

An analysis of three 19th-century pictures of the Calderstones

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Introduction

Information concerning the history of the six remaining stones between 1825 when they were drawn in what is considered to be their original location within the largely destroyed burial chamber and mound (Cowell 2008), and 1845 when they were enclosed by Joseph Need Walker within a low circular retaining wall topped by an iron railing, was sought through a detailed examination of the three pictures described by C. R. Hand in 1915. The three pictures are William Latham's 1825 sepia drawing (figure 1), a pencil drawing of about 1840 attributed to T. L. Aspland (figure 2) and a photograph taken of a glazed picture, which also pre-dates the 1845 enclosure, in the possession of a Robert Gladstone (figure 3).

Methodology

Detailed information on the Calderstones, following their 1845 enclosure, has been published by Simpson (1865), Allen (1883), Forde-Johnston (1957), Cowell and Warhurst (1984) and Cowell (2008). Forde-Johnston (1957) classified the six stones A-F, their marking motifs 1,2,3 etc and sub-motifs a,b,c etc : for example C5a. Cowell and Warhurst (1984) and Cowell (2008) have followed Forde-Johnston's system; and this paper does the same, employing the classification to record newly identified rock-art. However, Simpson (1865) and Allen (1883) classified the stones differently (table 1). So to avoid confusion in what follows, when referring to stones described or drawn by Simpson or Allen, the Forde-Johnston classification will be substituted followed by the original in brackets : for example Simpson 2 becomes Forde-Johnston A[2], Allen E becomes Forde-Johnston B[E].

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|----------------|---|---|---|---|---|---|
| Simpson | 2 | 4 | 1 | 5 | 3 | * |
| Allen | B | E | A | F | D | C |
| Forde-Johnston | A | B | C | D | E | F |

Table 1. The different classifications of the Calderstones.
* recorded as small fallen stone

Forde-Johnston (1957) described the Calderstones while they were out of the ground, and Cowell and Warhurst (1984) and Cowell (2008) described them, with reference to their new positions, after their random re-erection in the Harthill vestibule. Thus the terminologies used by these authors, when labelling the faces and edges of the stones, bear no simple relation to their

positions and orientations when they were within the Need Walker enclosure, which would make comparisons difficult. Simpson (1865) and Allen (1883) recorded the stones within the Need Walker enclosure, at a time when they were thought to constitute a *small megalithic circle* (Simpson 1865, 258) or a *circle of stones* (Allen 1883, 304). Simpson (1865, 259) used the terms aspect, side and surface in relation to the faces of the stones, and described them as outer or inner, meaning turned or directed towards the exterior or the interior of the circle respectively. However, apart from the top of stone B[4], he did not describe the edges of the stones. Allen referred to a compass oriented plan (figure 9), of the stones in the Need Walker circle (Allen 1883, figure facing page 304), when describing the face of a stone as outside or inside, where *outside and inside refers to whether the face looks towards the outside or inside of the circle*; and when describing the edge of a stone : for example, the western edge of stone C[A] (Allen 1883, 305). Allen's method of labelling the faces and edges of the stones will be applied to the three pictures. However, it is important to note that this method of labelling a face, or an edge, of a stone in one of the pictures, does not necessarily imply an actual orientation for that stone within that picture. The orientation of a stone can only be determined in relation to the other stones, and to identifiable landscape features, within the picture. Having, as far as possible, identified, labelled and oriented the stones in each picture, their relative positions and face and edge orientations can be compared with those of the same stones in the other pictures, and in the Need Walker circle. This should make it possible to determine the 1825 position and orientation of a stone at the tomb site, and to recognize any changes in position or orientation occurring between 1825 and 1845.

Analysis

Latham's drawing

This drawing (figure 1) shows three large stones, two upright and one leaning, and three smaller stones, one leaning and two recumbent.

Allen (1883, 305) in describing stone C[A] states that *Upon the narrow edge, facing the east, are cut three cups; and on the western edge, six cups, ranging in diameter from 2 to 3 ins.* Allen's eastern edge of stone C is shown in a 2007 colour photograph (figure 4). The edge has retained most of the black patina, acquired when the stones were outside in the Need Walker circle, suggesting that its surface has suffered little damage during or since that time. On the lower part of the edge there are two newly identified cup marks C9 and C10, and above them a newly identified cup with an incomplete concentric circle C11 (figure 4). The marks, on the upper part of this edge, are not cup marks but grooves which extend onto the faces. These observations agree with Allen's description of the eastern edge. Allen's western edge of

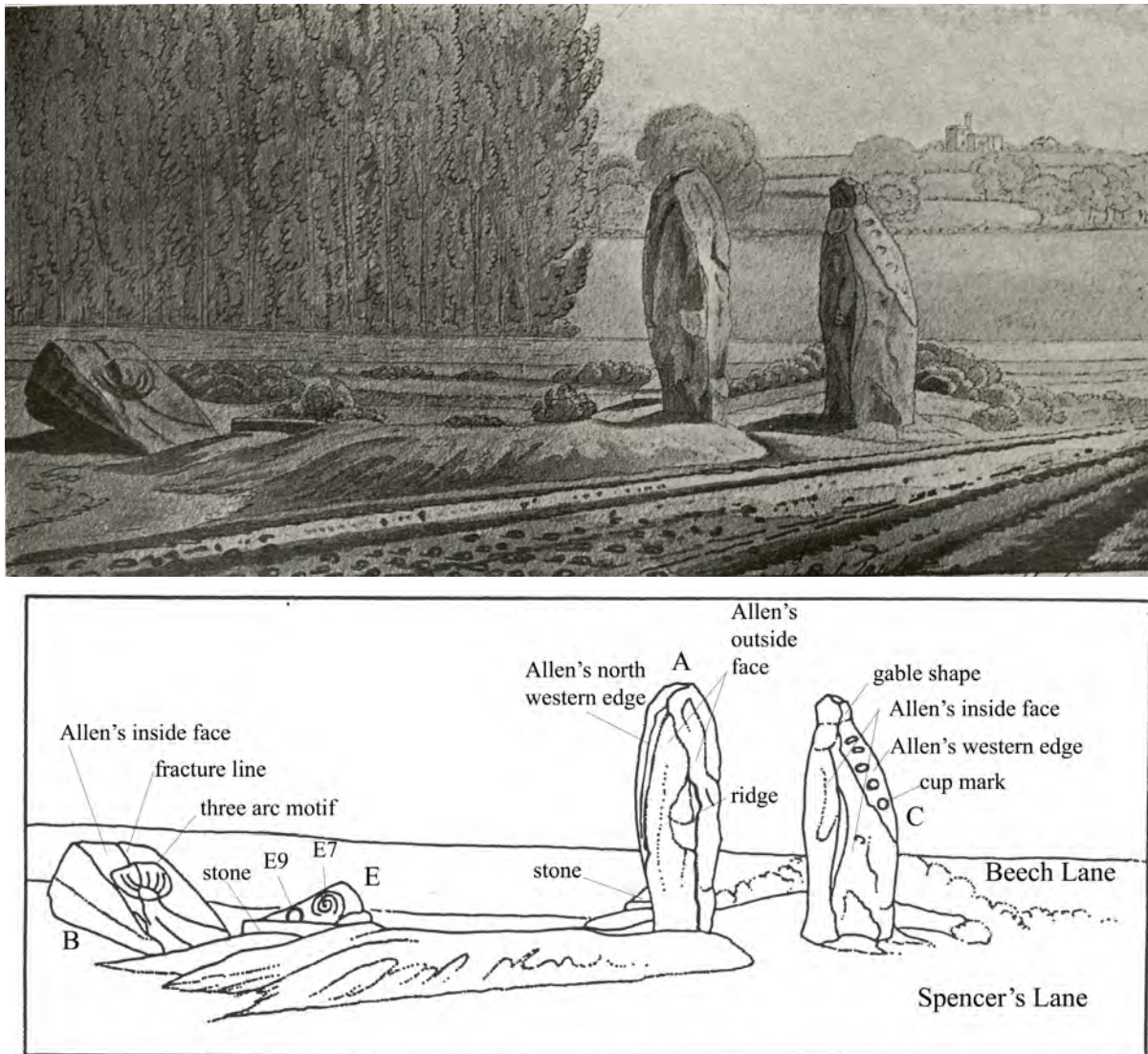


Figure 1. View of the Calderstones drawn by William Latham in 1825, and an interpretative line drawing of the stones in that picture (based on an unpublished line drawing by R. W. Cowell).

stone C is shown in a 2010 colour photograph (figure 5). The middle section of this edge has lost most of its black patina, possibly associated with the damage or loss of some surface features. Nevertheless, newly identified cup marks C12, C13, and C14, a motif consisting of a central circle and a partial concentric circle C15 and a motif with two concentric circles C16 are discernible along the edge (figure 5). An earlier, and less distinct, monochrome photograph showing Allen's western edge of stone C, taken inside the Need Walker enclosure, shows cup marks C13 and C14 and a less damaged motif C15 with two concentric circles and an outer partial concentric circle (figure 6). The evident damage experienced over time by this edge may account for only three cup marks being observed, where Allen reported six. However, another identifying feature of Allen's western edge is the gable shape of its upper end (figure 5). This combination of cup marks and edge shape has not been found on the other five stones, and therefore can be used, along with

large size, to identify stone C. Therefore the large upright stone, on the right in Latham's drawing, showing an edge bearing five cup marks and gable-shaped at its upper end, is stone C (figure 1). Furthermore, having identified Allen's western edge of Latham's stone C, consulting Allen's compass oriented plan of the stones in the Need Walker circle, indicates that the face of stone C showing in Latham's drawing must be Allen's inside face.

Forde-Johnston (1957, 24-25), in recording stone B, describes a motif B3 consisting of two arcs which may have formed part of larger arcs or concentric circles, if it is assumed that quite large areas of the rock surface had broken away at some time. Cowell (2008, figures 22, 22a) shows motif B3 in two colour photographs of stone B. Allen (1883, figure facing page 304) records these same two arcs on the inside face of stone B[E], which is showing loss of rock surface. Simpson (1865, 260) merely remarks that stone B[4] is *too much weathered*

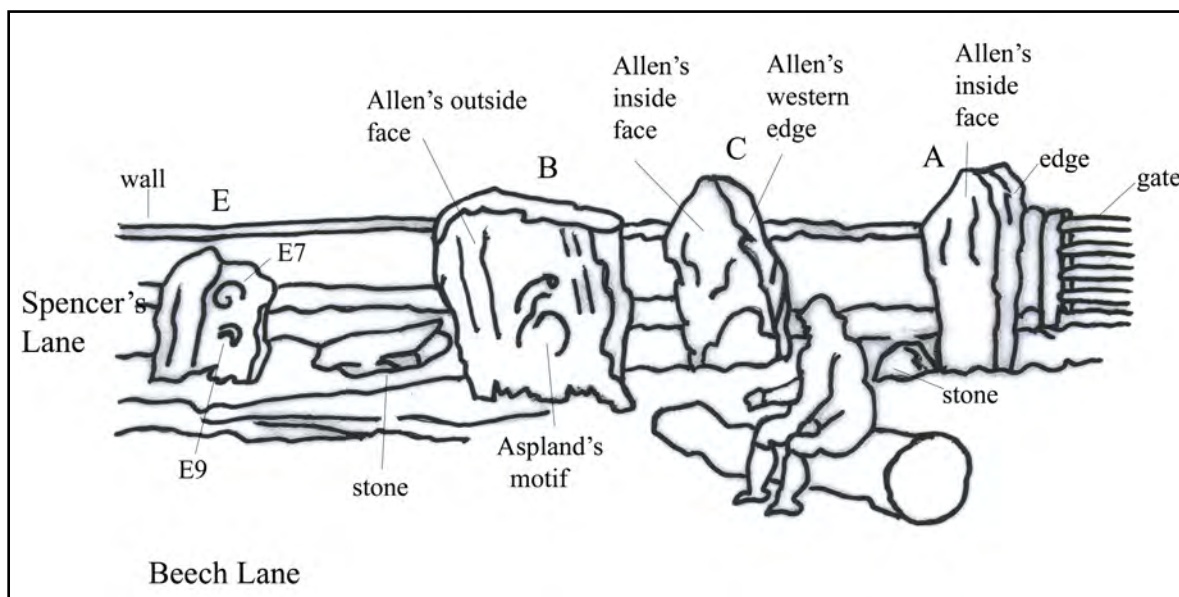


Figure 2. View of the Calderstones drawn by T. L. Aspland about 1840, and an interpretative line drawing of the stones in that picture.

and disintegrated on the sides to present any distinct sculpturings. It appears, therefore, that Allen's inside face of stone B suffered some loss of surface prior to 1865. The large leaning stone, on the left in Latham's 1825 drawing, shows three arcs, of what is possibly an already damaged motif, on its face, and what may be fracture lines running through the arcs (figure 1). Subsequent loss of stone surface, initiated at these fracture lines, could have produced the truncated two arc motif B3 now seen on Allen's inside face of stone B. Therefore, this large leaning stone, with its flat horizontal top and an edge which tapers towards the bottom, is stone B (figure 1).

Latham's drawing of the third large stone, standing to the left of the proposed stone C, shows no markings.

However, it does have a profile, a rounded top which widens in the middle section and tapers towards the bottom, which is similar to that shown in the drawings of stone A by Forde-Johnston (1957, figure 2). Simpson (1865, plate 6) draws stone A[2] with three sides. Two of these sides form its outer aspect, which Allen called the outside face of stone A[B] (Allen, 1883, 305). In Simpson's picture these two sides meet at a boundary which extends along the length of the stone. Forde-Johnston (1957, 22) in describing stone A, states that its *section at the widest point is roughly triangular* and that *along the length of the opposite face (Allen's outside face) is a ridge*. He also shows the ridge in a drawing (Forde-Johnston 1957, drawing on right in figure 2). This ridge is the boundary which divides Simpson's outer aspect of

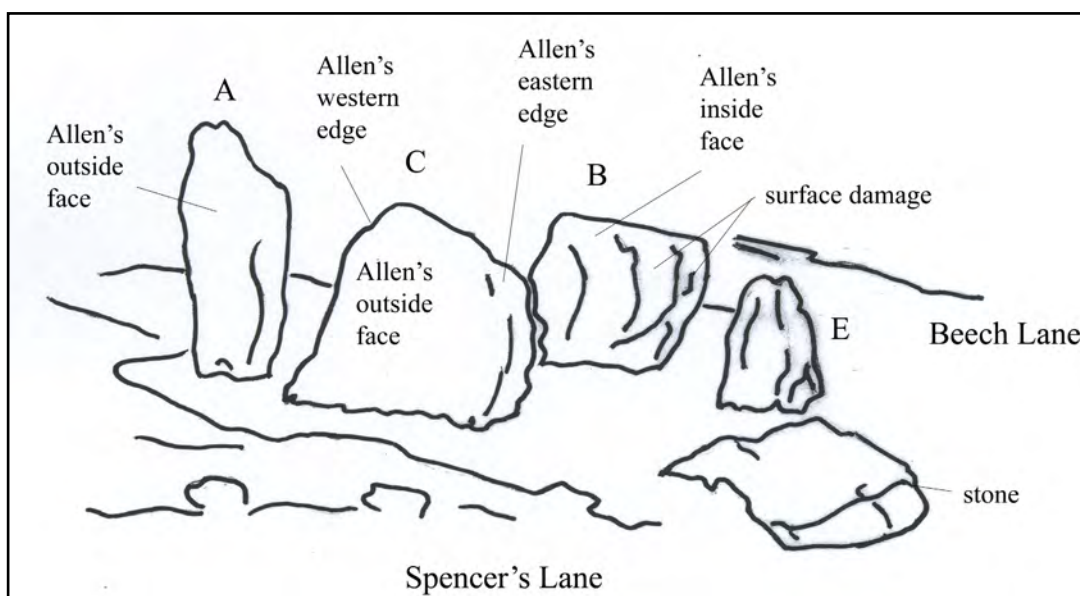


Figure 3. A pre-1845 picture of the Calderstones, in the possession of a Robert Gladstone, and an interpretative line drawing of the stones in that picture.

stone A[2] into two sides. There appears to be such a ridge, defined by the boundary between left shaded and right sunlit areas, running down the face of the stone drawn by Latham (figure 1). A monochrome photograph (figure 7) shows both faces of stone A separated, according to Allen's labelling system, by its north western edge. This edge is wide at the top of the stone and narrows towards the bottom. Such an edge appears on the left in Latham's drawing of the stone in question (figure 1). Also, in figure 7, to the right of this north western edge of stone A, Allen's outside face extends to its ridge, and to the left Allen's inside face of A[B] (Allen 1883,

figure facing page 304), bearing the motif now known as A1 (Forde-Johnston 1957, figure 2), appears slightly concave about its vertical axis. Therefore Latham has drawn, not the concave inside face, but the ridged Allen's outside face and north western edge of stone A (figure 1).

In Latham's drawing, beyond the large stone on the left identified as B, is a smaller leaning stone, with a rounded top, which has tilted to the right (figure 1). Just below the top of this stone is a possible spiral motif similar to that recorded on stone E as E7, and below that an impression of the upper half of the double spiral E9

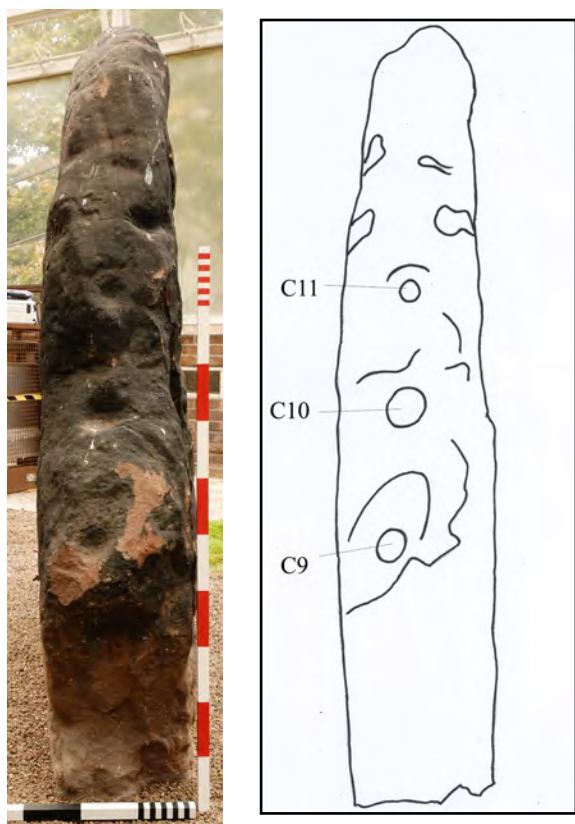


Figure 4. A 2007 photograph of Allen's eastern edge of stone C showing cup marks C9 and C10, and cup with incomplete concentric circle C11, and an interpretative line drawing of that photograph.

(Forde-Johnston 1957, figure 6). E7 is clearly shown, and E9 less so, in a photograph of stone E (Cowell 2008, figure 29) whose rounded top resembles that of Latham's stone, and which is therefore probably stone E (figure 1).

The two small recumbent stones, one in front of stone E and the other partly hidden by stone A, cannot be identified, but may be stones D and F.

Aspland's drawing

This drawing (figure 2) shows three large stones, all of them upright, and three smaller stones, one upright and two recumbent.

The large stone, on the left, has a flat top and an edge which tapers towards the bottom. Its face profile resembles that of Forde-Johnston's stone B (1957, figure 3, with outline reversed). On this face Aspland has drawn a large, possibly damaged motif (figure 2), which may originally have been a clockwise spiral or a number of concentric circles. This Aspland motif is different from the three arc motif drawn by Latham on stone B, and from that recorded by Allen (1883, 306, figure facing page 304) on his inside face of stone B[E], and by Forde-Johnston (1957, figure 3). Therefore, Aspland must have been looking at Allen's outside face of stone B. Forde-

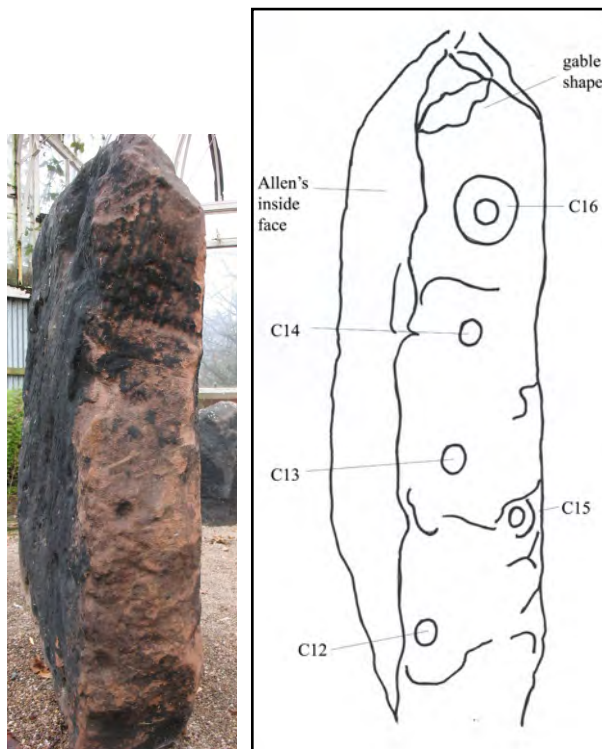


Figure 5. A 2010 photograph of Allen's western edge of stone C showing cup marks C12, C13 and C14, and circular motifs C15 and C16, and an interpretative line drawing of that photograph.

Johnston (1957, 24) says of stone B that 'certain portions of the surface appear to have been lost as a result of flaking. There are apparently no markings on one face of the stone'. This is Allen's outside face of stone B, which has been so badly damaged since Aspland drew it, that the motif on its surface has been destroyed (figure 8).

No motifs are discernable on the large stone to the right of the seated figure. However, a face and an edge can be seen (figure 2). The face, on the left, has the shape of Simpson's inner side of stone A[2] (Simpson 1865, plate 6), of Allen's inside face of A[B] (Allen 1883, figure facing page 304) and of the face of A shown by Forde-Johnston (1957, left face in figure 2). Therefore this is stone A and the edge, on the right, is Allen's north western edge of that stone (figure 7).

The large middle stone, on which the seated figure's shadow falls, appears to be stone C. The narrow sloping edge, on the right of the stone, is like Allen's western edge (figure 6) of stone C. The face of the stone has a profile similar to that of Allen's inside face of stone C[A] (Allen 1883, figure facing page 313).

The smaller upright stone, to the left of the large stones, has a profile similar to that of Forde-Johnston's middle drawing of Stone E, viewed the other way up (Forde-Johnston 1957, figure 6). The sunlit face, on the right of the stone, bears two motifs which may be incomplete representations of Forde-

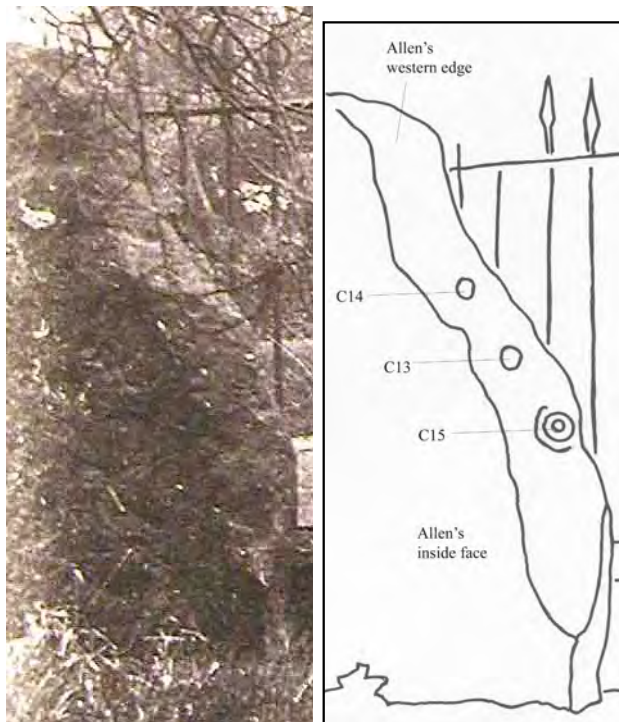


Figure 6. Photograph, from inside the Need Walker enclosure, showing Allen's western edge of stone C with a less damaged C15 motif, and an interpretative line drawing of that photograph.

Johnston's E7 clockwise spiral above the upper half of his E9 double spiral (Forde-Johnston 1957, figure 6; Cowell 2008, figures 29, 30). This face is Allen's left outside face of E[D] on which he has drawn the Forde-Johnston motifs E7 and E10, but not the fainter E9 (Allen 1883, figure facing page 313). This is stone E.

The two small recumbent stones, one to the left of stone A and the other between stones B and E, cannot be identified, but may be stones D and F.

The Gladstone picture

The reproduction of this picture (figure 3) shows three large upright stones, and two smaller stones, one upright and one recumbent. The stones bear no discernable markings, but can be identified from the shapes of their silhouettes or profiles. From left to right in the picture there are three large stones A, C and B, and two smaller stones upright E and, recumbent in the right foreground, possibly D or F (figure 3). Some faces and edges are clear enough to be identified. The face of stone A has a profile, which resembles the right hand drawing of A by Forde-Johnston (1957, figure 2), suggesting that it is Allen's outside face. The silhouette of stone C resembles the profile of C shown by Cowell (2008, figure 26), suggesting that Allen's western edge is on the left and eastern edge on the right of the silhouette, and that Allen's outside face of C is shown in the picture. The profile of stone B resembles the drawing of B by Forde-Johnston (1957, figure 3), indicating that Allen's inside face is

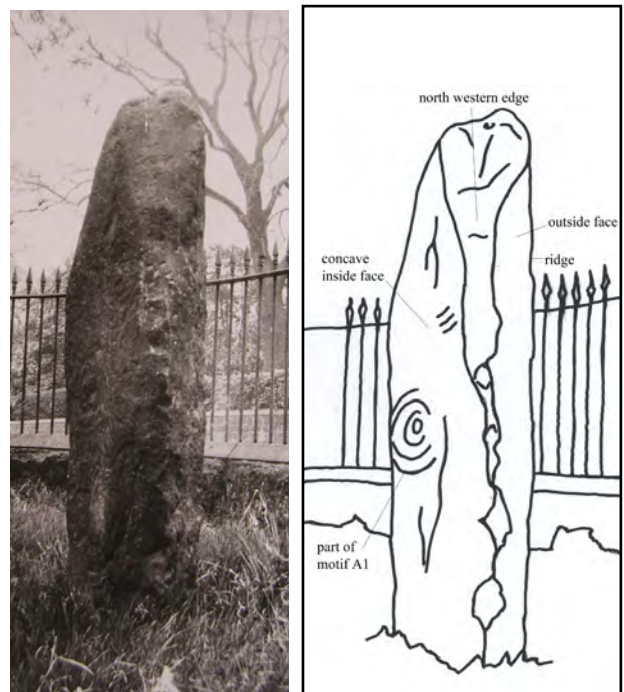


Figure 7. Photograph, from inside the Need Walker enclosure, of stone A showing its inside and outside faces separated by its north western edge, and an interpretative line drawing of that photograph.

shown in the picture. The right of the face appears to be damaged, suggesting that the loss of stone surface, which resulted in the truncated two arc motif B3 (see Latham's stone B above on pages 70 and 71), had already started or was completed when this picture was painted. The face, or faces, exhibited by stone E, cannot be identified.

Only stones A, B, C and E have been identified in figures 1, 2 and 3. In each picture these four stones can be said to define a central area. Starting from stone A, and proceeding clockwise around this central area, each picture gives the stone sequence A B E C arranged as an approximate rectangle. In the three pictures the faces of stones A, B and C, which face into the central area of this rectangle, have all been identified as Allen's inside faces. Conversely, the faces of stones A, B and C facing away from the central area in the three pictures have all been identified as Allen's outside faces. Stone E, in the Latham and Aspland drawings, appears to have the same surface, bearing motifs E7 and E9, facing towards the same edge of stone B. This means that the faces of stones A, B, C and E have the same relative orientation in the three pictures, except that in the Gladstone picture the faces of stone E cannot be identified. The above observations suggest that the three artists drew, or painted, the same arrangement of stones but from different viewpoints. If this is so, then geographically orienting the three pictures should give the approximate direction in which each artist was looking, and these directions when plotted on a map should approximately intersect at a single point.



Figure 8. Photograph of stone B, when inside the Need Walker enclosure, showing damage to its outside face. The original surface of the face may be showing on the upper right margin of the stone. Motif B1 is to the left at the bottom of the south east edge of the stone.

Eyes 1769 plan of Wavertree shows four roads converging at the Calderstones junction. These roads are Spencer's Lane, Beech Lane, the continuation of Beech Lane towards Woolton and a road subsequently called Druid's Cross Road (figure 9). Comparison of the roads, shown in each picture, with the road layout in Eyes plan, suggests where each artist was standing. In Latham's drawing there are two roads which appear to be converging to the right (figure 1). This convergence suggests that the road in front of the stones is Spencer's Lane, and that the road behind the stones is Beech Lane. In order to draw his view of the roads, Latham must have been standing in Spencer's Lane, between the gate and the road junction, and looking approximately north east (figure 9). Aspland's drawing shows the four roads meeting at the junction (figure 2). The road behind the stones, running beside the wall with the gate to the right, is Spencer's Lane. The just visible road coming in from the left is Druid's Cross Road. The road in the left foreground is Beech Lane, which continues through the junction as a road curving away into the right background and on to Woolton. Aspland must have been standing in Beech Lane, close to the road junction, and looking approximately south (figure 9). The two roads shown in the Gladstone's picture are coming from approximately the same direction, and converging towards the artist (figure 3). This suggests that the road coming in from the left, in front of the stones, is Spencer's Lane, and

that the road approaching from the right background is Beech Lane. Therefore Gladstone's artist must have been standing at, or very close to, the junction and looking approximately north west (figure 9). The different directions, in which the three artists were looking, do intersect about a single point on Eyes plan. This, taken together with the stones in the three pictures occupying the same relative positions, and having the same relative orientations, leads to the conclusion that the three artists were viewing the same arrangement of the Calderstones at the same site. This was the site of the tomb.

Summary and Conclusions

These three 19th-century pictures of the Calderstones are all of the site of the prehistoric tomb. In Latham's drawing stones A and C are standing upright, stones B and E are leaning and stones D and F if present are recumbent. Before Aspland drew his picture, and Gladstone's artist painted her or his picture, the ground around the stones was roughly levelled, stones B and E were stood upright preserving their relative positions and orientations and stones D and F, if present, were left recumbent.

The three pictures probably show the original positions of stones A, B, C and E within the tomb. The faces of stones A, B and C, identified as inside faces, which were probably observable from the interior of the tomb, are shown in Cowell (2008) as figures 20, 22a and 25 respectively, except that in the tomb Stone A was then the other way up, the flat side of stone B was horizontal and the western edge of stone C, on the right in figure 25, was sloping to the left. The face of stone E shown in figure 29 (Cowell 2008) may also have been visible within the tomb.

Aspland's drawing (figure 2) shows that the site of the tomb was very close to the junction of the four roads as configured about 1840. Based on the three artists' viewpoints, and the faces and edges of the stones recorded in their pictures, an approximate and schematic plan of the relative positions of stones A, B, C and E, and of their geographical orientations within the tomb, is proposed in figure 9.

The stones probably remained at the tomb site until the development of an entrance, into the Need Walker estate from the road junction, brought about their repositioning in the form of a circle. This stone circle was enclosed by Need Walker in 1845 (see Roberts, this volume).

Comparison of Allen's plan (1883, figure facing page 304), of the circle of stones within Need Walker's 1845 enclosure, with the schematic tomb plan of stones A, B, C and E reveals several changes associated with the creation of the stone circle (figure 9). Stone E has been moved to the other side of stone B, but with a similar geographical orientation. The relative positions of stones A, B and C are approximately the same, but

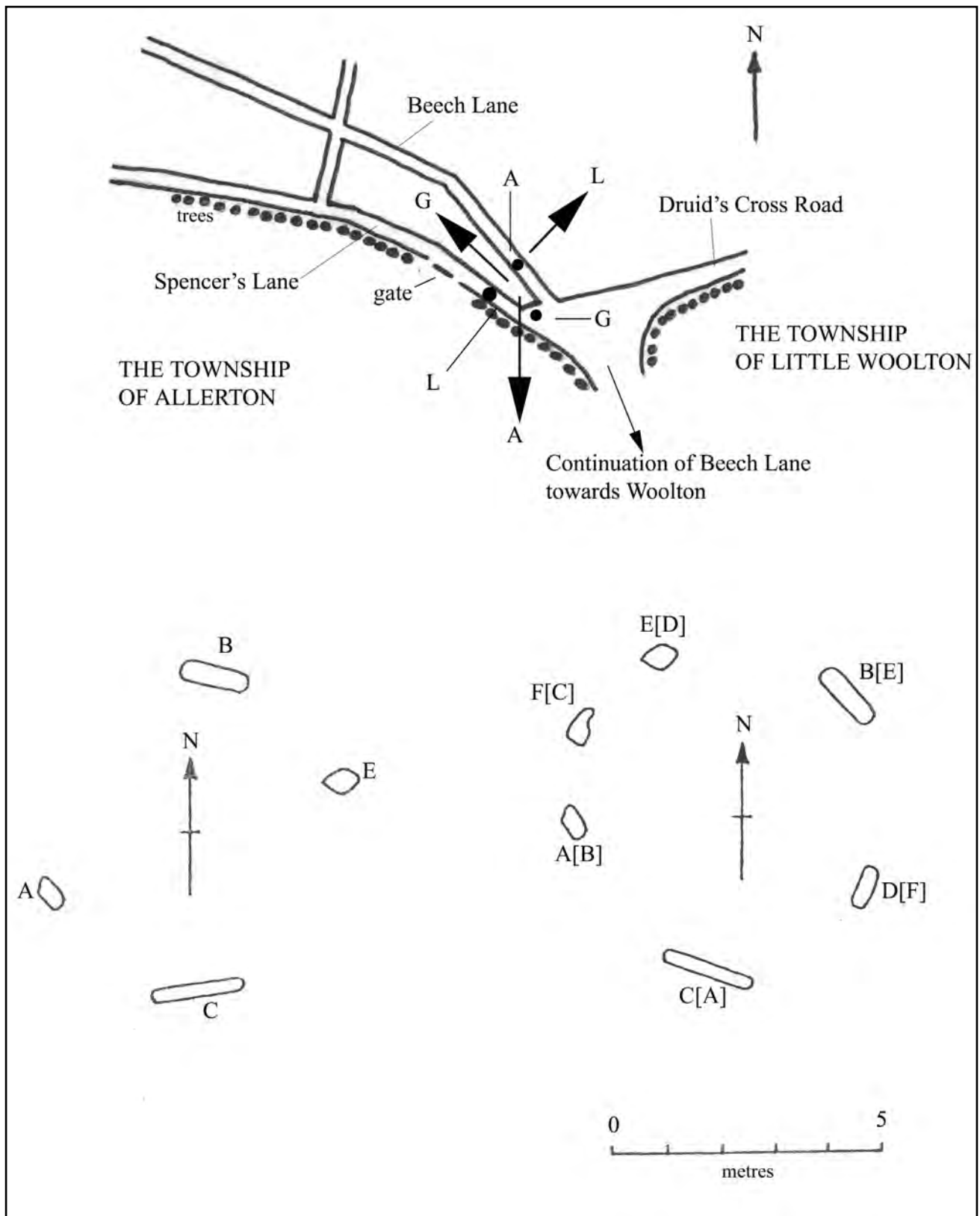


Figure 9. **Top** : A map of Calderstones four roads junction based on Eyes plan of 1769. The positions of the three artists are indicated by A(Aspland), G(Gladstone's artist), L(Latham), and the approximate centre of their direction of view in each case by an arrow and A, G and L respectively. **Bottom left** : A schematic plan of the relative positions of stones A, B, C and E, and their probable geographical orientations within the Calderstones tomb. Actual distances have not been determined. **Bottom right** : a simplified version of Allen's scale plan (1883, figure facing page 304) of the Calderstones inside the Need Walker enclosure. Allen's classification for each stone is shown in brackets.

their geographical orientations are different. However, the relative orientations of their faces and edges is the same as in the three pictures of the tomb, because using Allen's method for labelling faces and edges, which he based on the stones when in the circle, has given the same pattern of labelling for each of stones A, B and C both in the tomb and in the circle. Finally, stones D and F have been positioned so as to complete the mistaken transformation from prehistoric tomb to stone circle.

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