



Moray and Beyond

PAS Annual Conference

5–7 October 2018

Elgin Museum Hall

1 High Street, Elgin, IV30 1EQ

PROGRAMME

Friday 5 October

Private view of Elgin Museum 19.00–21.00

An opportunity for conference delegates to mingle and enjoy exclusive access to Elgin

Museum's collections, including a splendid array of Pictish sculpture from Moray. Refreshments included. Advance booking required.

Saturday 6 October

Conference and AGM

09.00–09.30 Registration (with tea/coffee)

09.30–09.40 Welcome

09.40–10.20 Steven Birch

Rosemarkie Caves Project

10.20–11.00 Dr Jane Geddes

The St Andrews Sarcophagus and the Kinneddar David: tombs for anointed Pictish Kings

11.00–11.30 Tea/coffee

11.30–12.10 Derek Jennings

Let Dear be its name from now onwards: the search for the monastery of Deer

12.10–12.50 Craig Stanford

Norse Interactions in Moray

12.50–14.00 Lunch

Bring a packed lunch or dine in one of Elgin's many eateries

14.00–14.40 Dr Gordon Noble

Recent excavations at Burghead Pictish Fort

14.40–15.30 Dr Oisín Plumb

Beyond the range of human exploration: Cormac and the 'North' in the seventh century

15.30–16.00 Tea/coffee

16.00–17.00 Dr Nicki Scott & Steve Farrar

Pigments of imagination? Recent HES interpretation of Pictish stones

17.00–17.15 Closing Remarks

17.30–18.00 AGM

Sunday 7 October

PAS Conference Field Trip to Moray and Beyond

Coach departs from Elgin Cathedral at 09.00 sharp and aims to return there by 17.30. Stones included on the itinerary include Sueno's Stone, Rodney's Stone (Brodie Castle), and symbol stones at Ballintomb, Inverallan, Advie, Inveraven, Mortlach and Arndilly. A number of these stones are in private ownership and are therefore not readily accessible to the public. Participation in the field trip is by coach only and spaces are limited so advance booking is required. Spaces are limited so early booking is advised. Delegates are advised to bring appropriate footwear, waterproofs and a packed lunch although there will be an opportunity to get something to eat in Grantown-on-Spey.

A **Conference booking form** is included in this Newsletter or book on-line at:
www.thepictishartsociety.org.uk

Notice of PAS AGM 2018

The Annual General Meeting of the Pictish Arts Society will be held in Elgin Museum Hall, 1 High Street, Elgin, IV30 1EQ on Saturday 6 October at 17.30 to consider the following business:

- 1 Apologies for absence
- 2 Approval of the 2017 AGM Minutes (see PAS Newsletter 85)
- 3 President's and Secretary's Joint Report (see this newsletter)
- 4 Treasurer's Report: Presentation and Approval of Annual Accounts
- 5 Appointment of an Independent Examiner
- 6 Other Honorary Officers' Reports:
 - a) Membership Secretary
 - b) Editor
- 7 Election of Honorary Officers:
 - a) President
 - b) Two Vice Presidents
 - c) Secretary
 - d) Treasurer
 - e) Membership Secretary
 - f) Editor
 - g) Events Organiser
 - h) Archivist
- 8 Election of Committee: minimum six, maximum twelve
- 9 Any other competent business

Note: Business will begin at 17.30 prompt

Please send nominations for committee, and notes of any matters you wish to raise, to the Hon Secretary, House of the Glens, Cortachy, Angus DD8 4QF.

Alternatively, email:

info@thepictishartsociety.org.uk

Autumn 2018

Forthcoming lectures at Brechin Town House Museum

Friday 21 September

John Borland

The Archers: An everyday story of Pictish folk?

Friday 19 October

Mark Hall

*Taking a line for a walker: an initial look at
the recently discovered figurative Pictish stone
from Tulloch, Perth*

Friday 16 November

Ali Cameron

*Let Dear be its name from now onwards:
the search for the monastery of Deer*

Special Members' Event

Tuesday 18 September, 2pm

Visit to the National Museums Collection Centre,
242 West Granton Road, Edinburgh EH5 1JA

This is a rare opportunity for PAS members to visit the National Museums' new state-of-the-art storage facility. Dr Alice Blackwell will give a short tour of some of the building's specialised storage areas before giving us a chance to spend some time in the store that houses the Pictish and other early medieval sculpture not currently on display.

Numbers are strictly limited and spaces will be allocated on a first-come basis.

To book a place, please email john.borland@hes.scot

Parking spaces are available at the NMCC but please email me your registration number in advance. A £5 donation is requested.

It's membership renewal time again!

Along with autumn's mellow fruitfulness, October brings the PAS annual conference **and** your membership renewal. This edition of the newsletter contains full details of the 2018 conference, a booking form and a membership renewal slip (for members who receive a pdf newsletter, these forms may appear as separate attachments).

Please help us by renewing promptly. Chasing up late renewals is time-consuming and costly and no one likes to receive a final notice that their membership is about to be terminated.

And if you do plan to come along to the conference, booking up early for that helps us too! *JB*

Spring 2019

Forthcoming lectures at Brechin Town House Museum

ADDITIONAL DATE

Friday 15 February

Dr Gordon Noble

The Development of the Pictish Symbol System

Friday 15 March

Dr James Bruhn

*The impact of the Roman occupation on
indigenous settlement in northern England
and southern Scotland*

Friday 19 April

Dr Adrian Maldonado

*Pictish Art after the Picts:
new work on the archaeology of Alba*

Friday 17 May

Dr Kelly Kilpatrick

The inscribed stone at Newton, Aberdeenshire

President's & Secretary's Joint Report

The 2017–18 Winter/Spring series of six lectures was held at Brechin Town House Museum as in the previous year. We are very grateful to our speakers: Jamie Humble of AOC Archaeology, David McGovern of Monikie Rock Art, Dr James Bruhn of HES, Kirsty Dingwall of Headland Archaeology, and Cynthia Thickpenny and Megan Kasten, both PhD students at Glasgow University. Topics covered a wide range – the excavation of a hillfort, the carving of a new monument for Forteviot, Roman period glass bangles in Scotland, Roman ovens found on the River Dee, a study of key pattern, and technical processes that reveal worn carvings that we can otherwise barely see.

These Friday evening talks attracted around 20 members and non-members. Audience numbers for the 2017–18 season were broadly similar to those of the previous season but show a slight drop with, on average, one person fewer attending than in 2016–17.

At the 2017 AGM, members voiced their dismay at the cost of hiring the lecture room at Brechin Town House Museum, which had risen to £57.50. As a result, the PAS Committee spent time looking for a new venue. The best price was found at Forfar Community Campus, and committee members made several visits to check facilities. However, it was eventually felt that Brechin Town House Museum

with its collection of Pictish stones (Menmuir 1 in the main museum display, Menmuir 2–5 on the staircase leading to the lecture room) provided a friendlier, more appropriate ambience than a busy and somewhat soulless leisure centre.

However, the increased cost of venue hire does mean that attendance numbers for each lecture are even more critical. Obviously it is not feasible for every PAS member to attend lectures in Brechin (that's why we review each lecture in the *Newsletter*) but if it is at all practicable for you to attend, please do. Without members' support, our lecture series (and indeed our annual conference) will not be able to continue.

The 2017 Annual Conference was held in Cupar, Fife. Our speakers shared their knowledge on a wide variety of topics which gave us breadth as well as depth of information in the course of the day. Full reports on their talks are contained in *Newsletters* 85 and 86, thanks to the industrious Dr Sheila Hainey who writes them up for those members unable to attend in person and as an aide memoir to those who did attend. It just remains for us to thank the speakers: Dr Fraser Hunter, Joanna Hambly, Peter Yeoman, Meg Hyland, Dr Simon Taylor, Edwina Proudfoot, Dr Oliver O'Grady, Joe Fitzpatrick, and Dr Sally Foster.

As in previous years, the Conference was followed directly by the AGM. A fair number of delegates stayed to take part and provided plenty of discussion in the course of working our way through the agenda. The minutes of the meeting are to be found in *Newsletter* 85. With the election of David Moir the PAS Committee currently numbers 9 members.

A particular highlight of every PAS Conference is the Sunday field trip. As organiser, John Borland plans an all-day coach trip that takes the participants to view lots of Pictish stones. He always manages to include a stone or two that is not open to the public. Much pleasure is derived from discussing and re-discussing what we see or what we think we see, until our lingering has to end when we are recalled to the bus.

Another major event of the year was the formal unveiling of PAS Committee member David McGovern's new cross-slab at Forteviot. A crowd of 60 came to celebrate it despite a bitterly cold day. David's masterly carving turned a massive 3m block of stone into a Pictish designed monument that, like the Pictish monuments that inspired it, will be good for a thousand years and more. See *Newsletter* 87 for a detailed guide to the iconography.

We were saddened by the death of two long-standing PAS members this year. Bob Henery and Marianna Lines have been a part of PAS for as long as we can remember. Indeed Marianna was a founder member of the Society. We send our condolences to their families.

Our online presence continues to grow. On Facebook we have 5,700 likers and we have around 3,000

interactions a month. The most effective posts on our page are always photos of Pictish stones.

PAS is entirely dependent on volunteers for the working of the Society and we wish to thank them all most sincerely. We also wish to thank members who attend the talks and travel to the conferences and all of you who help to keep our Pictish heritage alive year after year through your membership subscriptions. We would also like to register our thanks to the scholars who speak at our lectures and conference each year for sharing their specialist knowledge and enthusiasm.

The PAS Committee would definitely benefit from an infusion of new blood. This is not a reflection on the committee's current line-up, which works well and covers most bases (albeit with some of us doubling up roles). But the truth is that many of us are long-serving committee members and it is inevitable that some will eventually want to scale back their involvement or indeed stand down altogether. It would therefore be beneficial to enrol new committee members who are willing to commit to the task long-term and eventually take on some of the key roles.

But if you don't feel that you're 'in with the in-crowd', it can be difficult to stick your hand up at an AGM and say "I'll volunteer, if someone wants to propose me". So if you would like to get involved with the running of the Society but don't want to stick your hand up in a room full of strangers, why not get in touch by email beforehand? Drop us a line at: info@thepictishartsociety.org.uk

We look forward to seeing as many of you as possible at the Brechin lectures and the Elgin conference. Please remember to renew your membership in the coming month. *JB & ER*

Troubled Times

The Trustees of Caithness Horizons (formerly Thurso Museum) recently appointed a management consultant to help set the museum on a firm financial footing. In these days of ever-diminishing funds, this seems like a sound idea. Worryingly though, one of the consultant's first moves was to get rid of several key members of staff, including the museum's long-standing curator.

For those that don't remember or are unfamiliar with Thurso Museum of old, its display of the Skinnet cross slab perhaps typifies the level at which it operated. The shattered fragments of this once-impressive Pictish stone were held together with copious amounts of Portland cement, the 'restored' monument held upright in a cage made from sections of industrial angle-iron, welded together. This was clearly the handiwork of a local builder. It was still like this when I visited in the early 2000s so to describe Thurso Museum as 'of its day' would be cutting it a lot of slack.

In the 10 years since its rebranding as Caithness Horizons, curator Joanne Howdle has worked nothing short of miracles in the place. The now professionally conserved Skinnet Stone is once again truly impressive and takes pride of place in a much extended display of Pictish, Early Christian and Viking Age sculpture, all properly conserved, interpreted and displayed. Similar improvements can be found across the board with the museum's many other collections.

On hearing of these developments, I found myself questioning the wisdom of this management consultant. At a recent presentation, she worked hard to sell the exciting new developments coming soon to Caithness Horizons. Among the schemes being mooted is a major rearrangement of the ground floor, knocking down walls so the café can expand into the area currently occupied by the early medieval sculpture. That these important and irreplaceable artefacts should be seen as mere café decor leaves me questioning her wisdom. We shall watch this space for developments (smart or otherwise) but in the meantime, if you find yourself passing through Thurso whilst travelling the North Coast 500, do call in to Caithness Horizons. It needs your support.

Troubling news also reaches us from Angus (courtesy of the *Courier*). Mounting debt and ever-dwindling attendance have led the congregation of Brechin Cathedral to consider merging with nearby Gardner Memorial Church. A Church of Scotland spokesperson acknowledged the historical significance of the cathedral but described the task of maintaining it as "an enormous challenge".

In addition to it being a place of worship, Brechin Cathedral also currently houses a small but important collection of local Pictish sculpture. The Round Tower, with its unique sculptured doorway is under the care of Historic Environment Scotland. We'll be watching this one too.

JB

<https://passport.dctdigital.com/?page=email&default-brand=The+Courier&auto-subscribe=Newsletter+-+Newsletter&default-group=Newspapers>



3 Two happy attendees show off their face painting

Wemyss Caves Community Festival, Saturday 21 July 2018



1 Fife Provost Jim Leishman with the organisers of the SWACS Festival

The Wemyss Caves Community Festival took place on Saturday, 21 July. Opened by the Provost of Fife, Jim Leishman, the festival was this year's main event in the ongoing efforts to protect and promote the history of the site – in particular the Pictish carvings in the caves. Organised by Save Wemyss Ancient Caves Society (SWACS), the festival was supported by the Heritage Lottery Fund and celebrated thousands of years of history at the site. There were fun activities for all the family to be found in the evocative setting of the Wemyss Caves and Macduff Castle. Hundreds of people turned up to enjoy the entertainment on offer, designed to provide a day out for local people and visitors where they could enjoy the site whilst learning something about its history.



2 One of the many youngsters having a go at stone carving

In Court Cave, visitors could learn more about the Wemyss Caves and their history from the team of SWACS guides who were on hand. A short walk along to Doo Cave brought the festival-goers to Rowan Morrison, a storyteller who specializes in Celtic folklore, and those who stopped to listen were enchanted by the magic of the tales she spun.

On Castle Green, there was face-painting with a difference. Mary Fairgrieve had researched Pictish art and created beautiful Pictish-inspired designs to choose from – and the look proved extremely popular. Alongside, there was the opportunity to try out some stone-carving using the same techniques as the Picts. John Borland from Historic Environment Scotland (and PAS!) was helping children to recreate some of the artwork to be found in the caves. Both face-painter and stone-carver had queues of eager children awaiting their turn.



4 One of 2 carvings completed by participants, this one replicates the swan motif from Jonathan's Cave

Further along the shore in Jonathan's Cave was Simon Chadwick of the Music Planet project. A specialist in early music, Simon was demonstrating the various ancient instruments he had brought with him and creating an idea of what Pictish sound-worlds might have been like. Between sessions there was the opportunity to examine close up the carvings in this cave, some of the most intriguing and important on the site. Meanwhile, Medieval Methil were up at Macduff Castle to demonstrate ancient crafts such as wool-combing and dyeing and making chainmail. They were also offering their enthusiastic visitors a chance to try their hand at archery.

Finally, back in the Senior Citizens Centre, there was a new exhibition on show – a presentation of the recent restorative and investigative work commissioned by SWACS archivist, Pam Cranston. There was also the chance to try out the Wemyss Caves 4D website. This online interactive facility affords a digital exploration of the caves for those not able to visit in person. This was also the place to pick up SWACS souvenirs, ranging from local history booklets to coasters, fridge magnets and Pictish jewellery!

The long-term aim of SWACS is to establish permanent visitor facilities on-site and secure protection for the carvings, and it is a central part of our strategy that meaningful measures to protect the caves can only be realised with the full support and engagement of the local community. One of the purposes of the festival was to strengthen local participation. Not only did the local East Wemyss villagers turn out in numbers to attend the event but many supported its organisation with teams of local volunteers working to make the site safe and secure in advance and providing catering on the day. We were certainly delighted at the enthusiasm and interest shown by local people in the Pictish heritage on their doorstep and we hope to make events like this a much more regular occurrence.

*Mike Arrowsmith and
Sue Hamstead*
SWACS Chair and Vice-Chair



5 Participants in the archery class take aim

See the short film of the event at
<http://wemysscaves.org/uncategorised/community-festival-video/org>

Check out SWACS interactive virtual tour of the caves at <http://www.4dwemysscaves.org>

Or why not join a SWACS guided tour of the caves on Sunday 9 or Sunday 23 September, as part of Scottish Archaeology Month. Tours start at 2pm from East Wemyss Primary School, Main Street, East Wemyss, Fife KY1 4RG

Marianna Lines: a personal memoir

Few of our members will require an explanation of who this remarkable woman was, and what she meant to our Society. Her recent death was a blow to the many who knew her, be that well or slightly, for she had the power not only to make her presence felt, but to instil in others an appreciation of her worth. That latter element was well covered by Stuart McHardy in the last PAS Newsletter; now the Editor, aware of my long and close friendship with Marianna, has asked me to pen a personal memoir as a further tribute to her enduring talents.

Indeed, it would be all but impossible to provide a memoir devoid of personal encounters. Upon arrival in Scotland from America, her first abode was at Findhorn, drawn by the spirit of the Community which had become established there. Years later, at her Edinburgh base, knowing of my love of pottery, she presented me with a beautifully crafted mug which had been produced by a Findhorn potter during her time there. I have it still, of course, and use it, though sparingly, concerned that undue familiarity might lead to casual treatment, which would not do for a treasured possession. Upon her arrival in Edinburgh, she stayed in my flat for a fortnight or so until she found her feet, moving into a top flat in Leith with extensive roof-lights. This provided her with the quality of light she needed for her work, but proved just too chilly, so she moved into a spacious flat in Scotland Street in the New Town.

Although she stayed for some years in the Capital, city centre life was not wholly to her liking, and so she decamped to the little township of Collessie in Fife. Her abode was in a trim row of cottages high up at the edge of the village, her one being called 'Lomond View', while her studio was the former village wash-house (or 'steamy' in the vernacular), at that time the only thatched building in the village (now there are several). One huge attraction for her was 'Collessie Man', the image of an ancient Celt/Pict carved on a tall pillar of stone just down the road. Hard to classify, not that widely known, and difficult to see without the aid of a ladder, the unveiling of her rubbing of this arresting figure at a meeting of the Traditional Cosmology Society in Edinburgh's New Town was a piece of showmanship worthy of her countryman Phineas Barnum himself. Marianna threw herself enthusiastically into village life, becoming the 'Collessie correspondent' of the *Dundee Courier*, a vocation which expanded when she mastered the art of blogging. Her regular quite lengthy bulletins, carefully crafted with flowing prose and beautifully illustrated with her own photographs, were a delight to read, and anything whatever to do with village life provided topics for her pen. Someone found a sherd of old pottery in

their garden; she emailed the image to me asking what it was, and fortunately I was able to supply a few sentences of speculative information. This duly appeared in the next bulletin! Collessie was to be her home for the rest of her days, though it might have been otherwise if the Home Office had had their way. In one of their periodic witch-hunts against 'aliens' (*ie* foreigners), they placed Marianna on their hit-list for deportation. A somewhat panicky phone call from her galvanised me into writing a strong letter in support of her continued stay; I don't know who else she rallied to her cause, but her defences held firm, and no more was heard on the subject.

She did not make a great deal of her American heritage, and I never got around to asking why. I have a possible theory, having visited her home territory in the deep South during a coast-to-coast trip across the USA in their bicentennial year of 1976. One night I went to a historical play in the little township of Mars Hill. At one point, one of the characters asked their companion if they had seen so-and-so recently, and received the reply that they were away visiting the city of Atlanta (which as it happens was Marianna's home town). How long for, came the enquiry, to be told that it was for a week. This brought the astonished response "Mercy me, what can a buddy find to do for a whole week in Atlanta, Georgia", at which point the entire audience rose as one on a tide of cheering, whooping, and applause. I did not fully understand the implication, but I have a feeling that Marianna would have.

Certainly she was none too enamoured with her job as an advertising executive in Atlanta, and so came to Scotland to immerse herself in an entirely different style of living. Art was her thing, and her interest was not just confined to the impressions on cloth which earned her her outstanding reputation, but also painting, etching, applique work, and more besides. Many of her images were reproduced as post-cards, greeting cards, table-mats, and the like, thus reaching a wide audience indeed, and marketed under the clever trade-name of Stoneline Designs. She even has a long-playing record sleeve on her list of artistic productions, made for *The Roke*, performed by The Clan (all 20 of them, playing just about the same number of instruments, though not all at once!). It was produced in Edinburgh in 1989 by Colin Blakey, who described the output of these folk, classical, and rock&roll musicians as "Keltic roots music with a predominantly Scottish feel". (My favourite track is 'Comati', billed as the Pictish National Anthem, composed by our old friend Robbie the Pict.)

Marianna's contribution to the project was to produce a striking photograph of the rolling Aberdeenshire countryside, featuring Rhynie 5, though not in tones of dull grey. Instead, it appears wrapped in cloth, with its symbols rendered in a glowing russet-orange, set against a pale orange background. A mirror-image

close-up of her version of Inveravon I stone in Moray appears in monochrome on the back of the sleeve. The record company went by the name of New Alba Recordings, their trade mark being the crescent and V-rod symbol; I suspect that Marianna may have had a hand in that too, as a different version of the symbol was her trade-mark as well.

Upon its formation, the PAS was run along egalitarian lines, with a steering committee but no formal structure. Real-world demands meant that responsibilities had to be assigned, and soon Marianna had been appointed the first Secretary, with the additional title of Activities Coordinator. This was a task she attacked with gusto, and the PAS field trips, which have been such a strong feature of our annual conferences over the years, owe much to the groundwork which she laid down with such enthusiasm. She also demonstrated that she was no airy-fairy arty sort by becoming a fellow of the Society of Antiquaries of Scotland, being a regular attendee at meetings and conferences, networking energetically during the socials (just like me!). Even in the conference hall she would be at work, her notebook bulging not with the details of some archaeological excavation, but rather with the fruits of such work, the intriguing forms plucked from the earth so often proving to be an inspiration for her own creative talents.

I have much to thank Marianna for on a personal level. Keenly aware of my admiration for her work, she persuaded me, with no effort at all, to assist in the promotion of some of her endeavours, which proved to be a pleasurable and satisfying experience. In 2013, Marianna staged a major exhibition of her stone-derived artwork in Edinburgh, which she called 'Pictish Stone Stories', and asked that I compose a review for the *PAS Newsletter*. This duly appeared in issue No.66 under the title 'Hanging Loose: Pictish banners on show in Edinburgh'. The minimal captioning in the exhibition was limited to identifying the stones, leaving the viewer to concoct their own stories. Not one to miss a trick, at the private view she twisted my arm till I submitted, and told the story of the winning Pictish tactics at the Battle of Dunnichen as graphically portrayed on the stone at Kirkton of Aberlemno, her version of which hung above me as I spoke. I could not deny the appropriateness of the venue for such a performance – it was the Scottish Storytelling Centre!

A couple of years later, there came another Capital event to enjoy, when she held the Edinburgh launch of her book *The Traveller's Guide to Sacred Scotland* (on 12 January 2015, the book having actually been published in the previous year). Blackwell's Bookshop added her new publication to their lusty list of exciting titles for public presentation. Normally at these events, authors give a talk about the book in question, and then invite questions and discussion. Marianna never seemed wholly at ease when holding

forth in a formal session, so opted for the alternative approach of making a few basic statements, and then have an intermediary conduct the Q&A session, whose task was to amplify the points made by the author, and partly answer the more obscure questions as required. I had no experience of playing this pivotal role, but I could hardly decline her request, and it turned out to be a rather enjoyable occasion. That was certainly the impression given by the jovial group who betook themselves to a neighbouring tavern once the official launch was over! Marianna also had her own ideas as to where she wanted the review of the *Guide* to appear, and had negotiated a slot in the *Aberdeen Press & Journal*. I had to trim my sails for that one, but with the addition of several photographs showing Marianna in different postures, both in studio and *al fresco*, its appearance (on 23 April 2015) made a colourful splash.

I have yet more for which to be grateful to Marianna. There is no space here to recite the list, so let one example suffice. It was she who persuaded me that it was essential to witness the Burghead fire ceremony known as the Burning of the Clavie, which takes place annually on New Year's Eve, old style (*ie* on 11 January). Inspired by her brief account in *PAS Journal* No.1 (1992), I read up on the subject in what literature there is, experienced the amazing event at first hand while jotting down copious notes, and, armed with an array of evocative photographs which I was fortunate enough to capture on the night, now give talks about the Clavie ceremony at irregular intervals to various organisations. I have Marianna to thank for that.

The beautiful artworks created by Marianna's skilfully-executed impressions were not simply a joy to behold, but they sometimes amounted to an exercise which could be of considerable academic value. Take, for example, the Ulbster stone in Caithness. This is not a cross-slab in the classic sense with a maximised cross occupying one side. Rather, it has fairly large crosses on both sides. Romilly Allen took the unusual step of illustrating both sides of this important stone twice in his great work, employing the differing techniques of photography and line drawing (*ECMS* part III, opp.p.33 for the former, on p.34 for the latter). This stone is in a somewhat weathered and defaced condition, as PAS members attending the 2014 annual conference saw for themselves in Thurso Museum (now restyled as Caithness Horizons). Little wonder, it must be said, because Allen reported its dire situation when he made his survey late in the 19th century:

"The present position of the Ulbster stone is the worst that could possibly have been chosen for it, as it is exposed to the wild fury of the winter storms on the top of a high mound close to the sea-shore. The designs on the front [by which he probably means the side with the most prominent cross] have already become worn away by being trodden under foot

while the stone lay prostrate with this side uppermost on a grave at Ulbster, and what is left is now rapidly disappearing from exposure to the weather. In addition to this, a most ruthless piece of vandalism has been committed in mutilating the sculpture by cutting deeply through it in Gothic letters the words 'The Ulbster Stone'." (p.35).

The area around the head of the larger of the two crosses is very badly worn; in his *ECMS* text, Romilly Allen describes what could then be discerned: "above the top arm, traces of an animal, and on each side of the arm other animals, the one on the left much defaced, the one on the right apparently intended for a cow" (p.35). The accompanying photograph in his book shows something of the cow-like beast, but virtually nothing else, while his line drawing also shows a somewhat sketchy cow, but of the other two creatures there is not even the hint of a suggestion. To make matters even worse, graffiti in the form of someone's initials has been cut deeply into the stone where the left-hand animal might be; there are certainly no traces of carving at that point now. A sorry situation indeed.

Even the outstanding photographs taken by Tom Gray are unable to resolve the matter. For those not in the know, Tom, who was a leading member of the PAS in the late 20th century, was professionally involved with photography through his employer, the Kodak company, and put a huge effort into photographing virtually every Pictish stone under optimum lighting conditions. He donated his remarkable archive to RCAHMS (now Historic Environment Scotland). Looking at his shot of the upper section of the Ulbster stone, concentrating particularly on the space between the top of the larger cross and the Gothic word 'The', nothing of any sculptural interest may be discerned. Step forward Marianna Lines.

When Marianna approached this stone with a view to creating her vivid impression, it is not known if she was aware of the precise nature of the defects which time had wrought, but it would have been obvious to her that the stone had been sorely mistreated and was in rather poor shape. Its condition, however, did not deter her from doing her best to produce not just a stunning piece of artwork, but a visual record as well. A local reporter captured the details of her working practice: "Marianna has devised a technique to copy and enhance the engravings [perhaps better described as incisions] whereby she wraps the stone in cloth and then applies natural dyes. Details of the engravings are sharply highlighted by a rich variety of colours, which she obtains by using mediums such as flower petals, beetroot, red cabbage, and beeswax. Her method has revealed symbols [loosely speaking] which were all but hidden, if not completely obscured, on the original. One of her biggest successes has been with the Ulbster stone, her artistic restoration uncovering

a goat-like figure, a kneeling animal, and a leaping horse-like creature" (but no mention of the supposed cow).

The most vivid of the three appears directly above the top of the cross, where Allen saw only "traces of an animal", and it certainly appears to have a goatish appearance as seen in the photograph here, with Marianna pointing to it. This fourth-generation image (based on a photocopy of a photocopy of a grainy newspaper photograph) nonetheless shows with remarkable clarity a sturdy quadruped with a long neck and large head, and a very prominent horn. The photograph, and the accompanying article quoted above, appeared in the *Caithness Courier* of 10 August 1988, and were then reproduced in the very first *PAS Newsletter* (the publication which went on to become the *Journal*) shortly afterwards. They provide an excellent memorial to both the subtlety of her technique and the knowledge which could be revealed by her beautiful creations.

The Ulbster example may be the most striking, but it does not stand alone. For example, two more stones in the field to get the wrap-around treatment were Migvie and Park, both in Aberdeenshire. Granite is far less suited to relief sculpture than is sandstone (which is why I believe the Pictish power-base migrated from Northern to Southern Pictland in Class II times), this proving to be a drawback which rendered the carvings on the Migvie stone hard to appreciate, even on a sunny day. Marianna's cloth-draped execution makes it look quite stunning. Park presented a different problem; the small much weathered stone has been set upon a concrete plinth which replicates its incised sculpture with great clarity, though none too accurately. Her rubbing does much to correct that false impression. Photographs of both may be seen in the *PAS Newsletter* (first series) No. 7 of 1990, on page 4. The print quality is not what one would expect today, but that in no way diminishes the splendid quality of her work.

Marianna's writings have graced many a PAS publication over the years. She contributed to that very first *Newsletter* in contrasting ways a highly topical piece called 'Pictish Artists Today: who's doing what where?', nicely balanced with a thoughtful little offering entitled 'The Powers of Pictish Stones'. She cited two examples of such powers, the Strathpeffer stone for evoking matrimony, and the Crail stone for healing. I did not realise when I read her piece that I too would have rather eerie experiences not long after, while conducting a tour-group around Aberlemno Kirkyard and the battle site at Dunnichen. Two avian incidents (which space does not permit me to recount in detail here) caused me to write up the tale in *Newsletter* No.4 of 1989 on page 14, under the heading 'Spirit in the Stones?'. Maybe she was onto something.

PAS members who attended last year's conference at Cupar may have been aware of the irritating cough

which plagued Marianna all day. Some no doubt dismissed it as an early autumn tickle in the throat, but to those in the know, it was a matter of considerable concern, as she had been diagnosed with lung cancer a couple of years earlier. Typically, she fought bravely against it, and was in remission for long periods, but then the awful news came that she had developed three tumours in the brain. Unable to live in her cottage without round-the-clock care, she moved into a hospice at Pitlair House, not that far from Collessie, a charming Victorian building in most pleasant surroundings.

There, Marianna was visited by a host of friends over a period of a few months, so many that visits had to be rationed, half a dozen individuals or small groups being considered as much as she could reasonably cope with in a day. Cards from well-wishers poured in. We talked on the telephone on several occasions, and most of the time she sounded pretty chipper. She had good days along with the not-so-good, as might be expected, and so I was fortunate that on the day I visited, she was in good form. We enjoyed a couple of hours chat, including a three-course lunch, some hilarious accounts were exchanged, and the obligatory graphic entry in her visitors' book was penned. Then she announced that she needed an hour's rest before her next appointment – and with a smile and a gesture, she was gone. At the time, I felt that it was unduly abrupt, but on reflection she was absolutely right; a drawn-out emotional scene would have led to a situation where neither of us would have been able to hold it together.

Marianna had a grand send-off. A crowd well into three figures gathered on 29 June at her chosen spot: Strowan Woodland Cemetery, on the back road between Crieff and Comrie, in a charming Highland setting. The event was, true to form, packed with surprises. She had chosen interment over cremation, and the funeral took the general form of a religious service. It was conducted according to Anglican practice, no doubt echoing her early life in America, by the Provost of St Paul's Cathedral in Dundee, in full vestments (he had celebrated communion with Marianna at Pitlair not long before). To his great credit, he did not use the occasion to promote his religion, saying at the start that he was fully aware that the audience contained adherents to a variety of faiths and to none, with the latter category accounting for a large part of those in attendance. There were aspects of the proceedings which would have been unfamiliar to most there: the sentences (short but well-known extracts from the Bible), the prayer, the collect (another prayer), the reading, the reflection, more prayers, a stirring hymn, the commendation, the committal, the *nunc dimittis*, and the blessing. Interspersed with these were a variety of moving contributions of a secular nature.

Iona Leigh sang charmingly, accompanying herself on the clarsach (Marianna's own instrument), an

ancient Gaelic song of departure was chanted wistfully and among several poetry recitals was Jane Yolen's poignant 'Into the earth: for Marianna Lines'. For much of the time, a red kite hovered low overhead, as if in tribute, before veering off into the distance. A piper played, and the ceremony was rounded off in appropriate style with three lusty blasts on his replica carnyx from Dave Moir. The PAS was well represented, mostly by members of the 'old guard'; I noticed Norman Atkinson, Stuart McHardy, Nick Simpson, Deirdre Nolan, Dave Moir, David McGovern, and maybe a couple more (please forgive my fading memory). Quite a contingent of Marianna's family, relatives and in-laws, had travelled from the States for the occasion.

The sun shone warmly, and a brisk breeze kept a few fluffy white clouds on the move. Bird-song was evident throughout the proceedings, and three 'twitchers' who were present (Norman Atkinson, Derek Robertson, and Pete Kinnear) compared notes and came up with the following list: robin, redstart, blackcap, garden warbler, wren, siskin, willow warbler, whitethroat, and blackbird. Pete (who was largely responsible for arranging matters) commented to me "Had we had time to walk about, we could probably have doubled that list". In particular, he noted that "The bird making the loudest calls was a wren, very close to the funeral party " but it seemed to stop whenever someone spoke or there was music playing, and only sang in the gaps!"

The wake was back in Fife, but on the way a short detour was called for in order to visit Foulis Wester to see the Pictish stones there ~ a resin replica of the tall putative cross standing on the village green, the real but much weathered stone safe inside the kirk, plus another smaller one beside it. When I arrived, I found that five funeral attendees had got there before me; when they left, I spent a good twenty minutes making notes of comparison with the Aberlemno battle-stone, and before I had finished, another half-dozen mourners turned up. I would like to think that Marianna would have approved of this use of 'her' time.

Lastly there was the wake, held in Letham Village Hall, the one in Collessie being too small to accommodate a throng of such a size. We were greeted by a ceilidh band, led by Bruce Bennett, who runs the Pillars of Hercules shop/cafe and organic farm in Falkland. He and his wife also supplied the wholesome fare which was liberally spread out. Speeches were delivered by several folk, notably by Marianna's brother Tommy, and by Stuart McHardy, the gist of which appeared in the last Newsletter, and which drew a prolonged round of thunderous applause. The programme notes spoke of this event being a celebration of Marianna's rich and colourful life. Amen to that.

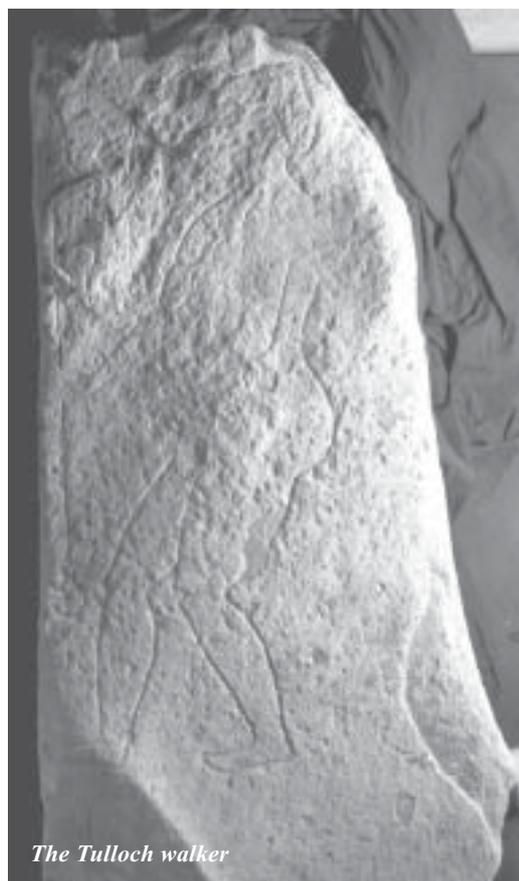
Graeme Cruickshank

Taking a line for a walker: a newly discovered incised, figurative Pictish sculpture from Tulloch, Perth, Perth & Kinross ¹

In the context of landscaping works for one phase of the on-going A85/A9 junction roadworks in Perth, a large stone bearing an incised figure on one face was unearthed in the autumn of 2017. The discovery took place on 28 September 2017 and was made by contractors, Brice Prentice (JCB driver) and Alex Campbell (charge hand for Balfour Beatty). With the grateful assistance of the construction company the sculpture was moved for safety to Perth Museum & Art Gallery, where it currently awaits processing through Scottish treasure trove.

The stone is a large, oblong, glacial erratic of metasandstone/psammite from the Southern Highland Group of the Dalradian², measuring 194cm high x 70cm wide (max) x 45cm thick. It weighs approximately 1 tonne. It has one tapered facet at the base of the slab, on the carved face, Face A. The sides are irregular, though Faces A and D are somewhat flatter than the rest – there are evident areas of marked stippling on some of the flatter areas indicating dressing of the stone but the stone does not appear to have been fully dressed. Its overall appearance is suggestive of a standing stone of some antiquity, to which the carving was later added.

Occupying most of Face A is an incised human figure 102cm in height, depicted moving right to left, with a walking gait that appears to exaggerate the posterior. The incision is cut with a single stroke of fairly uniform width and depth – where this varies it appears to be due to wear of the stone. Initial examination suggested that the figure was, though apparently naked, actually wearing a cloak or tunic, suggested by a single line seemingly running horizontally across the figure at knee height, projecting beyond the left leg and curving round to meet the line defining the posterior. However once the sculpture was within Perth Museum and subject to more controlled lighting and photography this line appeared to be illusory. Discussion with various colleagues gave a consensus that the figure should be read as naked. The feet also appear to be bare, but a faint ankle-height line across the left leg and a cut-away at the same height on the right leg suggest the figure was to be understood as wearing footwear. The right arm extends outward at a downward sloping 45 degree angle and grasps an object firmly. The object is indicated with a single, slender line incision and has a length of 77cm parallel to the head down to the knees. There is some recent scarring-damage (from the stone's mechanical removal?) at the upper end of this object but it does not obscure its termination in a pointed head. This and its very clear door-knobbed butt at the opposite terminal



The Tulloch walker

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define the object as a spear. The left hand is much nearer to the body and the fingers are again shown in a gripping pose. Above this closed fist is the worn suggestion of the top of another object, presumably a weapon such as a sword or club. It appears to extend in the opposite direction behind the right leg. The head is the most worn area of the figure, and its lines and features are obscured by the worn and eroded surface of the stone. Nevertheless a clear impression of a face with a possibly extended snout, above a clearly delineated chin is evident. A line appears to delineate a pushed back hairstyle leaving an exposed forehead and upper scalp (in workshop discussion a hairstyle rather than a helmet was the preferred interpretation). Further clarification may follow as photogrammetry and 3D recording progresses.³

This is a significant new addition to Scotland's corpus of Pictish sculpture and in particular the small group of incised, walking, often-grotesque, ritually-symbolic single figures – namely Rhynie 7 and 3, Westerton of Balgavies, Newton of Collessie, Balblair and Mail – and the slightly wider group of similar figures and figure pairs that form part of wider sculptural ensembles on cross-slabs and panels – namely, Golspie, Glamis 1 and 2, Rossie Priory, Murthly, Papil, Strathmartine (lost) and Inchbrayock (for comparative analysis of these stones see Shepherd & Shepherd 1978, Turner 1994 and Kilpatrick 2011; for the place of single walker figures in Pictish art see Henderson & Henderson 2004, 123-25). The new addition, Tulloch 'man', shares traits with all these liminal figures but most notably Rhynie 3, Westerton and Collessie. All four figures

have a similar right to left walking gait and distinctive hairstyling and all but Westerton (which is damaged) carry doorknob butted spears in their right hands. Excitingly, Tulloch 'man' makes for the clearest, depiction of a figure carrying a doorknob butted spear. The clarity of the butt makes it readily comparable to the Sandy Cemetery, Beds., England, example, which has been dated to the mid first millennium AD (on spear butts including Sandy Lane see Heald 2001). The Westerton figure is too damaged to know whether it carried a second object but enough survives to suggest it is a naked figure, as is Collessie. In contrast Rhynie 3 appears to wear a cloak and like Collessie, carries a shield in his left hand. Both Rhynie 3 and Collessie are also accompanied by the Pictish horseshoe symbol and Collessie is further accompanied by a Pictish beast symbol. We cannot know if Westerton once boasted symbols but Tulloch has no evidence of them. The other element possessed by Westerton is that it has prehistoric cup-markings across its upper edge, helping to confirm its presumed status as a prehistoric standing stone (its cup-marks are catalogued in Sheriff 1995, illus 10, no. 44).

The other chief excitement of Tulloch is the potential it offers for extending our understanding of the early medieval landscapes of power in the Perth area. The find spot is on the flank of a post-glacial gravel mound or terrace, currently occupied by Perth Crematorium and before that Newton House. Construction of MacDiarmid football stadium in the 1970s probably removed a significant portion of this mound/terrace. It is one of a series of such natural mounds/terraces along the western edge of Perth, giving the district its name of Tulloch or Hillyland. Although views south and east are now obscured by Perth's urban spread, views north and west remain extensive and give a clue to the attraction of the terrace for human occupation. We do not know whether the Tulloch walker marked a funerary site or the residence/ritual centre of a lord.

All four carved, ritual walker stones inhabit rich prehistoric and early medieval landscapes and also were succeeded proximally by later medieval castles – Huntingtower (for Tulloch), Guthrie⁴ (for Westerton), Drumminor (for Rhynie) and Monimail for Collessie. For Tulloch and the immediate Perth area, we currently know much more about the landscape of power in the later and the earlier first millennium AD than for the middle centuries. The latter is in part defined by the Roman fort at Inveralmond, where the Almond joins the Tay – clearly visible from the Tulloch site. The former was in part defined by the Goodlyburn cross, which stood less than half-a-mile from Tulloch, in Letham but was subsequently moved to the Dupplin estate (for the most recent assessments of these landscapes see Hall *et al.* 2006 and Hall *et al.* 2011).

Mark A Hall

Collections Officer, Perth Museum & Art Gallery

Notes

1. This is a provisional note which will change markedly as research progresses. For initial workshop discussions I am very grateful to the thoughts and comments made by John Borland, Anouk Busset, Katherine Forsyth, Jane Geddes, Isabel and George Henderson, David Henry, Adrian Maldonado, Gordon Noble, Nigel Ruckley, Cynthia Thickpenny and Victoria Whitworth. Any errors are the sole responsibility of the author.
2. Geological determination kindly supplied by Nigel Ruckley.
3. Initial photogrammetry has been generously carried out by Gordon Noble and the Northern Picts project, Aberdeen University. Comparison with photogrammetry of the Westerton, Rhynie 3 and Collessie stones is eagerly anticipated.
4. I am grateful to David Henry, pers. comm. who reminded me, as the note went to press, that Balcavies Castle, which is closer to Westerton than Guthrie, also has contextual possibilities, with occupation in its immediate vicinity at least back to the Bronze Age.

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Mark will give a detailed presentation on this exciting new discovery as part of our autumn lecture series on 19 October (see p.2)

Open days

Saturday 8 September

Glamis Manse

This is a rare opportunity to see this magnificent Pictish cross slab – well worth a visit.

Tours at 11am, 2pm & 3pm

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www.eventbrite.co.uk/e/doors-open-days-glamis-manse-cross-slab-tickets-46931541504

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Sunday 9 September

St Vigean's Museum

Immerse yourself in the enigmatic beauty of Pictish art. Displayed and interpreted inside a converted cottage, this is one of the most important collections of Pictish Christian stones. It includes the Drosten Stone, which carries a remarkable inscription and includes a hooded hunter and a squatting imp. This property is usually open by appointment only and an admission fee is usually applied; therefore this is a great opportunity to visit free of charge! The property offers reasonable access for wheelchair users.

Booking is essential.

For more information, or to book, email **arbroathabbey.vo@hes.scot** or call 01241 878756.

Please note, this building will be closed from 12.30–1.30pm. Every day between now and 31 October

Govan Old

Discover a unique collection of early medieval stones carved to commemorate those who ruled the Kingdom of Strathclyde between the 9th–11th centuries. The display includes freestanding crosses, cross slabs, hogbacks and the unique sarcophagus, all within the beautiful setting of Govan Old Church.

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Govan Old is open every day between 1pm–4pm. Admission is free (but do make a contribution to their collection box if you can to help them carry on their good work!)

For more information, please visit **www.thegovanstones.org.uk**



Rubbing of the Collessie stone by Marianna Lines



Marianna rubbing the Westerton stone, 2 April 1993

PAS Newsletter 89

The deadline for receipt of material is

Saturday 17 November 2018

Please email contributions to the editor:

john.borland@hes.scot