

with a different posture, give a completely dissimilar expression to the animal (Fig. 1B).

Possible sequences

It is certain that the *position* of the upper part of the figure was determined by the location of the natural disc on the stone. It is also possible that the 'twisted perspective' of the 'monkey' was 'enforced' by the natural disc. It is, moreover, often uncritically assumed that a *whole* figure was completed by *one* manufacturer *at the same time*. Indeed, this is often the most likely possibility, but such a procedure should not always be taken for granted. The presence of the natural disc yields an interesting alternative.

Possibly, the 'monkey' was not at all created by one manufacturer at the same time. Petroglyphs of isolated 'faces' or 'masks' are very common in Peru, especially in the north. Often these 'faces' consist of a simple (circular or rectangular) groove with simple eyes and a mouth, or even just the eyes and the mouth without an enclosing line. It is possible that the presence of the natural disk 'invited' someone to shape the disk into a (human?) 'face' by adding the 'eyes' and the 'mouth'. At a (much?) later stage, someone else may have added the rays in order to elaborate the image and, later still, another person may have completed the image by turning the (human?) face into a 'monkey' image by adding the squatting body with the characteristic monkey tail.

This sequence might explain why the 'monkey' features the 'strange looking' aureole. Many Peruvian petroglyphs of 'complete' anthropomorphous figures and of isolated anthropomorphous 'heads', 'faces' and/or 'masks' feature all sorts of appendages that sometimes are halo-shaped. But zoomorphs with such aureole-like appendages are rare and doubtful and may represent something else, like 'feathers' at the 'bird' petroglyph at Alto de la Guitarra (Núñez Jiménez 1986: Fig. 694). Moreover, the San Juan 'monkey' is, as far as I could check, the only Peruvian 'monkey' petroglyph with a distinct aureole. If the aureole is a property found only at anthropomorphous images in Peruvian petroglyph art, it could imply that, indeed, this 'monkey' originally started off as an isolated 'human head'.

Conclusions

I realise that this sequence is only one of all the possible arrangements and that *all* sequences are only speculations. We may never know the exact procedure with which this 'monkey' petroglyph was ultimately realised. My point, however, is that insufficient information and an incorrect illustration of a rock art image may lead to false conclusions and, more importantly, inhibits the possibility of analysing the figure properly. Also, if an incorrect recording is presented, it will be used and uncritically copied by others (see for instance Hostnig 2003: 209) because they assume the original illustration is correct. This story is also a plea for either

stating in publications that a site or specific rock art image has not been seen by an author by referring to the original illustration (whether that illustration is incorrect or not), or for fully describing the image based on personal observations.

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RAR 24-845

New megalithic art within the Neolithic passage grave of Barclodiad y Gawres, Anglesey, North Wales

By GEORGE NASH and ADAM STANFORD

As part of ongoing research, the authors discuss the recent megalithic rock art discovery at the Barclodiad y Gawres Neolithic passage grave in Anglesey, North Wales (NGR SH 3289 7072). The discovery forms part of a much wider research agenda – the Anglesey Rock Art Project (ARAP), which up until April 2006 had made four significant rock art discoveries in Anglesey (Nash et al. 2005). In terms of rock art assemblages elsewhere in the world, the Welsh discoveries can be considered relatively insignificant. However, prior to the Anglesey discoveries, only around forty-five rock art sites were known in Wales and of these, 35% are associated with Neolithic burial monuments (Darvill and Wainwright 2003; Sharkey 2004; Nash et al. 2005; Nash 2006). The rock art from the majority of these sites comprises mainly single and multiple cupules that are either arranged haphazardly or in linear patterns.

Barclodiad y Gawres is located on an exposed peninsula on the western side of the island and was excavated between 1952 and 1953 by Terrence Powell and Glyn Daniel (Fig. 1). It is one of three highly decorated passage grave monuments in England and Wales that date to the late Neolithic (c. 4500 cal. BP),

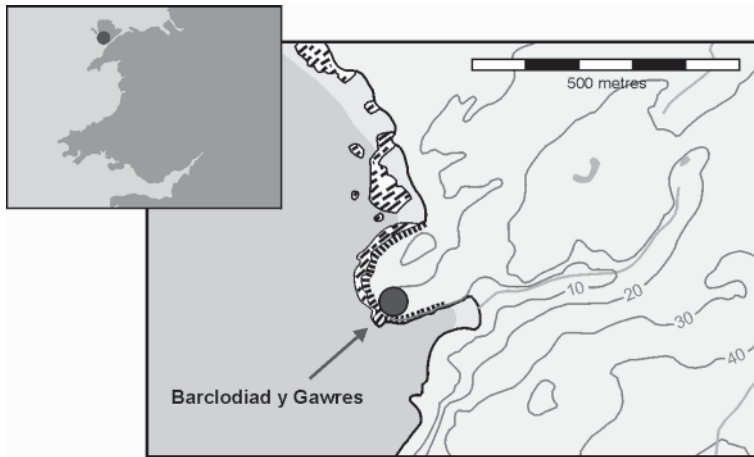


Figure 1. Location of Barclodiad y Gawres (image by A. George).

and the megalithic art from this site is regarded as an outstanding example (Lynch 1970: 40). The other two monuments, Bryn Celli Ddu in Anglesey and the destroyed Calderstones monument in Liverpool possess similar motifs to Barclodiad y Gawres and were probably constructed and in use at the same time. The rock art from the three monuments has been recorded and received comment (Forde-Johnson 1956; Lynch 1967; Powell et al. 1969; Shee-Twohig 1981).

The discovery of the rock art panel

The site, comprising a circular mound with passage and chamber had, until the recent discovery within its architecture, five stones that have been pecked with geometric art (Fig. 2). The pecked art includes concentric circles, chevrons, cupules, lozenges, serpentine motifs and spirals which are carved on strategically placed uprights within the inner passage and chamber areas. The art from one stone, forming the northern upright of the eastern chamber, went unrecorded during the 1952–53 excavation but has since been discovered in 2001 by Maggie and Keith

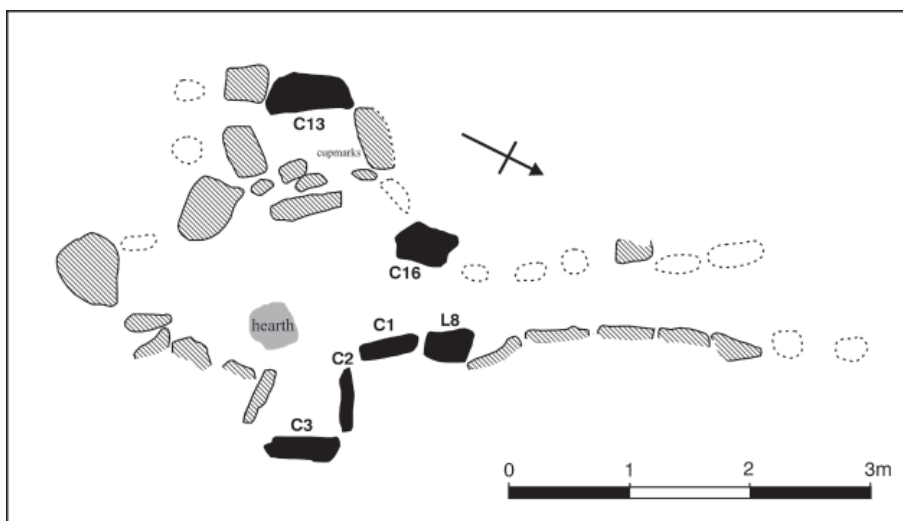


Figure 2. Plan of the passage and chamber areas showing decorated stones (in black). The newly discovered rock art is on the southern face of Stone C2.

Davidson, who subsequently placed an image of the decoration on the Internet, but it went largely unnoticed by the academic world.

In February 2006 a team from the University of Bristol recorded the stone using a variety of techniques, including digital photography and tracing on acetate (Fig. 3). The results from this fieldwork not only acknowledged the discovery in 2001 but also revealed that two other chamber uprights, located between the south and western chambers, had been severely damaged as a result of recent vandalism. The discovery and the vandalism were duly reported to CADW, Wales' government heritage agency, on 9 March 2006.

Recording of the new petroglyph began on the 7 March 2006 and followed reconnoitres by the same team in September 2004 and February 2006. The pecked lines, although not as clearly defined as those on other stones, can be identified as a series of lines forming a complex geometric chevron pattern. The fine pecking technique used had ironically assisted in concealing this art until very recently. Following a detailed study of the monument it was revealed that the original excavation team had missed this and several other stones that contained pre-Historic rock art. Other stones highlighted by the survey team included stones within the western chamber, each possessing several cupules (Stones 20 and 21, after Powell and Daniel 1956). A single cupule was also recorded on the north-eastern corner of the capstone that covers the southern chamber.

The newly discovered decorated stone, referred to in Powell and Daniel's excavation volume as Stone 7 (Shee-Twohig's classification: Stone C2) forms the northern wall of the eastern chamber and is hidden away from any current natural light source. Only the passage, the central gallery and the southern chamber are illuminated by natural light. However, this was probably not the case during the Neolithic. The constricting passage, strategically set door and threshold stones, plus periodic blocking would have restricted the natural light from the inner passage and chamber areas. The 1953 excavation revealed a hearth within the central chamber area and this would have probably provided the necessary light source in order that the decorated stones could be seen and 'read'. Today the eastern and western chambers

can only be seen by artificial light and it is probably this factor that has kept the rock art of this and other stones hidden.

The newly discovered decoration on the northern slab of the eastern chamber comprises a series of vertical and horizontally pecked lines that form a chevron (Fig. 4). These lines, located on the inward face, converge towards the centre of the stone and merge into a lightly pecked disc section, measuring around 4 cm in diameter. The pecked chevron extends to the western edge of the stone, onto the side face. Centrally placed on the side face is the lower section of a single lozenge measuring around 22 cm × 19 cm. Apart from the chevron design there appears to be another phase of carving on the northern face of the stone. The horizontal lines that construct the chevron appear to have been either extended, or the chevron has been superimposed by a later design comprising of a series of four horizontal lines. The designs appear to be the result of two phases of artistic endeavour.

Discussion: art that is seen but not seen

The newly discovered stone has received wide publicity and has been briefly described by Nash et al. (2005). The design is not replicated anywhere else within the monument, however, the light pecking technique is used on all decorated stones. Partly based on the excavation report by Powell and Daniel (1956), the decorated stones including the newly discovered Stone No. 2 appear to be in situ. The design coding can be considered angular in style, a genre that is frequent within the Boyne Valley monuments of Knowth and Newgrange. Included within the angular design classification are chevrons, lines, lozenges, triangles and zigzags. These designs are also found on uprights within Barclodiad y Gawres. Similar angular styles are also found in the chamber at Fournocks, County Meath (Eogan 1986: 153). It is conceivable that the concept and ideology behind the angular style, important to the builders and users of the Irish passage grave tradition, was transmitted and used by people at Barclodiad y Gawres.

The stones that form the eastern chamber along with the decorated stones from this monument show that the way the dead were interred was paramount. Symbolically, the dead, who would have embarked on a number of journeys prior to being finally deposited in the chambers, would have 'seen' the art on these chamber uprights (Nash 2007). Each stone, located



Figure 3. Recording images on Stone C2 using acetate (photograph by G. H. Nash).

within the inner passage and central gallery areas, could have only been seen and fully read by people using these areas of the monument. Accompanying grave goods such as pottery, flints and beads — retrieved from the excavation — suggest that the chamber was merely a respite before embarking on

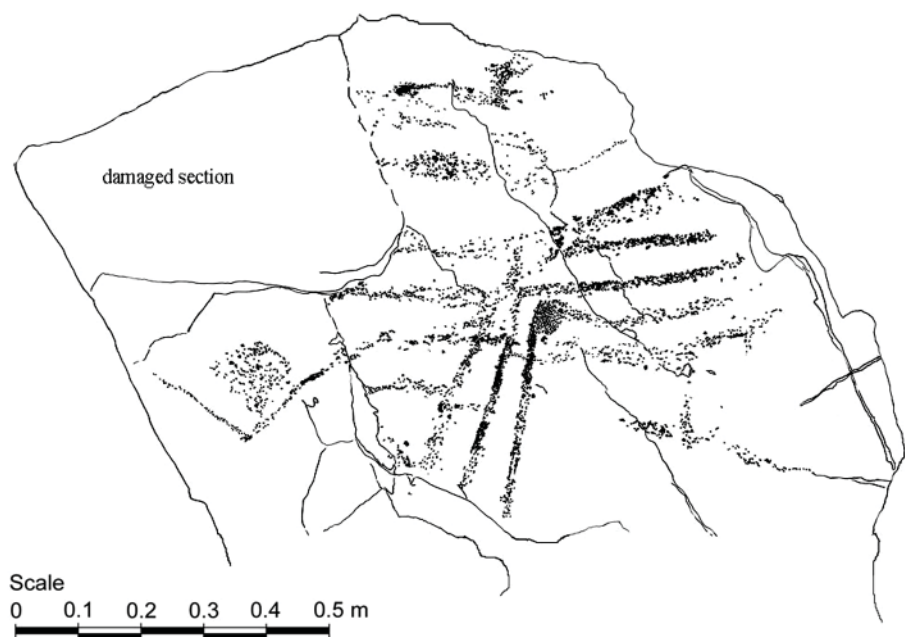


Figure 4. Chevron and linear designs on Stone C2.

their final journey. The rock art appears to have been deliberately positioned in order that only certain individuals could see it and so that the complete design of each stone could be exposed; fire from a hearth located within the chamber area or torches would have been the only means of illumination. The rock art including the recently discovered pecked art in the eastern chamber would have formed an essential ingredient to the ritual performance and the way the dead were treated around 5000 years ago.

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