



*Given faithfully
A. Hutcheson*

OLD STORIES IN STONES

AND OTHER PAPERS

By the late

ALEXANDER HUTCHESON, F.S.A. (Scot.)

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In remembrance of the Author

from

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P R E F A C E.

Some of the articles now gathered under the title of "Old Stories in Stones" were contributed by the late Alexander Hutcheson, F.S.A. (Scot.), to a local newspaper, a short time before his death in 1917. They were printed under the heading of "Hurly Haukin," and composed an enquiry into the origin and history of the Brochs in general, and of "Hurly Haukin" in particular.

The articles on the "Scottish Coronation Stone," "The Evolution of the Spear-head," and "The Tongue as a Magical Symbol," have not till now appeared in print. Believing that the information which is contained in these articles will be of value to antiquaries, and of interest to casual readers, this book has been prepared in loving memory of its author. Not having had the benefit of his revision, it may disclose shortcomings which must not be attributed to the author.

The Scottish Coronation Stone

Is it at Westminster?

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THE Scottish Coronation Stone, now at Westminster, is a rudely rectangular block of a dull reddish, or purplish, sandstone, measuring 26 inches in length, $16\frac{3}{4}$ inches in breadth, and $10\frac{1}{2}$ inches in depth. If its angles were all square and sharp, the block would contain slightly over $2\frac{1}{2}$ cubic feet, and, for this kind of stone, be about equal to 325 lbs. in weight, but, as the angles and corners are rounded, as if from much handling, and the surfaces unequal, it probably weighs somewhat less than 300 lbs.

Notwithstanding its having been described by later historians as bearing an inscription, it really exhibits no indication of lettering. In the centre of each end, midway between front and back, and equidistant between top and bottom, the stone has been mortised for the insertion of two iron pins, one at each end, having an iron ring attached, as if for greater convenience in lifting. On the upper side of the stone, as it lies in the base of the Coronation Chair, there is said to be a rectangular sinking, or panel, measuring 14 inches by 9 inches, and about a fourth of an inch deep, into which a metal plate, or tablet, might have been infixed at some period in its history. Beyond this sunk panel there are no tool marks or signs of dressing upon the stone.

Camden, the historian, who wrote about the beginning of the seventeenth century, refers to a tablet hung by the Chair, bearing a verse of similar import with the inscription, said by some writers to have been engraved on the stone itself. This tablet is said to have long since disappeared. Had it survived to our day, it would doubtless have indicated by its workmanship the period of its origin. Such a tablet, if formed of metal, might

have been infixed in the panel referred to in the top of the stone, and so have given rise to the alleged inscription upon the stone itself. The inscription will be noticed later when I deal with the history of the Stone.

The Scottish Coronation Stone, therefore, as will have been gathered from the foregoing description, belongs to the numerous class of rude, undressed blocks of stone which finds representations among all ancient peoples, and in all countries. If any inquiry as to why, or how, any particular rude block of stone should have come to be invested with mystical powers, it is impossible to overlook the very remarkable, perhaps the most remarkable, example now in existence of this class of monument, namely, that which forms the subject of this paper—The Scottish Coronation Stone—this small block of undressed stone, possessing no characteristic of appearance to mark it out, or to distinguish it from any similar piece of rough rubble stone, such as could be pointed out in any wayside stone dyke in the country. This insignificant looking stone, which has yet, as the plaything of fortune, or fate, or what?—been marked out for a destiny of world-wide significance is surely remarkable beyond expression.

I purpose to review its strange traditional history, and in doing so to give full scope to the extraordinary romance, which may be, and probably is, largely fable; but it is well to remember our Scots proverb, "There is aye some water where the stirk's drooned," and it is only by recording tradition that due perspective can, in not a few instances, be attained.

It is singular, having regard to the absorbing interest of the subject to the Scottish nation, that no reference to the Coronation Stone is to be found in the publications of the Society of Antiquaries of Scotland during the first 84 years of its existence. This Society was founded in 1780, ostensibly for the study of Scottish antiquities, yet it was not until 1869 that the task of dealing with the history of the Stone was taken up by Mr W. F. Skene, well known to all antiquaries as the author of "Celtic Scotland," and other works dealing with Scottish history. He was then a Vice-President of that Society, and on the 8th March of that year (1869) read a communication which was printed in

the year's Proceedings (Vol. VIII, pp 68-99), in which he dealt at considerable length with the legendary history of the stone. This paper he afterwards revised, and issued in a small quarto volume of 50 pages, published in Edinburgh in the same year, 1869. Since then the subject has been dealt with in a minor degree in not a few books and magazines, the latest, and perhaps the most scholarly treatment of the subject, was contributed to the Scottish Ecclesiological Society by Mr George Watson, and published in their Transactions in 1910.

It may be asked, was the almost studious disregard with which the subject of the stone was treated by the Society of Antiquaries due to its being considered, as Skene remarks, "a solitary waif from the sea of myth and fable with which modern criticism has hardly ventured to meddle, and which modern scepticism has not cared to question?" It would almost seem so, but if so, all the greater the need for having the subject exhaustively dealt with so far as this is possible, by allowing criticism and scepticism to have their say, and this can only be achieved by giving the story in all its details. To do this adequately, however, could not be compressed into one paper, and I purpose, therefore, to give the outstanding features of the strange story, leaving details and deductions for a future opportunity, should such arise.

The following quotation from "Pennant's Tour in Scotland," published in 1772, may be given, as it furnishes the popular account of the stone in his time. (Part II, pp. 117-8)

"In the church of this Abbey (he is writing about Scone) was preserved the famous Chair, whose bottom was the fatal stone, the *Palladium* of the Scottish Monarchy, the stone which had first served Jacob for his pillow, was afterwards transported into Spain, where it was used as a seat of justice by Gethalus, contemporary with Moses. It afterwards found its way to Dunstaffnage, in Argyleshire, continued there as the Coronation Chair till the reign of Kenneth II., who, to secure his empire, removed it to Scone. Here it remained, and on it every Scottish monarch was inaugurated till the year 1296, when Edward I., to the mortification of North Britain, translated it to Westminster

Abbey, and with it, according to ancient prophecy, the Empire of Scotland."

Most people who hear this account of Pennant's for the first time would smile at the suggestion that the stone had, as he says, "first served Jacob for his pillow," but it may be worth while to recall the Scripture account of Jacob's pillow, inasmuch as it illustrates, not only the estimate in which that particular stone was held by the Israelites, but the manner in which an unsculptured stone came to be regarded with reverence by a whole nation. I quote from Genesis xxviii., 11 —

"When Jacob went towards Haran he lighted upon a certain place, and tarried there all night because the sun was set, and he took of the stones of that place and maketh his pillow." Then he had his dream of a ladder reaching up to Heaven, and the angels ascending, and descending, on it, and received a message of Divine favour. Then, we read (I quote Young's version as being more literal than the Authorised Version): "And Jacob awaketh out of his sleep, and saith, 'Surely the Lord is in this place and I have not known, and he *feareth* and saith, How fearful is this place, this is nothing else but the House of God, and this is the gate of Heaven.' And Jacob taketh the stone which he had made his pillow, and maketh it a standing pillar (that is, presumably he set it up on end), and poureth oil upon its top. And he calleth the name of that place Bethel, and yet Luz is the name of the city at the first. And Jacob made a vow and said, 'This stone which I have made a standing pillar is the House of God.'"

Jacob's words are noteworthy. It will be observed he said "How *fearful* is this place." This was tantamount to saying, "How full of God is this place."

Fear was one of the hidden names of the Deity, as witness Genesis xxxi., 53, where, at the setting up of another stone of witness, of a bargain between him and his father-in-law, Laban, Jacob "sware by the *Fear* of his father Isaac." The name Bethel, which he gave to the place of his vision, means literally the *House* of God. It is said in verse 19, "He called the name of the *place* Bethel," but in verse 22 he is represented as saying,

"This stone which I have made a standing pillar is the House of God," so that it was the stone which received the name "Bethel."

It is remarkable that the Greeks called unshaped stones set up for worship by a name practically identical with the Hebrew word. They called them Baityloi, and it has even been conjectured by some writers that Jacob's stone, before he used it for his pillow, was what the Greeks called a Baitylos, a sacred unshaped stone, sacred to the people of the district, and possibly known to Jacob, who probably countenanced the popular opinion in appropriating it as his pillow, and that his remarkable dream exercised such an influence over him that he recognised the sacred character of the place where he slept, and the stone he had used, and did his best to atone for his unbelief by setting it up afresh, pouring oil upon it as a testimony of tribute, acknowledging at the same time that it was indeed a Baitylos, or Bethel, a house of God.

It may be observed that the Jews believed that this stone, the pillow stone of Jacob, was placed in the Sanctuary of the Second Temple, and that the Ark of the Covenant rested upon it, and after the destruction of that temple, and the desolation of their country, their Fathers were accustomed to lament their calamities on the same stone. On the other hand, the Mahomedans hold that their temple at Mecca is built over the stone. The legends, however, favour the removal of the stone from Egypt at the time of the Exodus, as we shall see by and by. Meanwhile, to follow up the Baitylos idea among the Greeks, we shall see how strong a hold the sacredness of the unshaped stone had amongst them.

It is probable that the Greeks were the first to erect statues in human form, in honour of their gods, but from ancient authors it is evident the gods were, in the earliest ages, represented by unshaped stones. "Stones symbolised a deity before statues," says Fosbroke, in his *Encyclopaedia of Antiquities*, vol. II., p. 773, "and that of Cybele (pronounced Kibbel-ee) the mother of the gods, was never, in even the most refined period of Grecian history, represented in any other form" (See "Statua," Dymock's *Bibliotheca Classica*).

The inner sanctuary of Apollo, at Delphi, contained a Bartylos, which is frequently shown on coins, vases, and reliefs. At first it appears as an irregularly shaped conical stone, said by some to have been of white marble, by others to have been a meteorite. Latterly it took the form of a pyramid, like those of Egypt, wherein the perpendicular section in cube, or in a cone, as in India, was that of an equilateral triangle set on a square base, and in this form it has come down to present times.

As a "House of God" it appears in the cosmogony of the heathen nations of the East. In Thibet the worshipper invariably places before him in the act of prayer a small pyramid, which is believed by him to enshrine the Supreme Being. From these considerations, it is not difficult to understand how an unshaped, and wholly unsculptured, stone, insignificant in appearance, might, as did Jacob's pillow, attain under such influences to a national importance.

The existence of a stone at Scone, upon which the Kings of Scotland were crowned, so far as concerns written history, depends wholly upon evidence adduced after 1296, the date when the stone was carried off by Edward First of England to Westminster, as a means toward reducing Scotland from an independent kingdom to a state of subjectivity to the English Crown.

I purpose to trace the history of the Stone, examining the legend as it appears at various stages, proceeding from modern times back to the thirteenth century, when it was removed from Scotland.

We have already noted what Pennant wrote in 1772. Hector Boece, the next writer in order of date, from whom I now quote, gives the story in its latest and fullest form. His History of Scotland was written in Latin in 1527, and translated by Bellenden in 1531. The story is well known, but it may be epitomised. He starts with a respectable antiquity for the stone. He brings it from Egypt at the time of the Exodus, to Portugal. Gathelus, a Greek, son of Neolus, went to Egypt at the time of the Exodus, where he married Scota, daughter of Pharaoh, and after the destruction of the Egyptian Army in the Red Sea, fled with her by the Mediterranean till he arrived at Portugal, where he landed,

and founded a Kingdom at Brigantium. Here he reigned in the marble chair or fatal stone-like chair, which, wherever it was found, portended Kingdom to the Scots.

In after years, he goes on to say, it bore the inscription in Latin :—

"Nī fallat fatum, Scoti, quocunque, locutum
Invenient lapidem, regnare tenentur ibidem."

Which Bellenden thus translated :—

"The Scots sall brwke that realm as native ground
Gif weirdis failt nocht, quharevir this chair is found."

This in modern English would read —

"The Scots shall rule that realm as native ground,
If prophecy fails not, wherever this chair is found."

In this, however, Bellenden failed to translate correctly. He mentions a chair, doubtless with reference to the marble chair mentioned in the text, but in the Latin couplet there is no hint of a chair. The word is *lapidem*, a stone. A literal translation gives —

"Unless the fates prove false, the Scots shall reign
Wherever this stone is placed."

I shall return later on to the inscription. In the meantime I resume Boece's story as follows —

"Simon Breck, a descendant of Gathelus, brought the chair from Spain to Ireland, and was crowned in it as King of Ireland." Fergus, son of Ferchard, first King of the Scots in Scotland, brought the chair from Ireland to Argyle, and was crowned in it. He built a town in Argyle called Beregonium, in which he placed the stone. From Fergus proceeded forty Kings of Scotland.

The twelfth King, called Evernus, built a town, which he named Evonium, now called Dunstaffnage, near to Beregonium, but on the opposite shore of Loch Etive, to which the stone was removed, and the remainder of the forty Kings were all crowned at Dunstaffnage, and are buried there. Kenneth Macalpin, the last of these Kings conquers the Picts, and brings the fatal stone from Argyle to Gowrie, and places it in Scone, where his principal

victory over the Picts had taken place. Some say it was he who caused the verse to be inscribed on the stone, beginning "Ni fallat fatum" So far Boece.

As supplementary to Boece's narrative, I may mention that the Irish historians state that the stone, when in Ireland, was kept in the Cathedral of Cashel, formerly the metropolis of the kings of Munster, and known there as the "Lia fail," or fatal stone and seated in which they were crowned. Tradition says that in 513 Fergus, a prince of the Royal line, having obtained the Scottish throne, procured the use of the stone for his coronation at Dunstaffnage, where it continued until the reign of Kenneth II., who removed it to Scone. And further, as to the position of the town called Beregonium, I made a visit to it a number of years ago. It occupied a rising ground and knoll on the north side of Loch Etive, a little to the west of Connel Ferry. The summit of the knoll is known locally as Dun Macsniochan. It shows traces of buildings with vitrified walls. Dr Angus Smith describes it in his book on "Benderloch and the Sons of Uisneach." Dunstaffnage is referred to, which I also visited on the same occasion. It is within a few miles of Oban. A chamber formed in the thickness of a wall is shown to visitors as the place in which the stone was said to be deposited for safety when not in request for a coronation; the opening into the chamber being carefully walled up, so as to leave no trace of any opening, except to those immediately concerned. I defer consideration of this chamber until later on.

Regarding Boece's statement that the Latin inscription may have been put on the stone by Kenneth Macalpin, it may be remarked that any inscription at that time would have been not in Latin, but in Gaelic, and in this connection it may be worthy of remark that Macintosh, in his Gaelic Proverbs, quoting from Keating, gives a Gaelic version, which, however, as it has the same meaning, is probably derived from Boece. Skene assigns the commencement of the Prophetic inscription to Boece, or at least to his period, but has failed to observe that it is very much older as a prophecy, whatever may be the age of the professed inscription.

In the "Chronica de Melsa," when referring to the coronation of David II, in 1331, the statement is made that Scots brought the stone from Egypt because no less a personage than Moses had prophesied "a prince would sit upon that stone who would acquire many lands."

We pass now to a century and a half earlier, to John Fordun, Chaplain of the Cathedral of Aberdeen, born about 1320, who, writing in his "Scotichronicon," between the years 1364 and 1387, gives the early part of the legend in much the same terms as that of Boece, and describes the stone as brought from Egypt, through Spain, to Ireland, mentioning, however, another form of the tradition, namely, that cut in the form of a chair, it was raised from the bottom of the sea by an anchor off the coast of Ireland. He also quotes the prophecy, "Ni fallat fatum," and adds that Fergus, when he led the Scots from Ireland to Scotland, brought with him the Royal Chair cut out of marble stone, seated in which he was crowned first King of Scots, after whose example succeeding kings received the rite of coronation seated in the same chair.

Fordun does not say how it came to Scone, nor does he say anything of its ever being at Dunstaffnage.

The two features of the legend to which popular belief has clung with greatest tenacity, namely, that the stone was kept at Dunstaffnage, and that it was removed thence to Scone by Kenneth MacAlpin when he conquered the Picts, rest upon the statement of Hector Boece alone, and are totally unknown to the older authorities.

Andrew Wyntown, Canon regular of St Andrews, and Prior of the Monastery of Saint Serf, Lochleven, who is supposed to have lived till 1426, wrote his "Orygynall Chronykill of Scotland," and, therefore, later than Fordun in date, may, however, be regarded as an independent authority, and follows more closely the older chronicles. He begins his reference to the stone with the King of Spain, who sent his son, Simon Brec, to Ireland, and with him sent a "gret stane, that for this Kingis sete wes made," and held, we are told as "a great Jewel and Charter of that Kingdom."

It will be seen that there is here no reference to a previous history, but that it was a "gret stane" made for a seat to the Kings of Spam, and sent to Ireland with the King's son, Simon Brec. We are further told that Fergus, his son in "even line," brought the stone to Scotland, when he first came and won—that is, conquered—that land, and first of all set the stone in Icolmkil, that is, Iona, and afterwards brought it to Scone.

A still older form of the legend is given in the "Scala Chronicle," a compilation completed in the year 1355, and agrees in the main with the last, except that the stone is brought direct from Ireland to Scone, and Iona is not mentioned.

Blind Harry, the Minstrel, in his metrical life of Wallace, writing about 1470, gives the legend in the same form, only he makes Fergus bring the stone from Tara, the Royal Palace in Ireland, direct to Scone, "and stable made it there, where Kings were crowned 800 years and mair before the time King Edward it found, this jewel he gart turse into England."

This period of 800 years before 1296, when King Edward took away the stone, would place it in the fifth century, when Fergus Mac Erc brought it from Ireland to Scotland. Iona, therefore, now drops out of the legend, as well as Argyleshire. The stone is brought direct from Tara to Scone, and there is no mention of the prophecy, "Nì fallat fatum."

Skene mentions another form of the legend, the oldest, he says, that he has been able to find, by Baldred Bisset, in a compilation in 1301. Baldred was one of the Commissioners sent to Rome in 1299, to plead before the Pope the cause of the Independence of Scotland, which was threatened by Edward I. A paper of instruction was prepared for Baldred by the Scottish Government, but in which there is not the slightest allusion to the Coronation Stone or its legend.

The passage adopted by Baldred for his "Processus" is as follows.—

"The ancient people of the Scots, thus called after Scota, daughter of Pharaoh, King of Egypt, went from Egypt, and first occupied Ireland, they occupied secondly, Argyle, in Scotland, and having driven the Britons out of Scotland, the part of Britain

thus occupied was called by them by the new name of Scotia, from that first Scota, Queen of the Scots." This passage was by Baldred presented as follows in his process to the Pope, and it will be seen that he introduces the stone in his appeal. "The daughter of Pharaoh, King of Egypt, with an armed band and a large fleet, goes to Ireland, and there being joined by a body of Irish, she sails to Scotland, taking with her the royal seat which he, the King of England, with other insignia of the Kingdom of Scotland, carried with him by violence to England. She conquered and destroyed the Picts and took their Kingdom; and from this Scota, the Scots and Scotia are named."

What Baldred then did, as Skene shows, was to make Scota herself lead the Scots to Scotland—to leave out the expulsion of the Britons, and to interpolate two passages—first, that she brought the royal seat, the Stone of Fate, with her, secondly, that she herself conquered the Picts, who in a previous passage, he says, had driven out the Britons, and taken their Kingdom. Baldred's object was to present the argument for the independence of Scotland as forcibly as possible. The derivation of the Kingdom from the Scots, and their progress from Egypt through Spain and Ireland to Scotland, was the tale opposed to that of the King of England, by whom Scotland was sought to be derived from Albanactus, the youngest son of Brutus, the Eponymus of the Britons, and it seems to have occurred to Baldred to strengthen his argument by making the Eponyma of the Scots, Scota herself, bring with her the Coronation Stone, which Edward I himself, by removing it to England, had recognised as symbolical of the Scottish Monarchy.

On a review of the whole history of the stone, as displayed in the various documents quoted from, Skene concludes that the origin of the legend is entirely due to the patriotic ingenuity of Baldred Bisset, and that all the later varieties displayed in the legend were successively added on, by subsequent writers. In this conclusion I cannot agree. It is certainly remarkable that prior to Baldred not a trace of the legend has been found in any of the older chronicles, but many more important events and particulars have been overlooked, or purposely omitted.

When times were precarious it was sometimes safest to say little.

Notwithstanding the plausibility of Skene's argument, it must be remembered that the very consideration which moved Baldred to introduce the stone, and its removal by Edward, into his "Process" while there was no allusion to it in the instruction given him by the Scottish Government, may have restrained him from introducing elements, not only not necessary to his arguments, but which might have raised controversy where it was desirable to avoid it.

Such considerations do not affect the assumption, which seems reasonable, that Bisset's introduction of the stone legend was common knowledge in Scotland in his time. Had it not been so, he would simply have defeated his object by introducing a narration which could so easily have been disproved had he himself been its author, and made to verify it if questioned, and, as Watson points out, no contemporary writers ventured to doubt his statement, so they must have been culled from some legitimate and well known source.

It is impossible to ignore the body of references which, in the old chronicles, connect Scone with the Coronation rites of the Scottish Monarchy from very early times.

Skene, himself, although laying stress on the absence of any written proofs of the existence of the traditionary stone before the thirteenth century, concedes that Scone was known as a Royal City before the reign of Kenneth Macalpin, in the ninth century. Malcolm IV., 1160, in his charter to the Monastery of Scone, states that it was founded in the principal seat of his predecessors, and he confirms the grants of *previous kings*. The Kings of Scotland were not only crowned there, but held Parliaments at Scone.

Moreover, as testifying to a usage probably universal, it ought to be mentioned that long before Edward removed the Scottish stone to England, the English Kings were crowned seated on a large stone, which still lies, now enclosed by railing, at Kingston-on-Thames, the name Kingston therefrom derived.

It was the custom of Celtic tribes to inaugurate their kings and overlords upon a sacred stone, supposed to symbolise govern-

ment. The King, or Chief, was placed standing on the stone, a hollow, or hollows, having been sunk in its surface to receive his foot, or feet, as part of the rite of inauguration.

On the top of Dunadd, in Glassary, Argyleshire, is such a cavity for the right foot. It is eleven inches long, and sunk half an inch, and is supposed to mark the place of inauguration of the Dalriadic Kings.

In the book of the Iona Club there is described a stone having sunk in it the outline of a foot, whereon Macdonald, the Lord of the Isles, stood when succeeding to that function. Numerous other instances of similarly marked stones exist in Scotland, and in all the northern countries of Europe also in Asia, Africa and America. All these instances combine to support the theory that there was, in all probability, from the earliest times, in Scotland, a stone popularly endowed with sacred or mystical attributes essential to the inauguration of the King at his coronation, and that in the Scottish Coronation Stone we have a genuine presentation of the stone which has played its part in the succession of Kings since, at least, the first Scottish Monarch ruled over a united Scotland.

I now, however, come to consider reasons which have been advanced in considering whether the original stone is now at Westminster.

These reasons have been based, first, on the difficulty of reconciling the differing descriptions of the stone given by various old authorities with the present appearance of the stone, and, second, as to the geological nature of the stone.

First, then, Fordun describes it as a stone cut out of marble, sculptured in very antique workmanship by a careful artist. I cannot but think that this description is not to be relied on, so far as the sculpturing is concerned, and I think this must have applied to a chair in which the stone was set or affixed, but in describing the stone as marble he is confirmed by Boece, Bellenden, Buchanan and Holmshed, all of whom speak of it as a marble stone. The term marble might be applied to any kind of stone of a hard, crystalline nature, and a meteorite might be spoken of as marble, but never, surely, a piece of sandstone! Then there is the

element of dimension, which does not seem compatible with the existing stone. Hemmingburgh, in describing Bahol's coronation, says.—“In the church of the Monastery of Scone there was placed a very large stone, hard by the high altar. This stone was hollowed out and partly fashioned in the form of a round chair, in which Kings were seated for their coronation.”

Boece calls it “the fatal stone as large as a chair” In the wardrobe accounts of Edward I. it is termed a large stone, upon which the Kings of Scotland were wont to be crowned

Wynton calls it “a grete stane” Watson, discussing these descriptions, seeks to account for their discrepancy with the existing stone, by suggesting that Edward First, after he took the stone to England, had it reduced in size to go into a wooden chair, which he had made to receive it, but does not explain the absence of any marks of chiselling, which would certainly have been left to indicate that such reduction had taken place

Secondly, the geological character of the stone at Westminster. It is, as I have said, of a dull reddish or purplish sandstone. Ample authority exists on this point. Professor Ramsay states, as a result of a careful examination of the stone in 1865, that wherever the relic may have strayed from “there can be no doubt of its Scottish origin Its geological formation is that of the sandstone of the western coasts of Scotland,” and that it is very improbable it could have been obtained from Iona, Tara, Egypt, or Bethel

Sir Archibald Geikie supports Professor Ramsay in terming it a sandstone, but speaks more definitely of its possible origin

Writing in 1869, his evidence as to the stone is conclusive. He says, “This block of sandstone is almost certainly of Scottish origin. There are sandstones like it in the West of Argyleshire, and in Southern Perthshire, and in Forfarshire I do not,” he goes on to say, “see any evidence in the stone itself why it may not have been taken from the neighbourhood of Scone, indeed it perfectly resembles some of the sandstones of that district.”

Skene, evidently influenced by Geikie's opinion, shrewdly concludes, “This stone was never anywhere else but at Scone.”

* On the general question, I may here remark that not of such stone did the ancients make their monuments. I do not know of any instance of such a friable stone having been chosen for a monument.

The general fetish-stone of antiquity was always of hard crystalline rock, calculated to defy the elements. The very fact that the Israelites were debarred from using iron tools in the formation of their stone altars, “If thou wilt make an altar of stone, thou shalt not build it of hewn stone, for if thou lift up thy tool upon it thou hast polluted it.” (Injunction to Moses on Mount Sinai)

This would lead to their choosing not such stones as could be easily chiselled, but such as from their very nature defied iron tools Moreover, as further bearing on this subject, abundant evidence proves that meteorites were often adopted for worship, mainly, no doubt, because they fell from the heavens, but also as, on account of their shapelessness and extreme hardness, they came to be recognised, since these qualities would seem to embody the divine ideal, and hence many other stones possessing like characteristics would be adopted for monuments, and in this way the many standing boulders throughout the world were set up as stones of memorial

The earliest reference I have found to the existence of doubts as to the authenticity of the stone at Westminster is found in the “Gentleman's Magazine” for October, 1781, where a writer, under the name of “Antiquarius,” discusses the subject. Though not very clear in his argument, he seems to base his doubts on the descriptions given by early writers referred to above. “Antiquarius” evidently would have his readers to infer that, as the stone at Westminster was then, in his time, as we see it now, certainly not capable of being regarded as a marble chair, nor even of marble at all, he concludes that the original stone *had* been returned to Scotland in the time of Edward III., according to a conference held at York in 1324, whereby the famous chair was to be returned to the Scots, and he contends that the stone at Westminster was only a substitute for that which he supposes to have been so returned to Scotland, but he fails

to account for, or was not aware of, the non-existence of the stone in Scotland in his time.

In point of fact, after the conference referred to, the proposal which had been agreed to in 1324, to return the stone to the Scots, fell through on account of strong representation by the English people. It may be said that all that has been advanced in reference to the stone having been changed is very indefinite and inconclusive, but, strange to say, there is a local tradition dealing with this, which has been wholly overlooked by all the writers who have hitherto dealt with the history of the stone, the tradition being that the real stone was hidden in the neighbourhood of Perth. I met with old people forty years ago who were quite conversant with the tradition. Fortunately, I am able to refer to printed evidence of the tradition, as well as to a suggestion of the re-discovery of the stone in the early part of last century. It will be found printed in Myles' "Rambles in Forfarshire," the historical parts of which were contributed by Mr James Thomson, an accomplished antiquary, and author of a History of Dundee.

Mr Thomson's family were for several generations resident in the village of Rait, north from Errol, and, therefore, favourably placed for learning the lore of the district. He describes researches made in the Hillfort of Dunsinane, as follows :—

"Some time, in or about 1818, the late Mr Nairne, of Dunsinane, in the hope of something being found in the site of this ancient fort, employed a number of labourers to dig, in the foundations; as they proceeded, part of the ground gave way, and they discovered a regularly built vault about six feet in length, four feet in breadth, and the same in depth. Among the ruins were found two round tablets of a composition resembling bronze, upon one of which two lines were engraved, and which were deciphered thus :—

"The Sconce, or Shadow, of a Kingdom until Sylphs in air carry me to Bethel."

Upon this, Mr Thomson remarks, "It is a pity that Mr Nairne did not get the inscription engraved and published,

as it is very likely the translation given is incorrect, moreover the inscription would have been interesting to those who are curious to know if the Gael had a character and a written language, for in that Gaelic-speaking age the Latin which was in the country was confined to the few ecclesiastics of which it could boast. Along with the tablets which exhibited the figure of targets, a large stone was found of the meteoric, or semi-metallic kind, measuring about 500 pounds, to which the inscription on the tablets was considered to refer.

It has been from time immemorial a favourite belief that invisible hands brought Jacob's pillar, or pillow, from Bethel, and dropped it on the site of the future Palace of Scone, and many believed that it was only a representation, or representative of it, which Edward I. of England conveyed to Westminster, the sacred relic not having been found by him. It has been supposed that Macbeth may, or rather must, have deposited the real *Simon Pure* in the foundation of his Castle."

In this, Thomson follows, and accepts without question, the tradition which connects Macbeth with Dunsinane, as presented by Shakespeare's drama, but assuming it to be true, he says, it "would tend to establish the notion that Macbeth (or some other) considered the possession of this stone as essential to the royal authority, and that to prevent it being purloined, and thereby transferring the function of royalty to another possessor, he had wisely secreted it in his castle, assured that it could only be removed by a power superior to his garrison, and that he had substituted another which would be the "fatal stone" removed by Edward I to Westminster Abbey."

This was what Thomson wrote about 1825, although not published until 1850. In referring to the inscribed tablet, it may be observed, he hints at the possibility of its having been incorrectly translated.

Whether this doubt be well founded or not, it is impossible without seeing the tablet itself to determine, and that, I am afraid, is beyond recovery, but the introduction of the word "Bethel" into the inscription, as a suggestion bearing reference to Jacob's Pillar, is very remarkable. If there is any truth

at all in the alleged discovery of a stone supposed at the time to be the original Coronation Stone, along with an inscribed tablet of bronze, it is also remarkable, as falling in with the suggestion already made, that some plate of metal, possibly made in the form of a target or shield, as described by Thomson, had been sunk into, or attached to, the stone, and so have given rise to the story so often repeated by historians, of the stone itself bearing an inscription.

That none of the forms of the inscriptions cited except this one contains any reference to "Bethel," suggestive of the Jacob legend, rather goes to confirm Thomson's narrative. Had the Dunsinane bronze tablet been represented as bearing the common form of the inscription, it might well have raised a doubt of the story as too obviously an inspiration derived from printed history. The words, "Carry me to Bethel" just as obviously connect at once the tablet with the stone, and at the same time connect the stone with the Jacob legend.

If only a coincidence, it is surely one of the most remarkable incidents in this remarkable story.

Further, Thomson's suggestion that the stone discovered at Dunsinane seemed to be of meteoric origin is in accordance with this well-known characteristic of many of these sacred stones. A stone that falls from heaven comes, as it were, with its own credentials of divinity, and forms another mark of connection. Such a stone might yield a metallic sound when struck.

In the legend which connects the Scottish stone with Tara, in Ireland, it was said that it used "to sound, or roar, under each rightful king, but not to an usurper, who assumed the Kingship of Erin."

The Statue of Memnon, at Thebes, in Egypt, which, when impinged upon by the rising or setting sun, emitted sounds resembling those of a harp, will readily occur to the classical scholar. Such sounds, it is needless to say, were produced by priest-craft, and were common in Pagan times, when oracles fell to be consulted.

If the supposed meteorite found at Dunsinane could be traced, something might be learned from its appearance. A stone

weighing 500 pounds, and of meteoric kind, however far it might have travelled before it reached that hill-fort, would not be likely to travel very far from the site of its discovery by Mr Nairne. I commend this search to younger Antiquaries. If recovered, and found to bear a colourable resemblance to the supposed missing Stone of Destiny, the result would go far to confer earthly immortality on the discoverer.

While now no vestige of roof or covering stones remain in the hollows still existent, towards the eastern end of the fort of Dunsinane Hill, in which, according to record, the relics named were found, it may not be without interest to know that some at least of the covering slabs remained in the seventies of last century, when I visited the fort, and saw the slabs in position. Of that I have the most distinct recollection, and mentioned it to Rev. Mr Baxter, Cargill, on a subsequent visit, when I took measurements for the plan in Dr. Christison's valuable volume, "The Hill Forts of Scotland," on which plan the hollows, formerly chambers above referred to, are carefully noted in their true position. I remember that I had to stoop to get underneath the covering slabs. The opening by which I entered would be about two feet square, but the entrance was much obstructed by stones, etc., which had toppled in, from the sides and the banks above.

To sum up, there cannot be a doubt that the stone at Westminster is the identical stone carried off from Scone in 1296 by Edward I, and there are no grounds for thinking that it has since then been altered in any way, or reduced in size or shape.

Notwithstanding the discrepancies of the ancient writers I have quoted, they may, I think, be discarded as inconclusive. They seem to have arisen from that looseness of description which is such a notorious characteristic of early written descriptions.

The term *great* stone, which suggests to our imagination a block so much larger than the stone at Westminster, may be due to the like faulty and indefinite use of the modern term, "great," when we speak of a great curiosity, or a great reward. In this sense one of the old authorities quoted, writes of this stone as "a great jewel," a designation also adopted by Blind Harry,

meaning that it was esteemed as a "jewel," or thing of inestimable value.

Then the confusion of ideas arising from the term "marble chair" may be set down to a similar looseness of diction, which combines the two terms, "marble-stone" and "stone seat" in one compound phrase. I have shown how the misleading term "marble" may have been introduced, and a stone on which a King was seated might, by a sort of poetical licence, be called a chair.

In my opinion, there need be no question as to the Coronation Stone having been always, throughout its whole history, a stone only, an undressed and unsculptured stone. To believe it to have been at any time shaped like a chair, or in any other artificial shape, would be to belie its whole right to be regarded as a stone of inaugural value, and at once to separate it, and make it a thing apart from all other examples of its class.

All this, however, does not dispose of the question raised by the local tradition mentioned by Thomson, that the original stone had a substitute which was carried off by the English King. Let me dwell for a few minutes on this phase, that the Scottish people would cherish with the greatest care and reverence, a relic so intimately associated with the government and polity of the Kingdom cannot for a moment be doubted.

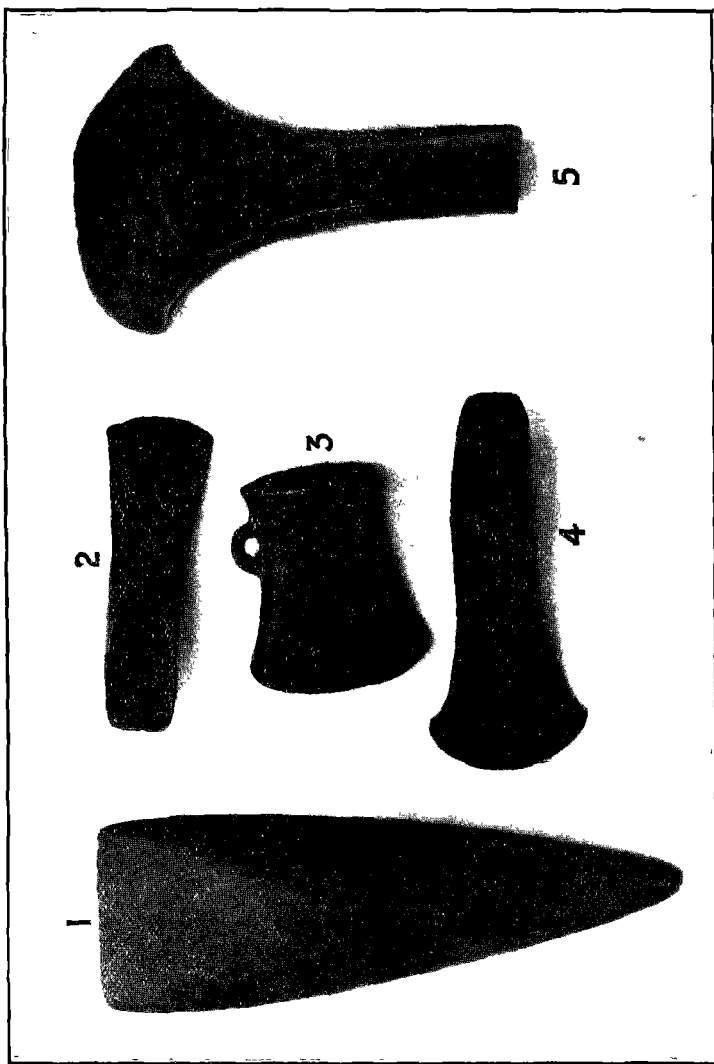
It will be remembered, when mentioning Dunstaffnage as a place where the stone was at one time deposited, that I referred to a cavity in the castle walls there, pointed out to visitors as the receptacle in which, when not in use, the Coronation Stone was safely walled up and enclosed, there being no door or other opening into it.

Messrs MacGibbon and Ross, the able authors of that important work, "The Castles of Scotland," ascribe the Castle of Dunstaffnage to a period subsequent to the removal of the stone to Scone, and this story of a walled-up chamber can only be at best a reminiscence of the care with which this stone, the palladium of the Scottish Kingdom, was regarded, and it is possible, nay, it is probable, that this story of a secret receptacle for the stone, is the survival of a perfectly natural and popular

recognition of a principle in the national mind that no doubt found expression at Scone, as well as at Dunstaffnage. It seems not improbable that at Scone there was some secret receptacle known only to a very few, where the stone would be secreted, with quite as likely a specious and ready substitute to take its place; the presence of the iron rings in the stone seems to point to a necessity for rapidity and ease in effecting its removal, and we may be sure that there were those in Scotland in 1296 quite capable of conveying to safe hiding the royal seat, and of substituting in its place this piece of local sandstone.

There I leave the question. In conclusion, we may learn from a study of the strange history of this stone, and the legendary lore which has become attached to it, something of the deep underlying mystery and occult value with which it has been endowed throughout long ages of the past.

As a type, it is associated with a large class of unshaped stones, to which tradition has also linked mystic influences, having many parallels among primitive peoples, and tribes, whereon, sitting or standing, kings were crowned, and over-lords installed at their inauguration to office, but of all such monuments the Scottish Coronation Stone is surely the most remarkable, and notable, since it now signalises a vital and absolutely indispensable part in the valid investiture of the Crown of the British Empire.



COLLECTION OF STONE AND BRONZE CELTS

The Evolution of the Spear-Head.

The Evolution of the Spear-Head.

IT was customary among antiquarians in the early part of last century to designate a certain form of stone implement and its congener in bronze, a Celt, but this name has fallen into disuse, and it is now called a stone-axe or bronze-axe, according to the material of which each particular specimen is formed.

The reason given for this change is that it bears a fancied resemblance to an axe. It is the purpose of the following paper to consider how far this change in designation is in accord with a correct terminology, and whether in place of having domestic uses, the Celt ought not rather to be regarded as a stage in the evolution of the spear as an implement of offence,

I hope to be able to show that there exist good reasons for believing the celt to be one of the steps or stages through which the spear-head idea passed on the way to the socketed or tanged form, when it became unmistakably the head of a spear. But first it is necessary to define the form of implement known as a celt, and this cannot be better accomplished than by directing attention to the specimens illustrated, mostly drawn from my own collection.

The first to which I direct your attention is a stone celt found in the neighbourhood of Blaargowrie. It is of a grey, clay-slaty stone, wholly polished, and of medium size; it bears on each side a slight hollow. Such hollows are not common, but where they occur are supposed to have been formed in order to give a grip between the fingers and thumb, when the implement is being held in the hand. The second is a flat bronze celt found near Errol. This form is thought to be that which comes nearest

in time and succession to the stone celt, and the nearest it in shape, although it will be seen that there are marked differences. It is proper to mention that there is no recorded instance of a stone celt, and this form of bronze instrument being found together, although instances have occurred of polished stone celts being found with socketed and looped spear-heads of bronze, such as the following examples.

The next stage is illustrated by a flat bronze celt with side flanges and stop ridge, from Blaargowrie. A still further stage is indicated in a specimen from Madderty, where the stop ridge is supplanted by a shoulder, a better butt for a shaft or handle, and serves to show that when so mounted it was intended to be used as a thrusting implement. Another of similar make came from Tealing. Still another stage is exemplified in a socketed celt with loop and moulded neck, like the previous one from Tealing, and finally a bronze leaf-shaped socketed implement, eleven inches long, clearly a spear-head. This one was found at Methven.

The stone specimens are in Britain usually formed of "flint, chert, clay-slate, porphyry, quartzite, felstone, serpentine, and various kinds of greenstone and of metamorphic rocks." They range in size from about fifteen inches long, and proportionately thick, down to very diminutive specimens of about one inch in length. They have been found in foreign countries all over the world, in Australia and the South Pacific Islands. In these Islands many of the specimens are supposed to be of comparatively recent origin.

Stone celts have been divided into classes, as follows:—
(1) Those merely chipped out in a more or less careful manner, and not ground or polished, (2) those which, after being chipped, have been ground or polished on the edge only, and (3) those which are ground or polished over the whole surface.

They are all pretty uniform in shape, having a cutting, or at least a sharpened edge, at one end, and at the other end a narrower butt, or point. The sides are usually either flat, or rounded, although in some very thin examples the edges are dressed to a sharp arris.

In dealing with the object of this paper, it cannot be regarded without significance that no nation has retained any tradition of the manner of the use, or purpose, to which they were applied.

The common belief in regard to them, so common indeed that it may be termed universal, is that they are thunderbolts that once fell from the sky, and in many countries they are known by no other name. This opinion prevails in Scotland, and in virtue of this celestial origin, strange and potent powers have been ascribed to them; although originating in the electric cloud, they are supposed to ward off lightning, and for this purpose they are often used in the Highlands, being placed somewhere in the thatch of the roof, or hidden on the top of the side walls of the house, popularly known as the "crap o' the wa'."

Medical virtues have also been assigned to them; water in which they have been boiled, or even only immersed, is in some places regarded as a specific for rheumatism.

In Ireland similar superstitions prevail, and instances have been known of a celt being lent about among neighbours to place in the water-trough from which cattle drank, on account of its healing powers.

In Brittany the stone celt is frequently thrown into wells to purify the water or to secure a constant supply, and in Savoy it is not uncommon to find one of those implements rolled up in the wool of the sheep, or hair of the goat, for good luck, or to prevent rot or putrid decay. It is much the same throughout Sweden, Norway, Denmark, Germany, Italy, and the whole of Eastern Europe. Nor is it different in far Eastern Countries. Belief in the meteoric and supernatural origin of celts is universal throughout all Asia, and the same name of thunderbolts, or lightning stones, is applied to them. In China they are known as lightning stones, and revered as relics of long deceased ancestors; in Java as lightning teeth, and throughout Burmah and Assam they are similarly named, and are believed to render those who carry them invulnerable against disease. In India they are venerated as sacred, and adorned with red paint. It is the same in Africa, where they are regarded as sacred relics cast down from Heaven from the Thunder God.

In Greece, Celts have been found engraved with inscriptions indicative of votive offerings to the gods, and there is evidence that Bacchus was in one instance worshipped under the form of a celt.

The deduction to be derived from this universality of belief in the celestial origin of this form of stone implement is, that its purpose was utterly unknown to modern races, and I think the inference is a fair one, that had this implement been originally formed for use as an axe or hatchet, some remembrance of that use would have survived, but it has been left to modern observers of the last generation to classify it among axes.

The name Celt, derived from the English form of the Latin *celtis*, a chisel, which has not been traced earlier than 1696, is a pure guess at a use, for which there seems no more solid warrant than for its identification as an axe. What, then, was the purpose of this implement at one time, familiar as we have seen, to all the races of mankind?

This is no new question. Dr. Lukis (Evan's Stone Implements, page 152) expressed the opinion that the stone celt was not intended to be secured in a handle, which, if to be effectively used as an axe, it must have been, but was held in the hand, and applied to particular uses, which are not now evident, but to which neither the hammer nor the hatchet was applicable.

It will be seen from this quotation that the writer acknowledges he does not know the purpose served by this implement. Evidently he was not satisfied by the hammer and hatchet idea.

As a hammer, such an implement would have been of no practical use. The larger examples would have been heavy enough, but their sharpened edge would have been quickly destroyed, and the butt-end, reduced as it frequently was to a point, was evidently not intended for striking a blow.

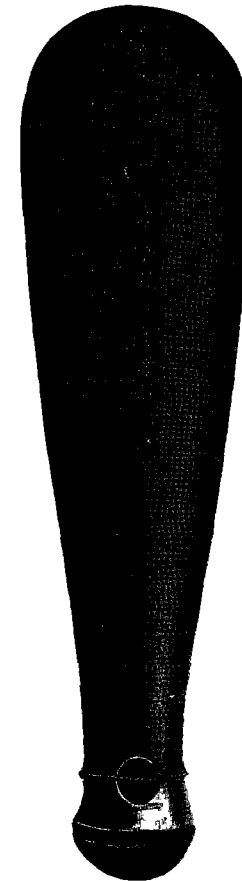
Then what of the smaller examples, about an inch in length, which would have been too light for effective use? Evidently they were not hammers, then let us consider the axe idea. Sir John Evans in his valuable work on "Ancient Stone Implements of Great Britain," says:—"The purposes which similar instruments serve among modern savages must be much the same as those for which the stone celts, found in this country

were employed by our barbarian predecessors." He then goes on to quote from a recent writer on the stone hatchets of New Zealand (which, by the way, are not of the same shape as those of our country) :—"They were," says this writer, "used chiefly in cutting down timber, and for scooping canoes out of the trunks of forest trees ; for dressing posts for huts, for grubbing up roots, and killing animals for food ; for preparing firewood, for scraping flesh from the bones when eating, and for various other purposes in the domestic acts. But, he adds, "They were also employed in time of war as weapons of offence, and defence, as a supplementary kind of tomahawk." Dr. Evans apparently accepted this reasoning, for commenting on this passage he says:—"For all these purposes, stone celts must also have been employed in Britain, and some may also have been used in agriculture."

With all deference to so great an authority, I must express dissent, and urge that all this is pure assumption, based, it is true, upon modern usages among savage tribes, but disproved in this case by the examples being drawn from the New Zealanders, whose implement does not correspond to the ancient celt.

Besides, is it not taking a great deal for granted which is by no means proved, namely, that the primitive inhabitants of this country, the makers of the first celts, possessed any huts having "dressed posts," that they used "prepared firewood," whatever that might mean, that they required an elaborately dressed stone implement "to scrape the meat from the bones when eating," or for grubbing up roots," or "for killing animals for food." The people of New Zealand may indeed have performed all these acts in some sort of way at times when a celt was the handiest tool at their command, but to argue that before any of these purposes could be accomplished the New Zealanders would deliberately set themselves the lengthy task of preparing such an elaborate tool as a celt is asking too much of human credulity.

The argument that they were intended as axes for cutting purposes, as the modern iron or steel hatchet for felling trees, or scooping out the hollows in canoes, etc., is wholly imaginary, and has not, so far as I am aware, ever been put to the test by the various writers on this subject. They all profess to find all the proof they want in the custom of existing savage tribes, who fix



MAORI GREENSTONE PATU

their usually small hatchets at right angles to a handle in the usual axe fashion, also in the discovery of stone celts fixed in like manner in a socket, or handle, formed of stag's horn. These latter have generally been discovered in the sites of Lake dwellings, or in chalk pits, which may all be regarded as comparatively modern examples of the application of an existing, but for such purposes very unsuitable, implement, by a people whose needs were as few, as the acts were simple, by which they sought to supply them.

That a stone celt has been found inside of a native canoe in Scotland is no proof that it was used as an axe for cutting the wood, although this has been urged as an argument. On the other hand, it has been pointed out, that among the North American Indians, fire was the agent employed in felling trees and in excavating canoes, although the stone implement used as a hatchet may have been called in, to remove the charred wood, but it requires no argument to prove that for such a purpose any sharp-pointed stone would serve as well, and better than the edge of the average celt, the two planes of which rarely include an angle of less than 45 degrees, while some of them reach a right angle. What sort of a cutting implement, either as an axe or a wedge, would such a tool as this prove to be ?

Let us discount the difficulty of hafting a tool of this shape. Suppose it fixed axe-wise into a handle. Its wielder would require to depend, not upon the inherent weight of the tool, as he mainly does with an iron axe, but upon strength of arm, and, if so, how long would this finely formed and fragile tool, which has cost him so much prolonged labour and skill, last in such hard usage ? Needless to say, it would not be long ;

As a wedge it would fare still worse. A wedge can only be driven home by being struck with another tool fashioned of as hard a material at least as the wedge itself. We may depend upon it that the celt was not called into existence for any such purpose. The rude stone or water-rounded pebble, which could be easily held in the hand, and by its natural smoothness would offer least risk of injury by abrasion to the skin of the hand, would be man's first hammer.

From a tool of this description the highly specialised celt could never have had origin.

Man, no doubt, derived his first idea of a cutting, or piercing, tool from a fractured or skelbed stone. From recognition of what he could accomplish with such a stone adventitiously come by, the transition might be long, but it would be natural to the purposely trimmed paleolithic implement of the river drift, those rudely chipped flints which mark man's first stage in art, so far as yet revealed to us.

There is one such in our museum cases (Albert Institute, Dundee). It is one of the rudest kind. A nodule of flint from the chalk beds, it has one of its ends chipped down to form a point. The butt is untouched, and still exhibits the original crust of the flint. Those weapons, we may be sure, rude as they are, furnished man with the initial idea of the spear-head, although it would be long before he reached that stage, latent, so to speak, in this paleolithic sharp-pointed instrument. Long before he reached the skill to form even this rude effort of his prentice hand, he had learned the power he possessed to overtake a flying enemy or a hunted quarry by the more rapid missile. How many generations and races lived, and died, with no more knowledge than this we shall never know, and cannot guess.

But the time arrived when man first learned to use the pointed branch, or splinter, of wood, its point hardened by fire; this was his first spear. Then when he had learned to throw it, as he had thrown the stone missile, he would by and by point his spear by an artificially sharpened stone, which, by slow degrees, would develop into the delicately wrought, and gracefully shaped, flint arrow and spear-head.

This, then, is the line of my conclusion in regard to the celt. I consider it to have been the highly specialised missile of early man's infant efforts at artificial warfare. Man has invariably invested the evidences of power with superstition and mystery. "His untutored mind sees God in clouds and hears Him in the wind." The flying missile by which he is able to overtake his prey, becomes to him invested with mysterious influences. He gives it a form, and it becomes a cherished possession. He delights in its shape, and he reproduces it. The smooth stones

of the rivulet appeal to him, by their polished and regular outlines, and when wet, by their beautiful colours. They also become sacred to him. White pebbles especially appeal to him (Rev. ii. 17). They are often the only articles he considers valuable enough for inclusion in the sepulchres of his race. They excite his emulation. He strives to reproduce them artificially, and in part he succeeds. He polishes his rude implements, at first only partially, and to give them a cutting edge. The beautifully formed and polished celt is the summit of his desires. By long practice he finds that the flying missile of stone travels with more deadly aim when attached to a light shaft of wood, and, moreover, strikes head foremost. From this knowledge it seemed but a step to recognise that the missile itself conforms to the same law when cone-shaped, with the heavier end forward, and the thinner tail-end embedded in the handle or shaft. He had not then thought of thinning down the whole implement, as afterwards in the arrow-head, still he required a point forward for an effective weapon.

How, then, was this to be achieved with the mass of the implement at the head? Why, by thinning and spreading out the form of the missile fan-wise, so as to preserve mass and weight at the head, and then by giving it there, a cutting edge, he attains his purpose.

I do not think the celt was always a spear-head. It began, as we have seen, in the type of which the paleolithic implement was the anti-type. The larger examples of the celt were too heavy to be thrown effectively as a spear; too heavy perhaps for mounting in a shaft. They probably belonged to the class by archaeologists named abnormal, possibly cryptic in purpose, such as that which stood in the temple of Bacchus already alluded to, or those of differing makes, utilised, if not actually made, for burial rites. The smaller would be javelin or spear-heads. But I would throw out the suggestion that the celt may betoken, at least in later examples, a greater advance in science.

I shall endeavour to explain. You all know the principle of the rifle which is made with spiral grooves inside the barrel, whereby the projectile acquires a rotary motion, which makes it fly point foremost with greater directness of flight. What if this law were known in a measure to the maker of the celt, of the

spear, and the arrow, that he was able to give these weapons when thrown, a rotary motion, to secure steadiness and directness of flight ?

We may be sure, that as man became mured to throwing the spear, he would be watchful of the conditions under which a good aim was followed by success in striking the object aimed at. You may remember in the Book of Judges (xx., 16), in the army of Israel "were 700 chosen men, left-handed, every one of whom could sling stones at a hair-breadth and not miss." And in the time of David there were men "who could use both the right hand and the left in hurling stones" (1st Chron., xii., 2). These feats do not point to any recognition of a rotary movement, but they serve to indicate the skill and expertness brought to bear upon a very simple implement of war. That some sort of knowledge of a power to direct the flight of a missile exists among savage tribes is proved by the boomerang, an implement referred to in the Book of Job, but seemingly now known only to the natives of Australasia. This singular instrument, as you are aware, may be so directed in its flight as to overtake a flying bird, and after slaying it return to the hand of the thrower. And that a knowledge of the value of a rotary movement in throwing a spear or arrow, which were all thrown by the hand, before the invention of the bow, reckoned by authorities as of comparatively recent introduction, seems indicated by the fact that many arrow heads of flint are made with no concave, or flat side, while the other side is always convex.

Many celts are also of unequal lateral planes, while some are distinctly concave on one side. This inequality of weight would result in a rotary motion being given to the shafted celt or arrow when thrown at a mark, and so serve to keep it in a straight course.

The Roman spears were fitted with a leathern thong attached to the shaft as the centre of gravity, which owing to the greater weight of the metal head, was a little above the centre, which was used to give momentum, and at the same time to impart a spiral or rotary movement to ensure steadiness and directness of flight. The throwing of spears was one of the gymnastic exercises of the Greeks.

In further corroboration of my theory that the celt was a spear, I may cite a singular and suggestive passage in 57th Psalm, when David refers to his enemies as "sons of men whose teeth are spears and arrows." Considerable allowance has sometimes to be made for poetical imagery and metaphors, but there is here possibly more than ought to be so ascribed when we consider that the stone celt is very closely a reproduction of the form of the human incisor, or front tooth. The Javanese term already mentioned for the celts as "lightning teeth" is perhaps a recognition of and reference to this likeness. Is it not possible that the celt idea had been suggested by the incisor of an animal ?

Moreover, it seems to be quite within the range of probability that such a tooth might be used inserted in the point of a wooden shaft to form a veritable spear or arrow head at a time when both spear and arrow head were thrown by hand.

To sum up, I have found no evidence of the existence of any tool, either in stone or bronze, which can be called, either a hammer, or an axe, and recognisable as such, until near the close of the Bronze period, when perforated stone axes make their appearance.

These shown, stone axes and axe hammers, are a combination of the cutting tool at one end, and hammer head at the other, and with a hole for the insertion of a haft, like the ordinary axes and hammers of the present day. They have, when found in many countries, shared with the celts the attribution of a heavenly origin as thunderbolts, together with the superstitious reverence due to supernatural descent.

They were known in the British Isles as "Purgatory hammers," supposed to have been buried with their owners so that they might be enabled "to thunder at the gates of Purgatory till the heavenly janitor appeared." Examples of these stone tools may be seen in museums. They are principally made from metamorphic or volcanic rocks. Dr. Evans, in his book on this subject, records that he had never seen a British perforated axe made from flint. In this they differ from the celts, many of which are of flint.

In Northern Europe these perforated axes and hammers of stone are known as Thor's hammers. These various modern designations evidently point to unsuitability of the material for

the rough purposes implied by the iron axe and hammer. They were doubtless designed for, and used in warlike pursuits.

In the recent excavations at the Roman Fort at Newstead, where so many interesting finds were made, the only axes found were such as could recognisably be so described, that is, they were of iron, and resembled the modern axe in having a short cutting fore-edge at the end, and at the other a rectangular butt to serve as hammer, and perforated eye in centre to receive a wooden shaft. Some of them, instead of the hammer butt, were furnished there with a pick. These were, in short, a pick-axe, which could be used by the pioneers in the army in breaking ground, or in cutting down trees, which came in the way of their operations. The bronze celt, so called, is not represented at Newstead, and it is doubtful whether any of the bronze implements found in Britain can be attributed to the Romans.

Long before the Romans landed in Britain their soldiers were armed with iron and steel weapons, although the use of bronze in their religious rites remained to later times. Not a single implement of bronze was found at Newstead; that material being represented by one or two camp kettles, flagons, and bits of harness, pins and small articles of personal ornament.

Much more could be written on this interesting subject, but enough has, I think, been advanced to show that there exist good grounds for revising our knowledge and conclusions on many of the early stone implements, in naming them as axes, hammers, chisels, picks, and so forth, all designations drawn from modern sources and examples.

I think specially that the term "axe" is misleading as applied to the tool, or implement, or fetush, or whatever it was known as, and that it is better to adhere to the name celt, until sufficient reasons are forthcoming to cast a light upon the purpose it subserved *almost universally* as we have seen.

At all events, whether I have succeeded in my purpose or not, I trust I have shown that there exist good grounds for revising the terminology whereby this remarkable weapon is recognised as an axe, and akin to modern examples.



Frank Duncan & Co, Ltd, Auckland

A MAORI BELLE



Frank Duncan & Co., Ltd., Auckland

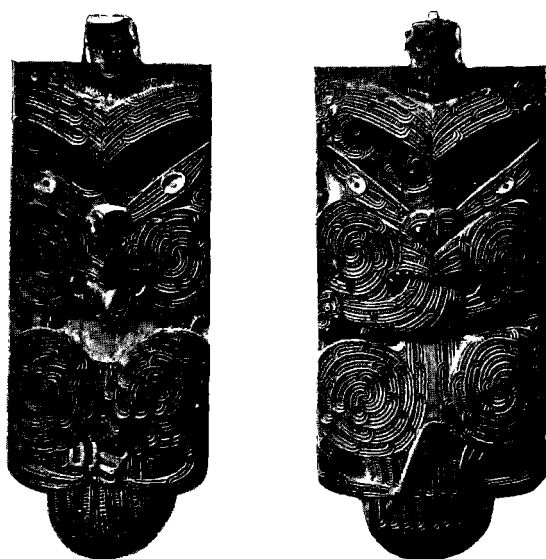
MAORI HAKA

The Tongue as a Magical Symbol.

A Study in Folk-lore.



ANCIENT CARVING AND MODERN MAORIES



FIGURES FROM A NEW ZEALAND DWELLING



CARVED DOORPOST, NEW ZEALAND



THIBETAN "HOW DO YOU DO?"

By courtesy of Dr Graham, Church of Scotland Mission, Kalimpong

The Tongue as a Magical Symbol.

A Study in Folk-lore.

IT is simply a truism to remark that the tongue, as the organ of speech and taste, fulfils most important functions in the human cosmogony. Much has been written, and may yet be written and said, on these functions. It is not, however, on any such aspects of the subject I am writing, but on a phase not so apparently cognate, a phase, I may remark, upon which very little direct written evidence is available. I, therefore, crave your attention while I endeavour to bring before you the proofs upon which I rely to illustrate, and establish, what may by some be regarded as a mere theory.

My subject is the Tongue as a Magical Symbol. In tracing the evidences, I shall have to travel over much ground, yet as briefly as possible, classifying those evidences under four heads.

First, I propose to introduce the subject by a familiar illustration from local every-day life. Second, to show how this symbolism existed among the nations of antiquity. Third, to demonstrate its present existence amongst primitive and savage, or semi-savage, races, and fourth, to describe an ancient usage still very much in evidence amongst us.

First, then, a familiar illustration introducing an every-day usage. When the doctor says to the sick child, "Put out your tongue, Johnnie," if Johnnie is the right sort of boy, it is a gesture with which he is well acquainted, and he complies with right good will, for deep down in his nature, and derived from far back ancestors, it is a manifestation of defiance, although he may not understand its full significance as his ancestors understood it.

Neither does he understand the purpose of the ordeal to which, in the interests of medical science, he is being subjected, but he cannot forget, or ignore the fact, that he is being asked to perform an act he has been taught to consider reprehensible, and for the performance of which, when it came off himself, he has been punished. He takes, therefore, smiling the while, a sort of savage satisfaction at being able to perform in public, so to speak, an act so gratifying to his innate sense of what he doubtless considers the proper attitude to assume towards such a violation of his freedom of action.

It is not, therefore, to the mere act as called forth by the doctor that my succeeding remarks are to apply, but to the underlying and inherited knowledge which Johnnie possesses as to the performance of the act known to every child, boy and girl alike, in the British Isles, and I suppose in all the world, although all may not realise that the putting forth of the tongue is a demonstration of mingled offence, and defence, directed against an enemy to overpower him, and avert a threatened danger, the survival, in fact, of an ancient magical spell.

Nor is this a mere assumption. I hope to show that it is founded on deductive evidence. The gesture referred to above may be considered trivial, but science knows nothing of trivialities. What may seem so may be linked inseparably to very far-reaching issues. It has been well remarked that those who are in the habit of reflecting upon the operations of the human mind, well know that, although in a contest of motives the will ever yields to the stronger, yet in matters of indifference, where the judgment is suspended *in equilibrio*, and yet must decide, the most trifling circumstance, the most remote allusion, is sufficient to turn the scale.

Now for my second head—As the Symbol existed among the nations of antiquity.

In endeavouring to trace the origin of what I have designated as a magical spell of offence, and defence, I must ask you to accompany me a long way back in human history. It is a far cry from the quasi-repellent gesture of a naughty and rebellious child in Scotland in the twentieth century to the dawn of Greek

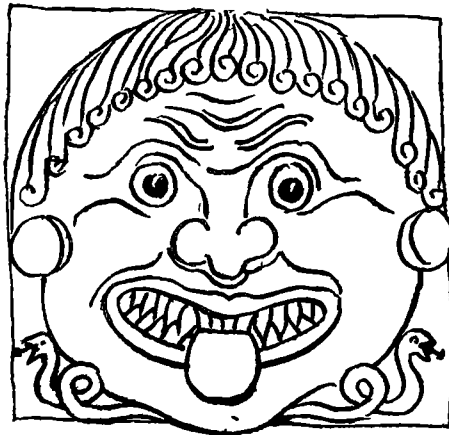
Mythology, and yet, to get as near as possible to the basis of the superstition, I ask you to consider with me the fabled history of the Gorgons, but that only in so far as it has a bearing on my subject

The Gorgons were three in number, and were named Stheno, Euryale, and Medusa. They were said to dwell at the extremity of the world, near the abode of Night. They had the bodies, feet, and hands of women, but with wings as birds. They were variously represented, sometimes as young and beautiful, at other times, and perhaps later, as having large and hideous heads, round faces, wide gaping mouths with tongues lolling out, and large projecting teeth, pointed as in serpents, and in place of hair their heads wreathed with snakes.

The name Gorgon in the singular refers to Medusa, as the most distinguished of the sisters, and the only one said to have been mortal. Medusa was slain by Perseus. This was done because she possessed with her sisters the terrible power of changing into stone those who looked upon her.

Perseus, in his attack on Medusa, was armed by Mercury with a scythe-like instrument gifted by Minerva, with winged shoes and a mirror, in which, without looking directly at Medusa, he could observe her without meeting her malignant gaze, and beyond all he was furnished with the helmet of Pluto, which rendered the wearer invisible, hence he was armed at all points to defy the petrifying glance of Medusa. With these weapons he gained an easy victory, and after returning his arms to the different deities, whose favour and assistance he had obtained, he took his flight towards Ethiopia, bearing with him the head of Medusa, and the drops of blood from it which fell to the ground were changed into a species of serpents, which have ever since infested the deserts of Libya. The head of Medusa was given to Minerva, who placed it on her shield, and by its power she was enabled to turn into stone all such as looked upon it.

I ask you to recall the story of Andromeda, who was chained to a rock in order to propitiate a sea-monster sent by Neptune to ravage the country of Ethiopia, how Perseus delivered her, and changed the monster into a rock by the exhibition of the



ARCHAIC
HEAD OF MEDUSA

FOUND S E OF PARTHENON 1836

Gorgon head, and married her. The marriage was opposed by Phineus, to whom she had been betrothed, but he, after a bloody battle, was, by the same powerful agency, changed into stone by Perseus. Minerva, after the death of Andromeda, made her into a constellation. The rock to which she was tied is said to be at Joppa, in Judea.

Geologists know that coral, the *curalium* of the ancients, derives the name *Gorgonia* from its being then universally believed to be soft while under water, but changing into the hardness of stone on being exposed to the air.

Hence also, we talk of a "gorgon stare." You remember in Tennyson's tragic story of "Maud" how the poet characterises "that huge scape-goat of the race," her brother, who

"Curving a contumelious lip,
Gorgonised me from head to foot,
With a stony British stare."

It was not, as we have seen, only the living Gorgon who possessed the fatal influence, but the head when severed from the body had the power of turning into stone all who looked upon it, and even the mere representation of it was believed to possess the same malign influence, hence it was placed by Athene on her shield, sculptured, it was placed on the walls of cities, as at once a protection and a menace; it was engraved on gems, and used as an amulet and a protection against the evil eye, and everywhere the striking feature of the hideous mask is the protruded tongue.

The protruded tongue as a malefic gesture did not, however, originate with the Greeks. It is found among the far older civilisation of Egypt. It is unmistakably evident on a sculptured head surmounting a tablet, which bears a remarkable likeness to the Greek head of Medusa, as do also other Egyptian figures not identified, although the type is clearly Gorgonic, and points to the recognition in Egypt of this peculiar cult. The pendulous beard-like attachment to the underlip of the statue of Amonn Ra, and other deities among the Egyptians, may be a development in consonance with the well-known liking of that race for occult and suggestive representations exemplified by the Hieroglyphs.



" GOD BES "

EGYPTIAN COLLECTION, BRITISH MUSEUM

Reproduced by permission of Messrs Harrison & Son, Ltd.

The similar attachment of shells to the same part of the face among the South Sea Islanders may be a like development and survival.

The Romans also gave due prominence to the Gorgonic Cult. The Gorgon head appears on a first brass of Hadrian, bearing the legend of "Sicillia," also on gold and silver pieces of Septimus Severus with the epigraph "Providentia," where the winged head of the Gorgon, bristling with serpents, is exhibited as the symbol of Providusa (Ency. Brit). Roman historians, among whom is Livy, refer to the lolling out of the tongue as a mark of contempt.

Among the Egyptian antiquities in the British Museum is one displaying this gesture, believed to be the god Bes of Central Africa.

I have referred, in a previous paper, to the Bible as a store-house of Folklore. It may be worth while to consider for a little what light it may cast on the present subject. Who can doubt that it is referred to where Moses tells the Israelites of the intended plague of the deaths of the first-born of men and animals among the Egyptians. He is careful to assure his own people that "Against any of the children of Israel shall not a dog move his tongue." (Ex. xi, 7). We may be sure he did not here mean the term dog in a literal sense. It was a favourite method of referring to a vile man. "Is thy servant a dog?" the treacherous Hazael asked Elisha.

No doubt this was a proverb among the Israelites. "Am I a dog?" said Goliath to David. What can this mean except that the magical arts of the Egyptians, including the putting forth of the tongue, should be ineffective against Israel? Take also that passage in Joshua, x, 21. "None" (here also meaning men) "moved his tongue against any of the children of Israel." the same phrase as the former quotation. "moved his tongue." Their enemies had been so thoroughly defeated that not one was left who retained any confidence in this offensive and malefic act.

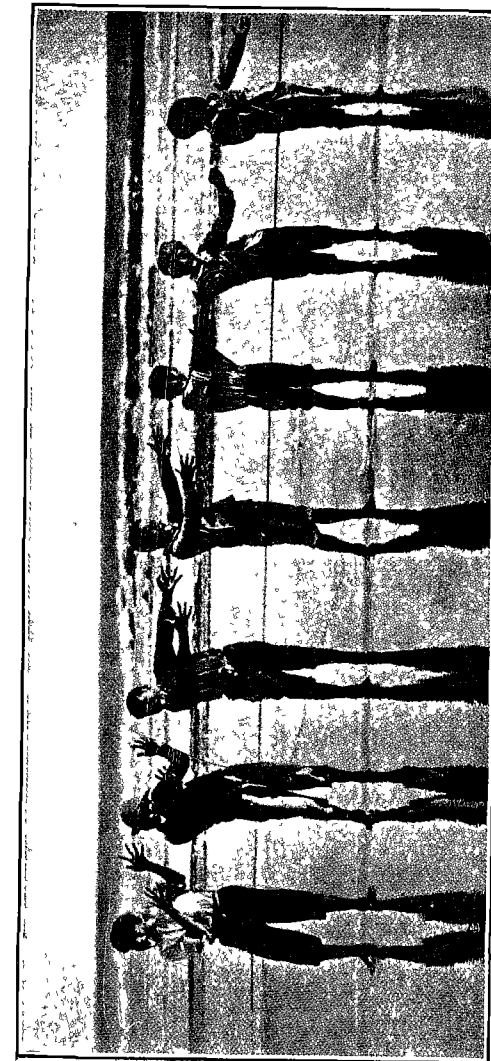
Also, what else than this powerful and magical act, as it was reckoned, can be inferred from Job, v, 21, where it is declared,

"Thou shalt be hid from the scourge of the tongue, neither shalt thou be afraid of destruction when it cometh," or this, "Draw near hither ye sons of the sorceress. Against whom make ye a wide mouth, and draw out the tongue? Are ye not children of transgression . . . inflaming yourselves with idols under every green tree, slaying the children in the valleys under the clefts of the rocks . . . even to them hast thou poured a drink offering, thou hast offered a meat offering." (Isa., lvi. 3, 4, 6).

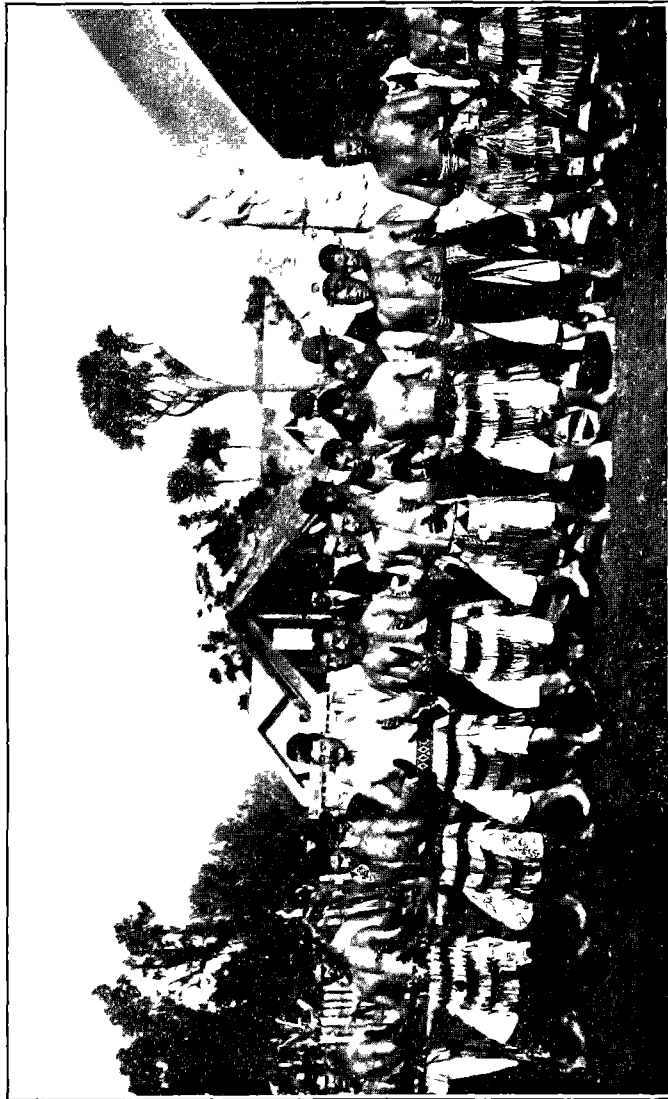
Here, making a wide mouth and putting forth the tongue, as in the Gorgon head of the Greeks, is closely associated with sorcery "Their tongue is as an arrow shot out" says Jeremiah, (ix, 8), and in the verse (xviii. 18), we read, "Then said they, come and let us devise devices against Jeremiah . . . let us smite him with the tongue"

More obscure perhaps, yet suggestive of the Gorgon look which turned to stone, is this sentence—(Ps. lxiv, 8)—"They shall make their own tongue to fall upon themselves, all that see them shall flee away" (Young's translation, "Every looker on fleeth away,") as did those who chanced to see the Gorgon glance.

In the third place, I come now to notice the present existence of the symbol amongst primitive and savage races. There is a very remarkable survival to the present day of this peculiar superstition among the natives of New Zealand, who seek by lolling out the tongue to bid defiance to their enemies, and at the same time to avert the malefic influence of the evil eye. This superstition is interwoven in the social life of that people in a quite remarkable way. The houses of the chiefs, formerly conspicuous in every Pah, or Village, had always in the centre a gable thatched with reeds, with a veranda in front, the woodwork of which it was composed, being most elaborately carved, and painted red with an ochre called kokowai. The principal motif in these carvings was the repetition of grotesque human figures having gigantic heads with the tongue protruded as if in defiance, towards those who might approach, and above the centre of the gable roofed portico was generally fixed a similar wooden figure of a man with protruded tongue, and eyes inlaid



AFTER THE MANNER OF THEIR ANCESTORS



A MAORI HAKA

with pearl shells. Sometimes to this head was attached a beard of dogs' tails, or tufts of dog's hair, an additional and suggestive magical touch. A lock of hair from Medusa's head had the malefic influence of the evil eye.

The war dance was by far the most exciting of all the exercises of the New Zealand native tribes. The purpose of the savage dance was to excite the warriors to the highest pitch of fury, and to bid defiance to the enemy. Accordingly, in its celebration the tongue is thrust out with the most insulting grimaces, the limbs are distorted, the whites of the eyes are turned up, and the dancing is accompanied by ribald and aggravating songs. On these occasions they bedaub their bodies with red ochre, their heads being ornamented with the feathers of the "huna," a native bird. In battle each chief always carries a staff of very hard wood having a carved head, the sharp point of which, designed to represent the human tongue, thrust out in defiance, was urged forward as a mark of insult to an enemy; the eyes were made of pieces of pearl shell inserted on each side, and the staff was further ornamented with red parrot's feathers and tufts of dog's hair. This staff of authority and war, called "Taiaha" or "Hani," was also carried in the circle of debate, the chief, whilst speaking, running up and down, and holding in his hand the ornamented "hani." ("Islands of the Pacific," by George French Angus, F.L.S., London; Society for Promoting Christian Knowledge, 1866).

Mr Angus, further, in describing the religion of the Maories, says, that at the Waitahanui Pah (or village), which presented an imposing appearance when viewed from the Lake Taupo, a line of fortifications, composed of upright poles and stakes, extended for at least half a mile in a direction parallel to the water. On the top of many of these posts are carved figures much larger than life, of men in the act of defiance, and in the most savage postures, having enormous protruding tongues, and like all the Maori carvings, these images, or Whakapakoko, are coloured with kokowai, or red ochre.

In connection with these remarkable manifestations, it may be instructive to direct attention to one of their weapons, and

peculiar in its special form to this people. I refer to what they call a "Mere," (pronounced Mary). I have been unable to trace the meaning they attach to this word.* It is an implement measuring from about one to two feet long, and has been said by Mr Angus to be used only in single combat. It is either made of the bone of a whale, or of a sort of green jade. It was fastened by a flax cord round the wrist when in use. I formerly in my paper on the development of the spear-head referred to, have illustrated this remarkable implement, and sought to trace a connection between it and the stone celt of Europe, usually regarded as an axe, but the New Zealander has also his stone axe, which bears no manner of resemblance to the "Mere"; and since turning my attention to the subject of the present paper, and giving due weight to the very great prominence given in New Zealand to what may be called the cult of the tongue as an occult charm, I have been struck by the very close resemblance which the "Mere" bears to a tongue. (See Illustration, page 226).

In considering the stone celts of Europe and the British Isles, usually regarded as axes and weapons of offence, it has often been remarked how few of the specimens recovered exhibit any marks of violence, as they would have been certain to do had their use and purpose been as supposed, and this fact, which is indisputable, would seem to point rather to a symbolical origin of magical power, or mark of authority. These also, like the "Mere," or Patu (pronounced Patoo), bear remarkable resem-

*By courtesy of JUDGE GILFEDDER, of the New Zealand Maori Land Board, the following notes have been supplied (September, 1927)

The three striking weapons of the Maori were —

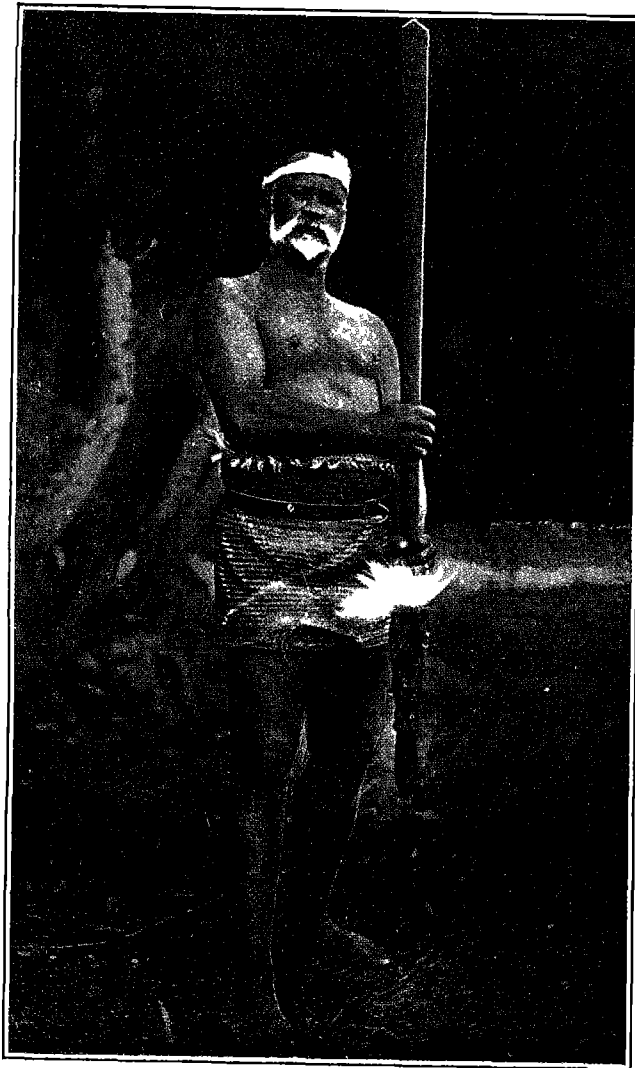
- 1 The "*Toki*," or axe, mostly made of stone, sharp, and attached to a shaft or handle
- 2 The "*Mere*," a one-handed sharp-edged weapon, about twelve inches long It was flat, with one edge very sharp The back was curved, or hollowed, or carved in some design It was made of stone or whale-bone The Mere—Mere, means "morning star"—apparently having no connection with the war instrument.
- 3 The "*Patu*," a two-edged, oval-shaped flat weapon, about thirteen inches long and four to five inches wide This was made of hard volcanic stone, of whale-bone, or of green-stone. The last named was called patu-pounamu, and was much prized Coast tribes generally used the patu-paraoa, made from the bone or rib of the sperm whale This was a strong, handy weapon, much valued, and not liable to fracture Patu, made of hard wood, with both edges sharp, were also in use Green-stone was found only on the West Coast of the South Island, and one of the reasons Rauparata had for invading the South Island was his desire to obtain supplies of green-stone for Patu, Tikis, etc

There are plenty of good green-stone patu to be obtained, but the prices range from £10 to £20. It is difficult to get green-stone tikis, and, as for meres, I do not know if there are any now outside of our museums

M. GILFEDDER.



MAORI SALUTATION



DEFIANCE A MAORI WARRIOR OF THE OLD SCHOOL

blance' to the tongue. They have a closer resemblance to the tongue than to an axe, and it does not seem to be a very serious straining of the argument to say that this suggestion of the tongue-cult-origin for these implements is worth considering, when one thinks of other survivals in Britain.

A relic of this cult lingers in Thibet, but information is difficult to procure. The only writer I have found to mention it does so in two instances, but fails to explain it, or even to remark on it. One of the instances is in a passage, where he describes his parting from a tribe. He says, "After politely bidding them good-bye with tongue out, and waving both my hands, palms upward, in front of my forehead, in the most approved Thibetan style, they took off their caps, and humbly saluted us by going down on their knees, and putting their heads close to the ground."

This attitude of the tribe at bidding good-bye is the usual method of salaaming amongst Asiatic races, but the author's putting out his tongue at such a ceremony is, so far as I am aware, unknown. The other instance given by the author is that of a wandering native musician, who, at the close of his performance, on asking for an alms, thrust out his tongue to his audience. These instances suggest a different meaning for the symbolical action, which may not fit into its complexion elsewhere, but they show compliance with the form, which, on more accurate description, might prove a similarity of origin. ("Thibet": A. H. Strange Lander, London, 1898. Vol. II., pp 38,182).

I come now to my concluding argument, namely, fourth; An ancient usage of the symbol still very much in evidence amongst us.

Fosbrooke, in his *Encycl. of Antiq.*, tells that the lolling out of the tongue of the lion is a sign of contempt. It is a gesture natural to many animals, particularly of the cat and dog kind, also to many birds, common examples of which are the goose and turkey, but it is much more than a sign of contempt. It is a sign of threatened attack, a sign of danger, and power to do evil. Those who looked at the Gorgon's head, and saw, as they would at once do, the protruded tongue, were warned not to catch the glance of her eye, which turned the gazer to stone.

This finds its modern application in the Science of Heraldry. One has only to refer to any popular book on Heraldry to show how widespread is this strange superstition. The Royal Arms of Great Britain may be taken as one example. There it will be seen that, not only both supporters, but the lion on the crest, and all those in the field, display very assertively, and in an unmistakable manner, this very extraordinary, and, as I have, I think, demonstrated to you, this very significant magical symbol.

It is similarly displayed in the large majority of the arms of all the titled and landed personages, whose arms display the appropriate animal forms. In this aspect the symbol is seen to attain important significance, because it has to be remembered that armorial bearings took their rise in war-like usages, where, as still exists in war, to bid defiance to an enemy was a *sine quo non* in warfare; hence this ancient symbol bulks so largely in armorial bearings which were borne in battle, emblazoned on the banners and shields of the combatants, and carved in stone, as in the case of the Gorgon head among the Greeks and Romans, over the doorways of their castles, to confront and bid defiance to an approaching enemy.

Although heraldry as a science cannot be traced backward for many centuries, there cannot be any doubt that individual and family cognisances go back to a very remote antiquity. Ruskin says it began by the wearing of the skins of slain animals. Be this as it may, it was known to the Greeks and Romans. Probably it owed its origin to the tribal totems of the prehistoric races, when a special animal was adopted as the mark of a tribe, as amongst the natives of Australia and New Zealand.

To sum up, I have shown you that in Egypt, Greece, and Rome this symbol prevailed, that it was known in Central Africa, still exists in Thibet and Central Asia, and possesses quite a phenomenal hold to the present day amongst the tribes of the South Pacific, and has its representation also in Britain, all which would seem to point to a time when it was universal amongst primitive peoples, and had its roots deep down in human history, and that the Greeks in introducing it into the aspect of the Gorgons, were simply illustrating a cult which had come



HERALDIC LION

FROM LYCOSTHENE'S CHRONICLE OF PRODIGIES,
PUBLISHED AT BASLE, 1557



DANIEL, CAP. 7. LYCOSTHENES, 1557

down to them from the earliest period of their history, and so of other semi-civilised nations.

I have not touched on the superstitions attaching to the possession of the tongues of certain animals, as of the lion, the beaver, the fox, &c., carried as fetiches to bring benefits to the possessor, and to ward off evil. Many other aspects of the subject might also be touched on did time permit. I feel, however, that enough has been said to introduce this strange cult to your notice. As I remarked at the outset, so far as my reading goes, I have not been able to find that it has ever been dealt with by any writer.

*Copy of pencil jottings, drawings and photographs found along with
M S "Tongue as a Magical Symbol of Folk-lore."*

DANIEL'S VISION

I show you an attempt, 350 years old, to portray the strange animals seen by Daniel in his dream. I have only reproduced two of them. The *first* mentioned by the Prophet was, he says, like a lion, and had eagle's wings, and the drawing is not so far amiss, but the *third*, which is the other one in the drawing, he says, was like a leopard, which, upon the back of it, had four wings of a fowl. The beast had also four heads, and *dominion* was given to it. This power is, I think, by the artist indicated by the protruding tongue. It is noticeable that the Prophet, further on in the dream, says, in relation to the beasts, "their *dominion* was taken away."

THE HERALDIC LION.

The Heraldic Lion is, like the beasts in Daniel's vision, taken from Lycosthene's Book of Prodigies, printed in 1557. Here also the same symbol is shown.

ST. VIGEAN'S FIGURE.

Upon one of the ancient sculptured stones preserved in the Church of St. Vigeans, near Arbroath, appears a singular instance, and proof, of the existence of this strange superstition. Mr Romally Allan, in his great work on these stones, describes this figure as follows:—A man kneeling, holding a rod in his right hand, and having a scroll-like tongue protruding from his mouth. You will observe the gigantic peak and enormous length of the tongue, both characteristics of the New Zealand carved figures

RESEARCHES IN MYCENÆ

Dr. Schliemann, in his *Researches in Mycenæ*, dealing with prehistoric Greek art, refers to paintings discovered by him in a chamber belonging to the oldest period, on one of which paintings are represented three asses' heads with long tongues hanging out. Evidently they did not suggest anything else than that they were scarcely conceived in a serious spirit, and somewhat of the nature of caricatures. They did not suggest to him any connection with the grotesque head of Medusa of later Greek art, although he remarks that the asses are portrayed with birds' legs, another link with the Gorgons, which were half-birds in having wings.

As illustrating this subject, he gives a drawing of a gem from the Island of Crete, representing a similar figure of an ass, with the same peculiarity of hanging out tongue, and bearing a burden, as on the Mycenæ painting.

Also he shows examples of silver articles, which he supposes, without any show of certainty, to be examples of the Homeric talent, but these silver bars are on good grounds believed to be much earlier than Homer's time, and I suggest that they are models of the human tongue, and, as such, connected with the strange cult we have been discussing



ARMS OF PRINCE OF WALES

FROM CELTIC CROSS-SLAB AT ST VIGEANS,
NEAR ARBROATH.