

CELTIC, ART, PRE-ROMAN: A MEMORABLE JOURNEY

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ABSTRACT

The Arras culture, a unique and diverse regional culture in England during the Iron Age, is the subject of this study. Its cultural burial rites, which distinguished Arras culture from most local contemporaries, are fascinating. These rites, such as burying the deceased with their chariots and burying individuals within the square enclosure, are mostly unknown in the rest of the British Iron Age. These Arras burials are confined to restricted areas in east Yorkshire. The recent discovery of an outlying chariot burial from Edinburgh appears to correspond more closely to the continental rite. Chronologically, most of the Arras's burials cover most of the second half of the first millennium BC up to the Roman conquest, which reached this area in the AD 70s. The mixed continental influences and local traditions, in conjunction with the reference in the Geography of Ptolemy to Parisi on the north bank of the Humber, makes it tempting to draw a connection with the ancient Parisii, the Gaulish tribe, who gave their name to the capital of France. The names of both cases are Celtic, the commanders; cf. Welsh perry lord. Though solid evidence has yet to exist. Celtic art here refers to the symbolic elements of artifacts. An early style of Celtic art is associated with fifth- and 4th-century BC La Tene, burials borrowed from contemporary Greek and Etruscan patterns. The following Waldalgesheim style, named after La Tene Bi graves near Mainz, corresponds to the period of Celtic expansion and develops much more individual and free-moving vegetal forms during the early third century BC and after, La Tene Bii-C contains two overlapping substyles, the earlier plastic and later Hungarian sword style. The article aims to memorize Celtic culture, history, and life in the pre-roman era. The methodology was conducted through documentation analysis of books and selected online academic articles. The feature question of the article is: What is the influence of Celtic tradition in the modern era? How did memory contribute to these influences?

Keywords: Mythology, Memory, Celtic Diaspora in Ireland- Scotland-Wales-Britanny, English Literature, Folklore, Türkiye and pre-Roman Celtic Migration.



Figure 1: Celtic images - Search Images (bing.com)

INTRODUCTION

¹Aberffraw was the royal site of the kings of Gwynedd on the estuary of the river Ffraw southwest of the island of Anglesey until 1282. Aber, 'river-mouth,' is a common name in coastal places originating in the P-Celtic languages. Aberffraw remained a principal seat for Gwynedd's 'second dynasty,' which came to power with the accession of Merfyn Frych in 825 (Koch&Minrad,2012). Under the patronage of King Gruffudd Ap Cynan or his son and successor Owain Gwynedd (1137-11700, a stone church was built with Romanesque features like the 12th-century churches on the pilgrimage route to Santiago de Compostela in Spain. Channel arch and pictures of the church pose the most scenic stonework of any surviving example of its types of Wales and reflect the global importance of Aberffraw. King Llywelyn

used the terms 'Leader of Aberffraw, and 'Lord of Snowdonia' as his official title. After the defeat against King Edward 1st of England in 1282, the Aberffraw complex was dismantled. Aberffraw was recorded as a 'manor' during Edward 3rd in 1340, held by the king's surgeon, Roger Hayton (Koch & Minard, 2020).

²Aberystwyth is the Welsh county of Ceredigion. There were 6,555 Welsh speakers, representing an estimated 43.8 percent of the year-round resident population. The town is situated at the mouth of the rivers Ystwyth and Rheidol, which has been occupied since 6000

BC. The foundation of the nearby monastery of Llandadarn Fawr is traditionally dated to the 6th century AD. Later, it became a Benedictine monastery (Koch & Minard, 2020). In the context of the Anglo-Norman conquest of Wales, a motte and bailey castle was built at the mouth of Ystwyth. The town was officially founded in 1277 by Edmund, the brother of the English king Edward 1st.

In the 19th century, the city was connected to the railways and grew into a marvellous seaside resort known as the 'Biarritz of Wales.' In 1872, the first constituent college of the University of Wales was founded here, followed by the National Library of Wales in 1907. Aberystwyth has since become a primary location for several national Wales organizations such as Welsh



¹ The Celts: History, Life and Culture. Volume1. Aberffraw. Paragraph 1st. p1.

² The Celts: History, Life and Culture. Volume1. Aberystwyth. Paragraph 1st. p.1

Language Society, the national Welsh women's group, etc. The town is renowned for its intellectuality and culture of Wales and is an urban centre of the Welsh language.³The Union between England and Ireland was passed by the Irish parliament in 1800 due to many social and political movements in Europe, such as the French Revolution and its anticlerical sentiments, the threat of revolutionary initiative between the Catholics and the Protestants in Ireland, and mostly the failure of the Irish parliament to serve the interest of the British Crown.⁴Under the conditions, there were to be an estimated one hundred Irish Members of Parliament in Westminster, England, with an estimated 28 lord's temporal and four spirituals, and the two military establishments were to merge. The Church of England and Ireland were to amalgamate as a condition of the Union formally. Ireland was to gain protection for its domestic industry by opening its domestic markets.⁵Tithes would be abolished, the Ulster linen trade protected, and weights and measures standardized. Irish law would remain, but the UK parliament would legislate for Ireland without further protection to them. Ireland started paying a smaller portion of the kingdom's imperial expenses.⁶The Union of 1800 was attacked as soon as it was passed. Catholic emancipation in 1829 undermined the Union of English and Irish Protestant churches. The disbalance of the economy between England and Ireland contributed to political friction.

³ The Celts: History, Life and Culture. Volume1. Act of Union, Ireland (1800). Paragraph 1st. p.2

⁴ The Celts: History, Life and Culture. Volume1. Act of Union, Ireland (1800). Paragraph 2nd. p.2

⁵ The Celts: History, Life and Culture. Volume1. Act of Union, Ireland (1800). Paragraph 2nd. p.2

⁶ The Celts: History, Life and Culture. Volume1. Act of Union, Ireland (1800). Paragraph 3rd. p.2

Literature Review: After the death of ⁷Anne, the Duchess of Brittany, Brittany passes on to her descendants in the French royal family. Her grandson became ⁸Duke Francois 3rd in 1532. The celebration was held by the publication of the ⁹Edit d'Union, an Act of Union by his father, King Francois 1st. Some characteristics of independent Brittany continued until the French Revolution, such as the Breton parliament being reorganized, but continued until



55. Bronze crucifixion plaque, Clonmacnoise, County Offaly

1790. After ¹⁰1536, Acts Wales to England were collectively recognized as the Act of Union, as it was united and annexed and provided supplementary legislation in 1543. Many rights of the ¹¹Marches, such as their lordship, which had arisen after the Norman conquest, had been abolished, and they were formally amalgamated with England for its recognition as the United Kingdom. ¹²As English border counties, Marches were organized into counties like Montgomery, Cardigan, Carmarthen, Denbigh, and Pembroke. Wales was to send an estimated

twenty-four representatives from its twelve counties to the English Parliament. Justices of the peace would be established for conducting all business in English, and the customs with variance related to English law would be abolished. The Union with Wales was the most prolific and flourishing of the three unions with England, partly due to the Welsh areas of the Tudors and Welsh aristocracy towards England for a long time. ¹³The cult of King Arthur was used to incorporate the nationalistic sentiments of Welsh elites into a fundamental English polity. The languages of Welsh and English were distributed throughout the region until the 19th century. The Act of Union was not accessible due to many European revolutions and its

⁷ The Celts: History, Life and Culture. Volume1. Acte D'Union, Brittany (1532). Paragraph 1st. p.3

⁸ The Celts: History, Life and Culture. Volume1. Acte D'Union, Brittany (1532). Paragraph 1st. p.3

⁹ The Celts: History, Life and Culture. Volume1. Acte D'Union, Brittany (1532). Paragraph 1st. p.3

¹⁰ The Celts: History, Life and Culture. Volume1. Acts of Union, Wales (1536-43). Paragraph 1st. p.3

¹¹ The Celts: History, Life and Culture. Volume1. Acts of Union, Wales (1536-43). Paragraph 1st. p.3

¹² The Celts: History, Life and Culture. Volume1. Acts of Union, Wales (1536-43). Paragraph 1st. p.3

¹³ The Celts: History, Life and Culture. Volume1. Acts of Union, Wales (1536-43). Paragraph 2nd. p.3

affection and influence among the people, political societies, and monarchies. The United Kingdom successfully integrated Ireland, Welsh, Britain, and England due to cultural, religious, and linguistic cooperation and affirmation.

Methodology: The paper has been assumed through subordinate data sources, including academic articles, websites, etc. The description of sources follows the essay's writing method, reading, gathering in-depth insights on topics, exploring ideas, summarizing, interpreting, and mainly expressing them in words (documentary analysis through a qualitative approach). The article has approached Irish, Wales, and Brittany agriculture, literature, Celtic pre-Roman and post-Roman culture, and Celtic influences over Ireland, Wales, and Britain. It has discussed the pre-historic, historic, and modern periods of Great Britain to understand its traditional and cultural phenomena.

Discussion: ¹⁴Gaulish farms can be explained from the sixth century BC. From the second century BC, the farm appeared in a greater density and variety across the northern half of France. Those farms were enclosed settlements located in the centre of the territory. Houses, burns, and silos surrounded those typical farms. The site's social status varied through hierarchy, from simple family farms to elite residences. The wealthiest sites of the farms were designed with many colours, architectures, and furnishings, such as large pediatrician jars used for wine or olive oil, jewellery, memoirs, and sets of iron steel. Residential farming estates were Gallo-Roman villas with rising socio-economic complexity, such as the development of artisans and villages and the development of pro-urban oppida. ¹⁵In Ireland and northeastern Europe, farming was for crop growing and stock. Agricultural science has been arrested in the archeological record from the early 5th millennium BC. This indicates tree clearance from many places and abandoned areas where soil nutrients were depleted. In the later Neolithic period, farming became more popular and passive to the community. ¹⁶Cattle and meat were the leading food and requirements for livelihood. The production of ¹⁷milk was the second requirement. Sheep was another rare source of food. In the later Bronze Age (c.1400-500BC), small and mixed types of farms with cattle remained a norm of the society, and the main stock, barley and wheat, were the main crops. Cattle was the main structure in the Irish early social structure, estimated in the 7th and 8th centuries. The importance of cattle has been recognized by both archeological and documentary evidence.

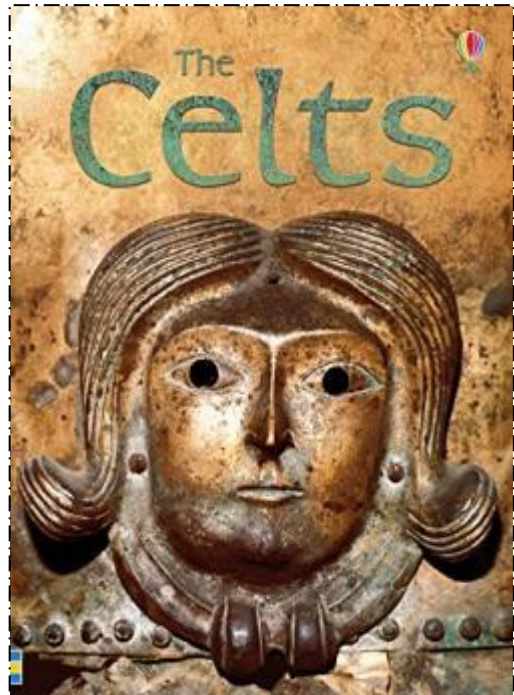
¹⁴ The Celts: History, Life and Culture. Volume1. Agriculture, Gaul. Paragraph 1st. p4.

¹⁵ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Early Prehistory. Paragraph 1st. p5.

¹⁶ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Later Prehistory. Paragraph 1st. p5

¹⁷ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Later Prehistory. Paragraph 1st. p5

¹⁸Dairying was the prime purpose of cattle rearing. Seasonal movements of herds to the uplands in the warmer months continued until the 18th and 19th century Ireland, called Booley. Pigs were another food that was highly considered meat. Sheep was secondarily important as meat but primarily for wool. Wheat was the most highly-priced cereal grain and was challenging to produce in Ireland. Barley, rye, and oats were cereal foods for the significant people of Irish society. Land and stock ownership depended on kinship and the clientship. The focus of the holding in early medieval Ireland was the lios, which was home, as well as a secure place for the stock at night and from many dangers. ¹⁹Deer Park Farms is an example of these stocks, indicating that sheep, horses, and pigs had neem present within the enclosing bank. ²⁰During the Anglo-Norman times of Ireland, starting from 1169, the effect of the feudal system was being experienced. ²¹The Normans introduced many agricultural innovations, including haymaking and more efficient ploughs with wheels and mouldboard. The new breed of stock invented by the Normans was more extensive, productive, and well-suited for the fertile lowlands where their settlement was connected. Sheep was the main cattle stock for Normans. ²²During the 18th century, the transformation started from an inhabited landscape into a thickly settled small-farming area. Adapting the Rundale system of semi-communal land management and mass cultivation of the potato were two main factors for the changing mood of settlement. ²³Irish membership from 1973 resulted in further reformation of the farming economy. The Munster dairying area and east-central dry cattle area are examples of single specific activity in the farmland as the farming industry evolves. Evidence for farming in ²⁴Scotland was poor before c.3500 BC. ²⁵During the pre-historic



¹⁸ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Early Medieval Period. Paragraph 1st. P5.

¹⁹ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Early Medieval Period. Paragraph 4th. p6.

²⁰ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Anglo-Norman Influence and Beyond. Paragraph 1st. p6

²¹ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Anglo-Norman Influence and Beyond. Paragraph 1st. P6

²² The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Modern Period. Paragraph 1st. p6

²³ The Celts: History, Life and Culture. Volume1. Agriculture Ireland. Modern Period. Paragraph 4th. p6

²⁴ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Prehistory. Paragraph 1st. p8

²⁵ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Prehistory. Paragraph 1st. p8

times in Britain and Ireland, mixed farming was the norm, as was agriculture, such as barley, cereal, wheat, oats, and many flexible cultivations. Cattle, sheep, goats, and pigs were reared from the Neolithic onward.²⁶ Around 250 BC, a sudden change in agriculture was seen due to population expansion in the Lowlands. Cattle were considered the most important stock in the Scottish Iron Age throughout many evidential indications. In the north and west, the wheelhouses Duns and Brochs have been the single extended families engaging in mixed farming, eked out by exploitation of marine resources.²⁷ In the later Middle Ages farming, cattle and sheep were raised for export. Farmers were on a diet of oats, bere, a form of barley, some dairy products and little meat. Sheep and goats were the primary milk sources, and the cattle were raised for meat.²⁸ By c.1700, the Highlands, Islands and the Lowlands shared the landholdings, lands, and cultivation process. Several families owned and leased Fields and grazing rights rather than individuals. The agricultural revolution, recognized as the 'improvement of the land,'²⁹ was created for the owner's profit and came to the Lowlands in the 17th century. More modern farming methods, such as crop rotation, were developed. New breeds of animals and strains of crops were introduced.³⁰ In the 18th and 19th-century mercerization of agriculture and the development of agricultural machines. Highlands farms had to be purchased.³¹ The relationship between clan people and clan chiefs changed into that of tenants and owners.³² Emigration was raised on the industrial side, and thus, the countryside of Scotland was depopulated.³³ In 1951, an estimated 88000 people worked in Scottish farming full-time, and by 1991, their number had decreased to no more than 25000, with many now engaged with fish farming. There was an agricultural tradition in³⁴ Wales until the Norman conquest from the pre-Roman Age.³⁵ The Norman and the Flemish population in the late 11th century changed this tradition of proprietorship and agricultural technique. There were many types of land found in medieval Wales. The normal tenure was hereditary land, and the rights to this land passed to descendants on an equal share, and after four generations, this property would go under property ownership. This type of tenure was found in the early Irish institutions, but it declined after the Black Death in 1349.³⁶ Barley and

²⁶ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Later Prehistory. Paragraph 1st. p8

²⁷ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Medieval Period. Paragraph 1st. p8

²⁸ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Modern Times. Paragraph 1st. p9

²⁹ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Modern Times. Paragraph 2nd. p9

³⁰ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Modern Times. Paragraph 2nd. p9

³¹ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Modern Times. Paragraph 3rd. p9

³² The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Modern Times. Paragraph 3rd. p9

³³ The Celts: History, Life and Culture. Volume1. Agriculture Scotland. Early Modern Times. Paragraph 3rd. p9

³⁴ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 1st. p.10

³⁵ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 1st. p.10

³⁶ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 3rd. p.10

oats were cultivated as spring cereal, and rye and wheat were cultivated as winter cereal. Two kinds of plough were in use, and both were heavy. Oxen was the only plough animal recognized by the law. ³⁷The horse has a place in the plough team. Horse breeding³⁸ was the most important part of the Welsh medieval economy, and parts of Wales were famous for it. The cattle of medieval Wales comprised a variety of breeds. The best analysis of the cattle came from Welsh poetry. The progress of Wales depended on many European scenarios.



³⁹French war made them a disaster. It created high taxes, rents, and high inflation. ⁴⁰The economic progress of Wales began in the mid-19th century. The construction of railways was helpful for the farmers in connecting with the market. By 1914, the coal industry overtook agriculture as the largest employer of people in Wales. ⁴¹Anglo-Irish literature is an English language text by Irish men and women. Much of the writing was produced by the English-speaking descendants of ⁴²17th-century English settlers and colonists of Ireland who were known as the Anglo-Irish. People like Jonathan Swift, Oliver Goldsmith, Charles Maturin, and William

Butler were Anglo-Irish personalities of the day. ⁴³In the late 19th century, the waning Protestant castle found itself recognized or called an Anglo-Irish. As a young man in the 1880s and 1890, ⁴⁴W.B. Yeats tried to establish a tradition of Irish writing in English, and it also has a great tradition. ⁴⁵In the early decades of the 20th century, Irish literature in English expressed the life of the Irish people in the past, as well as their present and the future. The rise of English language literature in Ireland showed up in the period of European cultural history, which shows the construction of the idea of ⁴⁶'the Celt.' The Romantic movement

³⁷ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 4th. p.10

³⁸ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 5th. p.10

³⁹ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 7th. p.11

⁴⁰ The Celts: History, Life and Culture. Volume1. Agriculture Wales. Paragraph 8th. p.11

⁴¹ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 1st. p19

⁴² The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 1st. p19

⁴³ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 2nd. p20

⁴⁴ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 2nd. p20

⁴⁵ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 2nd. p20

⁴⁶ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 4th. p20

furthered the glamour of differences.⁴⁷ Celts and Romanticism as a literary combination made Ireland, like Wales, Scotland and Britain, the site of imagined otherness. Irish melodies of Thomas Moore became popular, and William Carleton's *Traits and Stories of the Irish Peasantry* were also popular.⁴⁸ Through the work of W.B. Yeats between 1865 and 1939 and other poets and dramatists of Irish literacy, a zone of Celtic spirituality, a territory of the imagination, and a scene of Romantic Fashion like rural primitiveness, wild and exotic scenarios came out. In the 20th century, writing in English flourished in drama, poetry, and novels, and writing in Irish had maintained a visible presence in cultural life. At the close of the Romano-British period in AD 407-10, the⁴⁹ Celtic Brythonic language was spoken from the river Forth in the north to the English Channel in the south. It was uncertain when this language was replaced by German speech in ancestral English.⁵⁰ The political expansion of the Anglo-Saxon kingdom can be traced in the historical record from the mid-sixth century. However, there was no certain information that English speakers violently replaced Brythonic speakers and established the English majority. It has been said that Asser, writing in 893, found Brythonic place names in many localities that the Anglo-Saxon rule had controlled.⁵¹ According to the *Anglo-Saxon Chronicle*, Gloucester, Cirencester, and Bath were taken into English control in 577. Eadwine and Northumbria occupied the kingdom of Elfead in present-day West Yorkshire. The kingdom of Gododdin fell to the Northumbrians in the 7th century, estimated in 636. The eastern portion of Powys, centred around the old Roman town of Wroxeter, came under English control, estimated in the third quarter of the 7th century. By the

⁴⁷ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 4th. p20

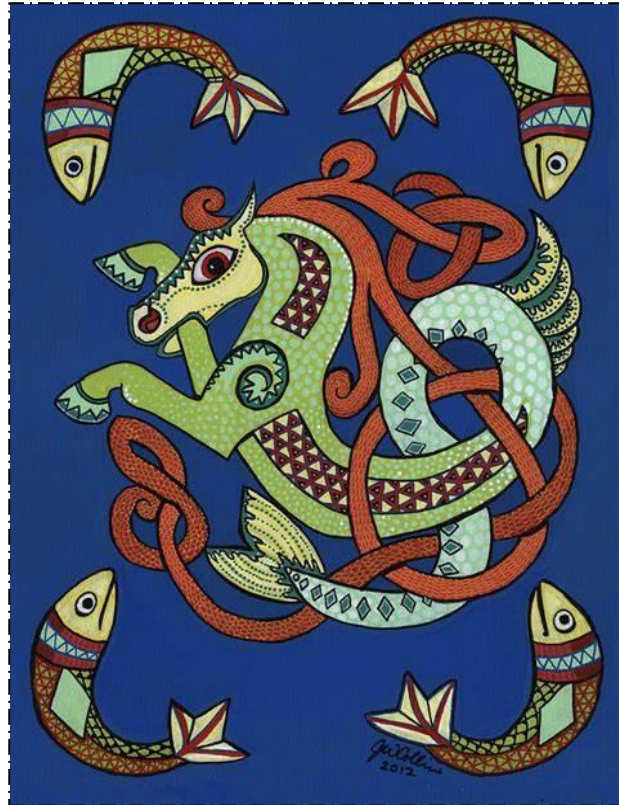
⁴⁸ The Celts: History, Life and Culture. Volume1. Anglo-Irish Literature. Paragraph 4th. p20

⁴⁹ The Celts: History, Life and Culture. Volume1. Anglo-Saxon Conquest. Old English and Brythonic. Paragraph 1st. p22

⁵⁰ The Celts: History, Life and Culture. Volume1. Anglo-Saxon Conquest. English Political Expansion in the Early Middle Ages. Paragraph 1st. p23

⁵¹ The Celts: History, Life and Culture. Volume1. Anglo-Saxon Conquest. English Political Expansion in the Early Middle Ages. Paragraph 1st. p23

later eighth century, lands north of the Bristol Channel under Brythonic rule were limited to present-day Wales and Strathclyde in the north. The Anglo-Saxon kingdom was thus established throughout the ending of Roman Britain. ⁵²Welsh Anglophone society had four types of settlement: the gentry, the Anglican clergy, the embryonic professional class, and a tiny urban bourgeoisie. ⁵³The English language works produced in Wales until the 19th century were fashionable and had phenomenal English styles and genres. ⁵⁴Modern Welsh writing in English was a product of the transformation of South Wales during the second half of the 19th century into a form of the cosmopolitan centre of industrial civilization. ⁵⁵The new literature caught the people's attention throughout the publication of 'My People' by Caradoc Evans, a short story collection. ⁵⁶The great London Welsh poet David Jones, from 1895-1974, constructed the most phenomenal Christian modernist artifact from a combination of English and Celtic materials. His work through 'The Sleeping Lord' and 'In Parenthesis' best establishes an authentic British culture.



⁵⁷The early style of Celtic art was a symbolic element of artifacts. ⁵⁸The art is associated with fifth-and 4th century BC La Tene, burials borrowed from contemporary Greek and Etruscan patterns; in the early 3rd century BC and after, La Tene contains two overlapping substyles: ⁵⁹The earlier plastic and later Hungarian sword style. Celtic art is found in objects of personal

⁵² The Celts: History, Life and Culture. Volume1. Anglo-Welsh Literature. Paragraph 1st. p24

⁵³ The Celts: History, Life and Culture. Volume1. Anglo-Welsh Literature. The Earlier 20th Century. Paragraph 1st.

⁵⁴ The Celts: History, Life and Culture. Volume1. Anglo-Welsh Literature. The Earlier 20th Century. Paragraph 1st.

⁵⁵ The Celts: History, Life and Culture. Volume1. Anglo-Welsh Literature. The Earlier 20th Century. Paragraph 1st.

⁵⁶ The Celts: History, Life and Culture. Volume1. Anglo-Welsh Literature. The Mid-20th Century. Paragraph 1st.

⁵⁷ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Paragraph 1st. p37

⁵⁸ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Paragraph 1st. p38

⁵⁹ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Paragraph 1st. p38

adornment such as neck rings, arm rings, finger rings, etc. ⁶⁰The art is also found on military utensils such as knives, shields, spearheads, and objects used for holding wine, such as drinking horns, etc. The Iron Age period of Europe produced geometric art using straight lines throughout many symbols, metals, etc. ⁶¹The art was stylized lunar, water birds, etc. Art like



burial mounds and naked figures of a sword were rare in Celtic art and were found in southwestern Germany. Stone was also a Celtic fashion into a full-length statue. ⁶²In the 4th to third centuries BC, the Celtic group settled in Italy, as well as in Romania and Galatia. Art of this period was found on objects concerned with war, such as neck rings, worn by women rather than men in those periods. ⁶³During the third century BC, Celtic art changed. ⁶⁴Cemeteries in the Danube

region of Romania, Austria, Hungary, Slovenia, and Transylvania are elaborate, flowing, and often tendril-designed.

One new fashion in women's abandonment was the wearing of knobbed and hinged ankle-ring, which were so large and heavy. One pair came from the Isthmus of Corinth; another came from ⁶⁵Türkiye's southwest tiff indicates women's migration of the 3rd century. ⁶⁶Britain and Ireland had little La Tene material at the time. Many burials and settlements in Ireland,

⁶⁰ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Characteristics, Objectives, and Materials. Paragraph 1st. p38

⁶¹ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Hallstatt and La Tene Period. Paragraph 1st. p39.

⁶² The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. The Vegetal Style. Paragraph 1st. p40.

⁶³ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Middle and Late Lata Tene Art. Paragraph 1st. p40

⁶⁴ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Middle and Late Lata Tene Art. Paragraph 1st. p40

⁶⁵ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Middle and Late Lata Tene Art. Paragraph 2nd. p40

⁶⁶ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Insular Early Celtic Art. Paragraph 1st. p41.

such as eight bronze scabbards near the river Bann in Northern Ireland, were produced with compasses. ⁶⁷Weapons were another Celtic design among Britain and Ireland's earliest La Tene items. They were found in rivers and are considered the most spectacular Celtic art. ⁶⁸A series of bronze mirrors have been found in women's graves in southern England, most of which are on a line from Cornwall to the Midlands.

⁶⁹British and Irish art from the 5th to the 10th centuries AD was known as ⁷⁰'insular art.' ⁷¹Celtic elements in those days were overly complex compass-based designs, trumpet junctions, and broken-backed curves, as its post-Roman design continued for the ⁷²Pre-Roman Celtic art. The royal burial at Sutton Hoo, Suffolk, England, contains three hanging bowls with a decoration. These items belong to some of the estimated. ⁷³One hundred fifty examples



of hemispherical bowls of very thin bronze, dating to the sixth and seventh centuries AD, mainly from the south and west of England. Among fine metalwork, the most common was the penannular dress brooch. Irish ⁷⁴Brooches from the 8th to ninth century were among the most phenomenal artworks, an example of post-Roman Celtic art. Stylistic post-Roman Irish art can be seen in 8th-

century church furniture, specifically in two Viking-era hoards. Human depictions remained rare in post-Roman Celtic art. ⁷⁵One example of the Celtic depiction was the 8th-century bronze openwork mount from Rinnagan, Co. Westmeath, perhaps a book. ⁷⁶Manuscript production in the post-Roman Celtic world showed its influence from the Mediterranean roots in the late antique period to the Saxon neighbours and a Celtic visual vocabulary. The manuscripts, known as the ⁷⁷'Battler of Columbia' from the 7th century, are now in the Royal Irish Academy Library. Celtic metal works continued in southern England and the Saxon centres. At the beginning of the high cross-tradition was another Celtic image found in the

⁶⁷ The Celts: History, Life and Culture. Volume1. Art, Celtic Pre-Roman. Insular Early Celtic Art. Paragraph 2nd. p41.

⁶⁸ The Celts: History, Life and Culture. Volume1. Insular Early Celtic Art. Paragraph 3rd. p41

⁶⁹ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Paragraph 1st. p.42

⁷⁰ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Paragraph 1st. p.42

⁷¹ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Antecedents. Paragraph 1st. p42

⁷² The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Antecedents. Paragraph 1st. p42

⁷³ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Metalwork. Paragraph 1st. p42

⁷⁴ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Metalwork. Paragraph 2nd. p43

⁷⁵ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Metalwork. Paragraph 4th. p44

⁷⁶ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Manuscript. Paragraph 1st. p44

⁷⁷ The Celts: History, Life and Culture. Volume1. Art, Celtic, Post-Roman. Manuscript. Paragraph 1st. p44

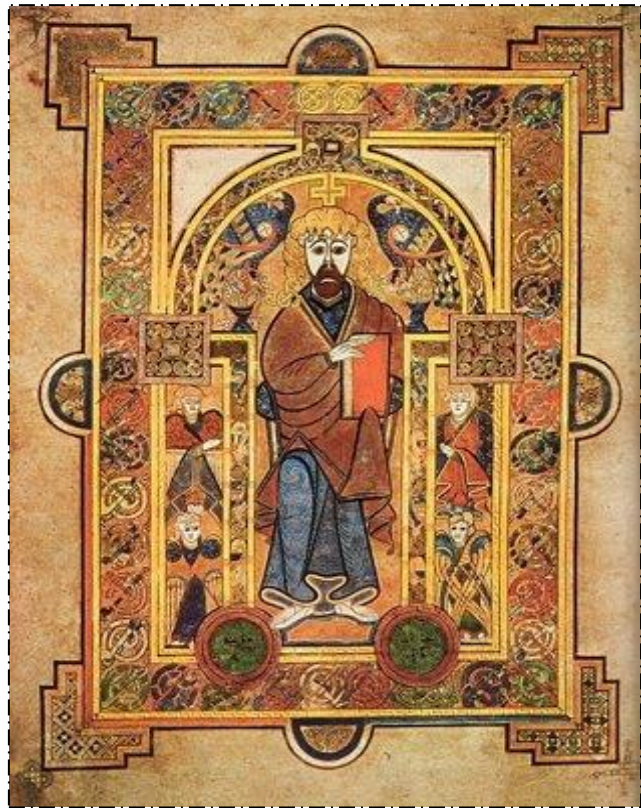
low relief of Irish crosses in the 8th and 9th centuries; a pillar stone preceded it, and only with a simple cross. An estimated two hundred crosses known from Ireland and Scotland are decorated with an interlace design that clearly shows contemporary metalwork.

Celtic Brittany⁷⁸ attracted artists from Europe for painting her untamed landscape, peasant costumes, etc., which was criticized by Indigenous artists.⁷⁹The Foundation of the Literature Association and Breton Artist declared Brittany an independent literary region based on its creativity, progressive state language, and customs.⁸⁰During World War 1st, Breton artists Jeanne Malivel, Rene Yves Creston and Suzzane Creston decided to call on Bretons to revitalize their country's art and crafts images and tradition. Many architects, poets, and writers joined their movements until World War 2nd.⁸¹In 1785, the Royal Irish Academy was founded in Dublin, Ireland, which was the largest preserver of Irish manuscripts and antiquities that provided antiquarian research and examination in the 19th century. The Celtic revival was tightly bound to⁸²Romantic nationalism. New cultural imagination and other phenomena had been flowered by the creation of⁸³antiquities innovation in Ireland.⁸⁴In 1861, an antiquarian, Margaret Stokes, created a popular edition of Early Christian Architecture in Ireland and Early Christian Art in Ireland, which was prevalent literature.⁸⁵From 1894 to 1925, the arts and crafts movements flourished in Ireland. It focused on Dublin's metropolitan school of art, centralized Celtic art and crafts in Irish literature and its imagination. The most characteristic



⁷⁸ The Celts: History, Life and Culture. Volume1. Art, Celtic Influenced, Modern, Brittany. Paragraph 2nd. p46
⁷⁹ The Celts: History, Life and Culture. Volume1. Art, Celtic Influenced, Modern, Brittany. Paragraph 2nd. p46
⁸⁰ The Celts: History, Life and Culture. Volume1. Art, Celtic Influenced, Modern, Brittany. Paragraph 3rd. p46
⁸¹ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern Ireland. Paragraph 1st. p46
⁸² The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern Ireland. Paragraph 1st. p46
⁸³ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern Ireland. Paragraph 1st. p46
⁸⁴ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern Ireland. Paragraph 2nd. p46
⁸⁵ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern Ireland. Paragraph 5th. p47

features of pre-19th century Celtic-influenced art on the ⁸⁶Isle of Man comprises the more than two hundred cross-slab Celtic high crosses initially found across the island.⁸⁷The island's culture combined Celtic and Scandinavian styles and traditions. Artists like ⁸⁸Archibald Knox are the most widely known for the design of Cymric and Tudric ware of Liberty and Co. between 1895 and 1906. Those items reflected philosophy, arts and crafts, and an interest in the Celtic revival. His life influenced Knox's decoration in his early days, his fascination with Celtic and Viking



decoration, and the motifs that he encountered on the Isle of Man. Knox's design and illustration centred on the Isle of Man from the English paradigm by referring proudly to Man's Celtic origins. Scottish artists have also explored and innovated the Indigenous Celtic culture since the late Victorian period. ⁸⁹The early Christian Monuments of Scotland used statements from 500 Celtic standing stones by antiquarian John Romilly Allen for the early Christian Monuments of Scotland and Celtic art in Pagan and Christian Times to show the nation's culture over the Celtic influence. ⁹⁰Oral traditions like poetry, storytelling, song, and

⁸⁶ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern, Isle of Man. Paragraph 1st. p48

⁸⁷ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern, Isle of Man. Paragraph 1st. p48

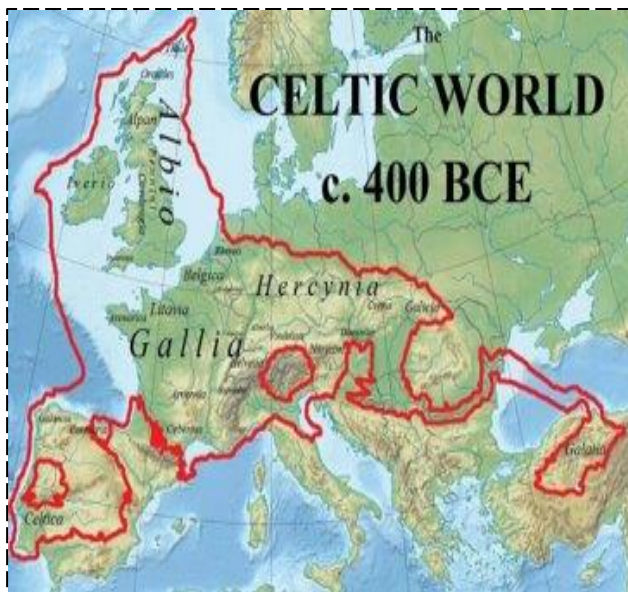
⁸⁸ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern, Isle of Man. Paragraph 2nd.

p48

⁸⁹ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern, Scotland. Paragraph 1st. p48

⁹⁰ The Celts: History, Life and Culture. Volume1. Art, Celtic-Influenced, Modern, Scotland. Paragraph 2nd. p48

pipe music played a phenomenal role in forming the neo-Celtic sensibility. ⁹¹Metalworkers, book designers and graphic designers might copy design elements to respond to the Celtic ideas more properly and sensibly. ⁹²The National Gallery of Scotland and Glasgow Museum's paintings are examples of Celtic culture, arts, and crafts. ⁹³Since 1960, Scottish artists continued to involve many Celtic traditions and philosophical values. The 18th-century fashion for Welsh music was intricately linked with visual imagery. William Parry painted many pictures and images of his father, Harper John Parry, exhibited at the Royal Academy. The landscape photos became an icon of Welsh Celts for tourism and the image of the Celt's structure built in Wales.



Conclusion: The feature question of the article is: What is the influence of Celtic tradition in the modern era? How did memory contribute to these influences? History, Tradition, Knowledge, Medieval Glimpses, and Celts Education are the keywords of the Celtic contribution to the modern era. Memory is also essential as a result of the outbreak of memory studies. Modern Wales, England, Scotland, Brittany, and Ireland

have been influenced by Celtic tradition. Celtic art and crafts have been practiced by the historians, writers, and poets of those regions, thus illustrating the tradition as the tradition and culture of the nation. Celts' culture and tradition have seen many ups and downs in Europe through many revolutions. However, it continued as a civilization of the European continent as one of the spectacular traditional imagery, philosophy and sensational motifs. Celts' tradition has been influenced by education, knowledge, and medievalism, through which the modern era and the generation have been influenced by teaching and learning and gaining knowledge about the ancient tradition of Europe, specifically as an English tradition.

⁹¹ The Celts: History, Life and Culture. Volume1.Art, Celtic-Influenced, Modern, Scotland. Paragraph 3rd. p48

⁹² The Celts: History, Life and Culture. Volume1.Art, Celtic-Influenced, Modern, Scotland. Paragraph 3rd. p48

⁹³ The Celts: History, Life and Culture. Volume1.Art, Celtic-Influenced, Modern, Scotland. Paragraph 7th. p49

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