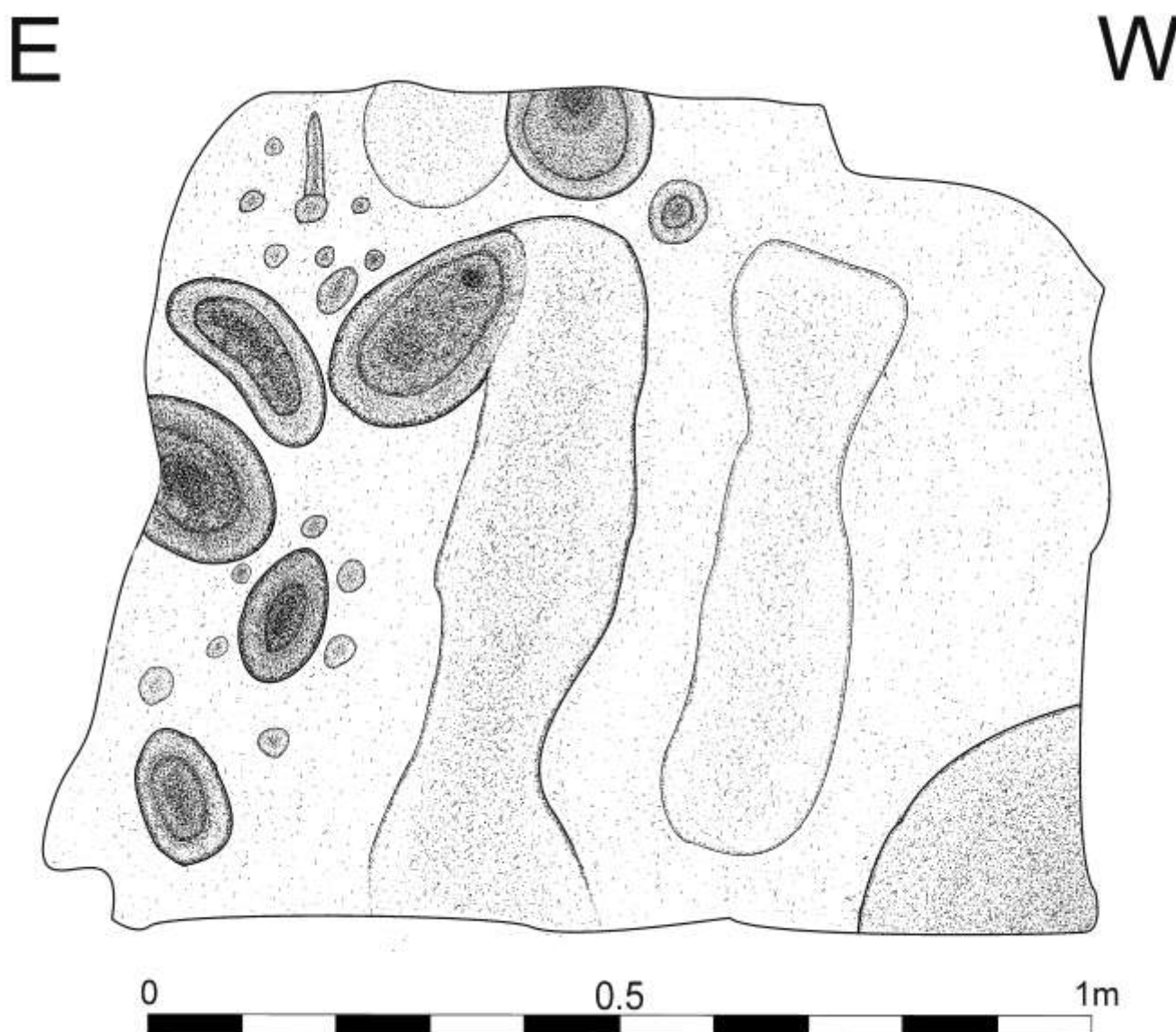


Prehistoric Rock-Art at Bent Hills, South Yorkshire

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Sheffield Town Trust

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1. Summary

Nineteen panels of cupules were recorded at Bent Hills, South Yorkshire, in the winter and early spring of 2020-1. Some of the motifs were marked on panels with natural erosional features present. Also present were other prehistoric markings that have been interpreted as possible quernstone or mortar crafting that were broadly contemporary with the rock-art. A small cairnfield is present that arguably relates to the aforementioned. Much later archaeological features were also in evidence, in connection with quarrying of recent historical date and management of the land for agricultural activities. These activities have compromised the earlier data, truncating and disturbing much of it, and creating bias in the sample due to destruction of much of the escarpment edge.

2. Location, geology, topography and current use

Bent Hills is located on the north facing slopes of Tinker Brook Valley, near Wharnccliffe Side, South Yorkshire, at NGR 428180, 393900 (centred), approximately 10 kilometres from the centre of Sheffield (Figure 1). The locale is characterised by a crag-like escarpment on the edge of a narrow plateau-like shelf that dominates the upper part of the valley (Figure 2; Figure 3; Figure 88).

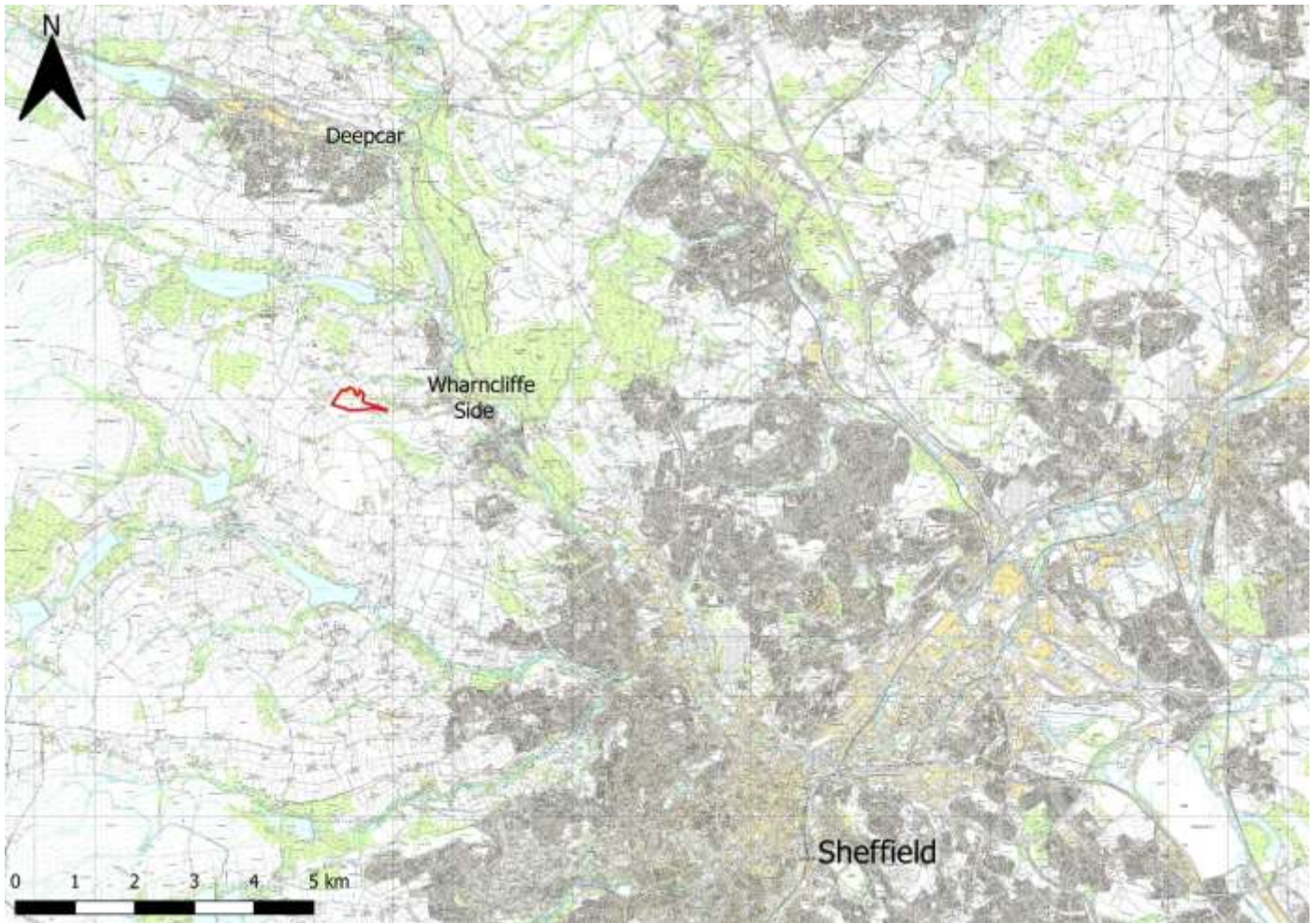


Figure 1: The location of the study area (red). © Crown Copyright/database right 2020 An Ordnance Survey supplied service.

The upland of which Bent Hills forms a part is located at the eastern extremity of the Namurian Sandstones (Millstone Grit) Formations. The higher ground to the west overlooking Agden Valley includes Marsden Formation and Huddersfield White Rock variants, but the Bent Hills shelf itself is formed of Rossendale formation (Rough Rock) Sandstone (Figure 2). Rossendale formation Mudstones and Siltstones form the lower slopes of the locale (BGS 2020). To the immediate north at the lowest point of the valley, down which Tinker Brook flows, Marsden Formation and Huddersfield White Rock Gritstone variants form the substrate, where Tinker Brook rapidly descends into the Don Valley. To the South of the locale, forming the higher north facing slopes of Tinker Brook Valley, are located Mudstones and Siltstones, as well as Crawshaw Sandstone, belonging to the Pennine Lower Coal Measures sandstone Formations (Figure 2).

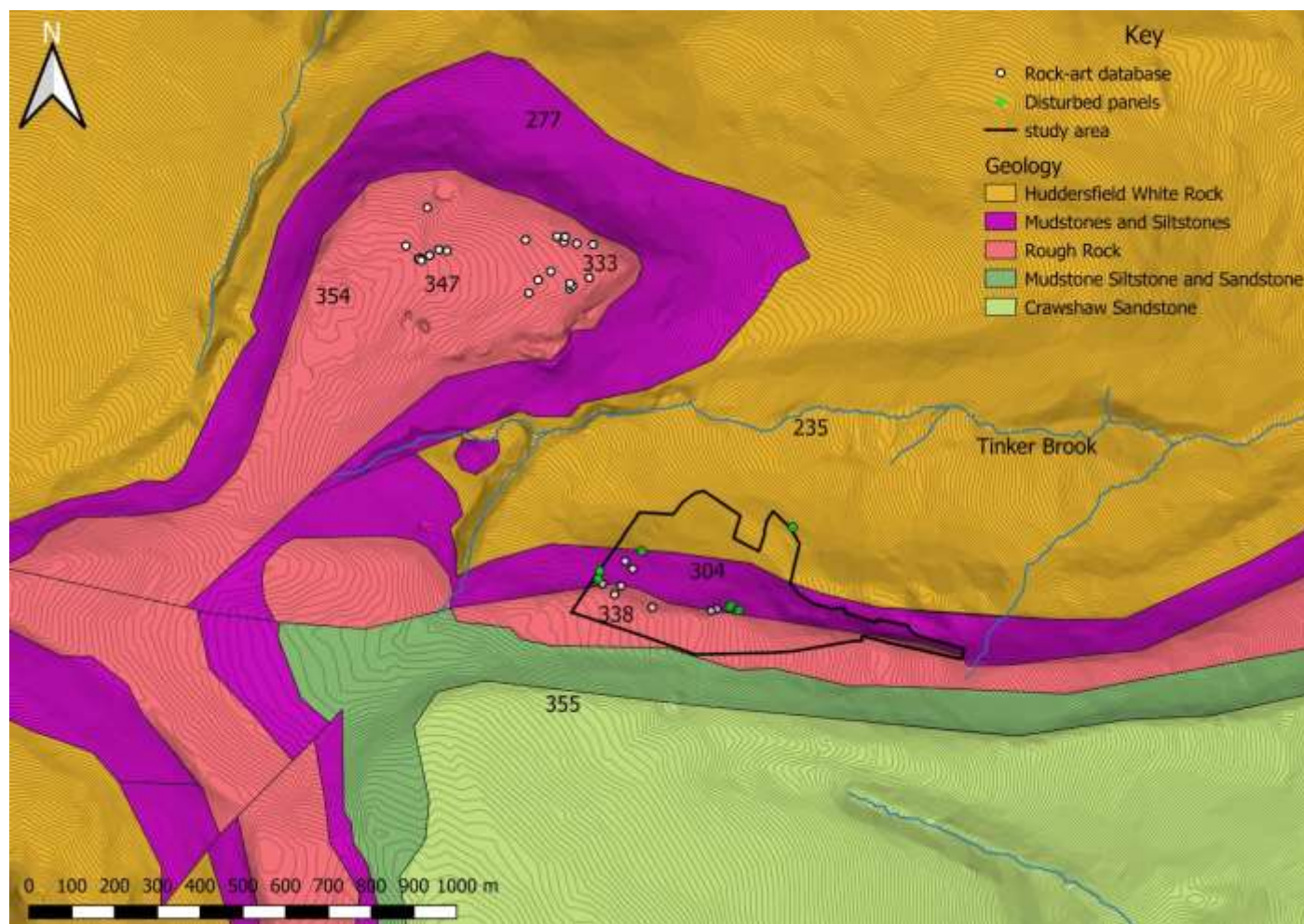


Figure 2: Distribution of rock-art at Bent Hills (and Spout House Hill) in relation to geology. Contours indicate relief. Figures indicate height above ordnance datum in metres. © Crown copyright/database right 2021. A British Geological Survey service.

The west facing side of the Don valley in the vicinity of Wharnccliffe Forest and Chase is clearly visible from Bent Hills (Figure 3), as is the east end of Waldershelf, the long ridge that forms the south facing side of Ewden Valley. Between, the view of the remainder of Ewden Valley is masked by the small but distinct and dominating plateau of Spout House Hill, almost directly opposite Bent Hills on the south facing side of Tinker Brook Valley (Figure 4). No views are available south or west, as the slopes of the valley there rise above the locale. This is particularly noticeable to the south, where the slope rises steeply.



Figure 3: Tinker Brook Valley and Don Valley, facing north-east from panel 29. Source: author.



Figure 4: Tinker Brook Valley, facing north, showing (middle, from left to right) the east end of Spout House Hill, Waldershelf and the east end of Ewden Valley, Wharnccliffe Forest and the Don Valley. Source: author.

Bent Hills is included within areas designated as “moorland” by Natural England (MAGIC 2020), as an isolated patch, although this particular patch of “moorland” consists largely of coarse unimproved grassland, designated under the Dudley Stamp Land Use Inventory as “rough grazing” (MAGIC 2020). The locale falls just beyond the eastern extremity of the Peak District National Park. Currently, Bent Hills is utilised for the pasturing of cattle by its main owner. Bent Hills is designated as Open Access Land open to the public, and is additionally crossed by public footpaths at various places.

3. Historical and archaeological background

The early history of the locale is obscure. During the fourteenth century though, nearby Spout House seems to have been part of the Onesacre Estate (Onesacre lies to the immediate south-east of Bent Hills), under the ownership of the Rous family (Hey 2002: 56). The name is of French origin. It is possible therefore that the Onesacre Estate was acquired at the time of the Norman Conquest, as favoured tenants of the Lords of Hallamshire. The estate passed into the ownership of the Steyed (Stead) family in the fifteenth century, in which it remained for 400 years (Hey 2002: 56). The Steads rose in prominence and wealth over that time, building Onesacre Hall and Spout House during the late seventeenth century. Spout House must have been sold on not long afterwards, because Thomas Marriot (1679-1754) left the fifty seven acres of Spout House Farm for the use of a minister in his will (Hey 2002: 62).

The nearest substantial contemporary settlement is at the foot of Tinker Brook Valley at Wharnccliffe Side, although the older hamlet of Brightholmlee, upslope from Wharnccliffe Side, is only 1.5Km to the north of Bent Hills. The name Brightholmlee appears to be derived from an early English proper name, combined with the designation of a settlement amidst streams in a woodland glade. Thomas Jeffereys' map of Yorkshire (1772) is indicative of the importance of Spout House, Brightholmlee, Swinock (Swinnock), Foldrings and even Tinker Brook during the eighteenth century, all of which are included, but not Wharnccliffe Side, which is not present (Hey 2002: 79). Wharnccliffe Side itself does not even seem to have been a substantially larger settlement than Brightholmlee at the time of the first edition ordnance survey map of the area (1855). The expansion of Wharnccliffe side since then is probably related to its position on the main road north of the burgeoning city of Sheffield.

Brightholmlee contains two listed buildings, Old Hall Farmhouse and High Lee Cottage. Also listed is a guide pillar at the junction of Brightholmlee Lane and Brightholmlee Road with Thorn House Lane. To the immediate south there are also the listed buildings of Swinnock Hall and Cow House on the ridge overlooking Tinker Brook valley itself. There are three more guide pillars to the immediate west, south-west and south of Spout House Hill, hinting at the recent historical importance of the area in journeys across the uplands by itinerant traders. These are referred to by the antiquarian John Wilson of Broomhead Hall in 1777 (Hey 2001: 23), as related by John Swinden of Spout House. David Hey suggested (1967) that a "saltway" crossed very close by, coming from Bolsterstone via New Mill Bridge packhorse bridge in Ewden Valley (dismantled, and re-erected in Glen Howe Park at the time of the construction of the reservoirs), climbing the valley side to Brightholmlee and thence to Wharnccliffe Side. "Tinker" Brook, which rises where two of the aforementioned guide pillars are located, might well hint at the line of another routeway crossing the uplands. This seems to be supported by its inclusion on the aforementioned map of Thomas Jeffereys.

Bent Hills, like the nearby Spout House Hill was evidently regarded as an important local source of stone in the recent past, to judge from the numerous signs of quarrying along the escarpment, and the presence of a disused quarry in the middle of the locale. Small quarries upslope to the south and in the vicinity of Foldrings, downstream, are present on the first edition OS map of 1855 but were disused by the preparation of the first revision. The main quarry ("old quarry") at Bent Hills itself is present in the 1:2500 scale first edition county series map (1893; Figure 30). Presumably it was established after 1855.

Archaeologically, little is known about the immediate locale. The antiquarian John Watson (1776) claimed that stone circles existed in his day to the immediate west, on high ground. John Wilson (1719-1783), quoted by Joseph Kenworthy (1928:38-39), claimed that the remains of a moated “hall or great house” stood in How Wood in his day. How Wood lies upstream from Wharncliffe Side along Tinker Brook, to its immediate west. Kenworthy himself speaks of a mound, utilised as a quarry between 1880-1913, from which sherds of medieval pottery were recovered, and from which nearby was recovered a Neolithic polished stone axe (SMR 00529/01). It is unclear whether the “mound” was the same feature as the “remains” of the great house, or a separate large cairn.

Tinker Brook Valley is only four kilometres to the south of the location (SK 299 972) of Iron Age and Roman period quern production at Wharncliffe Craggs (NMR 312565). The extensive area of production was recorded first by the amateur archaeologist Leslie Butcher during the 1950s (Butcher 1957).

Modern, professionally undertaken, archaeological work in the vicinity received international attention in the wake of the excavation of the important Mesolithic site at Deepcar in the early 1960s (Radley and Mellars 1964). Jeffrey Radley subsequently began searching for sites at similar locations in the area, including at the confluence of the River Don with Ewden Beck (Radley and Hepworth n.d.). Between 1965 and 1969 he and local amateur archaeologist Fred Hepworth recorded flint scatters from the location. Their explorations extended to walks along Ewden Valley itself where, it is claimed, they noted the presence of Polissoirs in the vicinity of the reservoirs when the water was low (Ken Hawley, pers.comm.). Their work has never been published. The untimely death of Radley in 1970 probably truncated what was ongoing work. At Wilkin Wood near the confluence of Ewden Beck with the River Don, a cup-marked stone was discovered in the late 1960s by Mr Terry Howard. This was recently recorded by myself and Ian Kynaston-Richards (Cockrell *et al* 2017 (2020)). The locally significant concentration of prehistoric rock-art at Spout House Hill was recently recorded in the wake of that work (Cockrell 2020). The plateau overlooks to its north and commands views along Ewden Valley, and several more examples of cup-marked stones have been partially recorded or noted at various locations along the valley recently (Cockrell 2016; 2019; forthcoming; R. Morgan pers.comm.), and another significant concentration has been noted nearby in the vicinity of Hurkling Edge on the south edge of Broomhead Moor (Cockrell forthcoming). The north edge of the moor also overlooks Ewden Valley at its west end. It was an observation made by Mr Terry Howard in the late 1960s or early 1970s of the presence of a possible cup-marked stone that first drew my attention to the locale. The present report constitutes the first such concentration to be recorded in the context of a systematic survey in the area.

4. Aims and objectives

The main archaeological aim of the present study was to ascertain the extent and character of rock-art at Bent Hills. The main social aim was to provide an experience in archaeological recording to community volunteers, and promote engagement by local people with the historic environment and in outdoor activity beneficial for physical and mental wellbeing. Secondary archaeological aims included interpreting the purpose and significance of the rock-art, and noting the presence of other archaeological features. Objectives included the detailed recording of all visible examples of possible rock-art and basic recording of other archaeological features.

5. Methodology

Terminology

The term “rock art” is problematic, because one of the few things we can be certain of about such enigmatic markings is that they were almost certainly not “art”, a concept that owes its existence to a Cartesian world view, ideas of the post-medieval enlightenment, and concomitant aesthetics. Unfortunately the term has become ubiquitous. Alternatives in use include “petroglyphs” and, where cup-marks are in question, “cupules”. Such terms, though less problematic in some ways, are no more ideal. Therefore the term used here is “rock-art”, with the hyphen serving to mitigate in part for its unfortunate modern meaning. The term “cup-marks” is utilised on the same basis. A “panel” is defined as any boulder, sheet or other chunk of bedrock outcropping upon which are inscribed rock-art motifs. These are subdivided by letter when more than one visible surface has markings present. Other terms used are derived from the published guidance of Scotland’s Rock Art Project (ScRAP).

Recording

Volunteers drawn primarily from Bolsterstone Archaeology and Heritage Group formed the team investigating Bent Hills. From this pool a maximum of five volunteers were present on each day, led by myself, in accordance with limits of assembly in place due to the Covid-19 pandemic. Fieldwork was to take place in the late autumn of 2020. In the event, a considerable break in the middle was necessitated by the lockdown imposed in January of 2021. Work was therefore completed over the course of spring 2021 after the lockdown was lifted. The study area was searched by walking in transects at right angles to the line of most of the escarpment, with each volunteer covering an approximately ten metre wide transect. The narrowest part of the study area at the east end forms a precipitous crag. This was investigated along its length (rather than at right angles to its edge).

The record made in the present study included recording the location of panels using a hand-held GPS device (using averaged readings) and taking photographs. Written details were prepared on pro-forma recording sheets, informed by the suggested recording criteria of Robert Bednarik (2008), with additional guidance derived from Scotland’s Rock Art Project (ScRAP). Panels were also drawn at an appropriate scale where that was deemed practical. Additional photography was undertaken with a view to the preparation of 3D models utilising photogrammetric software. The sequence carries on from that begun at Wilkin Wood (Cockrell 2017 (2020)), continued at Spout House Hill (2020) and thus begins at Bent Hills with panel 24. Other archaeological features noted were recorded to a simple standard, by photograph and obtaining a grid reference with a hand-held GPS device.

Drawing conventions

Scale drawings were prepared at either 1:10 or 1:20 scale by offset measurement. Dot density was used on the final drawings to indicate depth, with greater densities indicating greater depth. Distinct lines of dots also indicate breaks of slope. A continuous dashed line indicates the edge of vegetation. A dash-dot line indicates the edge of a recorded area.

6. The motifs of the panels

Introduction

As at Spout House Hill (Cockrell 2020), small concentrations appear to be in evidence at various points across the site. However, unlike at Spout House Hill, there was no reason to suspect that the distribution reflected cultural choices or patterning relating to diachronic changes. They almost certainly relate rather to much later site formation processes (see below). A summarised description of the motifs is presented below, followed by a discussion, with detailed information for each panel presented in Appendix 1.

Summary

A total of seventy nine individual motifs were recorded on nineteen panels (Figure 5; Figure 11; Table 1). Additionally, six of the circular/sub-circular motifs include linear “tails”. These are either eroded radial grooves, or natural grooves which the cup-marks were located to take advantage of. In additional cases, cup-marks were deliberately sited to fall along the lines of unambiguously natural erosion gullies or eroded bedding planes, such as in panels 32 or 36 (Figure 5; Figure 11). Panel 28 is another example of this, possibly including natural erosion hollows as well. Other panels (34, 35 and 37) have cup-marks present where solution hollows, or other weathered hollows are also in evidence (Figure 6; Figure 7; Figure 11).

Panel 25 has a single small ovoid cup-mark and a single small “keyhole” shaped cup-mark (Figure 35; Figure 36). Panels 24, 27 A, 27 B, 29 and 33 consist of simple circular cup-marks only.

Panel 30 has two small cup-marks on its east facing side, along with numerous highly eroded additional possible cup-marks (Figure 86). It was the panel discovered by Terry Howard, on its west facing side, that first drew my attention to the locale. Ironically this (its west facing side), along with panel 31, are amongst the most difficult to interpret (Figure 11; Figure 49; Figure 50; Figure 51; Figure 52). The majority of markings could be highly eroded cup-marks, but might just as plausibly be natural erosion along the lines of geological strata.

Panel 38 has an unusually well preserved cup-mark carved into the concave slope of a large artificially created basin (Figure 8; Figure 9; Figure 10). This basin, I suggest, might plausibly have been used as a quern stone or large mortar. Panel 26 (cover illustration; Figure 11; Figure 13; Figure 37; Figure 38; Figure 39) has the truncated remnant of a similar basin present, along with circular, ovoid and pear shaped cup-marks, including two “rosettes”. One “rosette” includes one of the aforementioned radial grooves emanating from its central cup-mark. Panel 42 includes cup-marks and another truncated concave basin (Figure 11; Figure 78; Figure 79). Panel 41 consists entirely of overlapping and truncated concave basins but without additional cup-marks (Figure 11; Figure 19).

Panel 40 has a “rosette” of small probable cup-marks that might conceivably be “gunshots” rather than a rock-art motif (Figure 77).

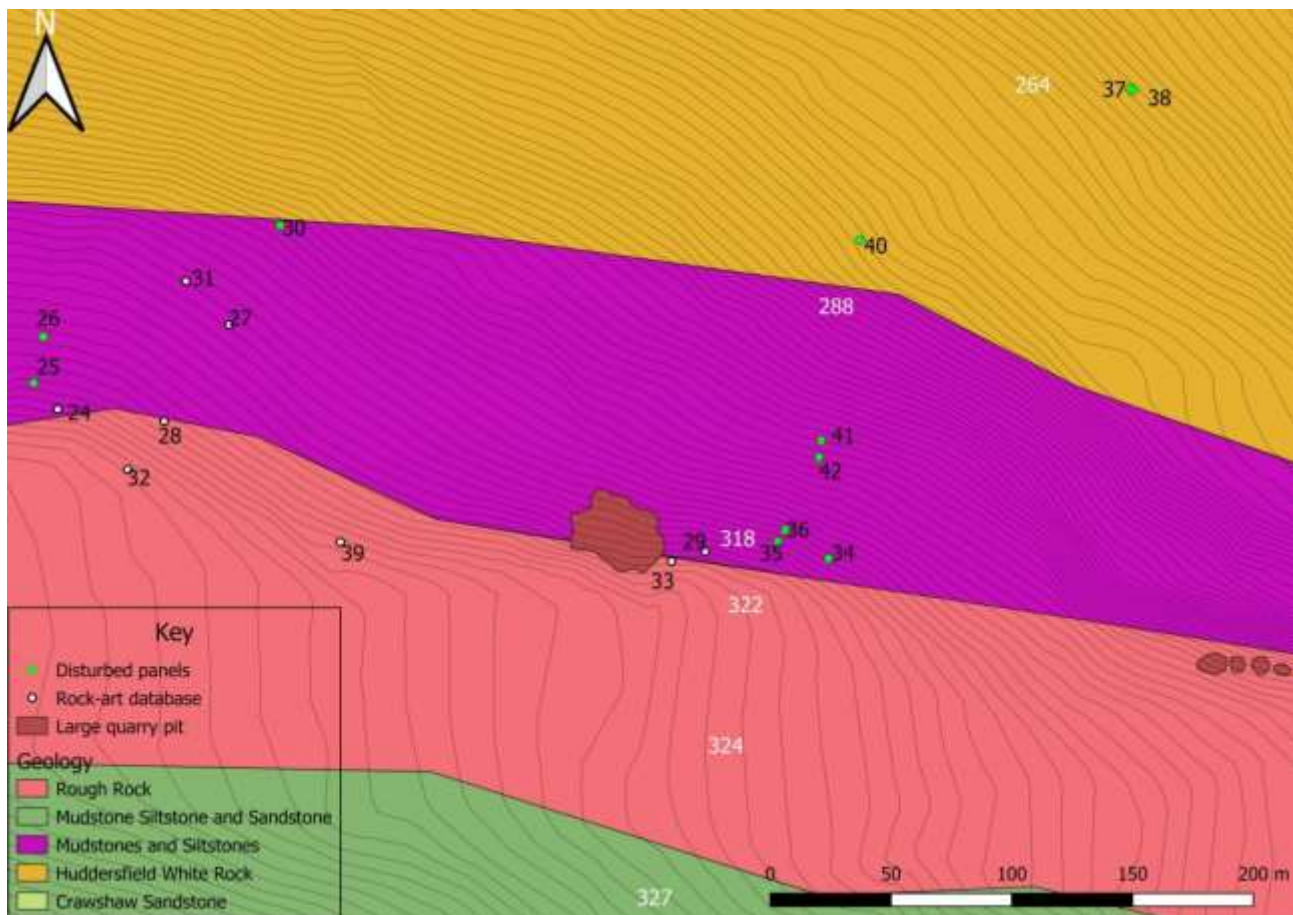


Figure 5: Distribution of panels at Bent Hills in relation to geological formations. Figures in white are heights in metres above ordnance datum. © Crown Copyright/database right 2021. An Ordnance Survey supplied service.

Panel	Circular/sub circular	Elongated oval (ovoid)	Conjoined	Pear shaped	Dumbbell	Arc	Rosette	Keyhole
24	13 [1]	1						
25	1							1
26	3 [1]	4		3			2 (13)	
27a	5		1					
27b	1							
28	2 [1]	1			1			
29	1 [1]							
30								
31								
32	5 [1]	1						
33	3							
34	11							
35	1							
36	12							
37	2							
38	1							
39						1		
40							1	
41								
42	1 [1]	2						
Total	59	8	1	3	1	1	3	1

Table 1: distribution of motifs by panel. The figures in square brackets are radial grooves.



Figure 6: Detail of panel 34, showing cup-marks and a large solution hollow (bottom). Source: author.



Figure 7: Profile of solution hollow in panel 34, extrapolated from a photogrammetric model. Note the undercutting and irregular morphology at the left hand side typical of natural formation processes.



Figure 8: A large, well preserved cup-mark, carved into the upper side of a large elongated concave quern-like feature on panel 38. Source: author.



Figure 9: Detail of cup-mark in panel 38. Source: author.

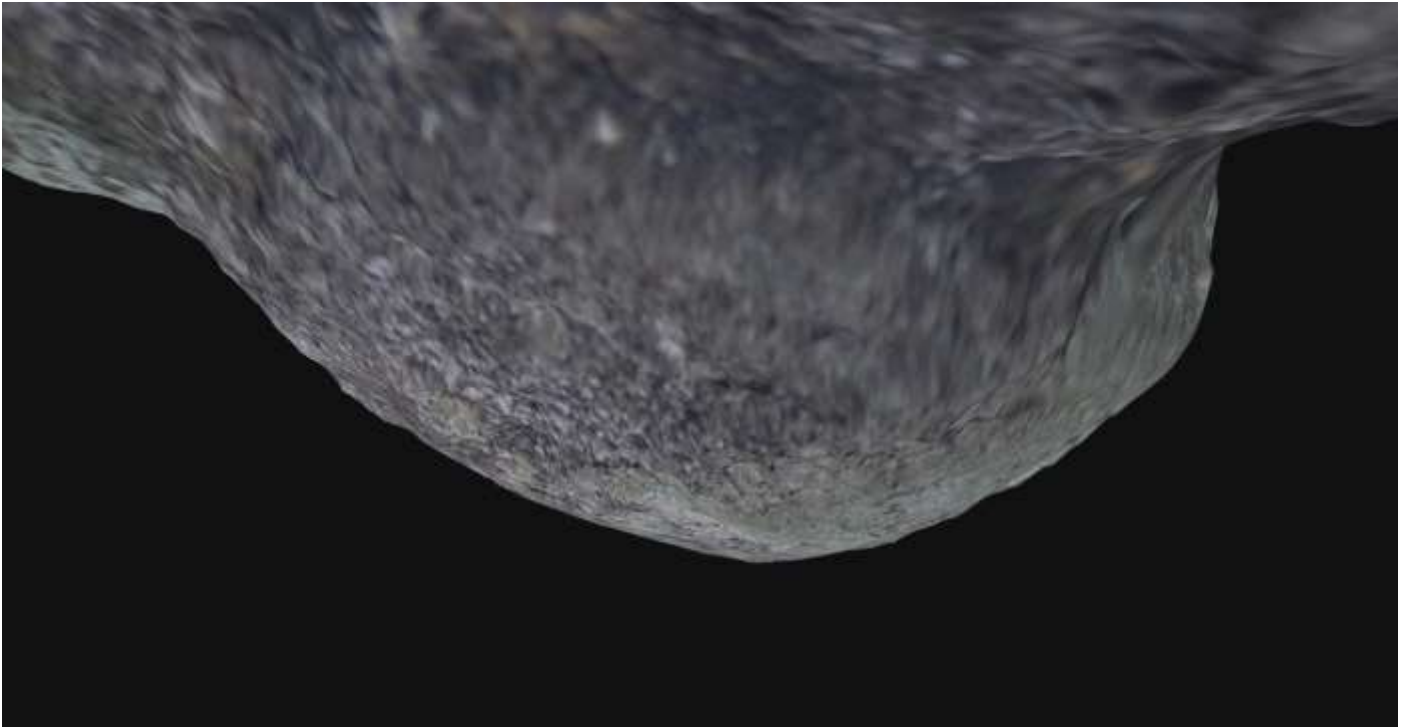


Figure 10: Profile of cup-mark in panel 38, extrapolated from a photogrammetric model.

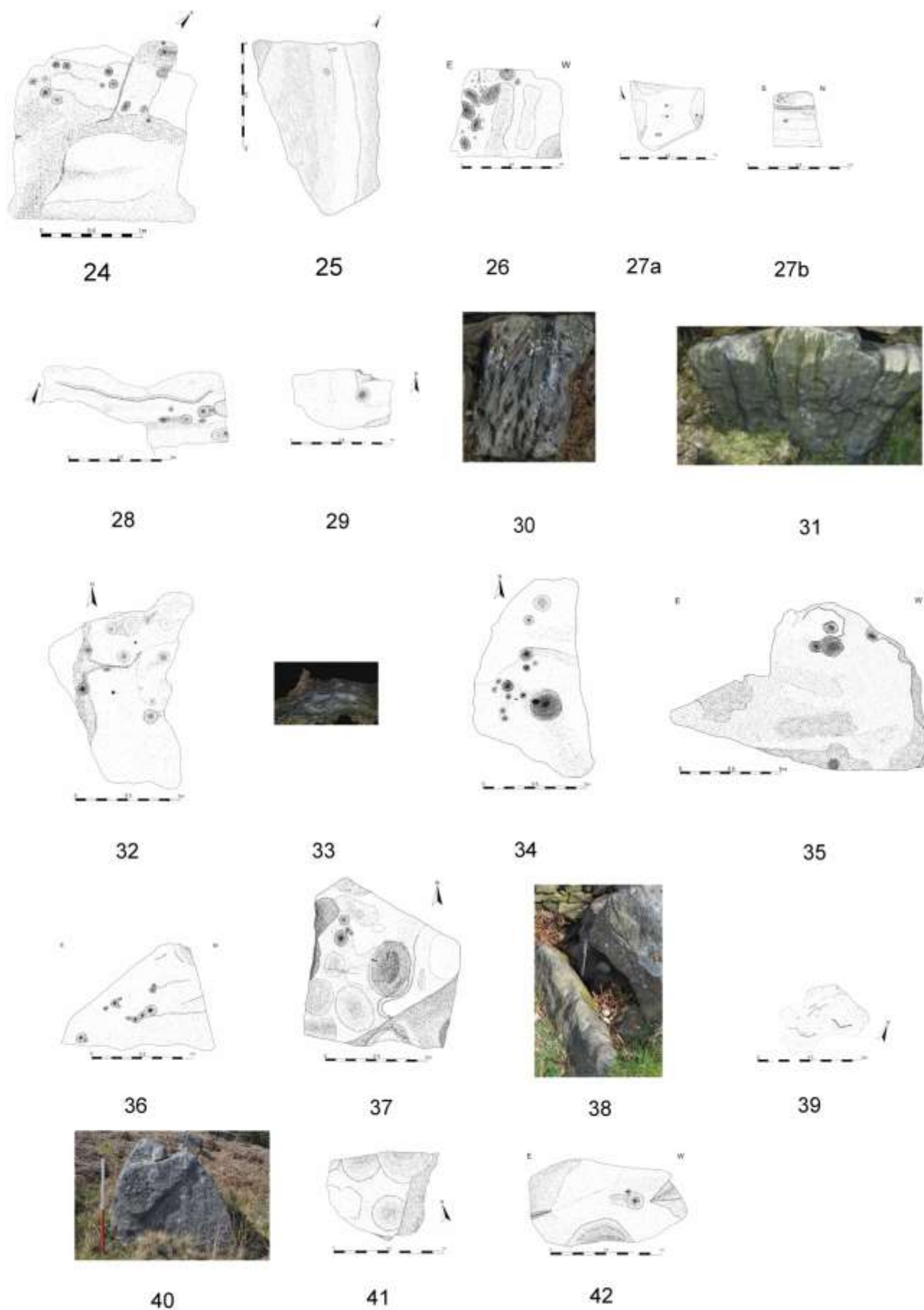


Figure 11: Recorded panels at Bent Hills. Photographs are in lieu of scale drawings where those are absent. Scale bar: 0-1 metre.
Source: author.

Characterising problematic motifs

The sub-circular markings of panel 35 appear, superficially, to be an arrangement of cup-marks. However, close examination of the markings shows their morphology to be highly irregular on the circumference of motifs 1 and 3, and stepped in profile (Figure 12). These characteristics are not convincing as attributes of cup-marks. In most cases “cup-marks” are the result of striking rock with smooth and rounded hammerstones (Figure 9; Figure 10), resulting in a distinct hemispherical profile (Figure 10).

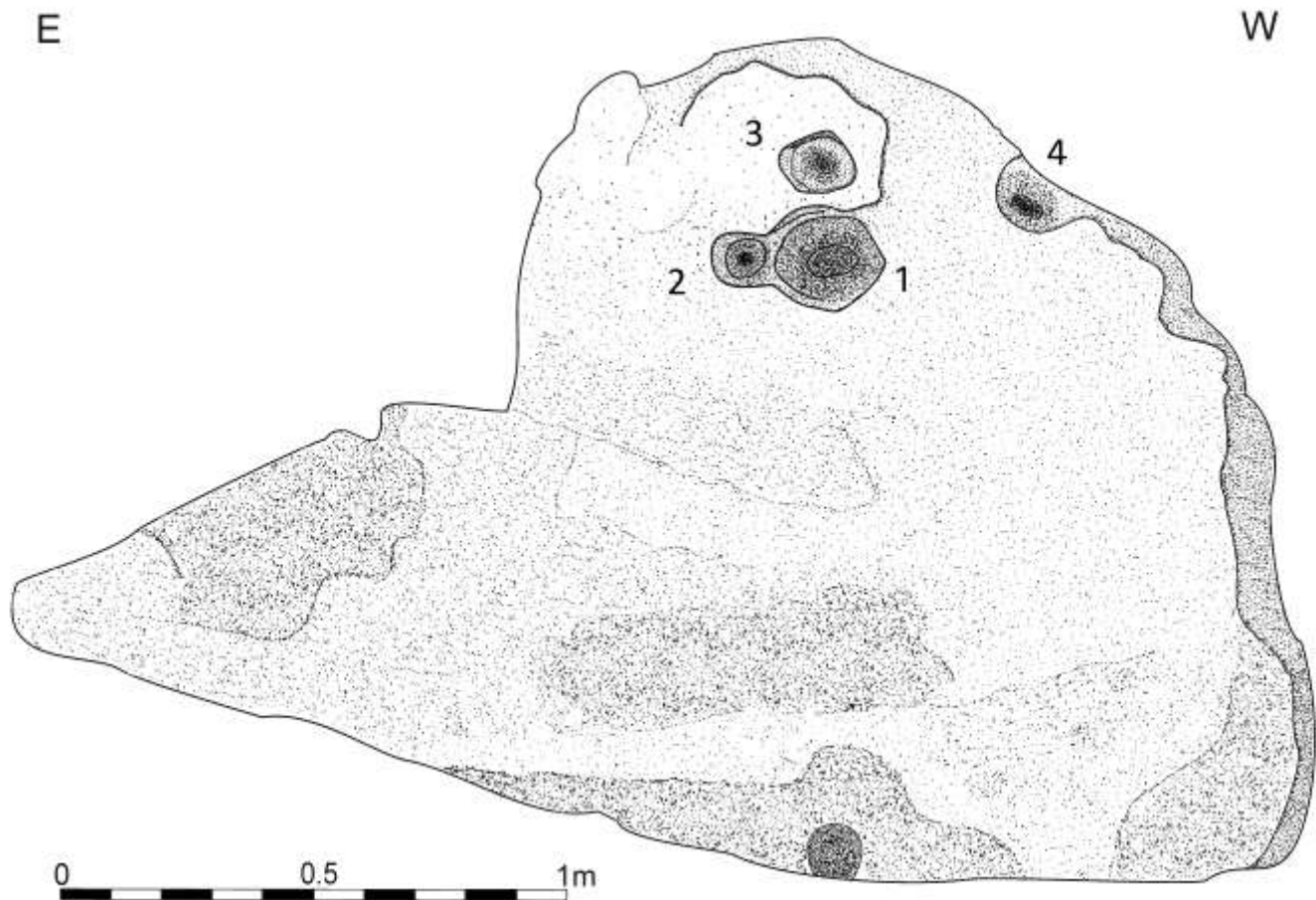


Figure 12: Panel 35.

However, motif two does have the attributes typical of a genuine cup-mark, with its consistent sub-circular circumference, hemispherical base and “u” shaped profile (Table 14). It is almost certain, therefore, that its placement adjacent to and merging with the probable natural cupule of motif one was deliberate. The deliberate and conscious siting of rock-art motifs to take advantage of existing natural markings has already been noted, and is a well documented phenomenon in rock-art research (Bradley 2000: 68). The combined motif of natural cupule and crafted cup-mark is clearly almost identical to “pear” shaped motifs present on panel 26 at Bent Hills (Cover illustration; Figure 13; Figure 37; motif 2, Table 4), as well as panels recorded at Spout House Hill and at Upper Agden Dike and Hurkling Edge (Cockrell 2020; forthcoming). These are demonstrably crafted by the merging of two or more circular motifs. The motif, incidentally, appears to be a localised motif that is a variant of the ovoid, conjoined, dumbbell or courgette motifs that have been recorded elsewhere (Nash 2007; Beckensall 1999: 56; Deacon 2018: 55). Motif 4 might be another cup-mark that is taking advantage of the natural undulating edge of panel 35, or could be the result of natural erosion.

Further to the above it is evident that an unusual number of *karren* or solution hollows are present at Bent Hills. Only one such feature has been noted at Hurkling Edge/Agden Dike, where thus far 22 panels have been recorded (Cockrell forthcoming) and none at Spout House Hill, where 23 were recorded (Cockrell 2020). In environments where they are common, archaeologists have at times mistaken such features for the cup-marks they superficially resemble, sometimes to the obvious irritation of other rock-art specialists (Bednarik 2008; 2010). *Karren*, and similar types of natural erosional features are common on sandstones in particular environmental contexts, namely, on sandstones that exist in arid, dry, and saline contexts where fluctuations between day time and night time temperatures can be extreme (Turkington and Paradise 2005). Deserts, and especially coastal deserts, are typical locations. Evidently, such conditions do not apply in the Pennines, but extreme rain events and the presence of certain moisture-retaining and acidic vegetation can sometimes produce similar results (Spate and Wray 2008). Such erosion often occurs along the interfaces between sedimentary layers (K. Boughey, pers. comm.). However, conditions at Bent Hills, where there is an unusual concentration of naturally weathered hollows, are not untypical of the southern Pennines, therefore begging the question, why here?

Perhaps the peculiarities of the local geological sequence offer a clue. The overwhelming majority of *in situ* panels at Bent Hills are located on the extreme edge of a narrow flat shelf that consists of Rough Rock (BGS 2021; Figure 5), a variant of Namurian Sandstone (Millstone Grit). To the South, uphill, are Crashaw Sandstones and immediately below the edge are Mudstones and Siltstones. The rock-art (as well as naturally weathered features) is located, therefore, at the interface between localised geological zones. Moreover, Rough Rock includes laminated or bedded material which might be exposed at the level where the rock-art was created on the escarpment edge, and is more susceptible to splitting along bedding planes and consequently more vulnerable to water, acidic vegetation and frost action.

The aforementioned discussion raises another issue about the assemblage at Bent Hills which is less obviously in evidence at other locations in the vicinity such as Spout House Hill. This is the disturbed nature of many of the panels. This is evident in the distribution, with many of the panels of Millstone Grit being located on the Siltstones and Mudstones geology downslope. As related earlier, the locale was the scene of much quarrying in the past and some of the panels have clearly been truncated by the activity, especially where it can be seen that motifs have been cut through, as with panel 26 (Figure 13). So too at Spout House Hill, but there the quarrying seems exclusively to be located along the edges of the plateau, nibbling, so to speak, at the outer limit of rock-art crafting on what is effectively a massive chunk of outcropping bedrock. This makes Spout House Hill not dissimilar to Chatton Park Hill in Northumberland (Beckensall 1999: 25-26), except on a much smaller scale. Bent Hills is different. At Bent Hills the rock-art was crafted exclusively on the upper section of the long escarpment edge, at which the outcropping bedrock is exposed. The later quarrying was thus located at the direct centre of where earlier rock-art crafting was undertaken.



Figure 13: Panel twenty six, facing south, with truncated cup-marks on the east side and top. Source: author.

The panels have not merely been cut however. They have been moved from their original locations. This is implied by their presence in “foreign” geological locations as already mentioned, even in the case of massive boulders such as panels 25 and 26. Panel 38 is even larger, and yet this one is the furthest from its geological source. The counter-intuitive position of its single large cup-mark, effectively upside down and very difficult to access supports this. Panel 35, nominally a rare example of a vertical panel (like panel 26), in fact appears to be a horizontal panel (or part of one) that slipped down the precipitous slope from the escarpment edge a little when disturbed by quarrying activities (Figure 14).



Figure 14: Panel 36, from above, split along its bedding plane, in relation to its width and length. It, and the stone behind it, stand like stacked playing cards. They were probably dislodged during quarrying. Source: author.

More evidence to support the interpretation was noted very close to the locations of panels 35 and 36 in the form of a large boulder the underside of which is partially visible (Figure 15). The boulder might be yet another cup-marked stone that has been dislodged and flipped over during quarrying.



Figure 15: The underside of a boulder dislodged in quarrying that seems to conceal cup-marks. Source: author.

Panel 38, moreover, is incorporated into the field boundary on Bent Hills Lane (Figure 16).



Figure 16: The north end of panel 38, incorporated within the field boundary. Source: author.

The most unusual motif is the “arc” on panel 39 (Figure 11; Figure 17; Figure 75; Figure 76). Its curved form in plan view tapers slightly at each end, and the ends re-curve back on themselves slightly. It has a “v” shaped profile. Arcs are a well documented if lesser known prehistoric rock-art form, appearing on the large panel at Achnabrek East for example (Beckensall 1999: 89). It is unlikely, *prima facie*, to be a result of recent quarrying and bears a very close resemblance to an arc noted on a panel in Ecclesall Wood recently (personal observation; Figure 18), close to the location of another unrecorded panel (T.Howard, pers.comm.).



Figure 17: close up of arc motif on panel thirty nine. Source: author.



Figure 18: arc motif on an unrecorded panel from Ecclesall Wood. Source author.

The most intriguing group of motifs at Bent Hills are not rock-art at all, but relate to it. They consist of large sub-circular depressions with a roughly shallow concave profile. All of them have been truncated by recent quarrying. Panel 41 has the truncated remains of at least three such markings, and part of a possible fourth (Figure 19).

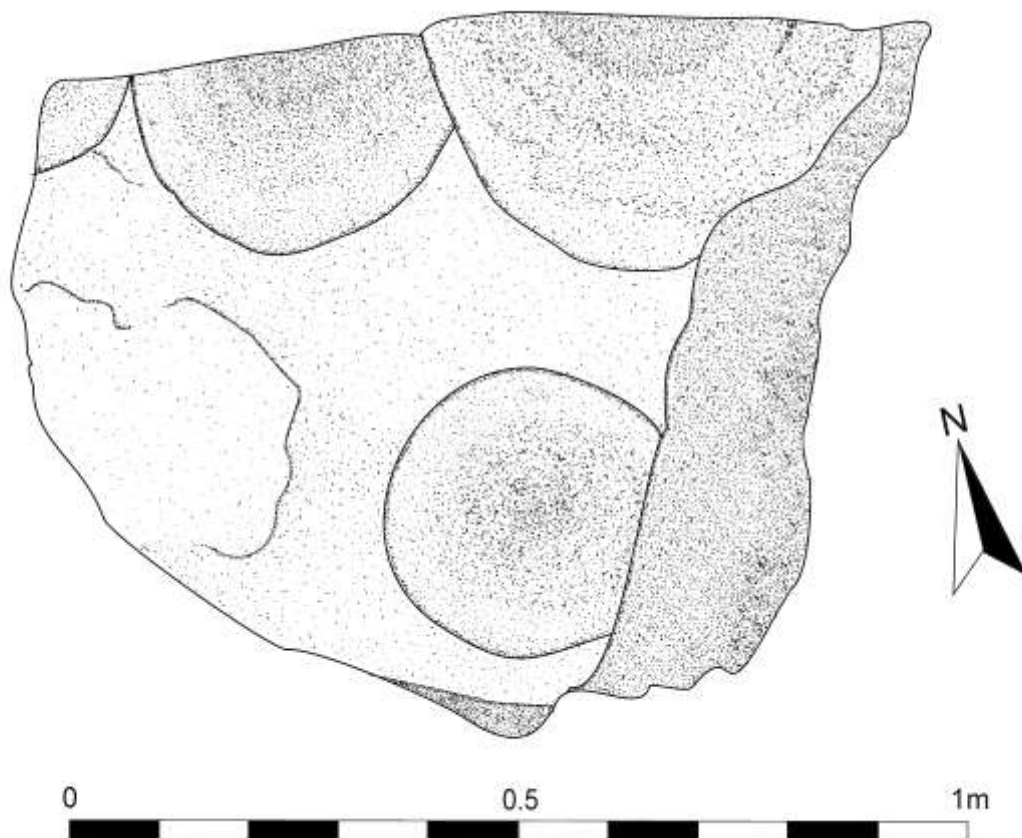


Figure 19: Panel 41.

Panel 41 is located within a few metres of panel 42, which has an almost identical marking, also truncated. This panel, however, also has two cup-marks engraved close to the large truncated circular marking (Figure 20).

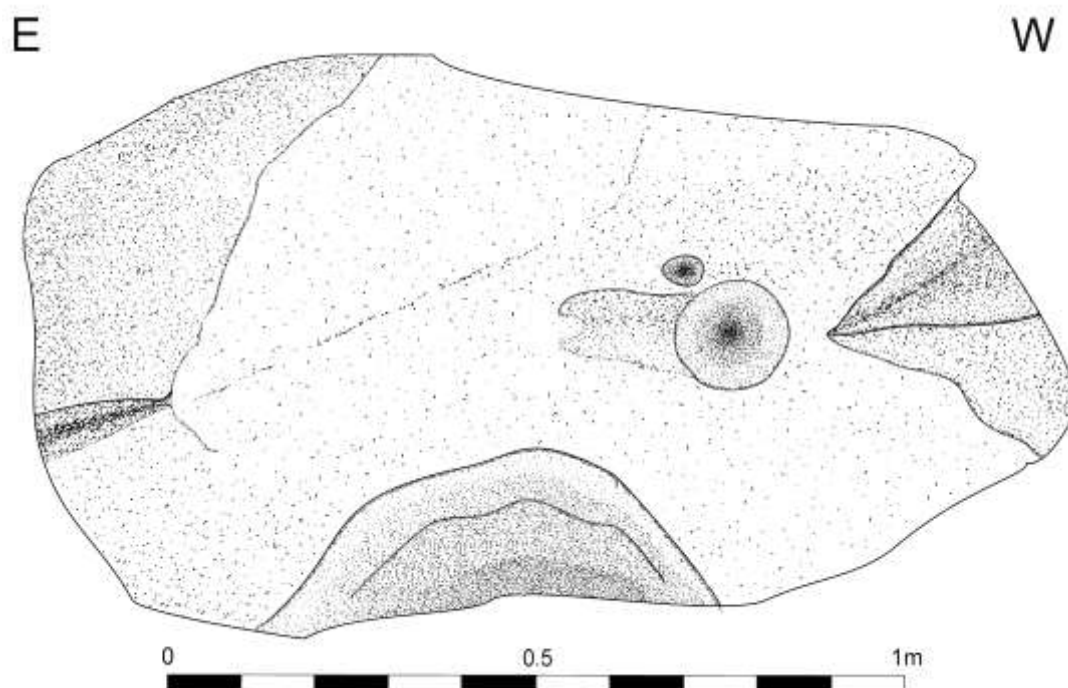


Figure 20: Panel 42.

Panel 38 has another large truncated elongated sub-circular hollow, but differs from the others in that its concave base appears to have been rubbed or dressed smooth. Moreover, high on the side of its base it has itself been marked by a large well preserved cup-mark (Figure 8; Figure 21).



Figure 21: Detail of panel 38. Source: author.

It seems that whatever these large circular hollows are, they most likely relate to the Late Neolithic or Early Bronze Age, to judge from the aforementioned relationships. Bent Hills is located within four kilometres of the well known quern manufacturing site of Roman date at Wharnccliffe Crag (Butcher 1957; Pearson and Oswald 2000), the products of which travelled far from their point of origin. It is possible that the area's

reputation for being a good source for quern making predates this. Certainly, earlier quernstones made from Millstone Grit have been recorded at some considerable distance from the area (Figure 22). The possibility that the area's reputation for being a good place from which to obtain quernstones might be supported by the evidence from Bent Hills.



Figure 22: Saddle quern of Millstone Grit at North Lincolnshire Museum. Source: author, courtesy of North Lincolnshire Museums.

Panel 37 has a broad, if poorly defined, solution hollow that looks similar to some of the putative querns/mortars or quern quarrying hollows (along with adjacent cup-marks). It has been suggested that all of the aforementioned can be explained by natural formation processes (John Cruse, pers. comm.). However, it is difficult to accept this, *prima facie*, as an explanation for the multiple overlapping features of panel 41. Why should a cluster be present on one panel (overlapping each other, but with well defined edges between rather than merging), but isolated as single markings on others at the locale? Moreover, why is the phenomenon not considerably more widely distributed across the uplands, if natural?

It is possible to suggest that quern stone quarrying was being undertaken at Bent Hills, approximately contemporary with cup-mark crafting or perhaps a little earlier. It is also possible that some “querns” were left *in situ* for local use, embedded within bands of bedrock rather than being portable quarried chunks, explaining the relatively smooth character of panel 38. It also might explain the presence of the “cup-mark”: examples of quern stones from Ireland include uncannily similar markings in exactly the same positions. These have been interpreted as mortars (Connelly 1994: 30). It is possible that some of the large, deeply incised, circular and sub-circular cup-marks of panel 26 might also be mortars, on a panel that also has the truncated remains of yet another large concave basin at one corner (cover illustration; Figure 11; Figure 13).

Examples of saddle quern hollows or mortars on large boulders have been recorded elsewhere, including the Knap of Howar, Orkney (Ritchie 1983; Figure 23). This, it has been suggested (John Cruse, pers.comm.), argues against their presence on outcropping (where they have apparently hitherto not been recorded in Britain), but if their recorded existence has been noted on suitable boulders, such as at the Knap of Howar, could this not rather be because outcropping of a suitable geological formation was not otherwise available? There might not be a recorded precedent for the creation of mortars on outcropping geology in Britain, but it is a practice documented in North Africa, in association with rock-art, (Cruse, pers.comm.) and has recently been identified at Early Neolithic Paliambela in northern Greece (Tsartsidou and Kotsakis 2020). At Paliambela, the elevated topographical context where the site was exposed to winds suitable for winnowing and similar processing activities appears to have been crucial to its siting (Tsartsidou and Kotsakis 2020: 173). Bent Hills is a very similar such exposed and elevated setting.



Figure 23: Boulder (approximately one metre long by thirty centimetres high) from the Knap of Howar, Orkney, used as a saddle quern. Source: Gordon Higgs.

In summarising the aforementioned, at a locale that has been heavily disturbed by quarrying of recent historical date, a scatter of simple prehistoric rock-art is in evidence at a place with natural erosional hollows as well. There is a clear relationship between some examples of cup-marks and some of the natural features. There is also evidence for possible quernstone and mortar crafting, and use *in situ* that might predate or be contemporary with cup-mark making.

7. Other archaeological features

Summary

Numerous other archaeological features were noted at the locale, for the most part undoubtedly relating to quarrying activities of recent historical date, but some of slightly enigmatic character (Figure 24). This included thirteen small cairns, an adjacent small quarry pit, four distinctly circular “crater-like” larger pits (Figure 25), four large diameter and deep quarry pits as well as the large area of quarrying marked on the 1st edition county series map. In addition, there were three holloways (Figure 26), a linear embankment (Figure 27) and two crudely dressed sub-rectangular slabs of gritstone that are probably to be interpreted as roughouts for gateposts (Figure 28). These latter are located at Dob Carr Bush, enclosed by a very idiosyncratic range of field boundaries in early Ordnance Survey mapping (Figure 30).

Signs of quarrying of significant but varying intensity were evident along most of the escarpment edge between the west end of the “old quarry” (Figure 29; Figure 30), and the location of the four large quarry pits to the east. Less intense activity was discernible beyond these areas along the escarpment edge. This is reflected in the distribution of disturbed rock-art panels, the greater number of which are spread between the “old quarry” and the group of large quarry pits. It can be suggested that these areas of most intense quarrying have completely denuded the locale of other rock-art panels. Two of the holloways, to the east, relate to the location of large quarry pits and two clearly run in a roughly north-west – south-east direction, from the edge of the escarpment in the direction of the valley bottom. They are the likely routes by which quarried stone was removed from the area, explaining both the distribution downslope of disturbed rock-art panels as well as the gate post roughouts.

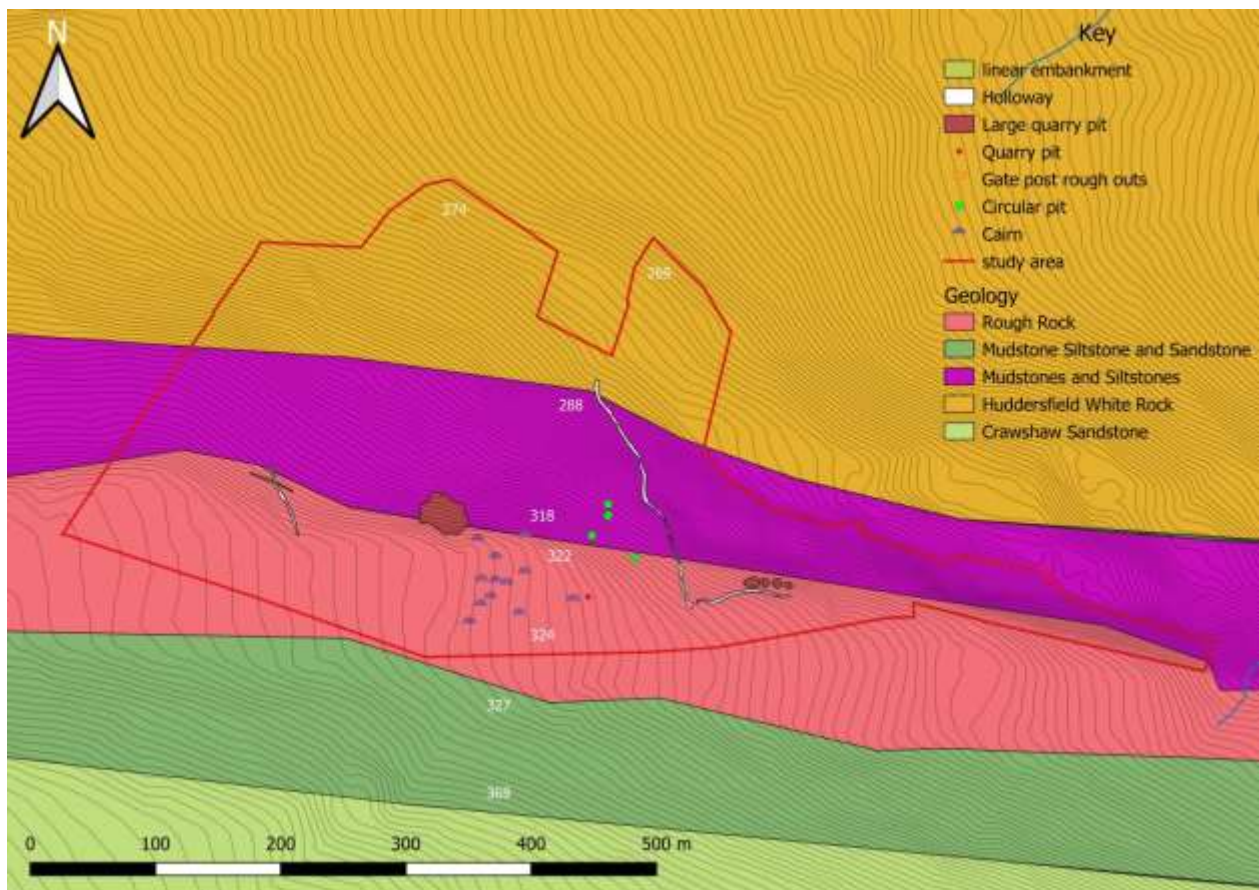


Figure 24: Other archaeological features recorded at Bent Hills, in relation to geology and slope profile (figures given are in metres above ordnance datum).



Figure 25: A cairn, facing north to the escarpment edge across the width of the shelf of plateau-like land formed by Rough Rock.
Source: author.



Figure 26: One of the “crater-like” pits on the escarpment edge, facing east. Source: author.



Figure 27: The longest of the holloways, mid-way down facing north-west. The distinctively flat-topped Spout House Hill is in the background to the left, with Ewden Valley beyond. Source: author.



Figure 28: The linear embankment facing east. Source: author.



Figure 29: Probable gatepost roughouts. Source: author.



Figure 30: Quarried stone in the vicinity of panels 35 and 36 (Figure 5), including evidence for the splitting of stone (left). Source: author.

The linear embankment on the west side of the study area consists largely of irregular small boulders. These presumably once formed a crude dry stone wall, now collapsed and overgrown. These appear to be more irregular in size and shape than those comprising the present field boundaries, but the “wall” itself is at close to right angles to and abuts the nearest present field boundary, marked on the earliest OS maps (Figure 30).

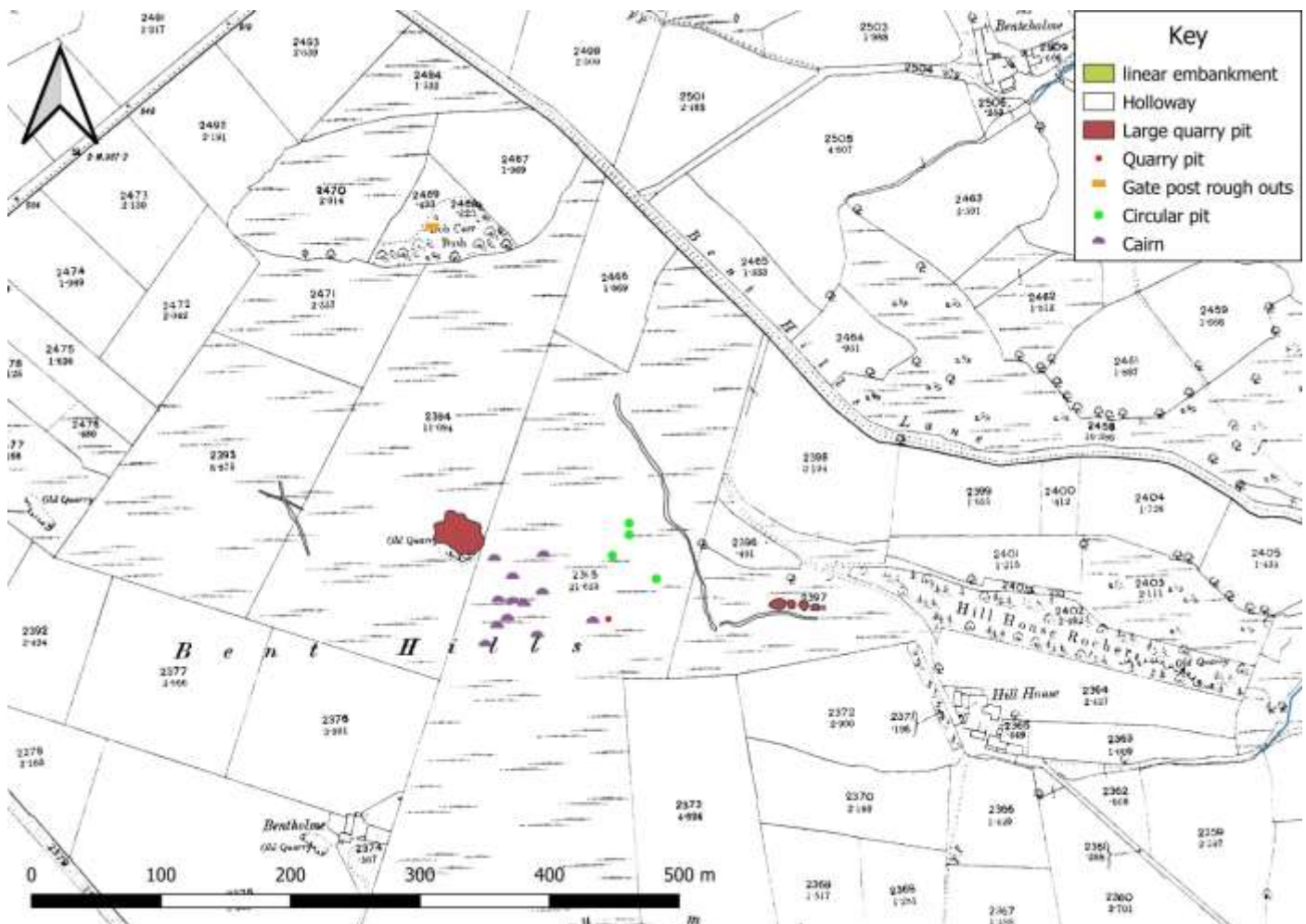


Figure 31: Linear embankment, cut by Holloway (left), relating to field boundaries on the 1st edition county series map (1893) © Crown Copyright/database right 2021 An Ordnance Survey/EDINA supplied service.

Since the linear embankment is also located approximately halfway along an existing enclosure, it is reasonable to suggest that it represents an earlier phase of enclosure. It became redundant when two enclosures were enlarged to form a single enclosure. Both this and the east side of the present enclosure are cut by the associated Holloway. The long holloway to the east, running exactly parallel to the aforementioned holloway also cuts a field boundary. It is tempting therefore to suggest that they are contemporary. They certainly both post-date the establishment of the enclosures in their latest form. The “old quarry” (Figure 31, left of centre) is possibly thus named because it predates the current enclosures, and it is demonstrable that at least one chunk of quarried gritstone, panel forty one, is incorporated within the present field boundary on Bent Hills Lane (Figure 16). However, the “old quarry” appears to abut the present field boundary. This is supported by the fact that this wall continues for some distance beyond Bent Hills in both directions (Figure 31).

Perhaps the sequence begins with the establishment of the current layout of enclosures before the earliest OS map, followed by the redundancy of the linear embankment, followed by the establishment of the “old quarry” (and perhaps other quarrying), followed by the repair or rebuilding of the enclosures as they are presently constituted (including the incorporation of panel 41), and the cutting of the enclosures by the holloways, arguably during the height of quarrying activity.

The large, distinctively circular pits are enigmatic. Perhaps they represent more quarrying, but are sufficiently consistent and distinctive to perhaps represent something else, such as prospection for mineral extraction?

The cairnfield of thirteen cairns is even more enigmatic in some respects. They appear, *prima facie*, very similar in morphology to ones noted at Ewden Beck (Cockrell 2017), Foulstone Moor (Cockrell 2019), Upper Agden Dike (Cockrell forthcoming) and in the vicinity of Headstone Bank at the west end of Hallam Moors (personal observation). All the aforementioned locales are relict landscapes dating from the late Neolithic to the middle Bronze Age. If so, the present cairnfield arguably also relates to the same approximate time period. This would be broadly consistent with the presence of the rock-art motifs at Bent Hills, which probably relate from the late Neolithic to the early Bronze Age. However, the aforementioned locales are on grouse moors, where the preservation of such diminutive features are not unusual. The present location is rough pasture on a narrow shelf between the escarpment edge north (where the rock-art is either located, or originated) and the steep slope of arable land to the south. For small prehistoric cairns to have survived on pasture, albeit rough pasture, is remarkable. In the absence of other evidence however, this must be the provisional interpretation.

8. Discussion and conclusion

Fifty percent of the rock art of Britain consists of nothing more than cup-marks (Freedman *et al* 2011, quoted by Deacon 2018: 145), and though some regions of the island have significant numbers of more complex motifs, in other regions they are almost entirely absent (Nash 2007; Deacon 2018; 49; Bradley 2020: 20). The pattern is consistent with other parts of northern Europe (Iverson 2019). The neighbouring Peak District is typical in this respect, largely consisting of cup-marked stones, the majority of which are on small boulders that are not *in situ* (Barnatt and Robinson 2003: 19; 17). At Rombalds Moor in West Yorkshire, which has the greatest concentration of rock-art in the southern Pennines, at two hundred and fifty two recorded panels, sixty five percent of rock-art consists only of cup-marks. A further twenty five percent have only a single concentric ring (Deacon 2018: 140). The majority of prehistoric rock-art in Britain was produced on horizontal panels, and mostly at locations that were wholly or largely flat in character (Waddington 2007: 50).

The character of the present assemblage of motifs is consistent with the aforementioned regional, national and international patterns. Recently (2020) I drew attention to the unusual quantity recorded in the concentration at Spout House Hill, remarkable given the paucity of recorded rock-art in this part of the southern Pennines. Since then twenty two panels have been recorded in the vicinity of Upper Agden Dike and Broomhead Moor (Cockrell, forthcoming) and the present assemblage, of a similar order of magnitude. The character of the total assemblage could be described as “simple”, given that it consists almost entirely of cup-marks and simple variants of cup-marks.

Having observed that there is only modest variation between the motifs on the majority of panels, in accordance with patterning demonstrable at greater scales of analysis, I will now consider patterning relating to the settings of the panels.

Views, either *from* rock-art or *to* rock-art have often preoccupied the debates of researchers in recent scholarship, particularly those taking a landscape approach to archaeology (Bradley 1997: 70; 89-90; Van Hoek 1999: 17-20; 2001: 228; Beckensall 1999: 37; Deacon 2018: 105). As noted at Spout House Hill (Cockrell 2020) the *in situ* rock-art panels are only visible if standing directly over them or in some cases within a few metres, supporting the earlier observation that views of the motifs themselves, at least from a distance, were probably never considered important. Views of the locale however, or from it, might have been. Perhaps one of the reasons for siting the rock-art at this place was because the place itself was the important thing. The very modest character of the motifs themselves arguably supports this interpretation.

At Spout House Hill it was noted that there appeared to be distinct clusters of marked stones, perhaps relating to different broad events or chronological phases of activity in relation to different parts of the local landscape (Cockrell 2020). Two of the groups, groups three and four, were arguably located to take advantage of views across Tinker Brook Valley.

At Bent Hills the entire assemblage takes advantage of the same view, from the opposite side of the valley (Figure 32). The *in situ* examples are located at the very edge of the craggy escarpment, and it is highly likely that the disturbed panels were also originally located along the edge, where historical quarrying is much in evidence. It is reasonable to assume that yet more were once in place lining the edge prior to recent quarrying. Together, the distribution of rock-art at Bent Hills and Spout House Hill gives the impression of framing the upper part of Tinker Brook Valley, drawing in, funnel-like, the eye from the direction of the Don Valley. The rock-art itself of course would not be visible from there, but the escarpment edge of Bent Hills and the plateau of Spout House Hill loom above the valley in a distinct and dramatic way.

Clive Waddington (1998; 2007), has suggested that rock-art might have been located at entrances to valleys and perhaps marked established ways to and from traditional hunting grounds that became commemorated or marked in cyclical journeys by pastoralists during the Early Neolithic. At Kilmartin Glen, in Argyll, concentrations of monuments and rock-art lie along and overlook an elongated basin that lies between the Tay valley to the north-east, with its own impressive sequence of rock-art, and the sea lochs, isles and stretch of open sea dividing Scotland from the north-east of Ireland and the Boyne Valley south-west (Van Hoek 2001). Vivian Deacon (2021) has recently suggested that the concentration of rock-art at Rivock Hill, at the west end of Rombalds Moor in West Yorkshire was deliberately placed to be able to view and mark routeways to the stone axe quarrying sites as far away as Cumbria. Important ways along journeys are implied by all the aforementioned.

At the sources of Tinker Brook, to the immediate south-west of the rock-art concentrations at Spout House Hill and Bent Hills, is a natural theatre-like depression surrounded by higher ground that bears a superficial resemblance to henge monuments. The “Peat Pits” are well named, with rich dark peaty soil that is frequently wet during the winter (Figure 33). It is highly likely that this was once a small upland wetland.



Figure 33: The “Peat Pits” facing north from the north facing slope. Source: author.

Acknowledgements

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Appendix 1: Illustrations and tabulated data

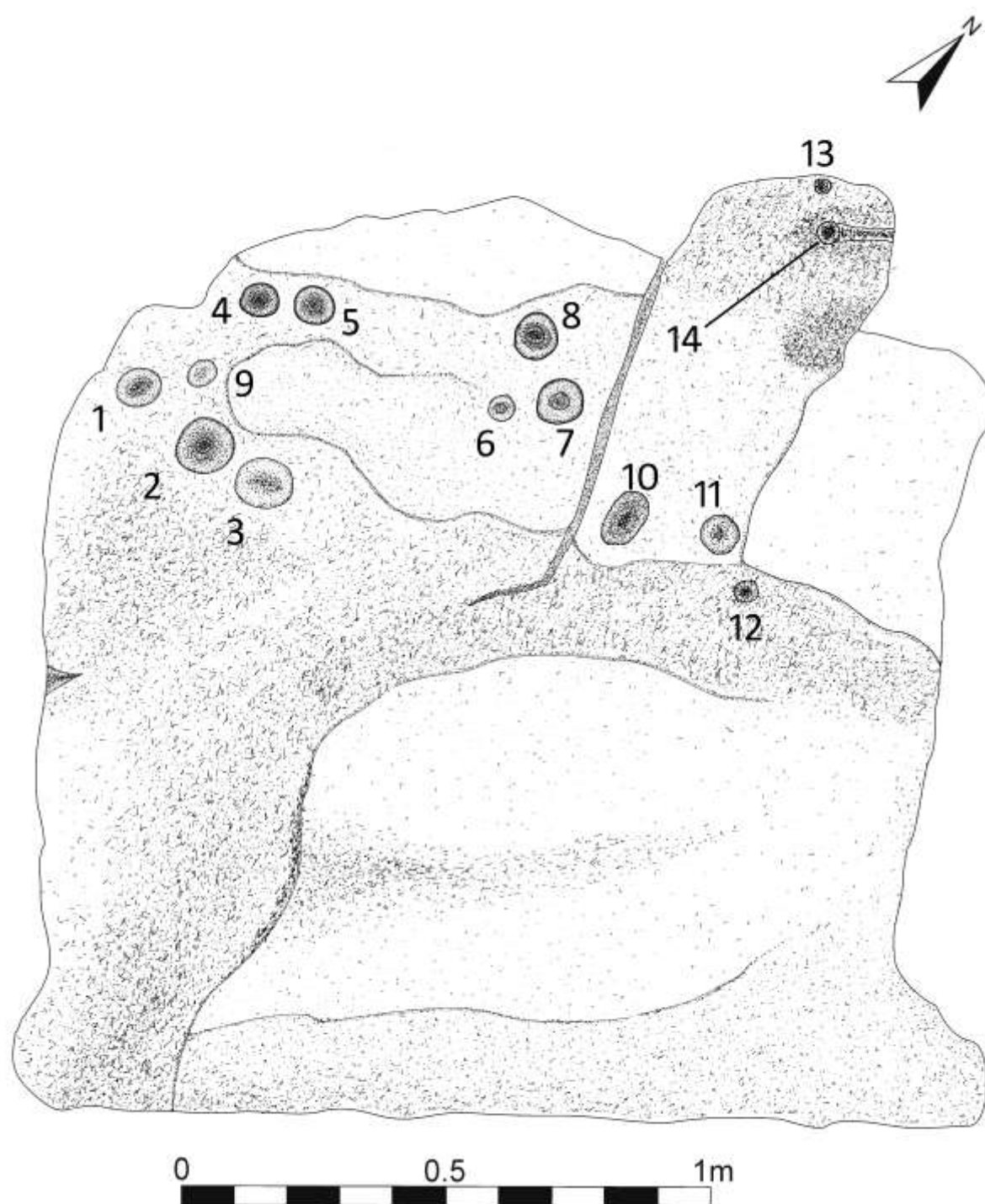




Figure 35: Panel 24. Source: author.

NGR 428054, 393964							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	Sub-circular	concave		90	60	18	
2	circular	concave	120				
3	ovoid	concave		100	70	15	
4	Sub-circular	"u" shaped		70	60	14	
5	Sub-circular	concave		90	70	18	
6	circular	Shallow concave		40	35	9	
7	Sub-circular	concave		110	100	20	
8	Sub-circular	Shallow concave		50	40	11	
9	Sub-circular	Shallow concave		70	60	8	
10	oblong	Shallow concave		120	80	10	
11	circular	Shallow concave	80			5	
12	circular	Shallow concave	50			8	
13	circular	"u" shaped	30			20	
14	circular	concave	30			10	

Table 2: Data from panel 24.

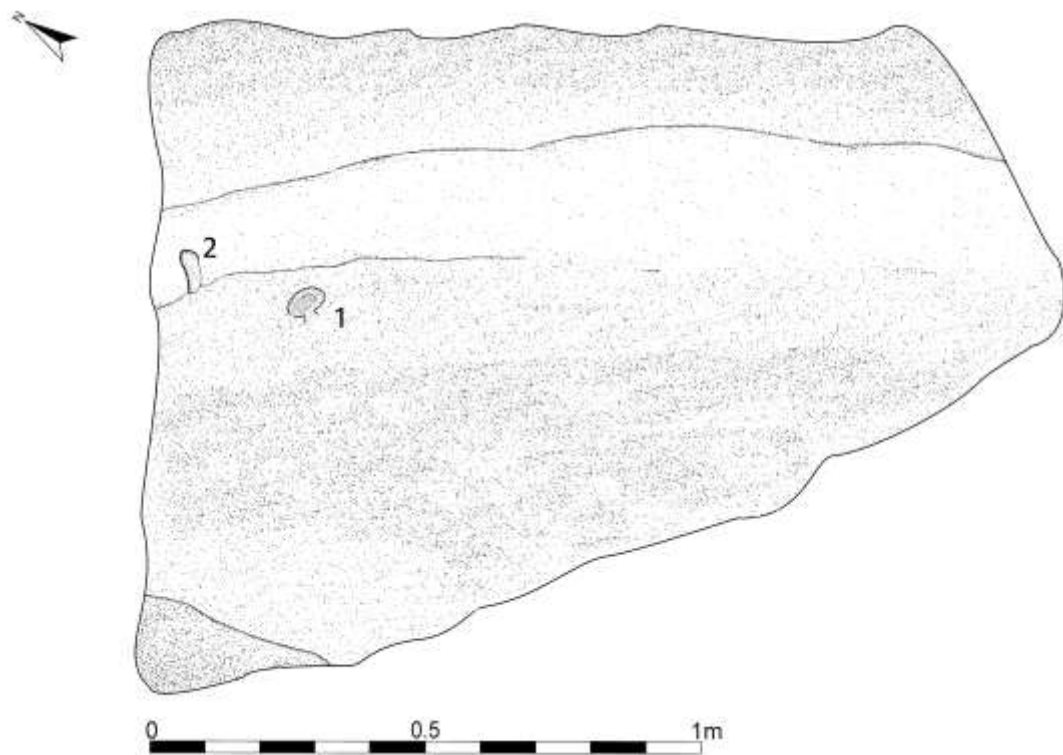


Figure 36: Plan of panel 25.



Figure 37: Panel 25. Source: author.

NGR 428044, 393975							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	Keyhole	concave		120	80	30	Short radial groove on one lateral edge.
2	ovoid						No data

Table 3: Data from panel 25.

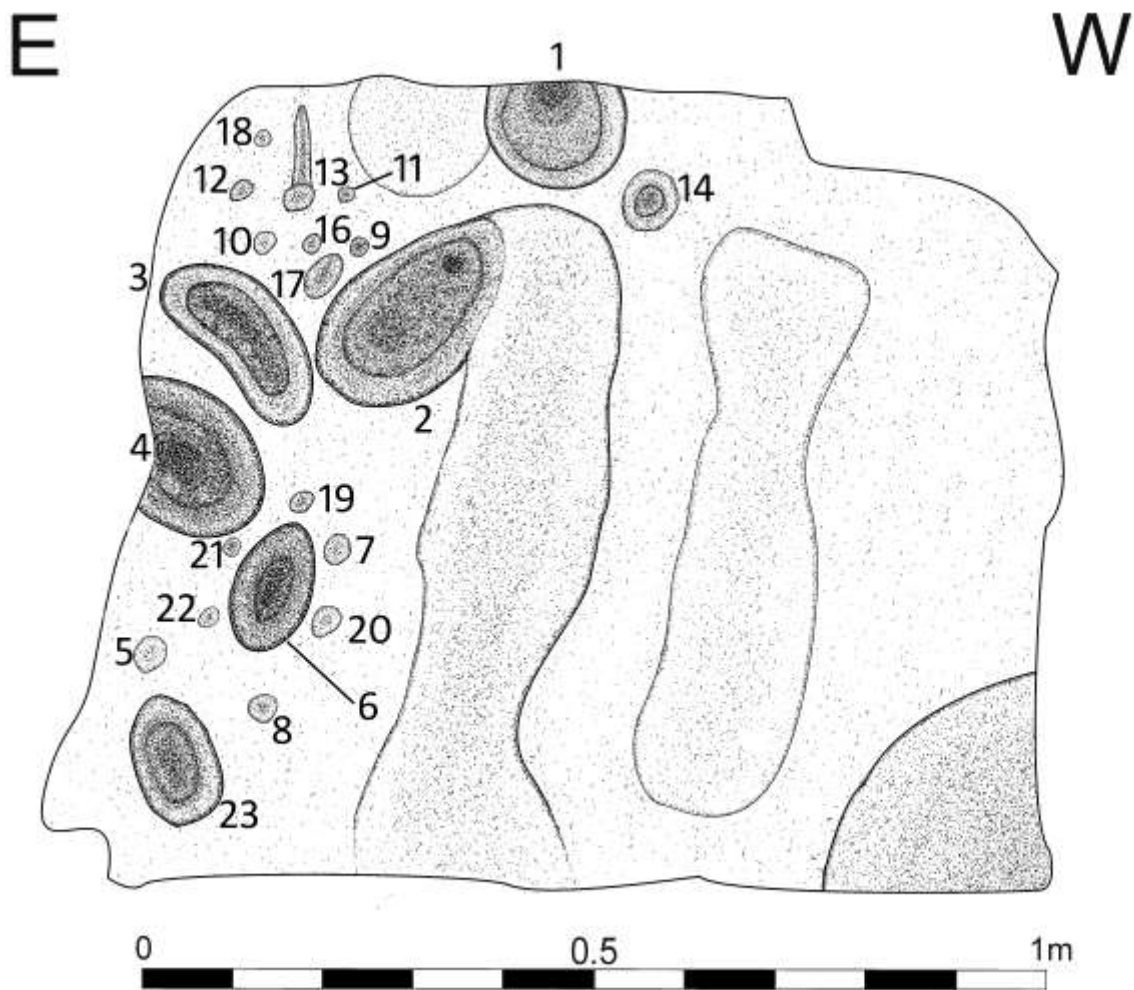


Figure 38: North facing elevation of panel 26.



Figure 39: Panel 26. Source: author.



Figure 40: Detail of panel 26. Source: author.

NGR 429048, 393994							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	120			50	truncated
2	"pear"	"u" shaped		180	150	50	
3	"courgette"	concave		190	80	26	
4	ovoid	concave		150	100	50	truncated
5							No data
6	ovoid	concave		140	75	25	
7	ovoid	concave		70	50	10	shallow
8	circular	concave	50			10	
9	circular	concave	20			8	
10	ovoid			40	25	8	
11	circular	concave	20			3	shallow
12	circular	concave	20			6	shallow
13	circular	concave	40			9	Radial groove
14	circular	concave	50			10	
15							void
16							No data
17	circular	concave	50			15	
18	circular	concave	25			5	shallow
19	circular	concave	30			10	
20	circular	concave	40			10	
21							No data
22							No data
23	ovoid	concave		100	70	14	

Table 4: Data from panel 26.

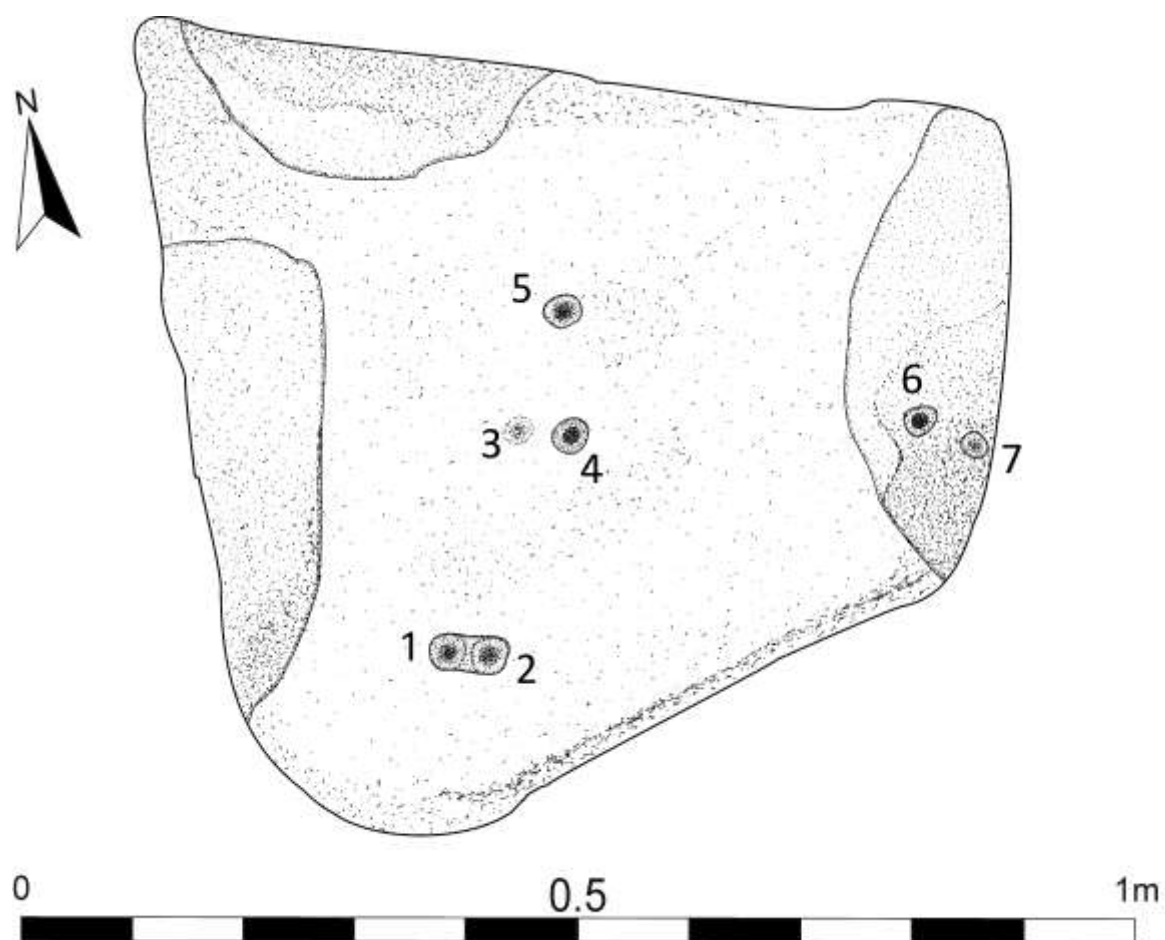


Figure 41: Plan of panel 27 A.



Figure 42: Panel 27 A. Source: author.

NGR 428125, 393999							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave		10	9	8	
2	circular	concave		10	8	8	
3	circular	concave		6	5	6	
4	circular	concave		13	12	10	
5	circular	concave		10	8	12	
6	circular	concave		10	11	12	
7	circular	concave		6	5	7	

Table 5: Data from panel 27 A.

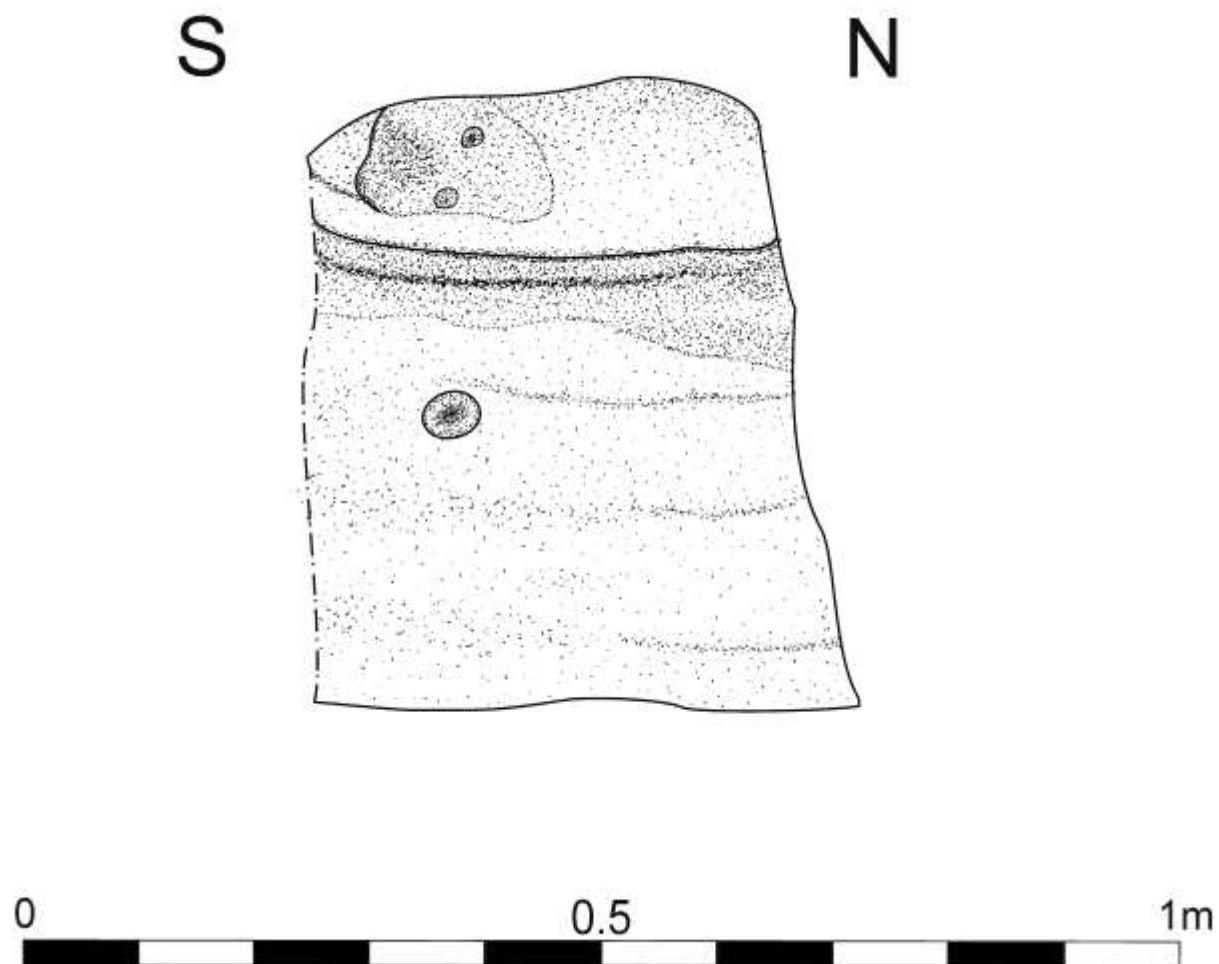


Figure 43: East facing elevation of panel 27B.



Figure 44: East facing elevation of Panel 27B. Source: author.

NGR 428125, 393999							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	Sub-circular	concave		50	45	8	

Table 6: Data from panel 27 B.

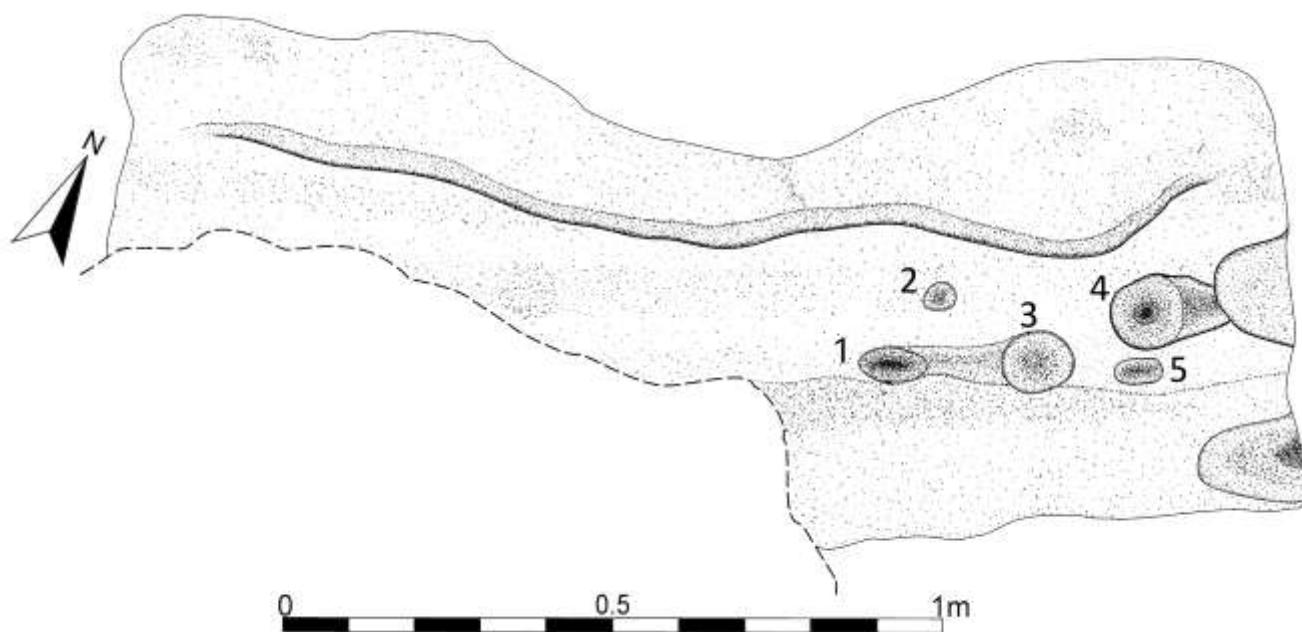


Figure 45: Plan of panel 28.



Figure 46: Panel 28. Source: author.



Figure 47: Detail of panel 28, facing north-east. Source: author.

NGR 428098, 393959							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	ovoid	"u" shaped		100	70	23	
2	circular	Shallow concave	60			10	
3	Sub-circular	concave		140	100	15	
4	Sub-circular	concave		150	100	25	
5	ovoid	Shallow concave		80	50	7	

Table 7: Data from panel 28.

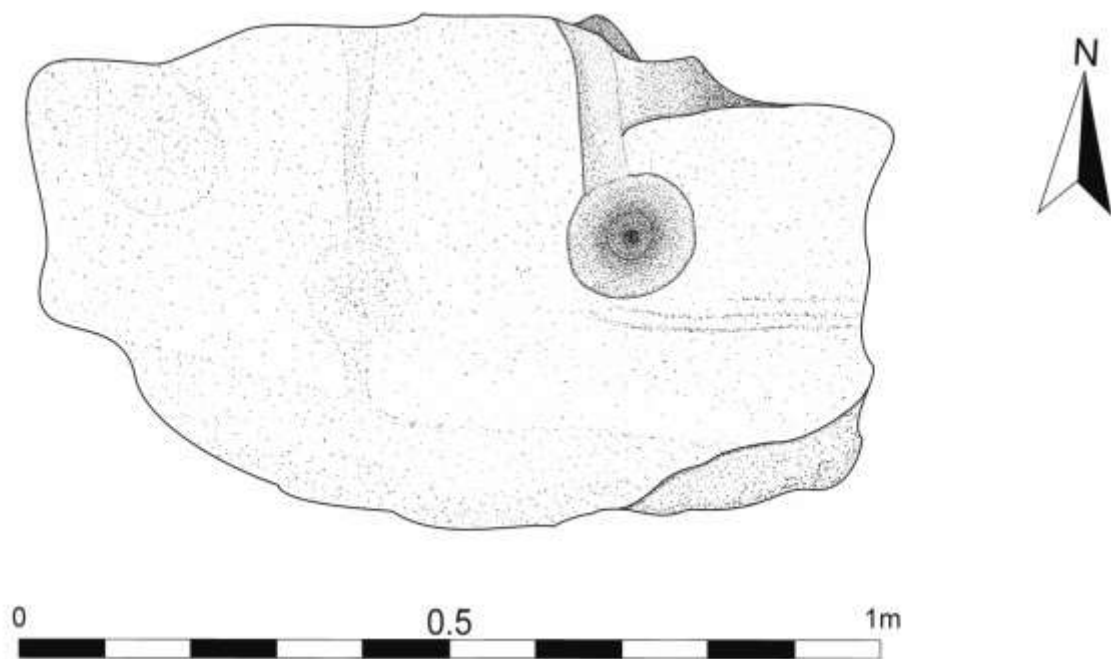


Figure 48: Plan of panel 29.



Figure 49: Panel 29, facing south. Source: author.

NGR 428322, 393905							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	130			50	With radial groove

Table 8: Data from panel 29.



Figure 50: Panel 30. Source: author.



Figure 51: Image extrapolated from a photogrammetric model of panel 30.

NGR 428146, 394040
Approximately 25 circular, sub-circular and ovoid shallow concave profiled cup-marks.

Table 9: Data from panel 30.



Figure 52: Panel 31. Source: author.



Figure 53: Image extrapolated from a photogrammetric model of panel 31.

NGR 428107, 394017
Indeterminate number of shallow concave profiled circular and sub-circular cup-marks

Table 10: Data from panel 31.

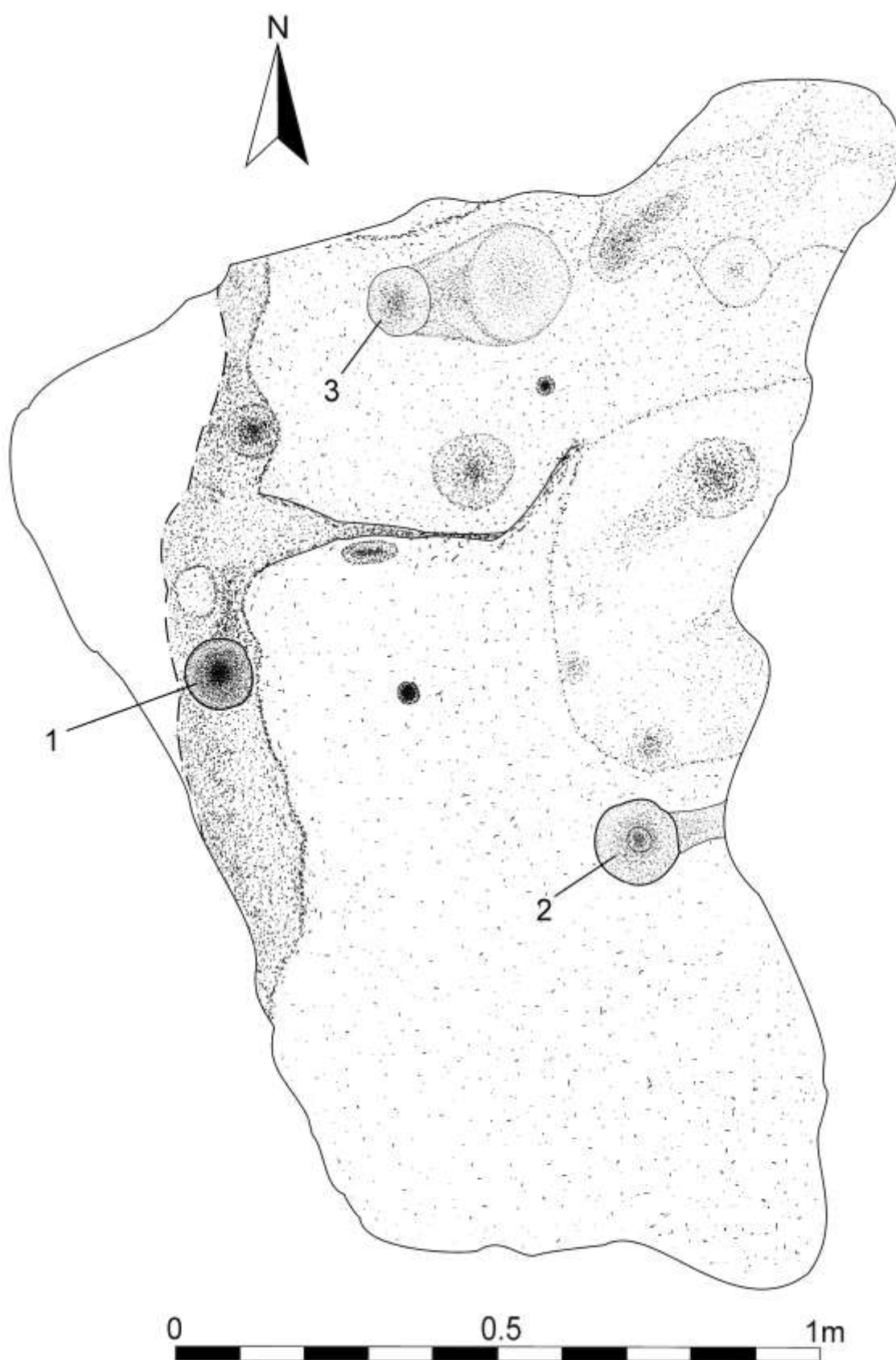


Figure 54: Plan of panel 32 .



Figure 55: Panel 32. Source: author.



Figure 56: Close up of cup-mark 1 on panel 32. Source: author.



Figure 57: Image extrapolated from a photogrammetric model of panel 32.

NGR 428083, 393939							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1.	circular	"u"	150			70	
2.	circular	concave	109			30	
3.	circular	concave	100			30	

Table 11: Data from panel 32.



Figure 58: Panel 33. Source: author.

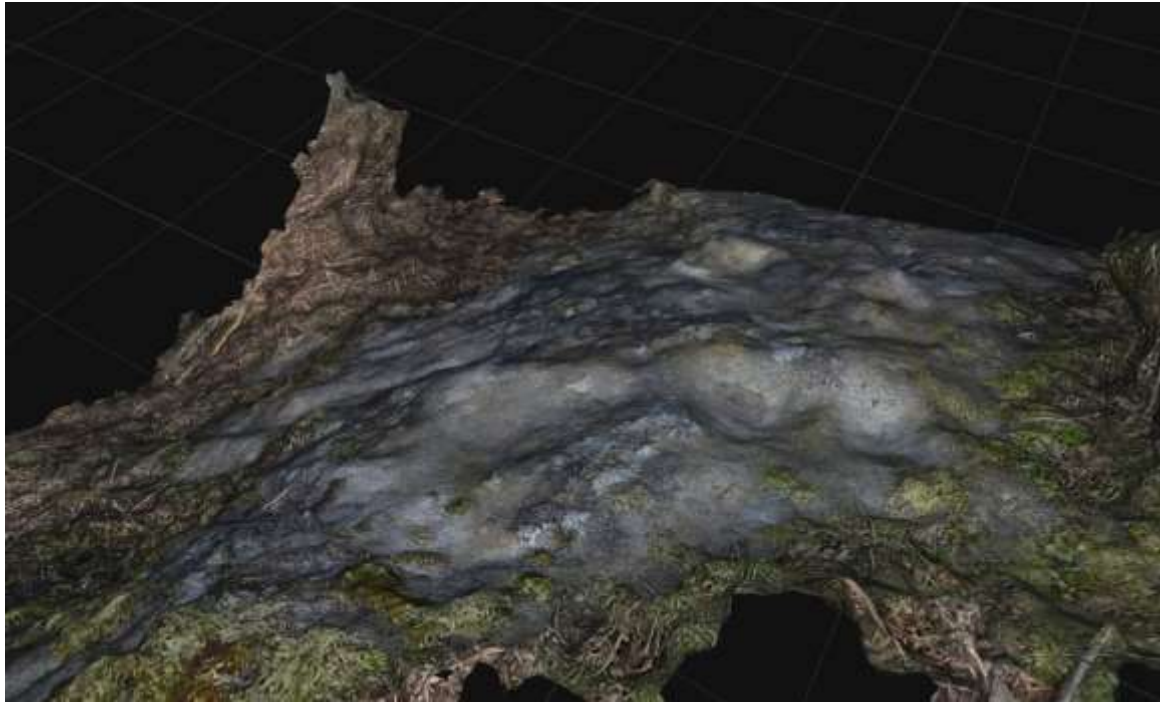


Figure 59: Image extrapolated from a photogrammetric model of panel 33.

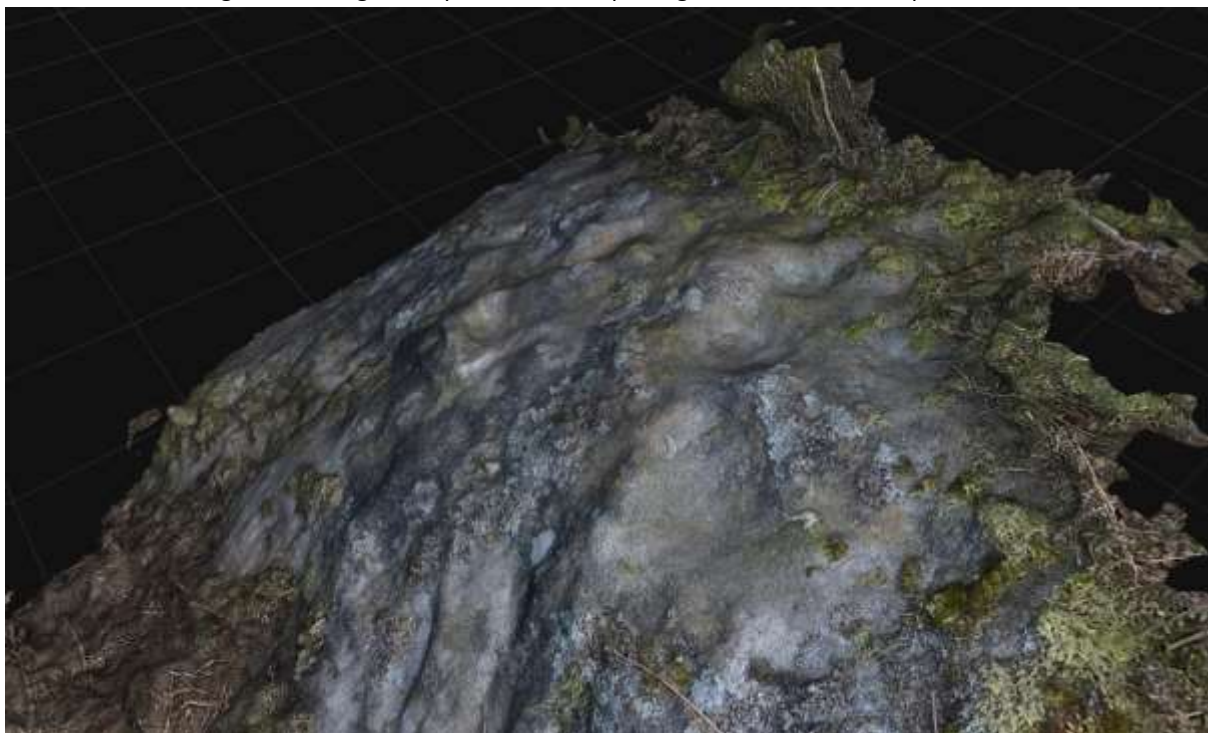


Figure 60: Image extrapolated from a photogrammetric model of panel 33.

NGR 428308, 393901
Three or more sub-circular cup marks.

Table 12: Data from panel 33.

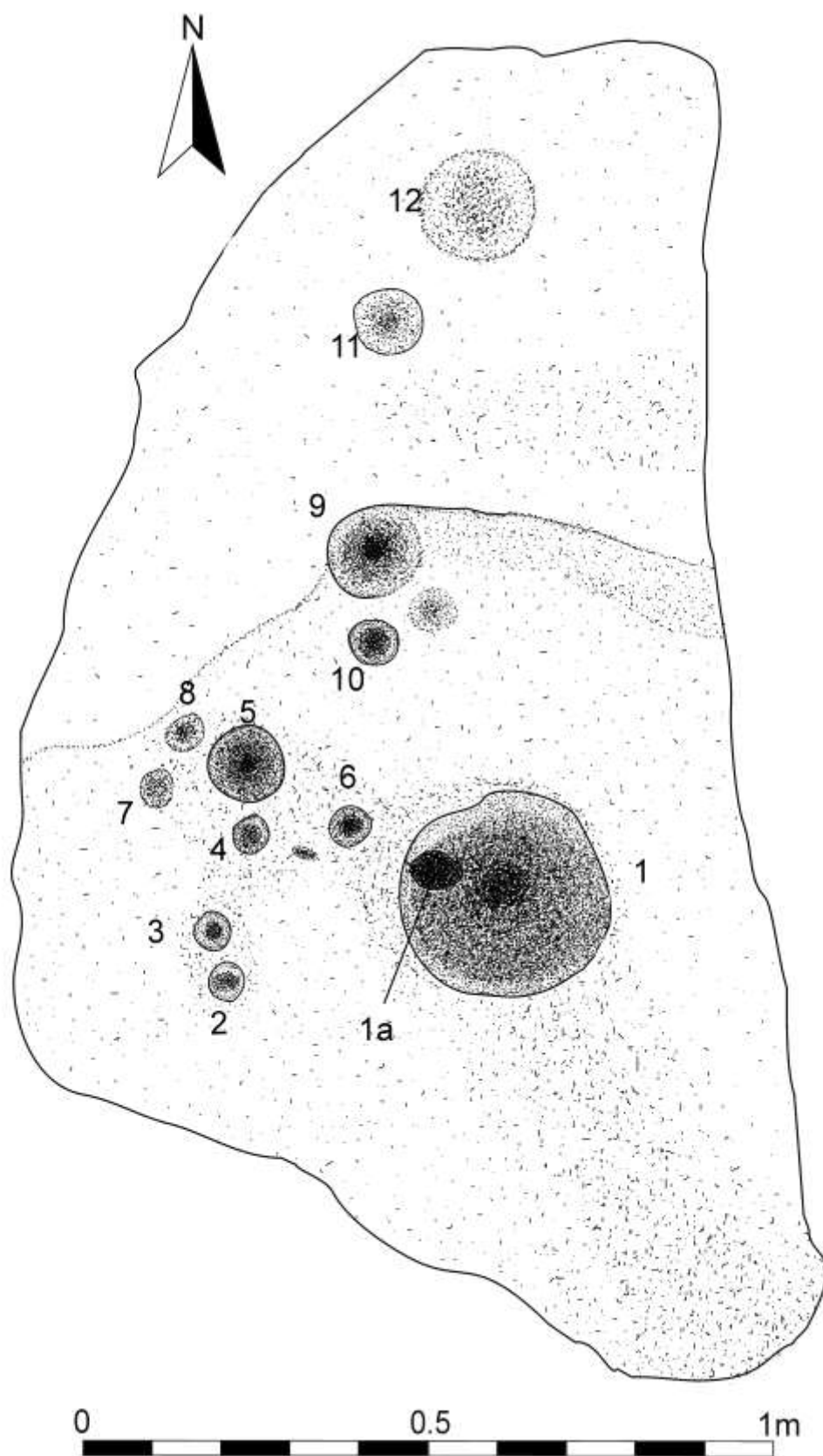


Figure 61: Plan of panel 34.



Figure 62: Panel 34. Source: author.



Figure 63: Panel 34. Source: author.



Figure 64: Image extrapolated from a photogrammetric model of panel 34. Source: Tim Cockrell.

NGR 428373, 393902							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	"u"	280			130	natural
1a	Sub-circular	"u"		60	40	55	natural
2	circular	concave	50			12	
3	circular	concave	100			11	
4	circular	concave	55			8	
5	circular	"u"	80			40	
6	circular	concave	50			18	
7	ovoid	concave		80	50	15	
8	circular	concave	50			11	
9	circular	"u"	100			40	
10	circular	concave	50			13	
11	circular	Shallow concave	110			6	
12	circular	Shallow concave	150			10	

Table 13: Data from panel 34.

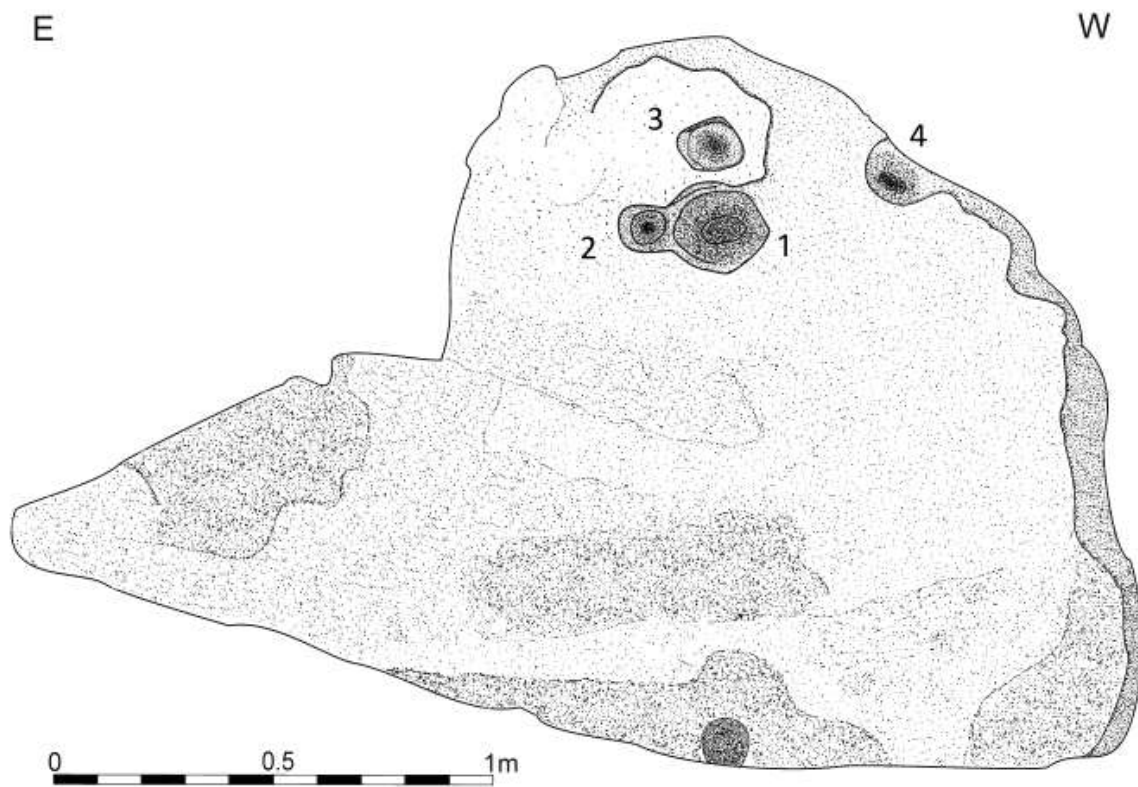


Figure 65: South facing elevation of panel 35.



Figure 66: Panel 35. Source: author.



Figure 67: Image extrapolated from a photogrammetric model of panel 35. Source: Tim Cockrell.

NGR 428352, 393909							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	Sub-circular	Stepped concave		180	140	65	Flat base. Natural.
2	circular	"u"	70			45	
3	circular	Stepped concave	110			40	Flat base. Natural.
4	circular	Shallow concave	160			40	Truncated.

Table 14: Data from panel 35.

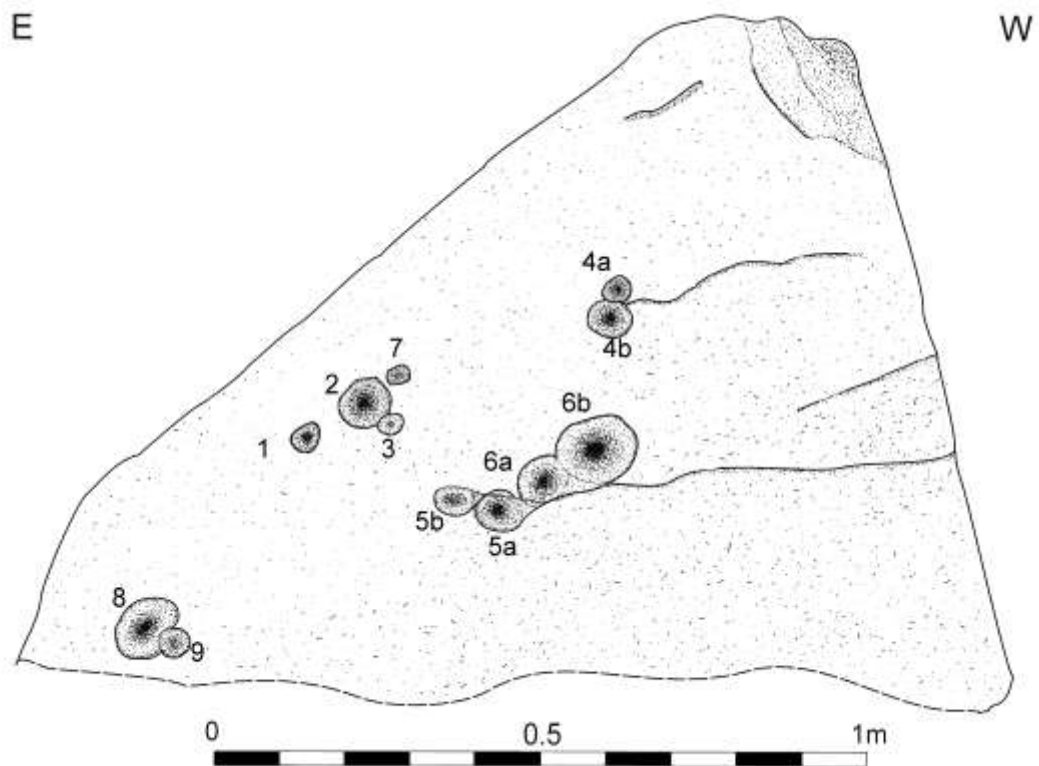


Figure 68: North facing elevation of panel 36.



Figure 69: Panel 36. Source: author.

NGR 428355, 393914							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	50			18	
2	circular	concave	60			32	
3	circular	concave	45			15	
4a	circular	concave	35			13	
4b	circular	concave	25			19	
5a	circular	concave	45			27	
5b	circular	concave	40			20	
6a	circular	concave	45			25	
6b	circular	concave	75			25	
7	circular	concave	35			32	
8	circular	concave	70			23	
9	circular	concave	40			12	

Table 15: Data from panel 36.

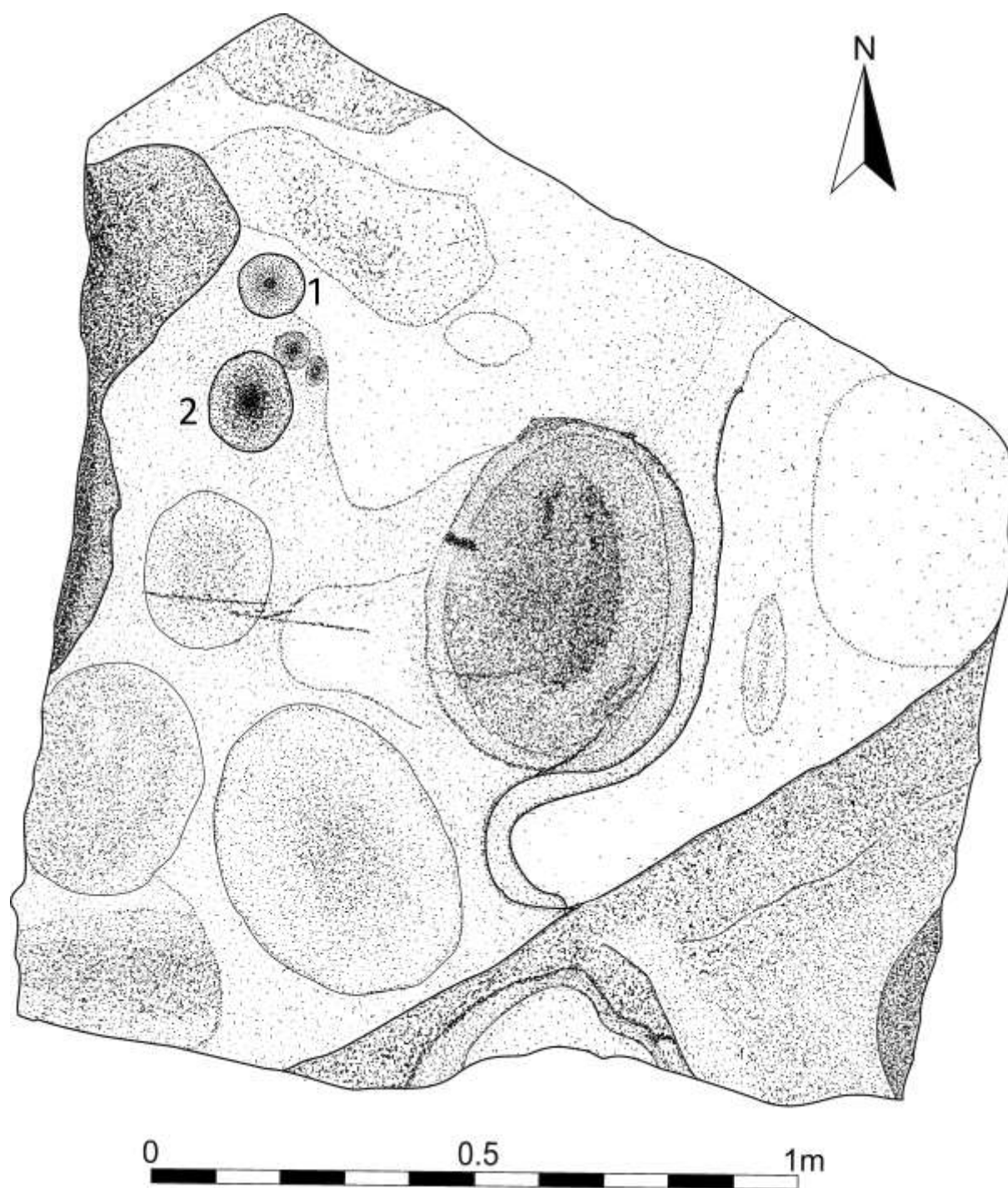


Figure 70: Plan of panel 37.



Figure 71: Panel 37. Source: author.



Figure 72: Image extrapolated from a photogrammetric model of panel 37.

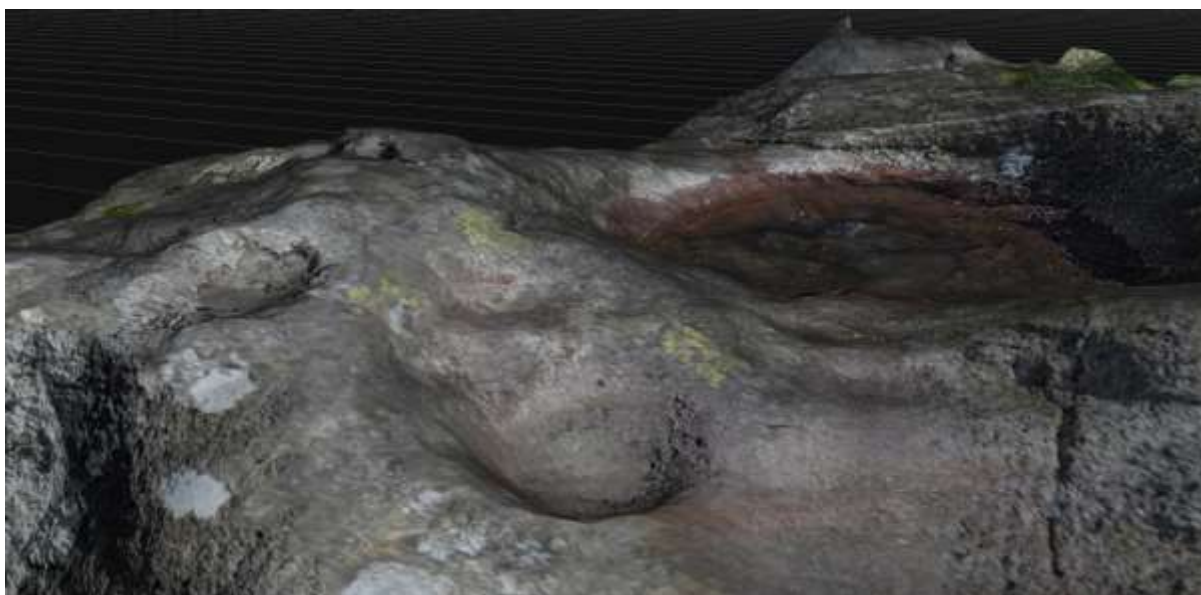


Figure 73: Image extrapolated from a photogrammetric image of panel 37, showing detail of cluster of cup-marks.

NGR 428498, 394097							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	70			18	
2	ovoid	concave		160	130	50	

Table 16: Data from panel 37.



Figure 74: Panel 38. Source: author.



Figure 75: Detail of panel 38, showing a single cup-mark within a large truncated basin. Source: author.



Figure 76: Image extrapolated from a photogrammetric model of panel 38, showing the cup-mark.

NGR 428499, 394096							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	95			46	

Table 17: Data from panel 38.

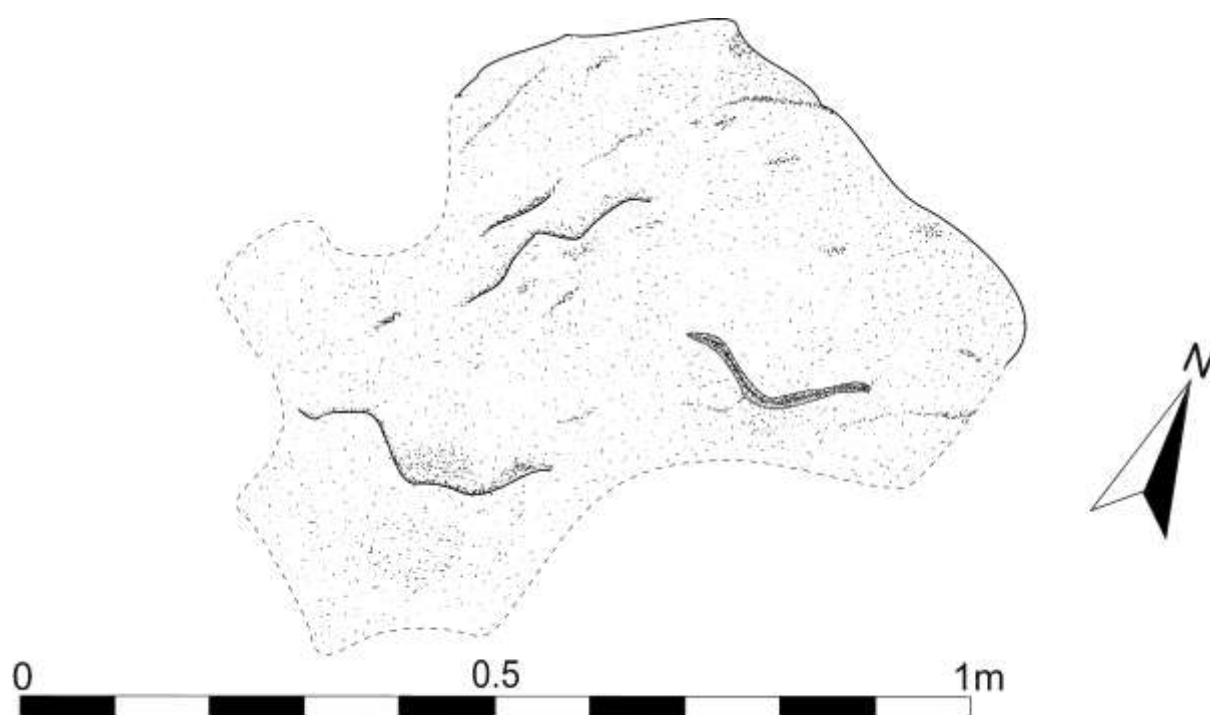


Figure 77: Plan of panel 39.



Figure 78: Panel 39, facing south. Source: author.

NGR 428167, 393910							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	arc	"V"		170	35	12	Slightly tapered ends

Table 18: Data from panel 39.



Figure 79: Panel 40 (motif to left). Source: author.

NGR 428386, 394034
"Rosette" of possible very small cup-marks or possible gunshot marks.

Table 19: Data from panel 40.

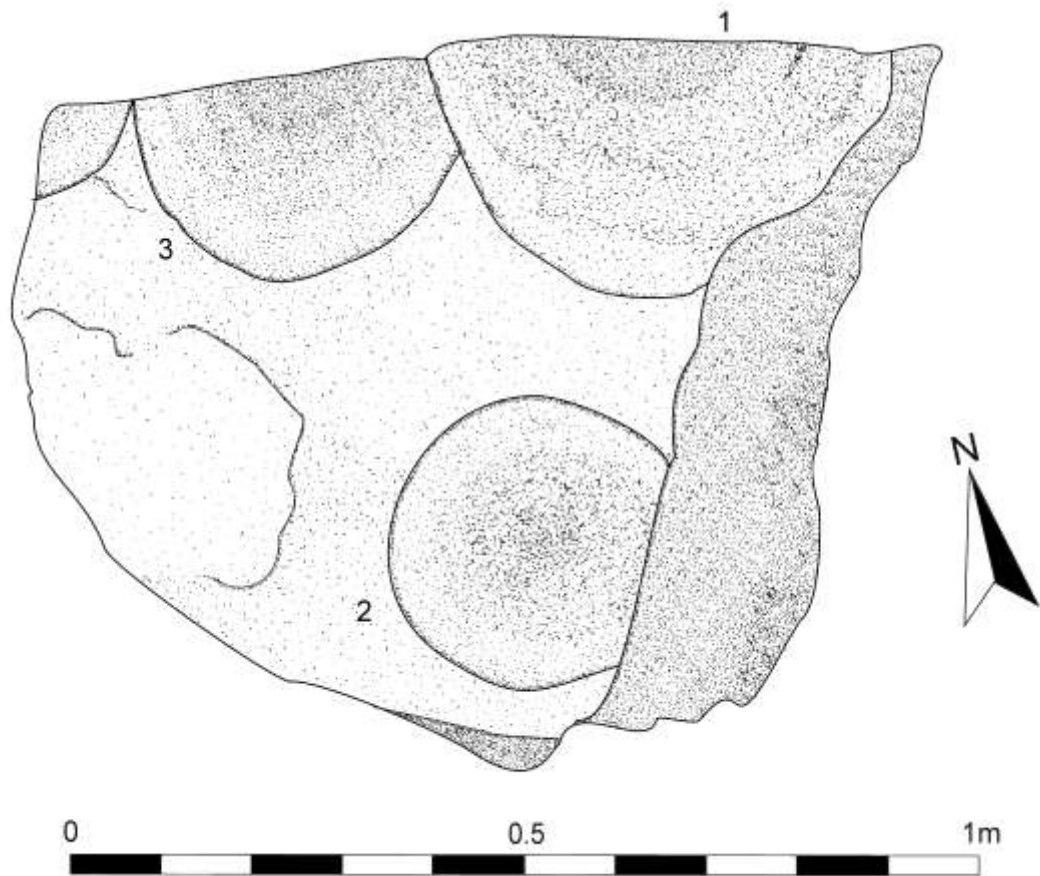


Figure 80: Plan of panel 41.



Figure 81: Panel 41. Source: author.

NGR 428370, 33951							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	500			100	Truncated possible quern quarrying
2	circular	concave	390			90	Truncated
3	Circular	concave	360			65	Truncated

Tab 20: Data from panel 41.

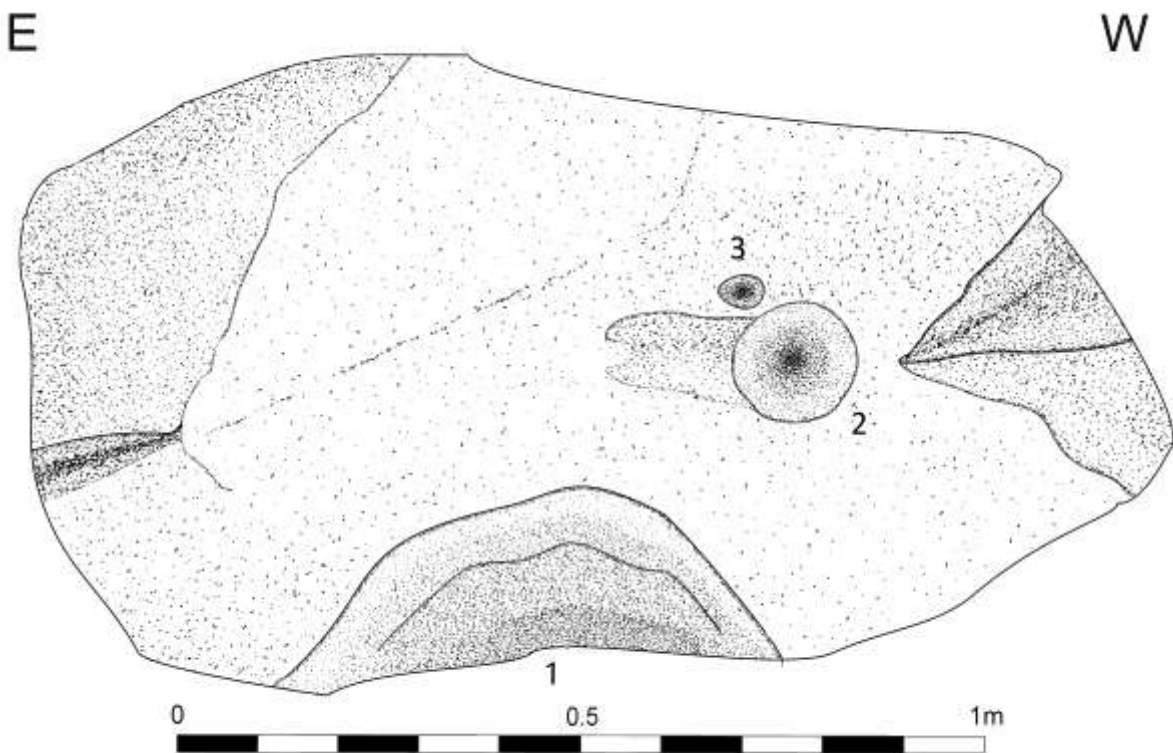


Figure 82: North facing elevation of panel 42.



Figure 83: Panel 42, facing south. Source: author.

NGR 428369, 393944							
Motif No.	Shape: plan	Shape: profile	Diameter	Length	Width	Depth	Comments
1	circular	concave	580			150	Truncated
2	circular	concave	150			40	
3	ovoid	concave		45	40	20	

Table 21: Data from panel 42.

Appendix 2: Database of other archaeological features

easting	northing	feature	comments
428265	394147	2 gatepost roughouts	
428265	393927	west end of main quarry	
428170	393933	east end of embanked feature by wall	
428157	393938	cut by holloway	
428152	393939	west bit cut by holloway	
428134	393947	west end of embankment	
428150	393953	lowest point of holloway	
428165	393923	holloway cuts wall	
428176	393895	where holloway ends at top	
428306	393826	cairn	photo of field
428315	393840	cairn	
428316	393860	cairn	photo
428323	393846	cairn	
428327	393859	cairn	
428336	393857	cairn	photo. Poorly defined feature
428327	393878	cairn	linear
428313	393892	cairn	next to wall
428350	393866	cairn	poorly defined
428351	393895	cairn	poorly defined
428346	393833	cairn	poorly defined
428389	393844	cairn	
428401	393847	quarry pit	photo
428404	393896	crater	photo
428417	393912	crater	small. Photo
428417	393921	crater	small
428438	393878	crater	tree. Photo
428483	393842	holloway	south east end. Photo
428471	393882	holloway	wall
428465	393906	holloway	midway
428459	393916	holloway	
428449	393951	holloway	
428410	394016	holloway	west end
428527	393858	quarry pit	3 more to immediate east

Table 22: Other archaeological features in the study area.

Appendix 3: Additional Photographs



Figure 84: The north facing escarpment edge of Bent Hills, from the foot of the east end of Spout House Hill.
Source: author.



Figure 85: Recording of panel 24. Source: author.



Figure 86: Recording panel 26, facing north-east along Tinker Brook Valley, with the west facing slope of the Don Valley (background). Source: author.



Figure 87: Stitched image of the escarpment edge of Bent Hills, Tinker Brook Valley and the west facing slopes of the Don Valley. Source: author.



Figure 88: The rear of panel 30, showing more highly eroded possible cup-marks. Source: author.



Figure 89: Panel 31. Source: author.



Figure 90: Facing north-east from panel 29 (bottom). Source: author.



Figure 91: recording panel 29. Source: author.



Figure 92: Discussing cup-marks at panel 27. Source: Ruth Morgan.



Figure 93: Recording panel 32. Source: author.



Figure 94: Panel 32. Source: author.



Figure 95: Detail of panel 36, showing cup-mark (left) and natural erosional hollows. Source: author.



Figure 96: Stitched image of “the old quarry”, facing east. Source: author.



Figure 97: Recording panel 42. Source: author.



Figure 98: Putative quern quarrying scars on panel 42. Source: author.



Figure 99: Panel 37, facing north. Source: author.



Figure 100: Beating a hasty retreat on the 2nd of January 2021. Source: Ruth Morgan.