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## STATEMENT OF SIGNIFICANCE

# ST. VIGEAN'S STONES (AND MUSEUM)



We continually revise our Statements of Significance, so they may vary in length, format and level of detail. While every effort is made to keep them up to date, they should not be considered a definitive or final assessment of our properties



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# HISTORIC ENVIRONMENT SCOTLAND STATEMENT OF SIGNIFICANCE

## ST VIGEAN'S STONES (AND MUSEUM)

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# 1 Summary

## 1.1 Introduction

St Vigeans museum, housed adjacent to the parish church in two cottages at Kirkstyle, contains 34 early medieval carved stones and 8 later medieval carved architectural fragments.

The collection was found within the fabric of the church and the kirkyard following restoration work in 1871–72. Both the collection and Kirkstyle cottages were donated to the Ministry of Works in 1961. <sup>i</sup>The museum was extended with a new display in 2006.

Current access is by appointment, via the staff at Arbroath Abbey. Visitor numbers were approximately 350 for the year February 2014–February 2015. <sup>ii</sup>

## 1.2 Statement of significance

Monumental carved stones are the most tangible evidence of Pictish culture, which flourished from the 4<sup>th</sup> to 9<sup>th</sup> century in Eastern Scotland. While pure symbol stones predominate in the north, decorated cross-slabs predominate in Angus and Perthshire. The St Vigeans stones are among the greatest products of Pictish art and relates historically and geographically to the Historic Scotland managed museum at Meigle, giving the joint collection an added importance.

- The stones are exceptionally vivid examples of Pictish art, and in good condition. This makes them visually compelling and engaging for all types of audience. Within the collection, several stones stand out for their individual importance (e.g. VIG001 and VIG007) and more detail of their significance is given in separate Statements.
- The subject matter portrayed on the stones provides clear evidence for everyday Pictish costume and artefacts, fluent and naturalistic depictions of animals, imaginative creation of monsters, and complex handling of interlace. It also provides clues to Pictish liturgy and contemporary religious politics around 800.
- Among this exceptionally creative and precocious art, Drosten's stone VIG001 is outstanding for the clarity of its ornament, the engaging variety of its motifs and its inscription, a rare specimen of Pictish writing and orthography. Its premier national importance was recognised in the first attempt to preserve key elements of British heritage, in the Ancient Monuments Act of 1882<sup>1</sup>.
- Geological investigation has isolated a key group of monuments, VIG001, 008, 029 and 015 whose excellent stone has come from a distant quarry. These comprise a shrine, recumbent tomb, possible sanctuary marker and Drosten's stone. This collection of monuments is evidence of powerful patronage, presumably associated with the display of relics.

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<sup>1</sup> Chippindale, 1983, 48

- Place-name evidence indicates that the name *St Vigeans* employs a Pictish spelling of the Irish saint's name, Féchín (d.664). This means the cult of the saint was established in Angus before Scots Gaelic superseded the Pictish language.

The above bullet points encapsulate our current understanding of the main significances of St Vigeans Museum. A broader overview of the cultural and natural heritage values of the place is given in the following Assessment of Values.

## 2 Assessment of values

### 2.1 Background

St Vigeans church is dramatically located on the apex of a steep conical hill hidden within narrow surrounding folds of glacial moraine. The mound separates the confluence of the Hercules and Brothock Burns. There is only a narrow platform of flat ground around the church at the top, so graves pack the steep slopes of the hill. The imposing building of bright red sandstone, with nave, aisles, chancel and west tower developed in stages from the 12<sup>th</sup> century onwards. Each phase of construction incorporated far older carved stones, from the 8-9<sup>th</sup> centuries, which were readily available on site. Some were still clustered in the kirkyard in the early 19<sup>th</sup> century. The restoration in 1871-72, carried out by R. Rowand Anderson and ably monitored by the minister William Duke, unpicked many of these stones from within the walls of the church, although several more still remain partially hidden.<sup>iii</sup> Fully recorded by Duke at the time of discovery, the national significance of the collection was recognised and eventually the heritors offered the sculpture to the Ministry of Works in 1961, to be housed in Kirkstyle cottages, donated by Mr G.W.Dunn.<sup>iv</sup>

Little is known about the Pictish era of the site but its name *St Vigeans* alludes to its history. Vigean appears to be a Pictish spelling of the Irish Saint Féchín who died in 665. This indicates the cult of St Vigean was established here before the Pictish language was replaced by Scots Gaelic, perhaps by the later 9<sup>th</sup> century. Both Pictish Vigean and Irish Féchín shared the same saint's day, 20 January.<sup>v</sup>

An early place-name which simply takes the name of a saint without any qualifying elements is relatively rare in Scotland and would generally indicate the presence of a powerful cult accompanied by relics, like that at St Andrews.<sup>vi</sup>

The collection is distinguished by its great diversity in terms of geology, form, function and date. Although they may not be the earliest stones on the site, one group of highly significant monuments stands out because of its geology and function. Identified by Miller and Ruckley as 'Type G' sandstone, this rock was transported from Balmashanner quarry near Forfar, some 12 miles, whereas all the other stones are local.<sup>vii</sup> Group G includes the monumental inscribed cross-slab known as Drosten's stone VIG001, the house shrine VIG029, the recumbent tomb VIG008 and ring cross VIG015. This group

suggests an episode of high status investment and patronage, related to both a shrine and personal commemoration.

Surviving fragments indicate the 12<sup>th</sup>-century stone church existed before King William the Lion donated the whole of St Vigeans church and parish to his new foundation of Arbroath Abbey in 1178. <sup>viii</sup> The old Pictish sculpture began to be incorporated into the fabric at this stage: the carvings clearly show signs of reuse but not of systematic iconoclasm or wilful destruction. Consecration crosses carved in the fabric (and one separated in the carpark wall) refer to the consecration carried out by Bishop David de Bernham in 1242.

Several late medieval architectural fragments both in the museum and south aisle wall are identical to material at Arbroath Abbey and were presumably brought to St Vigeans after the Reformation.

In the post-Reformation era the church underwent various alterations recorded in the Heritors' accounts, culminating in its restoration by Rowand Anderson in 1871–72, which added a polygonal apse and second north aisle.

## 2.2 Evidential values

The evidential value of St Vigeans is very high, both because the site remains relatively intact and because the stones are in remarkably good condition, vivid and easy to read. Apart from excavation of the church interior and clearing debris from the perimeter of the walls in the 19<sup>th</sup> century, the site remains virtually untouched by archaeological excavation or other damaging factors.

The dramatic appearance of the church hilltop and its location at the confluence of rivers suggests it was potentially occupied as a ritual site long before its Christian phase.

It is not known where the carved stones were originally located on the site but antiquarian descriptions record the saint's grave. Chalmers in 1848 recalls the 18<sup>th</sup>-century minister Mr Aitkin describing the famous grave marked 'by a large built Cross or rather *two* Crosses which stood about seven feet from the south wall of the church and about a like distance from each other', removed 'because they encumbered the ground.' This supposed location is now the site of a memorial to Revd. William Duke; the vicinity of his grave is full of potential evidence for the shrine site. Drosten's stone was photographed on its original base on the SE periphery of the church yard in the 1870s, and this may have been its primary location.

Many carved stones still remain, visible but immured in the walls.<sup>ix</sup> Church /S/4 was partly excavated but remortared in 2008, revealing a well carved recumbent tomb.

The hilltop at St Vigeans is so constrained that it cannot have supported the domestic arrangements for community habitation. The obvious place for a

monastic site to develop is on the adjacent Glebe, around the Manse, where land rises above the surrounding water meadows and more space is available. The immediate environs of the Manse are considerably disturbed from building works in the 19<sup>th</sup> century.

Very few Pictish church sites have been excavated. The findings at Portmahomack and Isle of May indicate how much evidence may be revealed.<sup>x</sup>

## 2.3 Historical values

### **Evidencing Pictish life and culture**

Archaeologists and historians admit that, due to the scarcity of other types of evidence (particularly excavated church sites and documentary sources), Pictish stone carvings remain the prime witness to Pictish culture in Angus. The vivid nature of the stones at St Vigean is therefore a core resource for this period. Collectively the stones can tell us a great deal about the material culture of the Picts through their realistic depiction of objects and dress. Figurative representations show different strata of society and complex iconology can be deciphered to evidence rituals and social norms. The variety and quantity of representations at St Vigean is a key to this aspect.

- Different types of people figure prominently on the stones. Although Pictish sculpture is notable for its depiction of contemporary details, like the warriors on Aberlemno Churchyard, the processing dignitaries on Birsay, and the many caparisoned horsemen, St Vigean excels by the sheer diversity of characters on a single site. There are tonsured clerics with elaborate fringed tunics and leather bootees on VIG007. There are clerics with books on VIG010 and 018, and a crosier on VIG004. A hooded archer is on VIG001, bravely shooting a boar with his crossbow. Above him is a stag hunt with hounds. VIG011 shows two men walking with short tunics, hooded capes and staves, while above them, in intimate conversation may be a depiction of the Trinity. There are stately horsemen on VIG017, 022 and 025. Naked sinners and pagans appear on VIG001 (as Simon Magus, and the blood-soaked priest of Cybele) and the skeletal sinner heading to hell on VIG013. The 'exhibitionist imp', a signature motif of the collection, is likely to represent an incident in the *Life of St Antony*, a satyr seeking Christ.
- St Vigean has one of the rare Pictish stones with an inscription: VIG001 mentions three names, Drosten, Uoret and Forcus, written in Insular half-uncial. The spelling of these words derives from Pictish, Old Irish and Latin, a hybrid use of language suggesting a community open to outside influences. These names cannot be identified for dating purposes.<sup>xi</sup>
- Many domestic objects are accurately depicted including a crossbow (VIG001), penannular brooch (VIG101), and chairs made with complex joinery on VIG007 and VIG011.<sup>xii</sup> While a crouching bowman is illustrated at Shandwick, Glenferness and Meigle 10, only at St Vigean is the weapon shown with sufficient detail to demonstrate how

it works.<sup>xiii</sup> Although the centrally pinned brooch is too abraded to analyse, it appears to have the enlarged terminals typical of Pictish examples like those found on the St Ninian's Isle hoard. Similar chairs are also shown at Fowlis Wester, in a composition which is clearly related to that at St Vigeans, and there they appear to have carved animal-head terminals.<sup>xiv</sup>

- The iconography of VIG011 is unique, showing two seated robed figures with a flying form above them, and two plain-clad walking men facing one another below. On the back is an interlace cross, and angel and priest with book. This combination of figures all relate to aspects of the Rogationtide liturgy, referring to the Holy Trinity, walking strangers, processions through the fields with priests, books and crosses, and prayers to angels.<sup>xv</sup> It is therefore possible that this stone marks a key point in the Rogation processional route. As such it would be unique evidence for Pictish liturgical ritual.<sup>xvi</sup>
- Score marks are scratched across the two seated figures on VIG011. The marks are notably not across their faces but across their breasts. The figures are understood to be God the Father and God the Son. This appears to be not iconoclastic defacement but rather evidence of oath taking.<sup>xvii</sup>

### **Historic interpretations: folklore, legend and beliefs**

During the post-Reformation period, St Vigean's Pictish stones, carved with monsters and mysterious symbols, gave rise to deep suspicions about the church's origins. Historical accounts of these attitudes help illustrate changing religious belief and document associated folklore and legend.

- Revd John Aitkin, in the *Statistical Account* of 1791, recounts a superstitious tale about the origins of the church, a tale amplified in 1872 by Andrew Jervise.<sup>xviii</sup> The parishioners had not taken Holy Communion from 1699 to 1736 and feared retribution from the Water Kelpie whom they believed had built the church. If they resumed Communion, they thought they would fall into a great lake which was covered by bars of iron, beneath the church.
- Aitkin attributed this gross superstition to the proximity to Arbroath Abbey, where he suspected 'such principles are not easily rooted out'. To his Presbyterian mind, any association with Catholicism, particularly the nearby reminder of the 'Old Faith', was associated with credulity. This tale bears some relation to the Arthurian legend where Vortigern fails to build a castle on Dinas Emrys because it is standing on top of a lake. Arthurian legend was also recalled in post-Reformation times at Meigle, where one stone was supposed to be the grave of Guinevere/Vanora.<sup>xix</sup>

### **Importance for the study of Pictish stones**

- The stones at St Vigeans provided lasting inspiration for the foremost scholar of Pictish art. The antiquarian and ultimately Keeper of the National Museum of Antiquities, Joseph Anderson (1832-1916), began his education at St Vigeans school, opposite the church. His childhood memories led him to focus his life on Scottish antiquities, writing

Scotland in *Early Christian Times*, The Rhind Lectures, Edinburgh, 1881; and the monumental *Early Christian Monuments of Scotland*, 1903, along with J.Romilly Allen. He writes about 'the country churchyard which I best remember (as a boy at school) was full of symbolism which would certainly have been regarded as remarkable if it had not been common'.<sup>xx</sup> With his profoundly Christian upbringing though, Anderson was reluctant to acknowledge the bull sacrifice scene on VIG007, instead describing it as 'the man holds a rod in his hand with which he touches the animal's neck and a scroll issues from his mouth.'

## 2.4 Design and artistic values

### **Form and function**

While most of the stones are cross-slabs, these are of many different sizes, and there are many other forms as well. Different forms are likely to indicate different functions, suggesting these stones are much more than grave markers.

- VIG001, located at the edge of the kirkyard is a monumental statement about patronage, secular power and Christian salvation. It has an elaborate hunting scene with Pictish symbols on one side, an inscription of names, Eucharistic vine scroll and interlace cross on other sides.<sup>xxi</sup>
- VIG007, although decorated by monumental crosses on both sides, has scenes which relate to a priestly agenda of good and bad worship. It contrasts goodly priests performing correct Christian rituals of eucharist and candle-lit processions, with pagan wizards exercising magical powers or performing heathen animal sacrifice. It functions more like a sermon in stone, directed to an exclusive and learned clerical audience.<sup>xxii</sup>
- The free-standing cross VIG009 is a relatively rare form in Eastern Scotland but more common in Ireland, England and Western Scotland. Picts generally preferred the greater display space on a cross-slab, but VIG009 shares the same unusual motif of a fourfold-cross with the slab VIG001, the free-standing cross at St Vigeans/ Féchin's Irish church of Termonfechin, and a cross at Aycliffe connected to the cult of St Cuthbert. The recurrence of this rare motif may signify some artistic connection between the sites.<sup>xxiii</sup>
- Trapezoid or rectangular recumbent grave markers with a slot at one end are a rare but specifically Pictish form.<sup>xxiv</sup> There are 4 at St Vigeans: 008, 013, 014 and Church/S/4. They mark prestigious burials. VIG008, sharing the same geology with Drosten's stone and the shrine, might therefore be the tomb of a great patron of the community.
- Although recumbent and sharing a tegulated roof with Viking age hog-back tombs, VIG029 is shaped like a house-shrine, similar to the St Leonards shrine at St Andrews. Since it is made from the same expensive stone as VIG001 and the recumbent 008, transported from

Forfar, this is likely to be a shrine for relics, potentially those of St Vigean.<sup>xxv</sup>

- The disc cross on a slender shaft VIG015, also from the Balmashanner quarry, resembles sanctuary markers in Ireland, and also St Féchin's other Scottish sanctuary church at Lesmahagow. VIG015 could therefore also be a sanctuary marker.<sup>xxvi</sup>
- The unique pillar cross VIG016 has interlace crosses carved on all four sides. It is roughly the size and shape of a small Roman altar. It is intended to be seen on all 4 sides. It may be a pillar altar, like that shown on the Irish cross of Kilnarouane, placed between Saints Paul and Antony. Altars potentially of this type can be identified in Ireland and south Scotland, particularly suited to open-air locations with circulation around the stone.<sup>xxvii</sup>
- Relatively plain boulders carved with a simple relief cross, VIG030 and 034, appear to be grave markers, of a very different quality, cost and taste to the intricate recumbents. They suggest a diversity of burial practices and perhaps social strata within the kirkyard.

### **Architectural fragments**

- VIG020 is carved in such a way to suggest it is part of a stone mural frieze, or possibly the frame of an opening like that at Brechin Cathedral tower. This in turn suggests that before the Romanesque building, there was a decorated stone church which has entirely disappeared. Such a frieze stone is also found at Meikle.<sup>xxviii</sup>
- The spiral knob or knop VIG027 appears to be evidence of some stone furnishing, possibly the finial of a stone seat such as that shown on the cross-slab from Fowlis Wester, or from a screen.
- Among the later stones are evidence for Romanesque chevron archways and cushion capitals. These show that a recognisably Romanesque church had been erected on the site before St Vigeans was donated to Arbroath Abbey at the end of the 12<sup>th</sup> century. Some of the Pictish stones were incorporated into the walls of this structure, indicating that by the 12<sup>th</sup> century they were no longer playing a crucial role in the functioning of the church.

### **Stylistic influences and motifs**

The artistic merit of the sculpture collection at St Vigeans is exceptional, with each individual stone displaying high artistic quality. VIG001 and 007 are treated to separate Assessments of Significance to demonstrate this. The others receive a full consideration in Geddes (forthcoming). The sculptures are carved from sandstones of many hues from pink to purple. The carving is crisp and clear to see. The subject matter is varied and intriguing, accessible to audiences from children to expert adults. Key aspects of significance are:

- The specific range of abstract and animal symbols which occur in pairs or groups are key signifiers of Pictish culture and are unique statements of Pictish identity. Their precise meaning is not fully understood. There are no Class I examples (boulders incised purely with symbols) but at St Vigeans there are many examples of Class II (symbols carved in relief on dressed cross-slabs).

- The animal art is vivid and lively, particularly on VIG001, 002, 013. The startled stag on VIG018 is an economically delineated masterpiece. This is evidence of the Picts' close observation of nature.
- Vinescroll is a relatively rare form of ornament in Pictland, coming from Northumbrian sources. At St Vigean's there are two particularly good examples on VIG001 and 024.<sup>xxix</sup>

### **Importance as a collection: St Vigean's, Meigle and other collections**

St Vigean's and Meigle form the two premier collections of Pictish art *in situ* in Scotland, in terms of both quantity and quality. They both feature the Christian phase in Pictish art where monuments were carved in relief, with both crosses and symbols, and a menagerie of other animals and hybrids. Both sites display images of heroic secular hunts and horsemen, but St Vigean's has a more priestly emphasis, showing several clerics. Neither collection places undue emphasis on the Bible as a source for iconography, but VIG007 shows Saints Anthony and Paul breaking bread, and the apocryphal Fall of Simon Magus.

None of the other great national collections of early medieval art, at St Andrews, Iona, Govan and Whithorn display the range of iconographic inventiveness found at St Vigean's and Meigle, and on single stone sites elsewhere in Angus. The sculpture at St Vigean's and Meigle was created during a period of outstanding inventiveness, when technical skill was matched by artistic flair.

St Vigean's has many similar qualities to the smaller collection from Kirriemuir (in the Meffan Institute, Forfar) which is its closest local comparison. However in terms of scale, variety and size its importance is in a national context and on a par with Meigle. As a museum site to visit, the sequestered idyll of St Vigean's with its hill and waterways, and the museum housed in the row of historic cottages, is more impressive than the church hall and roadways at Meigle.

## 2.5 Landscape and aesthetic values

### **The Museum and its setting**

The museum is housed in Kirkstyle in part of a picturesque row of early 19<sup>th</sup> - century cottages which wind around the base of a mound on which sits St Vigean's parish church. As the church and churchyard was the setting for the stones before relocation to the museum the connection to place is very important. Still within the church fabric are examples of many other stones, including part of a chevron arch and a concealed recumbent.

The conversion of the Kirkstyle cottages into a museum is discreet and sensitive, filling the display area with scudding natural daylight through almost hidden roof lights. Drosten's stone stands at the head of the entry display. Around are large photographs of the Angus countryside and skyscape, to give an impression of the outdoor setting.

The immediate location of St Vigean's church and churchyard is exceptional. Though it is surrounded by modern housing estates with no historical ambience, the narrow glen in which the church is situated is completely shielded from this and retains a timeless quality of secrecy and stillness. The church on its eminence is flanked by cottages and a water meadow, part of the glebe. This peaceful enclave, dominated by the red stone church and clear flowing water, encourages reflective connections with the past.

On the adjacent hill is the Old Manse (NO 63825 42775), in an area quite disturbed by 19<sup>th</sup>-century building. Given the very limited space on the churchyard mound, and the adjacent areas prone to flooding, the manse site is an obvious location for the original community who supported the church.

## 2.6 Natural Heritage Values

The adjacent path along the Brothock Burn, heading west from Arbroath, is a nature trail, full of flowers, trees and aquatic wild life.

## 2.7 Contemporary/Use values

### **Social Values**

The churchyard and Kirkstyle lane form a cul-de-sac beside the Brothock Burn, a quiet and picturesque location approached mainly by the many walkers who can easily access the area via footpaths from Arbroath. Observation and interviews indicate that many people come here because of the peace and secluded beauty of the place, coupled with its sense of ancient mystery.

The churchyard is full of 18/19<sup>th</sup>-century grave stones, notably not bearing crosses but frequently with naïve carvings of the various local trades. The church yard and graves are frequently visited by local families, often without understanding the significance of the Pictish stones locked away in the museum.

*The Pictish Art Society*<sup>xxx</sup> champions the cause of Pictish Art, and St Vigean's is one of their key sites of interest. It holds lectures, conferences and supports publications, with a global membership.

### **Use Values**

The size of the road and a low railway bridge on the eastern access road precludes large coach parties. The intimate size of the museum means that beyond about 15 visitors at a time, the high quality experience is compromised and the site over-crowded.

The museum is not open on a regular basis, but can be visited by prior arrangement with Arbroath Abbey. The number of visitors is small - 350 in the calendar year Feb 2014-2015 – and tends to be specialist interest. However the quality of experience is very high.

St Vigean is included in the well-marketed Pictish Trail run by Angus Council<sup>xxx1</sup> This encourages visitors to explore rural areas of the county and understand the relationships between the different groups of stones.

St Vigean Museum is well set up for education and access. It has disabled toilet, children's activities including dressing up in costumes shown on the stones, an audio explanation, and touch screen computer guide to provide more detailed information. Parking is close by. The church hill and nearby streams are additional activity areas.

The church key is available in the museum, allowing visitors and larger parties to extend their tour to the church exterior and interior.

Because the images on all the sculpture are so engaging, naturalistic and full of real-life or monstrous creatures, they provide an ideal way to engage both children and adults in Pictish art.

### **Corporate Value**

St Vigean is an ideal little museum. Immense skill has been used to display the sculpture to its maximum artistic potential. The use of natural light and natural interior finishes provides a pleasing visitor experience, like the Historic Scotland display at Whithorn.

A range of supporting material (audio, computer, hands-on activities, notice boards and labels) allows the collection to be accessed at many different levels. The informed custodian and little book store enhance the experience.

## **3 Major gaps in understanding**

- When did the cult of St Vigean, if indeed he is the same person as the Irish St Féchín, come to Angus?
- Was there a previous cult or assembly site on the hilltop before the St Féchín cult began?
- Is the group of stones connected to Drosten a sign of an initial 'foundation', or are other stones in the collection earlier?
- Who are the Drosten, Uoret and Forcus mentioned on the VIG001 inscription?
- Although the shared geology of Drosten's stone, the shrine and recumbent tomb suggests they are linked, we do not know the exact nature of that connection.
- When were the stones carved? How long did the investment in early sculpture continue? Why did it stop?
- What happened on the site of 'the tomb of the saint' on the south side of the church? What archaeological evidence is there for the cult of the saint in the middle ages?
- The wider context: where did the early St Vigean community live?
- To what extent might this be a Pictish royal site?
- What is the nature of the mound the church sits on?
- How does it relate to the sculpture collection at Meigle?

- Obvious future work is to identify and extract some more of the sculpture collection from the walls of the church, starting with the known carved recumbent Church/S/ 4.

#### 4 **Associated properties**

Meigle Museum, Aberlemno Church, Meffan Institute Forfar, Glamis Manse, Eassie Church, Macmanus Gallery, Dundee, Montrose Museum, Shandwick stone.

#### 5 **Keywords**

Cross-slab, Pictish, symbols, interlace, vine-scroll, inscription, Insular art, hunt, Vigean

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## APPENDICES

### Appendix 1 – Timeline

- **665** St Féchín of Fore dies in Ireland.<sup>xxxii</sup>
- **8-9<sup>th</sup> century** The cult of St Féchín/ Vigean is established in Angus, presumably accompanied by substantial relics.<sup>xxxiii</sup>
- **Late 8-mid 9<sup>th</sup> century** Drosten's stone, with recumbent tomb VIG008 and shrine VIG029, and the ring cross VIG015 are commissioned, with stone from an area like Balmashannar Quarry, Forfar.<sup>xxxiv</sup>
- **Early 12<sup>th</sup> century**. A Romanesque church begins on the site, bit by bit incorporating many of the Pictish stones within its walls as it grows through the middle ages.<sup>xxxv</sup>
- Charters of **1178** and then **1198-1202**, show the church of St Vigean was given by King William the Lion to his new foundation at Arbroath Abbey.<sup>xxxvi</sup>
- In **1622** William Dempster writes about a cross to St Vigean in the churchyard. There are several cross-slabs and crosses in the collection, so this statement does not identify any particular monument.
- **1770**. The top corner of Drosten's stone is built into the new eastern gallery staircase on the church.
- **1848** Chalmers illustrates Drosten's stone for the first time, particularly arousing interest in the inscription.
- **1851–54** Henry Laing makes casts for the Society of Antiquaries, of Drosten's stone VIG001, 002, 007, 008. These are now in the National Museum of Scotland, Edinburgh.<sup>xxxvii</sup>
- **Before 1865** Ordnance Survey Name Book pinpoints the location of Drosten's stone in the south-east sector of the graveyard.
- **1856 and 1867**, Stuart illustrates stones from St Vigeans in *The Sculptured Stones of Scotland*, I and II.
- **1871-72**. Restoration of the church by R. Rowand Anderson reveals many more stones from the collection, within the walls of the church.

Top of the Drosten Stone recovered during the demolition of the eastern staircase. Record of the collection published for the Society of Antiquaries by the minister William Duke.<sup>xxxviii</sup>

- **C.1871.** First photo of Drosten's stone, by John Milne, in situ on its base, in the graveyard.<sup>xxxix</sup>
- In **1882**, when the Ancient Monuments Act came into being, Drosten's stone was placed on the initial register, and was examined by Inspector General Pitt-Rivers in 1884.<sup>xl</sup>
- By **1899**, the Drosten Stone had been moved to the church porch.
- **1903** Romilly Allen and Joseph Anderson produced the analytical catalogue of *The Early Christian Monuments of Scotland*, which includes St Vigean's.<sup>xli</sup>
- **1961**, the stone collection was placed under guardianship and moved to the adjacent museum at Kirkstyle.<sup>xlii</sup>
- **2006**, Historic Scotland renovated the museum, improving the visibility, access and coherence of the collection, making Drosten's stone the key feature of the display.

## Appendix 2 – Summary of archaeological investigations

1840s Chalmers digs VIG007 up from its site on the south side of the church.

1870–72. Total restoration of the church by R. Rowand Anderson, which required the demolition and rebuilding of many medieval walls, and excavating the floor of the church. Many stones were discovered at this stage. All recorded in Duke, 1871-72.

2008 Partial excavation of the recumbent tomb in the south wall of the church/S/4. Remortared in situ.

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<sup>i</sup> NRS, DD27/536, p. 104 is an inventory of the collection 'in new museum' prepared in 1960. The deed of transfer of the stones to the government was 24 October 1961. NRS, 1956-75, DD.27.536. The museum opened in 1962: NRS, 1962, DD.27.3825.

<sup>ii</sup> Custodian's data, from Arbroath Abbey, April 2015.

<sup>iii</sup> Duke, 1870-72; Catalogue of stones at St Vigean's, outwith the collection, in Geddes (forthcoming).

<sup>iv</sup> Chapter 1, 'The History of the Sculpture Collection' in Geddes (forthcoming).

<sup>v</sup> Simon Taylor, Chapter 3, 'St Vigean's: Place, Place-names and Saints' in Geddes (forthcoming).

<sup>vi</sup> Simon Taylor, Chapter 3, 'St Vigean's: Place, Place-names and Saints' in Geddes (forthcoming).

<sup>vii</sup> Suzanne Miller and Nigel Ruckley, Chapter 5 'St Vigean's Sculpture: the Geology' in Geddes (forthcoming).

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- viii For the architectural history see Richard Fawcett and Jane Geddes, Chapter 2, 'St Vigeans Church: the Architecture' in Geddes (forthcoming)
- ix Stones with potential for further investigation in the fabric are listed in the Catalogue of Carved Stones at St Vigeans, outwith the Museum. Geddes (forthcoming),
- x Portmahomack: Carver, 2008; Isle of May: Yeoman, 2009.
- xi Thomas Owen Clancy, Chapter 8, 'VIG001 (The Drosten Stone): The Inscription' in Geddes (forthcoming).
- xii Chapter 6, 'Analysis of Form: ornament, animals and artefacts', in Geddes (forthcoming).
- xiii Gilbert, 1976, 316-17.
- xiv Chapter 6, 'Analysis of Form: ornament, animals and artefacts', in Geddes (forthcoming).
- xv Rogation days were prescribed days of fasting and prayer in early summer, relating to intercession for the harvest. One ceremony took place on 25 April, a Christianised version of the Robigalia, a Roman procession through the fields, to protect the crops. The others were Monday, Tuesday and Wednesday before Ascension day.
- xvi Chapter 10, 'VIG010 and 011: Thrones, Walkers and Liturgy' in Geddes (forthcoming).
- xvii Chapter 11, 'St Vigeans and Angus in the Early Middle Ages', in Geddes (forthcoming).
- xviii Aitkin Account of 1791-99, volume 12, page 174; Jervise c.1872;
- xix Aitkin, 1791-99, XII, 165-86; Nennius, section 42. Boece, 1527, Lib IX, f. CLXXI. On line, [www.philological.bham.ac.uk/boece/](http://www.philological.bham.ac.uk/boece/) Book IX, paragraph 42.
- xx Anderson, 1811, 137
- xxi Chapter 9, 'VIG001 (The Drosten Stone): a Cultural Hybrid', in Geddes (forthcoming).
- xxii Chapter 7, 'VIG007: A Sermon in Stone', in Geddes (forthcoming)
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- xxiv Henderson and Henderson, 2004, 197-201.
- xxv Chapter 11, 'St Vigeans and Angus in the Early Middle Ages' in Geddes (forthcoming).
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- xxviii Ritchie, A, 1998, *Meigle Museum. Pictish carved stones*, Edinburgh, 25.
- xxix Henderson, 1983.
- xxx <http://www.thepictishartsociety.org.uk/about/4571102811>
- xxxi <http://www.angusheritage.com/Places/Places-Heritage-Trails.aspx>
- xxxii Annals of Ulster, 1983, *The Annals of Ulster (to A.D.1131)*, Seán Mac Airt and Gearóid Mac Niocaill (eds and trans), Dublin.
- xxxiii Taylor, in Geddes (forthcoming)
- xxxiv Miller and Ruckley, in Geddes (forthcoming)
- xxxv Fawcett, in Geddes (forthcoming)
- xxxvi *Arb. Lib.* i no. 146.
- xxxvii Laing, 1851-54, 294-96; 1856, 153-54.
- xxxviii Duke 1871-2.
- xxxix Allen and Anderson, Vol. 2, pt. III, fig. 250a
- xl Chippindale, 1983, 48.
- xli Allen and Anderson, 1903, vol 2, pt, III, 234-242, 267-80, 281.
- xlii NRS, 1956-75, DD.27.536.