

## NOTES.

## 1. ROCK SCRIBINGS AT HAWTHORNDEN, MIDLOTHIAN.

The figures here described are preserved in a shallow recess or shelter some 25 feet above the present bed of the Esk in the gorge cut by that river through the sandstone formation between Hawthornden and Roslin Castles. About 100 yards farther upstream and some 20 feet higher up in the cliffs is the artificial grotto popularly known as Wallace's Cave.

The recess occupies a shelf in a precipitous cliff and is itself triangular in shape, nearly 10 feet wide at the mouth and about 8 feet deep. The ledge forming the floor of the shelter is anything but level and slopes up in steps to the interior. Nevertheless an accumulation of earth, mixed with splinters of rock, had formed upon it to a depth of 1 foot 9 inches against the left-hand wall and rising to 2 feet 9 inches in the centre of the recess. Along the left-hand wall the cliff overhangs as much as 3 feet 8 inches when it is 7 feet above the rock floor, but in the inner corner the overhang is only 2 feet 3 inches, and along the right-hand wall it contracts gradually to zero at the mouth.

On the left or north wall of the recess the carvings are arranged serially along a well-defined bed in the sedimentary rock, exposed in the cliff-face 4 feet 6 inches above the floor of the ledge (Pl. XCI, 1).

This band itself overhangs the base of the shelter wall. The constituent rock is neither very fine nor firm, the surface being interrupted by hard pebbles and defaced by scaling. The scaling, concretions and natural fissures bounding the bed make the precise definition of some of the figures precarious. The recognisable figures are as follows:—

(a) Small irregular circle from the circumference of which a groove descends vertically to the centre.

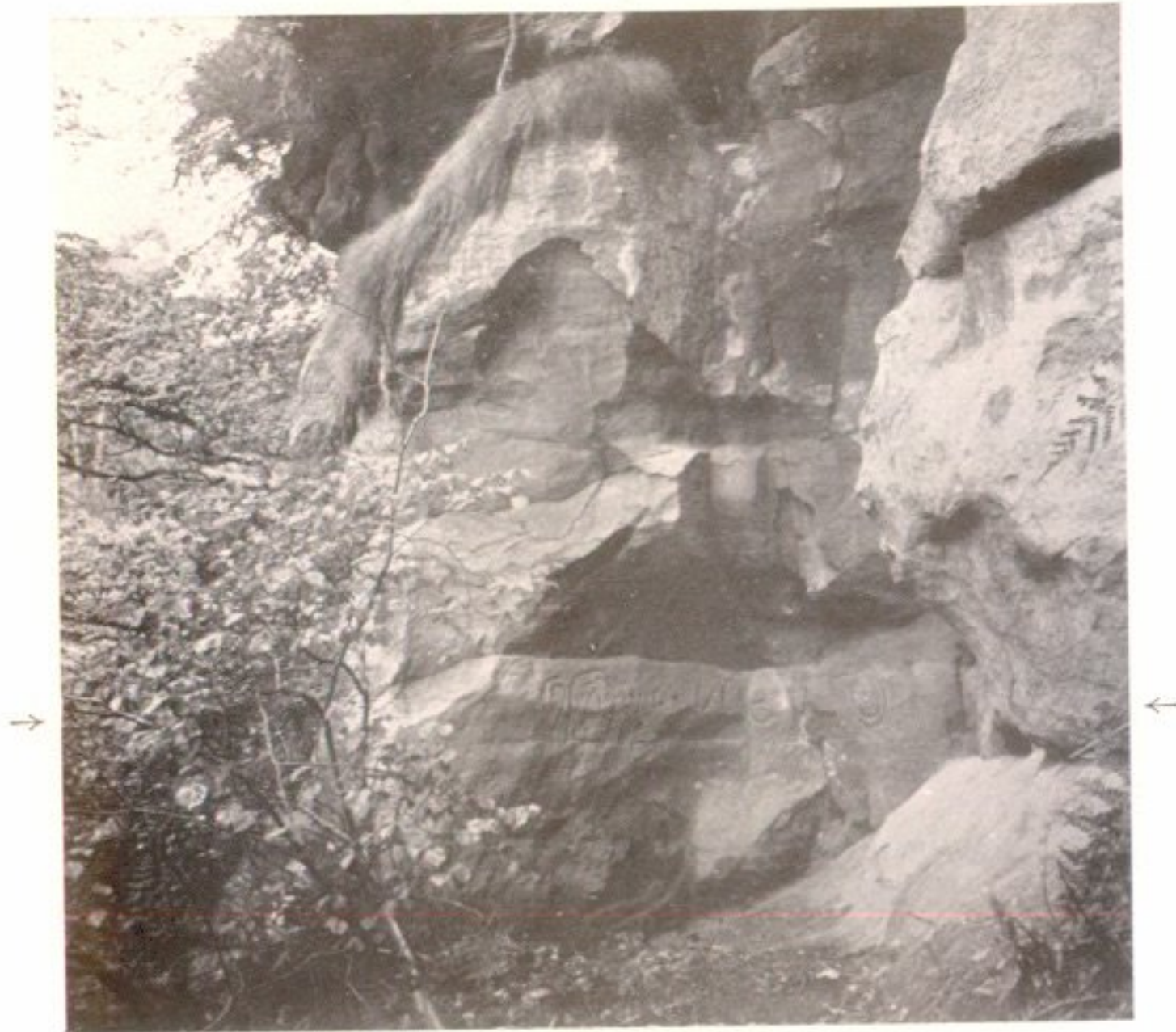
(b) Larger circle, badly weathered in the interior, from which a channel, almost certainly artificial, descends.

(c) Scutiform design, 1 foot 8 inches high. The lower margin has practically disappeared below the lower edge of the bed. Within the outline evidently pecked markings run into natural weathering scars, but the general effect is clearly to suggest a schematic human figure.

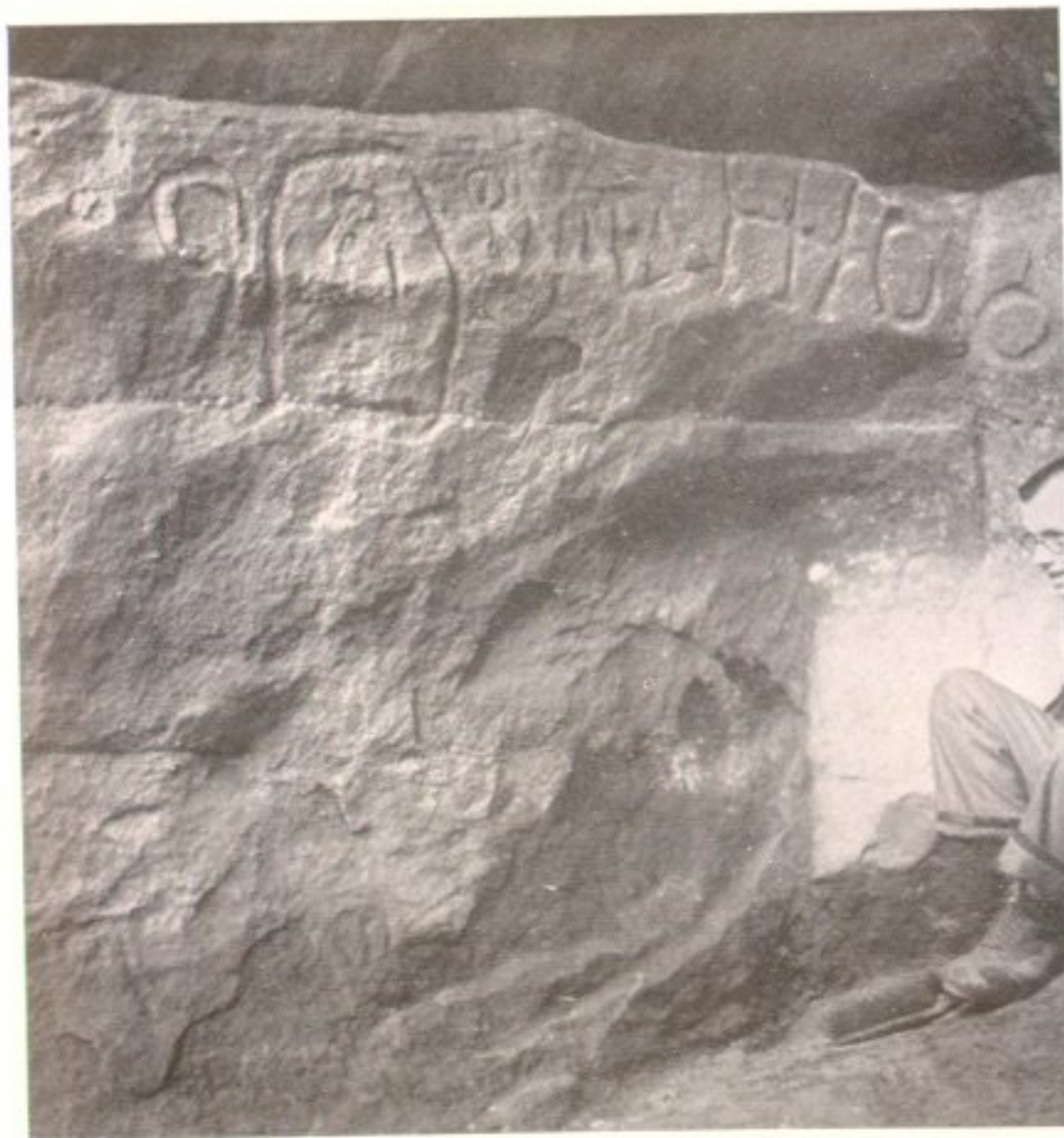
(d) Small circle with a bar descending from the centre to the circumference.

(e) A series of six (or seven) sunk triangles the whole surfaces of which have been hollowed out by pecking. The apex of the first triangle impinges upon circle (d). Triangles 1 and 2 are joined at the base as are triangles 3 and 4, but distinct septa divide 2 from 3 and 4 from 5. The bases of the first four are well defined, those of the remainder so obscure that triangle 5 looks like a lozenge and 6 seems to extend below the base line common to the first four; both these exceptions may, however, be due to scaling, and what looks like another triangle between 5 and 6 may be a flaw in the rock. Below the first two triangles the re-entrant rock slope has certainly been pecked, but the surface has weathered too badly to allow us to define the marks or to say whether they could be linked up with circle (d) to make a schematised human figure.

(f, g) Three conjoined vertical strokes, 10 inches long and an irregular circle suggesting a monogram IHO. The uprights terminate below in bars, quite



1. View of Recess.



2. Scribings on Left Wall, a-g.  
HAWTHORNDEN.

PLATE XCI.

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1. Corner of Recess.



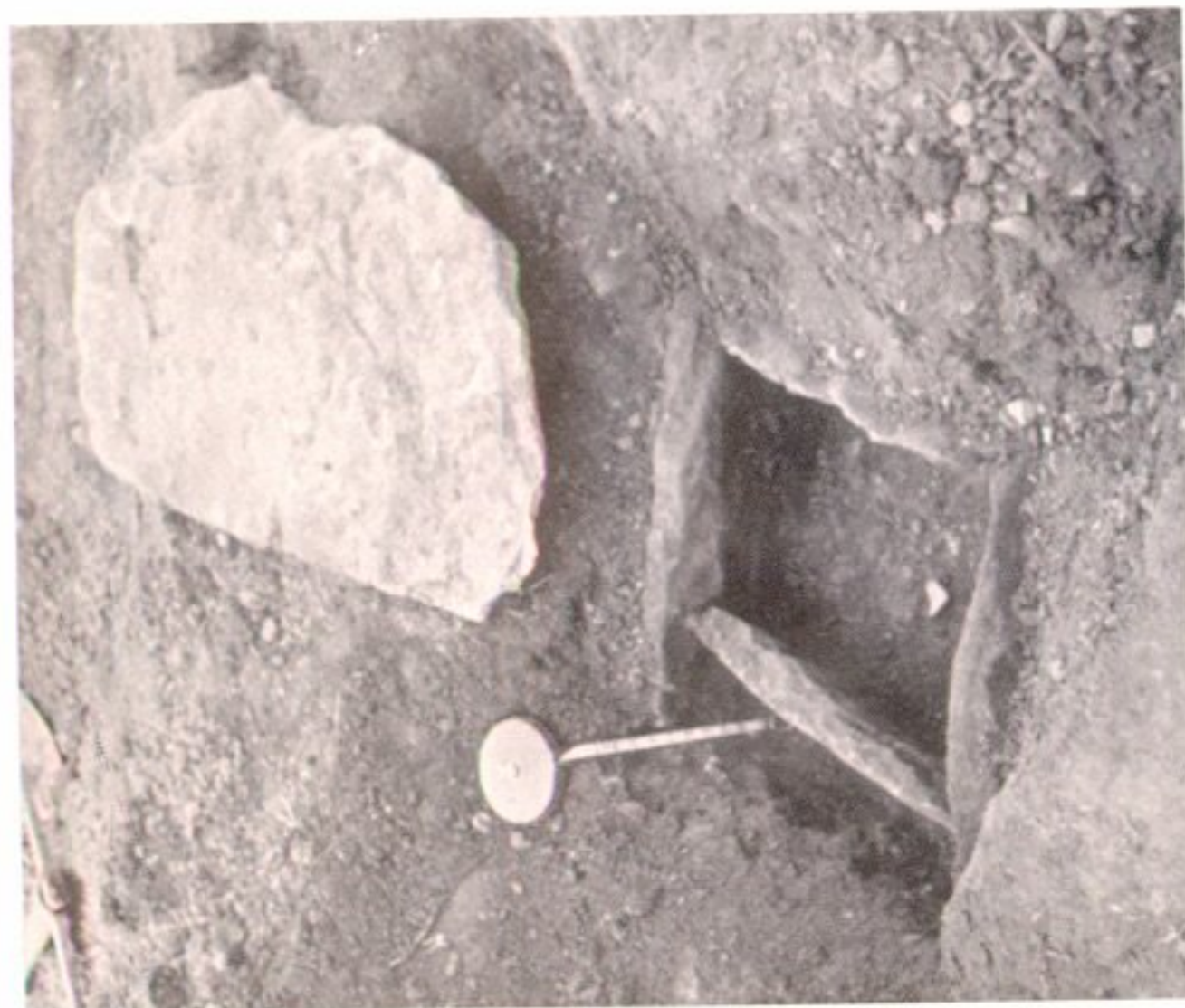
2. Scribed on and below Right Wall, *k-m*.  
HAWTHORNDEN.





The Beaker.

Beaker Burial at Innerwick.



The Cist.





Clay and Cobble Foundations near the Roman Fort at Mumrills.





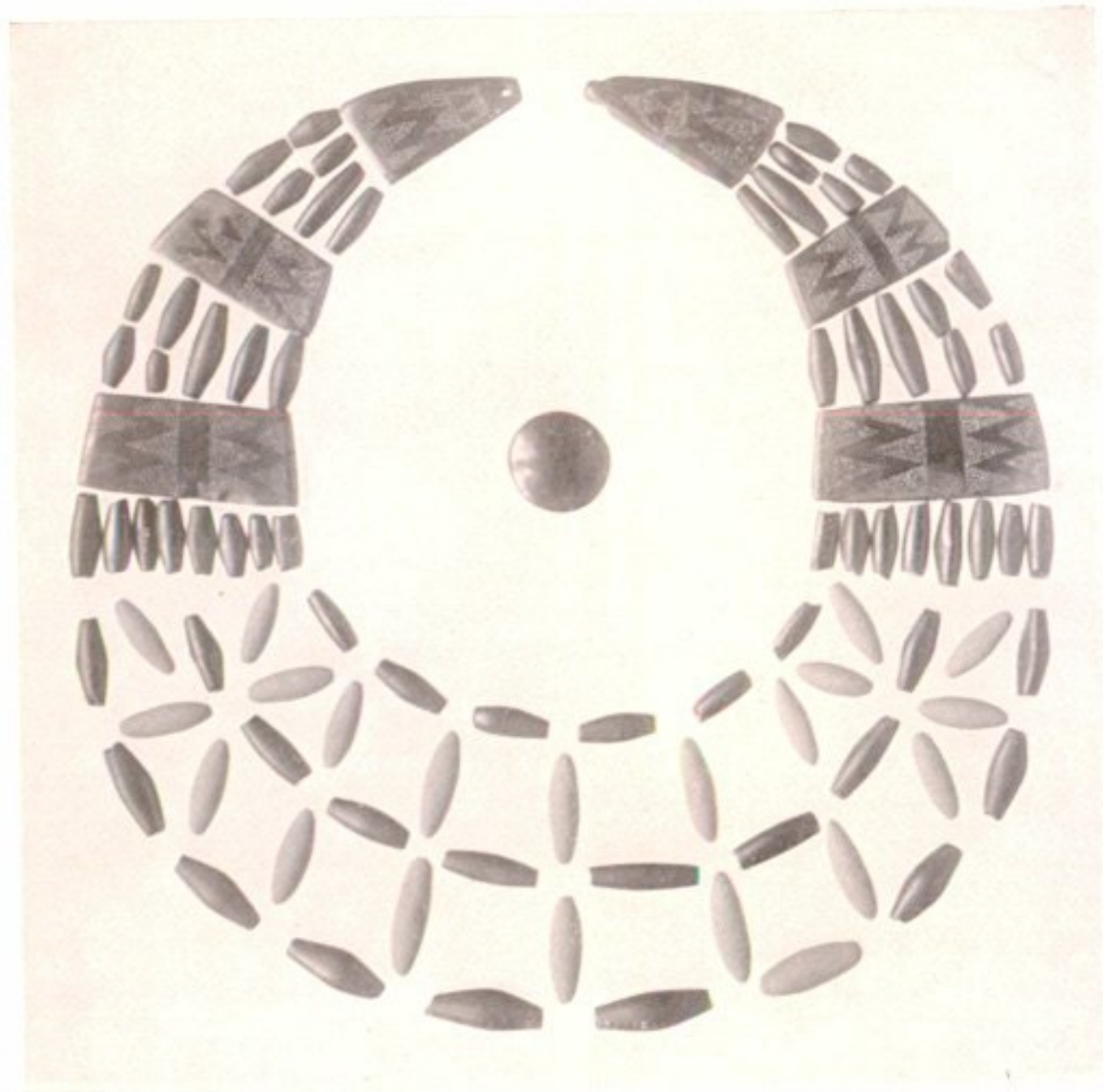
The Cathcart Panels.





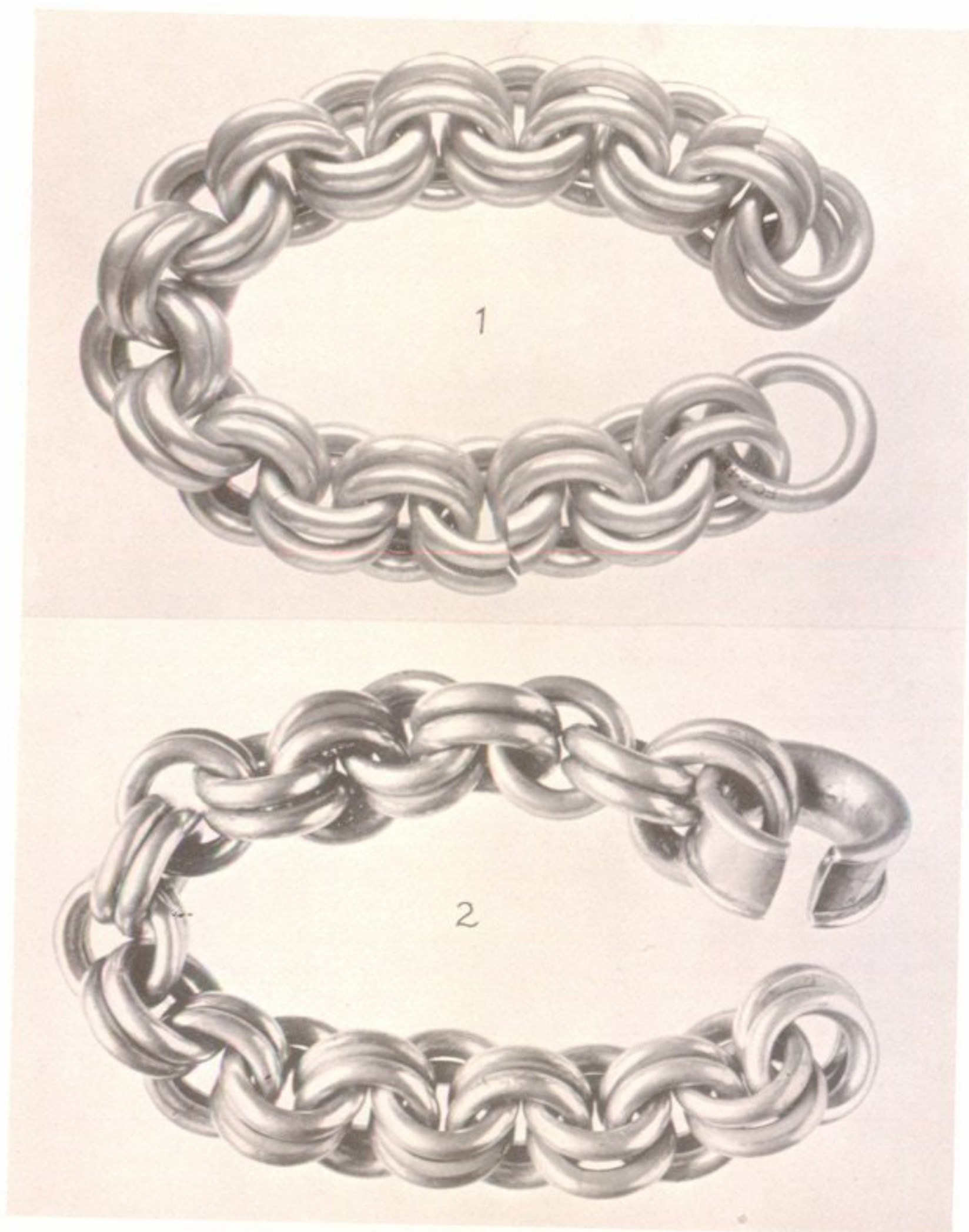
The Montrose Panels.





Jet Necklace (partly reconstructed) from a cist in Strathnaver. (4.)





1. Silver Chain from Traprain Law, East Lothian. ( $\frac{1}{2}$ .)
2. Silver Chain from Greenlaw, Berwickshire. Photographed by courtesy of the Right Hon. The Earl of Home. ( $\frac{1}{2}$ .)



like seriphs, but the upper ends coincide with a joint in the rock. The horizontal bar never reaches (*g*) (Pl. XCI, 2).

Some 3 feet below (*c*) is a horseshoe-shaped outline crossed with a horizontal bar from which a vertical bar descends (*c*<sub>1</sub>). This was covered with earth when we arrived.

After an angle in the rock the main series is continued by a circle from which a groove projects obliquely upwards. Above this where the rock begins to overhang is another circle. Farther round beyond a fissure is a group of three concentric circles with an overall diameter of 1 foot (Pl. XCII, 1).

On the right-hand wall (Pl. XCII, 2) we have—

(*k*) An S spiral,  $8\frac{1}{2}$  inches high with a long "crest."

(*l*) A complicated double-spiral, one arm of which continues into a badly weathered area beneath a natural hole in the rock.

(*m*) In an inaccessible position 3 feet above (*l*) a small spiral very clearly pecked.

Below the band supporting (*k*) and (*l*) the rock slopes obliquely towards the front of the shelter, as shown in Pl. XCI, 1, right, but its surface is peeling off. On this deteriorated surface we can still discern nine or ten circles, defined by relatively wide pecked outlines.

In the bottom left-hand corner of Pl. XCII, 2, a group of three finer concentric circles is just visible where the outer skin of the rock begins to scale off. To the right of the tape is a very blurred spiraliform figure joined above to a small circle and impinging upon another circle to the right. Beyond a vertical channel is another group of markings, much deteriorated and traversed by an oblique fissure in the rock.

All the markings here described have been executed by pecking. We can detect no technical difference, save in the quality of the rock, between the "alphabetiform" signs (*f* and *g*) and the spirals and circles.

The technique of their execution suggests attaching the Hawthornden scriptions to the well-known series of memorials of Scottish Bronze Age art represented by "cup-and-ring markings." But there are conspicuous discrepancies, the most obvious being the complete absence of "cups." Moreover, the Esk valley lies rather outside the regular range of typical "cup-and-ring marks." The nearest parallel both in space and time is the cist-cover from Lamancha<sup>1</sup> on the Esk-Tweed watershed in Peeblesshire. And the latter by its good spiral seems to be connected with art slightly earlier than the classical cup and ring marks and better represented in Ireland than in Scotland. There other figures in our group recur; in addition to spirals a relative of our figure (*c*) occurs in series 2 at Lough Crew,<sup>2</sup> and sunk triangles in the latest series at New Grange.<sup>3</sup>

Breuil has established the close stylistic affinities between this Irish Bronze Age art and the conventional paintings of the Iberian Peninsula. There we can find parallels not only to the Hawthornden spirals,<sup>4</sup> barred circles,<sup>5</sup> and scutiform figure,<sup>6</sup> but even to the "alphabetiform" Group III. At Ladrone in Andalusia it patently results from the conventionalisation of a man shooting a stag.<sup>7</sup> In a naturalistic form this scene was popular even in Spanish Art-Group II. that may be palæolithic. In the later "Copper Age Art" (Burkitt's

<sup>1</sup> *Proc. Prehistoric Soc., East Anglia*, vol. vii. (1934), p. 308, fig. 27.

<sup>2</sup> *Ibid.*, p. 296, fig. 7.

<sup>4</sup> Breuil and Burkitt, *Rock Paintings of Southern Andalusia*, pls. xv. and xix.

<sup>6</sup> Breuil, *Les Peintures rupestres schématiques*, i. p. 40.

<sup>7</sup> Breuil and Burkitt, *op. cit.*, pl. xxv.

<sup>3</sup> *Ibid.*, fig. 21.

<sup>5</sup> *Ibid.*, pl. xxvii.



Group III.) all the stages in its conventionalisation to the alphabetiform HI symbol are documented.

Professor Breuil, who has kindly examined our photographs, recognises conventionalised human faces or figures in our signs (a), (c), and (c<sub>1</sub>).<sup>1</sup> The origin of these conventionalisations can also be traced most clearly in the Peninsula. But if this be the ultimate origin of the designs carved at Hawthornden, the immediate inspiration of their authors must be Irish. Hence our carvings illustrate an extension of Irish influence to Midlothian such as is suggested also by the decoration of certain food-vessels from the county.<sup>2</sup>

The authors are indebted to Sir James Drummond of Hawthornden for permission to study these interesting memorials of the remote past.

V. G. CHILDE and JOHN TAYLOR.