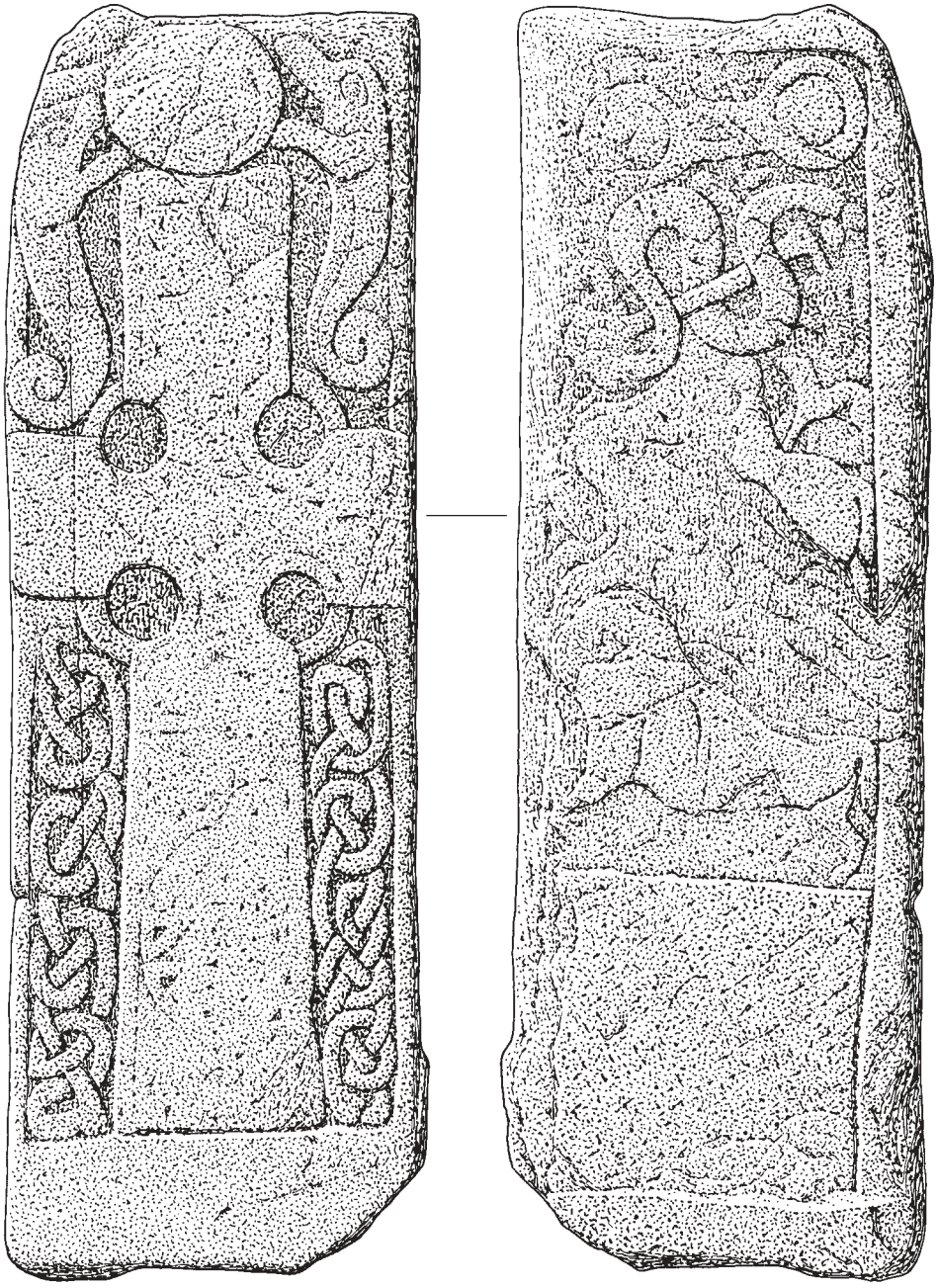
THE PICTISH ARTS SOCIETY
NEWSLETTER 40 AUTUMN 2006

PAS Conference Saturday 28 October, Cupar, Fife – see details on page 11

Logierait 2

The Royal Commission on the Ancient and Historical Monuments of Scotland is in the process of revising it's popular *Pictish Symbol Stones Gazetteer*, with the aim of producing a fully illustrated edition. In advance of this, RCAHMS carried out a detailed graphic and photographic survey of Logierait 2. This cross-slab was discovered in the kirkyard some time ago by PAS member Niall Robertson. However, it was during a PAS field trip that the presence of symbols on the back was first noted. (See *Pictish Arts Soc J*, 1, 29–30) *John Borland*



(Drawing by John Borland; Crown copyright: RCAHMS)

Logierait 2. Scale 1:10

Pictish Arts Society at Pictavia
Winter programme 2006/07

All meetings at Pictavia on Friday evenings.
Doors open at 7pm, talks begin at 7.30. Tea, coffee and biscuits available before and after.

20 October Barbara Robertson
Pictures

17 November Moira Greig
Picts from a different viewpoint

15 December Mark Hall
Playtime in Pictland: the material culture of gaming in early medieval Scotland

19 January Alex Woolf
Kings, Kingdoms and Kingship among the Picts

16 February tbc

16 March John Borland
Detailed Recording of Early Medieval Sculpture by RCHAMS: from nought to plenty in ninety years

Fresh Pict
Problems revisited in Aberdeen
Saturday 18 November 2006
King's College, Aberdeen University

This conference brings to Aberdeen some of the papers delivered earlier this summer at the Leeds International Medieval Conference, and adds extra papers relevant to those interested in the early art and history of north-east Scotland. It is concerned with recent research on the society and art of the Picts.

Coffee, registration and lunch are in the James Mackay Hall, straight ahead in the King's College quadrangle. The papers are delivered in KCG7 (ground floor, right, as you enter the quad).

The conference is sponsored by The Research Institute for Scottish and Irish Studies, Aberdeen University and The Society of Antiquaries of Scotland.

Cost: Registration, tea, coffee – £7, Lunch – £10

Application should be made by 1 November to: Pictish Conference, Society of Antiquaries of Scotland, Museum of Scotland, Chambers St, Edinburgh, EH1 1JF. Cheques should be made out to the Society of Antiquaries of Scotland.

Draft Timetable

10.00 Coffee, Registration

Text and Society

10.30 Nicholas Evans
Ideology, Literacy and Matriliny

11.00 David Dumville
Matriliny

The World of Work

11.30 Lloyd Laing
Workshops and Patronage

12.00 Andrew Heald
The Role of the Smith

12.30 Lunch in Mackay Hall

Landscape, wide and narrow

13.30 Simon Taylor
Pictish Place-Names revisited

14.00 Strat Halliday
The Strathdon Survey of Pictish Landscape

14.30 Gordon Noble
'The ground beneath his feet': the landscape context of Rhynie Man

15.00 Tea

Art and Meaning

15.30 Jane Geddes
The problems of Pictish art: today

16.00 Mike King
The Christian meaning of the Pictish crescent and V-rod symbol

Art of the Picts award

Earlier this year it was announced that *The Art of the Picts: Sculpture and Metalwork in Early Medieval Scotland* (Thames & Hudson) had received the 2005–2006 Historians of British Art Book Prize for best multi-authored or edited volume published in 2004.

In reviewing the books published in 2004 in the field of British art and visual culture, the Book Prize committee looked for significance and originality of subject, as well as outstanding methodological approach, breadth and depth of research and sources, and quality of writing and production. The committee also acknowledged the impressive and important contribution that the authors have made to the study of medieval art in Britain.

Our congratulations to George and Isabel Henderson on receiving this well deserved accolade and prestigious award from their peers.

Pictish roots

Dr Jim Wilson of Edinburgh University runs Ethnoancestry, a business which offers to test people interested in finding out if they have Norse or Anglo-Saxon ancestors by checking an individual's DNA for unique genetic markers.

Following his success in proving the rather obvious – that a large proportion of the people of Orkney are descended from Vikings, he now claims to have a test for Pictish ancestry: 'Now that the markers have moved on massively and we have discovered that we can trace back the component of the Picts by looking at the unique grouping of their Y-chromosome. We believe that this would have been found only in Scotland.'

The new test has been launched recently and it is expected to be popular especially with Americans searching for proof of their ancestry. However, at £130 a shot, penurious Picts will not be queuing up to find out if their assumed ethnicity is real or imagined.

Apparently VisitScotland estimates that genealogy tourism is worth more than £150 million a year to the Scottish economy. It's good to know that the Picts are still contributing significantly to our country's wellbeing.

Signs of the times

The Aberlemno roadside stones are facing strong competition from the proliferation of roadsigns appearing near them. A new one – ***20 when lights flash*** – was about to have been erected beside the central stone but, due to the timely intervention of PAS members, it was resited on the verge at the other side of the road.

The safety of Aberlemno schoolchildren, residents, road users, and visitors to the hall and stones is paramount, but surely the visual impact and positioning of the signage could be more sensitively managed. While the stones remain in their present location, this 21st-century desecration should not be allowed to mar the ancient historic site.

Meanwhile Historic Scotland has commissioned further laser-scans of the Aberlemno stones for comparison with those done several years ago.

More about a gaming tower

The article on the Constantine Exhibition at York (PAS News 39, 7–8) provoked the following response to the Editor.

> 'As one of your more outlying members, I don't admittedly contribute much, but I cannot help being uneasy about a bit of the latest newsletter!
>
> To begin with, I have no knowledge of Latin, so am relying only on logic and instinct; I know I am skating on thin ice, am perfectly prepared to be shot down, but will plough on regardless! (Sorry about the mixed metaphors!)
>
> … I refer to the interpretation by Fraser Hunter [actually by Sheila Hainey] of the gaming tower. He [she] interprets "the Picts are defeated, the enemy destroyed, play in safety", interpreting the three pairs of words.
>
> Accepting this pairing, can I work backwards? Taking LUDITE as 'play', then LUDITE SECURE gives the final part as 'play in safety' or 'play safely'. Fine.
>
> HOSTIS DELETA would seem to suggest 'the host is destroyed'. Why 'enemy?' And just who is the destroyed host? Can the host be Roman?
>
> As far as I know, victrix (as in the 20th Legion, Chester) or anything 'vict…' suggests victory. Does the Latin ending 'OS' change this? Or may I suggest – PICTOS VICTOS means 'Pictish victory' or 'Picts victorious'?

> This puts a potentially much more significant light on this piece. It overcomes the stated awkwardness of being premature-Picts defeated, Romans victorious, when the Picts lasted longer! In the 4th century, the Roman Empire was starting to crumble. Does this in fact celebrate a victory over Rome by, or involving the Picts?
>
> Finally, it is in Latin, in the style of a Roman carved stone. What is the Archaeological context? If not definitely known, we should remember the Romans assimilated the locals into their empire (British Roman villas were almost exclusively occupied by high-ranking Britons, not Romans) – a 'Barbarian ' tribe by the 4th century was most probably using Latin, especially, I would think, in trade or as a common language.
>
> Anyone correct my Latin, or supply more of the context of this piece?
>
> Yours etc, Alan Whitehouse

Sheila Hainey replies:

I am grateful to Alan for raising several points I should have made clear in the original article. The gaming (or dice) tower in question was found on a villa site in Vettweiss-Froitzheim, Germany. In his note in the catalogue of the York Exhibition, Martin Henig gives other examples of this type of tower, used in a version of backgammon, and describes similar inscriptions on boards also used in the same game. One reads *PARTHI OCCISI; BRITTO VICTUS; LUDITE ROMANII*, translated by Henig as 'The Parthians are killed, the British conquered, Romans play'. In other words, the tower, and the sentiments expressed, have parallels elsewhere in the Roman empire. What makes the tower in question of special interest is that here we have an object from continental Europe that is not much younger than their first literary mention, that also refers to the Picts, and as enemies of Rome. It is much more likely that it was made within the empire, for use in a game familiar to Roman citizens, than that it was imported from an area which would rejoice in a Pictish victory.

There are a couple of points about the translation. *Hostis*, at this period, generally means 'enemy' in the sense of an enemy of the state, usually a foreigner. The modern 'host', in the sense of one who welcomes a guest, has a different root in Latin. *Victos*, to be technical, is the masculine plural in the objective case of the adjective *victus*. This adjective derives from the past participle passive of a verb meaning 'to conquer' or 'to defeat'. Hence, the adjective means, 'conquered' or 'defeated'. In this case, the Picts are described as defeated, but that need mean no more than that their opponents thought they had the better of a skirmish, or even of a prolonged campaign. It does not imply that the Picts would never again be a threat to the Roman administration in Britain. *SH*

Migvie revisited

In the last issue of the Newsletter (39, 7), Bob Henery reported on a recent visit to Migvie Church where he had been impressed by its internal decoration by local craftspeople and surprised to find the Mill of Newton stone housed there. He also related how the owner, Philip Astor, had been thwarted in his attempts to house the Migvie cross-slab in the church, due to the prohibitive costs of its conservation. This, however, is not the case, and we apologise to Philip Astor for publishing this mistake. We are pleased now to set the record straight by printing his correction about the status of the Migvie stone:

> I had indeed proposed that it too should be moved into the church, and in this I had the support of the local council's principal archaeologist, Ian Shepherd. Such a move would have been consistent with my understanding of Historic Scotland's policy for protecting vulnerable early symbol stones where practicable. In the event, Historic Scotland found that the condition of the stone did not warrant it being moved and felt that it was desirable for the stone to remain where it has stood since it was discovered in the foundations of an earlier church on the site.
>
> I am bound to say that both Ian Shepherd and I regarded this as a curious, if not a perverse, decision on the part of the statutory agency. Over the years I have watched with dismay as the remarkable imagery on the stone has gradually deteriorated. In any event, it was not a case of me dropping the idea on economic grounds, as suggested by Bob Henerey in his brief article.

Philip Astor's dedicated and enlightened stewardship of this old building and its ancient site deserves encouragement, and a visit to view his efforts is highly recommended. The church is open at all times and the lights go on automatically on entering.

To stir your interest, we reproduce below Philip Astor's note for visitors to the church:

Migvie Church

The original church on this site was dedicated to St Finan, one of the Celtic missionaries who brought Christianity to the Pictish communities in this part of Scotland in the 7th century.

The present church dates from around 1770 and was used until 1979.

It gradually fell into disrepair and has been restored by Philip Astor of Tillypronie. He commissioned local artists and craftsmen to produce the painted panels, wood and stone carvings and stained glass windows. The artistic coordinator of the project was the painter Peter Goodfellow, owner of the Lost Gallery, Strathdon. The church was awarded the Aberdeenshire Design Award for Craftsmanship in 2002.

The wood carving on the door made by Gavin Smith of Corgarff reproduces the images on the important Migvie symbol stone which stands in the graveyard. The stone dates from 800–900 AD and is a Class II transitional stone, showing an intricate Christian cross together with a number of Pictish symbols, probably relating to the local chieftain.

The symbol stone beside the door dates from 600–700 AD and contains only Pictish symbols. It had originally stood on the nearby Tomachar hillock, where the High Court of Justice is believed to have met.

The stone at the base of the south wall is a grave marker which was found in the Migvie graveyard. It comprises a Christian cross surrounded by four sets of linear figures. Although they appear to be random squiggles, they do in fact resemble Pictish symbols found in cave drawings in Fife and the Moray Firth and are likely to have referred to the individual buried in the grave.

The small stone fragment on the same wall with two pairs of Pictish legs was found in a dyke on the Tillypronie estate. It is of unknown date. This particular imagery is not seen on any other stone found in Aberdeenshire.

The carved stone seats positioned in the shape of a cross carry the words of Psalm 121 on one side of each seat and the same passage translated into the Celtic language of Ogham on the other. They were carved by Louise Gardner of Strathdon.

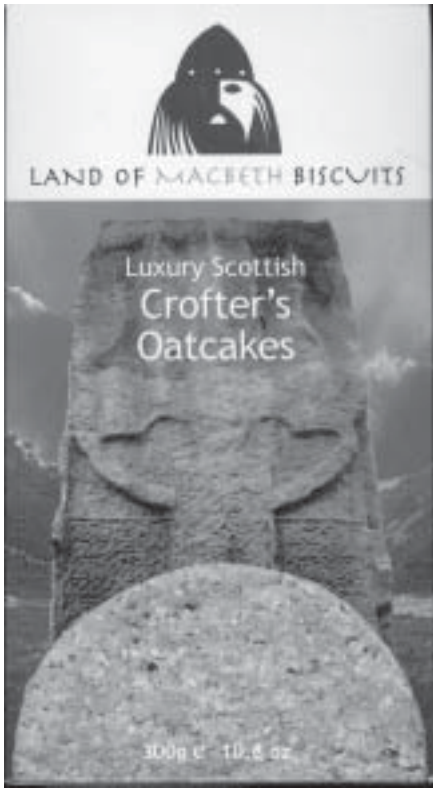
The stained glass windows made by Jennifer-Jane Bayliss of Fintray take the image of the horseman from the Migvie stone and represent him bringing the Christian message to the Picts.

The writings around the walls of the church are a miscellany of quotations, poems and a number of prayers and blessings taken from the Celtic oral tradition.

The four painted figures on the angled part of the walls are derived from the Celtic representations of the Evangelists as found in such works as the Book of Kells.

‘How far is’t call’d to Forres? …’

Welcome to Forres and the ‘Land of Macbeth’ and its (or should it be his?) biscuits.



This packaging really takes the biscuit for its liberal use of historic imagery in association with its humble product. The oatcake, like a giant communion wafer below the cross-head on Sueno’s Stone, becomes the host raised before the altar, over which reigns a somewhat dodgy portrait of the hapless helmetted king. To balance the social mix, the peasant class is not forgotten, but ‘luxury’, alas, is a word not normally applied to Scottish crofters or their presumed staple food.

More to ponder from Kincardine

Inspired by John Borland's survey of the carved stones of Kincardineshire, the following notes on carved stones at Auquhollie, Marykirk, Benholm and Arbuthnott are presented for consideration.

We are still trying to understand why there should be such a paucity of early medieval carved stones from Kincardine, the area between the North Esk and the Dee (now part of Aberdeenshire), sandwiched as it is between two of the most prolific areas. From surviving examples – Fordoun, Temple of Fiddes, Cairn o' Mount – there is no evidence for any sculptural boundaries or remoteness – the Kincardine work is very much part of the mainstream.

The Marykirk and Benholm reports below are too scant to draw any firm conclusions about the stones they attempt to describe, as they could have been carved at any time from the Bronze Age up to the Reformation (and possibly later); however, the nature of the 'specific' imagery of their carving seems to rule out a period before the early medieval, and if they were reused later medieval gravestones, it seems inconceivable that the writers, both parish ministers, would not have recognised them as such. What is clear is that both writers are describing something unusual and outwith their experience.

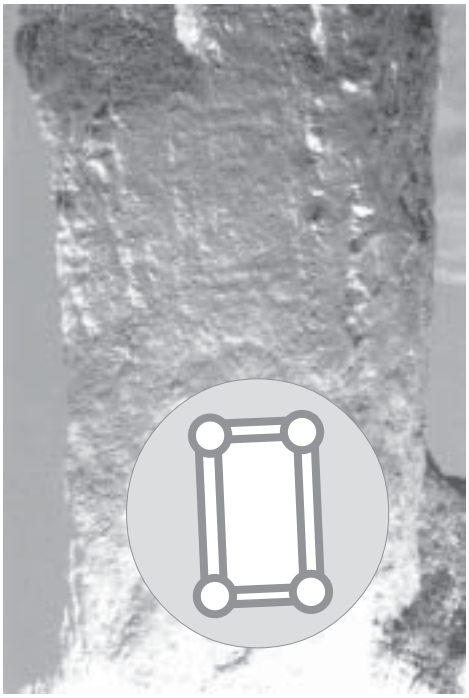


Photo © Bob Henery

The Auquhollie 'rectangle symbol' with rough diagram of it inset below

Auquhollie again

At his talk on the Stones of Kincardineshire at our AGM, John Borland showed the result of a 3D laser scan of the Auquhollie stone. On its north east face, about three feet (90cm) from the top , there is a feature that was originally identified by F C Diack as a 'Pictish double-disc', but John identified this as the top of a 'rectangle' symbol, the two discs forming the top corners.

Subsequently Bob Henery on his way to Aberdeen made the small diversion to take some photographs of the stone and, although the rain came just at the critical point, he managed to get some results. The photograph (below left) shows the feature on the north east face. To give some idea of the scale, the 'rectangle' is about five inches (12.5cm) wide. The inset shows a much simplified rough diagram of the 'rectangle', but there also seems to be more work within the 'frame'.

Marykirk carved stone(s)

An antiquarian report of 1795, in the Old Statistical Account, concerns the discovery of a carved stone, or stones, in the old church at Marykirk:

> A few years ago, when part of the church was to be rebuilt, there were found in the heart of the wall, a few stones about 6 feet long. The stones were in the form of a coffin. One of them was carved round the edge; had the impression of a large broadsword, suspended at no great distance from the top, the whole length of the stone. Opposite to this sword, was engraved a figure of an eliptic [sic] form, from which proceeded a lance or spear, nearly the same length. These stones, it is supposed, were taken from some other burial ground; and all we can conjecture about them is, that they have been placed in the wall when the church was first built, or afterwards when the wall might have been repaired. Not far from the church, is a farm called Spear-mill, which is said to have derived its name from a battle having been fought there with spears*. (OSA, 18, Kincardine, Parish of Mary-kirk, 631–2)

Towards the end of the 18th century, few people had any knowledge of early carved stones or any experience of describing their ornament or iconography. Consequently reports such as this make for frustrating reading as they are usually too vague, too brief and all too often inaccurate, but they are tantalising too in that they provide just enough information to give a glimpse of

something tangible that once existed and to provoke feelings of regret for the loss.

In this instance it may be pure folly, or wishful thinking, to attempt to reconstruct something from such scant evidence, but by deconstructing and analysing the report and applying some informed speculation it is possible, perhaps, to better envisage what the writer was attempting to describe.

Commenting on the earlier account of the antiquities of the parish of Marykirk, the writer in the New Statistical Account stated, 'the traditions there set forth are now scarcely known to any of the people' (NSA, 11, Kincardine, Parish of Marykirk, 301). If what had been reported in 1795 had been forgotten locally within 50 years it is all the more reason to try to salvage something from it now.

Unfortunately, the report is rather sparse on detail, suggesting that the writer, the Rev John Brymer, never saw the stones either at the time of their discovery or subsequently, but as he had held the charge since 1771 – surely longer than the 'few years ago' when the partial rebuilding of the church had been done – he is the one person other than the builders who would have examined the stones. The church was re-roofed in about 1789, a major undertaking, so perhaps that was when the discovery was made.

Brymer does not state which part of the church was being rebuilt or which wall the stones were found in. Neither does he quantify the number of stones 'about 6 feet long' that were found or whether they were left in situ or subsequently removed. As they were in the 'form of a coffin' one supposes that there were at least three, a base and two sides, or four, if it had a top, with possibly two smaller end stones. There is no mention of any remains in this structure, indeed Brymer's words 'in the form of a coffin' appear to be descriptive only of its appearance not its purpose. It could well have been open at the front, having a base, back and top and sometime served as some sort of aumbry. The position 'in the heart of the wall' suggests that whatever carving was on the stone/stones it did not relate to its/their function in the church and that the stones had previously served another purpose and indeed had been reused in the wall. They had probably come from nearby, but not necessarily from 'some other burial ground' or from Spearmill, whose given etymology is most probably fanciful (and not at all convincing) but providing a convenient reinforcement of the supposed explanation for the origin of the stones in the kirk wall and the coincidence of the representation of a 'spear' on one of them.

However, Spearmill could have been a possible source, as Brymer explains in a footnote:

> On different parts of this farm, several stone coffins, and the bones of dead bodies have been found; and it is supposed, the stones in the church wall might have been taken from thence; and that the stone most ornamented, might belong to some leader or commander that fell in battle. (OSA, 18, Kincardine, Parish of Mary-kirk, 632 fn)

But it is the concluding statement of the note that is most revealing, implying that more than one of the stones was carved, and that Brymer perceived a hierarchy of the 'ornament' by conferring superior status on the 'most ornamented' stone and then associating it with a 'leader or commander'.

This must be the stone he described as being 'carved round the edge', which would have to be a slab of reasonable thickness to allow it to be so carved. Brymer's use of the semicolon after the statement about the carving on the 'edge' surely indicates that his following text refers to another aspect of the stone not to the carving on the edge, and, therefore, that 'the impression of a large broadsword, suspended at no great distance from the top, the whole length of the stone' was on a main face of the stone. If this is regarded as its obverse, then the other carved feature, 'an eliptic [sic] form, from which proceeded a lance or spear, nearly the same length', which was apparently located opposite the sword, could mean that it was on its reverse. Otherwise, if he was referring to its position within the 'coffin' form, it could mean that it was on the face of the stone opposite to it. On balance, I think he is describing carving on one stone only and, if that is the case, the stone appears to have been carved on both principal faces and round the edge. This has a familiar ring to it.

The description of a large sword running almost the length of a six-foot stone immediately conjures up an image of a typical medieval West-Highland gravestone; but, to continue along the lines of supposition and conjecture employed by Brymer, it would not be outrageous to suggest

© D Henry

The ivy-clad ruins of Marykirk old kirk and aisle

that the feature described as 'a broadsword' could instead have been a cross, especially if the stone was only up to about 60cm wide which would restrict the spread of the transverse arms. If they were somewhat truncated, their relationship to the head and shaft would appear more like the relationship of the cross-guard or quillons of a sword to its hilt and blade.

The word 'impression' could be taken at face-value to mean that the feature was sunken, but it is a vague term which does not rule out the possibility that the 'broadsword' or cross could have been incised or carved in low relief.

The carving technique of the other 'figure' is described specifically as having been 'engraved', which must surely mean that it was incised on the stone. This incised form with its projecting 'lance or spear' of about the same length now begins to take on some characteristic aspects of a Pictish symbol – a crescent and V-rod perhaps?

Certainly there was at least one carved stone which measured about 1.8m in length, perhaps about 45–75cm wide, and possibly at least 5cm thick. It is not inconceivable that this was a symbol-bearing cross-slab carved on both sides and with ornament on its edges.

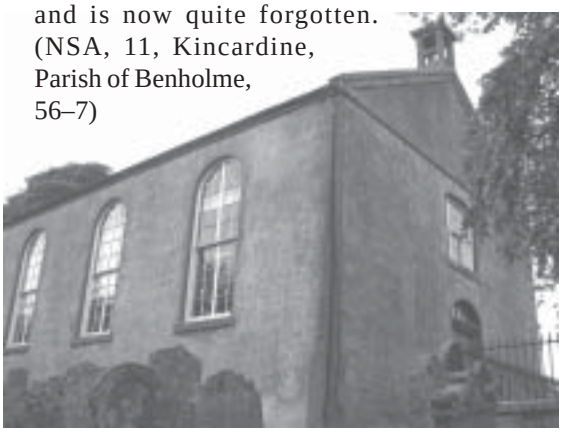
The village of Marykirk (previously Aberluthnet) is situated on the east bank of the North Esk at an important ancient ford and sometime ferry-crossing of the river, which was not bridged until 1813. The original parish church of Aberluthnott was dedicated to St Mary and apparently belonged to the 'Red Friars at St German's' but later to the Abbey of Arbroath. Balmanno (*Baile Manach* 'the monk's farm') was within its bounds and was the site of St John's Well, noted for its healing properties.

The old kirk (NO 686 655) served the parish until 1806, two years after Brymer's death, when a new church was built in the village. Now an ivy-clad ruin, the old kirk, its aisle and burial ground are scheduled ancient monuments. At such a site, or nearby, it should be no surprise to discover evidence of Christian activity there in the early medieval period.

Benholm symbol stone?

Another tantalising account of the discovery of a Kincardineshire carved stone was written in 1845 by Rev James Glen minister of Benholm parish kirk:

> The church, which was taken down in 1832, was of considerable antiquity. … The workmen employed in taking down the old church discovered two human skeletons, in a state of tolerable preservation, among the ruins of part of the north wall which had been overturned with gunpowder. The precise position in which they had reclined could not be ascertained, but they seem to have been laid side by side, with the heads towards the east. It appeared that they had rested on a flat stone, built into the wall, six or seven feet above the ground. The under side of this stone was quite rough, while the upper side had been hewn; and near one extremity, had been cut a circle of a foot diameter, enclosing three or four shapeless gravings near the circumference. From the circle proceeded two parallel lines, about three inches apart, extending to the other extremity, where was a circle similar to the former, but adorned with some additional gravings. There was no trace of any inscription or date. Of course, the period when the stone, with its sepulchral accompaniments, was introduced into the wall, must remain a secret. A portion of the stone had been broken off, a number of years ago, when the church received some repairs, and was found built into the belfry. If any bones were then discovered, the circumstance probably excited little attention, and is now quite forgotten. (NSA, 11, Kincardine, Parish of Benholme, 56–7)



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Benholm kirk from the south east

Benholm kirk, is a rather forbidding building with an austere and gloomy exterior. It is situated where the old kirk stood on an elevated outcrop at the confluence of two burns (NO 805 693). The site is typical of an early Christian one, and the reputed first church here was said to have been dedicated to St Marnoch. The present church is now in the care of the Scottish Redundant Churches Trust. Although some of the features of the kirk demolished in 1832 were taken into the new building, there is no evidence for the survival of the carved stone or its broken off fragment.

Glen's account is strikingly similar in some respects to Brymer's Marykirk one. Indeed the finding of human remains built into the kirk wall and apparently in direct association with the carved stone could support the idea of the Marykirk stone arrangement actually being a coffin, if not some sort of reliquary. The Benholm stone was thought to have been in the wall about 'six or seven feet above the ground', which seems quite high up, although it could have been even higher if that reckoning was made outside, as ground level in the kirkyard probably would have been a few feet above the level of the kirk floor.

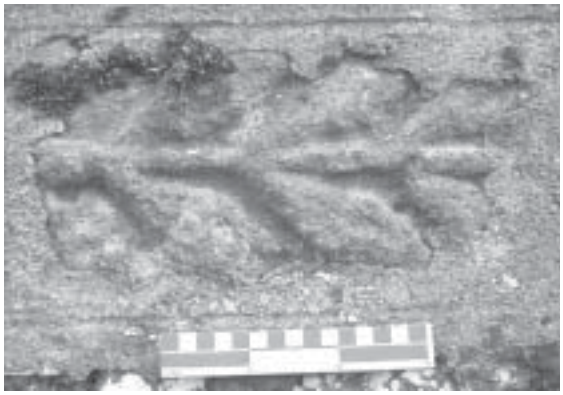
The stone was 'quite rough' underneath but apparently the top face had been dressed and bore carving described as 'gravings' that were 'cut', both terms indicating the technique of incision. The carving consisted of two circles about a foot (30cm) in diameter, each close to either end of the stone, both containing internal ornament or decoration, and joined to each other by two parallel lines about three inches (7.5cm) apart. This could very well describe a Pictish double-disc symbol, however, if the stone was more than about three feet (90cm) long, the joining bar would be longer than expected. It could equally well have been a reused medieval recumbent grave slab perhaps with a disc-headed cross or some similar motif.

The dimensions of the stone are not given, but the description of the two skeletons with heads to the east resting side by side on the flat stone suggests that it was probably about six feet (1.8m) long. But this could be a wild surmise as Glen admits that the 'precise position' of the skeletons, albeit 'in a state of tolerable preservation', was not known and, surely, after the action of gunpowder in demolishing the wall, it seems unlikely that it would have been possible to tell whether the remains, before their discovery, were articulated, extended skeletons or merely a disarticulated mass of bones.

That part of the stone had broken off and been built into the belfry at some time is interesting and indicates that this fragment must have had some unique identifying feature to link it to the main stone – most probably distinctive carving that married up jigsaw-fashion with that on the greater part.

Arbuthnott carved fragment

A carved red sandstone fragment is built horizontally into the exterior of the perimeter wall of the kirkyard at Arbuthnott, some metres west of the main gate. Invasive cement pointing



© D Henry

conceals its edges, but the approximate dimensions of its visible face are 16 x 30cm. It is carved in low relief with foliage, having a single, straight, central stem (perhaps emanating from a bulbous terminal) sprouting six roughly vesica-shaped leaves at an angle of about 25º, three at either side in opposing pairs. Some of the leaves appear to have lines incised on them. The fragment could possibly have been part of an architectural frieze or perhaps it came from an early memorial or gravestone. *DH*

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Arbuthnott parish church from the west

St Ninian and the earliest Christianity in Scotland

The Friends of the Whithorn Trust

Weekend Event to be held at Whithorn on 15 and 16 September 2007

In 2007 The Friends of the Whithorn Trust plan to celebrate the 21st Anniversary of the founding of the Trust by holding a weekend event in place of the annual Whithorn lecture. The event will consist of an all day Seminar on Saturday and an Excursion to sites of the Late Iron Age and Early Christian periods in Wigtownshire on Sunday. There will be also be opportunities to visit the exhibition opened by Historic Scotland in 2005 presenting and interpreting the Early Christian stones in the Museum originally established in 1908. The Seminar will explore the evidence for Christianity in Galloway in the fifth century AD, and the background to its introduction, traditionally attributed to the missionary role of St Ninian.

If you would like to receive information about this event, including accommodation addresses in the Whithorn area, please contact Friends of the Whithorn Trust, c/o Headland Archaeology Ltd, 13 Jane Street, Edinburgh EH6 5HE

tel 01314677705; fax 01314677706
email <office@headlandarchaeology.com>

Saturday 15 September 10.45–15.30
Seminar programme:

Jonathan Wooding
Archaeology and the dossier *of a saint: Whithorn investigations 1984-2001*

Katherine Forsyth
Whithorn's earliest Christian stones in their Irish Sea Context

Dave Cowley
Aerial photographic evidence for long cist cemeteries in south west Scotland

Mike McCarthy
Christianity in Northern Britain in the Late Roman period

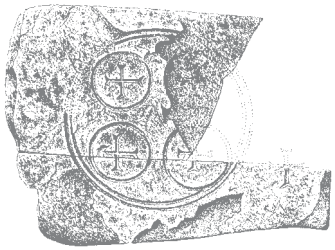
Ian Wood
Relations between Britain and the Continent in the Fifth Century

Catherine Swift
The establishment of Christianity in Ireland

Evening buffet supper, optional

Sunday 16 September

Excursion by minibus, with guide, to visit the Isle of Whithorn chapel and promontory fort, St Ninian's Cave, and the Late Iron Age settlement at Rispain Camp.



Loss of a great Celtic lady

Jane MacMillan of Finlaystone, Langbank, Renfrewshire, has passed away after a long illness. This sad loss took place at the end of last year, but we have only heard the news. Jane was the leading light in the Celtic Revival of the 80s and 90s at Finlaystone, her Clan MacMillan showplace of an estate west of Glasgow, having conceived and held the popular Celtic Art Fair there for at least seven years. This was a gathering of like-minded souls over one weekend a year in the early autumn, when artists and musicians and Celtic/Pictish-inspired folk gathered for the fair and a Celtic-style soiree.

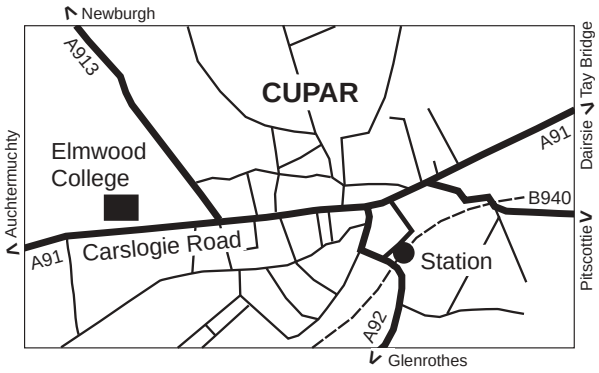
Jane was always the gracious host, and the house would be packed full of artists and craftsmen and visiting MacMillans from around the world. She built a garden to the exact design of the Kildalton Cross on Islay, and also put together a first class Celtic art museum which was a bit of a shrine to George Bain and his work. She commissioned many emerging Celtic artists and craftsmen to contribute to this museum display. George Bain's original drawings for his greatly influential Celtic Art books actually belong to Finlaystone, collected by Jane through her contacts, and were on loan to Groam House for exhibition. She hosted his son Ian Bain and championed his book following on from his father's work.

Jane was an ardent member of the Pictish Arts Society, and would come across to Edinburgh for meetings even in dreadful winter conditions. She will be greatly missed, and we owe her a great debt in her inspiration and resilience to honour and bring to life all that is fine and Celtic in life.

With respect and gratitude, *Marianna Lines*

Pictish Arts Society Conference 2006

Saturday 28 October, Elmwood College, Carslogie Road, Cupar, Fife



Programme:

10.00 Registration

10.30 Welcome

10.40 Dr Barbara Crawford
The Impact of the Norse on Pictland

11.20 Dr James Fraser
The winning of the West, Pictish-style

12.00 Dr Birgitta Hoffman
When Roman Glass met Pictish Style? Developing new glass-working techniques in Pictish Scotland

12.40 Lunch

14.00 Dr Jonathan Coulston
Military equipment in Pictish Art and the northern military tradition

14.40 Dr Jane Geddes
New Discoveries at St Vigeans

15.20 tbc

16.00 Closing remarks and arrangements for field trip Sunday 29 October

Costs:

All day	£16 (unwaged £12)
Half day	£8
Light lunch	£6
Field Trip	£5

Please complete the Booking Form opposite, detach and send with remittance made out to *Pictish Arts Society* to:

S Hainey (PAS)
Torr of Kedlock Farmhouse
Cupar, Fife
KY15 4PY

enclosing a stamped addressed envelope if you wish a receipt

Fife Field Trip

Sunday 29 October 2006

Details will be announced at the end of the conference. Meanwhile the proposed itinerary, subject to confirmation, is:

10 am Meet at E Wemyss Caves car park – Lundin Links – Upper Largo – Kilrenny – Crail and cave – Carnbee – Dunino – ending at St Andrews (time permitting)

© Nigel Ruckley

The cross-slab fragment built into a wall of the steading at Carnbee farm

Conference booking form

Name _____

Address _____

_____

_____

Contact tel/email _____

Number for Conference:

All day @ £16 _____ @ £12 (conc) _____

Half day @ £8 _____

Number for lunch @ £6 _____

Number for field trip@ £5 _____

Total enclosed £ _____

SAE enclosed Yes ☐ No ☐

PAS Membership Renewal Form
September 2006 – August 2007

Tick box if changed from previous year

Please PRINT

Full Name _____ ☐

Address _____ ☐

_____

_____

Postcode _____ ☐

Telephone _____ ☐

Email _____ ☐

Amount Paid _____ ☐

Gift Aid Declaration

I wish the Pictish Arts Society to benefit from the Gift Aid Legislation. This declaration applies to all subscriptions I make on or after 1 September 2006

Signed _____

Date on cheque _____

East Wemyss: carvings in the Doo Cave

PAS Membership Renewal

A reminder that subscriptions for the year 2006–07 fell due on 1 September. Please note that we are unable to accept payment other than UK Sterling cheque. We are looking into the possibility of using Paypal when the online membership application form becomes available.

Subscription Rates. These remain as follows:

Individual	£14.00
Student/unwaged	£12.00
Joint/family	£16.00
International	£25.00

Please complete the form opposite, detach and return with your subscription to:

PAS Membership Secretary
Ruth Black
St Michael's Rectory
28 Abban Street
Inverness
IV3 8HH

Cheques should be made payable to:
Pictish Arts Society

In the event of any membership query, please email: <ruth.black@angelforce.co.uk>

Gift Aid is an important way of increasing the value of your subscription to the Pictish Arts Society. You must be a UK taxpayer and pay an amount of tax equal to or greater than the tax we reclaim on your subscription. If you are not a UK taxpayer or do not wish to donate to charity in this way, do not sign this section.

Even if you have already filled in a form, it would help our administration enormously if you could sign the declaration. Thank you.

Contributions

The deadline for receipt of contributions to PAS Newsletter 41 is **18 November**.

Email to <**pas.news@btconnect.com**>
or post to: **The Editor, PAS News**

Pictish Arts Society
c/o Pictavia
Haughmuir
Brechin
Angus DD9 6RL

Visit our website at <http://www.pictart.org>

Join our forum at http://ph.groups.yahoo.com/group/PictsArt/