



The Picts

A learning resource for teachers
of Curriculum for Excellence Level 2



Introduction

The Picts are one of Scotland's greatest mysteries: an apparently vanished nation, chronicled by others but not by themselves. The Picts speak to us only through their inspiring creativity in their marvellous carved stones, their monumental hillforts and their beautiful jewellery.

This resource will aim to provide an introduction to a topic rich in imagination, creativity and enquiry. Through discovery, exploration and sharing, teachers can engage young people by inspiring curiosity and inviting them to investigate this hidden part of their history and the evidence it has left in our culture and environment. The resource will act as a portal to enable the discovery of local sites and resources, integrating them with national learning resources such as **SCRAN**.

This resource aims to:

- inspire and encourage practitioners to engage with this fascinating topic;
- bring the early historic Picts alive through a series of classroom and place-based activities (particularly focused on the hillforts on Scotland's National Forest Estate);
- encourage teachers and pupils to explore their local museums, archaeological sites and historic monuments; and to
- promote the active engagement of schools with the wealth of historic and archaeological learning resources available both online and in print.

With the help and support of:





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How to use this resource

Teachers and pupils can use this resource in a number of different ways. The resource will highlight the scope to study the Picts as an holistic topic, although individual activities can be selected to support learning as part of other Studying Scotland activities or to assist in exploring a local Pictish site or artefacts.

Teachers are given further reading and guides to more in depth activities at all stages. The activities in the resource can also be adapted to deliver generic skills at Level 2 *People, Past Events and Societies*.

The Picts are a rich topic of study that can also be explored when teaching the Romans in Britain or when looking at the people who lived in Scotland at the time of the Vikings. The activities highlighted in the resource demonstrate that the Picts would make a strong cross-curricular topic linking Technology and Design, Humanities and Religious and Moral Education, literacy, numeracy and Expressive Arts.

It is recommended that the resource is used in conjunction with *The Picts* (Historic Scotland 2010) and *The Making of Scotland* series (Historic Scotland/Birlinn).

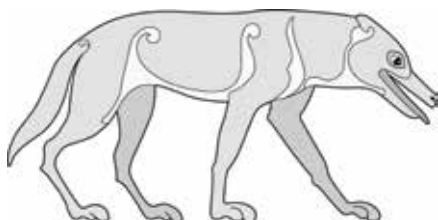
Themes and activities

These are split into four sections, each organised into three distinct elements:

- **Discover:** a series of interpretative and reflective classroom based activities to inspire curiosity and encourage investigation.
- **Explore:** a series of outdoor and out of class activities to reinforce classroom learning, build confidence and provide challenge.
- **Share:** a range of activities to provide the opportunity to build community relationships, develop citizenship, share new knowledge and showcase and reward achievement.

All of the activities, sources and sites are fully referenced throughout and link to the **Further Resources Section**. The activities described are suitable for pupils at Curriculum for Excellence Level 2 but may be adapted for those working at Level 1 or Level 3. The information and activities in Section 3 are designed so that they might be used by teachers, as a whole class or by independent learners.

Practitioners are also recommended to use the **KWL approach** (Know, Want to know and Learned). By creating a KWL table at the head of each section, you can use the resource and the associated **SCRAN Pathfinder Packages** to stimulate discussion and audit the pupils' learning. Using the KWL table also helps pupils to take independent steps to establish their prior knowledge, set out a purpose for their learning and can help them to check that they gain understanding as they go along. The KWL table is a good way of recording individual or class progress in the topic area and will help to achieve learning outcomes across this huge and exciting topic. Recommendations for use are made throughout the sections.



Curriculum for Excellence



This resource encourages teachers to use evidence for the Picts available both in the classroom (and online) and outside within the historic environment to deliver outcomes in the Curriculum for Excellence.

The main focus is on **People, past events and societies**. However, in engaging pupils in learning out of doors and conducting meaningful research within the classroom, this resource offers pupils the opportunity to demonstrate learning across the curriculum.

The Curricular Areas

The activities in this resource are designed to address each of the curricular areas and to provide real and cohesive links across the subject areas.

Social Studies

Investigating the Picts will immerse young people in the key principles and practice of Social Studies. The Picts and the sites associated with them are a perfect platform from which to experience and explore outcomes in:

- People, past events and societies; and
- People, place and environment.

This rich topic gives the opportunity to explore 'evidence' in the landscape and to think about the similarities and differences between earlier societies in Scotland and our own. Preparatory activities will involve pupils in a wide range of investigative techniques from book research to the use and interpretation of maps, plans and aerial survey alongside the use of Google Earth.

Health and Wellbeing

A trip to the sites and many of the classroom activities mentioned will provide opportunities for active learning. Pupils will cooperate to achieve outcomes and learn the effective use of technology. By participating in physical activity the pupils will appreciate the enjoyment to be gained from healthy outdoor learning.

Literacy and Language

Through activities that will include discussion, reading, research, note-taking, interpretation, presentation and creative writing, pupils will explore all areas of functional and imaginative language skills. There will be opportunities to explore Gaelic and Scots in the production of creative writing or visitor information, posters and leaflets for a Pictish site that is special to you or your community.

Mathematics

Through map work and site survey pupils will learn accurate measurement and the importance of scale.



Expressive Arts

Pupils will be encouraged to imagine Pictish life, belief and superstitions through the creation of interpretive dramas. Using artefact databases or loan boxes from organisations like Archaeology Scotland, Highlife Highland and Historic Scotland, pupils will discover the richness of material evidence of people in the Iron Age (the period immediately prior to the Picts) and at the time of the Picts. Pictish symbols and artefacts can provide stimuli for a variety of creative projects. Pupils will be encouraged to use different methods of 'note-taking' using photography, video and sketch-making.



The Eagle Stone in Strathpeffer is a great example of an accessible Pictish symbol stone that can form the basis of arts and crafts projects (such as sketches and face painting) and of creative writing.

Religious and Moral Education

Exploration of the Pictish carved stones is a really useful method for examining biblical stories and Christian belief in an open and uncontroversial way. This can provoke interesting discussion in the classroom about beliefs and can provide a natural route into exploring the often diverse cultural heritage found within a classroom. Images on the stones may chime with other belief systems and can link nicely into exploring other cultures.

Technologies

This resource will encourage learning through the use of technology for research. Pupils will use online resources such as SCRAN, Canmore and their local Historic Environment Record in order to enrich their understanding. Some pupils might like to explore the possibility of recreating environments using Trimble Sketchup, merging survey and photography to create a virtual interpretation of the environment that they have explored. Using Windows Movie Maker, pupils can create an audio-visual record of their visit using photography and video.

Outdoor Learning

A visit to a local historical site promotes physical activity and provides enhanced learning in each curricular area.

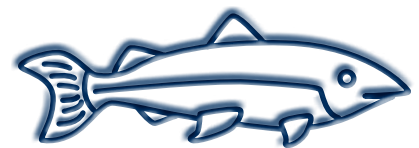
Visiting archaeological and historic sites in the landscape:

- provides challenge;
- provokes enquiry and critical thinking;
- provides a real-world context for classroom learning;
- promotes more confidence in pupils who find classroom-based learning challenging;
- promotes positive working relationships;
- promotes a greater appreciation of the environment; and
- promotes the benefits of a healthy and active life-style.



A Forestry Commission Scotland Pictish activity day on the hillfort of Craig Phadrig helped families and the Young Archaeologist Club (YAC) experience and enjoy the site and its history through a range of craft activities, re-enactors, musicians and storytellers.

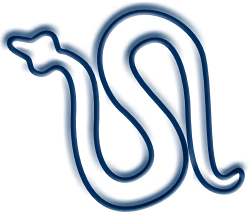
Outdoor Learning is an essential tool in developing the four capacities:



1. Successful Learners

First-hand experiences and new learning environments help to motivate and inspire.

A visit to a Pictish site will introduce new skills and help to reinforce learning from across the curriculum, involving pupils in map work, research skills, survey and measuring, photography, imaginative artwork, creative writing and the use of IT and online resources.



2. Confident Individuals

Familiarity with and understanding of a local landscape or monument can inspire a sense of ownership in young people. Through understanding, young people can have the opportunity to share their learning with their peers and the wider community. Engagement with the local environment can provide the opportunity for young people to work with individuals and organisations in the wider community

3. Responsible Citizens

Young people can be motivated to take an active role in the protection and promotion of sites of special interest in their community. Engagement with local sites can involve pupils in the preservation and interpretation of the site for the enjoyment of themselves and others. Young people can be 'champions' for local sites; making them key to explaining sites for a wider audience.

4. Effective Contributors

Pupils will enjoy the opportunity of telling others about their local heritage.

Young people can be encouraged to share what they know through a variety of media.

Some of the sites mentioned in the resource have quite challenging and limited access. Please familiarise yourself with your education department's outdoor learning guidelines and requirements before planning your trip. Always make a preparatory visit to the proposed site where possible. You should always find out who owns the land and obtain access permission if required. In addition, some of the smaller museums must be pre-booked and may not be able to accommodate very large parties.

Part of an exhibition by the Young Archeologist Club





The hillforts of Craig Phadrig and Ord Hill face each other across the Beaully Firth. Seek inspiration and encourage imagination by visiting local archaeological sites and Pictish symbol stones.

Acknowledgements

Forestry Commission Scotland (FCS) is proud to support *Our Place in Time: the Historic Environment Strategy for Scotland* and the emerging *Scottish Archaeology Strategy*; and often seeks to contribute to initiatives such as the Scottish Archaeological Research Framework and Dig It! 2015. This resource was written by CSW Heritage and Education and edited by Matt Ritchie (FCS). It was illustrated by Small Finds & Design with reconstruction drawings by Chris Mitchell. Design and additional illustration by Ian Kirkwood. All images copyright FCS unless otherwise stated. Thanks are due to all those who contributed to the development of this resource: Sylvie Clarke and Elaine Johnston (Historic Scotland); Helen Foster (SCRAN); Amy Atkinson (Highlife Highland); Cait McCullagh (Inverness Museum and Art Gallery); Catherine Rothwell (Archaeology Scotland); and especially Dr Anna Ritchie for inspiration and encouragement.

Introducing the Picts

Who were the Picts?

‘the Picts, divided into two tribes called the Dicalydones and Verturiones ... are roving at large and causing great devastation.’

Ammianus Marcellinus, a Roman historian writing in the 4th Century AD.

The term ‘Pict’ is a generic term for the peoples of Scotland north of the Forth living in the first millennium AD and is in use from before AD 297 to c. AD 900 (although the meaning changes over time). ‘Picts’ was originally coined as an insulting racial epithet by the Romans who were engaged in attempts to conquer what is now Scotland between the late 1st and 4th centuries AD. The Roman author Eumenius first records the term in AD 297, although it was likely in use prior to this point. The name probably means ‘Painted People’ or ‘The People from the Fields’, but was intended to diminish and belittle these tribes.

The term ‘Picts’ was applied to cover a variety of differing tribes and peoples to the north of both the Roman Empire (defined at this point along Hadrian’s Wall) and the client states in northern England and southern Scotland as far north as Stirlingshire and Clackmannanshire.

To the north in Angus, Perthshire, Aberdeenshire, Moray and the Black Isle, the peoples gradually defined themselves in opposition to Rome and led a series of raids into the southern

Roman provinces, ultimately contributing to the formal abandonment of Britain by the Roman state in AD 410. Similar processes occurred across the whole of the Empire and the Picts should be viewed as similar to Goths and Huns. The most famous of the raids, the so-called Barbarian Conspiracy of AD 367 involved the Verturiones from around Inverness.

We also know that the Romans had treaties with native peoples, using client tribes to ‘buffer’ against more belligerent ones and, on occasion, simply paying off aggressors with silver. However, these measures ultimately did not work and the Romans built a series of watch towers across Northumberland to warn of raiding Picts from the North.

Caledonia (as the Romans called Scotland) acquired a wild reputation and the Romans themselves used propaganda in order to explain their failure to conquer Caledonia. The portrayal of the ‘wild barbaric Picts’ played a central role in this.

The The Vettweiss-Froitzheim Dice Tower was used by the Romans to play dice games and was found in northern Germany. The inscription says:

*The Picts are defeated
The enemy is destroyed
Play in safety*

The tower gives us clues about how the Romans viewed the Picts: as a dangerous enemy, whose defeat was to be celebrated.

© LVR Landes Museum, Bonn



The early medieval kingdom(s) of the Picts were one of a series of populations in what was to become Scotland vying for influence and control. These include the Anglian Kingdom of Northumbria (which controlled the Lothians and whose hegemony briefly extended into Fife and possibly northwards); the Scottish Kingdom of Dalriada (which straddled Northern Ireland and Argyll); the British kingdoms (centred around Dumbarton and originally the Lothians); and latterly, towards the end of this period, the Vikings (who gained control of Caithness, Orkney, Shetland and the Western Isles – and were present in some areas of Dumfries and Galloway).

It is clearly necessary to expand and clarify the terms British and Scottish at this point as these have changed their meaning over the millennia. British refers to the native inhabitants of Britain who were in some way Romanised: they may have identified with Rome, or spoke Latin, or perhaps were Christian. These Romanised traits distinguished the Britons from the Picts to the north and there would be mutual suspicion on both sides. However, we do know that people from Aberdeenshire travelled south to trade and work in the Empire (such as Lossio Veda, who was probably from around Lossiemouth). The Scots are originally from Ireland and are first recorded as raiders of the western British coast extending from Argyll to Cornwall.

These various polities fought for dominance across the third quarter of the 1st millennium AD, engaged in land and sea warfare, sieges and the burning of hillforts. For example, the Vikings forced the Picts from Northern Scotland (Orkney and Shetland were only returned to the Scottish Crown in 1468); the Picts forced the Angles from Fife after the Battle of Dunnichen in AD 685 (though it is only in AD 924 that the Scottish Crown gained the Lothians); and attacked and burned the centre of the British kingdom of Dumbarton in AD 870; and the Scots beat the Picts in AD 834 with Kenneth MacAlpin becoming the first King of Scotland in AD 843. It is also worth stressing that the Picts themselves had several regional kings and that Pictland was made up of rival kingdoms (some large, some small) that fought amongst themselves too!

Pictish society was aristocratic with an established ruling elite. Only a minority had any say in running things – most people were farmers and slavery was commonplace. This is not to say that there was not rule of law: society was highly codified and the monks at Iona produced Europe's first equivalent to the Declaration of Human Rights, Adomnan's Law of the Innocents (to which the King of the Picts was a signatory).

Given the length of the period covered, it is of course difficult to describe the everyday life of a Pict. However, it is likely that the vast majority of people were farmers or worked on farms. We know people had cows, sheep, goats and pigs, but they also hunted deer and seals. For example, we know that Adomnan records the monks of Iona defending their seal hunting rights.



Finding the Picts

The precise extent of the Pictish kingdom(s) is unclear. We know at one point their influence extended from Shetland to Clackmannanshire. One of the key ways to examine this is through what remains of Pictish culture, the most famous of which are their symbols. Pictish symbols appear most frequently inscribed on stones, but also feature on metal work and even carved onto animal bones. Of course, these are all that survive and it is likely that others were painted and have been lost. Illuminated manuscripts such as the Book of Durrow or the Book of Kells demonstrate similar themes (although no Pictish symbols survive in manuscript form) and illustrate the general cultural milieu that was found across Britain at the time. In general, Pictish symbols are found across the East Coast of Scotland, north of Forth from Shetland to Fife.

© Inverness Museum and Art Gallery



© Inverness Museum and Art Gallery



These are important fragments of Pictish carvings from Ardross, near Alness. The first shows a fierce wolf and is clearly a fragment of a large piece. It was discovered in a drystone wall along with a further stone carved with the image of a beautiful deer-like creature (it is thought that they were originally from the same carved stone). Both pieces can be seen in Inverness Museum and Art Gallery as part of a collection of symbol stones from throughout the Highland region.

Alongside the broad distribution of symbol stones are an associated distribution of 'Pit' placenames such as Pitlochry, Pitmeddon and Pitcarmick. These names are found along the east coast of Scotland from Easter Ross to Fife. The 'Pit' element refers to a portion of land and the second element is either a personal name implying ownership of the land parcel or a descriptive term. Thus 'Pitcarmick' means 'Cormac's field' and 'Pitlochry' means 'stony field'. These names are focussed in the core of Pictland and are often thought to be archaic forms frozen and preserved in legal land-holding documents (although they may have even continued to be coined into the 11th and 12th centuries).

Rodney's Stone can be found in the grounds of Brodie Castle in Moray, in the care of the National Trust for Scotland. It has a cross on one side and two great seamonsters on the other, alongside two Pictish symbols: a swimming beast and a double disc and z-rod. An inscription in ogham runs alongside three sides of the slab. While the great seamonsters may be a visual reminder of the terrors of hell, the two symbols beneath them may represent the name or family of the Pictish noble who commissioned the carving of the stone. Only one word of the ogham inscription can be read - the name 'Eddarrnonn'. This may refer to the 7th century saint of that name, an important churchman or the patron who commissioned the carving.





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The Eagle Stone in Strathpeffer is a Class I stone (this photograph dates from the early 20th century and was taken for the postcard company Valentines of Dundee). Class I stones comprise those stones where Pictish symbols have been cut (incised) into a boulder or slab. The Elgin cross slab is a Class II stone (this drawing shows both the front and the back). Class II stones comprise those stones where the carving is in relief. They often depict crosses and scenes from Christian scripture, everyday life (such as hunting scenes) and from history and legend (such as battles or mythical beasts).

Creative Picts

The symbols themselves comprise a mixture of stylised animals from real life (such as bulls, snakes, horses and eagles), mythical beasts and demons, figures both realistic and stylistic, hunting scenes, processions, battles, objects (such as combs and mirrors) and abstract symbols. Carvings can also feature ogham inscriptions. Their precise meaning is unclear, but as many symbols repeat themselves it is likely that they represent a form of codified language, with repeated symbols perhaps representing families or gods; certainly more complex scenes will have represented an attempt to communicate what would have been familiar themes and concepts.

In the later part of the 19th Century, J.R. Allen and J. Anderson researched the Pictish stones (publishing the important *Early Christian Monuments of Scotland* in 1903) and established a system of classification for them. Class I have the symbols carved (incised) in to largely natural and unshaped slabs or boulders. These stones have elaborate designs including mythical beasts, mirrors and people but no crosses. Class II have images carved in relief on the stones. The stones are often dressed and the symbols appear on both sides of the stone. Generally, there is a cross on one side and either biblical images or battle scenes on the other. Class III is a difficult class to describe but broadly are Christian monuments with none of the more elaborate or fanciful elements of Pictish design.

Pagan Picts?

With particular reference to symbol stones, Pictish artisans became more accomplished over time and moved from simple inscribed stones (a single line) to carving in relief. This change also coincided with a change in religion. Before the 6th century the Picts were pagan (it is possible that the Rhynie Man and the Papil stone are key figures in their forgotten mythology). After the 6th century, the Picts become Christian and, while they still use the same sets of animal and abstract symbols, their carvings also feature crosses (although none have Jesus on the cross as this is a much later concept) and biblical scenes.

The end of the Pictish kingdom comes around AD 900, although it had been formalised at AD 843 with the unification of the Scottish kingdom of Dalriada and the Pictish Kingdom under Kenneth MacAlpin. There are a series of historical documents describing the end of Pictish laws and then the Picts stop being mentioned in the historical record.

Further Reading for teachers

Surviving in Symbols: a visit to the Pictish Nation

The Making of Scotland Series (Martin Carver, 1995).

The Picts

Discover Scottish History Series (Historic Scotland, 2010).

Historic Scotland's **Pictish Stones** web resource.



Who were the Picts?

Discover: classroom-based activities

We don't know if the Picts wrote about themselves but, if they did, the evidence is long gone. All the evidence that we have of them lies with the physical artefacts that they left behind and the testimony of other, more literate cultures. This resource will help you to build your own idea of the Picts in the widest sense (who, where and when) by introducing you to the historical and archaeological evidence as it stands in the form of carved stones, hillforts, jewellery and other artefacts.

For a broader idea of the sorts of artefacts which have been discovered by archaeologists, we suggest you use Historic Scotland's **Investigating Objects from the Past: Pictish Life** loan box, the images in the teaching notes and the **SCRAN Pathfinder Packages Who were the Picts?, Finding the Picts** and **Pagan Picts?**

From the historic written record we know that the Picts encountered the Romans because the Romans wrote about them. To the Romans, they were fierce and war-like. These were Picts who painted themselves, aggravated Roman emperors and raided into Roman territory. Scottish folk tales tell us about the 'little people' of ancient times implying that they might have had magic powers. Using this resource and all the evidence that we have and the things that you are going to discover yourselves, working indoors and visiting Pictish places, you will build your own picture of the Picts, their lives and the times that they lived in. First, you will use the evidence to create your own picture of how the Picts might have looked.

The Hilton of Cadboll symbol stone originally stood in a ruined chapel, near Fearn in Easter Ross. It is now on display in the National Museum of Scotland in Edinburgh (with a replica on site). It is a very fine example of the work being created in this area at the time, including a double disc symbol, the z-rod and v-rod and crescent symbols. It also has a fine hunting scene with a mirror and comb symbol and a striking mounted woman clasping a brooch. All of these symbols and themes recur on Pictish symbol stones from earliest times. Can you spot them?



You will then go on to discover where they lived and ruled in Scotland and what Scotland looked like at that time. You will discover more about their wonderful art and then try to build a picture of what they might have believed in.

At the end of this section, you will have:

- located the Picts in time and linked them with other periods, people and events;
- generated questions and investigation strategies to work out what the Picts looked like and how they might have lived; and
- explored and evaluated different kinds of evidence about the Picts.

Curriculum for Excellence learning links

People, Past Events and Society, Expressive Arts, Health and Wellbeing, Maths, Literacy and Technology

Classroom time line

Before you can answer the question ‘who were the Picts?’ successfully, you need to understand where they were in time. Historians think that the word ‘Pict’ was in use from about AD 297 to AD 900. Add the Picts to your classroom time line, or make one together.

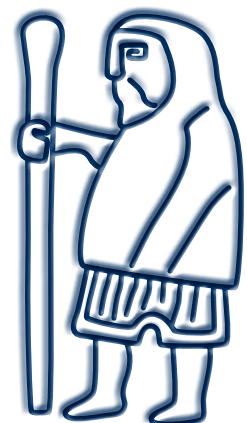
What do you know about the Picts?

Make a table called ‘Who were the Picts’ in your jotter or on a blackboard. Split it into three columns. Call one column **K** for what I know and call the second column **W** for what you want and need to find out. The last column is the **L** column and we will come to that later. Try to think of things that you know about The Picts? Look at the pictures in this section. How can they help you? Can you find the Rhynie Man? Does his image give us clues to the appearance of a Pict? What does The Bullion Slab tell us?

Asking the right questions

To answer the wider question ‘who were the Picts?’ start by thinking about your own questions to investigate, such as:

- What did they look like (men and women)?
- Where could we find out?
- What did they do? (For food? Were they peaceful? How did they get around?)
- Once you are happy with your questions, you can add them to your table in the **W** column; for what you want and need to find out.



Example KBL Table

Who were the Picts?		
K What I know	W What I want to find out	L What I have learned
They painted themselves	What did they look like?	
The Picts were small	Were they peaceful?	
	What did they wear?	

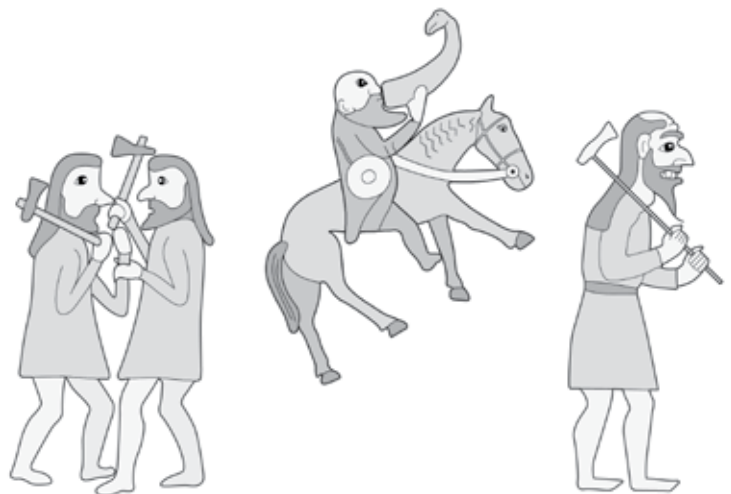
We will look at the 'Learned' column once you have completed the activities.

Using the evidence

- **Archaeological evidence:** What kind of things might survive? To answer this question, select a person in your class to lie down on the floor. Now imagine yourself 1000 years into the future. Ask yourself, if they were buried in the earth, what might have survived? What won't rot away (decompose)? Those things that survive are the things that become artefacts. You might like to think about what sort of things might survive from the present into the future.
- **Historical evidence:** take a look at some historical sources. Is it reliable (good evidence)? How do we decide? Ask yourself who wrote it? When was it written? Check this against your time line.



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These images give us an insight into how the Picts viewed themselves and how other people thought they might have looked. The Glamis Axemen (seen carved at the base of this beautiful cross) are in battle – or are they in training? The bearded Pict riding a horse shown on the Bullion Slab gives us clues to the Pictish character. Although he is carrying a shield he does not seem war-like – he is enjoying a drink from a huge drinking horn carved with a bird's head that looks back at him wryly. He seems quite cheerful and approachable. The Rhynie Man is distinctly malevolent, carrying a huge axe with an aggressive jutting-out jaw and bared teeth.

Teaching note

You could supply the class with selected historical quotes and ask them to discuss their content – and what may have been the author’s intentions in writing what they did. More can be found in **From Caledonia to Pictland: Scotland to 795** (James Fraser 2009).

Discussion Points

- Are the sources reliable?
- When were the pieces written?
- Are they from the time of the Picts?
- Who wrote them?
- Why would people have written bad things about the Picts?
- Which of these sources are most useful to you? Why?



The poet and orator, **Eumenius** in AD 297, in a description of travels by Constantius in and around the north coast of Scotland wrote of:

‘a nation, still savage and accustomed only to the hitherto semi-naked Picts and Hibernians as their enemies, yielded to Roman arms and standards without difficulty.’

Claudius Claudianus writing in the early 5th century wrote of the people of Britain in the female as:

‘clothed in the skin of the Caledonian beast, her cheeks tattooed, a deep blue cloak sweeping down to her feet.’

and in another reference:

‘the legion which had been left to guard far-distant Britain, which had kept the fierce Scots in check and gazed at the strange shapes tattooed on the faces of the dying.’

The Venerable Bede (who lived from AD 673 to AD 735) tells us that;

‘This island at present, following the number of the books in which the Divine law was written, contains five nations, the English, Britons, Scots, Picts, and Latins, each in its own peculiar dialect cultivating the sublime study of Divine truth. The Latin tongue is, by the study of the Scriptures, become common to all the rest. At first this island had no other inhabitants but the Britons, from whom it derived its name, and who, coming over into Britain, as is reported, from Armorica, possessed themselves of the southern parts thereof. When they, beginning at the south, had made themselves masters of the greatest part of the island, it happened, that the nation of the Picts, from Scythia, as is reported, putting to sea, in a few long ships, were driven by the winds beyond the shores of Britain, and arrived on the northern coast of Ireland, where, finding the nation of the Scots, they begged to be allowed to settle among them, but could not succeed in obtaining their request.’

The monk **Gildas** (thought to have lived between AD 500 and AD 570) wrote in his book *The Ruin and Conquest of Britain*:

‘No sooner were they gone (the Romans), than the Picts and Scots, like worms which in the heat of mid-day come forth from their holes, hastily land again from their canoes, in which they had been carried beyond the Cichican valley, differing one from another in manners, but inspired with the same avidity for blood, and all more eager to shroud their villainous faces in bushy hair than to cover with decent clothing those parts of their body which required it.’

SCRAN Who were the Picts? Pathfinder Package

What can Scotland’s amazing carved Pictish symbol stones tell us about how the Picts looked and what they did? What other evidence can you find?

Pictish sculptors carved many fine and detailed works of art in stone. Many of these have survived for over a thousand years either as intact sculptures or as fragments and close examination of them can help us imagine their society and way of life. As we don’t have any documents written by the Picts, one way we can discover what they thought of themselves and their world is by trying to understand their most common surviving artwork – Pictish carved stones.

Pictish sculpture often shows geometrical patterns, mysterious symbols, animals and people. By looking at the human figures we can make guesses about how people dressed, how they wore their hair and beards, what roles they held in society and the sorts of activities they undertook. Use the **SCRAN Pathfinder Package** to explore some of the best examples of human figures known from Pictish sculpture.

Play eDress like a Pictí online

This game is a good way of using the evidence that we have from the stones and in the form of fabric, metals and jewellery to try to build picture of what a Pictish man or woman would have looked like. It is an interactive game, so follow the instructions carefully to reach your goal. Make notes to help you remember what your Picts wore.

- Draw and make your own Pict.
- Once you have researched them, try and draw your own Pict using the evidence that you have discovered.

Discussion points

- Why are there so few women on the symbol stones?
- Why don’t we know what the Picts called themselves?
- Who gave the Picts their name?
- How important is your name to you?
- Do you know what your name means?

It is time to take your learning out of doors. Before you do, try to think how it might help you to find out more about who the Picts were.

Explore: place-based activities

Lots of evidence about the Picts exists in the landscape of Central and North Eastern Scotland. Many of the symbol stones that you looked at on SCRAN are still on or near where they were placed by their Pictish carvers. This gives you a chance to look at them in the landscape that they were designed for. Can you find any symbol stones near you? You could use the 'Pictish Stones' website to help you plan your trip.

If you are lucky enough to have a symbol stone near you, why not pay it a visit and come as close as any of us will get to meeting the Picts? These are the Picts telling us stories about themselves instead of the stories that other people have told about them. Historic Scotland's Investigating Early Carved Stones resource can help plan a visit to a nearby carved stone and has information to support teachers and pupils investigate these stones.

What have you found out about the Picts so far?

By now, you should have found out one or two new things about who the Picts were. Add these to the **K** (what I know) column in your KWL table '**Who were the Picts?**' You might have been lucky enough to visit one of the Pictish stones in its environment or have headed to a museum where you can see one or may be, see some Pictish artefacts. Visiting stones can give us a lot of clues about the Picts as can visiting hillforts and seeing Pictish craftwork. Use the pictures in this section to help you decide what else you might find out from visiting a Pictish place.

Asking the right questions

Before your visit, think about what questions you want to investigate, such as:

- Why did the Picts create the stones?
- Do we carve stones now? Why?
- What do you think the images are telling us?
- What clues are there about the Picts? How they liked to spend their time? Were they peaceful? What did they eat?
- Remember **W** for 'what I want to know' – remember to fill out the **W** with all your questions. This might be fun to do as a whole class activity.

Create a record

Write a short description of the stone, how large it is and some of the details on the stone. Take some photos and make some sketches of your favourite images on the stone.

Using the evidence

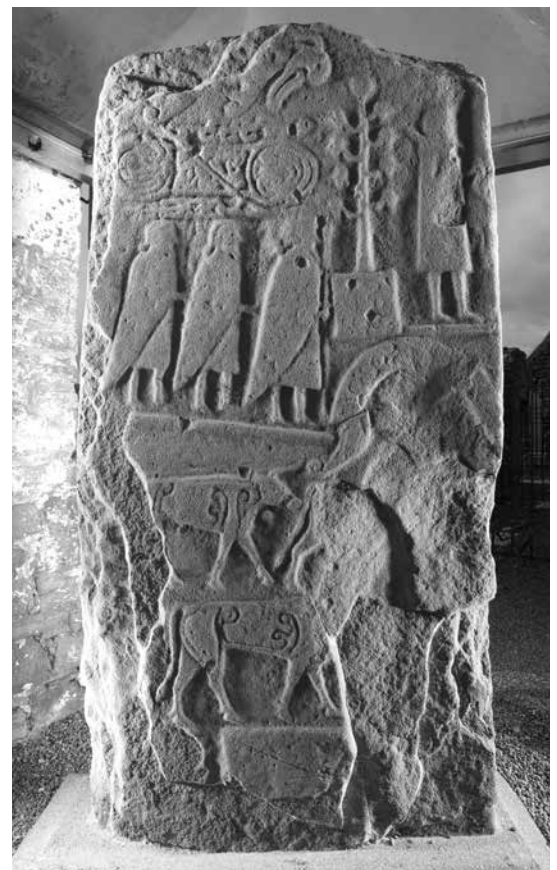
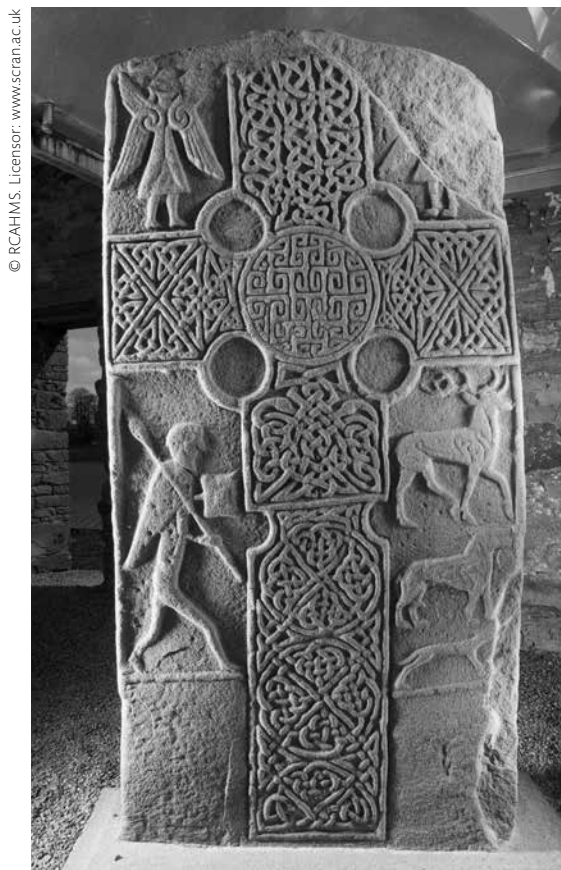
What do you think the carvings are trying to tell us? Does it seem to show a story? If there are images of Picts, describe what they look like and what they are doing. When you are back in the classroom, you could write a description or story about a Pict you imagine linked to the stone.



Discussion points

- What are the carvings trying to tell us? Is there a story on the stone?
- Can we discover anything about the Picts from the carvings, other than how they looked? Look at what they are wearing and carrying?
- Are there clues about Pictish hobbies? Are they always marching to war? What else are they doing?
- What other images appear alongside the figures that give us clues to their lives?
- Can we decide what might have been important to the Picts from the images?
- How does your picture of a Pict so far match up to the people that you see on the stones?
- People are quite easy to pick out on the stones. Are there images that you don't recognise? What are they? Can you guess at a meaning?

Can your class decide on answers to the questions that you have set yourselves? If all or some of the questions can't be answered, do you understand why? What else would you have to find out to get to the answers?



The Eassie Pictish cross-slab stands within the ruins of the old church of Eassie. It is a large rectangular slab of sandstone. It was found in a nearby burn in 1850 and now stands in a protective glass shelter. The carved stone is very weathered but the images tell us a lot about the people who made them. There are warriors with weapons, wearing cloaks. There are cattle and magnificent deer which can give us clues about what the Picts ate. We can even see that the Picts kept dogs. The cross and angels give us clues about the beliefs of the Pictish craftsmen who carved the stone. Many Pictish stones are like Eassie: they can be damaged and hard to understand, but can reward close inspection and discussion.

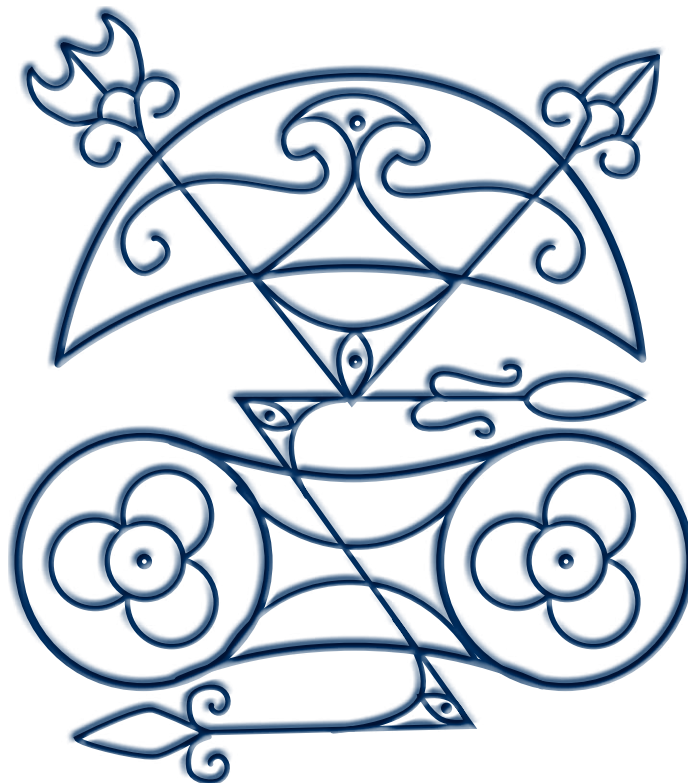
Share: collaborative activities

First of all, remember to complete **L** section of your KWL table. You could write a **summary** of all your discoveries under the title 'What I have learned about the Pictish people'. Remember to mention some of the evidence that you have looked at, you might like to explain why you think it is good evidence.

Using all the evidence that you have gathered, write a description of your Pict to go with your drawing. Perhaps they like doing an activity that you have seen on the stones? Are they soldiers?

Bring your descriptions, stories and drawings together by sharing them with a group of four. Look at each other's Picts. Are they similar? What are the differences? Do they fit with the evidence that you have gathered? Agree as a group on your group's perfect Pict. Share this with the rest of the class and agree as a whole class on your 'perfect Picts'. **Remember you have to have evidence to back up your perfect Pict!**

Now create your perfect Pict. You can do this as a 2D or 3D activity. You might make your Pict life-size and dress him or her appropriately. Make a display of your classes' descriptions of your own Picts.



Finding the Picts



Discover: classroom-based activities

In the 1st millennium AD, the British Isles were made up of lots of small but powerful kingdoms. Scotland as we know it was split between the Britons of the central belt with their base in Al Cluith (Dumbarton Rock), the Gaels of the Kingdom of Dal Riata which had power centres in Ireland and Argyll and the Bernicians (Anglo-Saxons) who ruled from the River Tees in Northumberland to the Forth River in the north and held most of what we now call Lothian.

The Picts were described as ruling the lands to the North of the Forth and we know that they beat the Britons of Dal Riata in the mid-8th century and the Pictish King became ruler there too. It is thought that the Picts was the name used by the Romans to describe the late Iron Age tribes of the North, rather like some people use the word 'Yanks' to describe Americans today. Some sources describe the Pictish kingdom as 'Pictavia'.

Luckily for us, the Romans, the Irish monks of Iona and the Anglo-Saxons were keen to write about the Picts and as a result we have some written clues about where to find them. We also have other clues such as their symbol stones – and we also have the language of the Picts. Although we are not sure what the language was, what has been written about the Picts by others gives us some clues. Names that begin with Aber- (meaning river mouth) and Pit(t)- or Pett- (meaning 'portion', often referring to pieces of land) have their origins as Pictish place names.

At the end of the section, you will have:

- generated questions and investigation strategies to work out how to find the main Pictish areas in Scotland;
- used mapping skills to record your findings;
- located the main Pictish sites in Scotland and planned a class or family visit to one of your choice;
- explored and evaluated different kinds of evidence about the location of the Picts, including using aerial photography, maps and other mapping programmes; and
- shared you results with a wider audience.

Curriculum for Excellence learning links

Literacy, Maths and Numeracy, Health and Wellbeing, People, Past Events and Society, People, Place and Environment, Planet Earth, Religious and Moral Education, Technology.

What have you found out about the Picts so far?

Let's start a new KWL table. Call it '**How can we find the Picts?**' Using what you have learned so far, make a list of the things that you have found out about the Picts that might give you clues to help you find them. These will go in the **K** column. This is quite challenging but by now, you will have had lots of clues to help you in your search. Working with a learning partner might make this task easier.



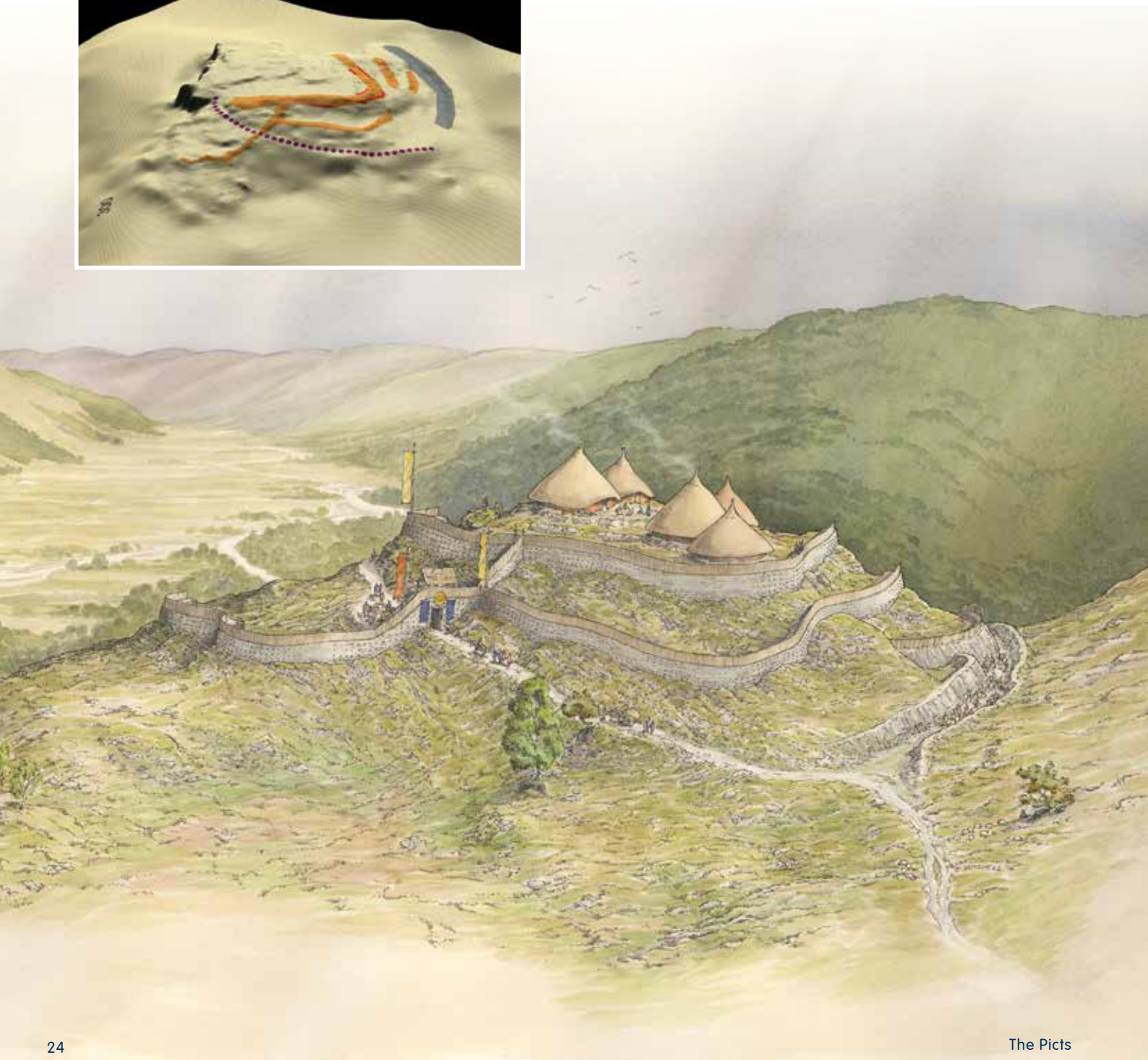
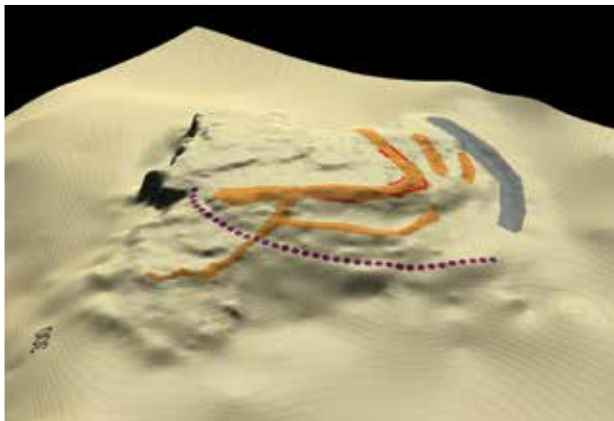
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The Mither Tap of Bennachie was probably one of the many ancient hillfort sites to be reoccupied during Pictish times. Sites like the Mither Tap of Bennachie are often associated with nearby Pictish symbol stones. In the case of Mither Tap, the Maiden Stone nestles on its north eastern slopes. From archaeological excavation we know that these strongholds (rather like medieval castles) were both defensive sites and status symbols. Many of these sites have 'Dun' in their name, such as Dunottar near Stonehaven and Dunedin. Can you guess the modern name for Dunedin? This is an aerial photograph of the Mither Tap of Bennachie. You can see the tumbled stone ramparts enclosing the summit of the hill. The further resources section includes more information about this site and several others that you can visit.

The hillfort of Caisteal Mac Tuathall in Perthshire is situated on a prominent knoll on the north east slopes of Drummond Hill. Although the fort has never been excavated, its name is first recorded in the 19th century (presumably from a local oral tradition) and is said to have a connection with Tuathal, Abbot of Dunkeld in the 9th century AD. The Annals of Ulster record that in 865 AD "Tuathal Mac [son of] Artgus, chief bishop of Fortriu [Pictland] and Abbot of Dunkeld [died]". Abbots in the early Christian church played a strong role in contemporary secular affairs and could control significant landholdings - similar to Pictish nobility.

Although unexcavated, we can tell the story of Caisteal Mac Tuathail in comparison with other sites. Early historic Pictish forts such as Dun da Lamh (Laggan), Craig Phadrig (Inverness) and Dun Deardail (Glen Nevis) were both defensive and symbolic - they were centres of power and prestige. Such forts were clearly located to control important trade or communication routes (and perhaps collect tithes or taxes) - and archaeological excavation has suggested that such forts were also centres of prestigious metalworking.

These images depict the hillfort of Caisteal Mac Tuathall following an archaeological measured survey (the ramparts, ditch and approach way highlighted on a terrain model) and as an artistic reconstruction.



Asking the right questions

To solve the problem of 'finding the Picts', first make up your own questions to investigate, such as:

- What are the clues that might help us to find the Picts?
- What do sites like hillforts tell us about the times that the Picts inhabited? And so far,
- what other evidence do we have to back that up?
- Can we identify the places with Pictish names?

Make up your own questions to investigate, these go in the **W** column (what I want to find out).

My Pictish Map of Scotland

Download the **What is a map?** activity from the National Library of Scotland/Archaeology Scotland's **Mapping History** website. By yourself or as a class, follow the steps in the activity to get use to the idea of drawing a map. There are lots of activities to help you build on your mapping skills.

Get a blank map of Scotland and mark on the main cities (Edinburgh, Stirling, Aberdeen, Glasgow and Dundee) as they are today. Use an atlas or a map in your classroom to help. You could also use Google Maps. This will help you to place yourself and make sure that you map is accurate.

Keep it neat! You are going to add a lot more information to your **Pictish Map of Scotland!**

'the provinces of the northern Picts ... are separated from those of the southern Picts by a range of steep and desolate mountains.'

Bede, *The History of the English Church and people* (8th Century)

'The population of Pictland and the Irish who lived in Britain [were] races separated by the mountains of Druim Alban.'

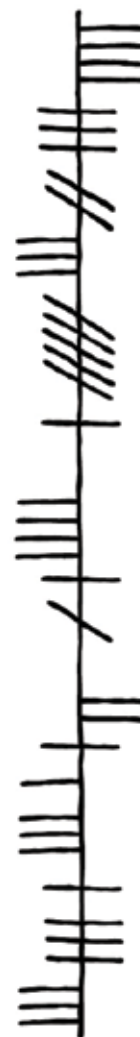
Adomnan of Iona, *Life of St Columba* (7th century)

SCRAN Finding the Picts? Pathfinder Package

Our evidence for Pictish society and culture comes from historic documents, archaeological artefacts, sites and monuments and place names. All together these show that the southern boundary of the Pictish kingdom coincided with the northern boundary of the Roman Empire. The land of the Picts was that part of the country we now call Scotland which lies to the north of the rivers Forth and Clyde. Their heartland was in the North-East stretching from Fife, northwards through Perth & Kinross, Angus, Aberdeenshire, Moray and the Highlands.

At the borders of their kingdom were other peoples, the Scots, Britons, Northumbrians and the Norse. These groups fought each other, and themselves, for territory and resources. We know about them from documents written down by monks such as Adomnan of Iona and Bede. Within the Pictish territory we find archaeological evidence of Pictish forts, graves and houses which are very different from the remains of the same period from other parts of what we now call Scotland.

The locations of Pictish symbol stones is the most visible clue to the area of Pictish influence. These are found across Northern and Eastern Scotland from Shetland to Fife. There are also a number of major hillforts. Use the **SCRAN** Pathfinder Package to explore more examples of Pictish sculpture – and the evidence of Pictish hillforts around Scotland.



What's in a name?

Go to the BBC Learning Scotland website **Scots and Picts** section and find the 'Place Names' page. Choose your local OS map and mark out a 15 km x 15 km square around your school. Sort the place names into Gaelic names, Norse names and Pictish names. Do you think that you are in Pictavia or not? What's the evidence?

Using an atlas, can you identify names that include **Pit(t)-** or **Aber-** or **Carden**. Find at least five places and mark them on your **Pictish Map of Scotland**. Have you marked any on already? What do you notice about them? Where are they on the map?



Knock Farril above Strathpeffer is an impressive vitrified fort with amazing views. Excavations undertaken by J Williams in the 1770s (one of the earliest recorded archaeological excavations in Scotland) found the fort to be enclosed by a substantial vitrified rampart, standing "twelve feet perpendicular, though certainly all fallen down" (Account of some Remarkable Ancient Ruins, 1777). Today, the remains appear much more modest, but the line of a bank can still be traced around much the summit of the hill, mostly as a grassy break-of-slope but with some substantial sections of exposed vitrified stone on the outer face (visible as massive lumps of conglomerate stone, melted together by fire).



Using symbol stones to help us find the Picts

Go to the National Museum of Scotland's **Discover the Picts** website and find the **Land of the Picts** activity. Use the online map to piece together more clues about the lands of the Picts. Click on the tabs on the right hand side of the screen. How does it compare to your map so far? Use this to help you to identify Pictish sites near you. Mark them on your own **Pictish Map of Scotland**. Mark on some of the stones that you learned about earlier.

Planning a trip

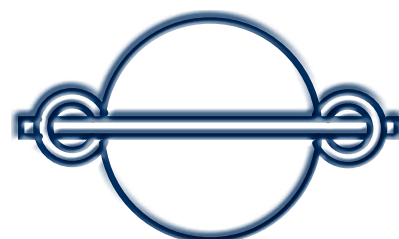
Decide on a Pictish site near you and plan a trip there for your class or family. Use the **Sites to explore** section in this resource to help you. If you don't have a site near to school, perhaps you might fit a visit into a 'school journey' or a family holiday? Use maps and Google to help you.

Make sure you look at Historic Scotland's Travel Subsidy Scheme as your group may qualify for some help with your transport if you are visiting a Historic Scotland site.

Think about:

- What are you going to find out by going there? How will it help you to understand the Picts?
- What activities can you do when you get there, to help you explore and discover?
- Where it is?
- How far is it?
- How will you get there?
- How long will it take to get there by car, bus or foot?
- How can we work out the distance and time?
- Can we be there and back before lunch time?
- Can we be there and back before the end of the day?
- Is there are a car park?
- Is it just by the road or is there a big walk to reach the site?
- Can everyone in the class make it?
- What will we need to take?
- Who do we have to tell?

It is time to take your learning out of doors. Before you do, try to think how it might help you to find out more about where the Picts were based in Scotland.

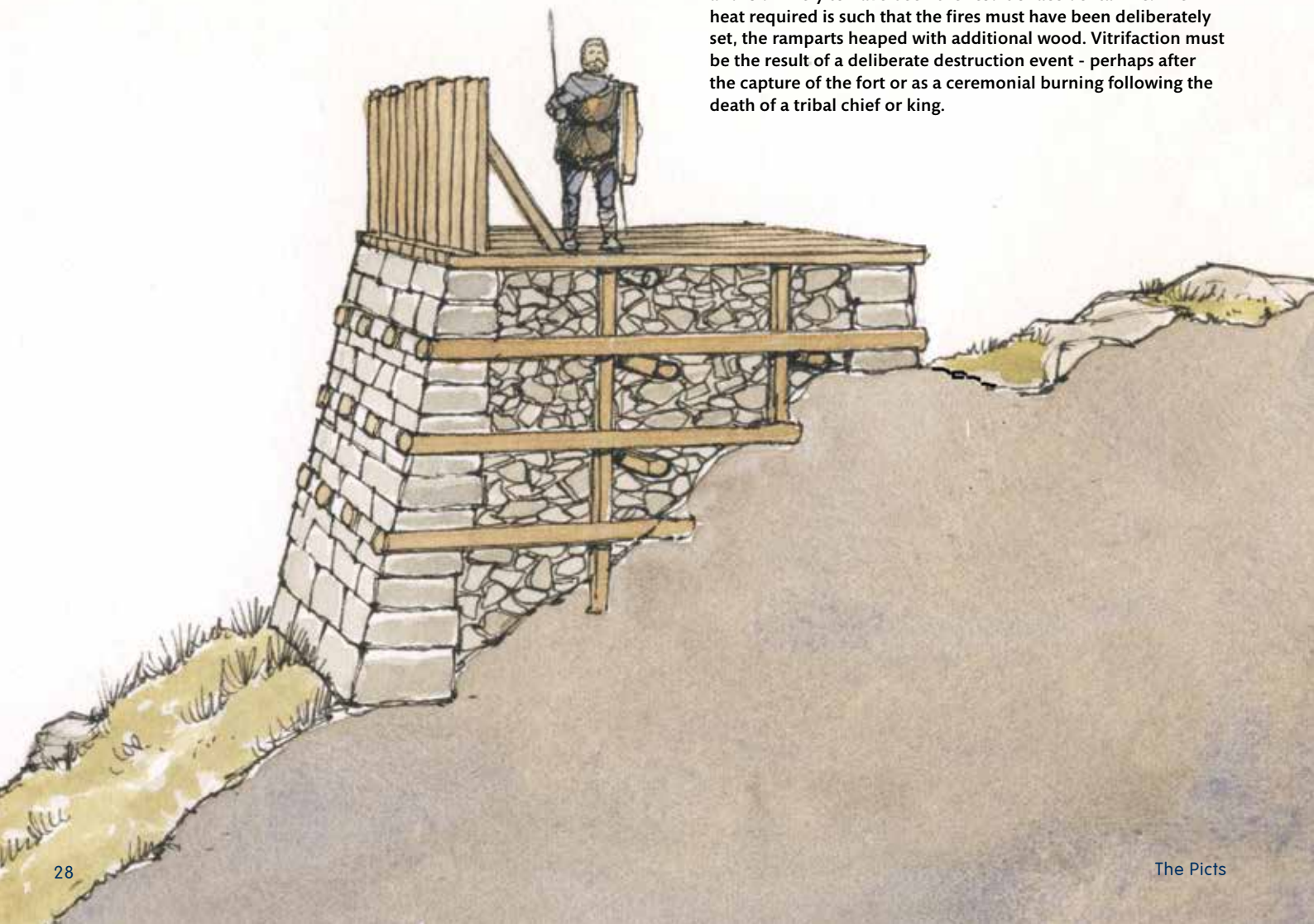


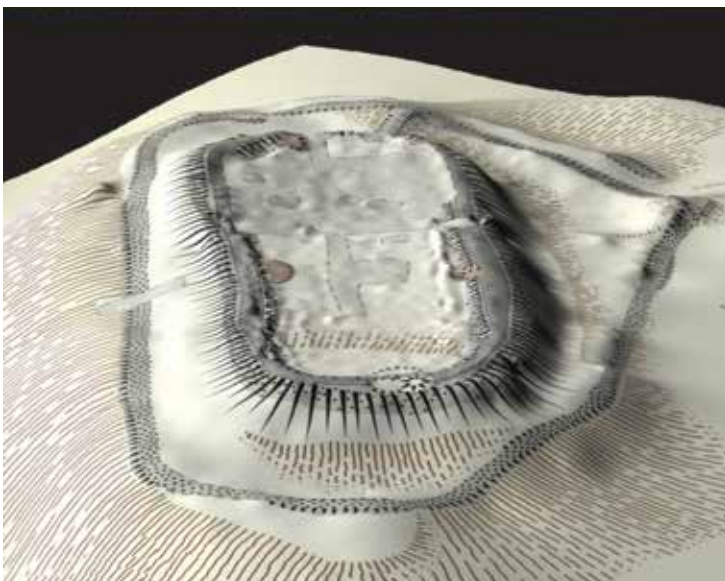
Explore: place-based activities

Visiting hillforts and symbol stones is a great way of getting in touch with the people in the past. You can stand on top of a hillfort and imagine the Pictish tribal chiefs who have stood there before. Standing by a symbol stone (especially those on or where they had originally been placed) gives you a chance to imagine just what it was about this site that made the Picts place a stone here. You and the Picts share at least one thing in common – the places that you live in. Lots of things have changed but many things have remained the same. Visiting their places help us to understand the people in the past. Before you leave, see if you can place the site you are visiting on your timeline. Here are some place-based activities to help you to understand what they were seeing. Before you leave, remember to put the site that you are visiting on your **Pictish Map of Scotland**.



Dun Deardail in Glen Nevis was probably built in the first millennium BC or first millennium AD, but the fort has not been archaeologically excavated or securely dated. It may have been occupied and reused on several occasions through time. It is what is known as a vitrified fort. The process of vitrification occurs when a timber-framed stone-built rampart is destroyed by fire – and the heat generated is so intense that the core of the stone rampart melts. Large blocks of conglomerated stone rubble can still be seen within the walls of the hillfort. Vitrification is not a deliberate construction method (the original timber-framed drystone rampart would have been more stable) and is unlikely to have been the result of accidental fire. The heat required is such that the fires must have been deliberately set, the ramparts heaped with additional wood. Vitrification must be the result of a deliberate destruction event – perhaps after the capture of the fort or as a ceremonial burning following the death of a tribal chief or king.





Craig Phadrig was first built in the 4th or 5th century BC and was later reoccupied in the Pictish period, around 500 to 700 AD. Today, the area around the hillfort has been planted with trees, but the top of the hillfort has not been planted and the ramparts and interior are easy to make out. The hillfort occupied a commanding position overlooking the Beaulieu Firth. Archaeologists excavated here in 1971 and they discovered artefacts from the Pictish period. The site was probably the home of Pictish kings such as King Bridei. These three images depict the hillfort of Craig Phadrig following an archaeological measured survey (the ramparts highlighted on a terrain model); as it would perhaps have looked when it was occupied; and as it would have appeared during the archaeological excavations over forty years ago. Using maps and plans available from the Historic Environment Record, children can draw maps reflecting their own experiences of the site. In this example, the path and trees (and red squirrel) have clearly made an impact!

What have you found out about the Picts so far?

By now, you should have found out one or two new things about where the Picts were based in Scotland. Have you managed to answer some of your questions in your KWL table '**How can we find The Picts?**' If the answer is yes, make sure you have written what you have learned on the **L** column of your table. Decide by yourself or as a whole group, what you want to find out from visiting a Pictish site. Use some of the pictures in this section to help you to make up your mind.

Asking the right questions

You need some new research questions, these go in the **W** column (What I want to find out). Whether you are visiting a hillfort or a carved stone, when you visit a site think about:

What did the Picts see?

- What did the landscape look like? Was it the same or what might have changed?
- What kind of trees are here now? Can we find out if the species were the same or different? How can we find out?
- Why might they have chosen this place for a fort or a symbol stone?
- Do you have memorial stones in your community? Where are they? What are they for?
- Use the pictures in this section to help you develop some ideas for questions of your own and where you might find the answers.

Making maps outside

These activities are perfect for a trip to a hillfort (some great examples are suggested in the gazetteer) and will help you get to know the site really well. Once you have reached the top have a good look around. Take care as hillforts are high up and have high ramparts and ditches. Always make sure that an adult is with you or can see you.

Explore: can you see any water or wells, is there anything in the middle of your fort? What can you see from the ramparts? Remember to keep your eyes open and to look carefully. There are lots of clues on the ground; slight hollows, areas of greener grass, shorter or longer grass, groups of stones – they are all worth a closer look.

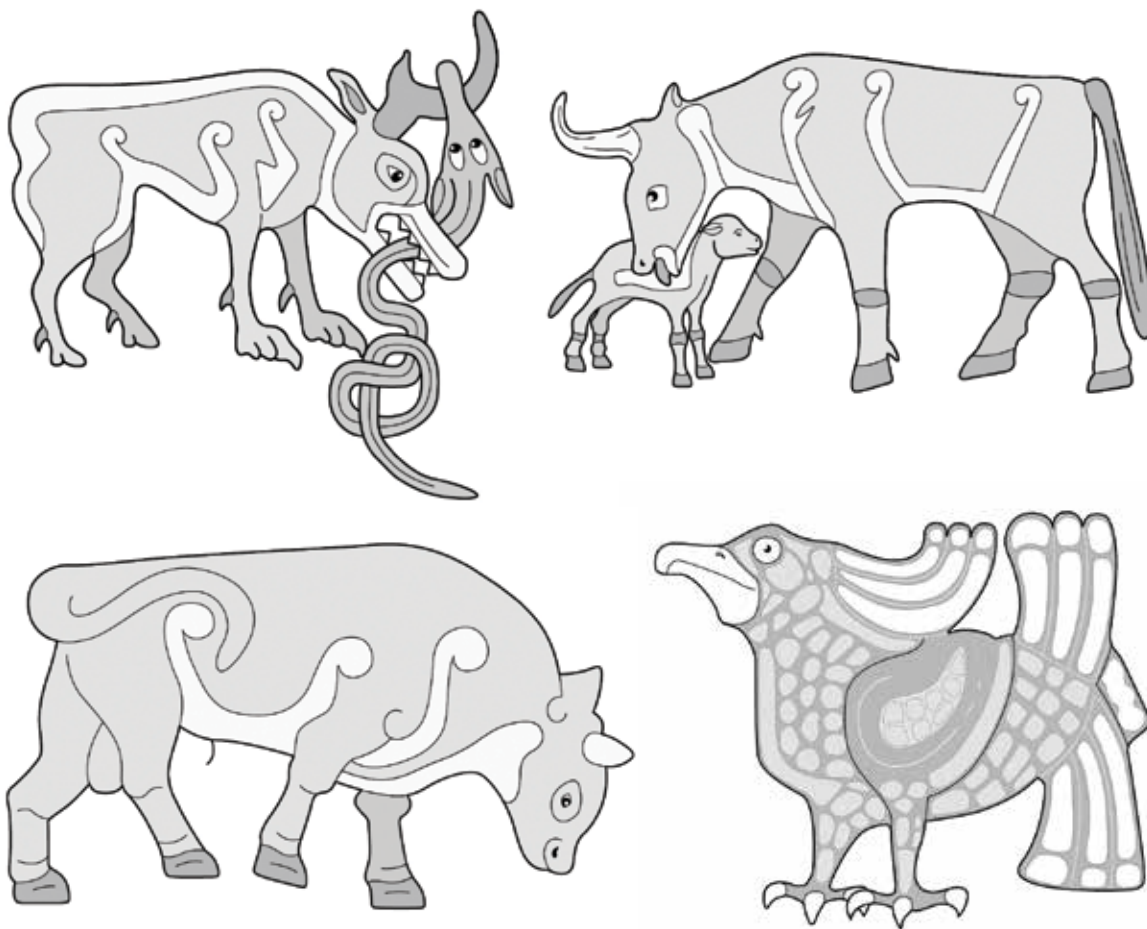
Measure: can you guess (estimate) the size of the hillfort? How can you work it out without a measuring tape? Do you have anything with you that you know the length of? Confirm by measuring and making a record of the measurement with a 50m tape or a measuring wheel. Find out more about archaeological survey and measuring by visiting the Archaeology Scotland website.

Record: you can make a simple drawing / survey of the hillfort by roughly sketching out the shape and adding the measurements that you make as you go along. Are there walls or ditches – draw them in and measure how deep and wide they are too and write those on your sketch.

The natural world

You can use the carved stones to build up a picture of what the Picts ate and which animals roamed the landscape in their day. Using the stone you are visiting, can you compare the wildlife in Pictish times to the wildlife that you can see today?

Make a list of the animals that you can see on the stone that you visit. Some are very familiar, others are almost unrecognisable. You could create a list of 'real' animals and another list of



From each of the images above we can begin to understand what animals the Picts hunted, kept for food and revered for their strength. The cow on the Portmahomack stone is seen licking her calf - we know that cattle were an important part of Pictish life. Were the bulls which decorated the walls of the huge Pictish fort at Burghead symbolic of their tribe? We can also see animals that the Picts imagined, perhaps in stories and myths, such as this most elegant fowl from St Vigean's (perhaps a Capercaillie?) and the mysterious Forteviot beast, depicted battling a coiled serpent.

'mythical beasts'. Draw or photograph the carvings. Identify the animals and compare them to their modern cousins. You can also think about extinction (when a plant or animal either dies out completely or disappears from a particular place). Did the Picts have animals that we don't see now? Can you find out which animals used to live in Scotland but are now extinct?

Peace in our time?

Hillforts and warriors and battles on stones tell us something about the times that the Picts lived in. Looking at the evidence (your stone or your hillfort), write down words that describe what you can see or feel (such as peaceful or scary). Describe how the site or the images make you feel. Write it down. Do we live in peaceful times? Would you feel safer living on or near a hillfort? Some stones seem to commemorate or glorify battles (such as the early medieval Sueno's Stone in Forres; use the amazing 3D scan on the Pictish Stones website to help you to explore).

Make a Video Diary

You or a group of pupils could make a video diary of your visit, the environment and the activities that you are involved in.

Torr Dhuin above Fort Augustus is a well preserved example of an impressive late Iron Age or early historic vitrified fort. It is similar in age and function to Craig Phadrig and Dun da Lamh – all three of great importance as a result of their 1st millennium AD connections. They can be described as Pictish citadels, symbols of power dominating both tribal territory and crucial communication routes. The fort must have been the seat of a tribal chief, the now-vanished hall once home to many feasts and celebrations, momentous decisions and everyday family dramas. As you walk over the ramparts and stand on the summit, try to imagine some of the scenes played out in the hall of the fort: the birth of a princess or the death of a favourite hunting dog; an audience around the hearth enraptured by the telling of a age-old story of battle and heroism, or the embellished reporting of the day's hunt; the spilling of broth on a colourful new wall-hanging; a game of chess between father and son; or the formal reception of an ambassador, monk or merchantman. The sights and sounds of life within the hall are now long gone. All that remains is the archaeology beneath your feet and the earthworks of the fort itself – a natural stronghold with amazing views.



Share: collaborative activities

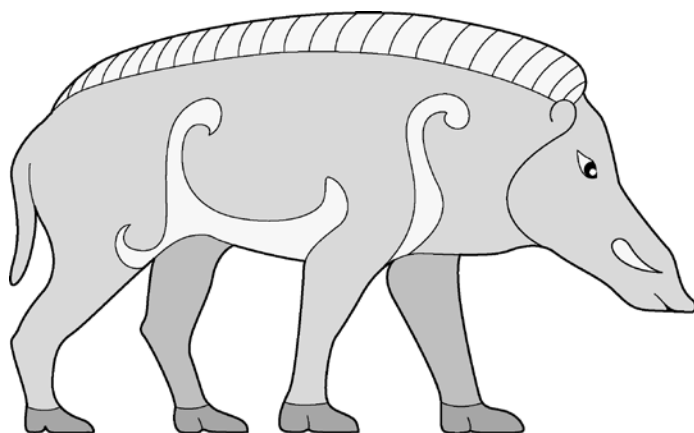
First of all, remember to complete your **'How can we find the Picts?'** KWL table. Add what you have learned to the **L** column. You could write a **summary** of all your discoveries under the title 'What I have learned about where the Pictish people lived'. Remember to mention some of the evidence that you have looked at, you might like to explain why you think it is good evidence. You could discuss what you have learned as a class.

As a class you could create a collaborative class map of Pictish places by sharing all the different sites highlighted in all of the individual Pictish maps in your class. You could make a graph of the most popular sites and have a debate and vote on which to include. You could also prepare a display about Scottish nature then and now.

Using the measurements and records of your hillfort, you could create a 2D plan of the site, complete with photographs and memories. You could even create 3D scale model for the classroom.

Use some of the words and reflections from the **Peace in our time?** activity to create stories, poems or dramas arising from your creative ideas about the life of a hillfort and its community.

Prepare and share the Video Diary using Windows Media Player or Serif Movie Plus. You could also add your videos and photos to Google Earth using the 'ADD' feature.



Creative Picts

By now you should have a clear image of a Pict. You might be able to describe what he or she ate, what they hunted and you will be able to describe the times that they lived in. Much of this would not be possible without the wonderful images that these mysterious people left behind. The stories on the stones are very important as they are the only time we can see the Picts as they wanted to be seen.

All the other stories and records of the Picts have been written by others, sometimes by their enemies and not always by people who were around at the time. Many legends have been created in an attempt to understand the stones and the wonderful symbols and patterns that the Picts created and can be seen in their jewellery and metal work today. The Picts were a very creative people. It is time to explore the Picts through art, craft, poetry and drama.

At the end of the section, you will have:

- generated questions and investigation strategies to find out more about Pictish design and culture;
- explored and evaluated different kinds of evidence of Pictish creativity;
- learned folk tales and explored the Scots language to consider how our image of the Picts has developed over time;
- explored how craft and design can be used to understand the Pictish creative process; and
- used story-telling, art work, craft and drama to share your ideas about the Picts with others.

Curriculum for Excellence learning links

People, Past Events and Society, People, Place and Environment, Expressive Arts, People in society, economy and business, Technology.





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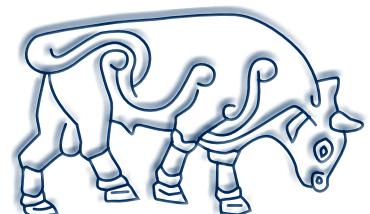
This impressive ceremonial chain was found at Torvean in Inverness in around 1808 by men who were working on the construction of the Caledonian Canal. It is made of solid silver and has 16 pairs of links and weighs 2.88 kg. Were these massive silver chains emblems of royal office? The chain can be seen in the National Museum of Scotland.

Discover: classroom-based activities

There are lots of interesting ways to get inside the minds of the Picts. Their carvings and designs help us to see the world as they saw it. We can even glimpse what their life and times were like. It is also important to understand how our culture (stories, poetry and songs) has attempted to make sense of the Picts. The name Pict has also become associated with magic. It became the common word in Scotland for elves or faeries: pixies (pechs). Because we couldn't understand their symbols, we made up our own tales. In the end, we may never understand what the symbols are telling us! Why? Well that's for you to discover! And don't forget to map the stones that you investigate!

What have you found out about the Picts so far?

Make a new KWL table with the title '**What can Pictish art tell us about the Picts?**'. By now you should have found out one or two new things about who the Picts were and where the Picts were based in Scotland. How did we find these things out? What was the best evidence? Add these to the **K** (what I know) column in your new table. Can you decide what the most useful pieces of evidence about the Picts has been? Can you explain why?



Asking the right questions

You need some new research questions, these go in the **W** column (What I want to find out). Use the pictures in this section to help you to come up with new questions:

- How were the symbol stones made?
- Who made the jewellery and the swords?
- Are there any more modern stories and images of the Picts?
- Is Pictish art useful to us when we study the Picts? If so, why?
- Can we work out the stories behind the stones?
- Do the individual designs have meanings?
- How will we find out?



Using the Evidence

What is this story? How do we know which story it is? Ask yourself if you would know what the images were if you didn't know already know the story? What does that tell us about our chances of understanding Pictish carved stones?

Pick a favourite film or book and draw a plain black silhouette or line drawings to illustrate the title (no more than 5 symbols). Ask your classmates to guess which film or story you are describing. Who gets it? Who doesn't? Why?

Discuss what this task tells us about the stories and legends on the carved stones. Perhaps the images on the stones were as familiar to the Picts as the story of Little Red Riding Hood is to you.

SCRAN Creative Picts Pathfinder Package

Pictish creativity was not limited to sculpting works of art in stone. They were also skilled metalworkers and we also find some evidence of their creativity in working with bone and antler. It is likely that people with such skills in sculpture would also have been highly skilled in carving wood. They would have been knowledgeable about working with iron and may have known how to make many beautiful things from leather, horn and textiles, and manufactured useful objects using basketry, woodturning and whittling. Perhaps they were skilled at any number of crafts. Our understanding of the full range of their creative skills is limited by the decay of objects over time. Not all materials survive the ravages of time and organic materials (like leather and wood) from the distant past rarely survive for archaeologists to discover in the present day. Organic materials survive only in exceptional circumstances, such as waterlogging or burial in anaerobic conditions (that is, without the presence of oxygen). Most organic materials rot away, taking the evidence of their manufacture, and the information about their design and use with them.

Archaeologists are left to interpret the past from a partial picture of those objects that survive burial in the ground over time. These are mostly made from inorganic materials and include pottery, glass and stone. Metals survive, but in various conditions. Precious metals survive well, copper and bronze corrode and iron rusts, often making the original object unidentifiable except by x-ray. Explore the **SCRAN Creative Picts** Pathfinder Package to discover the wide variety of materials which demonstrate the Picts' creativity, flair for design and mastery of a number of crafts and skills.

Exploring folklore and modern tales

Why not research some of the best Pictish folk tales, poetry and stories. Here are some examples for you to investigate:

- The legend of the Maiden Stone, Bennachie.
- Meigle 2: the Legend of Queen Guinevere.
- St Serf and the Dragon, Dunning.
- The Heather Ale, a poem by Robert Louis Stevenson.
- The Golden Cradle of Castle Law, Abernethy.
- Asterix and the Picts.

Things to think about

From the evidence that you have looked at, are there any 'facts' hidden in these tales and stories? Are these tales useful to us? How might folk tales help us to understand our history?

Using the evidence that you have looked at so far (particularly the artefacts and carved stones) you could make up your own stories. For example, you could choose a favourite stone and make your own story up. You can try to explain the story or tell a story around a specific symbol or artefact.

For example:

- Tell your version of the story of Aberlemno 2.
- Use the Burghead Bulls to create a tale about the warriors of the Burghead Fort who took the bull as their symbol.
- Imagine the ceremony where a new king was 'crowned', not with a crown but with a great silver chain.

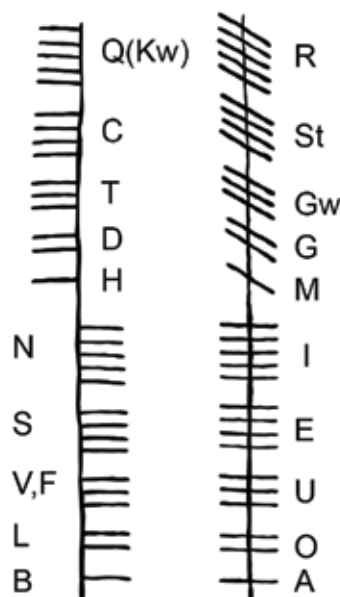
You could even write a script for your own drama based on one of the legends or imagine you are a young Pict who encounters a Roman soldier for the first time. You could even have a go at writing your tale in Scots or your local dialect (or even in Pictish Symbols!).

Design your own Pictish Symbol Stone

Plan your design using the images that you have seen. Decide whether you will tell a story or just display symbols. You could draw or paint your design, or even create a model using modelling clay. You could do an incised design like those on a Class I stone (incised designs are carved into the clay) or you can make a relief design by carving out the clay so the design stands out from the surface of the stone.

Exploring Ogham

Ogham is a form of writing. It is not originally a Pictish invention and is thought to have originated in Ireland. It was used to record the very earliest of Irish texts in the 3rd and 6th centuries AD. Some people claim that it came from a secret way of writing runes (magical or sacred symbols) and some people claim it was inspired by the Roman alphabet. The Picts adopted it and it appears to have been used to record family relationships such as 'X son of Y'. As you can see from the image, it combines vertical lines with various combinations of straight, horizontal and diagonal lines usually divided into four groups and read from the bottom of the vertical line to the top. It can be found on many of the carved stones (such as the Ackergill Stone and the Brandsbutt Stone).



The Ogham alphabet is a form of writing from Ireland that was adopted by the Picts. As you can see from the image, the Ogham alphabet combines vertical lines with various combinations of straight, horizontal and diagonal lines usually divided into four groups and read from the bottom of the vertical line to the top. It can be found on many of the carved stones (such as the Brandsbutt Stone).

Why not write your name in Ogham and add it to your carved slab or design a pendant or brooch using Pictish Symbols and include an Ogham message or your name?

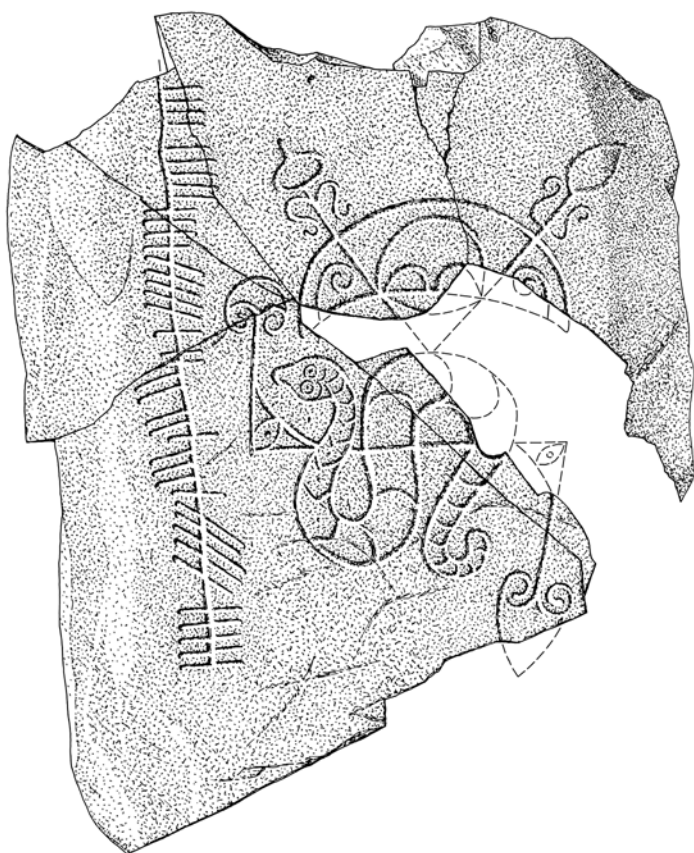
Magical Creatures

Use your animal lists from a stone visit or from online research. What kinds of animals did you see? Did you recognise them all? What do you think the unusual beasts are? See how many can you find? Using your photos and sketches of the peculiar beasts that you find on the carved stones, create a proper painting or drawing and make up an imaginary fact file for the beast giving it a name and powers. You could even make your own 'Spring Watch'-style video describing your magical creatures, where they might live and what their many powers are.

Explore: place-based activities

Why not visit a carved stone associated with a story or which has some Ogham carved into it, or visit a site associated with one of the tales. Before you leave, remember to put the site that you are visiting on your time line and your own **Pictish Map of Scotland!**

The huge Brandsbutt Stone had been shattered and used in a dyke near a stone circle in Inverurie. It has now been reassembled – a very cool jigsaw! It is a Class I stone and has the classic crescent and V-rod design as well as a magnificent serpent and Z-rod. It is distinguished by the presence of a clear inscription in Ogham thought to be the name of Edarnonn or St Etharnanus.



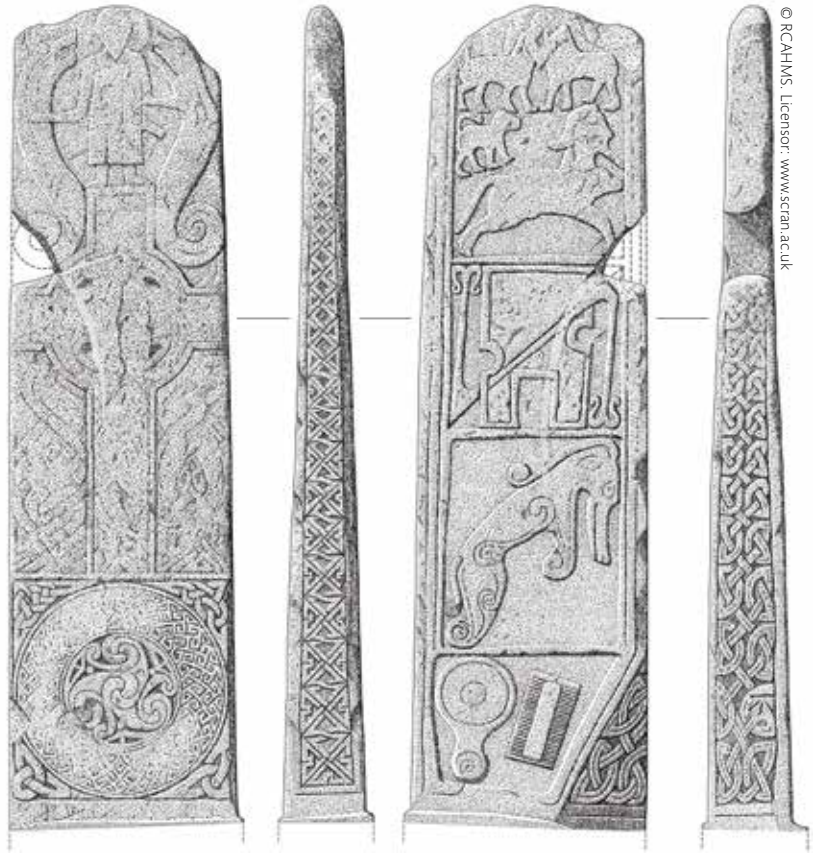
The Ogham Task

Take an Ogham alphabet with you in case you discover any inscriptions. If you visit the Brandsbutt Stone, can you translate the Ogham? Use the Ogham alphabet to help. You can also do this online using the **SCRAN Creative Picts** Pathfinder Package.

How did they make the stones?

If you visit a site like Aberlemno or the museum at Meigle, you will see lots of different stones together. Can you tell how they were made? Were they carved into the stone (incised) or do the images stand out from the stone (relief). Are the symbols different depending on the way a stone is carved? What might it tell us?





The tall Maiden Stone is made of granite, a very hard stone that is notoriously difficult to carve. It is thought that it was made in the 8th or the 9th century and is a Class II stone (as it bears both Pictish symbols and a cross). There are a number of symbols including a mirror and comb, often thought to indicate a woman and Pictish beast and a rectangle and Z-rod. It is called the Maiden Stone because a local tale says that the stone is the daughter of the laird of Balquhain. She unknowingly made a deal with the devil and lost. The Devil turned her to stone as she fled – the missing chunk is where he touched her shoulder!

Share: collaborative activities

Remember to complete your KWL table **'What can Pictish art tell us about the Picts?'**. Write down what you have learned in the **L** column. You could write a summary of all your discoveries under the title 'What I have learned about the creativity the Pictish people'. Remember to mention some of the evidence that you have looked at, you might like to explain why you think it is good evidence.

You will have lots of stories, plays, artwork and crafts to share with others. Your class could organise a Pictish event to show-case your creative work. Perhaps you could hold a Pictish assembly or assemblies where you can share the stones with others and tell them the stories associated with them. If you have made films of your plays or have video diaries of your project, you can share these too.

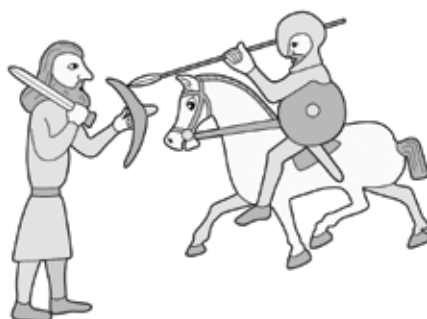
Enterprising Picts

Pictish symbols are still popular designs. Perhaps you could design a Pictish Fair Trade bag or cards to sell to raise funds for your school.

Pagan Picts?

As they left no written records it is difficult for us to know for certain what sort of beliefs or religion the Picts held. Historical records tell us that Irish missionaries from the monastery of Iona started spreading Christianity into Pictland during the 6th century and after this time their artwork developed to show Christian symbols and to illustrate stories from the bible. However, even after Christianity was introduced some unusual images appeared on the stones which may be connected to earlier pagan beliefs.

Archaeologists think that some sites were special, sacred places for Pictish people. Evidence shows that some symbol stones were placed near to older sites such as stone circles and some prehistoric standing stones were marked with Pictish symbols, for example the Clach Biorach symbol stone from Edderton. This could mean that Pictish people were trying to connect with their ancestors in some way. It is thought that the underground well in the fort at Burghead could have been used for religious rituals, perhaps enabling communication with water gods through some sort of ceremony (but of course, it could equally have just been a very useful water source for the fort).



Here you can see scenes of real drama taken from several Pictish stones: the exciting mounted deer hunt (with hunting dog) from Kirriemuir (the original stone carving also seen here); the entertaining performing musicians of Lethandy; the sacrifice of a bull by a despicable pagan from St Vigean; and part of the battle depicted on the Aberlemno stone. Why not create your own drama based on one of these stories?

Symbol stones have been found over Pictish burials, such as the cairn at Dunrobin Castle, where a symbol stone was thought to have been used as a grave marker. The Picardy Stone from Huntly in Aberdeenshire is also thought to have been marking a grave. The Picts had a tradition of burying their dead in stone lined boxes, or cists, over which they piled low mounds of stones, to make a cairn, or earth to make a barrow. These barrows and cairns were surrounded by a ditch marking the site, and these are often round or square with gaps in the corners. We can only guess at the sort of ceremonies they had to bury their dead loved ones.

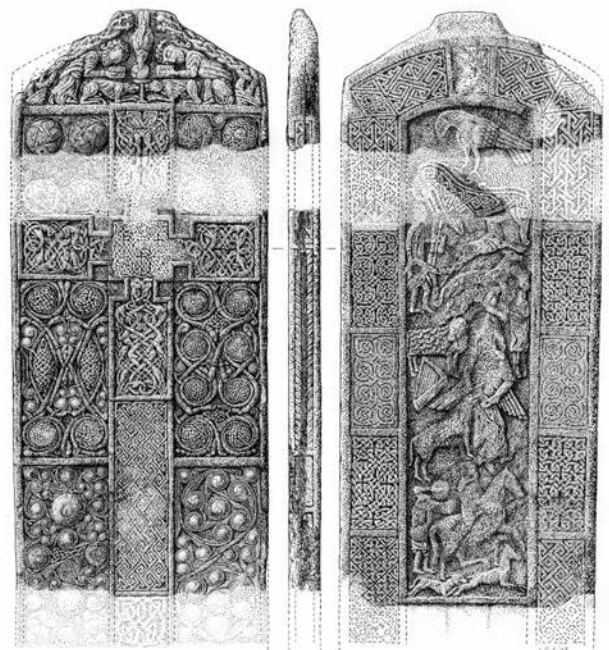
Other rituals are suggested by carved footprints at Dunadd in Argyll and at Clickhimin in Shetland. These may have been used in ceremonies to crown kings or leaders, during which the person being elected had to stand with their feet in the footprint. If the Picts did have such ceremonies then they may have had priests or druids to carry them out. Some axe-carrying figures on symbol stones such as at Rhyndie and Golspie have been interpreted as druids, but again we cannot be sure. One theory has suggested that the figure of the man with an axe from Golspie is a pagan attacking symbols of Christ (the fish) and St Mark (the lion). Others stones show strange masked figures, such as the stones from Mail and Papil in Shetland, Kettins churchyard and Meikle. These also could be priests or shamans.

Certain stones show some gruesome rituals, such as multiple beheadings on Sueno's Stone, drownings in a cauldron on stones from St Vigean and Glamis, and the possible sacrifice of cattle on stones from Fowles Wester and St Vigean. These themes have much in common with surviving Celtic myths from Ireland and Wales. Mythical beasts feature on a number of stones. Half human, half horse centaurs appear on several stones, and a mermaid on one stone from Meikle. We can only imagine the sorts of tales the Picts told about these creatures, but they suggest an awareness of mythical, otherworldly, supernatural beings. Further evidence of belief in the supernatural is represented by decorated pebbles, which might have been used as charmstones to aid healing.

The introduction of Christianity brought new images and themes to Pictish art, illustrating stories from the bible and showing scenes of Christian life. The Inchbrayoch stone shows the story of Samson and Delilah; the Daniel stone at Meikle shows the story of Daniel in the lion's den; and the Nigg cross slab shows the story of St Paul and St Anthony in the desert, being



The Nigg Cross Slab is one of the most important and impressive Pictish stones in Scotland. It shows on one side the story of St Anthony and St Paul being brought bread by the raven (top left, above the cross). On the reverse, there is a hunting scene and scenes from the biblical life of King David.



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brought bread (the host) by the raven. Monks and priests can also be found on many stones. Cross slabs are clear evidence of new beliefs.

The church played a political role in society as well as a religious one. The church gave its blessing to rulers and gave God's authority to their leadership. In return kings and leaders granted land to the church to set up churches and monasteries. Religious centres were set up at Pictish nobles' estates at St Vigean, Meigle and Forteviot, and we see evidence of a Pictish monastery at Portmahomack.

At the end of the section, you will have:

- generated questions and investigation strategies to work out what the Picts believed in and the early stages of Christianity in Scotland;
- explored and evaluated different kinds of evidence about Pictish belief;
- used the carved stones to discover biblical stories and investigate Pictish saints;
- investigated Pictish religious life and places;
- developed dramas and poetry to retail the stories associated with the stones; and
- shared you results with a wider audience.

Curriculum for Excellence learning links

Literacy, Maths and Numeracy, Health and Wellbeing, People, Past Events and Society, People, Place and Environment, Religious and Moral Education, Technology.



This beautiful chest dates from AD 750 and it is thought to have contained a holy relic (a piece of bone, hair or an item) belonging to St Columba. It remains one of Scotland's greatest treasures and is called the Monymusk Reliquary. It is claimed that it is the Brecbannoch of St Columba around which all the Scottish army would rally in times of war (it was said to have been at the Battle of Bannockburn). The reliquary is made of yew and covered in thin sheets of silver and bronze. The decorations include interlaced animals.

Discover: classroom-based activities

We know from the Pictish stones that religion was important to the Picts. We can see that by investigating the images on the stones, most of which have images of the cross. Like all early people, the Picts would have other beliefs, before they were introduced to Christianity by monks from Iona and Northumbria. Is there any evidence of this in the images that we see? The Christian faith has always adapted from other traditions and many Scottish festivals today have their routes deep in our earliest times (such as the burning of the Clavie in Burghead, a traditional fire festival whose origins are almost certainly pre-Christian and could originate with the Picts who inhabited the fort where the Clavie burns).

What have you found out about the Picts so far?

Make a new KWL table with the title **'What did the Picts believe in?'** What do you think that you know about this from what you have learned so far? What is your evidence? Use the pictures in this section to help you to decide. Add what you know to the **K** column in your table.

Asking the right questions

Before you start this section, have a think about what you want to discover about Pictish beliefs. Your questions will go in the **W** column (what I want to find out?) of your table.

- Why was religion important to the Picts?
- Is religion important now?
- What did the Picts believe in? What is the evidence?
- Why mix up religious and traditional beliefs on stones?
- Where shall we look for evidence?
- Where are most of the stones found? Does this give us any clues?

Using the evidence

- **Timeline:** when did the Christian religion come to Scotland? Use the Education Scotland **Scotland's History** website to investigate this. Put your results on your timeline. When you find out when the Picts adopted Christianity you can add that too.
- **Challenge:** using the example of the Nigg Cross Slab, see what you can find out about images and the bible stories shown. Who were St Anthony and St Paul? Who was King David? King David is in the Old Testament of the Bible, what does that mean? Can you find out why David is seen with a lion and also with sheep and a harp? Create a wall display or poster linking the Nigg Stone to the stories that you have discovered. Why do you think these stories were so important to the Picts?

Use the **SCRAN Pagan Picts?** Pathfinder Package

Explore some more of the cross-slabs looking for evidence of both pagan Pictish beliefs and biblical stories.

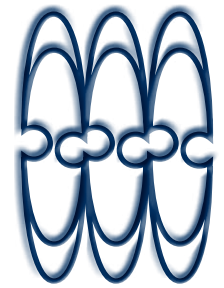


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The Papil Stone dates from between AD 700–900. Although this is a Christian stone with an encircled cross, the lion (the Evangelist's symbol of St Mark) and clerics with staffs like shepherd's crooks, it also depicts ravens carrying axes and ripping at the skull of a human (this scene may be a later addition). The Raven in Viking and in early tribal cultures depicts death and is often associated with battles. It is a pagan symbol and may indicate a not very whole-hearted conversion to Christianity!

Discovering the early Scottish saints

We learnt a little bit about St Serf when we looked at folklore and legends. There are lots of stories like this about the early Christians and saints bringing Christianity to the Picts. Why not find out more, such as:



- St Columba and the Kelpie (you will have to research Kelpies too).
- St Columba and the magical duel with Briochan, the chief druid of King Bridei of the Picts.
- Did you also know that Columba's reliquary was thought to have been carried into battle at Bannockburn in 1314?
- St Ninian.
- St Brigid or St Bride; the celebration of St Brigid's day or Imbolc.

Why was it important that saints were seen to be killing Dragons and Kelpies? Why is St Brigid associated with the Celtic Goddess and a Celtic festival? What is a Kelpie? Does anything on Pictish stones resemble a Kelpie? Look at the Maiden Stone, Meigle 5 and Dunfallandy. If this is important to the Picts, why might St Columba have been said to have banished it?

What is a monk?

St Columba was an Irish Prince but he was also a Christian Monk. Monks are people who dedicate their lives to prayer, living simple lives in monasteries. Some monks were also missionaries, travelling beyond the monastery to spread their Christian message. The ancient historian Bede writes that Columba was thought to have been one of the first monks to convert the northern Picts; while St Ninian is thought to have converted the southern Picts. Go to the BBC Learning Scotland website **Scots and Picts** section and find the 'Monks' page. Find out more about the life of Columba and monks in general. Where did they live? What did they do?

'Again, while the blessed man was stopping for some days in the province of the Picts, he heard that there was a fountain famous amongst this heathen people, which foolish men, having their senses blinded by the devil, worshipped as a god.'

Adomnan's Life of Columba

The Law of the Innocents

One of the very first charters of protection for civilians during times of war was drawn up in AD 697 by the then leader of the Iona community, Adomnan. It was known as the 'Cain Adomnain' – **Adomnan's Law or the Law of the Innocents**. The king of the Picts and 50 Irish kings agreed to sign the law. It is said that the law had been dictated to Adomnan by an angel.

Find out what the angel told Adomnan. Perhaps you can make your own charter, using teabags to age the paper and perhaps your teacher will char and singe the edges. You could design your own Pictish seal to go with your signature.

Is there a law like that today? Does it work? What is the evidence that it might not work? Are there groups working to help protect innocent civilians during wars? Why not do some research into this and make a display showing how law has protected innocent people then and today. You might like to look at the United Nations website and investigate the UNHCR or find out about the Geneva Convention.

Make your own reliquary

Look at the image of the Monymusk Reliquary. What does the splendour of this little box tell us about the importance of its contents? Using cardboard, gold and silver paper and stick-on plastic gems, create your own reliquary. You could recreate elaborate Pictish knot work using thick gold thread or copper wire. Why not make up a miracle story associated with it?

Design your own cross

Pictish crosses are very beautifully designed. Why not create your own cross for the classroom. If you are feeling really adventurous, you could make a 3D cross-slab in papier-mâché. Use the **SCRAN Pagan Picts?** Pathfinder Package to get some inspiration for knot designs.

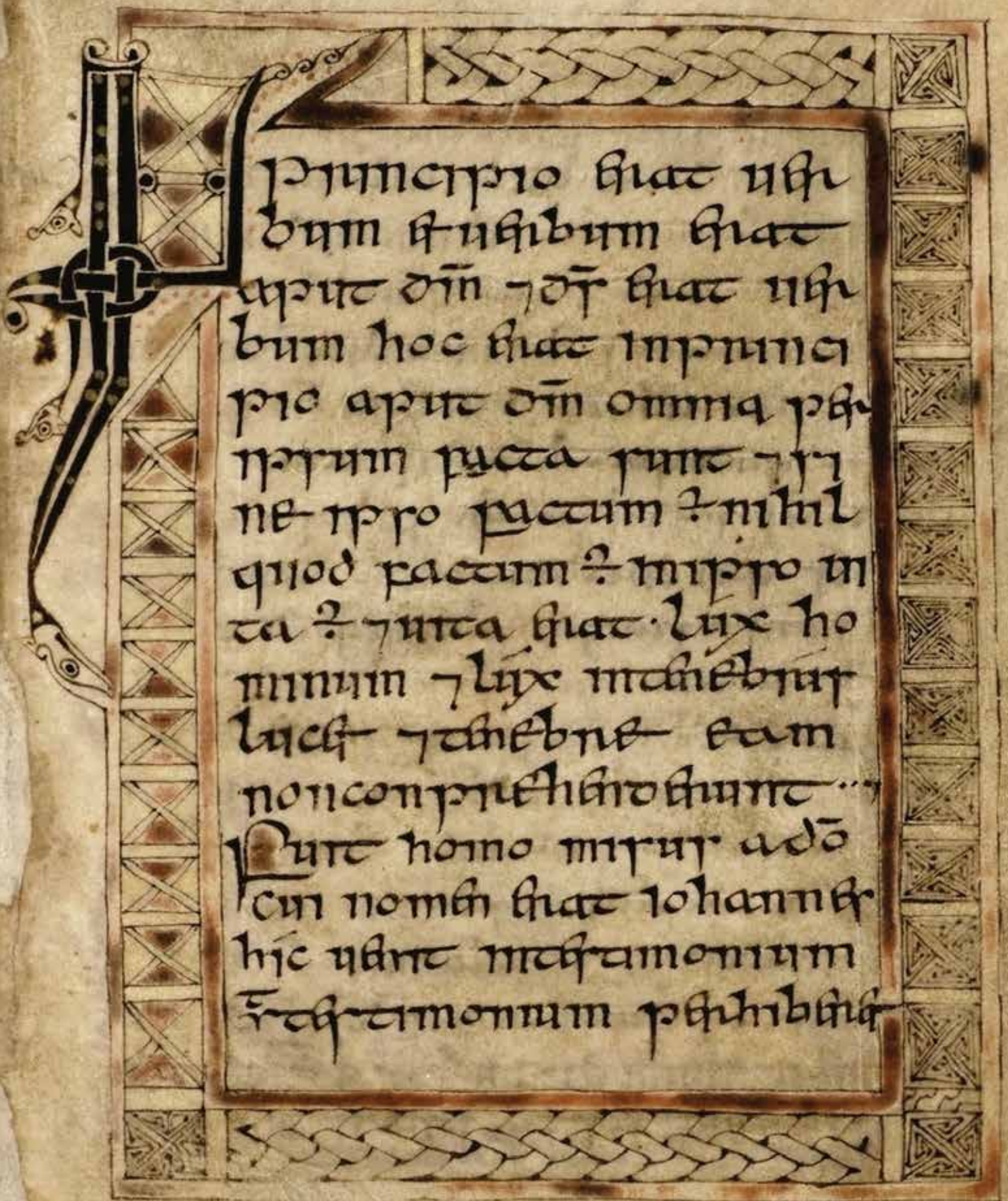
Pictish painted pebbles

You will need rocks or stones of your chosen size and shape. As a class or with another adult you plan a walk to a local stream or river. Select the smoothest stones – white quartzite pebbles work best. Bring them back and decorate them. You will need paintbrushes, acrylic paint, a permanent marker pen and clear varnish. Remember to wash the stones before you use them to make sure that they are clear and smooth.

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Painted pebbles have been found throughout Caithness and the Northern Isles. They date from between 200 BC – AD 800. No one knows their function. Perhaps they are play pieces, charm stones or decorated slingshot? There is a legend that St Columba came to the River Ness (having seen of the Kelpie) and he picked up a white pebble and showed it to his companions. He told them to “mark this white stone through which the Lord will bring about the healing of many sick people among this heathen race [the Picts]”. Apparently, when dipped in water, the stone miraculously floated. It was kept by Bridei’s people and the holy water it produced was known for its healing powers.



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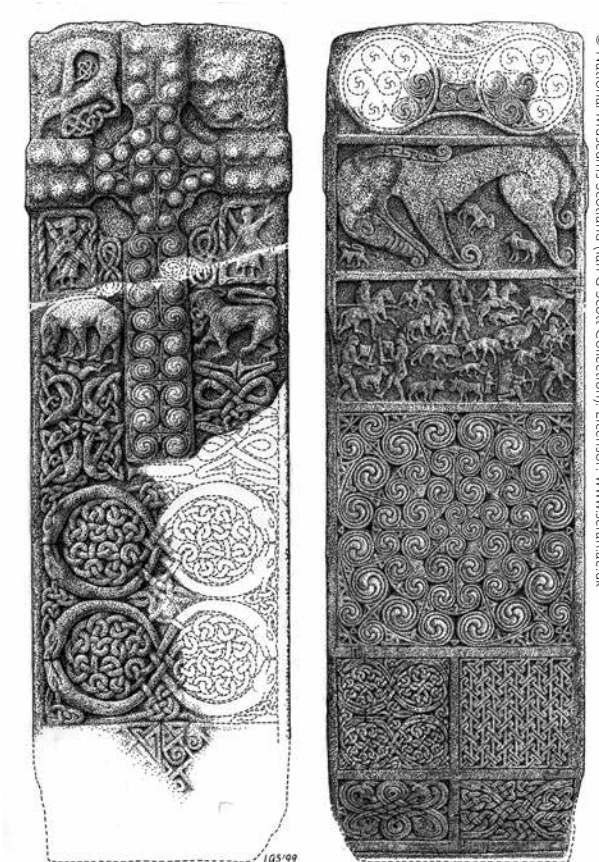
While the only Pictish art that survives to this day is carved in stone or crafted in metal or bone, it is assumed that the Picts also produced illustrated manuscripts, like the Book of Kells or Durrow, both often argued to have been made on Iona. These texts are religious works with often very elaborate illustrations and are amongst the treasures of early Medieval Britain. The illustrations find clear parallels amongst Pictish symbol stones: in the both the styles of animals and the intricate interlace design often found on Class II stones. Indeed, many people have argued that the designs on the stones are directly influenced by illustrated manuscripts. Unfortunately, there are no known surviving Pictish illustrated manuscripts. However, the earliest illustrated manuscript from Scotland is the 10th century Book of Deer from the Monastery at Deer, although it is not clear if it was actually made there. The book of Deer reveals a hint of the lost glories of Pictish manuscripts.

Explore: place-based activities

Getting outside can help us to understand why the carved stones are placed where they are. If you visit stones, you often find yourself next to a river or a stream, close to or in a church yard, just on the outskirts of a village or town with a long and interesting history. Do you think this is an accident? When you are visiting sites, think about where they are and the other things that you can see there. What can this tell us about the Picts and the importance of the site through time? Think about your timeline in the class, try to think what happened first in the place that you visit; what you can see around you or the stones? Does landscape change? Do buildings change? What stays the same and what can change and why? Some of the Churches you will visit are also ruins, are there new churches nearby? If not, why not? Before you leave, remember to put the site that you are visiting on your time line and your own **Pictish Map of Scotland!**

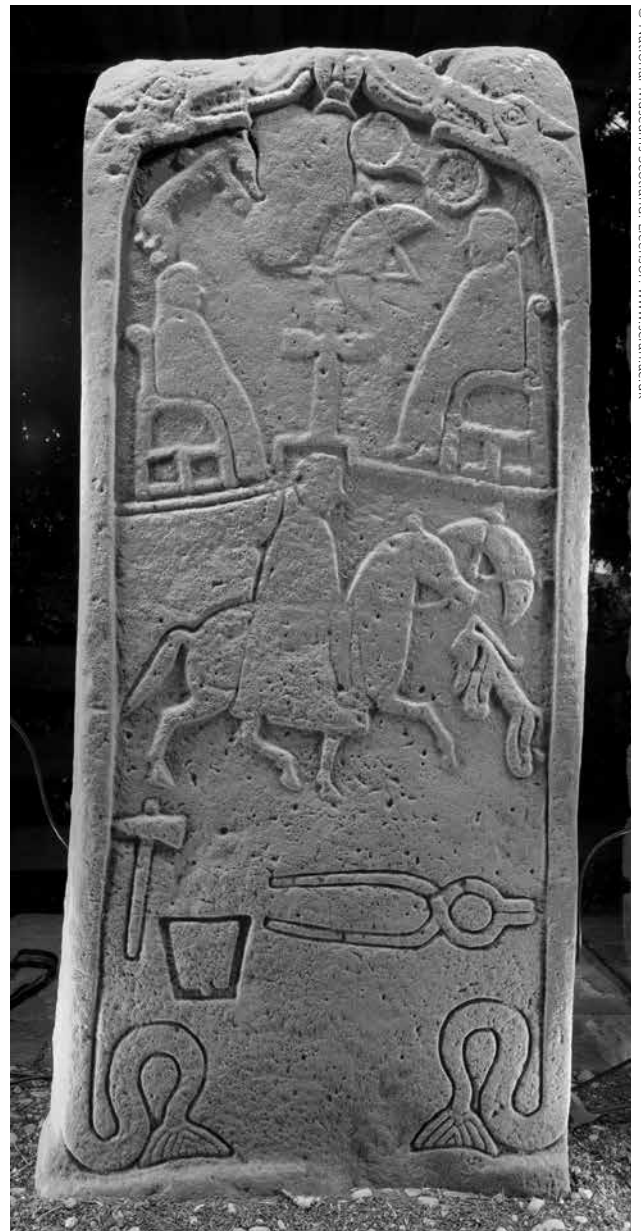


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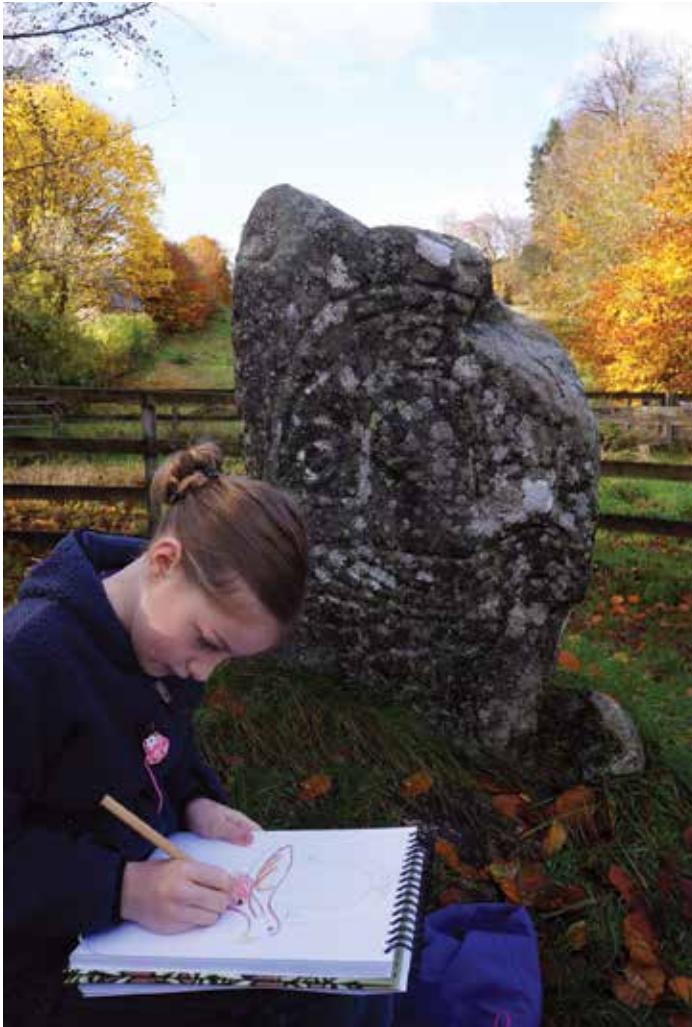


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Visiting Easter Ross and the Black Isle is a great way of investigating the Picts. There are amazing carved stones like the Hilton of Cadboll replica and the Shandwick cross-slab (shown here). There are also really good museums to visit such as the Tarbat Discovery Centre, telling the story of the early days of Pictish Christianity and of the archaeological discoveries about the Picts that continue to this day; and the Groam House Museum at Rosemarkie, which has a wonderful collection of Pictish cross-slabs.



The Dunfallandy cross-slab is carved in red sandstone, a soft stone which weathers very easily. The cross itself is very beautiful and highly decorated (this drawing is from *Early Christian Monuments of Scotland*, 1903); and it is flanked by panels showing angels and deer and other more fantastic creatures. On the reverse there are two seated figures by a small cross but surrounding them are 'the Pictish beasts' looking like sea-horses. There is also a rider on horseback and a pair of very threatening sea monsters holding a head between their teeth. Once again we see the double-disc and the crescent and V-rod symbols. In some cases they are very close to the figures. Are they associated with these people or perhaps a symbol of their role?



Using the evidence

If you or your school are lucky enough to live close to a symbol stone, why not adopt it for a term and try and find out as much about it and its landscape and history as you can. Use the **SCRAN** Pathfinder Packages or the Historic Scotland **Pictish Stones** website to find stones near you. Even if you don't have a stone nearby, you can use these sites to pick a stone and perhaps you can organise a trip there?

Use the stone to help you to study the Picts and your landscape. Study the symbols on your stone very closely – try and identify them. Perhaps you can find a meaning. Use Historic Scotland's **Investigating Early Carved Stones** resource to help you identify the symbols. Some stones are so special they have their own resources.

Explore the future of the stone. Is the stone safe? Will it last for another 1500 years? What do think are the threats to the stone? Is it next to a road? Why is that a problem? Is there evidence that it is not in a good condition? Are there any solutions?

Do people know about your stone? Why not find new ways to share what you find out with your community. You could make a film or an exhibition to be shared in a community space (such as your local library) or write a piece for your local newspaper. Make sure you take lots of photos and video during your visit, so you have plenty to work with.

Share: collaborative activities

- Remember to complete your KWL table '**What did the Picts believe in?**'. Write down what you have learned in the **L** column. You could write a summary of all your discoveries under the title 'What I have learned about what the Pictish people believed in'. Remember to mention some of the evidence that you have looked at, you might like to explain why you think it is good evidence. Now you are ready to share your learning.
- You could make the Picts and the bible stories on the stones into an excellent topic for assemblies, sharing what you have learned about the carved stones and the early Christians in Scotland. You could create a PowerPoint of images to project and perhaps you could share a drama that you have written and rehearsed (such as St Columba and the Kelpie). Why not add the stones, crosses and reliquaries to your classroom display?
- Perhaps you could find a way to share your research, artwork and dramas with the wider community – you could film your dramas so they can be shown in a local community centre or library. Perhaps you could even create a leaflet about one of the sites that you have visited? This will help to raise awareness of the Pictish heritage and help people to understand and protect it.

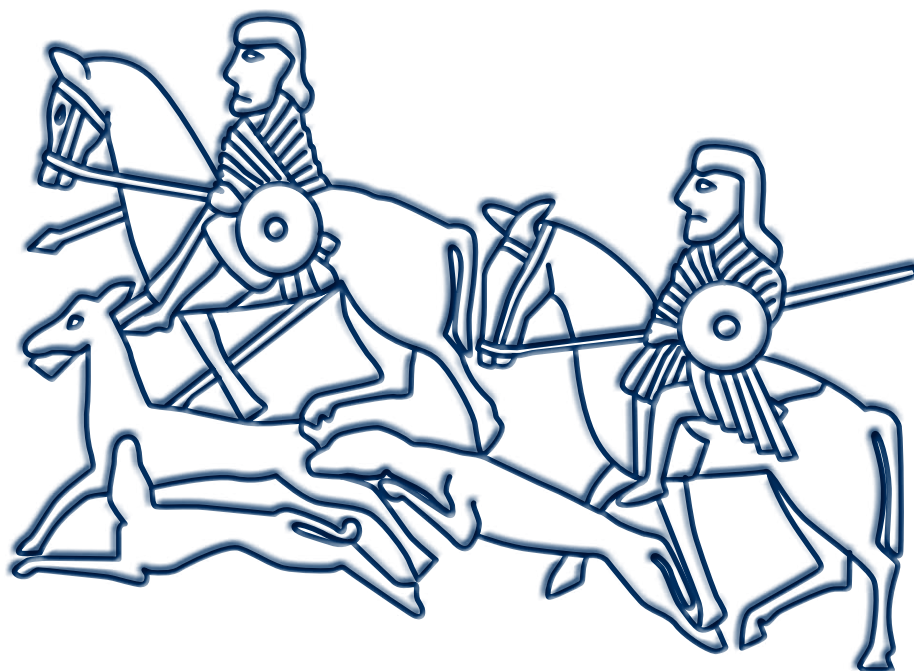
What have you discovered about the Picts?

By now, you will have completed some if not all of the activities suggested in this resource and hopefully you will have been able to use your creativity to share much of what you have learned with others, through plays, displays, leaflets and videos, crafts and assemblies.

This is a good time to discuss what you have learned with your whole class.

Using your **KWL tables** and your **L** column 'what I have learned' **summaries**, you can look back and see how much progress you have made in this project.

- How much did you know about the Picts to start off with? Perhaps your class could do a poll to see how much everyone has learned about this topic?
- Did you manage to answer all of your questions in your **W** column, 'What I want to find out'? If no, can you explain why you couldn't find the answers? Are there any solutions to finding the answers? If not, do you understand why?
- Have you managed to share your learning successfully? What did you do? Was it successful? Why was it successful and how did you know?
- Can you explain what you have enjoyed most about the project? Is there something that you think you could do better or differently next time?
- Did you learn any new skills or did you get better at doing something that you struggled with in the past. Think about all your activities. Some might have been quite challenging, can you describe which ones were the hardest for you and how you felt you got on.



Further Resources



Useful Background Reading for Staff

General Reading

The Making of Scotland Series: Surviving in Symbols

Martin Carver

Birlinn with Historic Scotland; 2nd Revised edition (2005)

ISBN13: 978-1841583815

From the excellent *The Making of Scotland* series, a concise yet detailed account of the Pictish nation. It is an excellent and thorough introduction for the non-specialist with good illustrations throughout.

Could be used to stretch pupils pushing at Level 2 Secure/Level 3.

The Picts: a History

Tim Clarkson

Birlinn Ltd (2013)

ISBN13: 978-1780271682

A narrative history of the Picts from pre-Roman times to creation of the kingdom of Alba. This book gives an excellent general introduction and is written in a clear and straightforward style. The author highlights the many conflicting and alternative theories current in Pictish studies.

Early Medieval Scotland: Individuals, Communities and Ideas

David Clarke, Alice Blackwell and Martin Goldberg

NMSE-Publishing Ltd (2012)

ISBN13: 978-1905267637

This richly illustrated book from the National Museums Scotland explores key objects of Scotland's material culture during the period from AD 300 – 900. Using some of the latest research it investigates how archaeologists interpret Scotland's Early Medieval communities from the everyday objects and artistic treasures that have survived from that time.

The Making of Scotland Series: Alba. The Gaelic Kingdom of Scotland AD 800–1124

Stephen Driscoll

Birlinn with Historic Scotland (2002)

ISBN13: 1 84158 145 3

This is a companion volume to *Surviving in Symbols* within the *Making of Scotland* series. It investigates the transformation of the kingdom of the Picts and its neighbours into the kingdom of the Scots, providing a basic introduction to the shifting political landscape of Early Medieval Scotland. It is well illustrated with maps, photographs, plans and drawings.

Picts, Gaels and Scots

Sally M Foster

B T Batsford/Historic Scotland (2004)

ISBN13: 978-0-7134-8874-6

This edition draws on archaeological discoveries and cutting-edge research to provide a comprehensive insight into Early Medieval Scotland. It features a wealth of illustrations, colour photographs of sculpture, sites and artefacts, reconstructions, drawings and maps. It covers all aspects of the era in detail, including, the origins of the Picts, Pictish symbols and sculpture, war and kingship, settlement, agriculture, industry and trade, religious belief and how the Picts and Gaels became Scots.

An easy to read volume that explores the topics covered in *Surviving in Symbols* in much greater depth.

The Picts

Jill Harden and Andrew Burnet

Historic Scotland (2010)

ISBN13: 978-1849170345

An easy to read and very informative introduction to the Picts, fully illustrated with photographs and reconstruction drawings. It includes guides to Historic Scotland's St Vigean's Museum and Meigle Museum, two important collections of Pictish carved stones and interpretations of their meaning and significance.

Strongholds of the Picts: The Fortifications of Dark Age Scotland

Angus Konstam and Peter Dennis

Osprey Publishing (2010)

ISBN13: 978-1846036866

This book investigates the architecture and construction of Pictish and other early medieval forts. It considers how the forts were used during war and in peacetime and their function in controlling the landscape and as royal citadels. It is an accessible read with excellent illustrations throughout as well as maps and illustrations. It would be a very useful book to help understand many of the Pictish forts in the care of Forestry Commission Scotland.

The Making of Scotland Series: A Gathering of Eagles. Scenes from Roman Scotland

Gordon Maxwell

Birlinn with Historic Scotland; (2005)

ISBN13: 978-1841583846

This is a companion volume to *Surviving in Symbols* within the Making of Scotland series. An interesting and easily read account of the Roman campaigns in and occupation of Scotland. It is from the Romans that we get the earliest named accounts of the Picts, and this volume addresses the challenges the Romans faced in trying to defeat and control Scotland's native people.

The Making of Scotland Series: The Sea Road. A Viking Voyage through Scotland

Olwyn Owen

Canongate with Historic Scotland (1999)

ISBN13: 978-0862418731

This is a companion volume to *Surviving in Symbols* within the Making of Scotland series. It investigates the settlement of the Norse from the 8th century and provides a well written account of the Picts northern neighbours, whose arrival led to the unification of the Picts and Gaels. It is well illustrated with maps, photographs, plans and drawings.

People of Early Scotland: From Contemporary Images

Anna Ritchie, I.G. Scott and Tom E. Gray

Pinkfoot Press (2006)

ISBN13: 978-1874012504

A fascinating book which interprets the lives of Pictish people (and others) from the depictions they made of themselves in their artwork. Clearly illustrated with photographs and drawings this gives an imaginative insight into how the Picts viewed themselves and the lives of individuals from across northern Scotland.

In Search of the Picts: A Celtic Dark Age Nation

Elizabeth Sutherland

Constable (1994)

ISBN13: 978-0094736504

Written by the former curator of Groam House Museum, the centre for Pictish and Celtic Art in Ross-shire. It gives a readable introduction to the topic of Pictish society and settlement, art and religion. Illustrated throughout with black and white photographs and illustrations.

The Pictish Warrior AD 297ñ841

Paul Wagner and Wayne Reynolds

Osprey Publishing (2002)

ISBN13: 978-1841763460

This well illustrated book gives an overview of Pictish warrior society from the third to the ninth centuries AD. It takes a detailed look at their origins and examines the training of warriors, their weapons and appearance, the role and status of women and how battles were fought.

Academic Texts

Kings and Warriors, Craftsmen and Priests in Northern Britain AD 550-850

Leslie Alcock

Society of Antiquaries of Scotland: illustrated edition (2003)

ISBN13: 978-0903903240

A scholarly but accessible and detailed analysis of the Early Medieval period in Northern Britain which investigates the culture, economy and society of the Picts and their nearest neighbours from archaeological and historical perspectives.

Pictish Byre Houses at Pitcarmick and their landscape: investigations 1993-5

Martin Carver

Proceedings of the Society of Antiquaries of Scotland (2012). Volume 142 145-199.

This paper describes the findings from an excavation of a Pictish period 'Pitcarmick-type house' in Highland Perthshire. Little has been known until recently about Pictish houses and settlements, and this excavation begins to provide some answers to how people lived in Pictland.

Also available online from

archaeologydataservice.ac.uk/archives/view/pitcarmick_hs_2013

[Accessed May 2014]

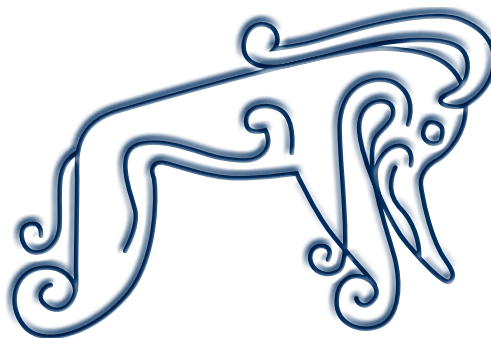
The New Edinburgh History of Scotland From Caledonia to Pictland: Scotland to 795

James Fraser

Edinburgh University Press (2009)

ISBN13: 978-0748612321

A scholarly synthesis of the latest thinking on the origins of Pictland from Roman times to the formation of Scotland's first native state. Packed with detail it combines the fragmentary historical and archaeological evidence into a unified narrative history of the period. A demanding read but one that rewards the effort.



Pictish Art

The Art of the Picts: Sculpture and Metalwork in Early Medieval Scotland

George Henderson and Isabel Henderson

Thames and Hudson Ltd; Reprint edition (2011)

ISBN13: 978-0500289631

A beautifully illustrated art-history investigation of Pictish carved stones and decorated metalwork interpreting their meanings, influence and significance.

Early Medieval Carved Stones at Brechin Cathedral

RCAHMS

Royal Commission on the Ancient & Historical Monuments of Scotland (2007)

ISBN13: 978-1902419503

For well over a millennium, Brechin has been an important religious centre. The area was a key location for the Picts and many examples of their magnificent legacy of stone carving are housed in Brechin Cathedral. This fully-illustrated booklet provides an excellent introduction to the collection.

Early Medieval Sculpture in Angus Council Museums

RCAHMS

Royal Commission on the Ancient & Historical Monuments of Scotland (2003)

ISBN13: 978-1902419336

This broadsheet leaflet has detailed measured drawings of the many Pictish and early Christian sculptures located in the various museums in Angus, including the very important collections in the Meffan in Forfar and at Pictavia.

The Pictish Symbol Stones of Scotland

RCAHMS (Iain Fraser and John Borland)

Royal Commission on the Ancient and Historical Monuments of Scotland (2008)

ISBN13: 978-1902419534

This book is a detailed visual record of Scotland's Pictish Symbol stones. It brings together all the symbol-bearing stones and artefacts known to date in one volume, with descriptions of each and suggestions for further reading. Fully illustrated, with modern and antiquarian photographs and detailed measured drawings, with each stone depicted at comparable scale.

Pictish and Viking-age Carvings from Shetland

RCAHMS (Ian G. Scott and Anna Ritchie)

Royal Commission on the Ancient and Historical Monuments of Scotland (2010)

ISBN13: 978-1902419633

Detailed measured drawings of over 100 carved stones and artefacts from the Shetland Isles, including the Burra Stone, with an introduction placing them within the wider archaeological context of Early Medieval Scotland.

Gazetteers and Trails

The Pictish Trail: A Travellers Guide to the Old Pictish Kingdoms

Anthony Jackson

The Orkney Press Ltd (1990)

ISBN13: 978-0907618188

Paperback booklet featuring eleven itineraries for tours to explore the Pictish Carved stones and sites of Eastern and Northern Scotland.

A Wee Guide to the Picts

Duncan Jones

Goblinshead (2011)

ISBN13: 978-1899874125

A concise, pocket sized guide to Pictish art together with a useful gazetteer of more than 100 Pictish sites and museums across Scotland.

Field Guide to the Pictish Symbol Stones

Alastair Mack

Pinkfoot Press (1997)

ISBN13: 978-1874012061

A gazetteer of Pictish carved stones with details of locations, findspots together with roadmaps and a discussion of the symbols' meanings.

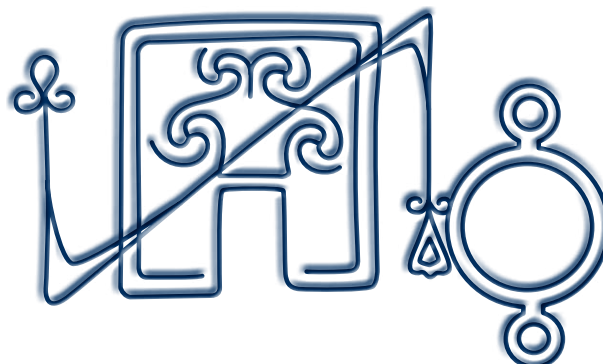
The Pictish Guide

Elizabeth Sutherland and Tom E Gray

Birlinn Ltd (1997)

ISBN13: 978-1874744665

A useful gazetteer of over 630 known Pictish carved stones together with descriptions and Ordnance Survey grid references to assist location in the field.



Investigating the Historic Landscape

Identifying the historic environment in Scotland's forests and woodlands.

Matthew Ritchie and Jonathan Wordsworth

Forestry Commission Scotland (2010)

ISBN13: 978-0855387990

A handy introduction to identifying archaeological field monuments with details and advice on how to investigate further.

Also available online as a free pdf from www.forestry.gov.uk/publications
[Accessed May 2014]

The Landscape of Scotland: a Hidden History

Caroline Wickham-Jones

Tempus in association with RCAHMS (2001)

ISBN-13: 978-0752414843

Not only does this book provide an excellent general introduction to Scotland's historic environment, it also gives details of some less well known Pictish monuments placed thematically with sites from earlier and later periods for comparison. Illustrated throughout with black and white and colour photographs.



Pupil Friendly books

Columba and all that

Allan Burnett and Scoular Anderson

Birlinn Limited (2007)

ISBN13: 978-1841585710

An entertaining biography of the life of St. Columba which includes plenty of information about his mission to the Pictish kingdom and gives a window into Dál Riata and Pictland during the 6th century.

Asterix and the Picts

R. Goscinny & A. Uderzo

(Ferri & Conrad)

Orion Childrens (2013)

ISBN13: 978-1444011678

English translation of the most recent Asterix adventure. Fun to read, and an imaginative fictional look at early Scotland.

The Pictish Colouring-In Book

Joy-Elizabeth Mitchell

Ossian Publications (2006)

ISBN13: 978-1900428262

This is a super book to introduce some key Pictish Design elements. It also has a good introduction to The Picts and their culture. All colouring-in pages are taken directly from a symbol stone and each stone is named which makes this an ideal resource for using on school trips.

The Pictish Child

Jane Yolen

Harcourt Brace and Company (2002)

ISBN13: 978-0152163594

A young-adult fantasy fiction novel set in the Scottish Highlands where ancient magic calls a Pictish girl into the present.

Useful Websites for Staff



General Information on the Picts

Pictish Stones

www.pictishstones.org.uk

[Accessed May 2014]

Historic Scotland

A thorough introduction (from Historic Scotland) to the topic of The Picts with excellent information about all aspects of Pictish Culture and power. There is a good resource which provides animated 3D images of selected stones to study them in detail.

Glenmorangie Research Project

repository.nms.ac.uk

[Accessed May 2014]

National Museums Scotland

The Glenmorangie Research Project has worked with artists, craftspeople and digital technology to re-create and animate objects from Early Medieval Scotland. These webpages document the project and highlight the creativity of the Picts and of modern craftspeople who have reconstructed some of their treasures.

Orkneyjar

www.orkneyjar.com/history/picts

[Accessed May 2014]

A very accessible synopsis of the key topics relating to the Picts, especially in Orkney, and an investigation on what happened to them when the Vikings arrived.

Pictish Arts Society

www.thepictishartsociety.org.uk

[Accessed May 2014]

The Pictish Arts Society is dedicated to raising public awareness about Pictish stones, history and culture and to encourage various arts inspired by Pictish design. Much useful information can be gained from their newsletters which are downloadable from the website.

Digital Resources

Am Baile

www.ambaile.org.uk

[Accessed May 2014]

A digital archive relating to the cultural heritage of the Highlands and Islands of Scotland, with some records of relevance to the Picts.

BBC

www.bbc.co.uk/learningzone/clips

[Accessed May 2014]

Search the BBC Learning Zone website to find short 'class clips' films about the Picts on a number of thematic topics including archaeological evidence for the Picts, a brief history, and stones and symbols.

National Museum Scotland: SCRAN website - collections

nms.scran.ac.uk

[Accessed May 2014]

National Museums Scotland online collections database enables the user to search for images and information relating to the museum's collection of Pictish objects.

Mapping History (National Library of Scotland / Archaeology Scotland)

digital.nls.uk/mapping-history

[Accessed May 2014]

An excellent resource which explains in clear terms how to use the National Library of Scotland's collection of digitised maps as a tool to investigate the historic environment. The resource includes the What is a Map activity.

Archaeology for Schools (National Trust for Scotland)

www.nts.org.uk/learn/archaeology_about.php

[Accessed May 2014]

Basic information about the many processes of archaeology for teachers.

Canmore

canmore.rcahms.gov.uk

[Accessed May 2014]

RCAHMS

Canmore is the window into the RCAHMS database of Scotland's Historic Environment. It brings together the results of the survey and collections material into one place

and combines location information, site details and images on more than 300,000 archaeological, architectural, maritime and industrial sites throughout Scotland. Canmore can be used to search for Pictish sites and monuments, and view digitised copies of photographs and drawings.

Pastmap

pastmap.org.uk

[Accessed May 2014]

RCAHMS/Historic Scotland/Scottish Local Authorities

A map based interface to explore the Historic Environment of Scotland and discover records of sites and monuments near to you. Requires registration to access full functionality.

Scotland's Places

www.scotlandsplaces.gov.uk

[Accessed May 2014]

RCAHMS/National Records of Scotland/National Library of Scotland

Among the many useful resources in this website is a digitised copy of 'The Atlas of Scottish History to 1707'. This contains many interesting and useful maps showing, among other things, the distribution of Pictish placenames, Pictish archaeological sites and monuments and territorial divisions.

The website also contains fully digitised copies of the RCAHMS Inventories dating from 1909-1992. These contain detailed descriptions, plans, drawings and photographs of Scotland's Historic Environment, including many Pictish sites.

ScARF

www.scottishheritagehub.com

[Accessed May 2014]

The Scottish Archaeological Research Framework sets out the current state of academic knowledge about Scotland's past. It has much to say about Scotland's Early Medieval History as well as indicating where the current gaps in knowledge are.

SCRAN

www.scran.ac.uk

[Accessed May 2014]

SCRAN is an online collection of over 370,000 images and media from museums, galleries, and archives across Scotland. It contains over a thousand images relating to the Picts.

Three special Pathfinder Packages (with teaching notes) have been created to support this resource: 'Who were the Picts?', 'Finding the Picts' and 'Pagan Picts?'.

The University of Edinburgh

www.tobarandualchais.co.uk

[Accessed May 2014]

This is an online collection of over 34,000 audio recordings made in Scotland and further afield, from the 1930s onwards. The items you can listen to include stories, songs, music, poetry and factual information. There are many recorded folktales about the Picts.



Pupil Friendly Websites

BBC

bbc.co.uk/scotland/education/sysm/scots/index_flash.shtml

(teacher notes **bbc.co.uk/scotland/education/sysm/scots/teachers**)

[Accessed May 2014]

Scots and Picts offers a basic introduction to the Picts, their art and culture through an online game. It is child friendly and could be used on a smartboard in the classroom.

Scotland's History

www.educationscotland.gov.uk/scotlandshistory

[Accessed May 2014]

Education Scotland

Education Scotland's Scotland's History website offers easy to read essays and links to media about different time periods in Scotland's historical timeline. Both 'Caledonians, Picts and Romans' and 'Britons, Gaels, Picts, Angles and Vikings' should be of interest.

Glenmorangie Research Project Pictish Puzzle

pictishpuzzle.co.uk

[Accessed May 2014]

National Museum Scotland

This is a crowdsourcing project to help reconstruct the missing face of the Hilton of Cadboll Pictish carved stone, vandalised 300 years ago. Fragments of carving recently unearthed at the site have been 3D scanned and website users are invited to help museum staff piece the fragments back together again.

Discover the Picts

nms.ac.uk/kids/people_of_the_past/discover_the_picts

[Accessed May 2014]

National Museum Scotland

A child friendly interactive resource introducing The Picts with entertaining on-line activities which could be used on a smartboard (including the Dress like a Pict and Land of the Picts activities).

Teaching Resources in Scotland



Analysing the Past: Be an Archaeological Detective

www.archaeologyscotland.org.uk/learning/resources

[Accessed May 2014]

Archaeology Scotland

An excellent introduction to archaeological skills and research and how they might be applied to the Curriculum for Excellence.

How to use Archaeology to deliver Outdoor Learning

www.archaeologyscotland.org.uk/learning/for-teachers

[Accessed May 2014]

Archaeology Scotland

Useful advice on how to use archaeology as a means of delivering outdoor learning.

www.educationscotland.gov.uk/learningandteaching/approaches/outdoorlearning

[Accessed May 2014]

Practical advice and guidance on Outdoor Learning can also be found on the Education Scotland website.

Celts, Picts & Norse

www.ambaile.org.uk

[Accessed May 2014]

Am Baile

Worksheets to investigate some of the digitised images of Pictish material available on the Am Baile website.

Investigating Early Carved Stones

www.pictishstones.org.uk/investigating-early-carved-stones.pdf

[Accessed May 2014]

Historic Scotland

A very informative teaching resource with activities to promote learning about prehistoric and early historic carved stones across Scotland. Includes in depth information about Pictish symbol stones.

Individual resources are also available from www.pictishstones.org.uk to be used in conjunction with this pack to investigate the following Pictish carved stones:

- The Aberlemno stone
- The Drosten stone
- The Dunfallandy stone
- Sueno's Stone

And a dedicated pack is available to investigate St Vigean's Museum of carved stones.

Investigating Objects from the Past: Pictish Life

www.historic-scotland.gov.uk/pictish-life-handling-box.pdf

[Accessed May 2014]

Historic Scotland

Detailed teachers notes and ideas for using Historic Scotland's Pictish Life Handling Boxes, held at St Vigean's Museum and Meigle Museum. Contains useful background information for teachers wanting to explore the topic of the Picts with their pupils.

The Pictish Fort of Craig Phadrig: an educational resource

her.highland.gov.uk/RuralInverness.html

[Accessed May 2014]

Forestry Commission Scotland and Highland Council

A very useful resource of teaching ideas and activities to encourage school visits to the vitrified fort of Craig Phadrig, Inverness but which could be used as inspiration for visits to other Pictish sites.



Sites to Explore

Outdoor learning is a key aspect of the Curriculum for Excellence and Scotland's National Forest Estate offers superb opportunities to discover and explore several impressive Pictish hillforts while learning outside the classroom. Opportunities to enjoy Pictish art in the form of early carved stones can be found throughout Scotland.

Key Sites in Aberdeenshire

Mither Tap, Bennachie (NJ 6825 2240)

From the Rowantree carpark it is a strenuous 5.6 km return trip for which you should allow at least 2½ hours. The trail is mostly well-built mountain paths with a rocky, uneven surface in places and some steps. Long, very steep slopes.

The Mither Tap of Bennachie surrounds a granite outcrop on the farthest east of the Bennachie summits. It is the most prominent peak on the mountain. It would once have been an impressive structure with walls up to 8m in thickness. Today these have been reduced to screes of rubble. Some traces of wall-face can still be seen, remaining to a maximum height of 1.7m. An impressive modern stone-faced entrance way marks the route into the fort. The Maiden Stone, a Pictish carved stone can be visited nearby.

Key Sites in Highland

Craig Phadrig (NH 6400 4527)

Craig Phadrig is a vitrified hillfort located just a few minutes' drive from the centre of Inverness. There are no toilets at the car park (NH 638 449). It is a 3.2 km return trip to the fort from the car park along the Hill Fort trail. There is a moderate climb and you should allow at least 1 hour for the return trip.

Craig Phadrig is on the western edge of Inverness flanking the western bank of the river Ness. The fort would have offered a commanding aspect of the surrounding landscape, although trees hide the view today. The fort is oval in shape and its walls show evidence of having been burned in the past. The great heat of a fire has caused the stones to fuse together into a molten conglomerate.

A Forestry Commission Scotland teacher's pack is available to help you plan and make the most of your visit: her.highland.gov.uk/RuralInverness.html

Dun da Lamh (NN 5823 9295)

Dun da Lamh is one of the best preserved forts in the Highlands with impressive walls and superb views of the countryside around.

The fort is accessible from Laggan Wolftrax on the A86 between Spean Bridge and Newtonmore, about 2.8 km west of Laggan village. Laggan Wolftrax is well signposted. The Dun da Lamh trail to the fort is a return trip of 3.6 km from the car park (NN 593 922). Allow 2 hours for the round trip. The trail follows dry, gentle, uphill forestry road with a slightly steeper track near the top. Toilets are available at Laggan Wolftrax.

The fort is located on a rocky hill at the north-east end of Black Craig. The inside of the fort is very uneven and includes several rocky outcrops. The east and south sides of the hill are steep and include several vertical crags.

The fort is protected by a single stone wall, finely built from small slabs. The wall is up to 7.5 m wide in places. It stands to a height of 3 m on the south side of the fort, but generally the visible remains are between 0.2 m and 1.3 m in height.

Dun Deardail (NN 1270 7012)

Dun Deardail is a vitrified fort in Glen Nevis, very close to Fort William. The walk to Dun Deardail starts from the Braveheart car park (NN 121 736) and takes the route of the West Highland Way. The return trip along the Dun Deardail is 10 km long and you should allow 3½ hours. The pathway has both firm trail and rough, grassy hill paths that can be slippery. The climb offers moderate to steep gradients and some steps.

Dun Deardail fort is situated on top of a knoll on the north-facing spur of Sgorr Chalum. It overlooks the River Nevis below at the bottom of the glen and has spectacular views.

The fort is pear-shaped in plan and measures 53 m long by 17 m to 30 m wide internally. The fort stands out from the surrounding forest and is covered over with grassy turf. Blocks of vitrified stone can be seen in places, suggesting that the fort suffered a cataclysmic fire at some point in its history.

Knock Farrill (NH 5045 5850)

Knock Farrill is a vitrified fort overlooking Strathpeffer. It sits on a prominent ridge and would have offered a commanding view over the surrounding landscape.

From the Blackmuir Wood car park (NH 478 573) the Touchstone Maze trail leads to a geological labyrinth and on to the exhilarating Cat's Back ridge and fort of Knock Farrill. The path climbs steadily to the fort along a smooth wide gravel path with long moderate slopes. The return walk to Knock Farrill is around 10 km and you should allow 5 hours.

Knock Farrill sits at the northeast end of the Cat's Back, a prominent ridge 4 km west of Dingwall. The fort is sub-rectangular in shape and measures approximately 130 m in length by 35 m. The remains of its vitrified walls can be traced much of the way

round the summit of the hill – mostly as a grassy break-of-slope but with some substantial sections of exposed vitrified stone on the outer face. The interior of the fort is relatively flat and featureless, except for a huge excavation trench and several hollows.

Torr Dhuin (NH 3487 0695)

Torr Dhuin is a vitrified fort to the southwest of Fort Augustus. The Torr Dhuin trail to the fort is a moderate round trip of about 2.0 km from the car park (NH 350 073) and for which you should allow about 1 hour of walking. The paths are of gravel and earth which climb steeply to the fort. There are steps in places. The fort sits on the top of a prominent rocky hill on the north-west side of the Great Glen to the south-west of Fort Augustus. It overlooks the River Oich to the east with views over the Glen and is protected by steep craggy slopes leading down to the valley bottom below.

The fort is defended by near vertical craggy slopes and turf-covered vitrified stone walls up to 3 m in thickness.

Key Sites in Perthshire

Caisteal Mac Tuathall (NN 7790 4764)

Caisteal Mac Tuathall sits on the summit of Drummond Hill at the northern end of Loch Tay. The path to the fort leaves the car park (NN 773 491) is a 6.5 km return trip and you should allow at least 2 hours for the return trip. There are no toilets at Drummond Hill car park.

The hillfort itself sits on the north-east shoulder of Drummond Hill. It sits on a rocky knoll defended by steep crags and slopes to the northeast and southeast. There is an annexe on the north slope of the hill and a wall and ditch protecting the easy approach from the southwest. Its walls, which are around 3 m thick, follow the contour of the hill.

Trails

Aberdeenshire

www.aberdeenshire.gov.uk/archaeology/sites/pictish

A trail around 18 Pictish locations across Aberdeenshire.

Highland

her.highland.gov.uk/SingleResult.aspx?uid=THG7

A trail which takes in 17 Pictish locations across the Highlands.

Museums



Burghead Headland Trust

Burghead Headland, at the end of Grant Street, Burghead, Moray IV30 5TZ

www.morayconnections.com/burghead-headland-trust

During the Victorian period 30 stones carved with bulls in the Pictish style were discovered at the vitrified fort on the headland of Burghead. Most of these have since disappeared, but six are known to survive. Several of these are on in the care of Moray museums service and are displayed at the former coastguard lookout station which is now the Burghead Headland Trust visitor centre.

Caithness Horizons

Old Town Hall, High Street, Thurso, Highland KW14 8AJ

Tel. 01847 896508

www.caithnesshorizons.co.uk

Two impressive Pictish cross slabs are displayed at Caithness Horizons, the Skinnet stone and the Ulbster stone, together with interpretation.

Dunrobin Castle Museum,

Golspie, Highland KW10 6SF

Tel. 01408 633177

www.dunrobincastle.co.uk

Entry charge applies.

Dunrobin Museum holds a fine collection of Pictish sculpture, with 18 pieces including intact symbol stones, a cross and several fragments.

Elgin Museum

1 High St, Elgin, Moray IV30 1EQ

Tel. 01343 543675

elginmuseum.org.uk

Scotland's oldest independent museum has a Pictish cross slab from Kinneddar (Lossiemouth) and bull stones Burghead.

Groam House Museum

High Street, Rosemarkie, Highland IV10 8UF

Tel. 01381 620961

www.groamhouse.org.uk

One of the most impressive collections of Pictish stones in the Highlands. The museum houses 15 carved Pictish stones and is an outstanding learning resource on the Picts in Ross & Cromarty. The main focus of the exhibits is the Rosemarkie cross-slab, and the museum interprets this and other Pictish sculpture with displays, film and photographs and activities for children including Pictish symbol rubbing and the chance to play a reconstructed Pictish harp.

Inverness Museum & Art Gallery

Castle Wynd, Inverness, Highland IV2 3EB
Tel. 01463 237114

inverness.highland.museum

A fine collection of Pictish symbol stones, some with detailed carvings of animals. Great learning resources are available on site and an illustrated catalogue of the collection can be downloaded as a pdf from **her.highland.gov.uk**

Inverness Museum and Art Gallery also provides a loans box service to schools, community groups and organisations as part of the Collections Engagement Programme. The Pictish loan box provides replica and real object items based on the Museum's collections and includes books, worksheets, interpretation and outlined activities as a stimulus to creative learning.

The McManus: Dundee's Art Gallery and Museum

Albert Square, Meadowside, Dundee DD1 1DA
Tel. 01382 307200

www.mcmanus.co.uk

Two stones featuring Pictish beasts are displayed at the McManus, together with a cross slab from Benvie church. A reconstructed long-cist burial from Lundin Links is also featured.

Meffan Museum and Art Gallery

20 West High Street, Forfar DD8 1BB
Tel. 01307 476482

www.angus.gov.uk/history/museums/meffan

A stunning collection of Pictish carved stones, whose highlights include the Dunnichen symbol stone and five cross slab fragments from Kirriemuir. All are displayed so that the carvings on both faces can be examined. An interactive screen guides visitors through all the Pictish stones found in Angus.

Meikle Sculptured Stone Museum

Dundee Rd, Meikle, Blairgowrie, Perth and Kinross PH12 8SB
Tel. 01828 640612

www.historic-scotland.gov.uk/places

An entry charge usually applies but schools can take advantage of Historic Scotland's Free Educational Visits **www.historic-scotland.gov.uk/free-education-visits**

The 26 Pictish carved stones on display at Meikle Sculptured Stone Museum comprise one of the most important collections of early medieval sculpture in Western Europe, and provide evidence for a local centre of Pictish wealth and patronage. On display are cross slabs and carved stones dating from the late 8th to the late 10th centuries, together with interpretation explaining their origins and significance.

National Museums Scotland

Chambers Street, Edinburgh EH1 1JF

Tel. 0300 123 6789

www.nms.ac.uk

The Museum of Scotland houses many of the finest examples of Pictish carved stones, including the massive Pictish cross slab was found at Hilton of Caboll in Ross-shire and the image of a rider and horse from Bullion at Invergowrie in Angus, the Tarbat inscription and Forteviot arch. The full collection of carved stones curated by NMS can be viewed online by searching pictish stone at **www.historic-scotland.gov.uk/places**

Perth Museum and Art Gallery

Perth & Kinross Council, George Street, Perth PH1 5LB

Tel. 01738 632488

www.pkc.gov.uk/museums

On display are a symbol stone from Inchrya, with ogham inscription, a cross slab from Gellyburn and the magnificent St Madoes cross slab. The exhibition includes a series of interpretive panels featuring the major stones in Perthshire and in the bordering counties of Fife and Angus.

St Vigean's Sculptured Stones Museum

St Vigean's, near Arbroath, Angus

Tel. 01241 433 739

nms.scran.ac.uk/search

An entry charge usually applies but schools can take advantage of Historic Scotland's Free Educational Visits **www.historic-scotland.gov.uk/free-education-visits**

St Vigean's Sculptured Stones Museum is home to an outstanding collection of Pictish carved stones representing some of the very finest examples of Pictish art. More than 1000 years ago St Vigean's was the centre of a Pictish royal estate, and the site of a monastery founded in the 8th century. The stones provide evidence of the wealth, influence and creativity of the Pictish kingdom.

The museum displays 38 carved stones which formerly stood upon the old church mound in the village. Among the stones on display is the early 9th-century Drosten Stone, inscribed in both Latin and Pictish, carved on one side with a cross and on the other with figures and symbols. The museum is managed by Historic Scotland and is housed in two adjoining sandstone cottages close to the church.

Tarbat Discovery Centre

Tarbatness Road, Portmahomack, Tain, Highland IV20 1YA

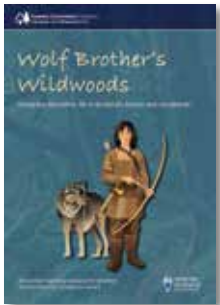
Tel. 01862 871351

www.tarbat-discovery.co.uk

An entry charge applies.

The exhibition tells the story of the important Pictish monastery at Portmahomack and of the Picts in the north. On display are many of the finds from the monastic excavation, alongside fragments of a range of sculpture.

Teachers' Resources from Forestry Commission Scotland's Forest Education Initiative



Wolf Brother's Wildwoods: imagining Mesolithic life in Scotland's forests and woodlands

An outdoor learning resource for teachers of Curriculum for Excellence level 2.

This resource has been produced to support teachers who are reading the novel *Wolf Brother* by Michelle Paver with their classes. Set in Mesolithic times, the novel is not only an exciting read but also reveals much about the lives of hunter-gatherers who lived in Scotland 10,000 years ago. Much of the action is set within the forests of an unspecified northern European country. The characters are utterly at home in this environment, and know how to make the most of the resources the forest can offer. Understanding the woodland is therefore the key to understanding Mesolithic life. The activities are most suitable for pupils who are working at Curriculum for Excellence Level 2, but may be adapted for pupils older or younger. Activities are designed to be carried out by a non-specialist classroom teacher.

This resource aims to:

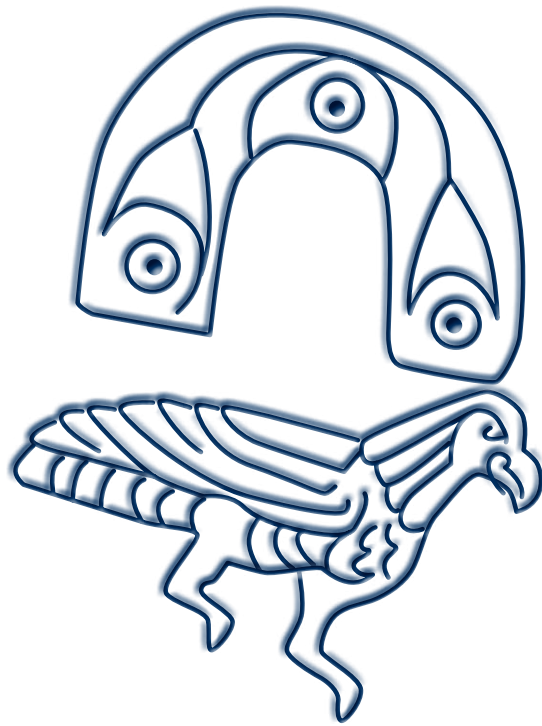
- bring the Mesolithic period to life through a series of woodland and classroom learning activities;
- encourage pupils and teachers to enjoy spending time in their local woodland; and
- support teachers in delivering Curriculum for Excellence outcomes through outdoor learning.



Trees and the Scottish Enlightenment

A learning resource for teachers of Curriculum for Excellence P6/7 S1/2.

Scotland is the home of modern Forestry. Forests here are managed now very differently to how woodlands were managed in the past. This resource tells the story of how Scottish forestry developed during a particular historical time period, known as the Enlightenment and in a particular sort of place, the Scottish Country Estate. The Enlightenment happened throughout Europe, especially in England, Holland, France and Germany but Scotland played an important part despite being smaller, poorer and, at times, at civil war. It wasn't a single event, rather it was a complicated series of developments that happened over a long time, starting in the 17th century and continuing through into the 19th century.









Forestry Commission Scotland serves as the forestry directorate of the Scottish Government and is responsible to Scottish Ministers

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