

# PREHISTORIC ROCK-ART AT ASHOVER SCHOOL AND FURTHER NEW DISCOVERIES ELSEWHERE IN THE PEAK DISTRICT

By JOHN BARNATT

(Archaeology Service, Peak District National Park Authority, Aldern House, Baslow  
Road, Bakewell, Derbyshire, DE45 1AE)

and

FRANK ROBINSON

(Lecturer, Derby, University of Derby, Derby, Derbyshire, DE1 1TA)

## INTRODUCTION

This paper has two aims. The first is to document the recent exciting discovery of fine examples of prehistoric rock art at Ashover School on the south-eastern fringe of the Peak District. This is a part of the region where little of prehistoric date has been previously recorded. The carvings include two elaborately decorated slabs with unusual motifs that reinforce regional differences between local communities in prehistory.

The second aim is to take the opportunity to update the corpus of prehistoric rock art in the Peak District first presented about twenty years ago (Barnatt and Reeder 1982). There have been several further discoveries in the intervening years, which if not as impressive as those at Ashover School, include important examples of unusual motifs at Ladybower Tor and Ramsor Farm. Similarly, new observations can also be made for some of the long known examples of rock art in the region.

## THE ASHOVER ROCK ART

### **The Discovery: a tale of happy coincidences**

Heavy earth-moving machines graded much of the sloping sports field at Ashover Primary School in 1999. At this time many large boulders were moved from the eastern half of the southern football pitch (SK 347632); some of them were heaped in one corner of the field rather than being reburied. However, the rock art was not discovered at this stage.

In the spring of 2000 Marisa Signora, a teacher at the school, was developing an environmental garden including a pond and she wanted a stone to use as a seat beside this. When a digger driver deposited a stone from the heap by the new pool Marisa noticed patterns on the stone through the smeared mud that could not be natural. She recognised the similarity to a stone on Gardom's Edge, which she had visited with the school during the excavations there. The digger driver nonchalantly said 'there's another on the heap like this one. Do you want it?' — 'Yes please'. Parent helpers studied the marks on the stones; one, Louise Taylor, then telephoned her mother to ask 'is rock art common in the Peak District? I think we have some at Ashover!' 'No its not' was the reply. Next day Louise persuaded mother to come and look — the children think the marks look like the design on Granny's T-shirt.

The Mother and Granny of this story is Pauline Ashmore, a founder member of ARTEAMUS, an independent archaeology group based at the University of Sheffield. Amongst many other projects, ARTEAMUS has been involved in the excavations on Gardom's Edge above Baslow (Barnatt, Bevan and Edmonds 1995–2000). A T-shirt depicting the rock-art on site has commemorated each season.

Pauline could hardly believe her eyes; not just one heavily decorated cup and ring marked stone, but the second had curious motifs not previously seen in this area. She excitedly phoned John Barnatt, who arranged to visit next day with the Derbyshire County Council archaeologists, Dave Barrett and Andy Myres. Later in the evening, she also contacted fellow ARTEAMUS member, Frank Robinson, with worried questions. Could the marks be natural, a hoax, an antiquarian folly, or can there be other explanations? After a twilight visit to Ashover, he expressed the opinion that the art was genuine; what hoaxer would have gone to the trouble of faking the plough marks that scar the carved surfaces?

The professionals endorsed these sentiments the following day. It was arranged for the stone intended for a seat to be moved a short distance away from the pond to minimise the risk of damage. It was placed next to the second stone, which had already been placed upright as a feature in the school garden under construction. Arrangements were also discussed for young trees to be planted nearby to give some protection from weathering in years to come, and for members of ARTEAMUS to clean and record the stones with advice from John Barnatt.

In subsequent weeks recording the stones raised great interest from local people, children and staff at the school, including the cook who supplied leftover apple crumble to the archaeologists. Children were invited to try their hand at taking wax rubbings of the stones. Figure 1 presented here is based on archive drawings of the prehistoric art and subsequent damage, scaled from carefully executed rubbings, undertaken by Pauline Ashmore and Frank Robinson, with help from other members of ARTEAMUS. Photographs have been taken using a variety of lighting techniques by Tim Seabourne.

Later, after other boulders on site had been moved to their present locations as part of the landscaping and garden construction, a small area of very worn carving on a third large boulder, recently placed a little nearer the gate to the school car park, was observed and recorded.

It is planned that the two main stones will remain in the environmental garden at the school for the foreseeable future. They can be viewed by arrangement with Ashover Primary School. Funds are being raised to make moulds of the stones, using similar techniques as that used at Gardom's Edge (Walster 1996; 1999). In this way an accurate record will be achieved before weathering can further damage the carved faces. It is hoped that the casts will be taken by a local museum. Funding is also being sought for children to construct a timber roundhouse with a heather thatch roof, close to where the stones were found. This will provide a teaching area for prehistoric life, technology and environment relating to the National Curriculum.

### **The Rock Art Described**

Of the 35–40 or so boulders moved during landscaping work and retained rather than being reburied, three have rock art. Two are large slabs that would take several people to move without the aid of modern machinery, each with rock art motifs over one face.

Both have plough scratches on the same face and further damage took place when they were removed from their original site by a mechanical excavator and then taken to the top end of the field. The plough damage indicates the decorated faces were originally lying horizontal and close to the ground, while the relative freshness of the art suggests they became covered in a thin layer of soil and turf in later prehistory or soon afterwards. These factors and the size of the slabs, together suggests they are likely to have been earthfast.

The third example of rock art at Ashover School is carved on only a small part of the top of a larger and much bulkier boulder; this carving is badly worn and plough damaged. The boulder would clearly have been earthfast, with the rock art on its upper face, and was again largely or wholly buried within a plough soil for at least some of its life.

**Carving 1** — This slab measures about 1.5x1.2m across and much of its flat top face is decorated (Fig. 1.1; Plate 1). Its edges are very rounded, indicating that it had lain at or close to surface long before it was decorated in prehistory. Close to the centre of the face is a complex motif that visually dominates the slab, probably purposefully so. At its heart is an exceptionally large and deep cup. This has a radial gutter running from it and is surrounded by three penannular rings, the outermost one being distinctly polygonal rather than circular. The innermost ring is highly unusual in that its ends turn outwards to terminate in two small spirals to either side of the gutter. The gutter leads to another unusual area of carving, dominated by straight lines leading to cups, in an almost geometric layout. One of these cups is also large but is less deep than that at the centre.

Taking the carving as a whole there are 14–15 cupmarks, six of which are surrounded by rings. There are several unusual features of note. In the opposite direction from the central cup gutter noted above, one cup also has a gutter and two badly worn rings, the outer one of which is again distinctly polygonal. Another cup has a discontinuous ring, one end of which curves outwards sinuously to form part of an outer ring. On the opposite side of the face there is what may be a small spiral attached to a straight gutter.

Erosion of the motifs at the broad end of the slab is greater than elsewhere on the face, indicating it was probably exposed to weathering for longer than the rest of the slab. While most of the rock art motifs on the flat upper face escaped plough damage, there is a zone on all sides where the upper parts of the curved slab sides are heavily scratched. This indicates the slab was buried in the plough soil and that during multiple episodes of ploughing from opposite directions the plough hit the rock and then ‘bounced’ over it only lightly damaging the flat top. The plough scratched zone had been partly removed on two edges where the stone surface had flaked away; this damage was recent and presumably took place during removal from the original site. At this time damage to the flat face was also sustained, mainly in the form of several linear scars created by the mechanical excavator; with time these will weather and be more difficult to distinguish from the original rock art. For the sake of clarity the damage on carvings 1–3 is omitted in Figure 1; archive drawings showing all significant damage have been deposited with the Derbyshire Sites and Monuments Record at Matlock.

**Carving 2** — This slab measures about 1.50x1.25m across and its top face is intermittently decorated in a band across it (Fig. 1.2; Plate 2). The carvings are fresher than those on

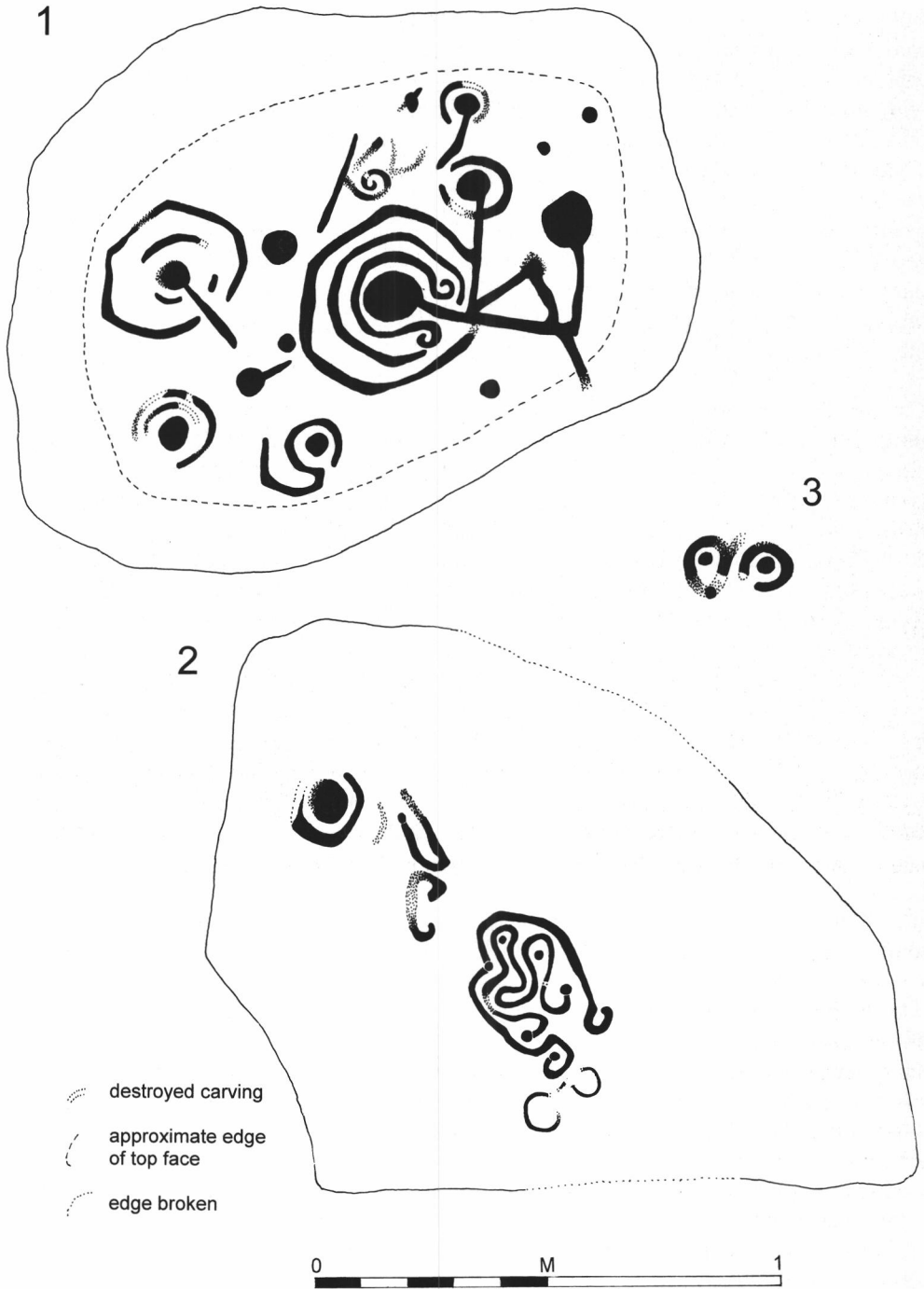


Fig. 1: The three newly discovered rock art carvings at Ashover School (carving 1 — corpus no. 40; carving 2 — corpus no. 41; carving 3 — corpus no. 42).



Plate 1: Ashover School; carving 1 (corpus no. 40) (copyright Tim Seabourne).

slab 1, indicating longer or deeper burial. The pecking can still be clearly seen and motifs include examples with shallow and narrow lines that presumably would have disappeared on a weathered example.

At the approximate centre of the slab there is a highly unusual motif defined by fine sinuous lines, together with exceptionally small cups that are only 15mm to 25mm across. The outer perimeter is defined by a line describing an irregular oval, which at one end deviates sharply inwards to take in a cup. At the other end both terminals of the line curve outwards in small spirals, one finishing in a second cup. Between them is an 'entrance' into the interior. This is filled with a highly sinuous line, with both its terminals starting at cups and encircling two further cups to one side. The overall effect, from a modern perspective, is somewhere between irregular chevrons and a stylised depiction of intestines. Immediately adjacent to this motif there are two small, somewhat worn, incomplete rings defined by narrow shallow lines. These each measure about 60–90mm across and there are no central cups.

Opposite the 'entrance' to the main motif described above, and closer to the slab edge, are two short sinuous and partly damaged lines that appear in part to define two very

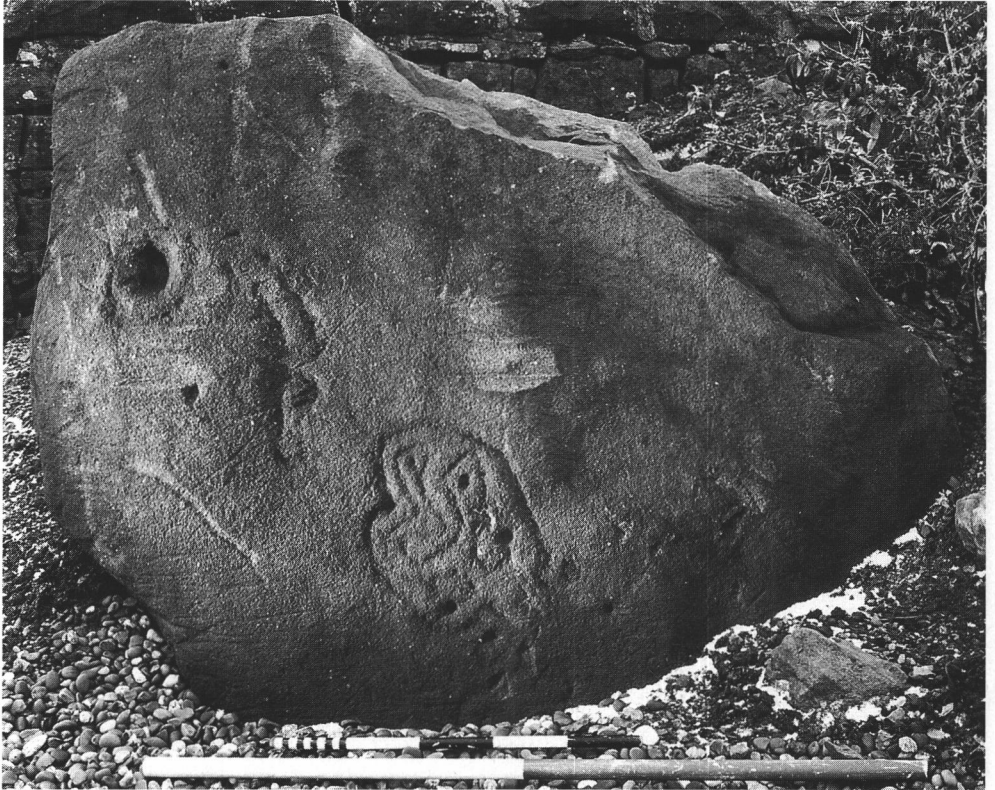


Plate 2: Ashover School; carving 2 (corpus no. 41) (copyright Tim Seabourne).

irregular long oval shapes. Beyond these is a large and deep cupmark with a penannular ring.

Only one edge of the slab is heavily plough scratched and parts of the face also have occasional scratches. This face is somewhat undulating and the high points are the most scratched, while all but one edge may have been below the depth usually penetrated by the plough. As with carving 1 there is recent edge damage, with one section completely broken away, and occasional linear machine scars.

**Carving 3** — This large boulder has one small area of worn and damaged decoration that can be seen clearly only in a strong raked light (Fig. 1.3). Most visible is a cupmark surrounded by a small ring with an outer diameter of 95x105mm, which appears to be discontinuous on one side. Immediately adjacent there is a second cup which also seems to have a concentric ring; this is not circular (outer diameter 105x135mm) and may take in a third small cup. However, this part of the carving is so worn that the original design is unclear.

#### **Ashover: topography, geology and prehistory**

The field in which the rock art was found occupies a gently-sloping valley shelf, sited a short distance above the River Amber to the south-west. The area of the rock art

discovery stands at only about 180m OD, while the river is roughly 25m below. Within a kilometre to either side the land rises to high gritstone ridges at over 300m OD, effectively cutting off Ashover from other low-lying areas except to the south-east. The low shelves to either side of the valley bottom at Ashover are very unusual in that their bedrock comprises a small outlier of limestone, rather than the normal shale, sandstone or gritstone of the Peak District East Moors and fringes. This said, the soils are still largely heavy because of the presence of periglacial deposits. These incorporate gritstone boulders such as those with the rock art. The limestone beds have been heavily mined for lead in the past, and this includes parts of the vicinity where the rock art was found, although surface remains here have now been removed.

As with much of north-eastern Derbyshire, little is known of how the Ashover valley and the high gritstone ridges immediately to either side were used in the Neolithic and/or Earlier Bronze Age, at the time the rock art is likely to have been created. In the earlier period at least, it is probable that farmers passed through with their animals as part of the seasonal round. Whether more sustained farming plots also eventually developed here in Later Prehistory is far from clear (Barnatt 1996c; 1999; 2000).

#### ROCK ART: FURTHER PEAK DISTRICT DISCOVERIES

While two of the Ashover School examples provide the most elaborate examples of rock art found in the Peak District in recent years, between 18 and 27 other simpler examples have also been identified, taking the total known carvings to 48–67. These new examples are detailed below in the Appendix. They include three further cases with relatively complex motifs. One of these, at Ecclesall Wood has been described previously (Barnatt and Frith 1983). That at Ladybower Tor, Derwent (Fig. 2; Appendix no. 52; Makepeace 2001), located on a gritstone outcrop high above the Snake Pass road across the eastern gritstone moors, has two unusual motifs. One has three concentric or penannular rings but no central cup. The other has five radiating and bifurcating lines, surrounded by a penannular ring with an opening flanked by small spiral-like curls. That at Ramsor Farm, Ramshorn (Appendix no. 62; Guilbert *et al.* 1999, fig. 1, pl. 1; Guilbert 1999, fig. 2), located on a sandstone shelf below the high limestone edge of the Weaver Hills at the south-western end of the Peak's limestone plateau, has a central cup, gutter and four worn concentric rings (or possibly a spiral). This example has been cut down and there are parts of a second group of truncated rings; it may have been used in a now lost ritual monument.

Less complex examples of rock art include that at Gardom's Edge above Baslow (Fig. 2; Appendix no. 43), with two cups each surrounded by a simple ring. This is of interest in that one ring appears to cut the other. The carving at Weaver Hills (Appendix no. 63; Guilbert 1999, pl. 2, fig. 2), not far from Ramsor Farm but on the limestone upland above, is a cut down slab with up to 24 cupmarks, one with a surrounding ring. A similar slab from Handley Bottom (Fig. 2; Appendix no. 54), found on a low gritstone shelf near Pilsley, has 14–15 cupmarks with a curved line at one end of the slab. A recently identified large boulder on a large slab south of the Nine Stone Close stone circle on Harthill Moor has a cup surrounded by a worn ring as well as other possible cupmarks (Appendix no. 68). A final example of note is a boulder at Holy Moor (Fig. 2; Appendix

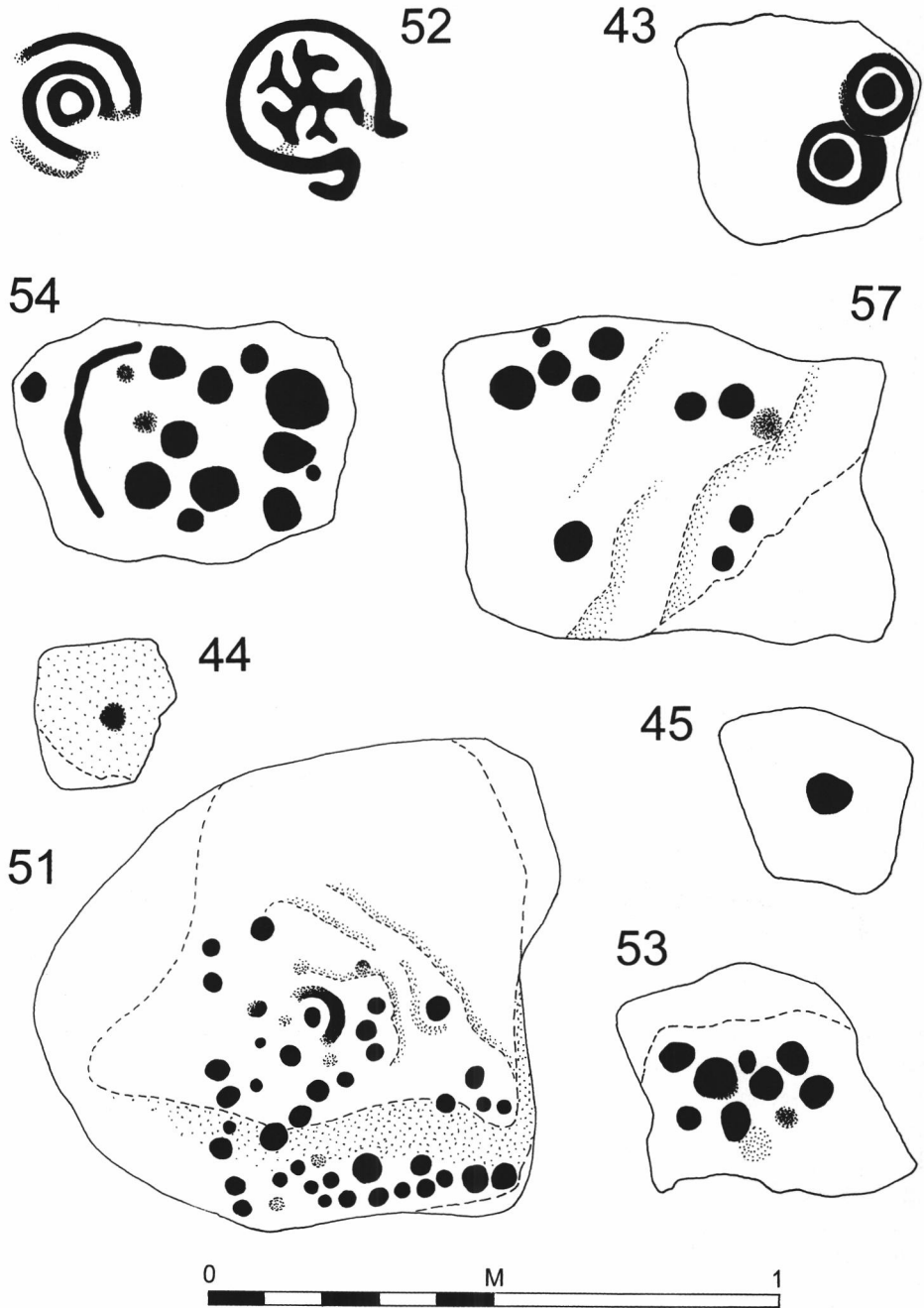


Fig. 2: Other newly identified examples of rock art in the Peak District (Gardom's Edge — 43 and 44; Big Moor — 45; Holy Moor — 51; Ladybower Tor — 52; Hallam Moors — 53; Handley Bottom — 54; Moorside — 57).



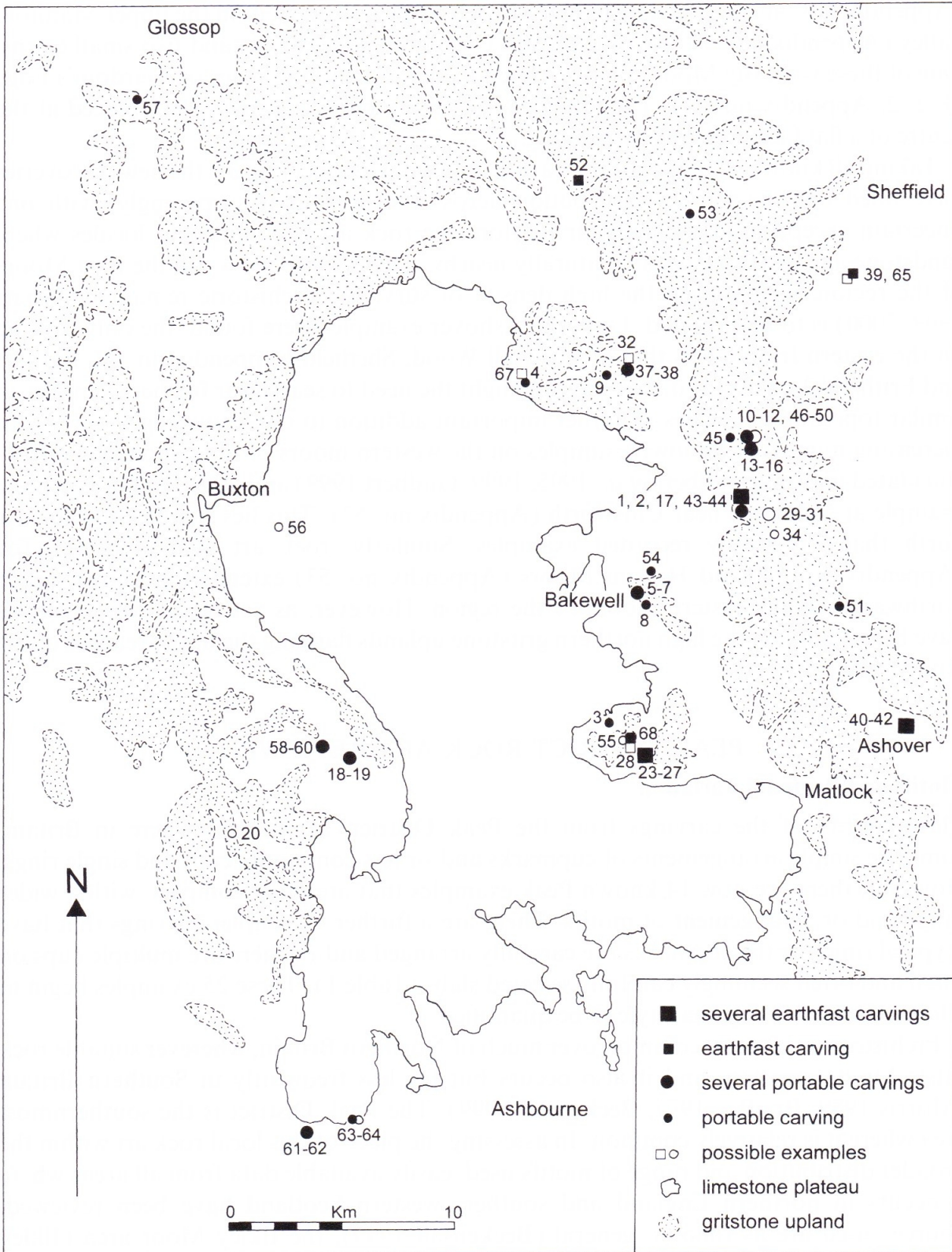


Fig. 3: The distribution of known prehistoric rock art in the Peak District.

no. 51), high on the eastern side of the East Moors, which has a large number of closely spaced cupmarks on its irregular top, one or possibly two with incomplete rings.

The other carvings each comprise at most a few simple cupmarks, but include examples from prehistoric monuments. These are the Barbook II stone circle on Big Moor

(Appendix nos. 46–50; Barnatt 1996a, 34), a barrow at Low Bent in the upper Manifold valley (Appendix nos. 58–60; Wilson and Cleverdon 1987, fig. 8) and two small cairns. One of these is on Big Moor (Fig. 2; Appendix no. 45) and the other on Gardom's Edge (Fig. 2; Appendix no. 44). The latter has a solitary cup on a small slab, placed at the centre of a flat face prepared by pecking.

Taking all known examples of rock art in the Peak District (Fig. 3), the new discoveries have filled out the known distribution across the area. Not surprisingly, with one uncertain exception at Staden near Buxton, the rock art is confined to locales where sandstone and gritstone occurs naturally nearby. The main focus is still the East Moors of the region, which given the high density of surviving prehistoric remains (Barnatt 1999; 2000) is to be expected. Until the Ashover examples were found, the only carving on the eastern fringes was that at Ecclesall Wood, Sheffield (Appendix no. 39; Barnatt and Frith 1983); the new discoveries highlight the need to search for further examples in similar topographic locales. Another important addition to our knowledge comes with increasing numbers of known examples on the western moors of the region, as recently elucidated in print (Guilbert *et al.* 1995; 1999; Guilbert 1999) and added to here with the example at Moorside near Chisworth (Appendix no. 57). This lies significantly further north than previously recorded examples. Similarly, rock art at Ladybower Tor (Appendix no. 52) and Hallam Moors (Appendix no. 53) extends the known range northwards on the eastern moors of the region. However, as yet no known examples have been found on the high northern gritstone uplands flanking the upper reaches of the River Derwent.

## PEAK DISTRICT ROCK ART REVIEWED

### **Motifs and Regional Variation**

The majority of the carvings from the Peak District, as with elsewhere in Britain, comprise simple arrangements of cupmarks and/or less commonly cups and single rings. However, there are now 14 known Peak examples that are more complex, with a wider range and/or arrangement of motifs. There are a further 11 simpler carvings that have atypical rings, or the cupmarks are carefully arranged and/or there are multiple cups on small and often seemingly carefully selected slabs (Table 1). These 25 examples begin to allow a distinctive regional style to be quantified.

Prehistoric rock art is common over much of Northern Britain, wherever suitable rock exists for its creation, and it also occurs but far less frequently in Southern Britain (Morris 1989; Bradley 1977; Beckensall 1999). The Peak District is the southernmost area where it is relatively common. In assessing the place of this local rock art within the broader distribution and range of motifs used, easily available data from all areas where it occurs in northern England and southern/western Scotland have been reviewed. Sources used are as follows: general (Beckensall 1999), the Ilkley Moor area (Ilkley Archaeology Group 1986), North York Moors (Spratt 1993), the Yorkshire Dales and County Durham (Beckensall and Laurie 1998), Northumberland (Beckensall 1983; 1991; 1992a), Cumbria (Beckensall 1992b) and southern and western Scotland (Morris 1977; 1979; 1981).

The Peak District rock art commonly includes simple cupmarks and cup and ring carvings, and also less common motifs such as multiple concentric or penannular rings

**Complex Carvings**

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
1	Gardom's Edge	X	X	X	-	X	-	-	-	X	-	X	-	-	-	-
2	Gardom's Edge	X	-	-	-	X	-	-	-	-	-	-	-	-	-	-
4	Burr Tor	-	-	-	-	-	-	-	X	?	X	-	-	-	-	-
5	Ball Cross	X	X	-	-	X	-	-	-	-	-	-	-	-	-	-
8	Calton Pasture	X	X	X	X	-	?	X	-	-	-	X	-	-	-	?
11	Barbrook II Stone Circle	X	-	-	-	-	X	-	-	-	-	-	-	-	-	?
23	Rowtor Rocks	X	X	X	-	-	X	-	-	-	-	X	-	-	-	-
26	Rowtor Rocks	X	-	-	-	-	X	-	-	-	-	-	-	-	-	-
27	Rowtor Rocks	X	X	-	-	-	-	X	-	-	X	-	-	-	-	-
39	Ecclesall Wood	X	-	-	X	X	X	-	-	-	-	-	-	-	-	?
40	Ashover School	X	X	X	X	-	?	X	-	X	-	X	-	-	-	?
41	Ashover School	-	X	-	-	-	X	-	-	X	X	-	-	-	-	-
52	Ladybower Tor	-	-	-	-	-	-	X	X	X	X	-	-	-	-	-
62	Ramsor Farm	-	-	X	X	-	-	-	-	?	X	-	-	-	-	?

**Simple Carvings with Arranged and/or Multiple Cups**

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q
3	Bleakley Dike	X	X	-	-	-	-	-	-	-	-	-	-	-	X	?
6	Ball Cross	X	-	-	-	-	-	-	-	-	-	-	-	-	X	X
9	Stanage barrow	X	-	-	-	-	-	-	-	-	-	-	X	-	X	-
10	Barbrook II Stone Circle	X	-	-	-	-	-	-	-	-	-	-	-	-	X	?
13	Barbrook Barrow	-	X	-	-	-	-	-	-	-	-	-	-	X	-	?
21	Unknown	-	X	-	-	-	-	-	-	-	-	-	-	X	-	?
51	Holy Moor	X	X	-	-	-	-	-	-	-	-	-	-	-	X	-
53	Hallam Moors	X	-	-	-	-	-	-	-	-	-	-	-	-	X	?
54	Handley Bottom	X	-	-	-	-	?	-	-	-	-	-	-	-	X	?
58	Low Bent Barrow	X	-	-	-	-	-	-	-	-	-	-	-	-	?	?
63	Weaver Hills	X	X	-	-	-	-	-	-	-	-	-	-	-	?	?

Table 1: Motifs found at Peak District rock art sites.

**Key**

Column A: corpus number (after Barnatt and Reeder 1982 and this paper)

Column B: site name

Column C: simple cups

Column D: cup and single concentric/penannular rings

Column E: cup and multiple concentric/penannular rings

Column F: gutters

Column G: irregular rings round multiple cups

Column H: sinuous lines in chevron-like and 'enclosure-like' motifs

Column I: atypical symmetrical designs

Column J: multiple concentric/penannular rings (no central cups)

Column K: spirals

Column L: thin shallow lines

Column M: large/deep cups

Column N: dumbbell cups

Column O: wide rings

Column P: closely-spaced multiple cups

Column Q: shape-selected slabs

and gutters running from central cups through the surrounding rings (Table 1, columns C–F), all of which are found over much of northern Britain. However, in addition, the Peak District has a range of other motifs that are relatively rare elsewhere, occurring in this region in a somewhat eclectic group of local rock art carvings where unusual motifs occur in a noticeably high percentage of cases.

One of the most distinctive Peak District motifs (Table 1; column G) is the irregular oval ring round several closely-spaced cups, as found at two instances on Gardom's Edge (nos. 1, 2), at Ball Cross (no. 5) and in less extreme form at Ecclesall Wood (no. 39). The best known parallel for this rare motif is the carving at Dod Law in Northumberland, which has similar motifs if broken by gutters, one surrounded by three sub-rectangular rings, one a single rectangle and one an oval ring (Beckensall 1991, 16; Beckensall 1999, 21). However, a small number of other less impressive examples are known in northern England, although none offer exact parallels. On Ilkley Moor one at Rivock has an oval ring with only five small cupmarks (Ilkley Archaeology Group 1986, no. 38). At Gayles Moor in Teesdale one of the many decorated slabs here has 'enclosure-like' designs very like those at Ecclesall Wood (no. 39 — see below), including two rings, one surrounding seven cups, another four (Beckensall and Laurie 1998, 24; Beckensall 1999, 12). At West Loups, also in Teesdale, a small ring also surrounds four cups (Beckensall and Laurie 1998, 75). At Whitton Hall Farm near Durham a portable slab has four conjoined rings each filled with between ten and two closely-spaced cups (Beckensall and Laurie 1998, 26). In Northumberland, the Lordenshaw 'horseshoe rock' has 14–18 cups within a sinuous penannular ring (Beckensall 1999, 50–52). At The Ringses two carvings incorporate rings with multiple cups, one with nine irregularly placed cups, the other with more of a 'rosette-like' arrangement similar to formal designs found in Scotland as at Ormaig and very different in character to the Peak District examples (Beckensall 1991, 23; Morris 1977, 112). Another very different Northumbrian design is found at Buttany where six cups are surrounded by seven concentric rings (Beckensall 1991, 30).

The use of sinuous lines is another Peak District trait (Table 1; column H). At Ecclesall Wood (no. 39) they are used to define 'enclosure-like' parts of the design, some of which contain multiple cups as noted above, but others are empty or have the occasional single cup. At Ashover School (no. 40) and Calton Pasture (no. 8) the outer rings of concentric/penannular arrangements are somewhat polygonal or irregular and incomplete, perhaps suggesting these are variations on the same theme, but in these instances containing cups and rings. In other carvings, at Ashover School (no. 41), Rowtor Rocks (no. 26) and the cist capstone at the Barbrook II stone circle (no. 11), the sinuous lines are used in almost chevron-like fashion, although these are always irregular and serpentine rather than geometric in character. Further examples, at Rowtor Rocks (no. 23) and Ashover School (no. 41), define small amorphous shapes. 'Enclosure-like' sinuous lines are relatively common in the Ilkley Moor area, good examples being those at the Hangingstone Ridge, 'the Planets', Woofa Enclosure and two at Dobrudden (Ilkley Archaeology Group 1986, nos. Ilkley 126, 137, 226, Ballidon 21, 26; Beckensall 1999, 24, 72, 74). Further north they also occur, for example at Gales Moor (as noted above) and at Barningham in Teesdale (Beckensall and Laurie 1998, 60; Beckensall 1999, 25) and at Achnabreck in Argyll (Morris 1977, 29–41; Beckensall 1999, 29, 105–106); the last also provides a good example of outer concentric rings that are polygonal. The use of sinuous lines in chevron-like fashion is rare, although examples occur, as at the Fulforth Farm cist cover and at a

portable example from Gretna Bridge, both from County Durham (Beckensall and Laurie 1998, 28–29, 87; Beckensall 1999, 137, 139).

A further set of motifs comprises atypical symmetrical designs that are very different from each other (Table 1; column I). The most complex is that from Rowtor Rock (no. 27), with its small central cross and four cups, surrounded by two concentric rings and nine or ten ‘petal-like’ loops beyond. At Ladybower Tor (no. 52) a penannular ring surrounds a set of Y-shaped radial lines in a small but distinctive carving. In the case of Calton Pasture (no. 8), individual elements of the design are typical cups and rings but they are arranged symmetrically on the small slab around a central cup with rings that are more complex than other parts of the design. The large earthfast slab at Ashover School (no. 40) is also dominated by a complex central motif, although in this case the surrounding carvings are not symmetrically arranged. To one side of this slab a very different type of symmetry is displayed by a series of straight gutters in a geometric grid-like arrangement, with further lines defining a small triangle. No exact parallels for these designs are known. Symmetrical carvings that incorporate cross-like motifs are rare but examples include the well known Swastika Stone from the Ilkley area (Ilkley Archaeology Group 1986, no. Ilkley 53), cross arms radiating from the centre of a complex arrangement of cup and multiple penannular rings at Jedburgh in southern Scotland (Beckensall 1999, 96) and a cross that quarters a simple ring, much like the central part of the Rowtor example, at Duncroisk in central Scotland (Beckensall 1999, 99). Examples of straight lines in simple angular arrangements have been recorded at Gainforth in County Durham (Beckensall and Laurie 1998, 88; Beckensall 1999, 139) and Fowberry in Northumberland (Beckensall 1991, 45; Beckensall 1999, 144).

A rare Peak District motif is the use of concentric/penannular rings but without a central cup (Table 1; column J). These are found at Ladybower Tor and at Burr Tor, both carvings that are generally atypical, and also incorporate atypical design elements. At the former there is the symmetrical motif just noted, while at the latter there are the spiral-like rings, noted below, on the slab side. Another carving to note here is that at Ashover School (no. 41) with two small rings placed next to each other, neither of which has a central cup. Rare parallels for cup-less rings occur in Cumbria at a possible kerbstone at Little Meg, in Northumberland from a cremation trench at Lilburn under what may have been a long barrow, and on one of the orthostats at the Temple wood stone circle in Argyll; all three are found associated with spiral motifs (Frodsham 1996; Beckensall 1999, 17–18, 131). Concentric cup-less rings also are found for example at outcrops at Broomridge and Fowberry in Northumberland (Beckensall 1991, 8, 48; Beckensall 1999, 42–43) and at Duerae in Galloway (Morris 1979, 98).

What can loosely be defined as spirals also occur in the Peak District (Table 1; column K). At both Ashover School (nos. 40, 41) and Ladybower Tor (no. 52) penannular rings have gaps with the ends curling outwards in tight loops. No parallels in the rest of northern Britain have been identified. At Gardom’s Edge (no. 1) and possibly Ashover School (no. 40), small spirals of between only one and two turns form minor design elements in these elaborate carvings. At Burr Tor (no. 4) two to three carved lines on the side of the slab curve around concentric rings in spiral-like fashion, while at Ramsor Farm (no. 62) it is impossible to tell if the worn carving comprises four concentric/penannular rings or less probably a finely defined spiral. Spirals are a rare motif in Britain but occur over a wide area and these have been reviewed recently (Frodsham

1996); the Peak District examples are only minor examples but add to the known distribution.

One character aspect shared by several of the Peak District carvings discussed above is that they comprise lines noticeably narrow and thin (Table 1; column L). This occurs where the designs are particularly complex and unusual, at Burr Tor (no. 4), Rowtor Rocks (no. 27), the central motif at Ashover School 2 (no. 41) and Ladybower Tor (no. 52). The only other example is at Ramsor Farm (no. 62) where there are probably 4 tightly-spaced concentric or penannular rings. The use of thin lines for multiple concentric rings is common throughout northern Britain.

Another distinctive trait in the Peak District is the presence of cups that are large and deep (Table 1; column M). One relatively unworn example at Gardom's Edge (no. 1) and three at Rowtor Rocks (no. 23) also have steep sides. Occasional deep and steep sided cupmarks have been identified throughout much of northern Britain.

Turning now to less complex carvings, several characteristics are worthy of note (Table 1, columns N–Q). One carving at the Stanage Barrow (no. 9) has a large number of cups over three faces, several of which are linked in dumbbell-like fashion (Table 1; column N). These are reminiscent of a carving on the entrance portal at the Cornish entrance grave at Tregiffian in West Penwith, in that one face of this stone has oval cupmarks twice as long as they are broad and placed in random fashion to densely cover the face (Barnatt 1982, 146–48). Dumbbell cupmarks also exist for example on an earthfast slab at Eggleston in Teesdale (Beckensall and Laurie 1998, 84).

Two portable slabs, one from the Barbrook barrow (no. 13) and the other from an unknown location (no. 21), each have unworn carvings with a cup surrounded by a wide but shallow ring with steep sides and flat bottom (Table 1; column O). No parallels elsewhere have as yet been identified.

The irregular carved rings round several closely-spaced cups at four sites noted above may be the equivalent of several other Peak District portable examples where the actual edge of the slab serves the same symbolic purpose as the ring. Of the nine examples of carvings with closely-spaced multiple cups (Table 1; column P), this equivalence could apply at 5–7 examples (nos 3, 6, 10, 53, 54, 58, 63). In contrast, the carved irregular boulder at Holy Moor (no. 51) has an atypical number of cups and in some ways is reminiscent of the well known and intensely decorated outcrop at High Banks in Dumfries and Galloway, although the Peak District example lacks the associated more-complex motifs of the Scottish example (Morris 1979, 112–13; Beckensall 1999, plate 28). Simple, cupmarked-covered stones like that at Holy Moor occur occasionally in most parts of northern England, as at Stanbury Hill, Ilkley Craggs and Woofa Enclosure in the Ilkley area (Ilkley Archaeology Group 1986, nos Ilkley 84, 106, 200), Addleborough Cairn and Cock How in the Yorkshire Dales (Beckensall and Laurie 1998, 18, 98, 107), and Gayles Moor and Barningham in Teesdale (Beckensall and Laurie 1998, 23–24, 34, 38, 60–61).

Several cupmarked slabs, and others with more complex designs, are on slabs that may well have been carefully selected for their shape and size, although this is often difficult to demonstrate (Table 1; column Q). Shaping is evident with the slab excavated from a small cairn on Gardom's Edge (no. 44), where one face was carefully pecked flat and a single cupmark placed at the centre; its sides have also been smoothed. The face of a further example at Ball Cross (no. 6) has been similarly treated.

When the corpus was first presented in 1982 it was suggested that one of the carvings at Rowtor Rocks (no. 27), together with that at Burr Tor (no. 4), were in a style of carving usually found in association with Neolithic passage graves (Barnatt and Reeder 1982, 38–41). With advancing knowledge and general reappraisals of British rock art (Morris 1989; Frodsham 1986; Bradley 1997; Beckensall 1999), this can now be seen as over-simplistic. It may be better to see all examples of complex rock art in the region as part of a continuum of contexts and variations on a theme, with examples like those at Burr Tor (no. 4), Rowtor Rocks (no. 27), Ashover School (no. 41) and Ladybower Tor (no. 52) as one end of a spectrum of Peak District carvings with often atypical motifs. These use parts of a relatively wide variety of motifs current in the British Neolithic and Bronze Age, while simpler carvings often use a more restricted range (*cf.* Bradley 1997).

### **Dating and Place: Rock Art within Landscapes and Monuments**

Various opinions have been expressed in recent debates on British rock art as to exactly when it was created. Bradley has stressed carving in the Neolithic, with an emphasis on its use at open sites such as rock outcrops, and re-contextualisation and reuse in funerary contexts in the Bronze Age (Bradley 1992; 1997). Waddington has argued for an Earlier Neolithic use in the Northumbrian landscape, while Beckensall and Frodsham in a detailed appraisal of its use in Bronze Age contexts have concluded that a significant quantity of rock art was being created at this time rather than just being reused, and that it may well have been current from the Earlier Neolithic through to the middle of the Bronze Age (Waddington 1996; 1998; Beckensall and Frodsham 1998).

The Peak District data can add little to the debate. Of the 12 certain carvings that are definitely earthfast (Table 2), only the two at Gardom's Edge (nos. 1 and 43) are closely associated with other known prehistoric features. Both carvings lie outside a large enclosure of probable Neolithic date thought, in some ways, to be of comparable interpretation to the causewayed enclosures of southern England (Ainsworth and Barnatt 1998b; Barnatt, Bevan and Edmonds 1995; 1996; 1998). The complex carving (no. 1) is only a short distance from the enclosure bank, but it is also within an area of field boundaries, clearance cairns and settlement, probably from sustained agricultural activity, which may well span the Earlier Bronze Age to the Iron Age. There are also one or possibly two tall standing stones and a round barrow in the vicinity which are presumably of Neolithic or Earlier Bronze Age date (Ainsworth and Barnatt 1998a; Barnatt 1999; 2000; Barnatt, Bevan and Edmonds 1995–2000). Excavations around the complex carving at Gardom's Edge failed to find material to date it (Barnatt, Bevan and Edmonds 1995; 1996). The problem with contextualising the Gardom's Edge rock art is that there are too many potential associations to choose from. It may date from a time in the Earlier Neolithic when its placing was unfettered by pre-existing monuments, marking a place where people stopped from time to time during seasonal moves with their herds and flocks. Similarly, the carving of the boulders may have taken place once the large enclosure and possibly the standing stone were in place and either still used during large seasonal gatherings or abandoned but not forgotten. Thus, the complex carving particularly may be sited to be close to the monuments, in a place imbued with enhanced meaning because of the visual and spatial relationships between these locales. Alternatively, the rock art may have been carved at a time when the emphasis had turned to a more sustained agricultural use of Gardom's Edge, the rock art carved in response

A	B	C	D	E	F	G	H	I	J
1	Gardom's Edge		X					X	
2	Gardom's Edge					X		X	
3	Bleakley Dike						X		X
4	Burr Tor						X	X	
5	Ball Cross						X	X	
6-7	Ball Cross						X		X
8	Calton Pasture						X	X	
9	Stanage Barrow						X		X
10	Barbrook II Stone Circle					X			X
11	Barbrook II Stone Circle					X		X	
12	Barbrook II Stone Circle				X				X
13-16	Barbrook Barrow					X			X
17	Gardom's Edge						X		X
18-19	Brund Low Barrow					X			X
20	Elkstone Barrow					X			X
21-22	Unknown						X		X
23	Rowtor Rocks	X						X	
24-25	Rowtor Rocks	X							X
26-27	Rowtor Rocks	X						X	
28	Robin Hood's Stride	X							X
29-31	Birchen Edge Barrow					X			X
34	Stone Low Barrow					X			X
38	Wet Withens Barrow					X			X
39	Ecclesall Wood			X				X	
40-41	Ashover School			X				X	
42	Ashover School			X					X
43	Gardom's Edge		X						X
44	Gardom's Edge Cairn					X			X
45	Big Moor Cairn					X			X
46-50	Barbrook II Stone Circle					X			X
51	Holy Moor						X		X
52	Ladybower Tor	X						X	
53	Hallam Moors						X		X
54	Handley Bottom						X		X
55	Nine Stone Close Stone Circle				X				X
56	Staden						X		X
57	Moorside						X		X
58-60	Low Bent Barrow					X			X
61	Ramsor Farm						X		X
62	Ramsor Farm						X	X	
63-64	Weaver Hills						X		X
67	Stanage	X							X
68	Harthill Moor		X						X
69	Eyam Moor		X						X

Table 2: The types of context and location in which Peak District rock art is found. Key on p. 17.



## Key

Column A:	corpus number (after Barnatt and Reeder 1982 and this paper)
Column B:	site name
Column C:	earthfast – upland, prominent location
Column D:	earthfast – upland, not prominent
Column E:	earthfast – lowland
Column F:	portable – monument, visible
Column G:	portable – monument, buried
Column H:	portable – moved or not known
Column I:	complex carving
Column J:	simple carving

---

to ritual associations with farming this place. Such explanations have perhaps not yet been well enough explored and set against evidence for mobile herding in places like Ilkley Moor. Here there are both large numbers of carved rocks and extensive evidence for small enclosures, cairnfields and artefact spreads which may be associated with complex as well as simple rock art designs (*contra* Bradley 1997, 95–96).

The other certain earthfast examples of carvings in the Peak District, are either from places where destruction of most surface indications of prehistoric activity has taken place, as at Rowtor Rocks, Robin Hood's Stride, Ecclesall Wood and Ashover School, or in the case of Ladybower Tor, at a high moorland spot. This last carving is on a gritstone crag overlooking a cairnfield about 0.5km away with improved ground between the two, thus there may once have been a close spatial association.

The majority of rock art in the Peak District is not earthfast but portable (Table 2). Of the 41–45 known portable and/or moved carvings, 25–28 have been found associated with monuments. These are usually simple carvings with only cupmarks. The majority have been found in buried contexts, incorporated within barrows (eight sites), smaller cairns (three sites) or an embanked stone circle (one site). Of the 1–2 exceptions, which were visible, the cupmarks on one of the large orthostats at the Nine Stone Close stone circle may be fortuitous weathering, and it is uncertain if the single cupmark on a small kerbstone of a cairn within the Barbrook II stone circle was designed to be seen, or whether the stone had been reused. In all cases it is not clear if the rock art was created purposefully for inclusion in the monument or whether the carvings pre-existed. It is tempting to see the decorated block from the Stanage Barrow (no. 9) and the capstone from within the Barbrook II stone circle (no. 11) as having been carved especially for their inclusion in the two monuments, but this cannot be demonstrated. Several carvings from monuments appear unworn, as for example some of those from Barbrook II stone circle (10, 46–48) and that from the cairn on Gardom's Edge (no. 44), which may well suggest carving especially for inclusion in these monuments. Only at Ramsor Farm have stones been found that have been removed from outcrops and/or cut down (nos. 61–62). However, it is not clear if these were ever incorporated into a monument.

It was suggested when the corpus was first published that rock art in the Peak District is relatively uncommon because it has not survived at open sites due to erosion. This may be because of high Post-Medieval/modern pollution levels in the atmosphere, perhaps derived from nearby cities such as Manchester and Sheffield, and also from further afield.

This stands in contrast with the many carvings around Ilkley Moor that are also on Millstone Grit and close to industrial centres. However, the Gardom's Edge decorated slab (no. 1) was continuously exposed for less than 10 years in the late 1980s and early 1990s and by the end of this period deterioration in the sharpness of the carving was very noticeable. Of the 12–13 earthfast carvings, some have been buried over much of their life (nos. 1, 40–42 and possibly 28 and 39) or the sites have been given some protection by trees (23–27, 28, 39). Only those at Gardom's Edge (no. 43) and Ladybower Tor (no. 52) appear to have been continuously exposed; both are very worn and the latter is in a particularly high and exposed location. While these carvings could be argued to be the exceptions that prove the rule, they do demonstrate that survival despite the elements and acid rain may well be possible.

Bradley has argued from analysis of rock art in various parts of northern Britain for a correlation between the relative complexity of carvings and their position in the landscape. The more elaborate examples are commonly on readily identified outcrops, sited in local vantage points, where vistas changed as paths through the landscape were followed; in contrast, simple carvings with a restricted range of motifs are often in unobtrusive locations and difficult to find (Bradley 1992; 1996; 1997; Bradley *et al.* 1993a; 1993b). It is unclear if the Peak District evidence supports this hypothesis. The main problem with assessment is the small number of earthfast sites available for study (Table 2). Of these, four are complex carvings and located in two prominent locations, at Rowtor Rocks and Ladybower Tor. However, in contrast there are three elaborate carvings that are in low-lying locations, at Ecclesall Wood and Ashover School, where the rock art was originally nearly flush to the ground and presumably not easy to find without prior knowledge.

The most ambiguous rock art siting in the region is perhaps that of the Peak's most impressive carving, at Gardom's Edge (no. 1). It is located on the gentle back slope of the gritstone scarp in an unimposing and visually undistinctive location. It could legitimately be argued that its location is special in that it lies close to the watershed between the northern and southern halves of the shelf, at a place where views change emphasis as you pass from south to north or vice-versa. However, what stands out most clearly about the place is that you have to have intimate knowledge of the locale before being able to find and experience the carving; you would not be aware of its existence without being told, as there are no visual clues to lead you to this rock. There are literally thousands of large boulders on the back slope and the rock art is hard to find even if you have another person's account of its presence. A significant number of people have failed to find it, even when armed with a detailed map reference and good map; the experience has been likened to looking for a needle in a haystack.

#### APPENDIX: A GAZETTEER OF PEAK DISTRICT CARVINGS CONTINUED

This appendix is divided into two parts. The first gives new observations on examples of rock art listed previously in the corpus and follows the numbering system adopted there (Barnatt and Reeder 1982) or recorded shortly afterwards (Barnatt and Frith 1983). The second part brings the corpus up to date, listing all newly identified examples known to the authors.

## New Observations

1. Gardom's Edge, Baslow SK 27287303  
 The map reference of this important carving has been refined after detailed metrical survey in 1989–90 (RCHME and PPJPB 1993, no 205). In the late 1980s and early 1990s the carving became permanently exposed as the turf cover was removed too-frequently to be sustainable. Noticeable erosion was taking place, a process quickened by a person-unknown 'cleaning' the stone of lichen using bleach in 1994–5! In an attempt to counter these problems it was decided to bury the stone *in-situ* to aid its preservation; a fibreglass replica made by Alison Walster, then of Sheffield City Museum, was placed on the surface as an experiment in conservation and public presentation (Barnatt, Bevan and Edmonds 1995; 1996; Walster 1996; 1999). The site is being monitored periodically and a decision as to whether the experiment is an appropriate longer term solution is yet to be made.  
 Excavations around the large rock art stone in 1995 and 1996 demonstrated that there were no obvious associated structures or ritual pits (Barnatt, Bevan and Edmonds 1995; 1996). Adjacent to the stone was found a broken piece of a polished shale ring with a 'cup-like' and apparently unfinished perforation created after breakage; whether this object was a votive deposit is unclear. The only other finds were a small number of chert and flint flakes.
2. Gardom's Edge, Baslow SK 27527328  
 This slab is recorded as having been found at a cairn within the Gardom's Edge North-East cairnfield (Barnatt 1986, 50–51; 2000, 28–33). However, it is not entirely clear which cairn it was from. That closest to the recorded map reference measures 6.0x4.5m across, is about 0.5m high and is located at SK 27507 73272 (RCHME and PPJPB 1993, no. 823). However, another cairn, at SK 27495 73246 (RCHME and PPJPB 1993, no. 903). This cairn is relatively large and high, at 7.5x6.5m across and 1m high. There is a disturbance at the centre and to the east, possibly dug by an antiquarian, with loose un-vegetated stone at the surface; perhaps a likely place to find a decorated stone. The condition of the stone, with a relatively crisp carving but with pollution blackening, is consistent with it having been exposed since the eighteenth or nineteenth century. This prominent cairn is carefully sited at the centre of a small field and the possibility that it is a funerary monument cannot be discounted.
3. Bleakley Dike, Youlgreave SK 21576340  
 This slab, now in Sheffield City Museum, has multiple cupmarks on both faces. One of the cups on the less-worn face has an eroded and narrow penannular (Hart 1981, 66), which is visible with a good light; this was missed in the initial assessment in the museum store for the 1982 publication (Barnatt and Reeder). This same face has a distinctive cluster of small cups at one end.
4. Burr Tor, Great Hucklow SK 226691  
 The small spiral-like motifs on this slab are carved on an irregular surface, with the two focal points emphasised by their placing partway across the back and one side. This contrasts with the large concentric ring motif, which is placed on a very flat face.

6. Ball Cross, Edensor SK228691

It was noted in 1982 (Barnatt and Reeder) that this stone had a dished face and that it had been shaped to be triangular. The dishing has probably been created by pecking, whereas the stone has been selected for its shape rather than having been modified.

11/12. Barbrook II Stone Circle, Baslow SK 27757581

A small ruined cist inside the stone circle (Barnatt 1996a; 27–35) was reported in 1982 (Barnatt and Reeder, no. 11) as having a capstone slab with three cups and a right-angled groove. Subsequently, a decorated piece of stone has been identified which had broken from the capstone. A recent illustration of this (Beckensall 1999, 79, 81) shows a further three cupmarks linked by grooves in a chevron-like arrangement. A kerbstone of a small internal cairn had a single cupmark (no. 12); this stone went missing when the site was vandalised in the late 1980s. A replacement stone with a dubious cupmark was added during restoration in 1989 (Barnatt 1996a, 34). Further cupmarked stones were identified at this time (see 46/47 below).

18/19. Brund Low Barrow, Sheen SK 10256182

The precise location of this barrow was not stated in the original corpus. One of the cupmarked stones was on a small triangular stone that had been shaped in prehistory, rather than having been cut from a larger stone by Carrington after excavation (Bateman 1861, 177–78; Wilson and Cleverdon 1987, 17; Barnatt 1996b, 246, site 24.4).

20. Elkstone Barrow, Warslow and Elkstone SK 05165854

The precise location of this barrow was not stated in the original corpus. The cremation burial, apparently accompanied by a Food Vessel and burnt flints, was disturbed prior to excavation and the large cupmarked sandstone was described as from nearby; it is unclear if it was directly associated (Bateman 1861, 171–72; Barnatt 1996b, 245, site 23.6). Cleverdon has stated that the indentation on the stone is not a cupmark, but has not given her reasons for this doubt, nor suggested an alternative interpretation (Wilson and Cleverdon 1987, 16). Guilbert has stated that the cupmark is ‘improbably proportioned’ as it measures 70–90mm across and is 50mm deep (Guilbert *et al.* 1995, 17). However, this may well fall comfortably into the range of cupmark dimensions and depths to be expected when only those in a fresh state are included.

36. Park Gate Stone Circle, Beeley SK 28056851

It was noted previously (Barnatt and Reeder 1982, 44) that a tall stone to the south (Barnatt 1990, 64–66; 1996a, 43) had a possible ‘cupmark’. On re-inspection, this deep irregular hollow on the side of the stone is not a cupmark but a bullet scar, presumably created during the 1939–45 war when this moorland was used for military training.

37. Wet Withens Stone Circle, Eyam SK 22557899

It was noted previously (Barnatt and Reeder 1982, 44) that the one remaining orthostat in this stone circle placed east of north (Barnatt 1990, 71–72; 1996a, 44) has two possible cupmarks; recent examination confirms that one near the top of

the outer face is well defined, while another on the top is worn and more uncertainly interpreted.

38. Wet Withens Barrow, Eyam SK 22557904  
As noted previously (Barnatt and Reeder 1982, 44), amongst the loose rubble of the disturbed central area of the large barrow (Barnatt 1996b, 258, site 30.11) adjacent to the Wet Withens stone circle, one stone block has a single well-defined cupmark. This is relatively unworn, in a state that is consistent with it having been buried until the eighteenth or nineteenth century. While the cupmark looks convincing, the stone is not of a shape that conjures speculation that it was part of a cist or other formal structure.
39. Ecclesall Wood, Sheffield SK 32658320  
This fine carving, brought to the attention of one of the authors (JB) shortly after the publication of the original corpus, has been reported previously (Barnatt and Frith 1983). In brief, the design is unusual, with three deeply-cut irregularly-oval rings each surrounding one to four cups, the whole connected with a series of curving lines dividing much of the slab top into 'enclosure-like' zones.

### Newly Identified Carvings

40–42. Ashover School, Ashover SK 347632 — see main text, Figure 2 and Plates 1–2.

43. Gardom's Edge, Baslow SK 27617333 (Fig. 2)  
A small block of hard, quartz-rich, sandstone from the local Redmires Flags outcrop, located to the western side of a peat-filled stream gully, has a badly worn, decorated, upper face. This comprises two cups placed towards one edge, each with a surrounding ring. The rings overlap and one appears later than the other. The stone, which was first identified during metrical survey in 1989–90 (RCHME and PPJPB 1993, no. 784), has other small naturally-placed stones nearby and the immediate surroundings have never been cultivated; however, there is extensive evidence for prehistoric agricultural activity nearby to the west (RCHME and PPJPB 1993; Barnatt, Bevan and Edmonds 1995–2000). The block superficially looks portable, but an attempt to remove it to a place of safety demonstrated that it becomes larger below ground and is earthfast; it was left *in-situ*.
44. Gardom's Edge, Baslow SK 27307350 (Fig. 2)  
A portable slab with a single cupmark was found during excavation in 1999 of what is probably a clearance cairn (Barnatt, Bevan and Edmonds 2000, Trench 9). The small slab, which is roughly rectangular in shape, was found face up near the crest of the cairn; one end had old damage, presumably sustained before or during placing on the cairn in prehistory. The unworn pecked cupmark was placed at the centre of a face that had been carefully prepared by pecking the whole surface flat; its sides had been smoothed. The cairn is one of several lying on a field boundary within a complex area of house-sites, fields and clearance features (RCHME and PPJPB 1993, no. 451; Barnatt, Bevan and Edmonds 1995–2000), which were probably used over an extended period in the second and first millennia BC (Barnatt 1999; 2000).

45. Big Moor, Baslow SK 26777594 (Fig. 2)  
This small portable slab with a single cupmark is located face upwards on the present crest of what appears to be a small and isolated prehistoric cairn that has been heavily disturbed. It was discovered during metrical field survey in the mid 1990s (Ainsworth and Barnatt 1998a, no. 2433).
- 46–50. Barbrook II Stone Circle Baslow, SK 27757581  
During restoration of the site in 1989, two small portable gritstones were found, each with a single cupmark. One came from the previously disturbed fabric of the stone circle bank to the north-west of the entrance, the other lay on the ground surface outside the circle to the north-east, adjacent to the 1960s spoilheap (Barnatt 1996a, 34). In an interim statement on the 1962–70 excavations by Lewis, it was noted that six cupmarked stones were found (Lewis 1970); three of these six are those listed in the corpus as 10–12; it is not clear if those relocated in 1989 are further examples of those previously recognised (46–48) or further examples not seen previously (49–50).
51. Holy Moor, Holymoorside SK 32136860 (Fig. 2)  
This irregularly-shaped small boulder was identified recently lying amongst Post-Medieval field clearance adjacent to a field corner and footpath (Clive Hart *pers. comm.*). Its upper parts are covered with 40–46 cupmarks. On the exposed irregular top they are badly worn and sometimes uncertainly identified. In one instance a cup is partly encircled by a worn ring, while a second partial ring nearby may be fortuitous. On a ledge near one edge of the boulder preservation is better and the cups are clearly defined and densely arranged. The stone may well have been moved during Post-Medieval improvement of the moor and its original context is unknown.
52. Ladybower Tor, Derwent SK 20458695 (Fig. 2)  
This unusual carving was first identified many years ago (Makepeace 2001). It was located independently much more recently (Alan Yates, Frank Galbraith and Graham McElearney *pers. comm.*) and recorded by the authors in 2000–01. A flat-topped earthfast slab near the crest of a ridgetop millstone grit outcrop has two badly worn motifs set close together. These are still clearly seen in bright but low-raked sunlight. One comprises three concentric or penannular rings; the outer two are now discontinuous and may be joined to one side by loops rather than defining the full circuit. There is no central cup. The other motif has a surrounding ring that is broken in the same direction, where the pecked line loops outwards, one in a tight spiral-like curl. Within this ring is an unusual abstract design with five radial lines running out from a central area, each splitting near its outer end into two short arms going in opposite directions.
53. Hallam Moors, Redmires SK 25088559 (Fig. 2)  
This portable gritstone slab has 8–10 cupmarks of various sizes covering much of one face. After initial discovery in the 1990s, it was hidden nearby for safekeeping (Terry Howard *pers. comm.*), but recently has been taken to Sheffield City Museum (Phil Sidebottom *pers. comm.*). It was located in upcast from a drain (Ken Smith, Sarah Whiteley *pers. comm.*) and it could have fallen from an adjacent ruined drystone wall prior to the drain being dug or cleaned. Thus, it

may have been moved previously from a prehistoric location elsewhere in the vicinity. There is a small possible prehistoric cairnfield about 150m metres to the north-east (Helen Ullathorne and Phil Sidebottom *pers. comm.*).

54. Handley Bottom, Pilsley SK 238702 (Fig. 2)

This gritstone slab has 12–14 cupmarks of various sizes distributed over much of one face; parts of the slab are badly eroded and the cupmarks are now significantly larger than originally, but other parts have their original surface. The slab has a curved line defining one end with a single cup beyond it. One corner of the slab has an old break and one part of the carved face has what appear to be plough scratches. The slab was found in 1996 when a 12m diameter Dutch well was dug; it was less than 1m below surface, carved face upwards, lying in grey clay (Guy Davis *pers. comm.*). It may have been placed here as field clearance; this waterlogged spot had been too wet for ploughing for many years. It was recognised as a prehistoric carved stone by the farmer Peter Blackshaw, and was recorded at his invitation by Jan Stetka and Frank Robinson. It has subsequently been moved to Sheffield City Museum.

55. Nine Stone Close Stone Circle, Harthill SK 22546264

The southernmost stone of this stone circle (Barnatt 1990, 82–83) has been suggested to be cupmarked on its outer face (Dyer 1993, 71). Several small depressions here may well be natural weathering, but cannot be certainly dismissed.

56. Staden, Buxton SK 06967229

A roughly rectangular block, measuring about 0.20 by 0.24m, with four exceptionally small ‘cupmarks’ placed close together on one face, each only about 20mm across (Makepeace 1995, 121, 130, 132). The stone was found during the 1987–90 excavations of a Romano-British and Medieval settlement, in a robbed area associated with a longhouse wall. This is the only known example from the region of ‘cupmarks’ on a limestone block, a material that does not appear to have been usually used for prehistoric rock art and one that is unsuitable for the easy pecking of motifs. This in itself raises uncertainties over the date and interpretation of this example; the superficial similarity with prehistoric rock art may be misleading.

57. Moorside, Chisworth SK 00709096 (Fig. 2)

This small gritstone slab, next to a footpath and drystone wall near Robin Hood’s Picking Rods, was first recorded in the early 1990s. It has one irregular face with 10–11 cupmarks of various sizes randomly scattered across it. The original prehistoric context is unknown.

58–60. Low Bent Barrow, Fawfieldhead SK 09206228

Three cupmarked stones were found during excavations of a barrow in the 1980s (Wilson and Cleverdon 1987; Barnatt 1996b, 246, site 24.9). One has up to ten cups on the plough-scratched face of a small slab which may have been roughly shaped; it was found at the northern edge of the barrow. The second stone has two to four cups; this was found face down at the edge of a burial pit under the barrow, possibly forming part of a discontinuous and partly disturbed kerb round a small low mound covering this feature. The third example has a single deep cup

on a small triangular stone purposefully trimmed to shape; this was found face upwards in the make-up of the barrow near its southern edge.

61. Ramsor Farm, Ramshorn SK 08444543  
This decorated stone was uncovered during drain laying in 1993 and has been thoroughly recorded and illustrated previously (Guilbert *et al.* 1995; Guilbert 1999). In brief, it comprises a sandstone slab with five to seven cupmarks irregularly distributed on part of one face. This face is partly flaked away and the stone appears to have been removed previously from a rock outcrop, possibly for incorporation into a now lost monument, thus decoration could once have been more extensive.
62. Ramsor Farm, Ramshorn SK 08444541  
This carving was found in 1998 while renewing wall foundations about 30m from the location of stone 61; again it has been recorded and illustrated previously (Guilbert *et al.* 1999; Guilbert 1999). The stone had been built into a wall and was from an undetermined prehistoric location, presumably somewhere in the local vicinity. It comprises a sandstone slab broken from a larger rock, probably after the rock art was executed, or at least after part of the design was created, as one motif is truncated. The design is badly worn and only partly visible. At the centre and dominating the slab in its current reduced form, there is a small cup with a gutter and what are probably four concentric or penannular rings or possibly a spiral. There is also a small truncated part of another group of two or more similar rings to one side, and at least one cupmark elsewhere on the same face. Again it may be from a now lost monument, perhaps a barrow.
63. Weaver Hills, Wootton SK 105460  
This sandstone slab was found in a wall, utilised as one side of a squeezer stile; again it has been recorded and illustrated previously (Guilbert 1999). This stone has been cut down to make it a suitable shape for use in the stile; the surviving part, which is worn, has up to 24 irregularly distributed cupmarks, one of which is surrounded by a ring. It has now been moved to Stoke-on-Trent Museum.
64. Weaver Hills, Wootton SK 105460  
A search of walls near the last stone found a portable sandstone boulder with a possible solitary cup (Guilbert 1999, 21).
65. Ecclesall Wood, Sheffield SK 323825  
When the first carving in the wood was recorded (see 39 above) one of the authors (PF) had an uncertain memory of a second stone that he had seen years before but which he could not relocate. This has subsequently been identified (Paul Ardron *pers. comm.*). No details are currently publicly available and a published account is awaited with interest.
66. Gardom's Edge, Baslow SK 27757227  
A small portable gritstone slab was recovered from a drystone wall on the southern half of Gardom's Edge in the 1990s by a visitor and was later passed on to one of the authors (JB). This has an obvious 'cup' on one face. However, rather than having traces of pecking, this symmetrical and deep circular hollow is worn smooth. This suggests creation for or by an undetermined practical task rather



than as rock art. Thus, if tentatively, this stone is not included in any of the assessments made above. However, further clarification is necessary before definitive interpretation is made.

67. Stanage, Eyam SK 21517867  
The raised half of a flat upper face of small earthfast boulder has a cluster of 10 apparent cupmarks, which have recently been identified by Paul Capewell (*pers. comm.*). This lays only a few metres north-west of the Stanage barrow with its fine example of a cupmarked stone (Corpus no. 9). However, the possibility that the cups on the earthfast are the product of natural erosion cannot be discounted; a second boulder nearby has many irregular hollows of various sizes that are probably to be interpreted in this way.
68. Harthill Moor, Harthill SK 22476250  
A large boulder with rock art, adjacent to a field wall, has recently been identified by Graeme Guilbert and colleagues and is to be the subject of a separate report. It lies between the Nine Stone Close stone circle to the north and Robin Hoods Stride to the south. The visible carvings comprise a worn cup and ring and a small number of further possible cupmarks. Plough scratches on the boulder, and the present location against the wall, raise the possibility that the stone has been moved from elsewhere nearby.
69. Eyam Moor, Eyam SK 22757899  
At the time of completion of this paper, a further carving has been newly reported. This is described as having 8–9 worn cupmarks on the upper face of a slab found near the centre of a small clearance cairn within the extensive cairnfield here (Barnatt 1986, 69; 2000, 24). This carving still requires further assessment.

#### ACKNOWLEDGEMENTS

Many thanks go to Marisa Signora, a teacher at Ashover Primary School, who first suspected the presence of rock art on the boulders that had been dug up, and to one of the parents, Louise Taylor, who told her mother, Pauline Ashmore, that carvings like those at Gardom's Edge had been found. Pauline alerted the local archaeological world and, with Frank Robinson, put in many hours of work recording the Ashover rock art and several other examples elsewhere in the Peak District. Tim Seabourne kindly photographed the Ashover rock art and has allowed examples to be used here. The teachers and children at Ashover had been made aware previously of prehistoric rock art due to their visits to the Gardom's Edge Excavation Project run by the Department of Archaeology and Prehistory at Sheffield University and the Archaeology Service of the Peak District National Park Authority; particular thanks go to Gavin Bell who had co-ordinated the schools visits and Mike Dymond who ran the education sessions on site. Mark Edmonds and Bill Bevan (as co-directors with JB) were happy for information on the excavated carvings from Gardom's Edge to be included here.

Thanks also to Ian Ridgeway, the school headmaster, for his willingness to let the recording take place, and to all the staff for their enthusiasm for conserving the art in the school grounds as a teaching resource and an archaeological feature of local interest.

Dave Barrett, the County Archaeologist and Andy Myers, the Sites and Monuments Record Officer, facilitated the conservation work.

The following kindly provide information on rock art elsewhere in the Peak District or helped with its recording: Stewart Ainsworth, Paul Ardron, Peter Blackshaw, Paul Capewell, Guy Davis, Gill Gorvett, Graeme Guilbert, Clive Hart, Tony Howard, Derwent Levick, Graham McElearney, Frank Galbraith, Stella McGuire, Melissa Peet, Phil Sidebottom, Ken Smith, Jan Stetka, Alice Ullathorne, Helen Ullathorne, Sarah Whiteley, Arthur Wilson, Joe Wooffitt and Alan Yates. Graham Makepeace kindly gave access to his paper on the Ladybower Tor carving prior to its publication.

The ideas on the interpretation of Peak District rock art presented here have benefited from discussions over the years with Stan Beckensall, Bill Bevan, Richard Bradley, Mark Edmonds, Paul Frodsham and Clive Waddington.

#### REFERENCES

- Ainsworth, S. and Barnatt, J. (1998a) *An Archaeological Survey of the Scheduled Landscape on Big Moor and Ramsley Moor, Baslow and Holmesfield, Derbyshire*. Unpublished report. Swindon. National Monuments Record, NMR nos: SK27 NE 1, 13, 18, 19, 28, 35, 41, 53, 54, 78–98.
- Ainsworth, S. and Barnatt, J. (1998b) A scarp-edge enclosure at Gardom's Edge, Baslow, Derbyshire. *DAJ* 118: 5–23.
- Barnatt, J. (1982) *Prehistoric Cornwall: The Ceremonial Monuments*. Wellingborough. Turnstone Press.
- Barnatt, J. (1986) Bronze Age remains on the East Moors of the Peak District. *DAJ* 106: 17–100.
- Barnatt, J. (1990) *The Henges, Stone Circles and Ringcairns of the Peak District*. Sheffield: Department of Archaeology and Prehistory, University of Sheffield. Sheffield Archaeological Monographs 1.
- Barnatt, J. (1996a) Recent research at Peak District stone circles, including restoration work at Barbrook II and Hordron Edge, and new fieldwork elsewhere. *DAJ* 116: 27–48.
- Barnatt, J. (1996b) Barrows in the Peak District: a corpus. In Barnatt, J. and Collis, J. (eds.) *Barrows in the Peak District: Recent Research*: 171–263. Sheffield. J. R. Collis Publications.
- Barnatt, J. (1996c) Moving beyond the monuments: paths and people in the Neolithic landscapes of the Peak District. In P. Frodsham (ed.) *Neolithic Studies in No-Man's Land: Papers on the Neolithic of Northern England from the Trent to the Tweed*. *Northern Archaeology* 13/14: 43–60.
- Barnatt, J. (1999) Taming the Land: Peak District farming and ritual in the Bronze Age. *DAJ* 119: 19–78.
- Barnatt, J. (2000) To each their own: Later Prehistoric farming communities and their monuments in the Peak. *DAJ* 120: 1–86.
- Barnatt, J., Bevan, B. and Edmonds, M. (1995) *A Prehistoric Landscape at Gardom's Edge, Baslow, Derbyshire: Excavations 1995*. Unpublished interim report. Bakewell. Peak District National Park Authority Archaeology Service archives.
- Barnatt, J., Bevan, B. and Edmonds, M. (1996) *A Prehistoric Landscape at Gardom's Edge, Baslow, Derbyshire: Excavations 1996*. Unpublished interim report. Bakewell. Peak District National Park Authority Archaeology Service archives.
- Barnatt, J., Bevan, B. and Edmonds, M. (1997) *A Prehistoric Landscape at Gardom's Edge, Baslow, Derbyshire: Excavations 1997*. Unpublished interim report. Bakewell. Peak District National Park Authority Archaeology Service archives.

- Barnatt, J., Bevan, B. and Edmonds, M. (1998) *A Prehistoric Landscape at Gardom's Edge, Baslow, Derbyshire: Excavations 1998*. Unpublished interim report. Bakewell. Peak District National Park Authority Archaeology Service archives.
- Barnatt, J., Bevan, B. and Edmonds, M. (2000) *A Prehistoric Landscape at Gardom's Edge, Baslow, Derbyshire: Excavations 1999 & 2000*. Unpublished interim report. Bakewell. Peak District National Park Authority Archaeology Service archives.
- Barnatt, J. and Frith, P. (1983) A newly discovered 'cup and ring' carving in Ecclesall Wood, Sheffield. *DAJ* 103: 41–42.
- Barnatt, J. and Reeder, P. (1982) Prehistoric rock art in the Peak District. *DAJ* 102: 33–44.
- Bateman, T. (1861) *Ten Years Diggings in Celtic and Saxon Grave Hills in the Counties of Derby, Stafford and York*. London and Derby.
- Beckensall, S. (1983) *Northumberland's Prehistoric Rock Carvings*. Rothbury: Pendulum Press.
- Beckensall, S. (1991) *Prehistoric Rock Motifs of Northumberland, Volume 1*. Privately published.
- Beckensall, S. (1992a) *Prehistoric Rock Motifs of Northumberland, Volume 2*. Privately published.
- Beckensall, S. (1992b) *Cumbrian Prehistoric Rock Art: Symbols, Monuments and Landscape*. Privately published.
- Beckensall, S. (1999) *British Prehistoric Rock Art*. Brimscombe Port Stroud. Tempus.
- Beckensall, S. and Frodsham, P. (1998) Questions of chronology: the case for Bronze Age rock art in Northern England. *Northern Archaeology* 15/16: 51–70.
- Beckensall, S. and Laurie, T. (1998) *Prehistoric Rock Art of County Durham, Swaledale and Wensleydale*. Durham. County Durham Books.
- Bradley, R. (1992) Turning the world, rock carvings and the archaeology of death. In N. Sharples and A. Sheridan (eds) *Vessels for the Ancestors*: 168–76. Edinburgh: Edinburgh University Press.
- Bradley, R. (1996) Learning from places — topographical analysis of Northern British rock art. In P. Frodsham (ed.) *Neolithic Studies in No-Man's Land: Papers on the Neolithic of Northern England from the Trent to the Tweed*. *Northern Archaeology* 13/14: 87–100.
- Bradley, R. (1997) *Rock Art and the Prehistory of Atlantic Europe: Signing the Land*. London and New York. Routledge.
- Bradley, R., Harding, J. and Mathews, M. (1993a) The siting of prehistoric rock art in Galloway, south-west Scotland. *Proceedings of the Prehistoric Society* 59: 269–83.
- Bradley, R., Harding, J., Mathews, M. and Rippon, S. (1993b) A field method for investigating the distribution of rock art. *Oxford Journal of Archaeology* 12: 129–43.
- Dyer, J. (1993) *Discovering Prehistoric England*. Prices Risborough. Shire.
- Frodsham, P. (1996) Spirals in time: Morwick Mill and the spiral motif in the British Neolithic. In P. Frodsham (ed.) *Neolithic Studies in No-Man's Land: Papers on the Neolithic of Northern England from the Trent to the Tweed*. *Northern Archaeology* 13/14: 101–138.
- Guilbert, G. (1999) Recent finds of prehistoric rock-art in upland Staffordshire. *West Midlands Archaeology* 42: 18–22.
- Guilbert, G., Garton, D. and Walters, D. (1995) A cup-marked stone at Ramsor Farm, Ramshorn. *Transactions of the Staffordshire Archaeological and Historical Society* 36: 16–20.
- Guilbert, G., Garton, D. and Walters, D. (1999) A ring-marked stone at Ramsor Farm, Ramshorn. *Transactions of the Staffordshire Archaeological and Historical Society* 38: 1–5.
- Hart, C. R. (1981) *The North Derbyshire Archaeological Survey to A.D. 1500*. Chesterfield. North Derbyshire Archaeological Trust.
- Ilkley Archaeology Group. (1986) *The Carved Rocks on Rombalds Moor*. Wakefield. West Yorkshire Archaeology Service.
- Lewis, G. D. (1970) *The Bronze Age of the Southern Pennines*. Unpublished dissertation, Liverpool University.

- Makepeace, G. A. (1995) The Romano-British settlement at Staden near Buxton: the 1987–88 and 1989–90 excavations, and final report. *DAJ* 115: 107–135.
- Makepeace, G. A. (2001) Prehistoric rock carving near Ladybower Tor, Derbyshire. *DAJ* 121: 17–18.
- Morris, R. W. B. (1977) *The Prehistoric Rock Art of Argyll*. Poole. Dolphin Press.
- Morris, R. W. B. (1979) *The Prehistoric Rock Art of Southern Scotland*. Oxford. British Archaeological Reports, British Series 86.
- Morris, R. W. B. (1981) *The Prehistoric Rock Art of Galloway and the Isle of Man*. Poole. Dolphin Press.
- Morris, R. W. B. (1989) The prehistoric rock art of Great Britain: a survey of all sites bearing motifs more complex than single cup marks. *Proceedings of the Prehistoric Society* 55: 45–88.
- RCHME and PPJPB (1993) *An Archaeological Survey of the Northern Halves of Gardom's and Birchen Edges, Baslow Derbyshire*. Unpublished report. Swindon: National Monuments Record, NMR no. SK 27 SE 98.
- Spratt, D. A. (1993) *Prehistoric and Roman Archaeology of North-East Yorkshire*. London. Council of British Archaeology.
- Waddington, C. (1996) Putting rock art to use: a model of Early Neolithic transhumance in North Northumberland. In P. Frodsham (ed.) *Neolithic Studies in No-Man's Land: Papers on the Neolithic of Northern England from the Trent to the Tweed*. *Northern Archaeology* 13/14: 147–177.
- Waddington, C. (1998) Cup and ring marks in context. *Cambridge Archaeological Journal* 8.1: 29–54.
- Walster, A. (1996) The rock art project. *Conservation News* 59: 41–44.
- Walster, A. (1999) The rock art project. *Transaction of the Hunter Archaeological Society* 20: 1–11.
- Wilson, D. and Cleverdon, F. (1987) Excavation of two round barrows at Low Farm and Low Bent, Fawfieldhead, Longnor, Staffordshire. *Transactions of the South Staffordshire Archaeological and Historical Society* 27: 1–26.

*The Society gratefully acknowledges the financial support of the Peak District National Park Authority in the publication of this paper.*