

## SINGLE GRAVE ART IN BRITAIN

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This paper is concerned with the rock art found either on cists or urn covers or on stones associated with early second millennium barrows and cairns. For the present purpose the period covered, in unrecalibrated terms, is between c. 2000 and 1400 BC. The basis for any such study in North Britain is that of J.Y. Simpson (1865) whose work forms a massive appendix to Vol. VI of the Proceedings of the Society of Antiquaries of Scotland. This still represents the most detailed publication of Scottish rock art, and we have relied heavily on this work in particular for information on and illustrations of stones whose present whereabouts are unknown. The first detailed discussion of mural art in Britain was that of Breuil in his presidential address to the Prehistoric Society of East Anglia (1934). Breuil was largely concerned with the decoration associated with passage-graves but also included a number of stones from cists which he considered were decorated in the Boyne style. In an important paper on Irish rock scribings published in 1946 MacWhite demonstrated that there was a real distinction to be made between the decorative motifs on passage-graves and the majority of the art found on natural rock surfaces, standing stones and short cists. This second category, whose basic motif is a cup-and-ring design, he derived from NW Spain and Portugal in the region of Galicia. More recently Grinsell (1957), publishing the decorated stone from a cist at Pool Farm (Somerset), Campbell, Scott and Piggott (1961), on the Badden slab (Argyll) and Forde-Johnston (1957) on the Calderstones have made important contributions to the literature on Single Grave art, while the excavations of passage-graves at Knowth (Eogan, 1968) and New Grange (O'Kelly, 1964) have added a number of new symbols to the repertoire of Passage-Grave art. Two detailed studies of the Scottish rock art have also appeared recently (Morris, 1967; 1969).

In considering the motifs of Single Grave art no attempt has been made to amass a corpus of cists or stones simply bearing cup-marks; only the more complex symbols are discussed, although cup-marks frequently do occur associated with these more elaborate carvings. The reason for the omission of cup-marks is that they cover such a wide chronological and geographical range and do not appear to have any cultural or chronological significance. In the British Isles, for example, they are found on a stone beneath the earthen long barrow at Dalladies with a C-14 date of 3240 BC (information from the excavator, Professor Stuart Piggott) and at the other end of the chronological scale are associated with souterrains in Scotland and souterrains and raths

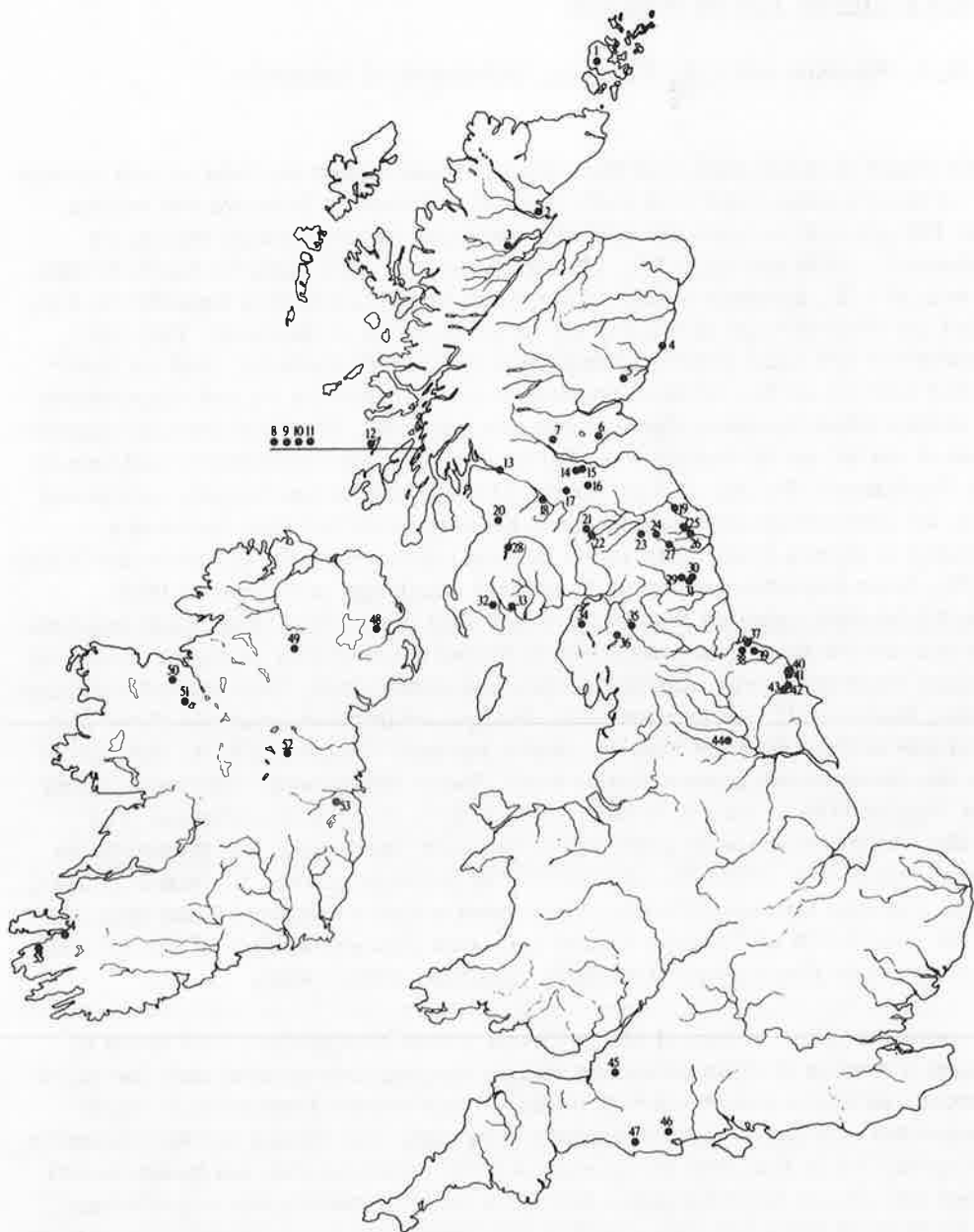


Figure 1. Map of sites in the British Isles producing Single Grave art. The numbers relate to the list on pp. 100-2.

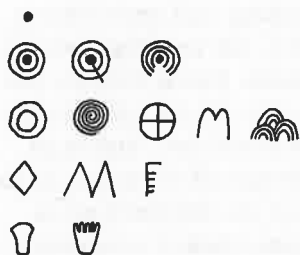


Figure 2. Major motifs in British Single Grave art.

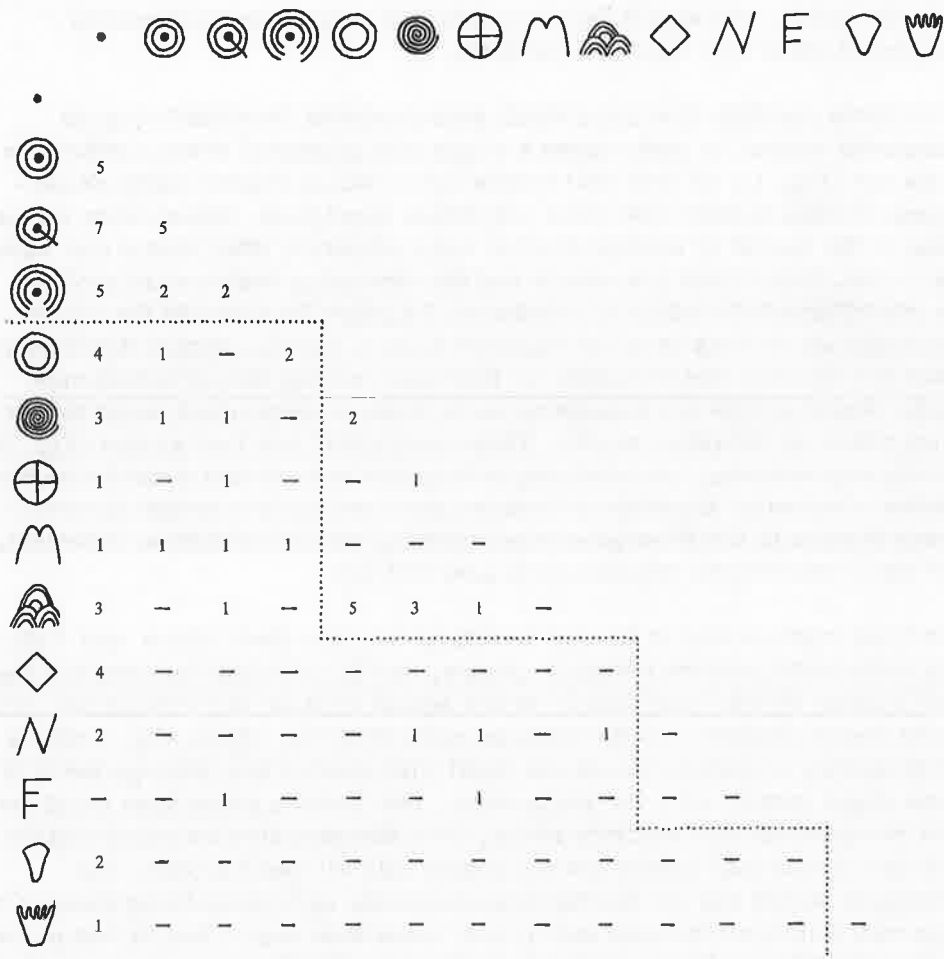


Figure 3. Diagram showing the frequency of association of the major motifs.

in Ireland. Such relationships may of course be fortuitous and represent a secondary use of the decorated stones. Henshall (1963, 32) has suggested a similar state of affairs with the cup-marked stones from Clava Cairns; the generally inconspicuous positioning of such stones in the tombs again implying their almost accidental incorporation in the tomb structure, and in at least one example the decorated face of the stone was turned inwards. In the case of the Clava tombs however, it is very likely that the builders were responsible for the execution of the cup-marks as these show a noticeable concentration in the area of the cairns. On decorated short cists, cup-marks are associated with all the basic motif groups (Fig. 3). Also excluded is the remarkable stone from Wheathope, Selkirk (Smith, 1862) whose authenticity is questionable, although it has been accepted as a second millennium sculptured stone by a number of authors.

In all there are fifty-five sites which have produced decorated cists or associated stones, in some cases a single site producing several examples of the art (Fig. 1). Of this total twenty-seven stones formed slabs or capstones of cists (twelve side slabs and fifteen capstones), fifteen were either loose in the mound or incorporated in some structure other than a cist beneath the mound, three were urn covers and the remaining twelve were probable but unconfirmed cist slabs or capstones. As might be expected the major concentration of sites is in the Highland Zone of Britain. Within this series there are thirteen major motifs, or fourteen counting the ubiquitous cup-mark. Major motifs are considered to be those designs which occur two or more times on individual stones. These motifs fall into four groups (Fig. 2). Firstly cup-and-ring, cup-and-ring with gutter and cup and gapped concentric circles - basically MacWhite's Galician style; secondly a series of curvilinear designs in the Passage-Grave tradition; thirdly geometric ornament; and lastly naturalistic engravings of axes and feet.

The first problem was to try and determine whether there was a real distinction to be made between the motif groups, and in particular between the Boyne and Galician styles, particularly as the recent work at New Grange has produced stones decorated in the Galician style (O'Kelly, 1964). Fig. 3 shows the frequency of occurrence of one motif with another and although there is some slight overlap with the Boyne style, the Galician group does stand out as a recognisable and separate entity. This diagram also demonstrates the fact that simple cup-marks are associated with all motif groups. The geometric series are not readily distinguishable as a group being found in one case with Galician ornament and in four cases with Boyne; and in fact some of these motifs can be paralleled in Boyne art. Finally the two naturalistic designs stand apart from the others with no overlap whatsoever.



**Figure 4. Distribution of 'Galician' rock art ● and cists ○ decorated in this style. Rock art after MacWhite, 1946; Morris, 1967 and 1969; Raistrick, 1936; Shee, 1972.**

There appears to be no significance in the positioning of the motifs; all appear to be fairly randomly associated with the sides of cists, cist covers, loose stones or kerbs beneath mounds. Nor is it possible to isolate a chronologically early group or motif. The two Beaker associations, cist covers from Carnwath (17) and Catterline (4) are both decorated with Boyne motifs which might suggest an earlier date for the Boyne style (see List, pp. 100-2); but the Carnwath vessel is of Clarke's Developed Northern Group which he dates to the period 1650-1550 BC and that from Catterline is a Final Northern Beaker contemporary with Food Vessels. The Food Vessels from Coilsfield (20), and Hamilton (18) in cists decorated with Boyne motifs, Tillicoultry (7) with Galician motifs and those from the Badbury Barrow (46) with a dagger and axe carvings all again imply contemporaneity with the Wessex Culture, as do the eight urn associations.

There are fifteen stones decorated in the Galician style. With the exception of the cist cover from Redhills (36) all have a markedly eastern distribution with a concentration in Northumberland (Fig. 4). Except where a single motif is present the symbols appear to be scattered haphazardly over the surface of the stone and in at least one case, Walltown (5), the surviving fragments may only be part of a larger design. Another shared feature is the generally irregular form of the stones themselves when used either as capstones or side slabs (Fig. 5). These could only have been used in graves of very poor construction. In view of this feature it might be argued that the majority represent the re-use of stones originally decorated for some other purpose, later to be incorporated, somewhat clumsily, into a burial structure; in some cases this involved the breaking of the original slab to fit it in.

When one compares the Galician art from cists with that on natural rock surfaces it is immediately apparent that the latter are much richer and more elaborate in terms of motif and motif distribution. This is also a distinction which the cist art shares with carvings on standing stones and stone circles. Similarly the engravings on natural rock surfaces are found at greater altitudes than the decorated cists or standing stones. When one compares the distribution of Galician cist carvings with those on natural rock surfaces it can be seen that the cists all occur in areas where such rock carvings are well represented, although the pattern is not exact (Fig. 4). There are no cists decorated in the Galician style from Ireland, for example, nor are the great concentrations of rock art in the Kilmartin and Tay valleys matched by the presence of decorated cists in this style. The greatest concentration of all, in Wigtownshire, has only one doubtful cist slab from Cardoness (33) decorated with mixed Galician and Boyne motifs. It is also difficult to equate the distribution of rock art with any other category of artefact or site. In

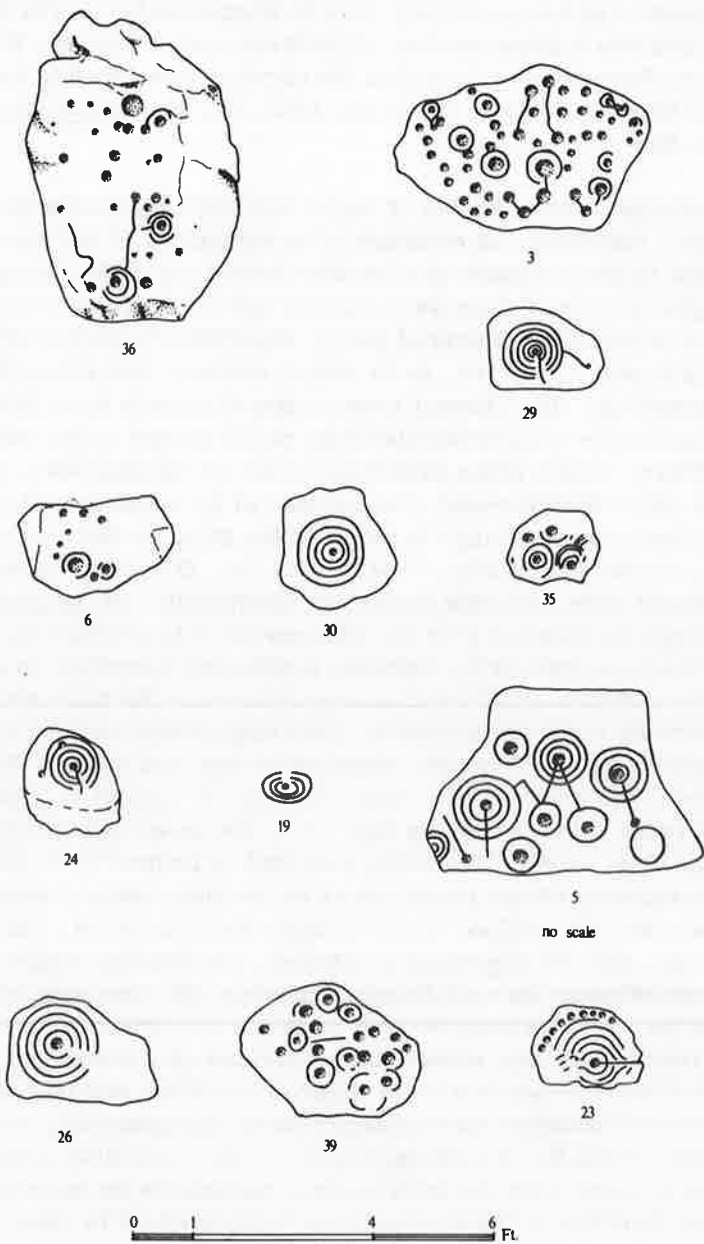


Figure 5. Slabs decorated in the 'Galician' style.

N Britain there is a general similarity in the distribution of Food Vessels although the latter are comparatively rare in Wigtownshire and in the Kerry area where there are a large number of Galician rock scribings. It has also been pointed out from time to time that the carvings are found in areas containing copper deposits (Map in Tylecote, 1962, 17, fig. 2; see also Morris, 1967, 86, fig. 6).

Fig. 3 demonstrates some overlap of Boyne and Galician motifs on cist stones. In 1946, MacWhite, as evidence of an admixture of the two traditions, could only point to the presence of a boulder decorated in the Galician style from the Loughcrew passage-grave cemetery and the frequent occurrence of gapped circles at Knowth discovered during Macalister's excavation; the gapped circles appear, however, to fit rather uneasily into either the Boyne or Galician groupings. The current excavations at Knowth have failed to produce further examples of Galician elements on the stones of the passage, kerb or chambers, either of the principal mound or its satellites. At New Grange, on the other hand, several of the stones of the passage and corbelled roof have cup-and-ring markings in the Galician style on their upper, that is to say hidden, surfaces [O'Kelly, 1964, Pl. li (b)]. O'Kelly is of the opinion that these designs were executed during the construction of the passage and chamber although he does not give his reasons for this conclusion. If this is so, then it is curious that all the Galician motifs are inscribed on stones which would be invisible after their incorporation into the tomb structure; although admittedly a similar situation, involving purely passage-grave motifs, is seen on stone 8 from the chamber of site 2 at Knowth (Eogan, 1968, 345). Apart from the problem of contemporaneity of execution of the designs, the important point of these finds is that art in the so-called Galician style, that is cup-and-ring marks, was being executed in Ireland by at least 2500 BC. This immediately raises problems as to the authorship of similar rock art in N Britain and its origins, if one accepts the conclusion, which it is difficult to avoid, that all represent a common, presumably magico-religious tradition, established in the mid-third millennium BC. One may either accept that this Galician art is an integral part of Boyne Art which for some inexplicable reason was only occasionally executed on passage-graves, or, that the decoration represents a quite separate tradition and that the designs executed on natural boulders were coincidentally incorporated, on rare occasions, into the fabric of a passage-grave. The possibility therefore exists that the cup-and-ring decorative style represents an immeasurably older tradition than that of the Single Grave burials which in some cases bear these motifs. The undoubtedly early date for cup-and-ring marks at New Grange makes an origin in continental Europe more difficult to substantiate. Isolated examples of cup-and-ring designs have been recorded from a natural



rock surface at Skalu, Sweden and Nedre Tasta, Norway (Fett, 1941, 68, Pl. 32), on a cist cover in Marienborner Park, Haldensleben (Althin, 1945, 165-6, fig. 88) and on the side slab of a cist at Beckstedt (Kirchner, 1955, Taf. xxxv), both in N Germany, from a natural rock surface at Garin, Haute Garonne and from the passage-grave of the Tables des Marchands in Brittany (MacWhite, 1946) and occur occasionally on cists of Giot's second group of Armorican barrows (Giot, 1960, 141). These associations are neither sufficiently numerous nor, where dateable, sufficiently early to have any bearing on the N British series. Even in Galicia, the only region where a considerable number of comparable motifs on natural rock surfaces occur, there are chronological difficulties in that in a number of cases these Galician circular motifs are associated with representations of hafted metal daggers and in one case at Conjo with a face motif having an elaborate head-dress similar to that on Corsican statue menhirs and to representations of the Shardana on Egyptian reliefs and wall paintings, and therefore again too late to be ancestral to the British rock art tradition (Savory, 1968, 211-12). Also absent from British Galician art are representations of animals which frequently occur in association with cup-and-ring designs in N Spain - unless one includes the engraving of a buck on a natural rock surface at Lagalochan, Glen Domhain, Argyll, unassociated with any other designs (Lacaille, 1954, 244, fig. 109). In size, style and technique this can be closely paralleled in Galician carvings from Laxe da Rotea de Mende and Outeiro Cogolludo (Sobrinho Buhigas, 1935, figs. 19 and 21). It would seem more economical therefore to consider the British series as being primary and their appearance in N and Central Europe as the result of trade in N British products such as decorated axes, single rivet tanged daggers, lunulae and possibly halberds (Butler, 1963; Harbison, 1971). Unfortunately it is difficult to demonstrate close links with Galicia at this time although the Barcelos group of axes in Galicia are probably modelled on Irish and N British forms and more general Iberian contacts may be represented by the three Portuguese parallels for gold ear-rings of the type found at Dacommet, Co. Down and the gold discs from Co. Roscommon (Taylor, 1968, 261). That Atlantic trading links were established between Galicia and the lands to the north at this time is also reflected in the representation of axes of Kersoufflet type on cist covers in Galicia (Savory, 1968, 210).

There are nineteen slabs decorated in the Passage-Grave style from the British Isles and six further examples which show an admixture of Galician and Boyne styles. As might be expected all decorated cist slabs from Ireland are in the Passage-Grave tradition, but in England and Scotland, although seven of the examples are in the western and coastal areas, there are twelve sites in this series, which includes mixed Galician and Boyne motifs, in the



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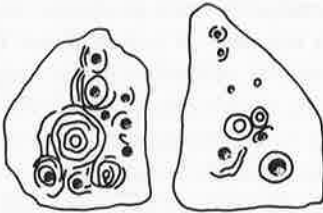


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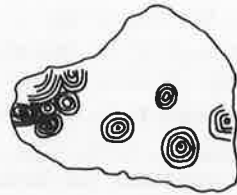


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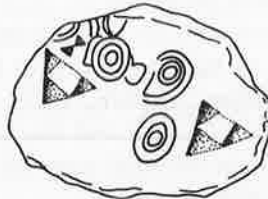
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17



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Figure 6. Slabs decorated in the Passage-Grave style.

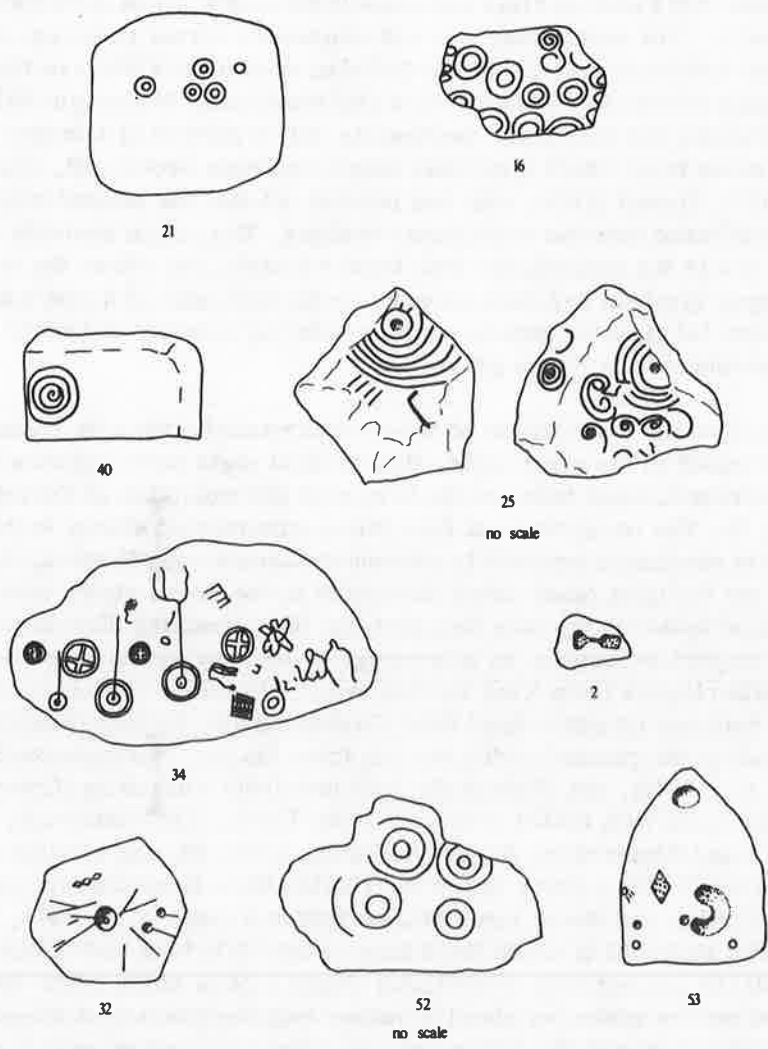


Figure 7. Slabs decorated in the Passage-Grave style..

east. It is also interesting to note that out of the considerable repertoire of Passage-Grave motifs (Piggott, 1954, 211, fig. 33), only a comparatively small number are found on cists and associated single grave structures (Figs. 6 and 7). The most numerous are concentric circle patterns, spirals and multiple semi-circles. As in the Galician series the slabs are frequently inconveniently shaped for inclusion in a cist structure. At Craigie Hall (15) the stone forming the cist cover represents only a portion of a larger decorated stone from which a suitable length had been broken off. Also at Carnwath (17), Breuil (1934, 305) has pointed out that the pecked triangles are less weathered than the curvilinear designs. The prime example of secondary use is the remarkable slab from Aspatria (34) where the stone bearing Boyne symbols had been re-used as the side slab of a cist containing a skeleton 'of gigantic stature' accompanied by a sword and other iron objects - presumably a Norse grave.

If one compares the distribution of Boyne ornamented cists with passage-graves decorated in the same style, then at first sight there appears to be little correspondence between the two, with the exception of the Irish sites (Fig. 8). The occurrence of four Boyne ornamented stones to the S of Edinburgh in particular appears to present an anomalous situation. If, however, one includes other items decorated in the Boyne style, what one might term mobiliary art, then this problem of contrasting distributions is at least in part overcome. In this category one may include the two incised chalk plaques from King Barrow Wood, Wiltshire (Vatcher, 1969), the antler hammer or mace-head from Garboldisham, Suffolk (Edwardson, 1965), possibly the painted antler objects from Maxey, Northamptonshire (Simpson, G., 1967), the Folkton chalk drums from Yorkshire (Greenwell, 1890), stone balls with spiral ornament from Towie, Aberdeenshire, Elgin, Morayshire and Glasterlaw, Angus (Atkinson, 1962, 28) and similar decoration on Rinyo-Clacton pottery in the Durrington style from the type site, Lawford, Ipswich and Skara Brae (Wainwright and Longworth, 1971, 70-1, fig. 29). The majority of these finds have an easterly bias and in fact do much to fill the gap not only of available Boyne motifs which might be reproduced on cist slabs but also the rather thin distribution of Rinyo-Clacton pottery between the N Scottish concentrations and those in S and SE England (*ibid.*, 267, fig. 96). The cist art itself also goes some way towards being a bridge between the two areas as does the decoration on natural rock surfaces (Morris, 1969, 41). One might envisage the transmission of such decorative motifs not only on small objects of mobiliary art but even on some form of personal decoration from west to east and north to south (cf. Moorehead, 1971, 222).



Figure 8. Distribution of Passage-Grave art on Passage-Graves ● , cists ○ and other categories of site and small finds ■ . Art on Passage-Graves after O'Riordain and Daniel, 1964; Powell and Daniel, 1956.

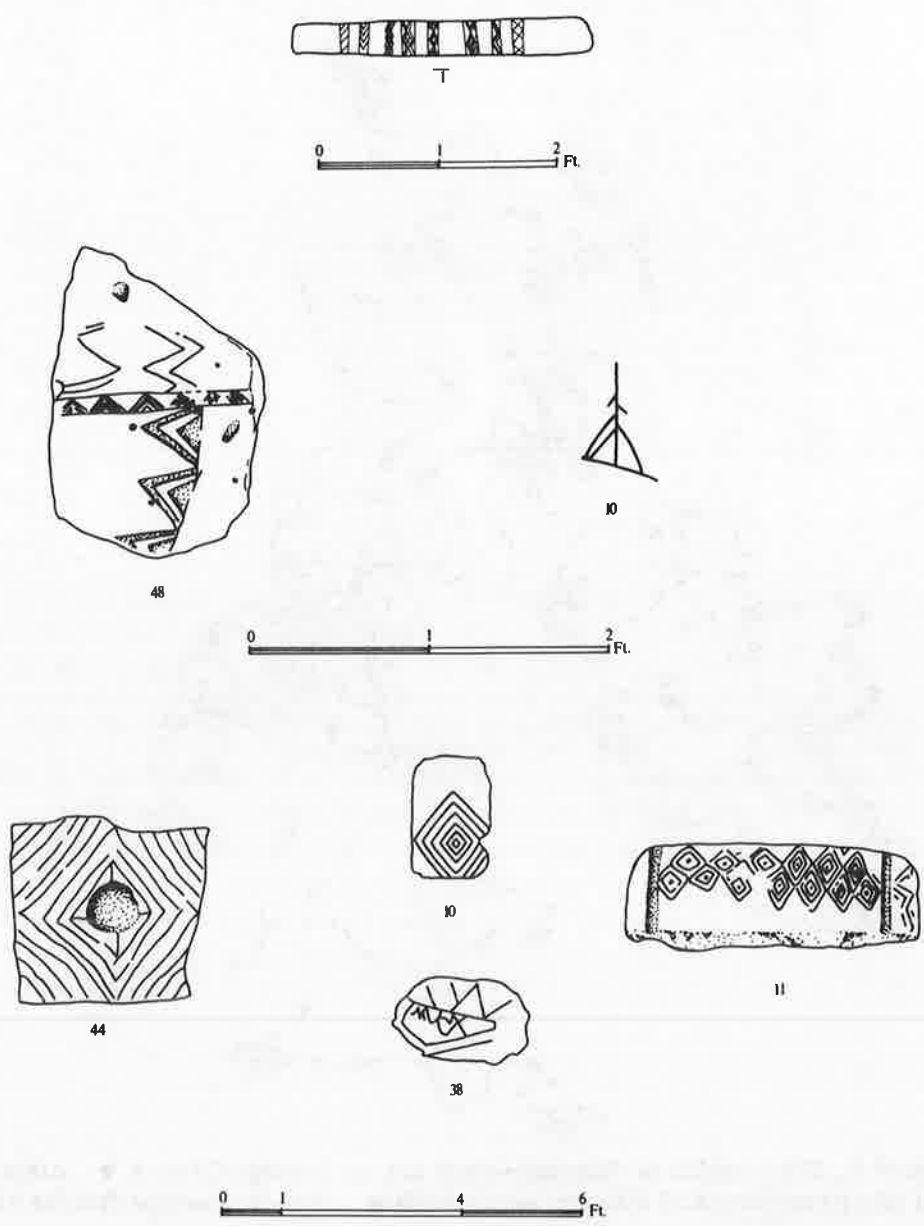


Figure 9. Slabs decorated with geometric motifs.

In the two final groups, the geometric designs (Fig. 9) and naturalistic representations of objects, axes, daggers and feet (Fig. 10) greater care appears to have been taken over the choice of slab shape. Of all the decorated cist covers or side slabs these two groups appear most likely to have had the designs executed on the stones after they had been selected to form parts of a cist. The motifs are more likely therefore to be contemporary with the contents of the graves with which they are associated. Another distinguishing feature is that neither group is associated with Boyne or Galician motifs nor do they occur one with another (Fig. 3). The geometric series consists of the grooved side slab from Badden (11), the slabs from Cairnbaan (10), Kilchattan, Colonsay (12) and Adel (44) and probably the stone from the cairn at Lyles Hill (48). In the cist art discussed so far all the motifs appear to have been produced by pounding and pecking. This same technique seems to have been used on the Badden and Cairnbaan slabs, but at Lyles Hill a more pointed instrument was used as a punch to execute the decoration and probably the same technique was used at Kilchattan, while the description of the Adel stone states specifically that the multiple lozenge pattern was produced by means of a metal chisel.

Feet are represented on cist slabs from Pool Farm (45) and Alwinton (27) and in the remarkable monument known as the Calderstones, Liverpool (Forde-Johnston, 1957). At Pool Farm and the Calderstones the individual toes are pecked out. At Alwinton a sandalled foot is represented and this stone is also unusual in that the design is in outline and appears to have been incised or punched on the slab. Other representations of feet are known from natural rock surfaces as at Dunadd but they are generally unassociated with other motifs (Thomas, 1879). An exception is the group from Carnasserie in the Kilmartin valley where a pair of feet occur on a natural rock surface which also bears cup-and-ring marks [DES(1962), 6]. The sandalled foot on the Clonfinlough stone has recently been demonstrated to be natural as have a number of the other so-called motifs (Jackson, 1967). From the Kilmartin area again and probably related to the foot carvings are the pair of hands on a boulder at Barnakill (Dickie, 1964).

The other naturalistic groups are carvings of axes and daggers from the North Cairn, Nether Largie (8), Ri Cruin (9), Badbury Barrow (46) and Stonehenge III (Atkinson, 1956, Pl. xiiA). In all the examples the symbols are distributed haphazardly over the surface of the stones and are produced by pecking. The axes on the Nether Largie slabs appear to be of the simple, broad-butted form of type A. At Ri Cruin, Stonehenge and Badbury they are of thin-butted type with expanded crescentic cutting edges, although of course it is not possible to determine if they are flanged or not. The dagger forms,

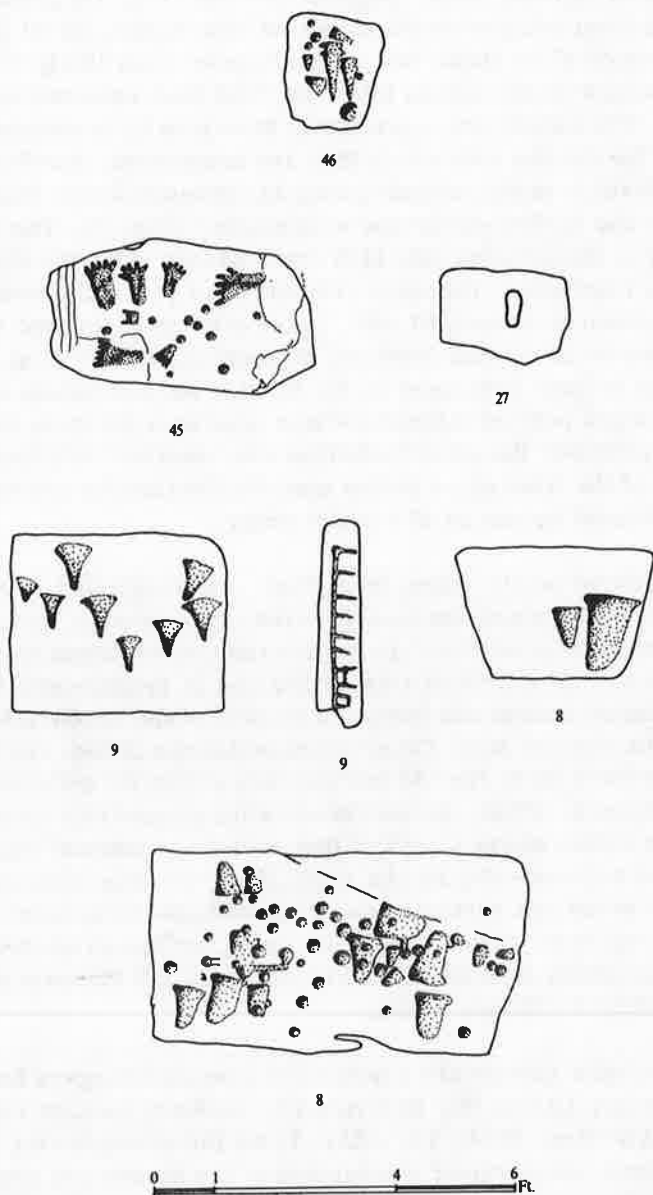


Figure 10. Slabs decorated with naturalistic motifs.



with long triangular blades and expanded pommels are probably of Bush Barrow type.

In seeking for an origin for these naturalistic motifs in Europe it is important to bear in mind that such stimuli are most likely to have come from areas where additional archaeological evidence, and in particular the distribution of metal products, implies contact with the British Isles. Basically one is dealing with three regions, namely North Central Europe, Brittany and Iberia. In Iberia there appears to be a complete absence of hand or foot designs on mural art although life-sized stone or ivory sandals do occur among the contents of rock-cut and megalithic tombs and these have been compared with representations of sandals in Pre-dynastic Egypt (Savory, 1968, 125, fig. 40). Similarly daggers and axes are unrepresented in the N Iberian megaliths although paintings and carvings of daggers do occur on rock surfaces in Galicia associated with cup-and-ring carvings, for example at Penha Tu (Breuil, 1933, 40, fig. 23). Axe motifs do occur in a number of Breton passage-grave carvings but these appear to be renderings of the jadeite axes which are also found in these sites (Péquart and Le Rouzic, 1927). Such, however, are probably contemporary with the earliest metal axes as depicted on the Nether Largie cist. Feet are also represented in Brittany on a natural rock surface with cup-marks at Roch Priol and in the chambered tomb of Petit Mont although there the feet are reproduced in false relief unlike the other examples (*ibid.*, Pls. 76 and 136). Powell (1960) has drawn attention to the unusual nature of the designs at this site and in particular the tendency to produce all-over geometric patterns which he believes to be a central European rather than an Atlantic phenomenon. It is in the central European cist art that one finds a combination of all-over repeating patterns coupled with naturalistic forms executed either in paint or by pecking. Particularly interesting is the apparent use of a metal chisel at Göhlitzsch to produce designs similar to the small series of British geometrically ornamented cists. Another N German cist at Nietleben includes among its motifs a rake-like pattern similar to that on the free-standing stone in the Ri Cruin cist. Piggott and Powell's arguments that these represent the painted interiors of houses or hangings on the walls of such houses are most convincing although one must bear in mind, in considering the antecedents for the British examples, that a series of painted and engraved tombs in N Spain again appear to imitate house interiors (Albuquerque e Castro, 1962), and the unusual all-over ornament on the passage-grave of Gavrinis in Brittany, which should be set apart from the other Breton decorated tombs as in the case of Petit Mont, appears to belong to the same 'house' tradition, and here the curvilinear ornament suggests an Atlantic rather than a central European origin. L'Helgouach (1965, 89) has

even suggested that Gavrinis may be a temple rather than a tomb.

An important distinction between the British cists with feet and axes is that here the motifs are scattered apparently haphazardly over the surface of the stones rather than forming part of an integrated design. This feature they share with elements of the rock art of South Sweden, Norway and to a lesser extent Denmark. In this area feet, either showing the toes or more frequently sandalled, appear regularly among the motifs in the rock art, generally in pairs (Brøndsted, 1958, 133; Fett, 1941, Pl. 13). These are associated with ship carvings of Marstrander's Style A which he dates to the beginning of the Nordic Bronze Age (Marstrander, 1962). A similar ship occurs on a sword from Rørby in NW Jutland, which again suggests that this art style was underway by the 16th century BC (Brøndsted, 1958, 16). Representations of hands also occur, although more rarely (Fett, 1941, Pl. 34b). Of course this is not to suggest that the British motifs should be derived from Scandinavian rock art or vice versa but rather that they stand in a cousinly relationship, the common source being the cist art of Schleswig Holstein. A stone from Skjolingstad in Norway covering a cist burial has a complex all-over chevron and curvilinear pattern strongly resembling the motifs at Göhlitzsch and this N German house grave decorative tradition might also explain the application of purely Scandinavian designs to the walls of the great cist at Kivik (Fett, 1941, 22, Pl. 40d). The Calderstones, if they really do form elements of a passage-grave and not a massive cist, should be considered like Petit Mont as a western extension again of this German cist art.

A point which is perhaps worth emphasising is the admixture in the German cists and to some extent in Iberia too, of painted and carved techniques. It is surely not beyond the bounds of credibility to assume that the great timber mortuary houses beneath the Unetice chieftains' barrows were painted or hung with skins or tapestries. The same might apply to the tree-trunk coffins and wood-lined graves of the British Isles. The stone cists, grooved and rebated, in the Kilmartin valley must be stone translations of such composite wooden coffins, and it is on one of these that just such a design, rendered in paint at Dolauer Heide, is represented by pecking. Similarly Macalister has suggested that the designs on Irish passage-graves were first painted and then pecked over and he pointed out that in some motifs the downstrokes broaden out as they would naturally do in brushwork. A similar combination of painting and engraving is also seen on a small scale in the antler object from Maxey (Simpson, G., 1967).

A final aspect of the cist art which must be considered is that of its meaning, apart from the small number in the house-grave tradition. The basically

curvilinear designs of the cup-and-ring series might suggest solar symbols, but the frequency with which these have been carved on boulders and rock surfaces, and the apparent lack of an organised arrangement in their positioning, could be associated with repeated magical ceremonies associated with powers inherent in the rock itself, although Thom (1969) has suggested that a definite unit of length the megalithic inch appears in their diameters.

More convincing as solar symbols are a number of the Boyne motifs, and a similar link with a solar deity may be reflected in the axe carvings. Both from their form and orientation it is clear that some henges and groups of stone circles are to be associated with some form of sky religion. It is also clear that there appears to be some link between these ceremonial sites and axes which occur in a number of cases in what appear to be votive contexts - for example the stone axe from site A at Llandegai, the chalk axes from Woodhenge and Stonehenge and of course the axe carvings from the same site, and an actual metal axe, in mint condition, from the main ditch at Mount Pleasant. A comparable phenomenon in Scotland may be the great concentration of mace-heads, many of them broken, in the area of Stenness and the Ring of Brodgar in Orkney. In both Mediterranean and N European mythology and folklore too the axe is associated with, and is a symbol of, a solar deity (Blinkenberg, 1911). Representations of feet and hands are more difficult to interpret although the latter are as old as magic and art itself. The frequent references in British folklore to footprints on rocks being the marks of gods or demons (the best example is probably the Heelstone at Stonehenge) might again imply that they are symbols of a divinity, and Teillard (1951) points out that the foot, like the hand, is an essential part of the body and the support of one's entire person; she recalls that in the mythology of a number of countries the rays of the sun are compared with the feet, as witness the symbol of the swastika. The hand and foot carvings, like those of axes and the circular designs might therefore all be associated with solar magic or religion. On the other hand, according to Aigremont (1909) 'the shoe, like the foot and the footprint, has also a funereal implication. In a sense a dying man is going away. There is no evidence of his going away save his last footmarks. This sombre symbolism is illustrated, possibly, in the monuments characteristic of the Roman Empire, and beyond question, in primitive Christian art .....'. One might extend such an interpretation backwards a further two millennia.

## Acknowledgements

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## List of sites in the British Isles producing Single Grave Art

1. Stenness, Orkney. PSAS, LX (1925-6), 34. Loose stone lying on two cists each containing an inhumation and a large water-worn pebble.
2. Embo Street, Sutherland. NH 8192. PSAS, LXXIV (1939-40), 18. Loose stone, no finds.
3. Bakerhill, Ross and Cromarty. NH 5256. PSAS, VI (1864-5), 29. Cist cover; no finds.
4. Catterline, Kincardineshire. NO 8678. PSAS, LVIII (1923-4), 27. Cist cover; inhumation and Beaker.
5. Walltown, Angus. NO 4550. PSAS, VI (1864-5), 30. Possible cist slab.
6. Balbirnie, Fife. NO 288014. DES(1970), 61-2. Side slab in Cist 1; no finds. Loose stone, cup marked, Cist 3 with Food Vessel and plano-convex flint knife, in pit behind end slab.
7. Tillicoultry, Clackmannan. NS 925971. PSAS, XXIX (1894-5), 192. Cist cover; Food Vessel.
8. Nether Largie North Cairn, Argyll. NR 831985. PSAS, LXV (1930-1), 269. Cist cover, end slab and loose stone in mound; no finds.
9. Ri Cruin, Argyll. NR 826972. PSAS, VIII (1869-70), 133. End slab and slab set upright within cist; no finds.
10. Cairnbaan, Argyll. NR 840907. PSAS, VI (1864-5), 30; XCIV (1960-1), 50. Cist cover and end slab; no finds.
11. Badden, Argyll. NR 858890. PSAS, XCIV (1960-1), 46. Grooved side slab; no finds.
12. Kilchattan, Colonsay, Argyll. NR 3796. PSAS, XLI (1906-7), 450. Loose stone lying on cist cover bearing incised geometric ornament; 'urn'.
13. Knappers, Dunbartonshire. NS 504713. PSAS, LXIX (1934-5), 354. Side or end slab; polished flint adze.
14. Caerlowrie, Midlothian. NT 145745. PSAS, VI (1864-5), 28. Cist cover; inhumation.
15. Craigie Hall, Midlothian. NT 175756. PSAS, VI (1864-5), 28. Cist cover; 'urn'.
16. Lamanha, Peeblesshire. NT 2052. PSAS, VI (1864-5), 62. Possible cist slab; found with other large stones.

17. Carnwath, Lanarkshire. NT 005507. PSAS, X (1872-4), 62; TDGAS, XLVII (1970), 137-8. Cist cover; N3 Beaker.
18. Hamilton, Lanarkshire. NS 740545. Trans Glasgow Archaeol Soc, XI (1947), 17-21. Side slab decorated on inner and outer faces; female inhumation and Yorkshire Vase Food Vessel.
19. Ford West Field, Northumberland. NT 938865. PSAS, VI (1864-5), 31, Tate, 1865, 13. Urn cover.
20. Coilsfield, Ayrshire. NS 447262. PSAS, VI (1864-5), 27. Cist cover; Food Vessel.
21. Drumelzier, Peeblesshire. NT 137341. PSAS, LXV (1930-1), 363-72. Possible cover of secondary cist under cairn; primary burial an inhumation with AOC Beaker.
22. Shaws, Selkirkshire. NT 393203. PSAS, VIII (1868-70), 352-5. In mass of cairn material; cairn covered a cremation in a Collared Urn.
23. Jedburgh, Roxburghshire. NT 6520. Tate, 1865, 27. Possible cist slab.
24. Whitsunbank Hill, Northumberland. NT 8912. Tate, 1865, 20. Possible cist slab.
25. Lilburn Hill Farm, Northumberland. NU 0125. Archaeol Ael, X (1884), 220. Possible cist slab. Associated with multiple cremation burials; no grave goods.
26. Beanley, Northumberland. NU 0818. Tate, 1865, 26. Possible cist slab.
27. Alwinton, Northumberland. NT 945050. Greenwell, W., 1877. British Barrows, 422. Side or end slab; Yorkshire Vase Food Vessel.
28. Beoch, Ayrshire. NS 522084. PSAS, LXXII (1937-8), 238. Loose slab in secondary cist; other cists beneath the cairn contained cremations in urns.
29. Ingoe, Northumberland. NZ 0374. Tate, 1865, 27. Possible cist slab.
30. Black Heddon, Northumberland. NZ 0776. Tate, 1865, 27. Urn cover; beneath a cairn.
31. Pike Hill, Northumberland. NZ 0772. Antiquity, II (1928), 470. Possible cist cover.
32. Redbrae, Wigtonshire. NX 392557. TDGAS, XXVI (1947), 129-32; XXVII (1948), 208. Capstone; unaccompanied inhumation.
33. Cardoness, Wigtonshire. NX 533538. PSAS, VI (1864-5), 30. Possible cist slab.
34. Aspatria, Cumberland. NY 1442. Fergusson, J., 1872. Rude Stone Monuments, 157. Re-used slab forming part of a (?) Norse grave.
35. Maughanby, Cumberland. NY 5738. Trans Cumberland Westmorland Antiq Archaeol Soc, II (1902), 380. Cist slab; urned cremation.
36. Redhills, Cumberland. NY 5028. *Ibid.*, VI (1883), 112. Cist cover; cremation.
37. Mount Pleasant, Yorkshire. NZ 559166. Yorks Archaeol J, XLIII (1971), 33-8. Cairn covering slab beneath which was an S Beaker and a small flint.

38. Bernaldby Moor, Yorkshire. NZ 568180. Ord, J.W., 1846. History and Antiquities of Cleveland, 108. Urn cover; cremation.
39. Brotton, Yorkshire. NZ 6819. Elgee, F., 1930. Early Man in NE Yorkshire, 73. In cairn covering tree-trunk coffin with male inhumation.
40. Ravenhill, Yorkshire. NZ 9601. PSAS, VI (1864-5), 27. Side or end slab; no finds.
41. Ravenhill, Yorkshire. NZ 9601. PSAS, VI (1864-5), 27. Two side or end slabs; no finds.
42. Way Hag, Yorkshire. TA 9790. PSAS, VI (1864-5), 29. Loose stone in cairn.
43. Hutton Buscel, Yorkshire. SE 959872. Archaeological Excavations (1965), 8. A number of decorated stones within mound which covered inhumations with Food Vessels and cremations in Collared Urns.
44. Adel, Yorkshire. SE 275400. Cowling, 1946, 86-8, fig. 19. Possible cist slab.
45. Pool Farm, Somerset. ST 538542. PPS, XXIII (1957), 231. Cist cover; adult and child cremation.
46. Badbury, Dorset. ST 948036. Archaeol J, III (1846), 348; Antiq J, XIX (1939), 291. Kerb-stone; beneath cairn were cremations in urns and inhumations with Food Vessels.
47. Winterbourne Came, Dorset. SY 688862. Tate, 1865, 31; PSAS, VI (1864-5), 31. Loose stone in cairn.
48. Lyles Hill, Co. Antrim. Evans, E.E., 1953. Lyles Hill, 30-2, fig. 10. Kerb-stone.
49. Ballynasaggart, Co. Tyrone. JRSAI, C (1970), 130. Possible cist slab.
50. Listoghil, Co. Sligo. JRSAI, LXXVI (1946), 72. Cist cover.
51. Moylough, Co. Sligo. JRSAI, LXIX (1929), 113. Cist cover; cremation and halberd.
52. Ballinvally, Co. Meath. Raftery, J., 1951. Prehistoric Ireland, 148. Cist cover; cremation and Food Vessel.
53. Hempstown Common, Co. Kildare. JRSAI, LXXX (1950), 193-8. Cist cover; male inhumation.
54. Milltown, Co. Kerry. JRSAI, XXVIII (1898), 161. Slab on low cairn; cairn covered a male inhumation.
55. Teermoyle, Co. Kerry. PRIA, XLV (1935), 23. Loose stone in cairn.
- \*56. Parkburn, Midlothian. PSAS, XCVIII (1964-6), 208-9, 211-12. Side-slab.

\* addendum

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