

# MILLENNIUM STONES

Richard Kindersley

Introduction and catalogue by Richard Kindersley  
Foreword by Rupert Otten, Wolseley Fine Arts  
Preface by Alison Sheridan, National Museums of Scotland

Published to coincide with the opening of  
Richard Kindersley: Millennium Stones  
exhibition and tour, autumn 2000 to summer 2001



Wolseley Fine Arts

MM

12 Needham Road, London W11 2RP

Tel: +44 (0)20 7792 2788 Fax: +44 (0)20 7792 2988

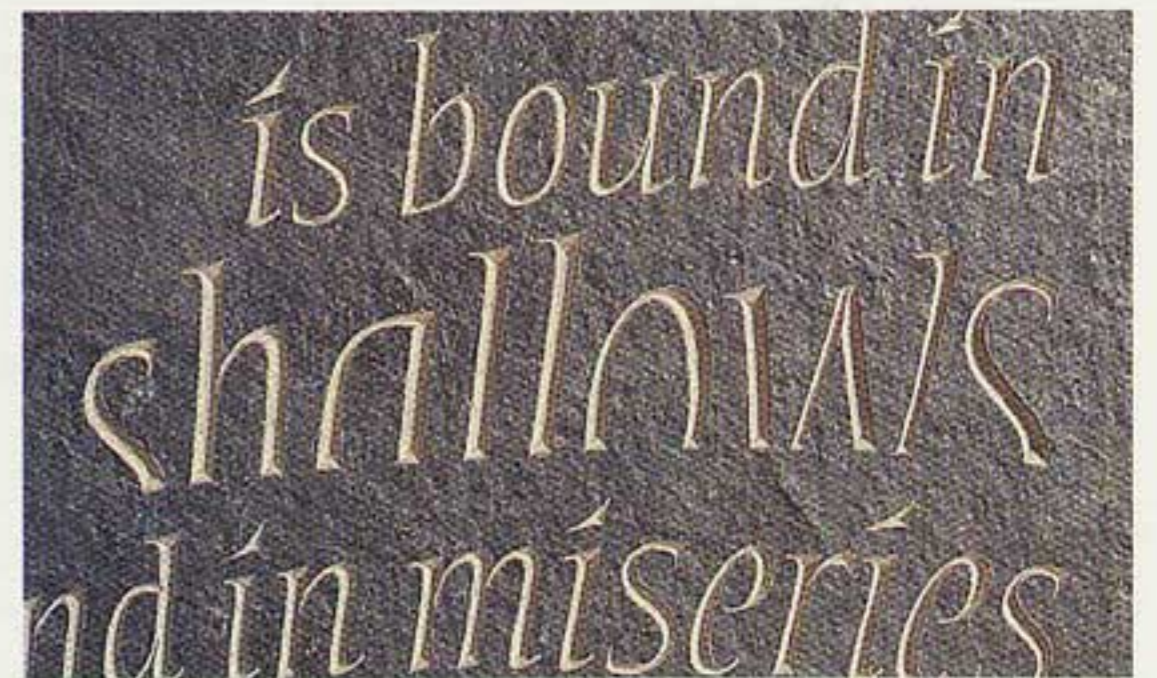
Email: [wolseleyfinearts@btinternet.com](mailto:wolseleyfinearts@btinternet.com) [www.wolseleyfinearts.com](http://www.wolseleyfinearts.com)





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Stone 7, detail  
See page 28

Measurements in the catalogue are height x width x depth





Richard Kindersley: Ten Caithness Standing Stones  
One stone for every 200 years of the double millennium

## FOREWORD

It is a great pleasure to be associated with this exhibition of Millennium Standing Stones.

Wolseley Fine Arts has exhibited the work of many lettering artists over the last few years and is one of the few galleries in which this form of expression can be seen. I have long been an admirer of Richard's work and in particular his standing stones.

The inspiration for this catalogue and tour was a lecture I gave at The Art Worker's Guild in 1999 on lettering to commemorate the Millennium. Richard immediately responded to my ideas and suggested making a group of standing stones.

As the idea grew and matured we worked together to put together a tour and secure funding.

I would like to record my thanks to Brigid Howarth at the Crafts Council for her support of the project and for encouraging us to

apply for a research grant, to the Arts Council (as successors to the Crafts Council) for their willingness to fund the project, to Helen Simpson at The New Art Centre, Roche Court, Salisbury for her interest and willingness to exhibit the pieces, and to John Rhodes at Keele University and Francis Carnwath at The Greenwich Foundation for providing additional venues for the tour.

I hope all those who see this exhibition will find, as I do, truth and beauty not only in the workmanship but also in the words themselves. For the works are a true inspiration to us all and show us that, even if it is only for a brief moment, there is a spiritual meaning to life.

Rupert Otten  
*Wolseley Fine Arts*





Fig 1: The Rudston monolith  
Photo: Andy Burnham

## PREFACE

### 'AND SHALL THESE MUTE STONES SPEAK?'

Prehistoric standing stones in Britain and Ireland

#### THE POWER OF STONES

*'Every age has the Stonehenge  
it deserves – or desires'*

(Jacquetta Hawkes, 1967)

In Britain and Ireland, the practice of setting large stones upright in the ground stretches back over nearly six millennia. From monuments and memorials to markers of place and time, from humble cattle rubbing posts to the humbling complexities of Stonehenge and Callanish, these are not just passive features in the landscape. They command our attention; they impress us, guide us, puzzle or confront us; and they often move us to react to them in various ways.

This is particularly true of the stones erected in prehistory. Those who raised them left no written records, and their oral traditions

have long since perished or been transmuted beyond recognition, overlain by the mythology of recent centuries. Past generations have sought to tame their power. The Christian church regarded them as pagan, and therefore dangerous: they were to be destroyed or Christianised. Thus it was that Britain's tallest standing stone, at Rudston in Yorkshire, became incorporated into All Saints' churchyard – a 7.9-metre giant, hiding unsuccessfully amongst the gravestones, its damaged tip now protected by a condom-like metal cap (fig 1). According to local legend, the Devil threw this stone at the church but missed.

Other reactions to prehistoric standing stones have been varied. Many people ascribe powers and meanings to them, accommodating them within their particular world-view and responding accordingly. Onto traditional folklore about stones that move, stones that represent petrified people or stones that can bring fertility, we have grafted our own preoccupations. Dowsers dowse; ley-line enthusiasts feel the vibes; archaeoastronomers and archaeologists debate; Stonehenge's 'Druids' intone; wiccans and other New Agers celebrate in their own way; and cultural commentators have a field day.

## STATEMENTS IN STONE

Prehistoric standing stones occur in many forms: singly, in pairs or sets, in various alignments, in circles, and as parts of megalithic tombs. They were erected at different times, and for different purposes, between the fourth and first millennia BC. Their British distribution, with its bias towards areas rich in hard stone in the west and north, gives a skewed impression of prehistoric activity, since their wooden counterparts elsewhere in Britain survive only as traces in the ground. The story is even more complex, since in many cases – as at Stonehenge (fig 2) and Machrie Moor on Arran – the stones have been erected to replace pre-existing wooden versions.

Fig 2: Stonehenge  
Photo: Mike Brooks/National Museums of Scotland







Fig 3: The Stones of Stenness, Orkney  
Photo: Mike Brooks/Historic Scotland

These monumental additions to the landscape were conscious statements about the world and about their builders. Stones were carefully chosen for their shape, size, colour and other symbolic qualities, and were sometimes brought long distances to the appointed location. In seeking to understand what statements were being made, archaeologists examine their social context, their dating, their orientation and their positioning within the landscape (fig 3); and they also try to understand how they operated – how and when they were used.

### MARKING PLACE: HOMES FOR THE ANCESTORS

The earliest known use of standing stones in Britain and Ireland is as components of megalithic funerary monuments. These communal houses for the dead, built to contain the bones of successive generations of farming communities, were not just tombs. They were monuments to the ancestors, and as such they may well have been used to legitimate claims to land ownership: “This is our land, because our ancestors are buried here”.

Megalithic tombs continued to be built from the fourth to the second millennium BC, and their changes over time suggest that they were sometimes the arena for competition between communities and for power games within. Neighbouring groups might erect increasingly large, complex, ostentatious and labour-intensive monuments; in some cases, membership of the ancestral community inside the tomb may have become restricted. Around 3000 BC, certain tombs were constructed with deliberate orientations

on significant celestial events. The elaborate passage tombs at Maes Howe in Orkney and Newgrange in the Boyne Valley in Ireland were built so that the sun’s rays would travel up the passage and illuminate the chamber on and around the shortest day of the year. This harnessing of time to sacred ancestral places was a way of underlining the power of the tomb builders. By showing they could control the sun, and guide it in to give new life to the year and to the ancestral spirits, the builders could have been claiming both divine and ancestral legitimacy for their authority on earth.

The more modest passage tombs and the ring-cairns of the Clava region near Inverness, built over a millennium later, show a similar concern with astronomical orientation. Recent research led by Professor Richard Bradley of Reading University has concluded that these were orientated on both solar and lunar events, marking sunset each midwinter solstice and significant points in the moon’s 18.6 year cycle (see below).

### MARKING TIME: CATCHING THE MOON, CATCHING THE SUN

A concern with astronomical orientation has also been claimed for stone circles, alignments and other settings. Although there has been much lively debate on the topic between archaeologists and archaeoastronomers, and few would now accept early claims that these sites represent high-precision observatories, nevertheless many sites do indeed seem to be aligned on significant celestial events.

This is certainly the case with the ‘recumbent stone circles’ of north-east Scotland, dating to around 2500-2000 BC. These feature a massive horizontally-set stone flanked by the two tallest stones in the circle, creating a U-shaped ‘frame’; the other stones decrease in height to the back of the circle. At some sites the recumbent stone or its flankers have been adorned with simple cup-marks, and sometimes scatters of white quartz are found near the recumbent. Often the recumbent is of a different stone from the others in the circle, visually distinctive, and in some cases brought from a considerable distance. At Easter Aquhorthies, for example, the exotic red granite recumbent contrasts with the grey granite flankers and the other circle stones of pink porphyry and red jasper. Painstaking research by archaeoastronomer Professor Clive Ruggles has concluded that these circles were constructed so that the midsummer full moon would pass over the recumbent each year, seeming to be caught or framed within the U-shape when viewed from inside the circle. The cupmarks and moon-coloured quartz chips may well have evoked – or invoked – the moon’s powers.

The short rows of standing stones on the Hebridean Isle of Mull, also studied by Ruggles, offer a variant on this theme. They were



probably erected during the second millennium BC, and the two excavated examples are both associated with quartz scatters. These rows seem to mark the position of the midsummer full moon as it rises, spectacularly, from Ben More – the highest mountain on Mull – and passes low over its peak. Ben More, therefore, may well have been regarded as a sacred mountain. Other stone rows and settings elsewhere in Scotland and in Ireland also mark the moon. In south-west Ireland, as in Mull, the rows of Cork and Kerry feature the moon's movements in relation to features on the landscape horizon. In mid-Argyll, they focus on the positions of moonrise and moonset as it approaches its most southerly point on its 18.6 year cycle (fig 4). The moon's long cycle is manifested through the way the positions of moonrise and moonset vary. There is variation on a monthly basis, but once every 18.6 years the most northerly and most southerly points in the range are reached. This is referred to as the time of 'major standstill' – although the moon does not actually cease its busy movement across the sky.

This long lunar cycle also features in the design of the complex monument at Callanish, on the Isle of Lewis (fig 5). Here, a stone circle with a central standing stone has three rows of stones – and one double-row 'avenue' – extending from the circle in directions approximating to the cardinal points. The avenue appears to have been constructed to focus on the setting midsummer moon at and

Fig 4: Stone row at Ballochroy, Argyll  
Photo: Chris Jennings



Fig 5: Callanish, Lewis: aerial view  
Photo: Royal Commission on the Ancient and Historical Monuments of Scotland

around the time of its major southerly standstill – for approximately five consecutive years in each long cycle. If one stands at the northern end of the double-row avenue looking south at these times, the moon appears to dance low over the hills on the horizon, set, and then reappear in a notch in the hills, shining brightly within the silhouette of the stone circle. Many years of observation must have gone into planning this alignment.

Several hundred kilometres away, at Stonehenge, the earliest structure at this multi-phase monument was also concerned with the moon at its times of major standstill. Constructed around 3000 BC, it consisted of a timber circle surrounded by a bank and ditch. Gaps in the bank and ditch indicate the positions of moonrise at its northernmost and southernmost limits.

However, around 2500 BC major changes took place at Stonehenge. The monument was translated from wood into stone, and its orientation was shifted a few degrees so that instead of marking the moon, it was aligned on the sun as it rises on midsummer solstice to the north-east (and also as it sets on midwinter solstice to the south-west). Subsequent additions and amendments to this design over several centuries reinforced the emphasis on this solstitial axis (fig 2). The stone version of Stonehenge owes many features to carpentry techniques, such as the use of mortice and tenon joints to hold the massive lintels of the 'trilithons' in place. Recent work by Dr Alex Gibson has shown that a tradition of building lintelled circles in timber existed at the time, and that several



complex timber circles orientated on midsummer sunrise were already in existence in Wessex when Stonehenge was reinvented as a stone monument.

## COSMOLOGY AND RITUAL: THE MUTE STONES DO SPEAK

While archaeologists and archaeoastronomers continue to argue the toss over individual sites' orientations, it is clear that many standing stones do speak to us of people's concern with cosmological matters, including the marking of specific cycles of time. To celebrate midsummer (a time of plenty and warmth) and midwinter (the death and rebirth of the year) seems understandable and accessible to us. Marking points in the moon's longer cycle is a practice more detached from our own traditions, but is echoed elsewhere in the world, at various periods. Also echoed elsewhere is the conceptual division of the world along axes defined on the cardinal points.

There is much that we may never be able to reconstruct about the cosmologies of the standing stone builders. But we can see, in their ordering of time and place, how they were making sense of existence, and expressing their own world-views. To witness the celestial phenomena for which some of these sites were created is to catch a little of their magic. These statements in stone are as eloquent as any living poetry.

Dr Alison Sheridan

*Assistant Keeper of Archeology, National Museums of Scotland*

## FURTHER READING

Patrick Ashmore, *Calanais: the Standing Stones*, 1995, Urras nan Tursachan Ltd, Lewis

Richard Bradley, *Altering the Earth: the Origins of Monuments in Britain and Continental Europe*, 1993, Society of Antiquaries of Scotland, Edinburgh

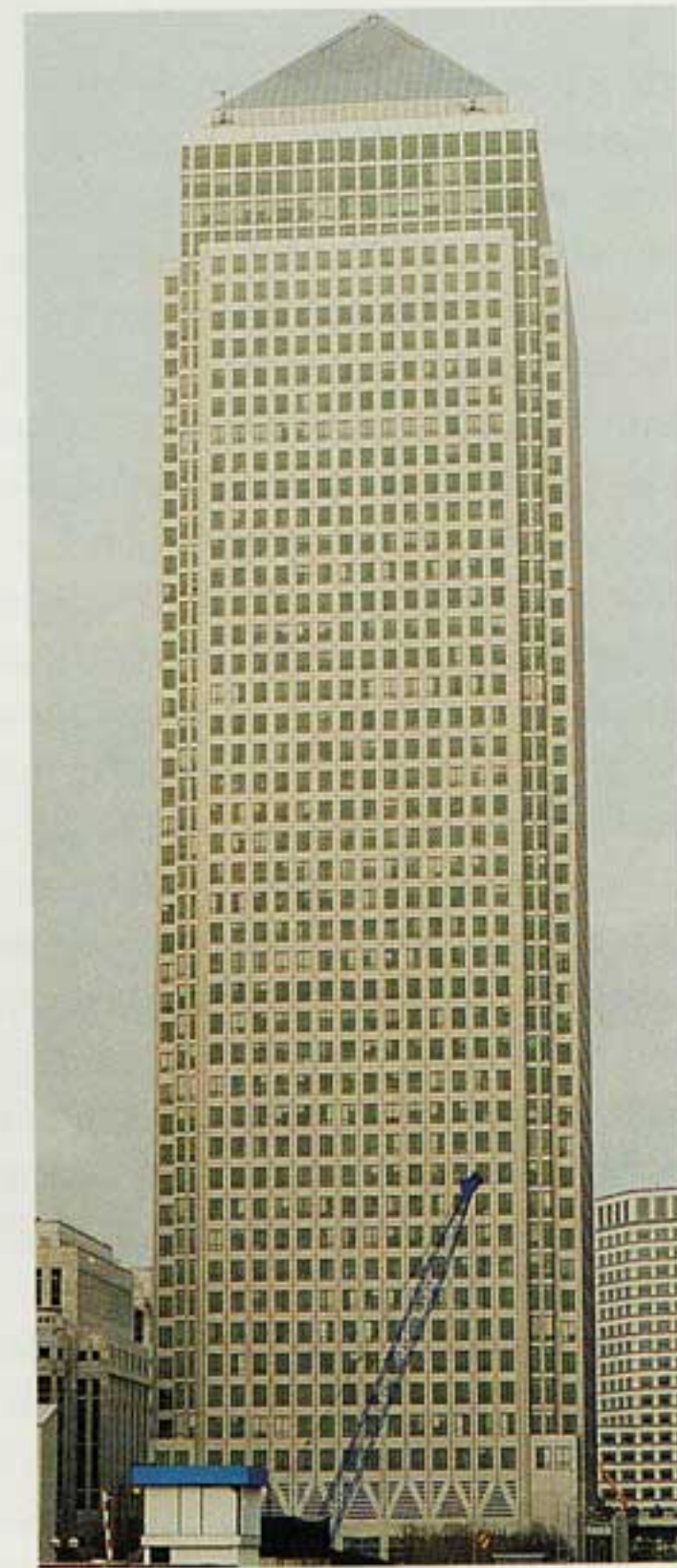
Richard Bradley, *The Good Stones: a New Investigation of the Clava Cairns*, 2000, Society of Antiquaries of Scotland, Edinburgh

Aubrey Burl, *From Carnac to Callanish: the Prehistoric Stone Rows and Avenues of Britain, Ireland and Brittany*, 1993, Yale University Press

Alex Gibson, *Stonehenge and Timber Circles*, 1998, Tempus, Stroud

Max Milligan and Aubrey Burl, *Circles of Stone*, 1999, Harvill Press

Clive Ruggles, *Astronomy in Prehistoric Britain and Ireland*, 1999, Yale University Press, New Haven and London



## INTRODUCTION

The setting up of a monolith to mark an important event, to confirm tribal ranking, or to celebrate an astronomical conjunction, goes back to the very dawn of mankind. The first standing stones were simple elemental markers but it is no flight of fancy to say that they can be traced forward to Gothic cathedrals with their soaring masonry towers. Both of these are a testament to our need to reach up to the sky and make contact with the universal. They give expression to man's inner spirit. We need to acknowledge our sentinel qualities by making objects that lift our eyes above mere bovine existence. Today more earthly and base gods are celebrated with monoliths. The largest standing stone in London is in Docklands. It fulfils all the criteria, a marker of power, a focus for a tribe. It catches and lifts the eye above the everyday to emphasise its prestige and nearness to the gods. In short, Canary Wharf.



Although standing stones have this prehistoric lineage, they still speak to us today. Monoliths evoke a strong sentinel quality when upended, becoming powerful sounding boards when inscribed. The words and the stones combine to produce an effect that is both beyond and adjacent. The beyondness is in the magical quality of the upright stone, bringing a sense of presence and knowing beyond the ordinary; the adjacentness is due to the close observation of our condition by great writers whose words are inscribed into the riven surface.

The stone used for the exhibition is known as Caithness flagstone. Its primary use is paving, as visitors to Scottish cities and towns will recall. At the turn of the century, such was the quality of the stone that over twelve quarries around the Thurso region were supplying both the home and export markets for paving stones. Today only three or four quarries remain, the markets undercut by inferior cheap concrete slabs. Geologically, Caithness stone is interesting because although it was laid down some 240 million years ago, it still lies flat and level on the quarry bed, neither moved nor folded by geological time. This unusual configuration allows very large slabs to be cleaved from the strata. The stone is geologically defined as sandstone, but it has the characteristics and tensile strength of slate.

I select the stones by spending several days walking around the quarries, looking for suitable monoliths. These will be slabs that have been already won from the quarry bed and put to one side, either individually or in large piles by the quarrymen. It is difficult to formulate what makes a suitable standing stone – but when you see one, the shape will have a natural empathy, which you recognise at once as being right. It has, I realise, something to do with the human proportion but on a much larger scale. The monolith has to be over 2.5 metres tall, otherwise it loses the necessary presence to confront. This presence is benign in spite of the size and bleakness of the stone. I believe the emotion they release from us is positive and nurturing because the stones generate a sense of oneself within a place. A moment of heightened awareness.

The setting out of text on to stone is something I am still discovering. As with typography, and to a greater extent with inscriptions on stone, there is a tension between the legibility of text and allowing the stone to have a voice. One extreme is to have the text set out like a motorway sign, dominating the stone; the other is for the words to shrink back into the surface of the monolith, only to be discovered by chance. Both these approaches have implications for letter size and line length. The riven surface also dictates what is practical to carve, for example a letter height much below 25mm will find difficulty in yielding satisfactory letterforms and legibility. With any inscription one is confronted,

perhaps more than with printing type, by the dichotomy between calligraphy as servant or as interpreter of the author's words. One side of this argument was put succinctly by the modernist typographer Beatrice Ward who argued that type should be 'invisible'. Nothing should come between author and reader. There is nothing, however, invisible about a 1000-kilo, 4-metre-high standing stone. It does have a voice, and the challenge is to harness and work with the primeval voice that sings out, even before you begin carving. Very different from a piece of paper.

The choice of writers and texts provided a fascinating journey into philosophy. My concern was to select writers and texts that had a common thread, celebrating the attempt of man to prise away from the ordinary experience of life and to recognise that we all have the ability, if we take the opportunity, to wake up in the dream of ordinary life. The illuminating discovery for me was how this knowledge is common to all ages and expressions of religion and philosophy. From Socrates to Eliot, the call is to the still point.

The New Testament and St Augustine naturally dominated the first 400 years. From approximately 600 to 1000, the dark ages cast their shadow over thinkers and writers. So for me it was a very special delight to discover Erigena who was writing and teaching at the time. From St Anselm to Eliot there are many thinkers to inspire. It will be noted that I have not attempted to set texts doggedly to dates. What is more important is the spirit and quality of the writing.

There is a danger of taking a reductionist view of great writing, to read it in context either historically or culturally. My own belief is that words simply mean what they do. Sometimes a text has great poetry and substance but at other times the same words can be as dry dust on a page. This is to do with the ebb and flow of our own inner psychological weather rather than the words themselves losing meaning. We need to meet the words as they come without prejudice and only then can the insight they give properly illuminate. The words attempt to explore a world of human experience that is non-physical. The normal rules of measure, experience and time are of little use as guides in this world. Only if we allow, will the words give access for a moment to a world of metaphysics.

Some of the texts are very familiar, but do not let that get in the way, rather read with a fresh eye. I also urge you most strongly to go back and discover in the full texts the extraordinary power that these writers have in focusing the human spirit to look further than the immediate experience of passing time. These stones and fragments of texts are signposts.

Richard Kindersley  
*August 2000*



## STONE I

### SAINT JOHN'S GOSPEL

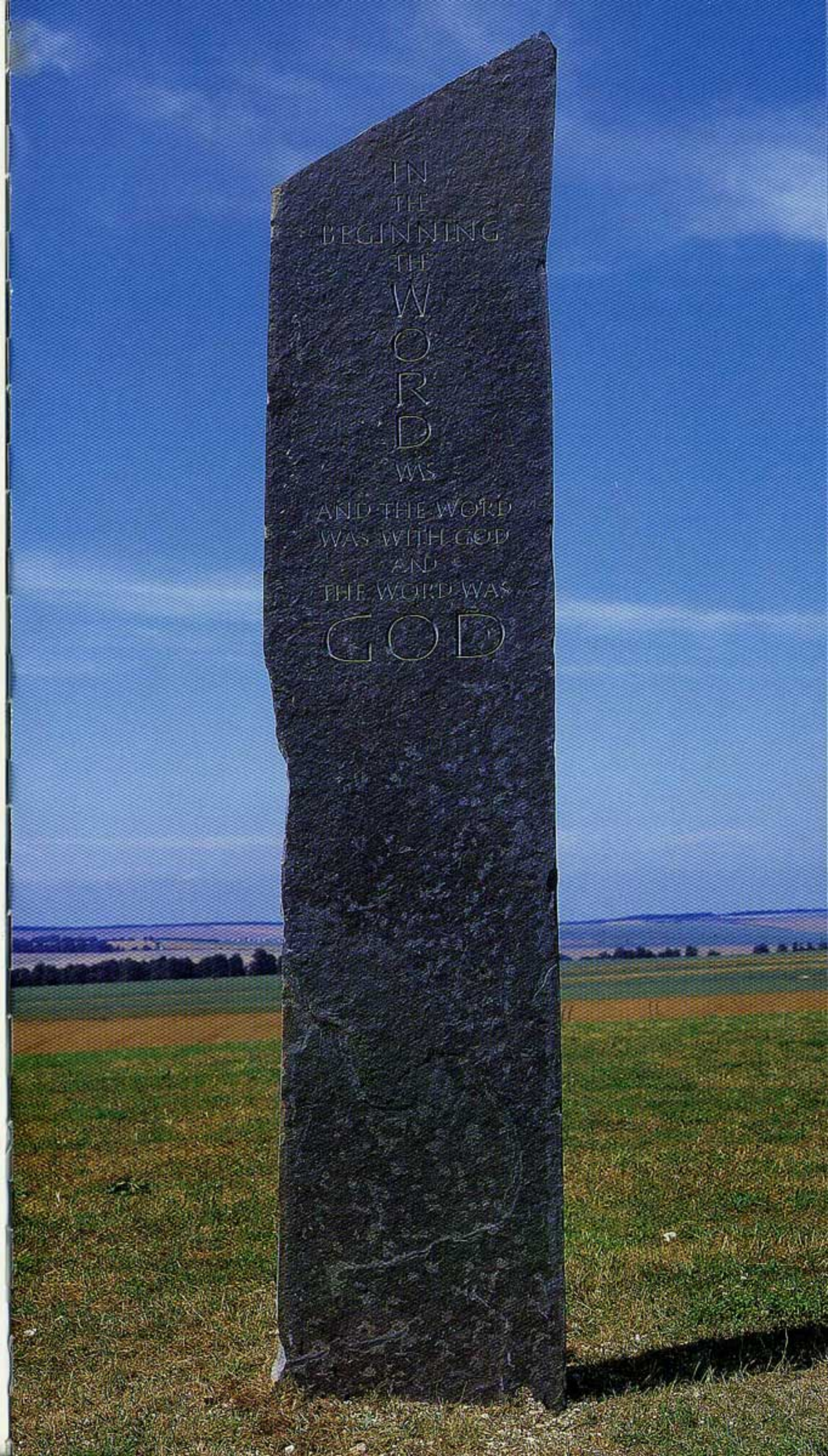
c 100 AD

Size: 3330 x 710 x 100mm

*In the beginning the Word was.  
And the Word was with God,  
And the Word was God.*

I have used E V Rieu's 1952 translation from the original Greek. He argues that many translations, including the Authorised Version, have lost the power and energy of direct speech found in the early texts. The greater sense of urgency and sharper definition in Rieu's translation are conveyed to us in a way that is both moving and disturbing.

The inscription from St John is an appropriate way to mark the beginning of the double millennium. The text is set out to order the meaning of the words and give form to the cross. The mystery of these words about time, being and creation have empathy with the texts from Erigena and St Anselm.





## STONE 2

### SAINT AUGUSTINE

354–430 AD

Size: 3300 x 700 x 75mm

*Too late have I loved you, O Beauty, ancient yet ever new.*

*Too late have I loved you! And behold, you were within,  
but I was outside, searching....*

The Confessions, The Examined Life

St Augustine was both pious and well read, particularly in the Greek philosophers. He brought the ideas of Plato as well as Neo Platonism, through Plotinus, into his Christian thought and writings.

The inscription perhaps is a little flowery to our tastes, but the meaning, if allowed to flow through the words, is both liberating and profound.

The text is laid out to inform meaning without punctuation with emphasis on important words. The whole is laid out freely without guidelines and measures.

TOO LATE  
O BEAUTY  
ANCIENT  
YET EVER NEW  
TOO LATE

TOO LATE  
HAVE I LOVED YOU  
O BEAUTY  
ANCIENT  
YET EVER NEW  
TOO LATE  
HAVE I LOVED YOU  
AND  
BEHOLD YOU WERE  
WITHIN  
BUT I  
WAS OUTSIDE  
SEARCHING



STONE 3

ANICIUS MANLIUS BOETHIUS

480–524 AD

Size: 3180 x 580 x 80mm

*A person is an individual substance of a rational nature.*

Contra Eutychem

Boethius, who was born into a Roman family, has been called the last authentic voice of the classical world. His most famous work, *The Consolations of Philosophy*, written while he was in prison awaiting execution, has much to show us and is surprisingly accessible to the modern reader.

The inscription is from the 'Treatise Against Eutyches' which is a delight to read, full of stimulating argument. The carved fragment is both teasing and arresting in its clarity. The words are set out in a deliberately reserved and understated way to support the meaning. The letterform is monoline and designed to a rational formula. Note the blind A's.

INDIVIDUAL  
SUBSTANCE  
OF A

A  
PERSON  
IS AN  
INDIVIDUAL  
SUBSTANCE  
OF A  
RATIONAL  
NATURE



## STONE 4

### JOHN SCOTUS ERIGENA

810–877 AD

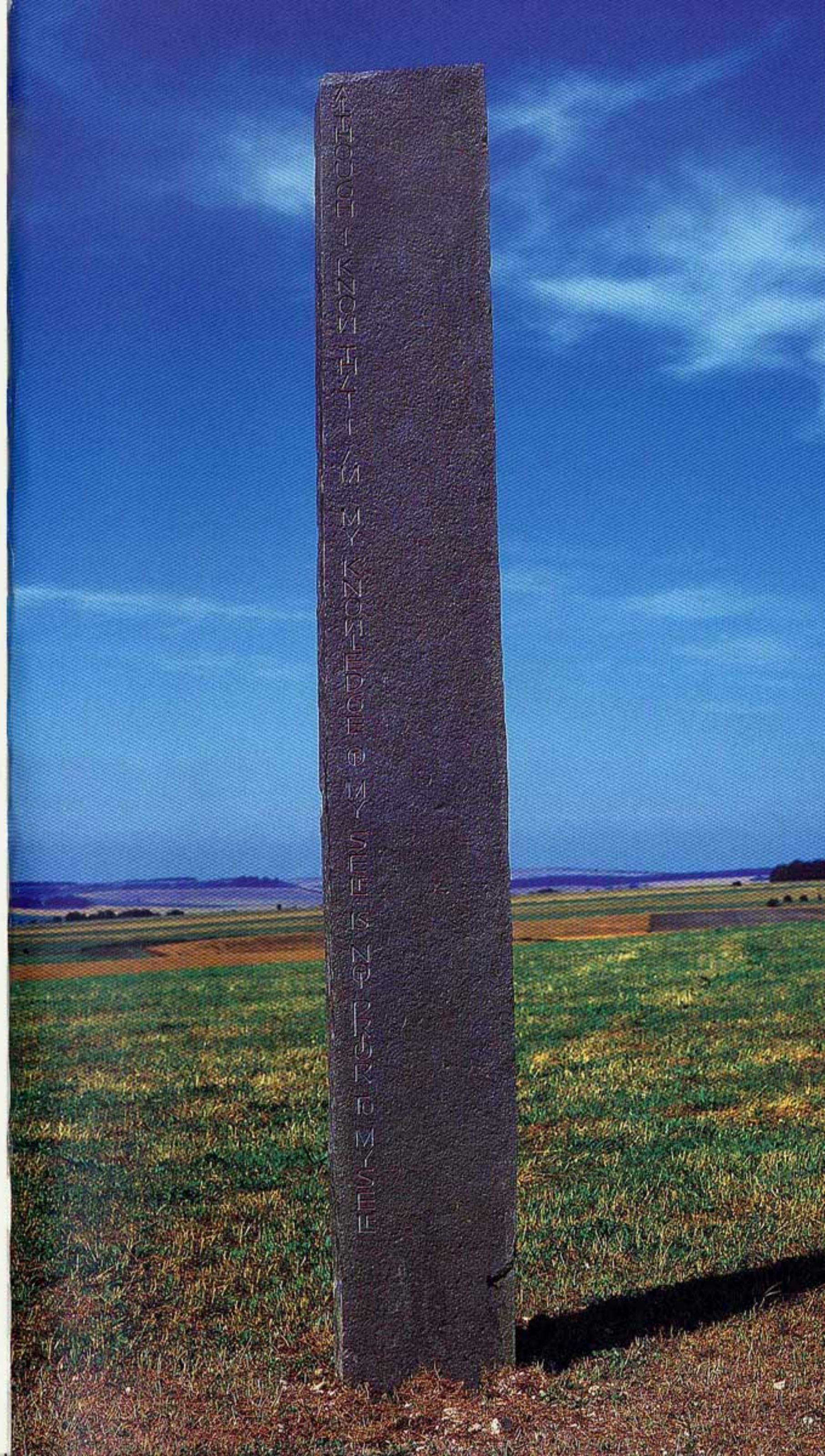
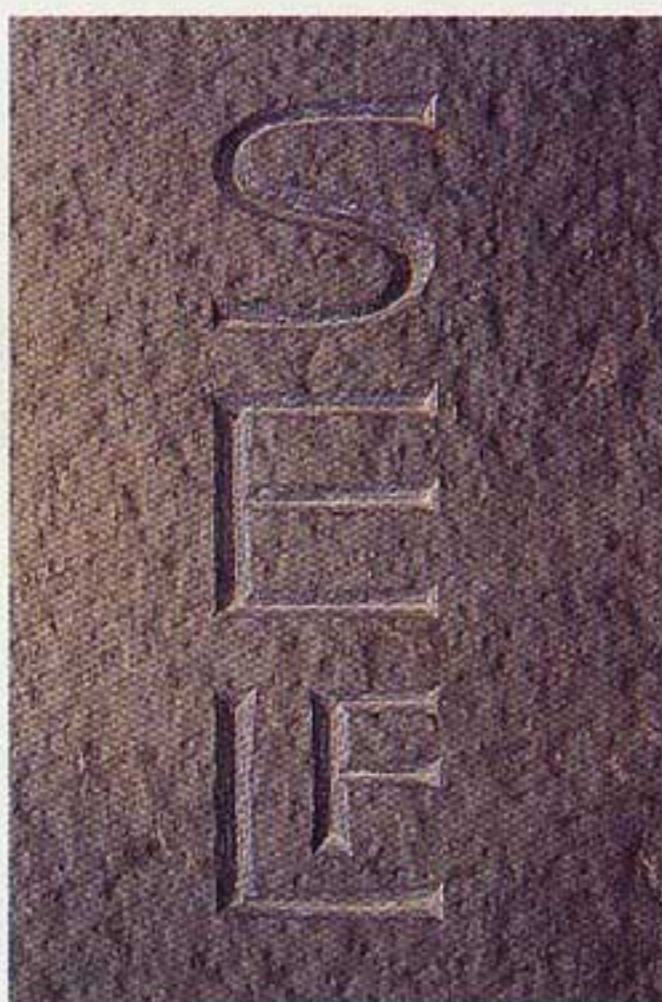
Size: 3030 x 410 x 110mm

*Although I know that I am, my knowledge of myself is not prior to myself.*

Periphyseon

Erigena originally came from Ireland and was the only outstanding philosopher of the dark ages in Europe. His middle name, Scotus, is derived from the Latin name for Ireland, Scotia. In common with his contemporary monks, he knew Greek and spent much of his time translating and commenting on Greek writing, in particular Neo Platonic texts and as such was in the tradition of St Augustine.

The brief inscription penetrates the very nature of philosophy. The words require some inner distillation and are not to be read lightly for immediate resolution. To reflect this I have partly obscured the words in a vertical pattern not unlike a runic inscription.





## STONE 5

### SAINT ANSELM

1033–1109

Size: 3005 x 893 x 60mm

*For I do not seek to understand in order to believe, but I believe in order to understand. For I believe this; unless I believe, I will not understand.*

Proslogion, Ch. 1

Saint Anselm was born in Aosta, Italy and joined a Benedictine Abbey in Normandy. He subsequently became Archbishop of Canterbury.

This inscription is uncompromising about faith – it comes first. This is difficult for us in our own age which is driven by information. Yet at moments we are privileged to catch what St Anselm meant by these challenging words.

The inscription is set out on a spiral. The stone has a strong hammer head profile that demands that the carving should be equally robust. The spiral is a powerful image that is replicated in many forms in nature and so for us has a resonance. The words of St Anselm are most appropriate for this treatment.

R TO BELIEVE - BUT I  
- FOR I BELIEVE - BUT I  
WILL NOT





## STONE 6

### SAINT THOMAS AQUINAS

1225–1274

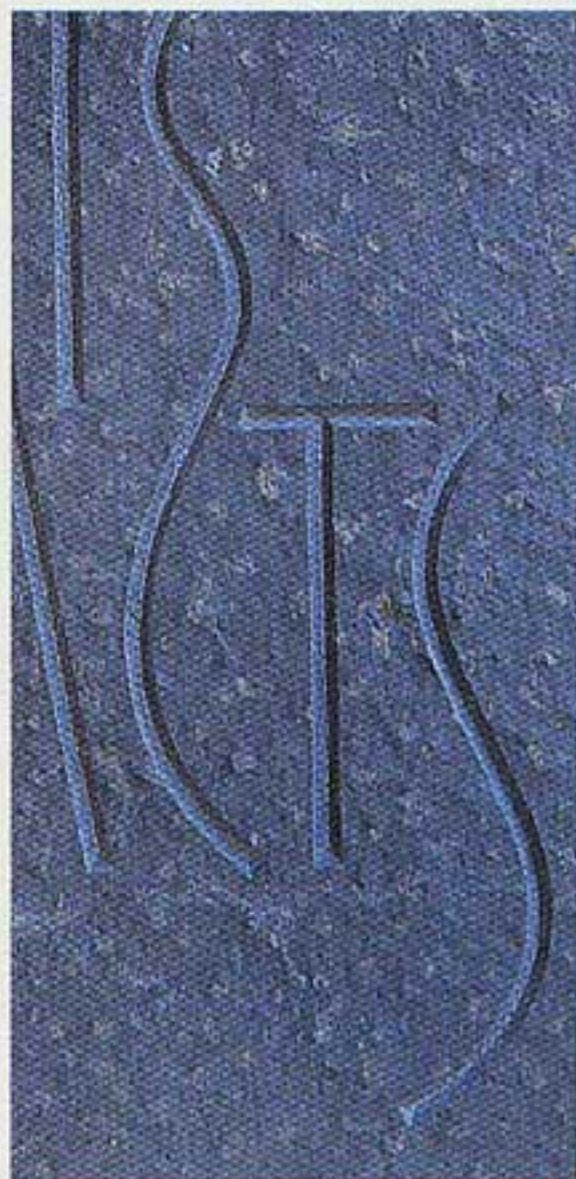
Size: 3240 x 660 x 75mm

*The soul is known by its acts.*

De Veritate

Aquinas was born in Sicily and later entered the Dominicus order in Naples. He drew together the huge heritage of Western thought including Islamic and Jewish ideas.

These few carved words are from a longer discussion about understanding and existence, yet in this abbreviated form the essential truth is present. The words are particularly interesting in the responses they produce when read.



The inscription is highly structured with vertical responses between lines of letters to help enable the words to flow down the stone. The letter form is monoline sans serif.





## STONE 7

### WILLIAM SHAKESPEARE

1564–1616

Size: 3163 x 925 x 56mm

*There is a tide in the affairs of men,  
Which, taken at the flood leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.  
On such a full sea are we now afloat;  
And we must take the current when it serves,  
Or lose our ventures.*



One of the best known speeches from 'Julius Caesar'. It is Brutus eloquently speaking to Cassius before battle, convincing him of the need to act now and not wait for the enemy to attack.

It is a wonderful piece of writing using the sea as a metaphor with its references to the tide, flood, voyage, shallows, full sea, afloat, current.

These words are well known because they are recognised by us all, not just before a great battle but in the trials of ordinary life.

Because of the quantity of words, the text is set out in italic form not unlike a manuscript. The lines are freely drawn so as to suggest the movement of the sea. Some individual words are drawn larger to give dramatic effect.



There is a tide  
in the affairs of men  
which  
taken at the FLOOD  
leads on to fortune  
OMITTED  
all the voyage  
of their  
LIFE  
is bound in  
shallows  
and in miseries  
On such a FULL SEA  
are we now  
AFLOAT  
and we must  
take the current  
when it serves  
or lose our ventures



STONE 8

SAINT FRANCIS OF SALES

1567-1622

Size: 3353 x 680 x 70mm

*Do not wish to be anything but what you are, and try and be that perfectly.*

A French saint, who after studying law, was drawn to religion and ordained in 1593 at Annecy. He became Bishop of Geneva in 1602. He believed that the spiritual life could be followed in the midst of a busy life.

The inscription is forthright in its instruction. The catch is 'Who are you?' a salutary question, worth pursuing.

A vertically structured inscription with interline links between letters, helping the short lines to knit together. The letter form is a freely drawn sans serif with blind A's.

WISH  
TO BE  
ANYTHING  
BUT  
WHAT YOU  
ARE  
AND TRY  
TO BE  
THAT  
PERFECTLY





STONE 9

JOHANN VON GOETHE

1749-1832

Size: 3460 x 573 x 90mm

*The deed is all, the glory nothing.*

Faust

Goethe was a poet, novelist, playwright and natural philosopher, the greatest figure of the German Romantic period. A Renaissance personality who was also a critic, journalist, painter, theatre manager, statesman and educationalist.

The inscription is short but deceptively to the point. It has the ability to search into all human activity and most potently our own. Like so many of the texts I have chosen, these words can illuminate our day-to-day life and not remain as some inspiring but abstract concept.

The inscription is set out with a dramatic flourish that belies the deeper meaning – as it should.

THE  
GLORY  
NOTHING  
GOETHE

THE  
DEED  
IS ALL  
THE  
GLORY  
NOTHING





STONE 10

T S ELIOT

1888–1965

Size: 3000 x 500 x 60mm

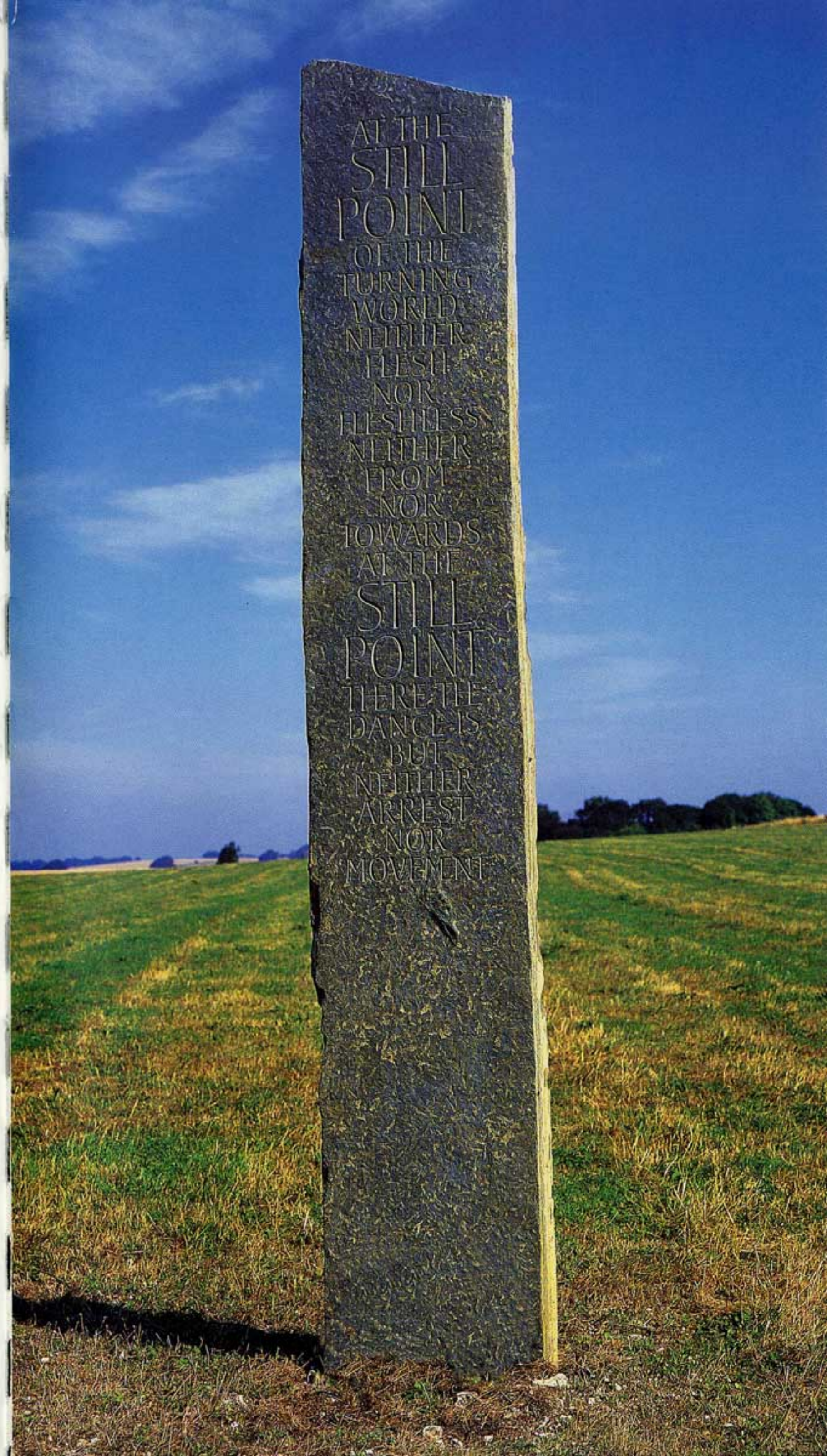
*At the still point of the turning world. Neither flesh nor  
fleshless;  
Neither from nor towards; at the still point, there the  
dance is,  
But neither arrest nor movement.*

Four Quartets 'Burnt Norton'

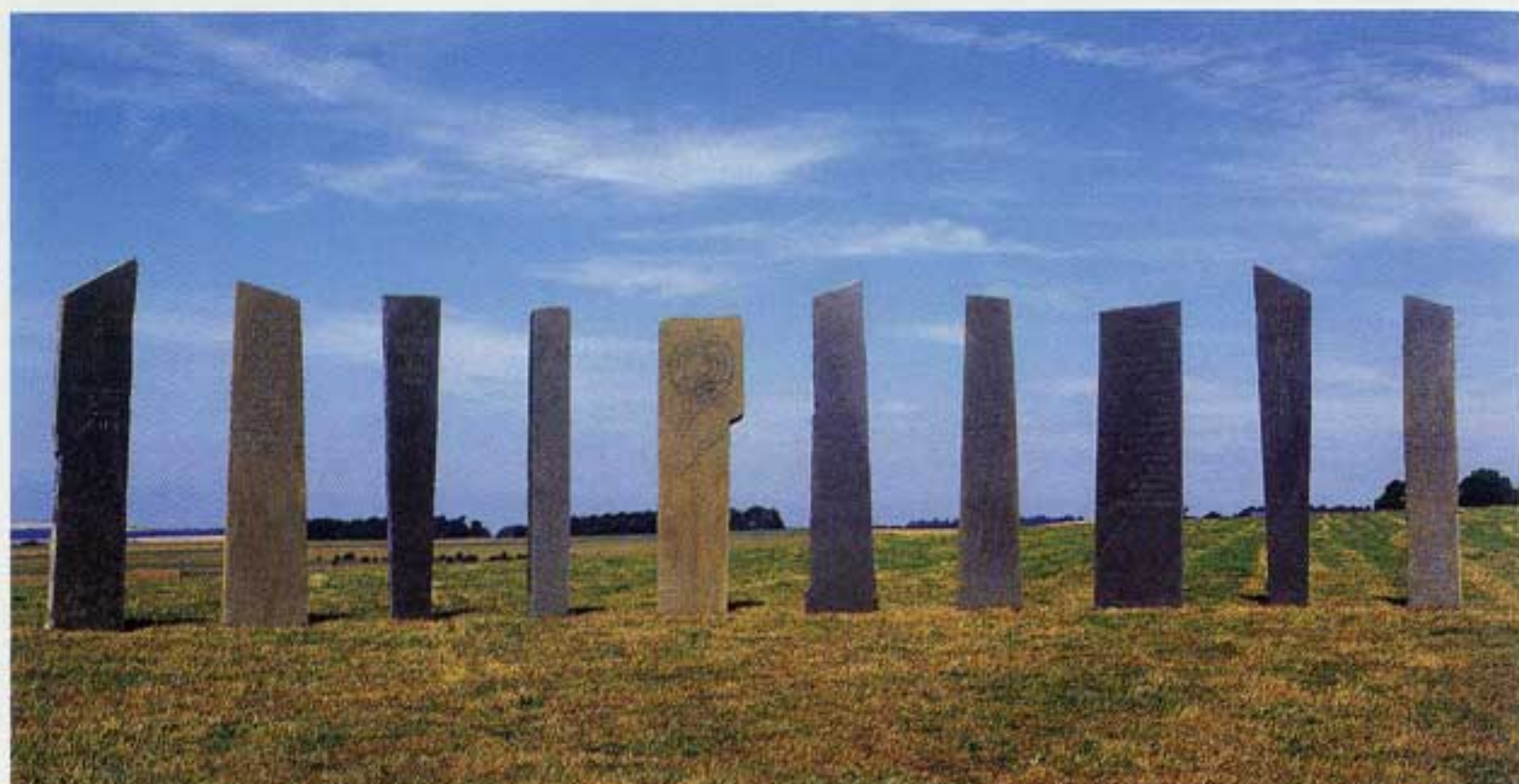
Thomas Stearns Eliot, although born in America, spent his professional life as a poet, playwright, literary critic and editor in England.

I constantly turn to Eliot for inspiration for finding texts that confront our condition at the beginning of the 21st century. He has the ability to describe modern urban life with a spiritual and poetic insight. This particular inscription captures the essence of many of the other stones.

The words are carved in short lines with emphasis on 'STILL POINT'. The lines of lettering have been set out freely without guide lines giving a gentle movement and life to the flow of the words. Ligatures and nesting letters have been used extensively to shorten the longer lines.







## ACKNOWLEDGEMENTS

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