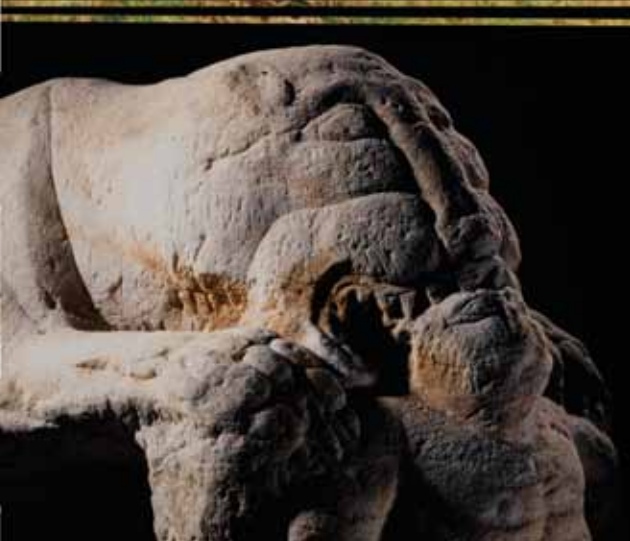




LISTEN TO THE STONES



See pages 22-23 for full details of images



Versaillesque Sheep © Gerard Mas

LISTEN TO THE STONES

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in

Future Thinking on Carved Stones in Scotland: A Research Framework (2016)

This publication is available to download free at

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Mute stones can speak volumes to us all, if we choose to listen.

Carved stones help us reach through time. Long after they were carved, and sometimes long after the purpose for which they were carved is forgotten, they continue to shape our sense of place and identity. Despite including some of Scotland's most iconic monuments and most significant contributions to European art and culture, their significance is often not fully recognized, nor is the seriousness of the threats to them.

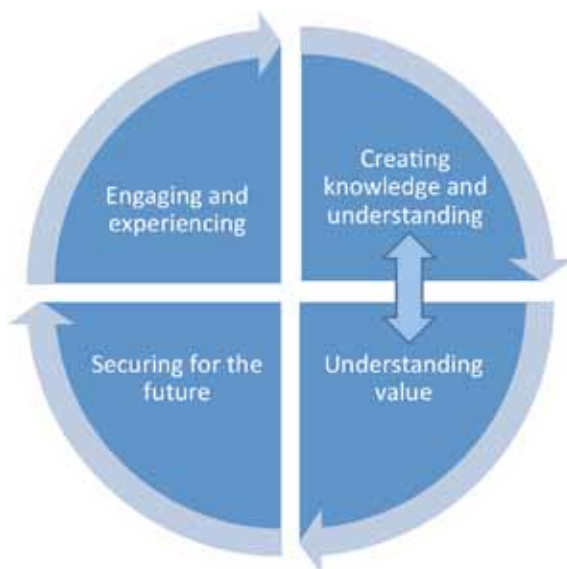
To respond to the unique opportunities and challenges that carved stones present, the National Committee on Carved Stones in Scotland set up the project "Future Thinking on Carved Stones in Scotland: A Research Framework". This was envisioned as a way of joining forces to inspire, mobilize and direct the efforts of anyone with an interest in carved stone monuments in Scotland.

Why carved stones?

Our appreciation of the past relies heavily on the survival of stone monuments and buildings. The ways in which they are carved tell us much more about past peoples, their identities, beliefs, tastes, technologies and lives than other documents can. Scotland

is particularly blessed with many different eras of creativity expressed in stone, going back thousands of years. It is telling of their overall significance that Scotland is the only country to have produced its own national policy for carved stones.

Our definition of carved stones in Scotland encompasses but is not limited to: prehistoric carvings in living rock and on monuments; Roman altars, dedication slabs and statuary; early Christian cross-marked stones, Pictish symbol-stones, cross-slabs and free-standing crosses; gravestones, tomb sculpture and burial monuments of all periods; medieval and modern architectural sculpture including sundials and fountains; public monuments such as war memorials and modern carved sculpture.



When it comes to carved stones, there are considerable advantages to working across periods, across the traditional disciplinary, institutional, and other barriers to open and joined-up thinking –carved stones invite, indeed demand, interdisciplinary and cross-cutting approaches. There is a merit to looking outside of what we are familiar with to identify new methods and questions. Those working on gravestones can learn from those working on prehistoric rock carvings, and vice versa.

Using the Research Framework

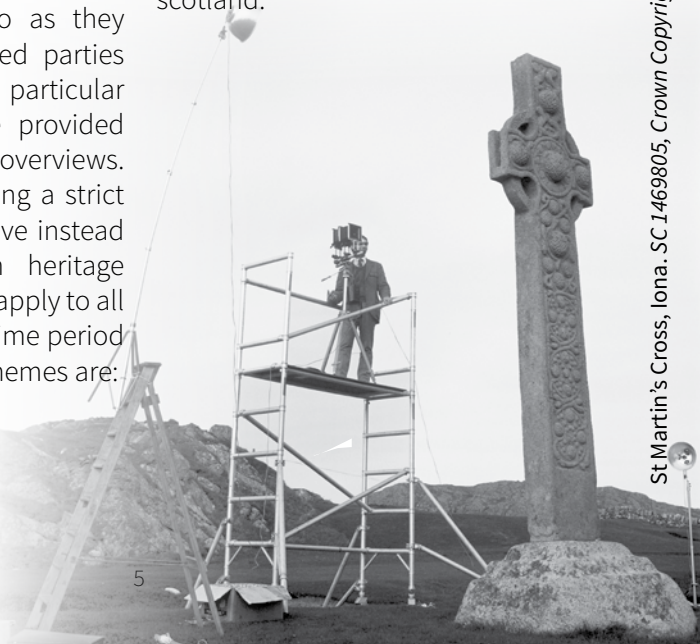
The Framework is the main product of this project, an online document offering a series of lenses through which to consider the carved stone resource. To improve its accessibility, we have organized the Framework into sections which readers can dip into as they please. Since most interested parties want and need to focus on a particular period or theme, we have provided period-based and thematic overviews. However, rather than adopting a strict chronological outline, we have instead aligned our thinking with heritage practices and strategies that apply to all carved stones regardless of time period or cultural setting. Our four themes are:

- Creating Knowledge and Understanding
- Understanding Value
- Securing for the Future

- Engaging and Experiencing

These are all part of a cycle of heritage conservation practice that applies to everyone, not just heritage managers. By focusing on carved stones, we seek greater understanding that leads to valuing, valuing that leads to caring for something, caring that leads to enjoyment, which in turn feeds back into a desire to know more and greater understanding.

It is worth stressing that this is only the beginning of a process. The Framework is presented in a wiki format through the Scottish Archaeological Research Framework (ScARF) website to permit our readers to add to what is suggested here, with further thought and time. This booklet is only a short summary of the full online resource, which you can read free online at <http://www.scottishheritagehub.com/content/future-thinking-carved-stones-scotland>.



Current state of knowledge

As part of the Framework, we have included summaries of the current state of knowledge across eight key areas of research written by experts, including fuller bibliographies of published works.

- Prehistoric rock art: motifs that were carved mainly in the later Neolithic and Early Bronze Age (about 4,900 to 4,000 years ago).
- Roman: monuments dating from the late 1st to the early 3rd centuries AD, from altars and Antonine Wall distance slabs to smaller inscriptions and grave slabs.
- Early medieval: nearly 2000 carved stone monuments survive from the period AD 500–1100), from boulders incised with simple crosses to magnificent free-standing crosses and cross-slabs up to three metres or more in height.
- Later medieval: focuses on funeral monuments from the period 1100–1560, but other sections below contain other categories of sculpture from this period.
- Architectural sculpture: carved stones that are details of buildings rather than being public monuments in their own right, including in-situ architectural sculpture, ex-situ fragments, masons' marks, fountains and sundials.
- Gravestones: covering the start of the early modern period (AD 1560) to the 20th century, and including work on historic graveyards more broadly.
- Public monuments: covering the period from c. AD 1500 to the end of WWII, including market crosses, boundary markers, milestones, war memorials and statues.
- Heritage and conservation: highlighting some of the trends and pulses of activity in relation to heritage research as it relates directly to carved stones in Scotland.

The Framework assembles a rich body of 39 Case Studies which highlight recent and current work on carved stones, some of which are featured in this booklet.



Making a Difference: The Govan Stones

Govan Old Church houses the largest collection of early medieval Scottish sculpture not in state or public ownership. These monuments date to the time of the Kingdom of Strathclyde (10th–11th centuries), when St Constantine's church was the royal cult centre and dynastic burial ground. The church occupies an ancient oval churchyard dating back to the 6th century and containing locally important post-medieval monuments.

The sculpture assumed a heightened value following the decision by the Church of Scotland to close Govan Old in 2007. This provoked concern amongst heritage professionals and the community over the future of the iconic church and its sculpture.

Fortunately, through the promotion of the sculpture and associated archaeological works, there was a strong awareness of the cultural importance of Govan Old to the community and action was taken to promote urban regeneration through its heritage. The first stage in this transformation was to establish Govan Old as a tourist destination. The sculpture — branded 'The Govan Stones' — was the key asset, a strategy which increased visitor numbers four-fold. As a direct consequence, the Central Govan Action Plan has placed Govan Old at the heart of its latest Townscape Heritage Initiative and committed major capital investment.

www.thegovanstones.org.uk



The Sun Stone, Govan. © Tom Manley



The Govan Sarcophagus. © Stephen Driscoll

Creating knowledge and understanding

People have been recording carved stones for centuries now, but what we want to know about carved stones is always changing. What we record depends on what we consider to be 'important' and what we value about these stones, but these aspects are always changing. When drawing rock art, does one focus on the carved decoration, or try to depict the natural cracks and fissures of the rock as well? In a modern graveyard, a survey may have carefully recorded every inscription but not the shape of the stone or its wear. Pictish stones were recorded as engravings and watercolours well before the advent of photography and laser scanning, but do any of these techniques tell us about the landscape in which they were set? And how can we compare results of different surveys without an agreed terminology for different types of stones? We need

to be aware of these difficulties and create ways of putting data together with agreed standards and levels of accessibility.

The interdisciplinary interest of carved stones means that relevant material is widely scattered in disparate, sometimes obscure, sources. While much could be done to disseminate such material via the web, there remain hurdles, e.g. issues of copyright, intellectual property, commercial sensitivity, and privacy, not to mention the sustainability of online platforms when material has been produced by commercial outfits, rather than institutional bodies with an obligation to maintain archives. There is a need for authoritative yet accessible overviews (capable of reaching a broad spectrum of researchers as well as a non-academic audience). The number of specialists with the necessary skills and knowledge is few in comparison with the scale and significance of the carved stone resource and there is an ongoing need to build capacity.



New insights for greater knowledge of carved stones

In recent years, three major themes have emerged which have great potential to further our understanding and value of carved stones in any period. These are:

Materiality

The notion that the physical properties of an object have effects on the senses which can shape the way we value them. For instance, the hardness of stone allows us to imagine the dead being commemorated in perpetuity. But why are some types of stone favoured at different times? Is it always a practical concern about what is affordable or available? Or do some stones have tactile or visual properties that enable different ways of thinking about the dead? Was it more important for the individual stone to endure, or fit in with a wider aesthetic? How do we account for what was 'aesthetic' at times long past?

Biography

Carved stones rarely stay in place. Their endurance means that they survive often long after their initial use is fulfilled. One often finds that stones have had 'multiple lives' which shape the way we see them in the present. Wear and tear need to be understood through stages in a stone's 'biography', including phases of abandonment: standing stones and medieval crosses long disused can achieve a new, busy life as market crosses, and later be railed off as 'heritage'. Recording the biography of a stone is a way of understanding how it has been valued (or not!) over time, and is crucial to our knowledge of the stone.

Landscape

All the stones considered within the Framework are, or have been, earthfast or otherwise tied to a specific location. A carved stone's function and value is bound up with its setting—at a variety of scales from the immediate context to the wider landscape. This needs to be understood in terms of both biophysical and cultural environment, and how these have changed throughout a stone's long life. Visibility is an issue: what can be seen from it (its 'viewshed') and from where can it be seen? How does the changing play of light and shadow effect how its carving appears? How is a stone experienced in relation to other physical features present, including other stones?

Understanding value

The values that we attribute to things also change with time as understanding and other circumstances change. As such, it is crucial to ask what we value about carved stones and how to express this more clearly. A related issue is access to data and to knowledge, and how this feeds into the values that people ascribe to things. In other words, would people value carved stones more if they knew more about them? Or if more information about them was easily available?

We also need to acknowledge that carved stones lacking 'national importance' may be deeply significant for local audiences. Conversely, stones lacking high social recognition may be extremely important. For example, a gravestone may be valued locally because it commemorates someone who is remembered as playing an important role in the history of the local community, and its production may testify to high levels of local craftsmanship, but there is nothing of national significance about the burial marker.

In general, we lack precise information about how people value carved stones, both generally and in specific instances. We do not know if there is something about carved stones that makes people value them in a different way from other monuments in their landscapes. How differently are carved stones perceived in different settings, such as at ecclesiastical sites, or prehistoric carvings on the hillside? Historic and aesthetic values, in particular, are affected by the condition of a stone. Much of the research into stone conservation is about arresting the loss of fabric and managing appearance, such as the impacts of weathering and vegetation growth. But how is the changing form of carved stones or physical measures for their protection affecting their social value?

CASE STUDY:

A cross carved into a chambered cairn portal at Auchnaha, Cowal

The Cowal pilgrimage landscape contains a number of medieval church and chapel-sites, and a good number of carved stones, both early Christian and later medieval. One early carving of a very small cross at Auchnaha is



Auchnaha Chambered Cairn © Gilbert Márkus



Incised cross at Auchnaha © Gilbert Márkus

particularly interesting. This is not for any aesthetic reason—it is superficially the most unattractive of carvings—but because of what it may reveal when we delve into the belief and culture of the people who carved it.

On a hillside covered in a spruce plantation are the remains of a chambered cairn with a crescent-shaped ‘forecourt’. The cross is carved on the easternmost stone of the crescent; it is small, and carved into a very rough surface which makes it hard to find.

While it is hard to imagine a less impressive carved stone, this one has the power to excite the imagination and raises fascinating questions. Why did someone in early Christian Cowal carve such a stone on a prehistoric cairn? Did they perceive this as a risky place occupied by dangerous otherworld beings or by the restless spirits of the dead, and so seek protection by carving a cross? Could the cross have been carved there so that Christ’s saving power would embrace the pre-Christian ancestors?

Might this help us understand the use of such simple incised crosses elsewhere in Scotland?

www.faithincowal.org

Graffiti (singular, 'graffito') covers a wide range of inscribing techniques whereby inscriptions, symbols and pictures are scratched, incised, painted or otherwise added onto a surface. Until comparatively recently it has been regarded as a marginal, defacing act, coloured by perceptions of vandalism in recent centuries, rather than the many more centuries when graffiti were accepted as a legitimate means of public expression, comment and even supernatural invocation. But more recent archaeological approaches to graffiti have both confirmed its wide temporal range (almost as old as 'writing' itself) and its social value in articulating non-mainstream voices. Thus graffiti's value in adding layers of biographical meaning has been neglected.

There remains a perceptible, conservative boundary between the value ascribed to what is considered historical graffiti and that ascribed to modern graffiti on historical monuments and contexts. This split between historical and modern graffiti is problematic: all graffiti is of its moment and historical. The popularity of graffiti-artist Banksy, and the 2016 decision by English Heritage to list graffiti made by the Sex Pistols, show that a more holistic view is gaining ground. Graffiti acts as a testimony of bodily presence in a place; as a memorialization of an event, a feeling or an idea and, in religious circumstances, as a ritualized incision of devotion.



Fowlis Wester Standing Stone
with modern graffiti © Mark Hall

Different ways of valuing carved stones

Historical value: this is at the heart of how we value our heritage—its age, developmental sequence, function, rarity, relationship to things of the same class or related classes or periods, or to features in the vicinity, and associations with people and events (past and current). The historical value of carved stones therefore lies in their educational/academic value, namely their potential to tell us more about our ancestors and what happened in the past, or as a unique or representative example of a type of work.

Aesthetic value: this can be an art-historical appreciation of an object as a thing of beauty and/or power, but extends beyond the visual qualities. Certain types of forms, designs and motifs on carved stones easily lent themselves to early visual appreciation, such as ‘Celtic’ interlace, whereas this did not apply to other categories, such as prehistoric cup and ring marks. This begs the question of how aesthetics have an impact on what we choose to research. Aesthetic appreciation of carved stones is of course very much bound up with the tastes of the times, and what may not seem like an ‘important’ artwork now may come to be appreciated differently later.

Social value: this encompasses the collective meanings and significance attached to practices, places and objects by contemporary communities.

It is more a process of valuing than a fixed value category. Social values may accord (or not) with academic perceptions of historic or artistic significance. While its importance is increasingly recognised in international heritage instruments and policies, it proves difficult to give consideration to this in practice because the social value of heritage in general is little researched.

Spiritual/religious value: this relates to the ways in which carved stones can enable the experience of the sacred in its many forms. What meanings and values are attached to the carved stone inheritance of the Church by today’s believers? Are these similar or different to how stones are valued by people from different spiritual or religious backgrounds, or from none at all? In a predominantly secular society, how are carved stones to be understood and valued in a religious context? Do we require more educational resources to understand their texts and visual imagery, or to appreciate their historic significance?

Economic value: the best assessment of heritage values is likely to come from a complementary use of both cultural and economic values, and of public values more generally. There is clearly much work that could be done to consider the economic value of carved stones in certain contexts (such as tourism). There is also an economic angle to the ways in which positive community engagement with carved

stones such as public monuments and historic gravestones can reduce anti-social behaviour, with social and economic benefits for society.

Cultural/symbolic, and political value: this refers to the ways in which carved stones might be used to build cultural affiliations in the present through building on shared values that are not related to the chronology and meanings of a site. Examples include the use of carved stone images as brands or insignias. Political value refers to the way that heritage such as carved stones might be used to shape civil society, such as promoting certain ideological causes. The Scottish cause célèbre is the ‘Stone of Destiny’/Stone of Scone, delivered to Edinburgh Castle with much pomp and ceremony at the bidding of the Conservative-led

Westminster Parliament on St Andrews Day 1996, and viewed with not a little controversy.

Temporal dimension of value: a ‘biographical’ approach to the carved stones (including collections of stones and replicas) offers ways of exploring the values that carved stones had from the point of their creation through their long lives. The nature and shifting pattern of these values for different communities is of importance in its own right. It enables us to identify how and on what our present values systems are based, and to provide a hook to the interests of contemporary communities.



Finding common ground to record buried gravestones

In 2005, the Moray Burial Ground Research Group (MBGRG) published their methodology to recover information from buried tombstones, with input from conservation specialists at Historic Scotland and Archaeology Scotland's Carved Stones Adviser. This community-led project illustrates that cross-sectorial collaboration can safeguard stones and optimise understanding, access and engagement where there is a commitment to recognise how people experience stones as well as why they value them.

The wider work of the Carved Stones Adviser encountered instances of tension between the priorities and interests of local groups like the MBGRG and those of national heritage organisations. These included communities' perceptions that engagement by heritage professionals was tokenistic and did not appropriately recognise the skills and knowledge of amateurs. There was a sense that little active conservation was actually taking place yet gravestones were decaying rapidly and the efforts of family history societies and other local groups to preserve information by record were being thwarted by recommended good conservation practice.



Flat gravestone dated 1691

© Bruce Bishop



The MBGRG developed new guidance but also adopted existing good conservation practice, sharing their expertise with others through a published handbook and peer training. In 2005 the MBGRG received permission to carry out buried tombstone research at Birnie Churchyard, a Scheduled Monument, where they had previously been refused access. Numerous professionals and community groups have used the MBGRG handbook since its publication and it is available from www.mbgrg.org/reports/methodology.pdf

Left: Buried gravestone survey at Birnie Churchyard

© Bruce Bishop

Securing for the future

Securing carved stones for future generations is an ongoing process of understanding and seeking to manage change. This means making careful judgements about how to retain the cultural significance of carved stones at the same time as providing for their future needs, including access, security, maintenance and repairs. We need research to underpin our decision-making to help us to identify and adopt the highest standards in conservation management. There is an urgent need for research to identify the nature and scale of threats and the options and opportunities to resolve these. This research will help us to identify the most vulnerable stones and prioritise action. There are several ways of protecting stone and securing their futures.

Through ownership: Carved stone owners include central government, local authorities, ecclesiastical bodies, institutions, communities and private individuals. In some cases a stone's owner and manager may be separate parties. It is difficult to fully grasp the issues involved with caring for stones due to the fragmented nature of responsibilities towards them. It is often difficult just to find out who the owner(s) may be. Ownership should also take into

account the cultural claims made on the resource as local or communal heritage, as well as the potential for non-professionals to get involved in stewardship.

Through legislation: Scheduled monument and listed building legislation is the primary available means of protecting known carved stones on a statutory basis. Both categories of designation have the capacity to manage proposed changes to carved stones and their immediate environment. Scheduled status can only relate to stones that have been assessed as nationally important. Listing, as well as protecting nationally important examples, can also apply to regionally or locally significant carved stones. But as we learn more about how carved stones are valued, are these statutory categories flexible enough to accommodate new understandings?

Through policy: Protection is not simply about (passive) designation; the legislation is supported by policy and guidance. Good management practices, rather than just being enforced, need to be adopted and enabled by guidance and policies that encourage carved stones to be valued. Currently, the extent of guidance available for different types of owners and managers of carved stones is unclear. Anecdotal evidence suggests that current best practice guidance for carved stones is not being widely followed. We need to understand why this is the case, the impact of this upon carved stone preservation and the potential that exists to set a clear standard.

Through conservation: Carved stones, like other elements of the historic environment, need to have their condition assessed and regularly monitored to identify those at risk, while conservation plans need to also take into account the asset's cultural significance as well as its social values. However, the majority of carved stones are in private ownership or in the care of organisations whose prime objective is not conservation, such as the Church of Scotland. With ever more limited resources, the outcome is that conservation priorities for action have tended to be piecemeal rather than informed by a holistic perspective.



The development of monument shelters in Scotland dates back to the 1890s. By the 1940s some of these were partially glazed, and by the late 1980s the first fully glazed structures were being developed. There were various concerns about the concept of enclosing ancient monuments within glazed ‘containers.’ Some were tangible, and remain controversial; these mainly being related to site aesthetics, lack of physical access, and reflections affecting photography. Others were conjectural: that stones would suffer from ‘greenhouse’ magnification of temperature or changes in humidity. Analysis of environmental data recorded internally and externally at Sueno’s and Shandwick Stone enclosures from 1992–2000 showed that while wide temperature ranges were indeed created within the structures, the stones showed no detrimental results from this.



Sueno's Stone, Forres
© Adrian Maldonado

From a conservation point of view the shelter concept has proven very successful, but each shelter must be purpose-built for the specific conditions of the site. At Sueno's Stone, a monument in the care of Historic Environment Scotland, it has effectively halted the detrimental effects of wind, water and frost action, minimised annual conservation costs, and extended the monument's existence, while maintaining it in its original location. Conversely at Shandwick, the condition of the monument has declined for over a decade. This is the outcome of using a re-purposed shelter, defective building design, and the challenges for a local trust of actively caring for the monument, including access to funds. The glazed shelter concept is still considered a valid one within Historic Environment Scotland, and has been

proposed for the Aberlemno stones in recent years, and indeed is planned for the St Orland's Stone in due course.



Shandwick Cross-Slab © Adrian Maldonado

Engaging and experiencing

People experience carved stones in myriad ways. They may seek them out directly through site and museum visits or instead experience them as backdrops to their daily lives. Engagement may be mediated virtually through the media, the internet and the arts. Such encounters can trigger positive or negative responses to stones. Strategies to improve engagement depend upon understanding how people experience carved stones rather than solely why people value them. Heightened engagement can be achieved through improved physical (or remote web-based) access, interpretation, artistic responses and displays.

There are many ways of helping people engage with carved stones:

- Through better understanding of values
- Through understanding audiences and visitor studies
- Through targeted reinterpretation and displays
- Through encouraging creativity
- Through education and improving access to information
- Through volunteering and community stewardship

Encouraging engagement (rather than just passive encounters) is one of the main ways in which social and individual wellbeing can be promoted. Carved stones can be redisplayed and promoted in such a way as to attract tourism and therefore bring an economic boost to a community. They can also be (re)activated in a public setting by enhancing their display with signage or placing them in central locations. Regardless of the specific outcomes of such work, it is clear that encouraging engagement requires research and greater understanding of how such stones can be valued. As such, engagement can be seen as a key part of the heritage cycle, with the potential to further create knowledge, increase value, promote caring and create enjoyment.



Calton Old Burial Ground, Edinburgh
© Susan Buckham

The Wemyss Caves in Fife are a stretch of coastline of approximately 800 metres running NE from the village of East Wemyss to the village of Buckhaven. Among the many sea caves along this part of the coastline, the caves at Wemyss are unique because they contain the highest concentration of Pictish cave art in Scotland. However, they are very vulnerable to erosion, but also from human damage, ranging from target practice, graffiti to fires.



The online explore interface for Jonathan's Cave
© York Archaeological Trust

In 2013 a pilot project tested new ways of recording the carvings within Jonathan's Cave using emerging technologies. York Archaeological Trust laser scanned its external and internal structure and undertook more detailed surveys of the carvings using a structured light scanner, which recorded surface details at a sub-millimetre level. Convergence photogrammetry and Reflectance Transformation Imaging (RTI) were also utilised to help visualise and analyse the carvings in detail. The use of multiple techniques and technologies on the same subject provided a sound dataset for comparing their effectiveness.

Equally as important as the survey was creating an online virtual reality (VR) experience. The interface for this was developed specifically to allow a virtual visitor to explore the cave and interact with the 3D data directly. An online RTI viewer embedded within the web pages allows users to 'shine a virtual torch' on the rock surface and use the raking light to help reveal the carvings in unprecedented detail. Users of the website can also access videos of stories about the caves as told by local people as well as videos detailing the techniques and technology utilised in the project. As a result of the successful pilot, YAT were commissioned to recording all of the Wemyss Caves, with local volunteers trained to collect the data. An enhanced website will host the complete dataset and a VR portal will be available free online to anyone who wishes to discover the caves of East Wemyss: www.4dwemysscaves.org.

Looking forward

Mute stones can speak volumes to us all, if we choose to listen. The production of this Research Framework initiated a broader conversation about the value and significance of Scotland's carved stone heritage in the 21st century, the benefits of future research on this heritage, and how this might best be achieved. With its wiki-format, users can continue to breathe life into this Framework so that it continues to reflect current practice and research priorities as they inevitably develop over time. This is just the beginning of a process, and it is the ambition of the authors and NCCSS that they and others will continue to organize activities, such as workshops, that will develop some of these issues, and broaden engagement. Ongoing communication and capacity building is crucial, and it is clear that there is much existing data, research, knowledge, experience and enthusiasm across the many existing communities of interest that can be brought together and utilized with a little more effort. But new directions and more significant investments of effort in particular areas are also needed for the needs and opportunities identified in this Framework to be realized in the context of the heritage conservation cycle, government national heritage strategies and national outcomes.

What is the National Committee on Carved Stones in Scotland?

Established in 1993, we are an independent body mainly composed of representatives from Scottish national bodies. Meeting three times a year we provide a forum for the exchange of information among members and their organizations. We aim to enable a better understanding of the issues affecting carved stones and to facilitate collective efforts to address them. Drawing on our wide range of interests and expertise, we seek to identify and spread good practice, and to inform and hence influence institutional policy and strategy. Please see our website for information about the Committee and its work. www.carvedstones.scot



Craw Stane, Rhynie
SC_944555 Tom and Sybil Gray Collection, Crown Copyright: HES



Front cover:

- Carving on a 17th-century mural monument in Greyfriars Churchyard, Edinburgh © Bob Reinhardt
- Clach na h-Aidhrinn / The Mass Stone, Cranachan in Glen Roy, Lochaber, (carved in 1870) by Paul Appleyard www.appleyard.eu CC BY-NC-SA 2.0
- Cramond Lioness (Roman) © Trustees of the National Museums of Scotland

Back cover:

- Cup-and-ring marks, Kilmartin Glen, Argyll, (prehistoric) 2017 08 15 Kilmartin Glen 01a, by robpaul <https://flic.kr/p/XJR4UL> CC BY-NC 2.0

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- Versaillesque Sheep, (modern sculpture) © Gerard Mas

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- St Martin's Cross, Iona, during RCAHMS recording in 1972/3, (early medieval). SC 1469805, Crown Copyright: HES

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- Photography for 3D modelling by photogrammetry at the Crawstane, Rhynie, (early medieval) © CC-NC-BY the ACCORD project

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- The Sun Stone, Govan, Glasgow, (early medieval) © Tom Manley
- The Govan Sarcophagus, Glasgow, (early medieval) © Stephen Driscoll

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- Antiquarians examine the inscription on the Catstane in 1849 (early medieval), DP 029260, Crown Copyright: HES

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- Ballochmyle Panel 1, North Ayrshire, (prehistoric) © FCS by AOC Archaeology 2015 and RCAHMS 1986

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- Well of the Dead, Clan MacGillivray memorial stone, Culloden, (post-1746)
- by Andrew Gainer-Dewar flic.kr/p/e8Ua5 CC BY-NC 2.0

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- Auchnaha Chambered Cairn, near Kilfinan, Cowal, with its covering of fallen trees removed in 2015, (prehistoric) © Gilbert Márkus



- Detail of the incised cross at Auchnaha (early medieval) © Gilbert Márkus

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- Fowlis Wester Standing Stone, Perth And Kinross, with a neat panel of modern graffiti © Mark Hall

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- West Highland Sculpture, Kilmartin Churchyard, Argyll (later medieval) © Susan Buckham

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- Buried gravestone survey carried out by MBGRG, Birnie Churchyard, Moray © Bruce Bishop
- Flat gravestone dated 1691, Birnie Churchyard, Moray © Bruce Bishop

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- Detached 19th-century urn finial, Canongate Churchyard, Edinburgh (gravestones) © Susan Buckham

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- Sueno's Stone, Forres, Moray (early medieval) © Adrian Maldonado
- Shandwick Cross-Slab, Ross and Cromarty (early medieval) © Adrian Maldonado

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- Detail of 18th-century mural monument, Calton Old Burial Ground, Edinburgh (gravestones) © Susan Buckham

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- The online explore interface for Jonathan's Cave, East Wemyss, Fife (early medieval) © York Archaeological Trust

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- Craw Stane, Rhynie, Aberdeenshire (early medieval), SC_944555 Tom and Sybil Gray Collection, Crown Copyright: HES

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- Fountain at Holyroodhouse, Edinburgh, Three Heads Watching, by Simon Webster flic.kr/p/byqMZA CC BY-NC-SA 2.0

