

# EARLY MEDIEVAL CARVED STONES

## In Historic Scotland's Care

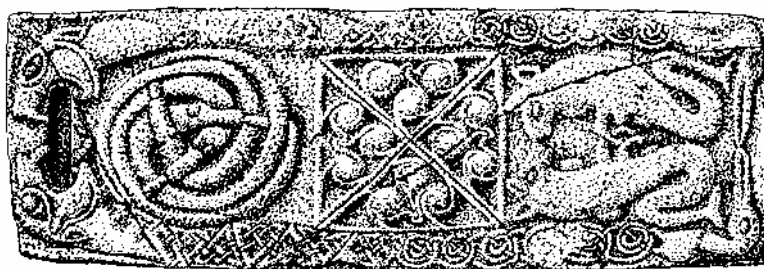
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### *Objective:*

To provide an Interpretation Plan for Early Medieval Carved Stones in Historic Scotland's care, demonstrating how they might be interpreted and presented to the public



## CONTENTS

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### **PART I**

Know Your Properties

Know Your Public

Know your Price

### **PART II**

Core Issues

Core Issues Addressed

Constraints

Possibilities

### **APPENDICES**

Inventory of relevant sites in HS care

Other relevant sites

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*Cover: Kildalton high cross and Meigle recumbent slab*

## PART I

### Know Your Properties

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The early medieval peoples who inhabited modern Scotland - the Britons, Gaels/Irish, Angles, Norse and, in particular, the Picts - are best known for their astounding legacy of sculptured stones. This material is one of Scotland's principal cultural assets. For much of this period it is difficult positively to identify other types of surviving archaeological monuments associated with these peoples.

The sculpture is a rich vein of source material in a period with few written sources. It can tell us about: the nature of pre-Christian ritual practices; the introduction of Christianity to Scotland; the relationship between secular and ecclesiastical authorities; the introduction of literacy and its impact on society; the movement of different peoples speaking different languages into Scotland; the structure and evolution of early medieval society; Scotland's place in the intellectual and cultural developments of this period. This material therefore has significant aesthetic, historic, technological and social values.

**Scotland possesses one of the richest bodies of early medieval sculpture in Europe and certainly the most diverse range to survive anywhere in the British Isles. It provides a unique insight into the early medieval peoples of Scotland and is critical to understanding the formative period of the Scottish nation (AD 450 –1050).**

This Plan relates specifically to sculpture in Historic Scotland's care, but seeks to identify ways in which we might work with others, not least to maximise opportunities for integrated interpretation, but also to avoid unnecessary or inappropriate duplication of effort.

An estimated 2000 plus fragments survive in total, and of these Historic Scotland cares for over 350 (see Appendix 1). This overall number is high because it includes large numbers of monuments simply carved with a cross. Some of these are in HS care, particularly at Iona, but Historic Scotland's collection is distinguished by the fact that it cares for a very high proportion of the more sophisticated and technically accomplished sculptures

Historic Scotland's collection includes some of the finest sculpture of this period, such as the so-called St Andrews Sarcophagus and the Jedburgh shrine. It also includes the oldest Christian memorials in Scotland and the best preserved surviving examples of certain categories of sculpture in Scotland, notably free-standing crosses.

**No other body in Scotland is responsible for as many or as significant a collection of early medieval carved stones as Historic Scotland.**

Much sculpture of this period has been collected into museums distant from its findspots (see Appendix 2). Of the site-based sculpture which is formally presented to the public, Historic Scotland is responsible for:

- the largest and nearly all significant surviving collections: Iona, Whithorn, Meigle, St Vigeans and St Andrews. The most notable exceptions are Govan, Rosemarkie and Tarbat (Dunrobin, Elgin Museum and Meffan Institute Forfar contain particularly significant collections collected from their localities).
- most of the significant individual sculptures or small assemblages in Scotland which are still associated with their original sites. This includes notable Pictish sculptures in Angus and Perthshire (Aberlemno, Eassie, etc), the best example of a free-standing cross at Kildalton in Argyll and the best Anglian sculpture in Scotland at Ruthwell in

Dumfriesshire. To this has recently been added Dupplin Cross (30 November 2001), one of the most complete free-standing crosses in Scotland and the only complete example to survive in E Scotland. A small but significant number of these are still *in situ*.

**The strength of Historic Scotland's early medieval sculpture is its continuing association with the sites it came from. This considerably enhances its cultural significance as well as its value to local people.**

*Creating our Future: minding our past, the National Cultural Strategy* (Scottish Executive 2000) promotes, amongst other things, the celebration of Scotland's cultural heritage in its full diversity, the re-invigoration of the cultural heritage and interest in cultures of other countries.

**Early medieval sculpture provides untapped potential to celebrate Scotland's cultural heritage in its full diversity through recognition of the diverse ethnic origins and the international connections of its early medieval peoples.**

To date, Historic Scotland has not devised an interpretation strategy for its early medieval carved stones as a whole. Interpretation has tended, with notable exceptions (e.g. Anna Ritchie's 1989 *Picts*) to be developed for individual sites as circumstances have permitted and without an explicit long-term strategy to develop the links between collections.

**The potential exists for Historic Scotland to take an imaginative lead in the interpretation of carved stones for the visitor and for those seeking remote access, recognising and developing the links between the sculpture Historic Scotland and others care for. Expanded retail opportunities are a natural bed fellow.**

## Know Your Public

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There is considerable public interest in the art of the early medieval period. The amazing artistic qualities and craftsmanship of so-called 'Celtic' art are especially valued. They create a sense of place and engagement with the all too intangible past. Interest is particularly strong in the British Isles, North America and Germany.

However, the audience for such material is not confined to the visiting public, but to those with an interest in early medieval art who have access to published material, electronic data and modern artefacts derived from Celtic art styles. Evidence for the extent of this can be seen in the proliferation of web pages compiled by interested parties (organisations, students, but more often members of the public) which illustrate and describe early medieval sculpture, including material in Historic Scotland's care. The wide range of available retail products (books, jewellery, model replicas, etc) is also indicative of this interest.

### Visitor Numbers

Many of the sculptures that Historic Scotland looks after are unstaffed and there is therefore no reliable data on numbers. Only at Meikle is there a staffed monument (seasonal) for early medieval sculptures alone (visitor numbers around 2,500 pa, but one of highest SPV in Region). Other sites (Iona, St Andrews, Elgin, Jedburgh, Maes Howe, Whithorn) embrace significant carved stone collections as part of their overall visitor attractions.

Strategies for individual monuments will obviously need to be devised with reference to known Visitor Numbers, and this is not discussed further here, except to say that this needs further research before deciding on the level of interpretation appropriate to each monument.

### Visitor Profile

As Visitor Numbers. Anecdotal evidence suggests that many visitors are interested in this subject matter, even if they are not specialists. Local communities also have a strong and vested interest in the monuments in their locality (e.g. Aberlemno or Hilton of Cadboll, for instance). Again, visitor profile needs further research before the needs and interests of all relevant communities can be truly understood.

### Educational Visits

As Visitor Numbers. Meikle attracts free educational visits (588 in 1999). No specific Historic Scotland educational resources yet exist for early medieval sculpture.



## Know your Price

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Successful promotion of the understanding and enjoyment of early medieval sculpture is dependent on Historic Scotland recognising the importance and potential of this material and endeavouring to create a greater public interest in it. **If Historic Scotland places a greater value on this resource then it is likely there will be enhanced public awareness as well.**

This requires a strategy which recognises the wide range of audiences (achieved and potential), the fact that their needs can be met through on and off-site media, and that the latter has considerable potential retail value. The beauty and craftsmanship of this visually stunning material is certainly under-exploited to date. We know that sites with focused subject matter related to the site in question have a higher SPV, especially where this can be combined with good sales techniques. Given the public fascination with 'celtic' art, if we can attract more visitors to sites such as Meigle, we can be assured of good sales. **Where the identity of a site is associated with its sculpture, retail potential is high.**

**Practicalities point to a staged and coherent approach.**

**The interpretative provision at each monument has obviously to be considered on its own merits and on a case-by-case basis, but will ideally fit into a co-ordinated framework.**

## PART II

### A The Core Issues

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#### A1. Breadth of Estate coverage

A1.1 The most obvious omissions from the Estate in terms of their artistry and content are Nigg (in process of being transferred to state ownership) and Shandwick.

A1.2 In terms of being representative across Scotland as a whole, the Estate also lacks: good examples of the Govan School (Govan, Inchinnan, etc); Norse sculpture from the N and W (this is largely already in Museums; Pictish symbol-bearing stones in S Scotland (there are not many, but we only have Aberlemno); and cross-marked boulders and slabs from E Scotland.

**It needs to be borne in mind that present Estate coverage is not fully representative of early medieval sculpture in Scotland, in the sense of geographical diversity and range of material.**

#### A2 Linking sites and material

A2.i Although generic Historic Scotland information boards provide continuity between sites, and some local authorities have created/are about to create trails (Ross, Grampian and Angus) there is no Historic Scotland literature linking early medieval sculpture across its Estate *as a whole* and limited material encouraging visitors to tour Historic Scotland and non-Historic Scotland related monuments in a given area.

**The stronger promotion of sites and their related monuments is desirable, both across the Estate and within Scotland.**

#### A3. Historic Scotland interpretative material

A3.i The *Picts* was intended as a catch-all publication for all Pictish sculpture and replaced an earlier guidebook by Stewart Cruden. Anglian, Dalriadic and Norse material was partly covered in *Invaders of Scotland*. Many of the extant interpretative panels were part of an attempt in the 1980s to create a standardised board for all such sites, an initiative that also aimed to ensure that there was a new panel on all sites.

A3.ii Present Historic Scotland provision is exceedingly varied: there is usually an information panel dedicated to or mentioning the sculpture in passing (some sites have RLF plate only). Staffed monuments have guidebooks dedicated to the sculpture (Meigle), deal in detail (Maes Howe), have a dedicated section appended at end (Whithorn/Kirkmadrine/Monreith) or mention in passing (the norm). Some unstaffed monuments have blue leaflets (Aberlemno, Dupplin and Ruthwell); postcards for 7 sculptures only.<sup>1</sup> *Picts* continues to provide excellent coverage of most Pictish material in HS care (Dupplin is now the notable exception). *Invaders* is still also in print. Canongate and Batsford books mention in passing and provide useful historical

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<sup>1</sup> Aberlemno roadside (?Class I) (HS156); Elgin Cathedral (HS165); Meigle (three examples) (HS122, 159, 219); St Andrews Sarcophagus (HS194); Stone of Destiny (HS146) - a 2<sup>nd</sup> postcard used to exist, pers comm D Breeze.

contexts. *The St Andrews Sarcophagus* (1998) is the first Historic Scotland dedicated academic study of an aspect of its early medieval sculpture (see also *Stone of Destiny* forthcoming).<sup>2</sup>

A3.iii Stewards and other HS staff do not necessarily have information on individual sculptures or guidance on where to direct visitors for more information.

A3.iv There is no reliable and up to date published general introduction or detailed study of early medieval art in Scotland as a whole. (*The Art of Pictish Scotland*, George and Isabel Henderson forthcoming, will only plug a part of the gap).

A3.v There is no reliable and up to date published general introduction or detailed study of early medieval inscriptions in Scotland (ogham, Roman alphabet and runic). (There are good general introductions to Anglo-Saxon runes in Britain).

A3.vi Historic Scotland does not presently employ a person specialising in the art history of the early medieval period.

**The availability of information (including visual) and interpretation is variable and not fully attuned to the needs of today's different audiences.**

#### A4. Interpretative provision by others

A4.i Others cover gaps left by Historic Scotland, particularly at unstaffed monuments (and this may, in some cases, be the reason why Historic Scotland has not done anything further itself). Programmes incorporating carved stones include area guidebooks (e.g. RCAHMS *Exploring Scotland's Heritage* series for Barochan) or cultural tourism strategies for a given area (e.g. former Grampian Region's provision of leaflets, postcards and electronic information for Maiden Stone and Picardy Stone).

A4.ii The RCAHMS/Society of Antiquaries of Scotland have published in 2001 an accessible gazetteer of early medieval sculptures in Argyll, the Western Isles and West Highlands (derived from their out-of-print and highly expensive Inventory series). RCAHMS published inventories for elsewhere include some significant Historic Scotland material (e.g. Meikle in *South-East Perth*).

A4.iii Detailed published studies exist for the Maes Howe runic inscriptions and for Ruthwell Cross.

A4.iv Others may be better placed to undertake certain types of research and resultant interpretative material than Historic Scotland.

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<sup>2</sup> Historic Scotland interpretative provisions for the following are **non-existent**: Dogton cross-shaft; Dunning slabs; Kilwinning. Provisions are **poor** for Aberlemno collection (on site provision weak); Barochan cross (old board); Dunblane cross-slab; Dyce (note recent discovery of important ogham inscription) –improvements in progress; Edzell cross-head fragment; Elgin Cathedral cross-slab; Fowls Wester cross-slab; Keills; Kilmartin; Maiden Stone cross-slab; Picardy symbol stone; St Andrews Cathedral collection (including on-site provision for Sarcophagus); St Blane's; St Orland's cross-slab; St Vigean's (seriously outdated and inadequate) and Sueno's Stone (no dedicated information). Provision is **good** (although not without scope for improvement) for: Kirkmadrine; Jedburgh; Maes Howe; Meikle; Ruthwell; Stone of Destiny; St Ninian's Cave; Whithorn. Provision for the new monument of Iona is in progress.

**Historic Scotland has not formally identified for the sculpture in its Estate as a whole what types of interpretative material and supporting promotional structures it might provide itself, what it ought to work with others to produce and what it ought simply encourage others to do. Links with related monuments not in state care are under-developed.**

A5. Availability of core material for interpretation

A5.i Drawings and photographs to modern standards do not exist for all the sculpture in Historic Scotland's care. Drawings in particular are an invaluable means of conveying information.<sup>3</sup>

A5.ii The sculpture is by no means thoroughly researched (archaeological context, art history, geology, etc) or published to modern standards.

**A significant number of the monuments are by no means well recorded or understood.**

A6. Conveying understanding and appreciation

A6.i Sculpture is both a monument in its own right, forming one element in an archaeological landscape, as well as an artistic treasure.

A6.ii The trend in Historic Scotland literature is for sculpture to be used to illustrate history rather than tell its own story.

A6.iii A key concern is how to impart understanding and appreciation of complex iconography, often religious, to visitors brought up in a predominantly secular or multi-faith society. Inscriptions rarely exist and even then give little direct or accessible insight into the imagery. Without an insight into this, appreciation of the intellectual horizons of early medieval peoples is impaired.

A6.iv A further key concern is how to impart understanding and appreciation to those with physical and intellectual disabilities, particularly those who have difficulties seeing.

A6.v The sculptures can be of symbolic, totemic or living religious significance to locals and visitors alike and this may be a source of conflict between some locals and national curatorial bodies.

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<sup>3</sup> As of Dec 2000, drawings to modern standards do not apparently exist for: all Aberlemno stones (RCAHMS forthcoming); Abernethy; Barochan (Ian Scott has drawn outline only); Dogton; Dumbarton; Dunblane Cathedral; Dunfallandy; Dunning (in church); Eassie; Edzell; Elgin Cathedral (Ian G Scott in progress); Fowlis Wester; Inchcolm hogback; Jedburgh; Kirkmadrine; Knocknagael (Ian G Scott forthcoming); Laggair; Maes Howe; Monreith Cross; Ring of Brogar (runic inscription); Ruthwell; St Andrews Cathedral (Sarcophagus and no. 19 completed by Ian G Scott; vast majority not done); St Ninian's Cave (ex and in situ material); St Orland's (Ian G Scott has drawn boat only; ?RCAHMS forthcoming); St Vigean (RCAHMS in progress); Sueno's Stone (Ian G Scott has drawn front bottom panel only); and Whithorn (limited coverage by Ian G Scott).

**The full interpretative potential of early medieval sculpture has not been exploited. Identifying what type and level of art historical information to convey, and how, is a challenge.**

A7. Presentation

A7.i Many of Historic Scotland's displays of sculpture were redisplayed as part of a programme undertaken over 30 years ago and, whilst good for their time, now look dull and outdated. Display in shelters can be problematic on visual and other grounds.

A7.ii As displayed it is not always possible to view all relevant faces of a monument or to view the sculpture from an appropriate distance. This is sometimes due to the restricted conditions within which stones have had to be displayed.

A7.iii It can be difficult to convey a sense of the former monumentality of sculpture that is now fragmentary or only partially survives.

**The physical presentation of the sculpture needs to be improved if visitors are to appreciate it to its best advantage.**

A8. Access

A8.i A complaint from visitors is that they cannot readily obtain their own good quality photographs of the sculpture, particularly if it is in a protective enclosure (e.g. Sueno's Stone; pers. comm. and comments in various web pages, for example).

A8.ii Not all the monuments are readily accessible for those with physical disabilities.

**Access up to and around a monument can be limited.**

A9. Conservation

A9.1 There is no central source of information on works taking place which affect the sculpture or its location. Some parties are suspicious, for example, when material is removed to Edinburgh for conservation and publicly critical of the lack of information provided to the local community, particularly if works take longer than anticipated (see Friends of Grampian Stones web page, for example).

**Information about conservation works and how these affect access to monuments is not publicly available.**

## **B The Core Issues Addressed**

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**B1 It needs to be borne in mind that present Estate coverage is not fully representative of early medieval sculpture in Scotland, in the sense of geographical diversity and range of material.**

B1.1 Options to address any imbalances should be given full consideration through the routine merit assessment process for potential PIC candidates.

**B2. The stronger promotion of sites and their related monuments is desirable, both across the Estate and within Scotland.**

B2.i Historic Scotland could aim to nodal PIC sites as the vehicle for interpretation and as the vehicle for creating links with related sites.

B2.ii Interpretation plans for individual sites could identify how the site will relate to the nodal sites and their network, providing a coherent whole and avoiding duplication where possible.

**B3 The availability of information (including visual) and interpretation is variable and not fully attuned to the needs of today's different audiences.**

B3.i A revised and expanded range of literature and promotional products should be considered deploying both conventional media and new techniques.

B3.ii Audiences (both on and off-site) can be categorised as: Streakers; Browsers; Studiers. Those in formal education will comprise: primary and secondary school pupils; and Students. Historic Scotland's aim ought to be to capture and facilitate greater interest through a nested hierarchy of media, with an emphasis on the provision of eye-catching visual information.

B3.iii Broadly speaking, the early medieval sculpture of Scotland *in state care* can be divided into four classes: Pictish and Pictish/Scottish sculpture predominantly found in NE and E Scotland (PIC N and Central); Dalriadic sculpture of Argyll and West Highlands including the free-standing crosses (PIC Central); British, Anglian and Norse-influenced sculpture of SW and SE Scotland (PIC S); Norse carvings of Northern Isles (PIC N). Interpretative and associated retail material ought to recognise and embrace each of these.

B3.iv Historic Scotland should employ the skills of specialist art historians to provide and vet interpretation, where the circumstances are appropriate.

**B4 Historic Scotland has not formally identified for the sculpture in its Estate as a whole what types of interpretative material and supporting promotional structures it might provide itself, what it ought to work with others**

**to produce and what it ought simply encourage others to do.<sup>4</sup> Links with related monuments not in state care are under-developed.**

B4.i Historic Scotland need not expect to be the most appropriate body to produce interpretative material for all sculpture. Where appropriate partnerships with others might be developed and/or links created to provisions provided by others (national to local bodies). Unnecessary duplication should be avoided.

**B5 A significant number of the monuments are by no means well recorded or understood.**

B5.i In partnership with other relevant bodies, a prioritised programme for recording and related research might be produced, identifying responsibilities and resource implications (if any). Associated research should embrace context not just the sculpture.

B5.ii Historic Scotland could reconsider its own internal recording system standards for carved stones and the internal accessibility of this information. In particular, the potential of digitised recording and monitoring merits full consideration.

B5.iii The existence of surviving moulds for certain sculptures, e.g. Fowlis Wester is an important resource that should not be forgotten.

**B6 The full interpretative potential of early medieval sculpture has not been exploited. Identifying what type and level of art historical information to convey, and how, is a challenge.**

B6.i The early medieval sculptures of Scotland are a small part of a great field. Their analysis and interpretation ought to involve comparison with art of Christendom in all media if to be understood.

B6.ii It is important to tell the wider story of sculpture, not least to convey an understanding of its context.

B6.iii Antiquarian involvement in early medieval carved stones is a fascinating aspect of Scottish history in its own right and one usually of particular local interest. Where the opportunities exist, this angle could be exploited (the Chalmers connection at Aberlemno; Anderson at St Vigean's.)

B6.iv Literature that may be read off site is invaluable but no substitute for capturing the imagination and interest of the visitor *in front of* the sculpture. Understanding the complexity and layers of meaning ('visual literacy') of these monuments is simply no easy matter. Most were designed to be contemplative monuments (e.g. the verbal and visual riddles of the Ruthwell Cross) and the modern public needs also to contemplate them. The surroundings ought not only be conducive to this, but on-site interpretative provision will ideally provide sufficient visually-orientated information for the visitor

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<sup>4</sup> Carved Stone Policies 5.3, 5.4, 5.7 apply. Note: this is a working document being drafted by Sally Foster and still in progress.

to be able to make their own discoveries. This can be seen happening in practice at Meikle where many visitors spend considerable time reading the guidebook in tandem with visual inspection of the sculptures. Individual site interpretation plans need to seek to respond to this need.

B6.v Prior visitor knowledge of Christianity or other belief systems cannot be assumed.

B6.vi More effort can be made to relate the sculpture to the lives of early medieval peoples, particularly, as in the case of Pictish sculpture, when there are detailed depictions of individuals, furniture, horses, horse gear, etc. A more ethnographic approach to the sculpture could be encouraged.

B6.vii Every effort should be made to understand and acknowledge local values and traditions associated with sculpture, past and present (e.g. 'Vanora's Grave' at Meikle). However, this requires very careful and balanced handling in any interpretation to ensure that accuracy and the appropriate weight is given to this.

**B7 The physical presentation of the sculpture needs to be improved if visitors are to appreciate it.**

B7.i Consideration might be given to improving the lighting schemes at key monuments where the collections are internally displayed.

B7.ii Out-dated presentations might be redisplayed (St Vigeans; early medieval part of St Andrews Cathedral Museum; Whithorn; Kirkmadrine). The new collection at Iona is also a high priority.

B7.iii Where space permits, it ought normally be possible to step back and view from an appropriate distance all sides of a monument. Spaces ought not be unnecessarily cluttered. Competing historical or visual juxtapositions ought normally to be avoided.

B7.iv Displays ought to seek to convey a sense of the (former) monumentality of the sculpture.

B7.v Where there is a wealth of material consideration might be given to prime display of key material only *on the condition* that the remainder is fully accessible at all times for public inspection (on request if need be) and that this is advertised to visitors before their arrival, to avoid disappointment. This might be a secondary display (the present arrangement at St Andrews and Jedburgh) or on-site store.

**B8. Access up to and around a monument can be limited.**

B8.i Private photography of enclosed or difficult to access carved stones will always be problematic. The needs of those with a specialist interest needs further consideration.

B8.ii Electronic information (particularly 3D media) may go a long way to meeting the needs of those who cannot reach a monument. There is the immediate potential to reconstruct 3D sculptures in virtual landscapes. In the future there will apparently even be the potential for sculptures to be *felt* over the www.

B8.iii Whilst handling of actual sculpture is not to be encouraged, the provision of replicas for those with disabilities should be considered. These also have the potential to be coloured to illustrate what the sculpture may originally have looked like.

**B9. Information about conservation works and how these affect access to monuments is not publicly accessible.**

B9.i Historic Scotland might explore options and identify responsibilities for keeping the public up to date on conservation works.

## **C The Constraints**

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### C1 Fragility of resource

The fragility of the sculpture must always be borne in mind.

### C2 Treatment of carved stone surfaces

Carved stone surfaces must not be rubbed in any way, or have chinks or other substances applied to the surface to enhance their visual appearance, however temporary.

### C3 Statutory protection and consultation

Prior Scheduled Monument Clearance is required from the AMD in advance of any works to sculpture. Consultation with AMD should include not only the area inspector, but also the Collections Manager.

### C4 Cleaning

All cleaning of sculpture should be professionally undertaken by stone conservators.

### C5 Avoidance of damage

Particular attention must be paid to ensure that sculpture is not inadvertently damaged, whether by works in the vicinity or the passage of visitors (including those in wheelchairs, etc). The advice of the Collections Manager should be sought on how to shield sculpture from potential damage, etc.

### C6 Space for display

The re-use of historic spaces to display sculpture may limit options for their physical display as well as providing competing visual or historical considerations.

### C7 Mounting of sculpture

Where stones require mounting, this should not involve any physical destruction of the fabric of the stone. Mountings for stones should be sensitive and designed to facilitate the easy removal of the stone at any time for conservation treatment or maintenance of the surrounding fabric. Cushioning should be provided as an interface between a metal support and stone to prevent abrasion damage. All brackets should ideally be of non-ferrous metals, if metal is being used.

### C8 Storage of sculpture

When stored, carved stones should be kept in such a way that they are secure and free from inadvertent damage, yet as publicly accessible as possible. Stones placed in storage should be isolated from one another and be protected from any external influences that might affect their long-term preservation. The storage environment should be conducive to their long-term preservation.

### C9 Restoration of sculpture

Where presentation and mounting of the stone requires parts of the stone to be rebuilt, the modern fabric should be self-documenting. Reconstruction of the carving should be avoided unless there is incontestable evidence upon which to base this and should stop at the point at which conjecture begins; any speculative elements must be self-

documenting and identifiable on close inspection, but should not impair visual integrity or coherence of the whole.

C10 Options for interpretative material

Unless there is an on-site steward present then certain types of interpretative media, notably those which are computer based (e.g. touch screen) are not a realistic option.

## D The Possibilities

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In what follows, it is recommended that:

- Historic Scotland seek to develop five nodal sites as the key vehicle for interpretation;
- that it improves the range of its interpretative material using an expanded, hierarchical range of media;
- that it uses the occasion of the 2003 centenary of the *Early Christian Monuments of Scotland* to mark an initiative to focus and target future resources on early medieval sculpture.
- that it works in partnership with others where appropriate and feasible;
- that it encourages others to undertake appropriate works where they are the more appropriate body to do so;
- that works are underpinned, where appropriate, by a rigorous recording and research programme.

Discussion is as follows:

- Nodal sites and their network
- Range of potential media
- Suggested hierarchy of media
- Discussion of individual nodal sites
- Working practices/responsibilities.
- Priorities for 2003

### D1 Nodal sites and their network

D1.1 A number of monuments lend themselves to being obvious places where a sculptural interpretative theme could or should be a high priority and which might act as a nodal point for associated sculpture in the area:

- Jedburgh
- Whithorn
- Iona
- St Andrews
- Meikle/St Vigeans.

D1.2 This attribution is a recognition of the significance of their collection of sculpture, their geographical location in relation to other similar monuments, and the fact that they are staffed, i.e. they have the potential through stewards and retail products to act as nodal centres encouraging visits to related sites.

D1.3 Furthermore, the blocks of nodal and linked sites can be readily related to schools/styles of sculpture and key historical developments. It should be noted, however, that there remain significant areas where Historic Scotland is not responsible for the monuments that would provide the obvious nodal point (Govan in

the case of the Strathclyde School of Sculptures; Tarbat/Groam House in the case of the Easter Ross School).

D1.4 In the case of PIC N, although some of the sculpture is spectacular and of international significance, its geographical spread and diversity does not readily lend itself to cohesive interpretation except on a site-by-site basis. Therefore no nodal sites are suggested in this Region. However, it remains open to Historic Scotland to explore with local parties how/if their ‘nodal’ site might better articulate with PIC monuments in terms of interpretation and mutual promotion.

D1.5 The candidates for nodal sites and their network of linked sites are listed below. Summary interpretation strategy for each key site follow in D4-D8, drafted following discussion amongst key players. Such summaries are intended to form guidelines for future detailed site Interpretation Plans or inform the implementation of extant Interpretation Plans. It is taken as read that these would also explore links with local *non*-Historic Scotland sites.

<b>Key nodal site</b>	<b>Key Historic Scotland link sites</b>
Jedburgh	Dryburgh Kinneil <sup>5</sup> Glenluce Ruthwell
Whithorn <sup>6</sup>	Kirkmadrine Laggangairn St Ninian’s Cave
Iona	Ardchattan Dunadd Eileach an Naoimh Eilean Mor Keills Kilberry Kildalton Kilmartin (scope as well-visited site/area to be lesser nodal site) Kilmory Knap
St Andrews	Dogton Inchcolm (staffed)
Meigle/St Vigeans	Aberlemno Abernethy Dunblane Dunfallandy Dunkeld Dupplin Dunning

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<sup>5</sup> The art-historical interpretation of this enigmatic sculpture requires modern re-examination. Depending on the outcome of this, it may be that this would fit better under another nodal/lesser nodal site.

<sup>6</sup> Also contains significant material from local non-PIC sites: Monreith, Craigmeline, Kirkland of Longcastle, Boghouse farm in Mochrum, Elrig, Brighouse.

Eassie  
Edzell  
Fowlis Wester  
St Orland's  
Stone of Destiny (at Edinburgh Castle, staffed)

### **Lesser nodal sites**

Maes Howe	Ring of Brogar
Elgin Cathedral	Sueno's Stone (provision of modest <i>non-staffed</i> nodal provision merits further discussion)
Dyce <sup>7</sup>	Brandsbutt Maiden Stone Picardy Stone
Dumbarton	Barochan Kilwinning St Blane's

Sites not naturally/immediately falling into the above are limited to PIC N:

- Broch of Gurness
- Brough of Birsay (exhibition space, but not most obvious place nodal place for Pictish sculpture in PIC N)
- Hilton of Cadboll (site of modern reconstruction only; original in NMS)
- Knocknagael
- *Nigg (transfer of ownership in process of being negotiated)*

## D2 Range of potential media

### *D2.i Visual media*

**Posters** might advertise nodal sites and their linked monuments and/or the range of sculpture across the estate as a whole. Such posters could also have educational potential.

Postcards attract attention, convey information and advertise sites. It is desirable to increase the range of Historic Scotland **postcards** of sculptures (aim for about 30), consciously covering the Estate as a whole. Consider producing packs/books of postcards.

For specialists and other interested parties, more use of **Historic Scotland photographic services** could be encouraged. Photographic coverage of the sculptures is not comprehensive/to uniform standard and this omission needs addressing. Production of a series of **slides** is an ideal, although past demand has been low. **A CD-Rom (see below)** would be an excellent means of disseminating high quality visual material and associated information for educational and other purposes.

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<sup>7</sup> Unstaffed, but significant collection with opportunities, if limited, for improved presentation.

## D2.ii Publications

The **general guidebook** series might be extended to include one on the Estate's sculpture, structured around the nodal sites with short essays on a range of aspects of the sculpture, to include inscriptions (not covered in any detail in present HS publications). High quality visuals and imaginative presentation will be the key to the retail success of such a publication. This guide would provide explicit links to local authority trails where they exist. *Picts* and *Invaders* should continue to be reprinted.

**Site guidebooks** continue to play an important role, and there is the opportunity to expand these to include more detail about the sculpture associated with a given monument, and reference to the nodal sites, where appropriate, rather than publishing separate guides for the sculpture. Meikle/St Vigeans is the obvious place which merits its own guide. Detailed guides/catalogues have been produced by others, and Historic Scotland should consider promoting these where possible (e.g. the RCAHMS publication at Iona).

**Blue leaflets** provide information over and above that which might be provided on an information panel, or where information panels are not practical. They have the advantage, like biff-bats, that they can be held in the hand whilst viewing the monument. Singularly important unstaffed sculptures meriting their own Historic Scotland **blue leaflet** include: **highest priority** – Barochan Cross; Dunning slabs (not covered in 2002 St Serf's/Dunning leaflet for lack of space); Fowls Wester (to also include non-HS cross-slab); Kildalton High Cross; Maiden Stone; St Orland's Stone; Sueno's Stone; **lesser priority** – Brandsbutt [does Grampian Regional Council leaflet exist?]; Dogton; Dunfallandy; Dyce; Eassie; Kilmartin; Keills Chapel and Kilmory Knap [NB need to also address needs of later medieval stones]. Mechanisms would be required for selling these at nearby Historic Scotland or even more local non-Historic Scotland retail points. However, if sufficient detail is provided in the proposed new general guidebook, then arguably blue leaflets may be redundant for the above, unless there is someone locally who wishes to sell them.

In the case of some staffed monuments, such as Jedburgh, refurbished about five years ago, a blue leaflet could provide a means of providing more information about the sculpture than is presently available.

**Detailed catalogues** have the advantage of providing more information than may be available in a Historic Scotland site guide, more visual sources, more information about other monuments, and more background. Rather than produce an Estate-wide gazetteer of its own collection only, Historic Scotland might encourage/enter in to partnership about production of gazetteers for those parts of Scotland not already covered by the recent RCAHMS overarching publication (i.e. for its South and North Regions).<sup>8</sup> Such publications would place an emphasis on detailed descriptions and full coverage by high quality photography and illustration, as well as analysis.

**Further research and academic publications** might be encouraged. Where possible and appropriate this should be undertaken in partnership with others. To mark the

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<sup>8</sup> RCAHMS's *Argyll Castles* is a direct analogy, where this was produced in response from a request from Historic Scotland and was designed to meet the needs of visitors to those monuments who wish to have a convenient source of detailed information beyond that provided by the souvenir guide.

2003 centenary of the landmark publication of *The Early Christian Monuments of Scotland*, Historic Scotland is organising a seminar in April 2003 with the Society for Medieval Archaeology and the National Committee on the Carved Stones in Scotland. It is hoped that many of the contributions to the associated publication will be of direct relevance to early medieval carved stones in Historic Scotland's care.

Historic Scotland might produce an **educational resource for teachers** on early medieval sculpture in general. Consideration needs to be given to the potential benefits of concentrating efforts on the training of teachers rather than Historic Scotland creating its own activities for children. (See, for example, *Sculpture at the V&A. A Handbook for Teachers* which is targeted at primary and secondary teachers). This might be incorporated into any CD-Roms that are produced (see above) The needs of tertiary education students would be met by the guidebooks and academic publications described above. The objective of such a resource need not be limited to raising awareness of the PIC, but extend to raising general interest in carved stones throughout Scotland.

Where appropriate, the sculpture might be highlighted in any **children's guides**, e.g. at Iona.

#### *D2.iii Multi-media*

Many visitors will plan their journeys/holidays with reference to the www. The **Historic Scotland web page** might be expanded to include up to date information on conservation works at sites/on individual sculptures, the location of any moved material, and how access can be gained to it. Details could be provided of how to access the different levels of available information. Its education pages could include relevant material.

The www has great potential for linking sites at nodal level, across Scotland, within and beyond HS estate.

There is scope for developing the Historic Scotland **Finds Collection Database** so that select information from this is available to the public, via the www and/or CD-Rom (see below).

In prioritising what interpretative provision Historic Scotland itself produces, it should take cognisance of the existence of good non-Historic Scotland initiatives, *if these meet Historic Scotland's standards for interpretation* and are not of a short-lived nature. Hyperlinks might therefore be provided from either the HS Site Directory of Finds Collection Database to approved non-HS web pages (e.g. CISP for stones with inscriptions; NMRS number for CANMORE link, etc; **SCRAN**<sup>9</sup>).

**Touch screens** are an exciting and versatile means of conveying different levels of information about a given sculpture in a lively manner. A staff presence is essential where these are provided.

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<sup>9</sup> It should be noted that the uses of SCRAN for this purpose are limited if www searches are not able to retrieve individual SCRAN entries, as at present.

A **CD-Rom** could be a means of making touch screen information available to a wider audience. It might be supplemented by additional sources of information, such as data from the Find Collection Database and include educational resources (see above). However, the cost of producing both touch screens and CD-Roms should be borne in mind.

**Audio-guides** might be considered, particularly for those who have difficulty seeing the sculptures.

#### *D2.iv Educational resources*

In addition to the CD-Rom, poster, teacher resource pack, educational section of website and any childrens' guides mentioned elsewhere, we might consider **educational activities** stimulated by images with links to the 5-14 guidelines, either at our own hand or through encouraging and enabling local parties to undertake this, where appropriate.

**Special activity days** for schools, based on the carved stones of Scotland, led by the education officers based at properties with carved stones is also an option. Starting from the sculpture on the site, this would lead to a wider consideration of the sculpture throughout Scotland.

**Special art workshops** for families in the summer months might prove to be a popular activity.

To facilitate the above, **light weight replica images** could be useful. More permanent replicas could not only have an educational function but also meet some of the needs of the disabled.

#### *D2.v Information panels/biff bats*

**Information panels** and **biff-bats** continue to be an appropriate means for conveying information, although the panels are expensive to replace and their siting can be an issue.

#### *D2.vi Stewards*

Few carved stones have a **steward** to hand to enthuse visitors and answer their questions, as at Meikle. Where they exist, Historic Scotland should ensure that they have up to date knowledge of the material in their care.

### D3 Suggested hierarchy of media

This can be examined from two perspectives: what media different levels of detail might be accessed from and where different potential media might be made available to the visiting public.

Visitors will need to be made aware of this hierarchy of media. Orientation will be required so that they can readily find the appropriate level of information to suit their individual needs

D3.i Table summarising what type of interpretative media different levels of detail about the sculpture are to be found.

Level of detail	Potential type of media (note overlaps)
Visual	<ul style="list-style-type: none"> <li>▪ www</li> <li>▪ CD-Rom</li> <li>▪ Posters</li> <li>▪ Postcards</li> <li>▪ HS Photographic Services</li> <li>▪ HS Finds Collection Database</li> </ul>
General: background information, encouraging visits	<ul style="list-style-type: none"> <li>▪ www</li> <li>▪ CD-Rom</li> <li>▪ General guidebooks</li> </ul>
General: site and sculpture specific	<ul style="list-style-type: none"> <li>▪ Steward</li> <li>▪ Touch screen</li> <li>▪ CD-Rom</li> <li>▪ Information panels</li> <li>▪ Biff bats</li> <li>▪ Educational resources</li> <li>▪ Educational activities</li> <li>▪ Childrens guide</li> </ul>
Detailed descriptions of the individual sculptures (to RCAHMS inventory level)	<ul style="list-style-type: none"> <li>▪ CD-Rom</li> <li>▪ HS Site specific guidebooks</li> <li>▪ Catalogue</li> <li>▪ Blue leaflets (unstaffed sites)</li> </ul>
Detailed analysis of the individual sculptures	<ul style="list-style-type: none"> <li>▪ Catalogue</li> <li>▪ HS academic publications</li> <li>▪ Academic publications by others</li> </ul>

D3.ii Table summarising where different types of interpretative media might be made available to the visiting public.

Location	Potential type of media (note overlaps)
Remote (services)	<ul style="list-style-type: none"> <li>▪ HS Photographic Service</li> </ul>
Remote (publications)	<ul style="list-style-type: none"> <li>▪ General guidebooks</li> <li>▪ Site specific guidebooks</li> <li>▪ Educational Resources</li> <li>▪ Posters</li> <li>▪ Postcards</li> </ul>
Remote (electronic)	<ul style="list-style-type: none"> <li>▪ www</li> <li>▪ CD-Rom</li> <li>▪ Finds Collection Database</li> </ul>
HS Nodal Site	<ul style="list-style-type: none"> <li>▪ Steward</li> <li>▪ Touchscreen</li> <li>▪ CD-Rom</li> <li>▪ General guidebooks</li> <li>▪ Site specific guidebooks</li> <li>▪ Blue leaflet (to complement existing guidebooks, etc)</li> <li>▪ Catalogue</li> <li>▪ Educational Resources</li> <li>▪ Educational Activities</li> <li>▪ Children's guide</li> <li>▪ Information panels/biff bats</li> <li>▪ Postcards</li> <li>▪ HS academic publications</li> <li>▪ Academic publications by others</li> </ul>
HS Link Site	<ul style="list-style-type: none"> <li>▪ Blue leaflet/site guidebook</li> <li>▪ Information panels/biff bats</li> <li>▪ Postcards</li> </ul>

#### D4 Jedburgh

The Northumbrian Angles invaded south Scotland during the 7<sup>th</sup> century. In SE Scotland they found Christianity was well-established amongst the British inhabitants. Sculpture in the Visitor Centre and Stone Display Room at Jedburgh provides evidence for the existence of an Anglian church or monastery prior to the establishment of the Augustinian abbey.

The assemblage of sculpture is important for its content (which includes fragments of at least five free-standing crosses and part of the end-panel of a particularly significant shrine) and because it provides vital and rare evidence for the **Anglian** presence in southern Scotland. Through this and related material an insight can be gained into the strength and artistic patronage of the Church. As such it can be linked to other significant Anglian material in the area, and in and around Whithorn (see below), and on art-historical grounds to material at St Andrews.

Whilst none of the material at Jedburgh is as magnificent as the well-preserved Anglian sculpture in Scotland at Ruthwell, the well-visited, staffed monument at

Jedburgh is the most obvious place to provide visitors with an understanding of Anglian christianity in this part of Scotland, to provide orientation and encouragement to visit related sites.

In terms of the monument as a whole, however, the early medieval sculpture is but a small part of the visible story, which is dominated by the Augustinian abbey. The shrine fragment is displayed in the recent visitor centre, and there is minimal scope for improving the profile of the early medieval sculpture here. The display in the Stone Display Room was improved about five years ago, but might benefit from provision of a dedicated blue leaflet.

#### D5 Whithorn

The following is with reference to the Site Interpretation Plan drafted by Doreen Grove and *Let there be Light: Proposed Redisplay of the Early Christian Stones* by Peter Yeoman.

The Latinus Stone at Whithorn is the earliest material evidence for Christianity in Scotland. Overall, the collection of sculpture here is one of the finest in the whole of Britain (unique in relation to the early dates, the chronological span and range of material) and the key to coming closer to the people who brought Christianity to Scotland in the 5<sup>th</sup> century AD.

The sculpture reflects key ecclesiastical and political developments in the history of Scotland, SW Scotland in particular. For example:

- The *Latinus* stone, a mid 5<sup>th</sup> century **British** memorial or dedication stone, is tangible evidence of the period of St Ninian, who is popularly believed to have made his headquarters here as bishop and missionary. The *Latinus* stone had already stood for more than a century by the time Columba arrived at Iona.
- The *Petrus* stone is likely to date from a monastic phase in the 7<sup>th</sup> century. It was found 800 metres to the south, proclaiming to those entering the precinct that this was 'The place of Peter the apostle'.
- **Anglian** Northumbrian cross fragments relate to the time when Whithorn was transformed into the seat of a bishopric in the 8<sup>th</sup> century. (See also Jedburgh nodal site)
- The Whithorn 'school' of sculpture, the largest group of stones, are a distinctive style reflecting the period of **Anglo-Norse** control from the early 10<sup>th</sup> century onwards. The finest example is the Monreith Cross.

Historic Scotland also cares for the ruins of the late medieval Priory Church. Excavations in an adjacent field have revealed evidence for the early history of the site, a selection of finds from which have been put on public display by the Whithorn Trust.

There is currently a dispersed provision with visitor reception, artefact-based interpretation and historical themes being covered by the Whithorn Trust's visitor centre fronting the site on the main street (joint ticketing).

Whithorn Trust have been successful in a bid to the HLF and others for grants to achieve a redesign of the display of archaeological material in the visitor centre (reopens 2002).

The contents of the site museum remain crucial to understanding the history of the site as a whole, and are an outstanding asset of international significance in their own right. The visitor centre will provide an overview of the site through time, and will include significant artefactual material of all periods, but it contains none of the sculpture from the site and only limited examples of sculpture from the area.

Historic Scotland is working with interpretative planning consultants to consider concepts for redesign of the site museum. An application for HLF support capital funding will be submitted in December 2002. It is hoped to implement in winter 2003/4.

There is therefore a golden opportunity to include significant improvements to the site museum as part of its development as a nodal site.

#### D6 Iona

This following is with reference to the draft 2001 Interpretation Plan prepared by Doreen Grove.

Iona holds a particular place in conceptions of Scotland's identity. Although not the oldest Christian site in Scotland, it has become seen as the nation's fountainhead of Christianity.

St Columba founded a monastery on Iona in the 6<sup>th</sup> century. From here were led missionary expeditions to the Picts and to Northumbria as well as to mainland Europe. As a dominant house in the Irish Church, Iona was a centre for scholarship and artistic achievement whose influence was felt throughout Europe. The theological, legal and artistic achievements of Iona were a beacon during the "Dark Ages". This is most clearly reflected on Iona today in the quality of the early medieval sculpture carvings, whose fame extends far beyond the British Isles. The second largest collection of early medieval sculpture in the British Isles, it includes four highly significant free-standing crosses. The Iona monuments are of iconic significance, as can be seen in any examination of gravestones or jewellery or other art forms from the 19<sup>th</sup> century onwards.

The suggested use of Iona as a nodal site therefore reflects its past and present roles and significances. It is also a well-visited site from where visitors might be encouraged to visit related monuments. Of all the suggested nodal sites, it is the one where the visitor can most readily gain an appreciation of the original landscape setting and function of the sculpture erected by an international community of monks residing in **Dal Riata**. As such its value is enhanced by the fact that some of it (or facsimiles) are *in situ* and the collection is dispersed throughout the overall island

complex. It is here, given the demonstrable contacts between Ireland, Dal Riata, Pictland and Northumbria and the range of artistic media (including the relationship of the Book of Kells) that the concept of Insular Art can probably best be conveyed.

There is also a large and exceptional assemblage of later sculpture (mostly crosses and grave-slabs) on the site, which are a testament to the quality of the Iona school of late medieval West Highland sculpture. There is therefore the scope at Iona to develop an examination of the development of sculpture, its technology and its significance over a millennia and a half. Such an approach might be extended to include the medieval and modern architectural sculpture.

In terms of the volume, range and significance of the sculpture, and the existing public interest in it and the wider site, this monument probably offers the greatest range of opportunities for development as a nodal centre, particularly as an educational resource.

#### D7 St Andrews

Like Jedburgh, St Andrews is dominated by its magnificent medieval remains, but in the late Pictish period it became their main ecclesiastical centre and its extensive assemblage of early medieval **Pictish** and **Picto-Scottish** sculpture is the most important physical evidence for this past significance. The collection includes the internationally significant and very beautiful royal sarcophagus, a free-standing cross and several important shrine fragments. These and a considerable quantity of later sculpture are displayed in the undercroft, on either side of the shop, in a primary and secondary collection.

Given its location, and the size and importance of the collection, St Andrews is virtually its own nodal centre. The opportunity exists to considerably improve the presentation of the sarcophagus and related sculptures, not least their lighting (NB the sarcophagus already has updated information panels). The design and content of the sarcophagus points to the extensive connections of the Picts, their social and political aspirations. In comparison to Meikle and St Vigean (see below), St Andrews could therefore be an appropriate place to see more emphasis in the interpretation on what is to be learnt from the study of early medieval sculpture as art. As such, close links can be made with Nigg (when this comes into Historic Scotland's care) and the site of Hilton of Cadboll.

The profile of the sarcophagus has been raised by recent research. The present interpretative provision for the primary display is limited and now out of date; little is made of the secondary collection of material.

#### D8 Meikle with St Vigean

The following is with reference to the Interpretation Plan for St Vigean by Sally Foster. Meikle and St Vigean differ from the other suggested nodal sites, not just because a joint nodal site is suggested, but because the collections of sculpture *are* the monument.

St Vigean and Meigle are, respectively, the 2<sup>nd</sup> and 3<sup>rd</sup> largest collections of site-based **Pictish** sculptures in Scotland and each is one of the most important site-specific assemblages of early medieval sculpture in the British Isles. The two collections, which are sited 35 km apart as the crow flies, share common features: they include some public monuments (including free-standing crosses) but the carvings are mainly elaborate personal gravemarkers made for a local aristocratic elite by a school of sculptors. Examples of Pictish symbols are not common. At St Vigean the so-called Drosten Stone bears a rare inscription which names a known early 9<sup>th</sup>-century Pictish king who is also connected to Meigle. Some of their sculpture may be architectural. The collections provide an important insight into Pictish society, its patronage of the arts and beliefs. Whilst related in certain senses, the two collections are also interesting for the differences between them.

Many sculptures are characterised by their frequent inclusion of images of ecclesiastical and secular male figures, as well as details such as clothing and furniture. As such they can be readily used to describe the life of the Picts.

Meigle is staffed and attracts a relatively small but very enthusiastic number of visitors with a high SPV. Space has become a significant constraint because of the need for messing facilities and the expansion of the shop; options for a modest expansion of the building have been previously considered. With improved lighting and revised interpretation, Meigle could function very successfully as a nodal site for the large collection of significant link sites. St Vigean is presently unstaffed but the 2001 Interpretation Plan has made recommendations for expansion of the Museum into the adjacent cottage which Historic Scotland owns, to include provision of messing facilities. Given the nature of the collections, their geographical proximity and relationship to other Pictish sculpture in the area in HS care, it would be inappropriate to treat them totally separately. It is significant that a large number of the link sites can be visited by touring between Meigle and St Vigean.

Angus Council and Scottish Enterprise Tayside are in the course of further developing their own Pictish Trail from the local authority nodal site of Pictavia, by Brechin. Discussions are ongoing with Historic Scotland about how we might work in partnership to develop St Vigean in particular, but also related monuments. To this end, the concept of the Angus Pictish Trail also embraces the Perthshire monuments, including Meigle.

Subject to availability of Historic Scotland's part-funding, there is therefore the possibility of making considerable improvements to St Vigean and perhaps also Meigle as part of an extant wider network of sites. A staff presence at St Vigean is necessary on curatorial grounds, and this means that any interpretative provision at this site could include, for example, a touch screen.

Links might be made from Meigle/St Vigean to some of the Pictish sites in the north of Scotland.

#### D9. Working practices/responsibilities

The proposed initiative cross-cuts PIC boundaries, IAM and other individual responsibilities within Historic Scotland. Assuming acceptance of the proposed

overall strategy, agreement to timetable and its implementation is required by all parties. Clear lines of responsibility for individual aspects ought to be agreed and a working party of those concerned is desirable to monitor progress. Much will also depend on the goodwill and commitment of the RCAHMS. Opportunities to work with local parties, and the mechanisms for doing so, need identifying.

A 'client team' of relevant internal parties is desirable. External parties could be kept up to date on our initiative and we could likewise hope to be kept aware of external initiatives. The National Committee on Carved Stones in Scotland, Association of Regional and Island Archaeologists and Scottish Museums Council are the most obvious vehicles for achieving this.

The implications of various of the suggested options will need exploring, particularly by Retail.

#### D10. 2003

The 2003 centenary of *The Early Christian Monuments of Scotland* could be the target date for:

- Launch of expanded range of postcards.
- Suite of research projects to underpin knowledge and understanding.
- 2003 Friends tours.
- 2003 seminar/conference leading to research publication
- possible implementation of the redisplay of the collections at Whithorn and St Vigean.

## 1 Inventory of relevant sites in HS care.

### 1.1 PIC North

Site	No. of stones	Comments
<b>Brandsbutt</b>	1	Pictish symbol-bearing stone.
<b>Broch of Gurness</b>	1	Pictish symbol-bearing stone in site museum.
<b>Brough of Birsay</b>	3	Cast only of Pictish sculpture: original in Museum of Scotland. Two slabs bearing runic inscriptions in the Museum; one built into church. Ogham (last seen 1971) now believed lost.
<b>Dyce</b>	6	Stones (Pictish symbol-bearing stone; symbol-bearing cross-slab with ogham, and two smaller fragments) were displayed in an alcove built into outside of church. Not yet returned after conservation.
<b>Elgin Cathedral</b>	1	Symbol-bearing cross-slab.
<b>Hilton of Cadboll</b>	0	Original symbol-bearing cross-slab, part of important Easter Ross group, is in Museum of Scotland. Replica erected on site in 2000 – ownership/responsibility for this replica needs to be resolved.
<b>Knocknagael</b>	1	Relocated in Council Offices for safety.
<b>Maes Howe</b>	1+	Largest site-specific collection of runes outside Scandinavia.
<b>Maiden Stone</b>	1	Pictish symbol-bearing cross-slab.
<b>Picardy Stone</b>	1	Pictish symbol-bearing cross-slab.
<b>Ring of Brogar</b>	1	Runic inscription on prehistoric monument.
<b>Sueno's Stone</b>	1	Tallest Pictish cross-slab, now enclosed. Enigmatic battle and 'inauguration' scene.

### 1.2 PIC Central

Site	No. of stones	Comments
<b>Aberlemno Kirkyard</b>	1	Pictish symbol-bearing cross-slab, superb quality, noted for battle scene and strong links with art of Northumbria. 'This one stone unites the worship of Christianity with the recitation of royal histories' (Barrett 1990, 27 in <i>Scotland Creates. 5000 years of art and design</i> )
<b>Aberlemno Roadside</b>	3	Three sculptures (one severely defaced) of considerable significance as landscape feature (may be in original positions). Only southern symbol-bearing stone in HS care. Symbol-bearing cross-slab extremely fine with strong links to contemporary metalwork.
<b>Abernethy round tower</b>	1	Symbol-bearing stone, not in situ.
<b>Ardchattan Priory</b>	1	10th century. Important for depiction of ecclesiastic and biblical king David imagery. Enclosed in shelter.
<b>Dogton Stone</b>	1	Worn cross-shaft. Poor access; negligible interpretation.
<b>Dunadd</b>	1	Footprints and related sculptures carved onto natural rock. Presumed 7th or 8th century.
<b>Dunblane Cathedral</b>	2	9th century? Cross-slabs. Discovered 1873 under chapter house.
<b>Dunfallandy Stone</b>	1	Well-preserved symbol-bearing cross-slab. Enclosed in shelter.
<b>Dunkeld Cathedral</b>	1	Stone carved with a rider. NB other important sculpture at Dunkeld not in HS care.

<b>Dunning Church</b>	1	Late cross-slab about which little is known.
<b>Dupplin Cross</b>	1	Early 9th century. Best preserved free-standing cross in eastern Scotland. Pivotal significance of Dupplin only recently recognised with inscription. Notable omission from Historic Scotland's <i>Picts</i> .
<b>Eassie</b>	1	Symbol-bearing cross-slab. Enclosed in shelter.
<b>Edzell</b>	1	Fragment of cross-head on display in glass case.
<b>Eileach an Naoimh</b>	2	Eithne's grave and 2nd cross-incised slab in burial ground.
<b>Eilean Mor</b>	5	Three 7th/8 <sup>th</sup> century gravemarkers; 9th/10th century free-standing cross; 7th century carving in cave.
<b>Fowlis Wester</b>	1	Symbol-bearing cross-slab, now in church (alongside another extremely important Pictish sculpture <i>not</i> in HS care). Replica in village square.
<b>Inchcolm</b>	3	Hogback moved into site museum in 199x to provide better protection. Site excavated; cross-shaft discovered in Abbey and removed to museum in 199x.
<b>Iona Abbey</b>	111	Largest collection in British Isles after Clonmacnoise in Ireland. Includes four highly significant free-standing crosses.
<b>Keills Chapel</b>	6	8th/9th century free-standing cross; chapel reroofed 1978 to house sculptures; 1979 Keills cross moved inside. Five other cross-slabs/fragments, two of which <i>may</i> be later in date.
<b>Kilberry</b>	3	Mainly medieval. Three early medieval slabs. 1951 collection and movement of stones from various sites around Kilberry to shelter.
<b>Kildalton Cross</b>	1	2nd 1/2 8th century. 'One of the finest monuments of its class in Scotland.' Reset in 1882 when tilting, but on same site.
<b>Kilmartin</b>	1	The three sculptures within the church are in HS care. Free-standing cross moved to church in 1977
<b>Kilmory Knap</b>	7	Seven early Christian stones plus later examples; converted chapel; strength of collection is the later material.
<b>Meigle Museum</b>	26	Spectacular collection of symbol-bearing cross-slabs, recumbents and related monuments. Centre of lay patronage in 8th-10th centuries.
<b>St Andrews Cathedral Museum</b>	40+	Very large collection of material, including notable cross-shafts and, most importantly, the remains of two sarcophagi, including the internationally significant, royal St Andrews Sarcophagus.
<b>St Orland's Stone</b>	1	Symbol-bearing cross-slab, all the more significant for apparently being in situ and including only known detailed carving of a Pictish boat. Access problems.
<b>St Vigean's</b>	32	Large and highly significant, if fragmentary, collection. Association with visually-impressive church site, presumed centre of lay patronage 8th-10th centuries AD.

### 1.3 PIC South

Site	No. of stones	Comments
<b>Barochan Cross</b>	1	Probably 8th century, i.e. early in Strathclyde series. Moved to Paisley Abbey after conservation.
<b>Dryburgh</b>	1	Font, possibly pre-12 <sup>th</sup> century
<b>Dumbarton</b>	2	Two 10 <sup>th</sup> -century recumbent cross-slabs on display in Governor's House.
<b>Edinburgh Castle (Stone of Destiny)</b>	1	Strong political associations (new and possibly old) but of no artistic merit.
<b>Jedburgh</b>	6+	Include remains of at least five free-standing crosses; shrine etc. Also elaborate 9th-century cross-base in garden of Queen Mary's House
<b>Kilwinning</b>	1	Govan School: two related fragments; one each with HS and Saltcoats

		Museum.
<b>Kinneil Cross</b>	1	Little known head of late, free-standing cross, now mounted in Kinneil House.
<b>Kirkmadrine</b>	8	Housed since 1889 in purpose-built porch appended to church. Amongst earliest evidence for Christianity in Scotland.
<b>Glenluce</b>	1	Upper part of a cross-slab
<b>Laggangairn</b>	2	Reused standing stones, 7th-9th century
<b>Monreith Cross</b>	1	10th-century disc-headed standing cross. Transferred in 1973 to Whithorn Museum for safekeeping.
<b>Ruthwell Cross</b>	1	Exceedingly well-preserved free-standing cross with long runic poem. Most important Anglo-Saxon sculpture in Scotland. 'It is difficult to find, in the pre-Carolingian Europe of the 7 <sup>th</sup> and 8 <sup>th</sup> centuries, any parallel to the intellectual sophistication of the Ruthwell cross' 'a great contemplative monument, of European and universal significance.' (Ó Carragáin 1999)
<b>St Blanes Church</b>	10	Hogback and disc-headed slabs.
<b>St Ninian's Cave, Isle of Whithorn</b>	18	Portable carvings in Whithorn Museum. Rock-carvings in cave.
<b>Whithorn</b>	40	Examples of earliest Christian sculpture in Scotland plus 10th/11th century Whithorn School.

## 2. Other Relevant Sites

### 2.1 Significant site-specific collections not in HS care

#### *Pictish:*

- Forteviot (Church)
- Fortingall (Church)
- Groam House Museum, Rosemarkie (private Trust)
- Tarbat Discovery Centre (sculpture owned by NMS; centre run by private Trust)

#### *British:*

- Govan (Church)
- Inchinnan (Church)

#### *Dalriadic (i.e. relating to the Gaels/Irish):*

- Applecross (Church)
- Cladh a'Bhile – large lay cemetery (private)
- Kilfinan (Church)

### 2.2 Significant non-site-specific collections not in HS care

The largest collection, covering early medieval monuments of all types, is the National Museums of Scotland, Edinburgh. However, several local museums contain collections that are particularly significant (Dunrobin, for material collected locally in Sutherland, Elgin for Kinneddar, Meffan Institute for Kirriemuir.

#### *Pictish:*

- Marischal Museum (University)
- Dundee: McManus Galleries (local authority)

- Dunrobin Museum (private)
- Elgin Museum (Moray Society)
- Forfar: Meffan Institute (local authority)
- Inverness: Museum and Art Gallery (local authority)
- Islay: Port Charlotte Museum of Islay Life (?local trust)
- Kirkwall: Orkney Museums (local authority)
- Perth Museums and Galleries (local authority)
- Pictavia (local authority)
- Shetland Museum (local authority)
- Thurso Heritage Museum (?local authority)

*British:*

- Bute Museum

### **2.3 Significant lesser collections/single sculptures not in HS care**

*British:*

- Catstane (Edinburgh airport)
- ?Kilmorie (private)
- Skeith Stone (private)
- Yarrow Kirk (private)

*Pictish/Scottish:*

- Aldbar/Brechin (Brechin Cathedral)
- Canna Cross (NTS)
- Camuston (private)
- Crieff Cross (local authority)
- Farr (Church)
- Fowlis Wester (Church)
- Gask (private)
- Glamis Manse (Church)
- Hamilton Cross (Church)
- Inverurie (Church/local authority)
- Logierait (Church)
- Mugdrum (private)
- Newton (private)
- Newton of Collessie (private)
- Nigg (Church)
- Rossie (private)
- Shandwick (private; was Trust)

*Dalriadic:*

- Barnakil (private)
- Riasg Buidhe (private – Colonsay House)

*Northumbrian:*

- Thornhill ('Nith Cross')
- Wamphray (Church)