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# Pict–Scythian Scottish Art

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## ANCIENT ARTS OF EURASIA No. 27.

## PIKT-SCYTHIAN SCOTTISH ART

Example issue from the Coloring Booklet Series of Eurasian Arts

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(with the drawings of the author)

In Eurasia the traces of the Scythian art can be discovered over a wider horizon. Scotland is the Northern part of the British Island, and it is a small part of Western-Eurasia. During the violating history of Scotland over the Celts and Vikings several other peoples took part in alloying modern Scottish population. Considering the old Scottish ornamental art we observe that they have a remarkable thread which traces back to Scythians. This line of art has been preserved in the stone sculpturing. Those large tombstones which can be found scattered all over the Scottish landscape in hundreds number witnessing that the Scythian traditions had been woven by some part of the ancient communities into the texture of traditions and artistic representations of Scotland.



*Fig. 1. The front cover of the booklet Pikt-Scythian art exhibits the double symbolism of the Pikt-Scythian tombstones: one from Christianity (cross, Daniel with the Lions), and one from the ancient Eurasian Scythian culture (animal fight scenes).*

The oldest tombstones are inhabited by great number of animal figures and horse riding men. The cavaliers fight, hunt and shepherd animals mounted with bow and spear. So the tombstones are the heritages of herdsman peoples and the richness of the symbols and animal fight scenes refer to a community which had been impregnated all Eurasian societies by its culture. These martial, migrating cavalier peoples were called as Scythians in Western-Eurasia, and as Xiongnu (Hun) in Eastern-Eurasia. Here in Scotland their name was the Pikt, probably given them by the Romans.



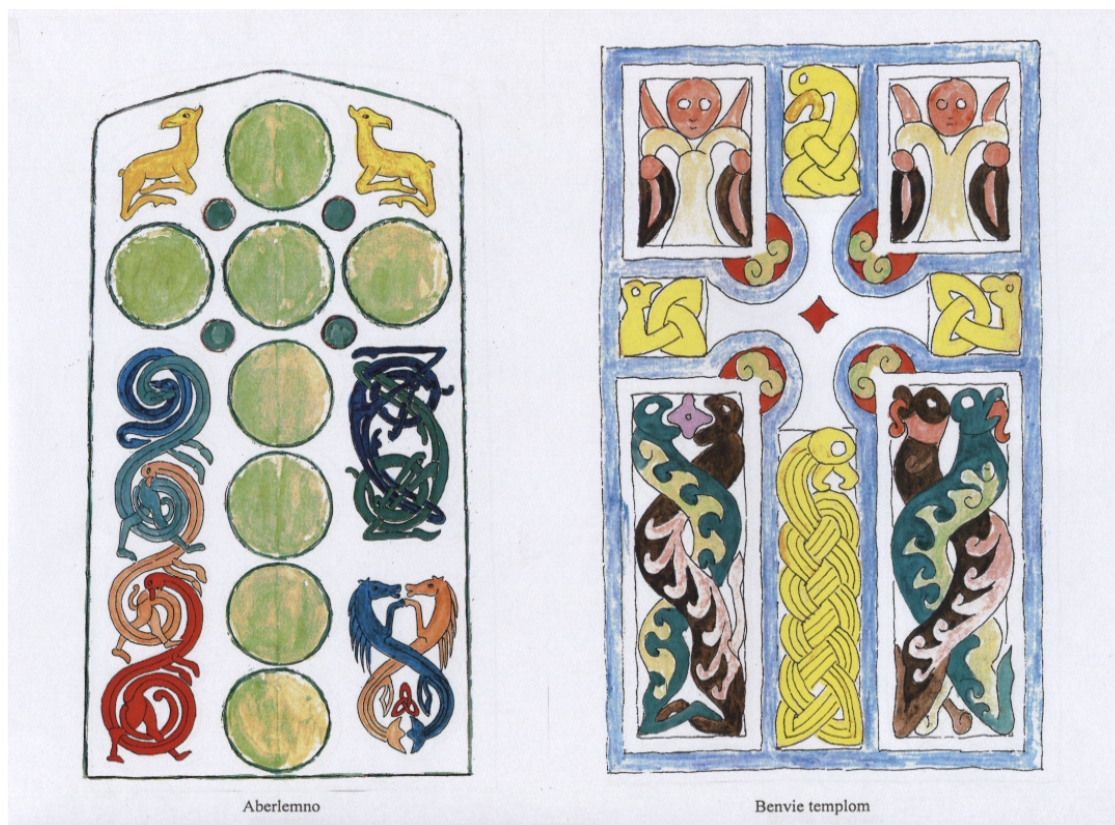
Fig. 2. The back cover of the booklet *Pikt-Scythian art* exhibits the hunting symbolism of the *Pikt-Scythian tombstones*: left side the two brothers follow the magic deer.

The Romans appeared in the British Island before the last centuries of Christ. Their fights against the northern Pikt tribes (who were probably painted in order to have magic forces in wars) were demonstrated by the walls built against them in the Scottish Highlands. The Romans could not defeat them.

The Anglo-Saxonian Chronicle mentions the Scythian origin of the Pikts as follows: „In the British Island there were five native peoples: the English, the Welsh, the Scottish, the Pikt and the Latinhe Pikts arrived from Scythia on long ships and landed in northern parts of Ireland. Later they moved to the northern parts of Scotland. They took Christianity, gradually, during the times of Saint Columba, in the 500 hundreds A.D.”

Those cultures of peoples who inhabit the British Islands and Ireland today had origin from various communities. Probably the most ancient of them were the Celts but Vikings were also frequently (century by century) invading the shoreline villages. Several Danish, Norwegian and Normann invasions are mentioned on the exhibitions of the Dublin National History Museum. The Viking art is also rich in animal fight scenes, as we could see in other booklets of our series: the Viking art, and we also refer beautiful Pikt-Scythian stone

sculpturing in the Celtic art booklet, too. But in the tombstone art of the Pikt-Scythians more archaic features can be discovered.



*Fig. 3. Four Pikt-Scythian tombstones with painted animal fight scenes. Upper row left: Rossie Church, right: Saint Madoes Church, lower row left: Aberlemno Church, right: Benvie Church.*

The tombstones we meet here in our booklet can be found in Northern Scotland. We can follow them on the backside map. Some of them are standing out there in the fields today, like as Aberlemno, or Hilton of Cadboll, the most well known ones carved on both sides. On one side there are fight scenarios, on the other one the ancient symbols are arranged around the Cross of Christ.



*Fig. 4. Celtic romanesque doorway in Ireland and Pikt-Scythian tombstone at Hilton of Cadboll: both with the astronomical symbolic number of 19. Left, on Dysert O'Dea doorway the number of heads circulating the tympanon, on the right the encircled animal surrounding the central mirrors exhibit the number 19, the number of the years of the node of the lunar orbit rotating on the ecliptic.*

We undertook in our Eurasian art series that the mathematical aspects of the artistic heritage of old peoples were investigated. Such mathematical characteristics were found in the symmetry patterns of the ornamental parts of the sculptured tombstones. We show here the Hilton of Cadboll patterns, and some details of Nigg, which are not simple structures, frequently using the *pgg* type and the *cm* type symmetry patterns.

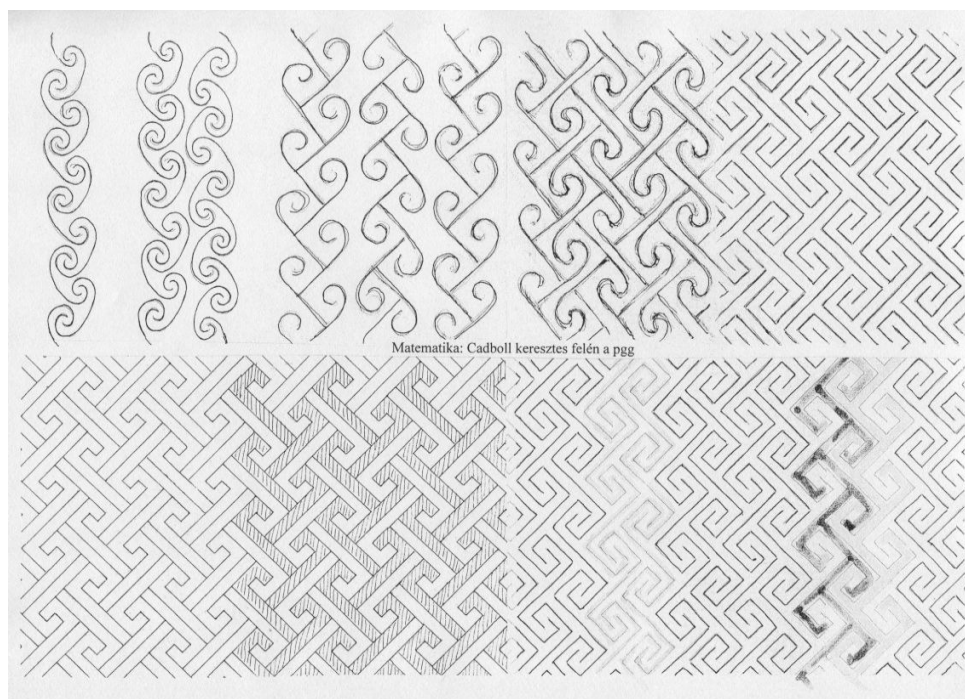


Fig. 5. The „genetics” of the *pgg* whirl-chain like pattern, through its doubled form to the *pgg* pattern on Pikt-Scythian tombstone at Hilton of Cadboll.

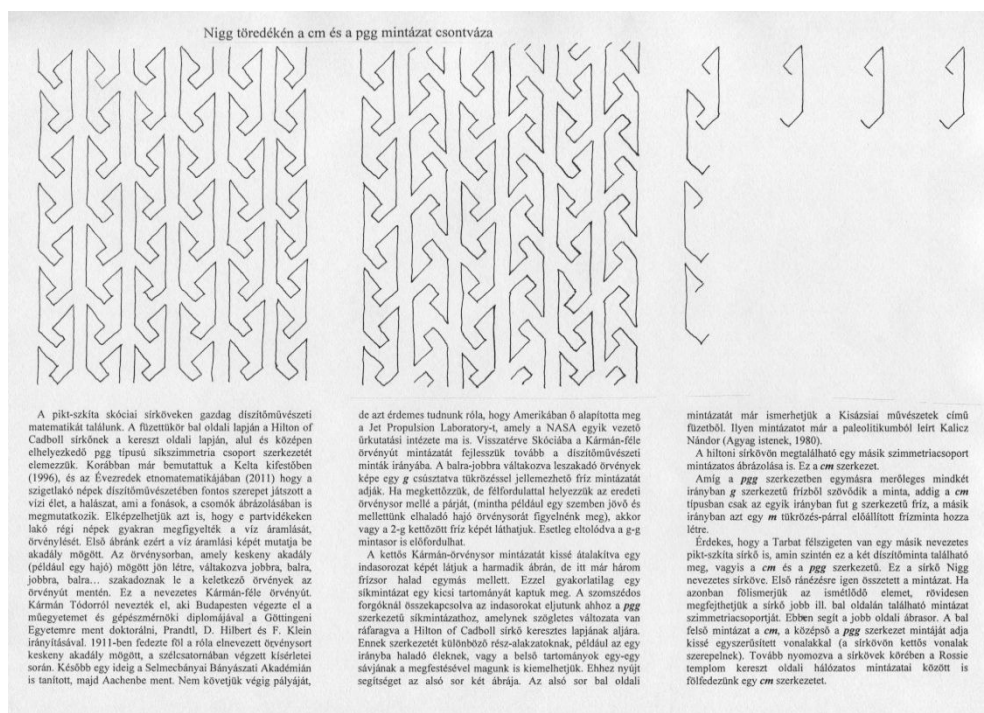


Fig. 6. The „genetics” of the *pgg* and *cm* patterns, on Pikt-Scythian tombstone at Niggs.

The relations of *pgg* with the whirl-series behind an obstacle were also analysed, allowing the implication that there were sailing man among the artists. Sailors had always good observations. It was not occasional that based on observations and with analysis the scientists of the British Islands later gave two genius in concept-summarizing science, as physics: Newton and Maxwell. Newton was Englishman, and Maxwell was Scottishman.



Fig. 7. It is a great pleasure for young students to paint the animal populated chadwick tombstone figures, like as one shown here by Lelle Peták.

Thumbing and painting this booklet you meet both with the far away Scythian-Piktish world where extraordinary knowledge had been preserved in their arts, both in ideas, and in structural science, expressed in the carved stone patterns and ornamentations. I wish good time (plov) for the readers during their adventures in this ancient Scottish world.

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