of Stone No. 2, and the part of No. 3 with the inscription "Mercurius" in Stuart's *Caledonia Romana*, plate VI., with a description, p. 207. Stuart did not know of the other part of the stone with the head of Mercury: at least he takes no notice of it. Nor did he know about the other stones, Nos. 1 and 4. He assumed No. 2 to have been a representation of Mercury drawn in a chariot by lions or leopards, and regarded it as a Roman stone found in a Roman camp.

Representations of the gods riding in chariots drawn by horses and other animals are of very frequent occurrence in Greek and Roman art, on medals, gems and sculptures of various kinds; and in the poets the references and descriptions are simply innumerable. The story of Phaeton attempting to drive the chariot of the sun for one day, and his confounding heaven and earth by his luckless driving till Jove's thunderbolt hurled him from his seat, has been the theme of many an artist. In ancient art Sol is represented in his chariot drawn by four horses; they are often parted in couples facing different ways, and each with a name to represent the different stages of the day. Luna, as the moon, is generally represented in ancient art as drawn by two horses or

other animals. Diana, who is the same as Luna, is frequently represented by a figure with a crescent over her head, with the addition, sometimes, of a torch in her hand, seated in her chariot drawn by lions.

In an ancient monument of Mithras that was in the house of Octavian Zeno, near Pompey's Theatre and the Field of Flora, there is represented, amongst other things, a panel containing, at one end, the Sun in a chariot drawn by four horses, "who are hard driven, and standing almost upright upon their hinder legs, which signifies the Sun in the greatest height of his course." At the other end is the Moon in her chariot drawn by two horses; "they are fallen down because the Sun, in the height of his course, obliges her to hide herself." The two horns of the moon are seen behind her head.

Another bas relief, in the Villa Borghese, represents Mithras on the Bull in a cave. Above the cave, and rising over the hill, we see the Sun in his chariot and four horses. On the other side, and going down the hill, we see the Moon covered with a large veil, in her chariot drawn by two horses.

Mercury, whose mutilated figure forms one of our sculptures, had special locomotive facilities, with his winged shoes and cap; yet even he is sometimes represented riding in a chariot, as in one figure of him where he is drawn by two cocks. These fowls, as well as the large star, are supposed to intimate that it is early morning.¹

So much for the representations of the gods riding in chariots as revealed by Greek and Roman art. The subject, as might be expected, was continued into Christian times. In Smith's *Dictionary of Christian Antiquities*, under *Moon*, the writer states that he does not know of the moon being used as a Christian emblem before the 6th century, when the Crucifixion began to be a subject of representation, and figures of the Sun and Moon were introduced. In the University Library, Cambridge, there is an Anglo-Saxon psalter of date shortly before the Norman Conquest, which has a drawing of the Crucifixion in which, within

¹ For further information, with illustrations of the gods riding in chariots, see Montfaucon's *Antiquity Explained*.

two circles above the cross, are the busts of two weeping figures inscribed Sol and Luna.¹

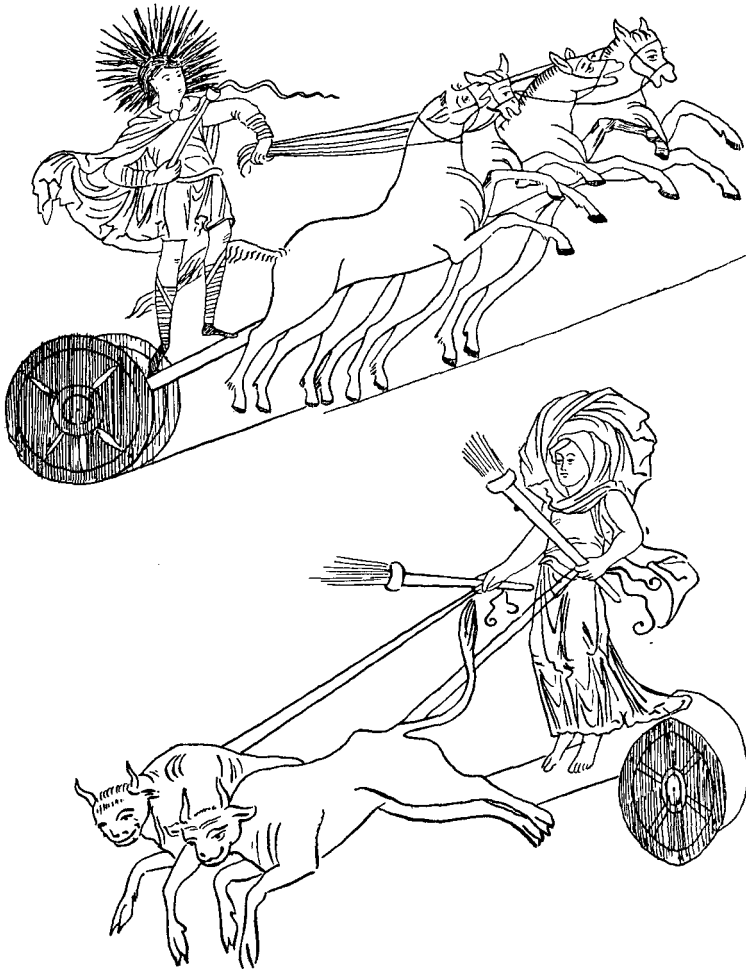


Fig. 6. Representations of Sol and Luna in the Aratus Manuscript.

¹ *Palæographia Sacra Pictoria*, by Westwood. Anglo-Saxon Psalters, No. 1.

In the Bible presented to Charles the Bald by Count Vivian and the monks of St Martin of Tours, in the latter half of the 9th century, there is a representation of the moon as a female figure seated in a chariot drawn by two oxen, with a cornucopia rising behind her and a figure of a half-moon over her head.¹

Under the heading *Crucifix* in the *Christian Antiquities* there is a notice of a 10th century miniature of a single crucifix with the title IHS. NAZAREN REX IUDEORUM, and the Sun and Moon above the cross beam within circles, and represented with expressions of horror, seated in chariots, one drawn by horses and the other by oxen.

In the manuscript of the Astronomical poem by Aratus, A.D. 975, there is a fine representation of Sol and Luna (fig. 6), the former standing in a chariot drawn by four horses; the latter with a torch in each hand standing in a chariot drawn by two oxen.²

I am indebted to the Directors of the Perth Museum, to Mr Forbes and Mr Malcolm, for permission to sketch the stones, and to Dr Anderson for directing my attention to the whole of them as also to sources of information.

The late A. G. Reid, Esq., F.S.A., also gave me great assistance, especially in giving me a copy of the letter by Mr Johnstone already referred to.

SCULPTURED STONE FOUND AT CAMELON.

On December 6th, 1901, when the trenches were being dug for the foundations of a house at Camelon, on the south side of the highway between Falkirk and Glasgow, this stone (fig. 7) was discovered. It lay face downwards on a clayey soil in a strip of plantation between the highway and the policy of Camelon House, and under the roots of a beech tree not less than 2 feet in diameter, and at a depth of about 3 feet.

By referring to the Ordnance Map, the exact spot will be found 38 feet

¹ *Palæographia Sacra Pictoria*, by Westwood. Anglo-Saxon Psalters, No. 1, p. 95.

² *Ibid.*, Anglo-Saxon and Irish MSS. ; also *Archæologia*, vol. xxv, p. 157.

south from the old wall bounding the highway, and 53 feet west from the entrance road leading to Camelon House. As further identifying the place, Camelon House being ruinous and likely soon to be a thing of the past, the line of the spot is about 40 feet east from the junction of the Larbert road with the highway.

As the stone was seen to be a large one and a piece of valuable building material, it was carefully lifted, when the underside was seen to be sculptured in high relief. I may here mention that it left a perfect and solid matrix in the ground, showing that it had been there for a long period. Information of the find was sent to the Society by Mr Mungo Buchanan, and the stone was secured for the National Museum.

It is an upright, slightly tapering stone with a pointed top. Its dimensions are — breadth at base, $18\frac{1}{2}$ inches; height from base to shoulders, 3 feet 7 inches; breadth at shoulders, 19 inches; total height, 4 feet 3 inches; thickness, 10 inches.

The stone is surrounded by a narrow fillet, and the continuation of this across the face divides it into two panels, the under one being about one-third the height of the upper. The relief of the sculptures is considerable, the depth of the sinking varying from $\frac{3}{4}$ inches to 2 inches.



Fig. 7. Sculptured Stone found at Camelon.

The upper panel represents a Roman soldier on horseback wielding his sword over his head; the sword in a horizontal position fits in to make a base line for the triangular apex of the stone, which is neatly and beautifully filled in with a scalloped shell ornament. The warrior has on his left arm a rudely carved, oblong, rounded shield.

In the under panel there is a representation of a prostrate Caledonian face downwards; his sword has fallen from his right hand, but with his left he holds his square-shaped shield by its central grip, turned towards us.

The mounted soldier appears to be bare-headed, or has a close-fitting cap, and is dressed in a short close-fitting tunic with a fringed border, which reaches his waist, and encloses his arms to the wrists; it has a peaked opening at the breast. His legs may be supposed to be covered with close-fitting *bracce*¹ reaching up to the tunic. Unfortunately the stone at the foot and ankle has partly scaled off, and leaves this part of the dress undetermined. His sword in relation to his body is about 3 feet in length; the blade, about 21 inches long, is doubled-edged, with an obtusely tapering triangular point; there is a square-shaped guard, with a flat, chamfered, round pommel—a fairly typical representation of a Roman sword. On his left arm he holds an oblong rounded shield about 30 inches long, the inner face of which appears as if divided into squares by cross lines. Montfaucon, quoting Servius, says “the *cetra* (a shield of a rounded form) was a leathern shield made use of by the Spaniards and Africans. It was likewise in use in Great Britain, according to Tacitus.”² The lines across the shield may be taken to represent the stitching of the folds of leather. We also read of shields used by the Romans “of a square form, crimped into undulations.”

¹ Tacitus mentions that in A.D. 69 Cæcina gave great offence on his march into Italy, because he wore *braccæ*, which was regarded as *tegmen barbaricum*. In the next century, however, they gradually came into use at Rome; but they would appear never to have been generally worn. It is recorded of Alexander Severus that he wore white *braccæ*, and not crimson ones, as had been the custom with preceding emperors.—Smith's *Dict. of Antiquities*.

² Montfaucon, vol. iv. p. 33.

The head and upper part of the body of the rider are exaggerated out of all proportion to the rest of the composition.

It must be admitted that the horse is not "a Tartar of the Ukraine breed, who looked as though the speed of thought were in his limbs," as described by Lord Byron. It is a small animal in comparison with its rider; has a short cropped mane and long tail. Its forelegs rest on a kind of pedestal or step-like block of stone.¹ There is no horse furniture whatever, neither saddle nor bridle, stirrups nor reins. Stirrups were not used by the Roman cavalry, but saddles and bridles are conspicuous on their monuments.

The representation of the discomfited Caledonian is extremely rude—lying across the stone, he is represented of less size than the soldier on horseback. His short sword, in proportion to his figure, is about 26 inches long, and the blade about 19 inches. It is exactly like the native sword seen in the legionary stone found at Carriden, and now in the Museum.² On the Carriden stone, two native shields are shown; they are rectangular-oblong in shape, one of them being in length twice the breadth, with a central boss. On the Camelon stone the shield is a square of about 16 inches, and the inside being turned towards the spectator, no boss appears.

Unfortunately there is no inscription on the stone; there is a margin at the base broad enough for one, but it is quite plain. On a funeral stone at Stanwix, illustrated in the *Handbook of the Roman Wall* (p. 224), there is just such a margin inscribed. The Stanwix stone represents a Roman on horseback, with a truncheon or spear in his right hand, and a large oval shield, similar in shape to that of the horseman on the Camelon stone, on his left arm, riding over a prostrate foe, who lies between the feet of the horse. Another funeral stone in Hexham Abbey, of much finer art quality than our Camelon one, but exhibiting

¹ A curious conventional attitude of the horse somewhat similar to this is seen on a stone with the figure of a horseman from the camp at Maryport (*Lapidarium Septentrionale*, p. 14), but in this case the animal has one of its forelegs resting on the top of a post.

² See *Proceedings*, 1868-1870, vol. viii. p. 110.

the same idea of a Roman soldier on horseback galloping over his enemy, is inscribed at the base to the memory of a standard-bearer who is "here laid."¹ The stone, now in the National Museum, found at Carriden, Linlithgowshire, is divided into three parts in its breadth; the inscription in the centre is a dedication to Antoninus Pius, by the Second Legion, the August. The end parts each contain a sculptured scene; the one on the left of the spectator represents a mounted soldier riding over four prostrate natives. At Castlehill, on the wall near Kilpatrick, a similar stone was found dedicated to the same emperor by the same Legion, and with the same kind of sculpture on the left-hand compartment.

We know from an inscribed fragment of a stone found during the excavations made by the Society at Camelon in 1899 and 1900, that the Twentieth Legion was there.² And it has been shown in the *Proceedings*³ that scenes of this kind, representing the triumphant Roman and the prostrate Caledonian, never occur on stones set up by them; but that, on the other hand, this was a favourite theme with the Second Legion, as the two examples noted above show, and others will be found in the volumes referred to. The other Legion engaged on the wall (the Sixth) does not appear to have been employed so far east as Camelon.⁴

¹ *Handbook of the Roman Wall*, for illustration p. 79.

² *Proceedings*, 18 0-1872, vol. xxxv. pp. 376, 413.

³ *Proceedings*, 1870-1872, vol. ix. p. 475; vol. v., New Series, p. 404.

⁴ An interesting article on this stone has appeared in the *Scottish Antiquary*, April 1902.