



Last talk of the season

18 March *Dr Oliver O'Grady*
'Recent archaeological findings at Scone,
Scotland's orphaned royal centre.'

Please note that the final lecture in the 2010–11 season will be given in the **Town House Museum, High Street, Brechin**.

Dr O'Grady's training in medieval history and in landscape archaeology has enabled him to draw on data from a wide range of sources to obtain insight to the past. His doctoral research was in medieval open air assembly sites, especially those where judicial assemblies were held. Although there were probably many of these in medieval Scotland, they have previously received scant attention from historians or archaeologists. The Moot Hill at Scone is arguably the best known example, and was still in use at least as late as the end of the fourteenth century. Beginning in 2005 with survey work at the inauguration mound, Dr O'Grady was involved in survey and excavation work at Scone spanning five years, and it is this work which will form the basis of his talk.

The lecture will be in the upstairs gallery of Brechin Town House Museum with access via the side entrance in Church Street. Doors open at 7pm, and the talk begins at 7.30.

Pictavia alterations

The change of venue for our recent lectures, from Pictavia to the Town House Museum in Brechin, was occasioned by a partial refurbishment of Pictavia by the Economic Development Department of Angus Council. Unfortunately, we were given little advance notice of the closure for the work to take place, so we were unable to publicise the change in the last Newsletter.

The development has resulted in changes to the physical space available to us at Pictavia, the ample wedge-shaped area having been divided to accommodate a kitchen and chair store. This leaves a reduced, oddly-shaped area which is not really suitable for placing a screen and arranging adequate seating, and there is less

room available for our storage. The committee will consider the effect of the changes and their implications for the Society and report in due course.

Meanwhile, we must thank Cultural Services Department of Angus Council for coming to our rescue and accommodating us at Brechin Town House Museum. The elegant upstairs gallery there has proved to be a popular and successful venue, but, in common with other Angus Council premises, it will no longer be available for out-of-hours meetings due to safety regulations governing emergency evacuation of users from upper floors.

PAS Conference 2011

Saturday 1 October

Carnegie Conference Centre, Dunfermline

Our conference this year will be held on 1 October in the Carnegie Conference Centre in Dunfermline. The Centre is on Halbeath Road, just over a mile from the railway station and a short distance from the Halbeath roundabout on the M90. A wide range of accommodation is available in Dunfermline and the surrounding area.

The theme of this year's conference will be 'Picts on the Move', exploring means of transport in the Pictish world and drawing on evidence from the stones and from archaeological finds. Full details of the programme, together with registration forms, will be published in the next issue of the newsletter.

PAS AGM

The Annual General Meeting of the Society will take place at the Dunfermline conference.

PAS Newsletter 59

The deadline for receipt of material is

Saturday 21 May

Please email contributions to the editor

<pas.news@btconnect.com>

Scotland and Beyond: Early Medieval Carved Stones Conference

30 March – 2 April, 2011
University of Edinburgh
and National Museum of Scotland

To register before 25 March, go to the conference
website

<<http://preromanesquestones.wordpress.com/>>
or email <h.pulliam@ed.ac.uk>

Extant studies of Scotland's carved stones tend to examine them in isolation, discussing them within a largely local context.

This conference has two primary aims: 1) To consider, from a historical perspective, the visual evidence on pre-Romanesque carved stones – iconography, motifs, chisel marks, geological information, context, environment/position, inscriptions etc. in order to understand the purpose, function and meaning of this sculpture at the time of its creation. 2) To initiate a dialogue with scholars working on similar material in different cultures (Asturian, Armenian, Anglo-Saxon, Irish, Scandinavian, etc.) in order to learn about their material and approaches while fostering a broader awareness of and interest in Scottish material.

March 31–April 2nd

Thursday March 31

PUBLIC LECTURES 6:30–7:30 pm

Lecture Room 1 Appleton Tower, 11 Crichton St.

Pictish Art and Iconoclasm

Prof. George Henderson, Emeritus Professor
of Medieval Art, University of Cambridge

An Irish Context for Pictish Monsters?

Dr Isabel Henderson OBE,
Former Fellow of Newnham College, Cambridge

Friday 1 April

8:45–9:15 **Tea and Registration,**

9:15–9:30 **Welcome**

SESSION 1 – Across Cultures I

9:30–9:50 'Drosten's Stone at St. Vigean: Interpreting a Cultural Hybrid' *Prof. Jane Geddes, University of Aberdeen*

9:50–10:10 'Rome and Anglo-Saxon England at a Crossroad of Inspiration in Early Medieval Stone Sculpture' *Dr Luisa Izzi, University of York*

10:10–10:30 'Early Medieval Sculpture in the Asturian Kingdom: An European Comparative approach' *César García de Castro Valdès, Patrimonio Cultural del Principado de Asturias*

SESSION 2 – Making

11:20–11:40 'Carving Class I Monuments and the Act of Remembering and Forgetting'

Dr Meggen Gondek, University of Chester

11:40–12:00 'Irish Cross Carving: Some Questions of Authorship and Design'

Prof. Roger Stalley, Trinity College Dublin

12:00–12:20 'Against the Grain: Sculptural Innovation at Tenth-century Gosforth'

Amy Miller, University of Toronto

SESSION 3 – Place

2:00–2:20 'The Early Medieval British Sculpture at Govan Old: Scholarship and Urban Regeneration'

Prof. Stephen Driscoll, University of Glasgow

2:20–2:40 'The Making of a Pictish Province: Benne Cé and the Pictish Symbol Stones of Northeast Scotland'

Dr Gordon Noble, University of Aberdeen

2:40–3:00 'Traditions and Innovations in Scandinavian Art c.750-1050'

Prof. Signe Horn Fuglesang, emeritus, University of Oslo

3:00–3:20 'Recording Early Medieval Inscribed Stones and Stone Sculpture in Wales'

Prof. Nancy Edwards, University of Bangor

SESSION 4 – Interpretations

4:10–4:30 'The Ruthwell and Bewcastle Crosses: Contexts and Current debates 2006-2011'

Prof. Éamonn Ó Carragáin, emeritus, University College Cork

4:30–4:50 'Re-used Inscribed and Carved Stones in South-west Britain'

Prof. Elisabeth Okasha, University College Cork

4:50–5:10 'Curating and Meaning: the National Museum's Collection of Carved Stones'

Dr David Clarke, National Museums of Scotland

6:00-7:00 Reception and Private View
National Museums of Scotland, Chambers St.

Saturday, April 2

SESSION 5 – Across Cultures II

9:30–9:50 'Humble Heroes, Monumental Sculpture: the Paul and Antony Motif'

Colleen M. Thomas, Trinity College Dublin

9:50–10:10 'From Byzantium to Brechin: The Virgin Mary in Scotland'

Dr Heather Pulliam, lecturer, University of Edinburgh

10:10–10:30 'Carolingian Iconography on Monasterboice and Other Crosses'

Dr Peter Harbison, Royal Irish Academy

SESSION 6 – Symbols, Signs and Iconography I

11:10–11:30 'The Rider and Hunt Scene in Pictish Art: Secular Symbol or Christian Icon?'

Dr Martin Goldberg, National Museums of Scotland

11:30–11:50 'Resurrection and the Passing of Time in Bewcastle's Floral Iconography'

Mandie Denton, University of York

11:50–12:10 'Tracing the Gesture? Marking the cross in flesh and stone in the Insular world'

Dr Jenifer Ni Ghrádaigh, University College Cork

SESSION 7 – Symbols, Signs and Iconography II

1:30–1:50 ‘Pictish symbols and Christian Sculpture’

Alice Blackwell, National Museums of Scotland

1:50–2:10 ‘Inscribing the Living and the Dead: the Uses of Text on Early Medieval Sculpture in Scotland’

Dr Katherine Forsyth, University of Glasgow

2:10–2:30 ‘The Religious Symbols of the Picts’

Prof. Shirley Alexander, emeritus, University of

Texas at Austin (presented by Dr Carol Farr,

independent scholar)

3:00–4:00 Discussion

Quo vadimus? Ways forward in the study, conservation and presentation of early medieval carved stone.

Sponsors: Henry Moore Foundation; the National Museums of Scotland-Glenmorangie Research Partnership; School of Arts, Culture and Environment, University of Edinburgh; Royal Society of Edinburgh; Historic Scotland

Carola Hicks and the Picts: An Appreciation

Carola Hick’s premature death in June 2010 came as a great shock to her many friends. George and I knew her from our Edinburgh days in the sixties, and we found ourselves with her again, in Cambridge, in the seventies. She had gained a first class degree in Fine Art (art history) from Edinburgh, and afterwards a Ph.D on medieval animal art. At Cambridge, she taught and examined for three options in the History of Art Tripos: ‘Works of Art in around Cambridge’ gave her ample opportunity for ‘hands-on’ sessions with her students on the glass in King’s College Chapel and at Ely Cathedral where she was curator of the Stained Glass Museum. The theoretical ‘Approaches to the History of Art’ option she regarded as self education, although the broad range of her Edinburgh degree had given her an excellent foundation. Above all, she was an essential member of the team responsible for teaching the option ‘Celts-Saxon Art’ which George introduced to the Tripos from 1974 onwards. To it she brought her knowledge of Anglo-Saxon art styles, early attested to by her having been entrusted by Rupert Bruce-Mitford with a specialist report on the provenance of the stag on the Sutton Hoo sceptre, in the definitive publication of the great ship burial (1978). Later she returned to the ship burial, publishing an exemplary paper on the birds on the Sutton Hoo purse lid (*Anglo-Saxon England*, 1987), where she demonstrated that the birds were those used

in the contemporary kingly sport of falconry. Her account of the origins of falconry and its representation in art, including the Pictish examples, remains the best documented survey of this enduring symbolic pastime. Her knowledge of animal art kept her interested in those past masters of the art, the Picts, and her three major publications relevant to this art are listed and described in *A Pictish Panorama*. The publication of her book, *Animals in Early Medieval Art* (Edinburgh University Press, 1993), was acknowledged as a major advance on the subject, a worthy successor to Francis Klingender’s survey of 1971. Her book is the standard reference book, much sought after, ranking as an Amazon Bestseller.

In regard to the Picts, and their contribution to Insular Art, she was a very useful bridge maker. At Edinburgh, when Charles Thomas was there as Lecturer in the Archaeology Department, Carola gained background knowledge in archaeology. The Cambridge archaeologist, Catherine Hills, tells me that Carola even did some practical archaeology in one of Charles’s digs. As with Robert Stevenson, this gave her credibility among archaeologists such as Leslie Alcock, not very often enjoyed by mere art historians! In the same way, her paper on the Clonmacnois sculpture workshop, probing its implications for the chronology of Pictish sculpture, understandably gave her sympathetic recognition by Irish scholars in the field, always on the look out for symptoms of Pictomania in those who, like myself, approach Pictish art with something like missionary zeal.

Carola had first considered the animals on the margins of the Bayeux Tapestry in a conference paper (1990), but later she hugely extended her investigation of the Tapestry in her book, *The Bayeux Tapestry: Life Story of a Masterpiece* (March, 2006), covering the reception and exploitation of the Tapestry up to the present. This book became an instant best seller, admired both for its scholarship and its accessibility. It was the first of her ‘biographies’ of an cultural icon. The equally successful book on the windows of King’s College Chapel, *The King’s Glass: a story of Tudor power and secret art*, soon followed (November, 2007). By then Carola had retired from teaching, and saw her future career lying in full-time writing. All who are familiar with the Arnolfini ‘Marriage Portrait’ by Jan van Eyck in the National Gallery,

London, must look forward with the keenest interest to the posthumous publication of her 'biography' of this fascinating painting and the lives of its owners up to the nineteenth century, all but finished at the time of her death. That she died at this high point in her career is particularly hard.

I cannot end without a mention of her contribution, in more ways than one, to *the worm, the germ, and the thorn*, the collection of Pictish and related studies presented to me in 1997, edited by David Henry, published by The Pinkfoot Press, and supported by the Pictish Arts Society. The title of this book has been a constant pleasure to me, if not to those wishing to cite it! It came from Carola's contribution, 'Pictish Fictions'. Carola's spectacular success as a writer lay in large part in her style of writing and witty cast of mind. The enthusiastic TLS reviewer described *The Bayeux Tapestry* as 'well-written, well documented, quite often serious but not too grave...' Rereading 'Pictish Fictions' for this appreciation, I found myself laughing out loud. Her educated range of reference, the rhythms of her style, and lively choice of words, produce the same spontaneous effect as the writings of Wodehouse. My favourite among her many witticisms is her noting that Kipling in *Puck of Pook's Hill* refers to the Picts as "'little beasts', the same words that Stalky and Co use to describe the Lower Third..." In more serious vein, she points out that late-Victorian fiction involving the Picts and the Romans reflects then contemporary concerns about 'the role of Empire' and 'insights into the British in India, the ambitious status of the Anglo-Indian and the power politics of the Great Game'. Surely here we see evidence for her insightful 'biographical' mode which was to prove so successful ten years later. So the Editor and the Pictish Arts Society, by eliciting and publishing 'Pictish Fictions', can perhaps claim some credit for moving her mind towards the great potential of this approach.

For those who knew her, it is also her presence and voice that will stay in the memory. Carola was strikingly good looking. Her innate stylishness, combining with a cheerful openness of manner, gave her a special charm. Her recent literary celebrity need not eclipse her very substantial contribution to the academic understanding of early medieval art.

Isabel Henderson

New book on the Picts



*The Picts: including guides to
St Vigeans Museum and Meikle Museum*

Jill Harden

Photography by Mike Brooks and David Henrie
Illustrations by Willie Rodger, Ian G Scott
and Stephen Conlin

Edinburgh: Historic Scotland, 2010
272 x 190mm; 80pages; illustrated
ISBN 9781849170345 £4.95

Historic Scotland has published a new book, *The Picts*, which aims to tell the story of the Picts in simple and accessible terms, from their origins in the 3rd century AD [*Ed*] to their eventual absorption into the new nation of Alba around the 10th century.

The book, written by Jill Harden, is being launched in conjunction with a new Historic Scotland website <www.pictishstones.org.uk> which features interactive 3D scans of five carved Pictish stones, produced using laser scanning technology. The website, designed for readers of all ages, also explores themes relating to the Picts and their stones. It supports many aspects of the Curriculum for Excellence and also includes an interactive map to help people find the stones and other sites.

Fiona Hyslop, Minister for Culture said:

The Picts played a major role in shaping modern Scotland. Their culture was very sophisticated and has captured the imagination of many people throughout our nation and beyond.

This new book and website should help stimulate interest and increase our knowledge of these fascinating people.

The book also includes detailed guides to Historic Scotland's carved stones museums at the important Pictish sites of Meikle and St Vigeans. It also traces the development of the Picts and their political, cultural and religious

life, and shows how this can be related to their amazing legacy of symbol stones, cross-slabs and jewellery.

Available from Historic Scotland properties or online from

<www.historicscotlandimages.gov.uk>

Picts 1955 to Picts 2010



Pictish Progress: New Studies on Northern Britain in the Early Middle Ages

Edited by

Stephen T. Driscoll, Jane Geddes & Mark A. Hall

(*The Northern World*, 50) Leiden & Boston: Brill, 2011
pp.xx, 416; illuuss; maps ISBN 9789004187597 €130

This publication is the culmination of an extended programme of conferences that have sought to mark the contribution of F.T. Wainwright to Pictish studies and, in particular, the 50th anniversary of *The Problem of the Picts*. The book is firmly in the tradition of interdisciplinary scholarship Wainwright did so much to promote and brings together much fresh thinking on the archaeological, art-historical, place name and historical understanding of Northern Britain in the second half of the first millennium AD. Within a wider, European framework it addresses questions of landscape, material culture and mentalities, revealing some of the different strategies by which the Picts made their world. All the studies are accessibly presented to serve the interests of students, teachers and anyone interested in the roots of European civilisation.

CONTENTS

Introduction

‘F.T. Wainwright and *The Problem of the Picts*’ *Barbara E. Crawford*

PART ONE: Names and Texts

‘From Ancient Scythia to *The Problem of the Picts*’: Thoughts on the Quest for Pictish Origins’ *James E. Fraser*

‘Ideology, Literacy and Matriliney: Approaches to Medieval Texts on the Pictish Past’
Nicholas Evans

‘Pictish Place-names Revisited’ *Simon Taylor*

PART TWO: Stories in Stone

‘The Problems of Pictish Art, 1955–2009’
Jane Geddes

‘Tales from Beyond the Pict: Sculpture and its Uses in and around Forteviot, Perthshire, from the Ninth Century Onwards’
Mark A Hall

‘Saints, Scrolls and Serpents: Theorising a Pictish Liturgy on the Tarbat Peninsula’
Kellie Meyer

‘The Forms of Two Crosses on Pictish Cross-slabs: Rossie Priory, Perthshire and Glamis no. 2’ *Robert D Stevick*

The Interpretation of Non-ferrous
‘Metalworking in Early Scotland’
Andrew Heald

PART THREE: Landscapes for the Living and the Dead

‘Pictish Archaeology: Persistent Problems and Structural Solutions’ *Stephen T Driscoll*

‘Together as One: The Landscape and Symbol Stones at Rhynie, Aberdeenshire’
Megan Gondeck and Gordon Noble

‘The Early Medieval Landscape of Donside, Aberdeenshire’
Ian Fraser and Stratford Halliday

‘A Review of Pictish Burial Practices in Tayside and Fife’ *Sarah Winlow*

Archaeology department under threat

Archaeology at Glasgow University is threatened with a serious loss of staff, and may also be merged with history. Their able and enthusiastic postgraduate students have set up a Facebook page to share their appreciation for archaeology at Glasgow. Please support them and the staff by letting them know you ‘like’ it. Please also add the link to your own Facebook page to keep up with our news and help spread the word, not least to former Glasgow students.

<<http://www.facebook.com/home.php#!/pages/Love-Archaeology-at-Glasgow-University/174134129300125>>

‘The Eagle’ is about to land

‘The Eagle’, a sword and sandal epic by Scots director Kevin Macdonald, starring Channing Tatum, Jamie Bell and Donald Sutherland, will be on general release in the UK from 25 March.

The keywords accompanying the online publicity for the film – Soldier | Hadrian’s Wall | Slave | Honor | Wall – will probably tell you all you need to know about this latest assault on the early history of Scotland, but, should you require more, read on:

In 140 AD, twenty years after the unexplained disappearance of the entire Ninth Legion in the mountains of Scotland, young centurion Marcus Aquila (Tatum) arrives from Rome to solve the mystery and restore the reputation of his father, the commander of the Ninth. Accompanied only by his British slave Esca (Bell), Marcus sets out across Hadrian’s Wall into the uncharted highlands of Caledonia to confront its savage tribes, make peace with his father’s memory, and retrieve the lost legion’s golden emblem, the Eagle of the Ninth.

Aquila (get it?) is the main character, but ornithologists, particularly aquilaphiles, might not enjoy the film, as, according to an eagle-eared blogger:

The screams of a red-tailed hawk are used [on the film’s soundtrack] in place of eagle sounds. Red-tailed hawks do not live in Europe.



The ‘Seal People’ of Wester Ross (Sealink – could the invention of this tribe possibly have been inspired by the writings of E Peterson?)

Others may find it more difficult to accept the human voices – mainly heavily American-accented, English-speaking Romans and their apparently Gaelic-speaking adversaries, the Mohican-coiffed, savage Celtic ‘Seal People’ who inhabit the Coigach peninsula overlooking the Summer Isles. ‘Cowboys and Indians’ in that beautiful part of Wester Ross around Achiltibuie? Cinematic portrayal of Roman/ US imperialism knows no bounds.

Playful use of Pictish symbols

Letham Park in Angus (renowned as the campsite for the ‘Electric Temple’ in the early days of the Dunnichen Festival), has a play area which has recently been undergoing a makeover. One of the new pieces of equipment erected there is a monolith perforated with three large holes and decorated with Pictish symbols – eight on each of its main faces – a dizzying, haphazard array.



© Norman Atkinson

The ‘new’ Pictish symbol stone in Letham playpark

The normal configuration of Pictish symbols is a pair, with or without an additional ‘mirror’ or ‘mirror and comb’. When more than two symbols occur, they still usually appear as distinct pairs (ie in multiples of two), but, of course, there are exceptions.

The most prolific display on one stone is on the Ulbster cross-slab, which has a total of ten different symbols, two on the front separated by the cross-shaft (but probably intended as a pair), and eight on the reverse, which are well ordered in four pairs around a cross.

One wonders what a Pictish time-traveller would make of the liberal and arbitrary use of the 16 designs at Letham.



Groam House Museum
High Street, Rosemarkie
Ross-shire, IV10 8UF

Museum tel: 01381 620961; Office tel: 01463 811883
email: curator@groamhouse.org.uk
www.groamhouse.org.uk

Exhibition in Groam House Museum

22 April – 4 Dec 2011

George Bain and the Celtic Art Revival

Opening hours 2011

22 April–31 October: Daily (Mon–Sat 10.00am–
5.00pm; Sun: 2.00pm–4.30pm)

1 November–4 December: Weekend Afternoons Only
(Sat & Sun 2.00pm–4.00pm)



FREE ADMISSION
TO THE MUSEUM FOR 2011

2011 Talks

Most talks in Fortrose Community Theatre (01381 621252) on Thursdays at 7.30pm. Admission £4.00 (Members £2.00). Please check dates beforehand to avoid disappointment.

13 May

Annual Academic Lecture

A Pictish Puzzle – The Archaeology of the Hilton of Cadboll Pictish Cross-slab

Heather James, Freelance Archaeologist

(This is part-funded by Festival of Museums)

2 June

Archaeology and Celtic art in Britain; survival and revival

Dr Eric Grant, Chairman, Groam House Museum

30 June

Two Island Notables: Alexander and Euphemia Ritchie of Iona Celtic Art

Dr E Mairi MacArthur, author of *IONA CELTIC ART the work of Alexander and Euphemia Ritchie*

14 July

George Bain – his life and work

Susan E Seright, Curator, Groam House Museum

25 August

George Bain's WW1 Service history

Alistair Pringle, great-grandson of George Bain

15 September

Scottish Silver and the Celtic Revival

George Dalgleish, Principal Curator, Scottish History, National Museums Scotland

6 October

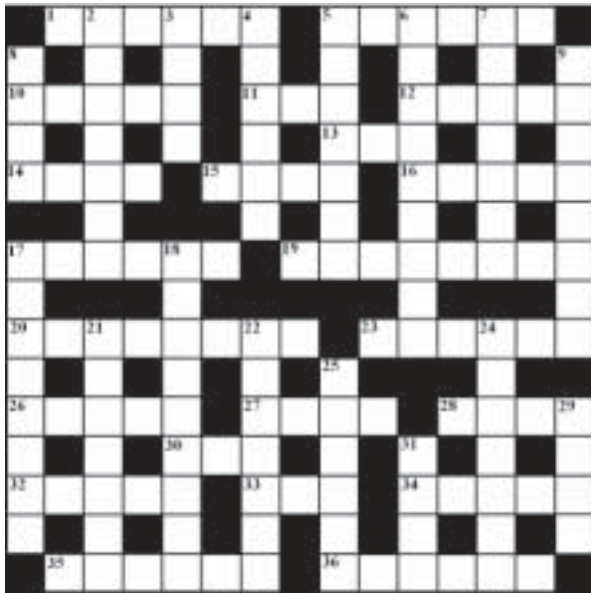
Celtic Revival Art from Ossian to George Bain

Murdo Macdonald, Professor of History of Scottish Art, University of Dundee

© Norman Atkinson



Refurbishing Letham playpark



Crossword compiled by *Ron Dutton*

Across

- 1 Prejudice against elders (6)
- 5 Uproar (6)
- 10 Structured sounds (5)
- 11 Following one (3)
- 12 Rotary prefix (5)
- 13 Small bird (3)
- 14 A neighbour of the Picts (4)
- 15 Large loch (4)
- 16 Consternation (5)

- 17 Spineless hexapod (6)
- 19 Illicit importer (8)
- 20 Books of biblical songs (8)
- 23 Great enjoyment (6)
- 26 Oliver, to his friends (5)
- 27 Prevent (4)
- 28 Not mint (4)
- 30 Small round mark (3)
- 32 Decapitated fear would be wrong (5)
- 33 Protuberant listening organ (3)
- 34 Water-bound pieces of land (5)
- 35 Repeated occurrences (6)
- 36 Improve from former (6)

Down

- 2 Contemporary accounts of Christ's life (7)
- 3 Pictish flood meadow (4)
- 4 Bishops' headgear (6)
- 5 Buoyant wreckage (7)
- 6 Four-cornered Pictish symbol (9)
- 7 Small island west of Scotland (7)
- 8 Dirty fog (4)
- 9 Stylised animal form (8)
- 17 Slim dope collapses inwards (8)
- 18 Land cheat becomes Christian edifice (9)
- 21 Provokes an unfavourable reaction (7)
- 22 Aquanauts in the roof? (7)
- 24 Early Medieval style (7)
- 25 Reflects on a Pictish stone (6)
- 29 Component of Pictish symbols (4)
- 31 Minor dispute (4)

Dunnichen in the news again

Another brouhahha has been raging in the press about the site of the Battle of Dunnichen. Objections have been raised as to why the battle site has not been included in 'The Inventory of Scottish Battlefields' compiled by Historic Scotland. This inventory is aimed at boosting the protection and promotion of sites of 'national importance' for the contribution they make to Scotland's archaeology and history.

Graeme Cruickshank wants Historic Scotland to think again about its decision not to include the site and said,

There must be concerted action to ensure its inclusion, which is essential to assist in the preservation of the battle site from the continued threat of commercial development and to gain the much higher public profile it so richly merits.

A spokesperson for Dunnichen Heritage Society stated that

it could be said that it is the most important battle in our history and has the right to be included in the inventory.

A Historic Scotland representative claims that there

was no argument about the importance of the battle, but that there were serious doubts as to its location.

The problem is not that we don't recognise its importance, but there are a group of early sites which present difficulties in terms of location.

One of the key criteria for selection is that we need to be able to identify the area on the ground today because it's difficult to protect sites if you can't define them. And battlefields don't have nice rounded edges for the most part.

We are happy to consider the inclusion of the Battle of Dunnichen at a later stage. It is one of the key sites that people have asked us to look at.

The reason for the new Inventory is that Scottish battlefields are not really protected by any of the mechanisms that are in place for heritage sites and that they should be protected against encroaching development. The public consultation on the initial list has ended and a detailed set of recommendations will go to Scottish ministers within the next few weeks.

Information on the Inventory with downloadable PDFs on all the sites can be accessed online at: <http://www.historic-scotland.gov.uk/index/about/consultations/battlefieldconsultation.htm>