

# A303 Amesbury to Berwick Down

TR010025

## 6.3 Environmental Statement Appendices

Appendix 6.1 Annex 7 Influences of the monuments and landscape of the Stonehenge part of the World Heritage Site on artists

APFP Regulation 5(2)(a)

Planning Act 2008

Infrastructure Planning (Applications: Prescribed Forms and Procedure) Regulations 2009

October 2018



## **HIA Annex 7**

### **Influences of the monuments and landscape of the Stonehenge part of the WHS on artists**

#### **Introduction**

Stonehenge, Avebury and Associated Sites was inscribed on the UNESCO World Heritage Site List in 1986, one of the original list of seven sites in the UK to be put forward for inscription. The Statement of Outstanding Universal Value (OUV) was adopted in 2013.

The Statement of OUV notes that ‘the monuments and landscape have had an unwavering influence on architects, artists, historians and archaeologists’ (UNESCO 2013). The 2015 Management Plan (Simmonds & Thomas 2015) identifies seven Attributes of OUV for the entirety of the WHS, of which the seventh is: ‘The influence of the remains of the Neolithic and Bronze Age funerary and ceremonial monuments and their landscape setting on architects, artists, historians, archaeologists and others.’

This annex explores how artists from the 14th century to the present day have portrayed Stonehenge. Special reference is made to the accuracy with which the artists chose to portray the subject and the viewpoints from which they captured their images. The approximate locations of these viewpoints are shown in Figure 1 in this Annex. For ease of cross-referencing the viewpoint numbers are given within the text (Viewpoint 1 etc.)

Sources used to compile the list of artistic representations include the catalogue of the recent Art of Stonehenge exhibition at the Salisbury Museum (May to August 2017); the collection held at the Wiltshire Museum, Devizes; and Historic England’s list of key visual sources. The online catalogues of numerous other museums and art galleries were also consulted. The search was confined to artistic, rather than photographic portrayals.

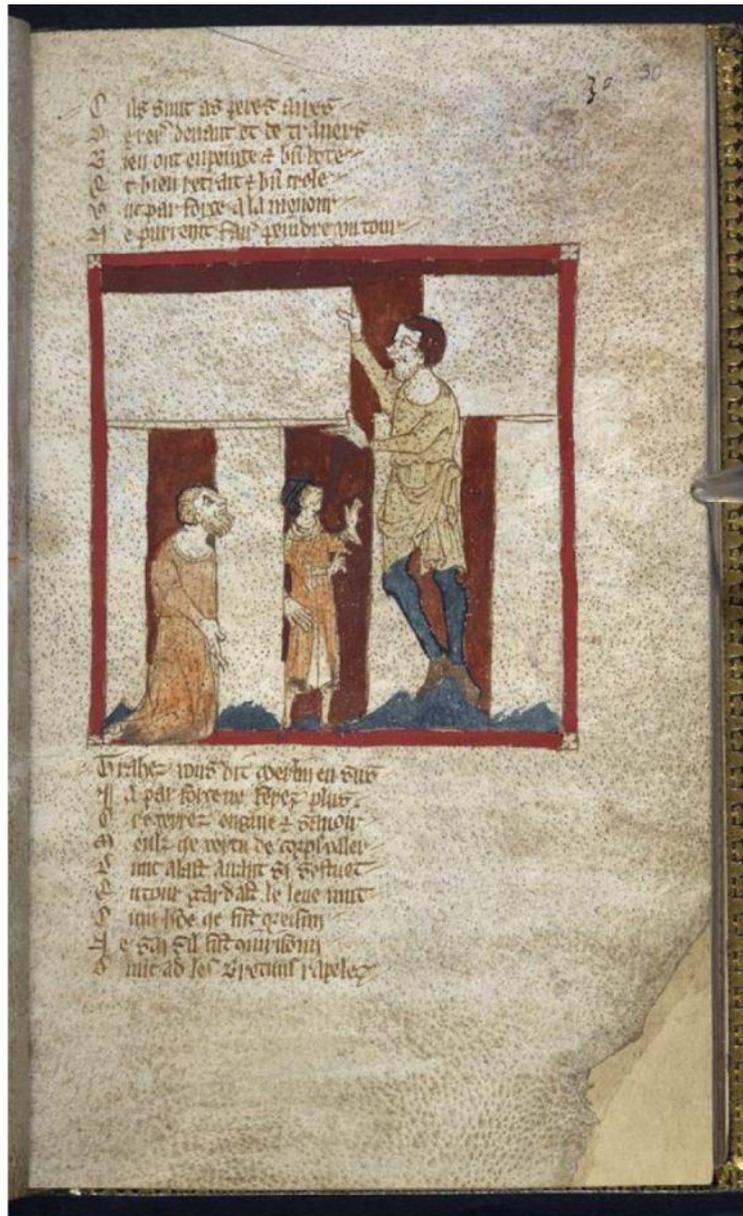
A sample of the better-known artistic portrayals of Stonehenge is assessed, referencing the current location or place of publication of each of the artworks together with its accession number if relevant. There is range of accuracy in artistic portrayals of the monument and that the majority of artists chose one of three viewpoints, two of which were directly related to the arrangement and condition of the stones at the time.

## Medieval depictions

There are two depictions of Stonehenge in 14<sup>th</sup> century manuscripts. MS 194, fol 57 (Corpus Christi College, Cambridge) shows the monument as an oblong of uprights and lintels and is labeled *Stonehenges juxta Amesbury in Anglia*. MS 194, fol 57 (British Library) and shows a giant maneuvering one of the lintels. The legendary Merlin was first associated with Stonehenge by Geoffrey of Monmouth (c.1095 – c.1155) in his *Historia Regum Britanniae* (c.1136) and the giant has been interpreted both as Merlin himself and as Merlin's helper. The giant's actions have also been variously interpreted as either building the monument or dismantling it from a previous site in Africa or Ireland.



14<sup>th</sup> century – Manuscript image of a squared-up Stonehenge in a history of the world. Corpus Christi College MS 194, fol 57.



**14<sup>th</sup> century** – Manuscript image of Merlin as a giant, or a giant helping Merlin, moving the sarsens into place. British Library Egerton MS 3028, fol 140v 7.

### **Sixteenth and seventeenth century depictions**

There was no tradition of landscape painting in Britain in the 16<sup>th</sup> century so it is not surprising that the first depiction of the stone circle said to have been taken from life is by a Flemish artist. Lucas de Heere (1534 - 1584) was a Flemish Protestant exile living in England between 1567 and 1576 and his watercolour of Stonehenge was published in 1573-5 in his guidebook *Corte Beschryvinge van England, Scotland, ende Irland* (British Library Add MS 28330, fol 36). An engraving by 'RF' of 1575 shows the same view and has the same inaccuracies indicating either that it was

taken from de Heere's image or that both were taken from an earlier original. A watercolour of 1588 by William Smith (c.1550 – 1618) and published in his *The Particular Description of England* (British Library Sloane MS 2596) is in the de Heere tradition. All three views are from the northwest and, apart from other inaccuracies, show Stone 56, one of the uprights that formed the so-called Great Trilithon at the southwest extent of the trilithon horseshoe, leaning outward rather than inward. These three views are commonly used to date the fall of the Great Trilithon to before the last quarter of the 16<sup>th</sup> century.

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**Lucas de Heere, 1573-75** – Watercolour from *Corte Beschryvinge*, the first view drawn on site. British Library Add MS 28330, fol 36. View from north of circle looking south.

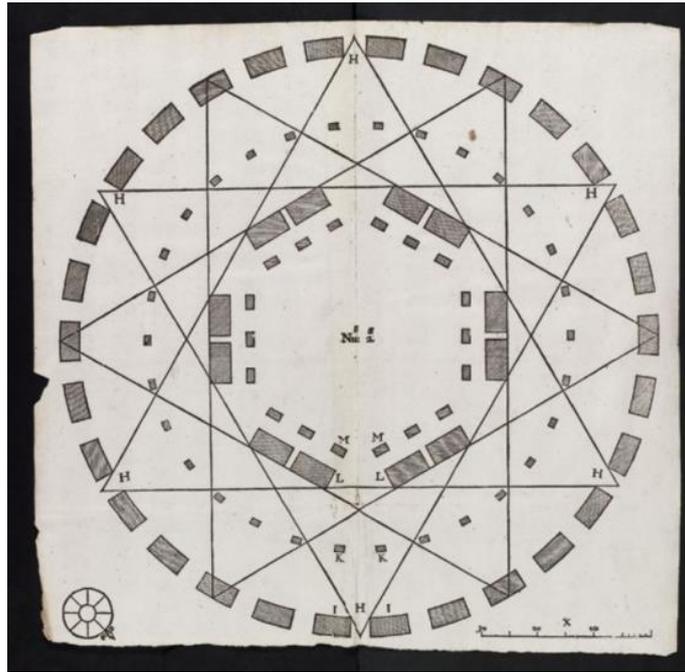
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**'RF', 1575** – The same view as de Heere's and possibly copied from the same original. British Library, Department of Maps, 5785(2).

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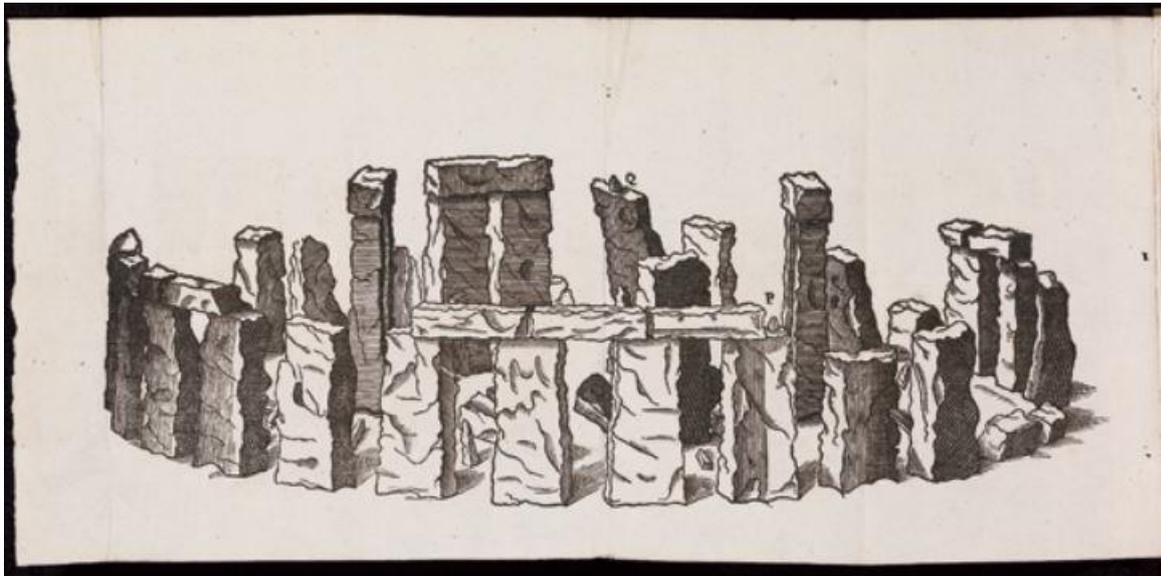
Early modern antiquarians challenged accepted theories about the ancient past and figures such as Inigo Jones (1573 – 1652), John Aubrey (1626 – 1697) and later William Stukeley (1687 – 1765) all presented their own theories about the origin and purpose of the stones. In 1655 Inigo Jones published a plan of Stonehenge showing regular and squared-off stones in *The Most Notable Antiquity of Great Britain vulgarly called Stone-Henge on Salisbury Plain Restored* (Bodleian Library C.2.25 Art. Seld, plate between pp 60 and 61). Later volumes of the book included an essay by Dr. Walter Charleton (1619 – 1707) entitled *Chorea Giganticum or The most Famous Antiquity of Great Britain; Vulgarly called Stone-Heng, Standing on Salisbury Plain, Restored to the Danes* (1663). Charleton's essay includes a figure by a Mr. Camden showing a much rougher monument with haphazard lintels. A copy of the *Chorea Gigantum* in the Bodleian Library contains a more correct north view of the stones. This view shows Stone 56 leaning inwards. Stone 56 is prominent in Henry Gyles' (c.1640 – 1709) undated view of the monument. Gyles' viewpoint was from the south side of the circle and his depiction appears to be accurate and well proportioned.



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**Inigo Jones, 1655** – Plan of Stonehenge showing a regular and squared-off Stonehenge. From *The Most Notable Antiquary of Great Britain vulgarly called Stone-Henge on Salisbury Plain Restored* – Bodleian Library C.2.25 Art. Seld, plate between pp 60 and 61.

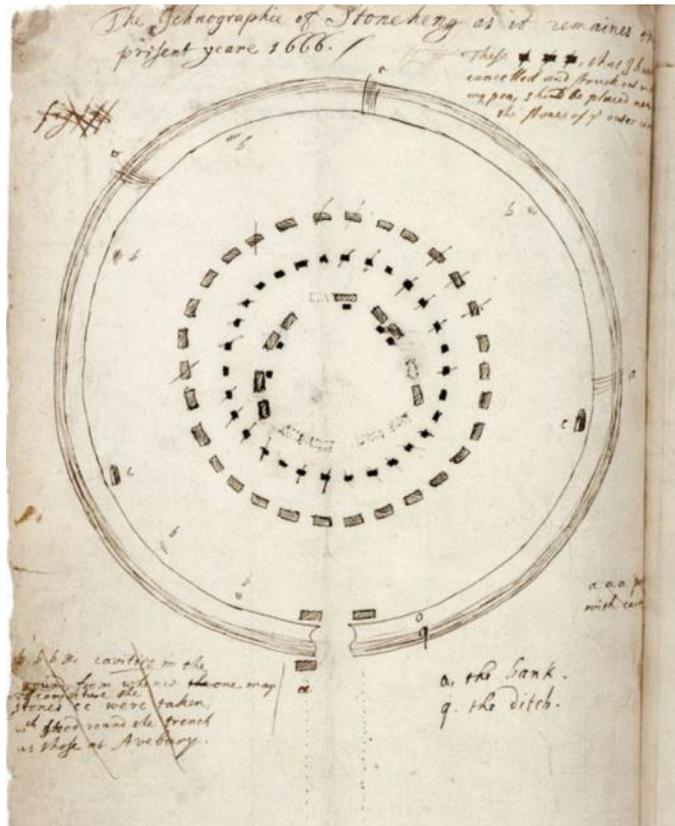
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**Walter Charleton, 1663 (Viewpoint 33)** – From *Chorea Giganticum or The most Famous Antiquity of Great Britain; Vulgarly called Stone-Heng, Standing on Salisbury Plain, Restored to the Danes*. View from north-east of sarsen circle looking south-west.

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**John Aubrey, 1666** – Plan of Stonehenge by John Aubrey. From *Monumenta Britannica*, Bodleian Library MSS Top. gen. c.24–5.

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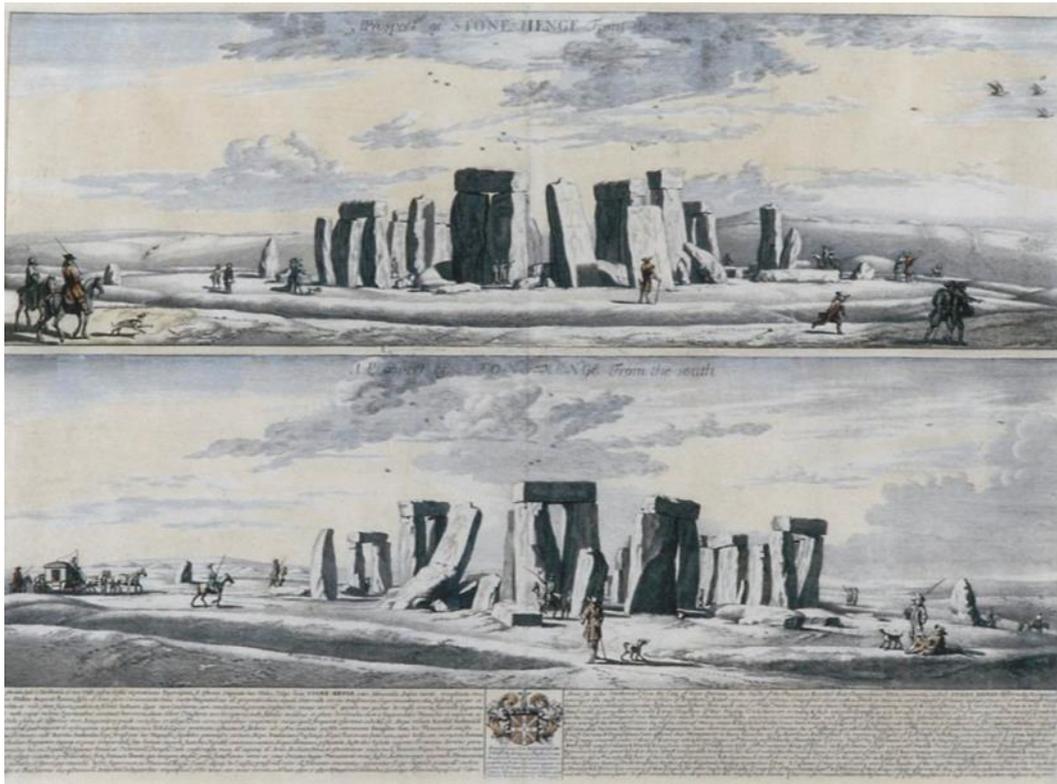
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**Henry Gyles, c.1640–1709 (Viewpoint 24)** – Red chalk on paper. Tate Britain. View from south side of sarsen circle looking north.

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David Loggan's (1634 – 1692) engraving of two views of Stonehenge was first published in the 1680s and later reproduced in the fourth volume of the 1724 edition of *Britannia Illustrata*. The views are from the south and west, showing what would become the viewpoints of choice for artists until the early 20<sup>th</sup> century. Not only are the stones shown accurately and in proportion but the background landscape is depicted with barrows prominent in the middle distance and on the horizon. Of interest in these views is the inclusion of sightseers including a party arriving on a coach.

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**David Loggan, late 17th century (Viewpoints 10 and 22) – A Prospect of Stonehenge From the west: A Prospect of Stone-henge From the south.** British Library Maps K.Top.43.58.a. Loggan's plate was first published in 1680 and later re-issued in the fourth volume of the 1724 edition of *Britannia Illustrata*.

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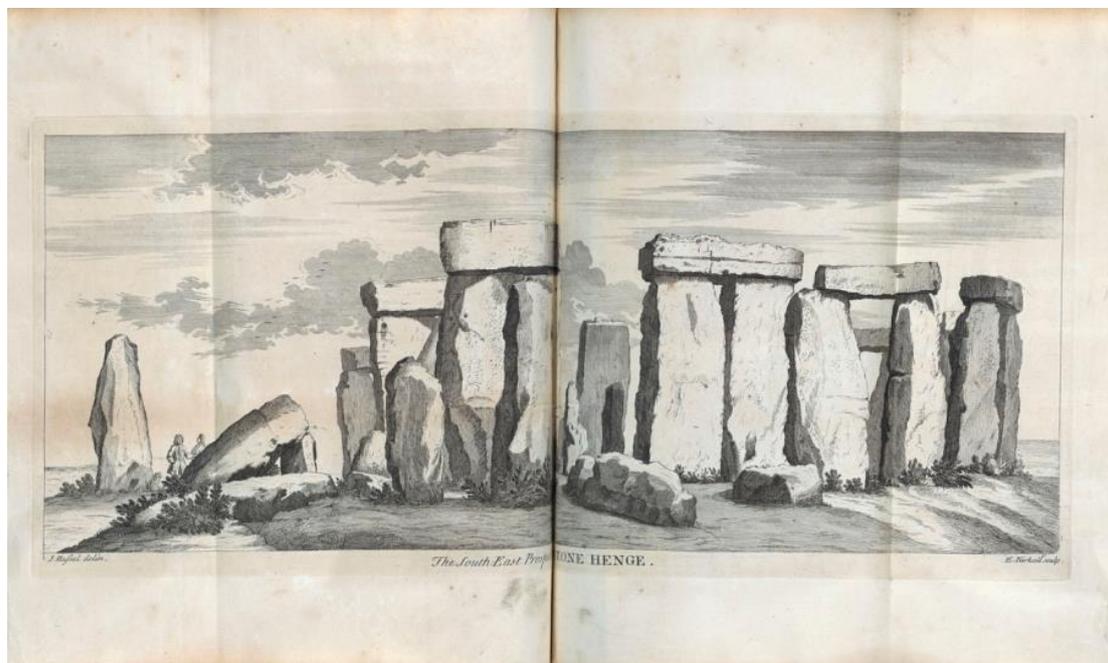
### **Eighteenth century depictions**

The year after the re-publication of Loggan's views saw the publication of four views of the monument by the artist J Hassel and the engraver Elisha Kirkall (c.1682 – 1742). Hassel and Kirkall's views are from the north, southeast, southwest and northwest sides of the circle. Although the arrangement of the stones is reasonably accurate the monument is placed on a steep mound and small figures are placed in the foreground to emphasize their height. In all but the north prospect the stones are depicted in isolation, with no detail shown of the landscape.



**J Hassel and E Kirkall, 1725 (Viewpoint 35)** – North Prospect of Stone Henge. One of a series by Hassel (artist) and Kirkall (engraver). View from the north.

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**J Hassel and E Kirkall, 1725 (Viewpoint 28)** – South East Prospect of Stone Henge. One of a series by Hassel (artist) and Kirkall (engraver). View from the south-east.

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**J Hassel and E Kirkall, 1725 (Viewpoint 18)** – South West Prospect of Stone Henge. One of a series by Hassel (artist) and Kirkall (engraver). View from the south-west.

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**J Hassel and E Kirkall, 1725 (Viewpoint 5)** – North West Prospect of Stone Henge. One of a series by Hassel (artist) and Kirkall (engraver). View from the west.

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## Eighteenth century depictions

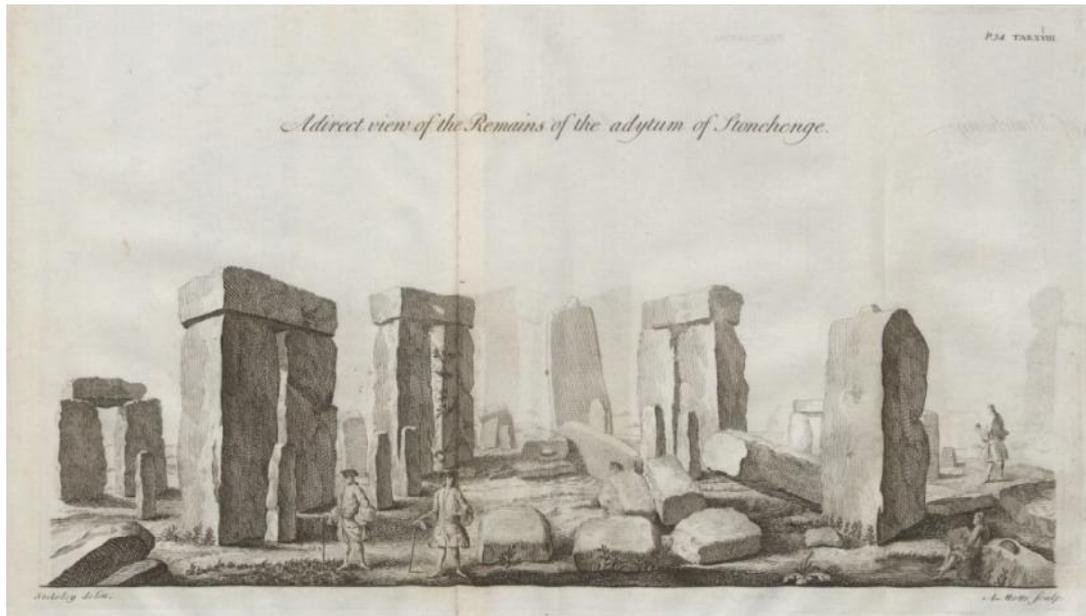
In 1740 the antiquarian William Stukeley published his *Stonehenge, a temple restor'd to the British Druids*. The book contained more than 30 illustrations of the monument by different artists working at different times including a number of views showing its setting in the landscape. Stukeley was interested in informative as opposed to artistic depictions and this is shown in *The Front View of Stonehenge* which shows the circle from the northeast looking through the sarsen circle into the trilithon horseshoe. *A direct view of the Remains of the adytum of Stonehenge* moves inside the sarsen circle and shows the trilithon horseshoe looking southwest. The reverse view is shown in *An inward view of Stonehenge from behind ye high Altar looking towards the grand entrance* in which Stone 56 and its recumbent neighbour, Stone 55 are prominent in the foreground. *Prospect of Stonehenge from the East by Vespasians camp* shows the stone circle with the Heel Stone to the northwest and the surrounding landscape including the Avenue, the Cursus and the barrows on Stonehenge and Normanton Downs and the King Barrow Ridge and Winterbourne Stoke groups. *A direct view of Stonehenge from the union of the avenues* shows Stonehenge standing on the horizon behind the Heel Stone with the Avenue coming from the east and meeting a supposed second avenue before proceeding in a southwesterly direction to the stones.

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**William Stukeley, 1740 (Viewpoint 31) – The Front View of Stonehenge.** From *Stonehenge, a temple restor'd to the British Druids*. View from the north-east.

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**William Stukeley, 1740 (Viewpoint 30)** – A direct view of the Remains of the Adytum of Stonehenge. From Stonehenge, a temple restor'd to the British Druids. View from inside the sarsen circle looking south-west into the horseshoe of sarsen trilithons.

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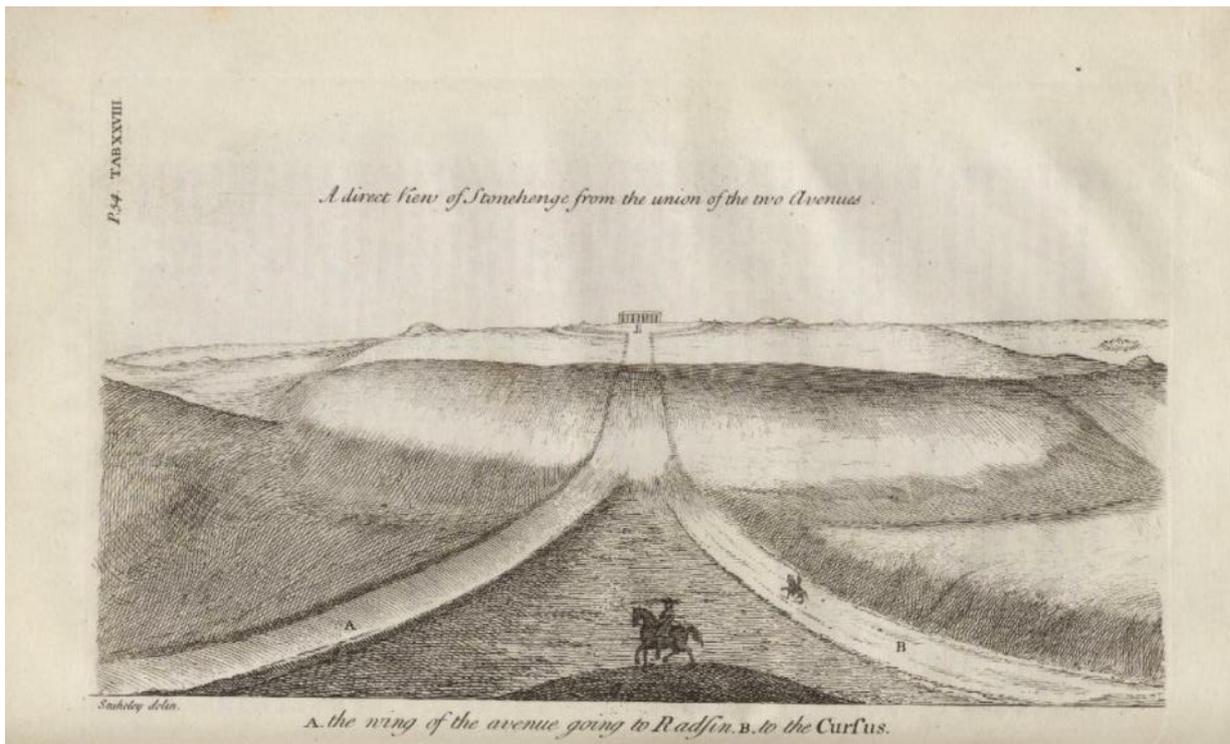
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**William Stukeley, 1740 (Viewpoint 19)** – An inward view of Stonehenge from behind ye high Altar looking towards the grand entrance.

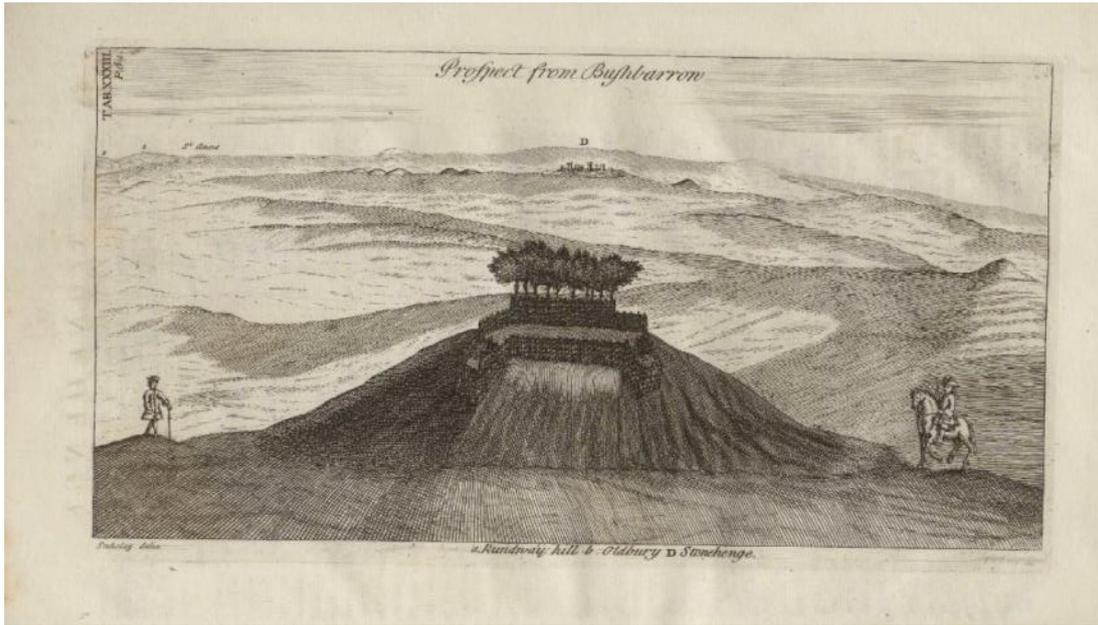
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**William Stukeley, 1740 (Viewpoint 3)** – Prospect of Stonehenge from the East. From Stonehenge, a temple restor'd to the British Druids. View looking west.

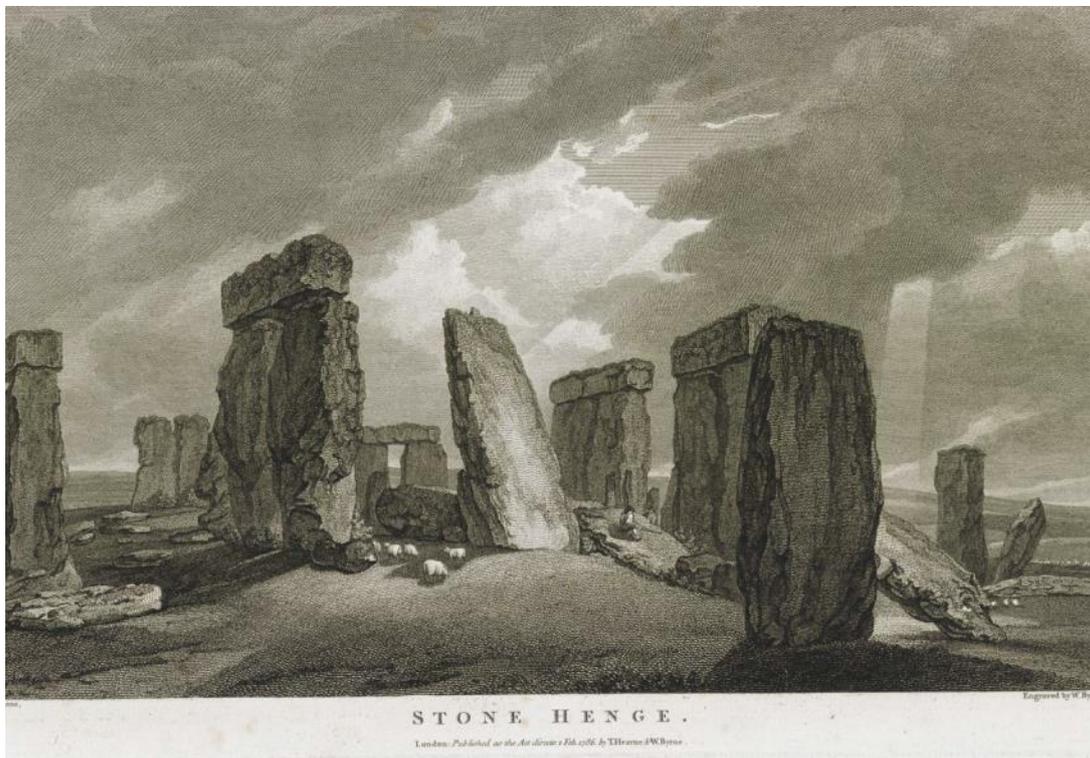


**William Stukeley, 1740 (Viewpoint 1)** – A direct view of Stonehenge from the union of the Avenues. From Stonehenge, a temple restor'd to the British Druids. View from north-east.



**William Stukeley, 1740 (Viewpoint 4)** – Prospect from Bushbarrow. From Stonehenge, a temple restor'd to the British Druids. View from approximately 1km south south-west of the circle.

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**Thomas Hearne, 1756 (Viewpoint 11)** – Stone Henge, published in *Antiquities of Great Britain* by Hearne and William Byrnes from a drawing made by Hearne in 1777.

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Coplestone Warre Bampfylde's (1720 – 1791) watercolour of 1761 (Victoria and Albert Museum E.361-1949) is an early example of what would become the classic artistic view of Stonehenge. The view is from the west, northwest and takes full advantage of the diagonal line that Stone 56, now leaning approximately 30 degrees from the vertical, provides to give an accurate portrait of a romantic ruin. It should be noted that views prior to 1797 show the trilithon formed by Stones 57, 58 and their lintel which fell in that year and remained on the ground before being reset in 1958.

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**Coplestone Warre Bampfylde, 1761 (Viewpoint 8) – Victoria and Albert Museum E.361-1949. View from the north-west.**

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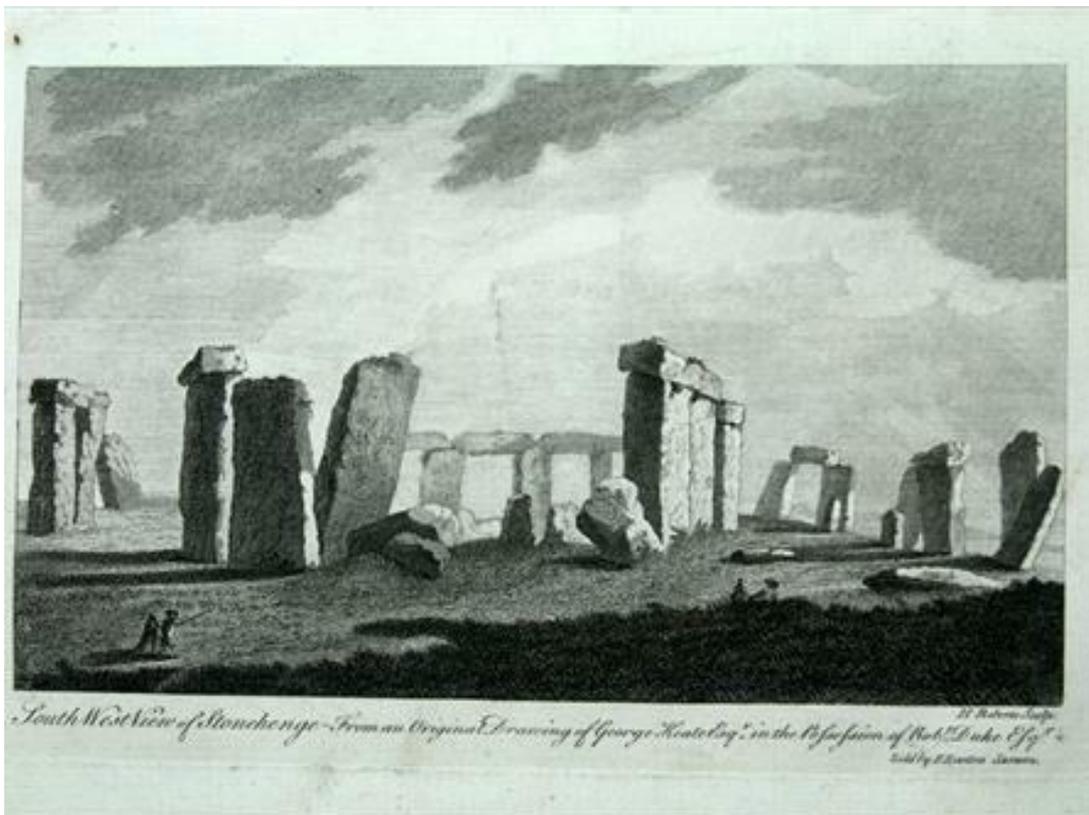
Bampfylde was working in the same year that the roads around Stonehenge were turnpiked. The monument continued to be of interest to the public and in the 1770s the Amesbury Turnpike Trust advertised its roads as having good views of the stones. Increased accessibility led to greater numbers of depictions of the stones of varying degrees of accuracy. Thomas Rowlandson's (1757 – 1827) watercolour of 1784 (The Salisbury Museum) is a sketch with some of the stones leaning at wild angles. It does however show two sightseers staring up at the stones, indicating their enduring appeal and interest.



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**Thomas Rowlandson, 1784 (Viewpoint 34)** – *The Salisbury Museum. View from the north.*

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**George Keale, 1771 (Viewpoint 17)** – *Engraving from an original drawing by George Keale. Wiltshire Museum DZSWS:1982.7120. View from the southwest*

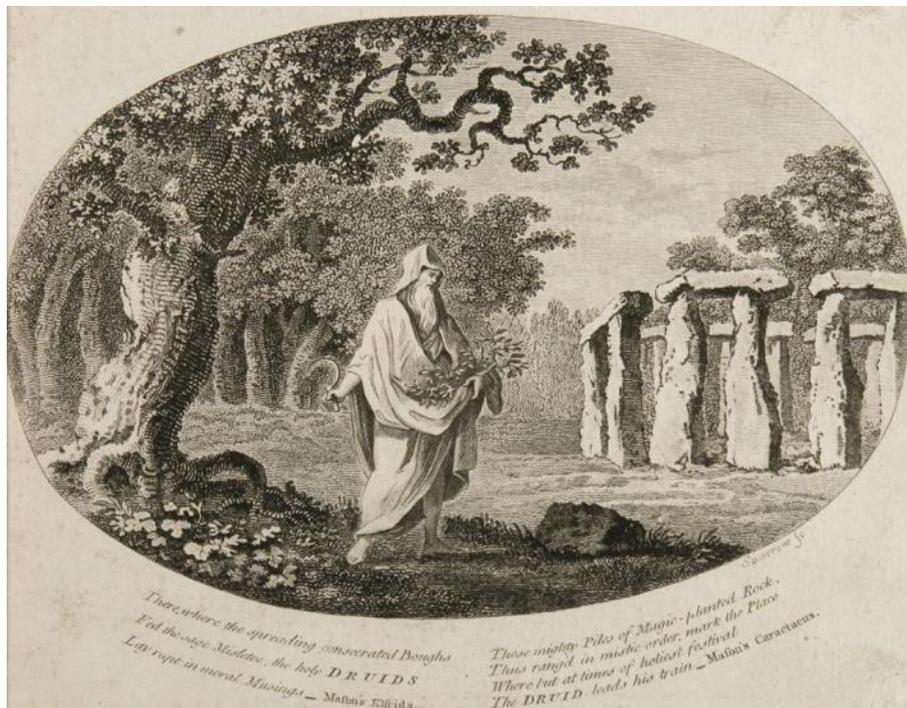
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**Thomas Jones, 1774** – *The Bard*, based on Thomas Gray's poem of the same name. National Gallery of Wales NMW A 85. The stone circle in the middle distance is recognisably Stonehenge from the leaning stone to the left of the trilithons.

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**Samuel Sparrow, 1776** – Title page from *The Antiquities of England and Wales* by Francis Grose. Vignette engraving.

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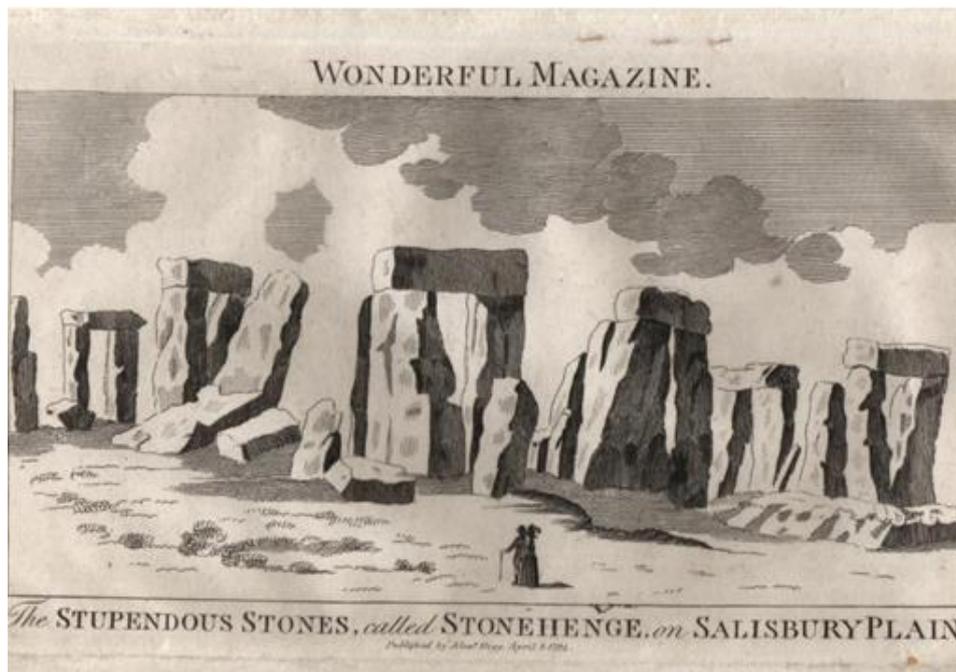
A common theme at this time is the portrayal of the stones as larger than they actually are. Edward Rooker's (1712 – 1774) *The North East Side of Stonehenge* is in fact taken from the southwest and appeared in Frederick Hervey's *New System of Geography* in 1785. The engraving shows the stones on a mound, towering over the visitors in the foreground. Alexander Hogg's (d. 1824) *The Stupendous Stones called Stonehenge on Salisbury Plain* published in *Wonderful Magazine* in 1794 is an even more exaggerated and less accurate view.

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**Edward Rooker, 1785 (Viewpoint 21)** – *The North East side of Stonehenge*. A copy of this engraving appeared in Hervey's *New System of Geography* written by Frederic Hervey in 1785. Errors of scale indicate the work was not done from life. View looking north.

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**Alexander Hogg, 1794 (Viewpoint 27)** – *The Stupendous Stones called Stonehenge on Salisbury Plain. This exaggerated view of Stonehenge was published in Wonderful Magazine, a journal specialising in articles on strange sights, creatures and phenomena. View looking north.*

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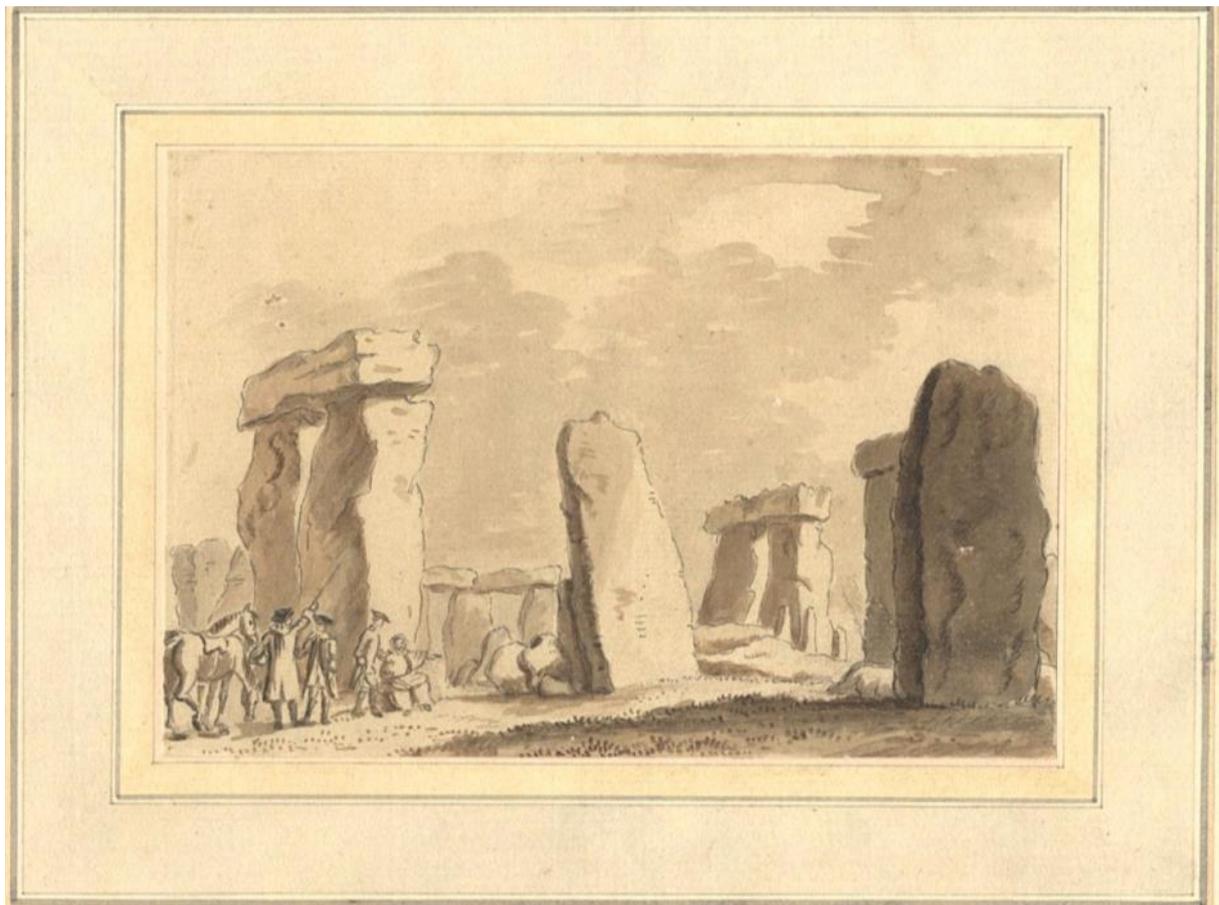


**Thomas Girtin, before 1797 (Viewpoint 7)** – *Stonehenge during a thunderstorm. Watercolour, Ashmolean Museum, WA1916.8.*

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Stone 56 is the focus of Samuel Hieronymus Grimm's (1733 – 1794) late 18<sup>th</sup> century view of the stones looking east. The view includes sightseers and is intended as a portrayal of a curiosity as opposed to an accurate depiction. In Conrad Martin Metz and James Heath's engraving of 1782 published in the *Geographical Magazine* the stones are many times taller than the coach that stands in the foreground waiting for its passengers to return from their visit. James Malton's 1796 watercolour (Couthauld Institute, D.1952.RW.41) and Samuels Prout's of 1805 (Victoria and Albert Museum FA.344) are more naturalistic representations, again using Stone 56 but showing the surrounding landscape in the background. Malton's view was taken the year before the trilithon fell and shows it in position.

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**Samuel Hieronymus Grimm, late 18th century (Viewpoint 10) – Stonehenge.**  
*View from west south-west.*

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**Conrad Martin Metz and James Heath, 1782 (Viewpoint 6) – Stonehenge.**  
*Published in the Geographical Magazine. View looking south-east.*

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**James Malton, 1796 (Viewpoint 26) – Stonehenge.** Courtauld Institute,  
*D.1952.RW.4111. View looking north.*

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**Samuel Prout, c.1805 (Viewpoint 16)** – Watercolour, Victoria and Albert Museum FA.344. View looking north-east.

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### **Nineteenth century depictions**

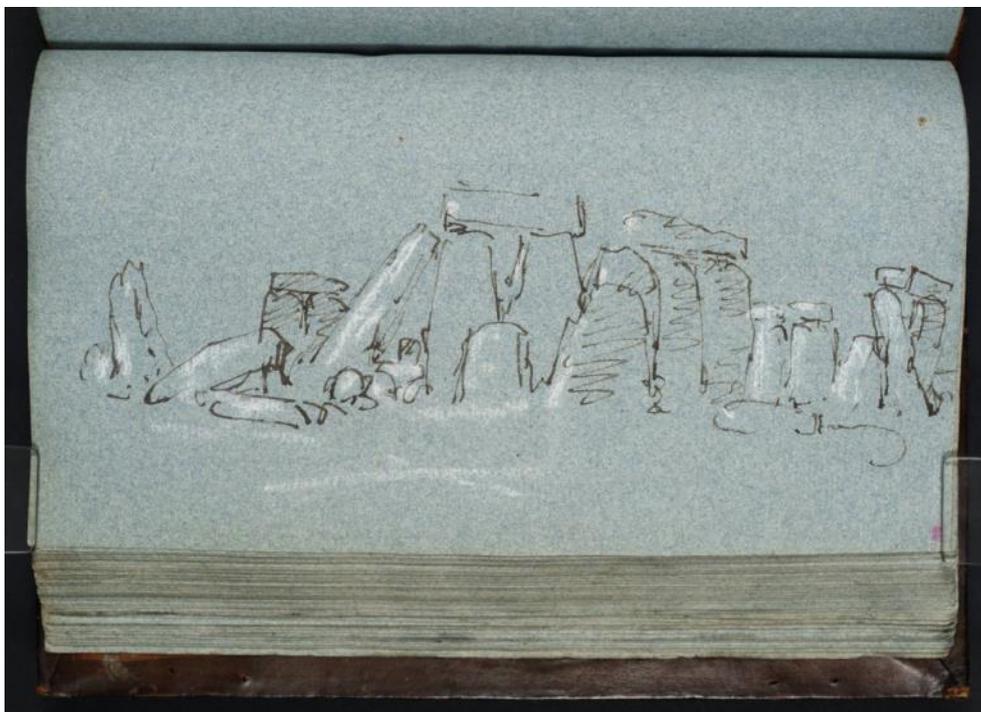
Although JMW Turner's best known depiction of Stonehenge is his 1825-28 watercolour he made a number of sketches in ink and graphite on paper, possibly as early as 1799. These appear in a sketchbook (Tate Britain D40587) and include views that take full advantage of the lean of Stone 56. The Romantic period of British art of which Turner was a part did not halt the production of more accurate, instructional images. William Hamper's *Three Prehistoric Monuments* published in *The Gentleman's Magazine* Vol. 76, p.600, 1806 shows a reasonably accurate view of Stonehenge looking northeast although the fallen trilithon is shown as standing indicating a copy of an earlier view. In 1815 Meyrick and Smith published their *The Costume of the Original Inhabitants of the British Isles* which included a reconstruction of Stonehenge looking across the main NE/SW axis of the stones to the horizon beyond. Abraham Rees' *Cyclopedia or Universal Dictionary* of 1816 included views and reconstructions of the monument.



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**JMW Turner, 1799 (Viewpoint 9)** – One of a number of ink and chalk drawings accepted by the nation as part of the Turner Bequest 1876. Tate Britain D04090, Folio 79 Recto. View looking east with the collapsed trilithon in the centre foreground.

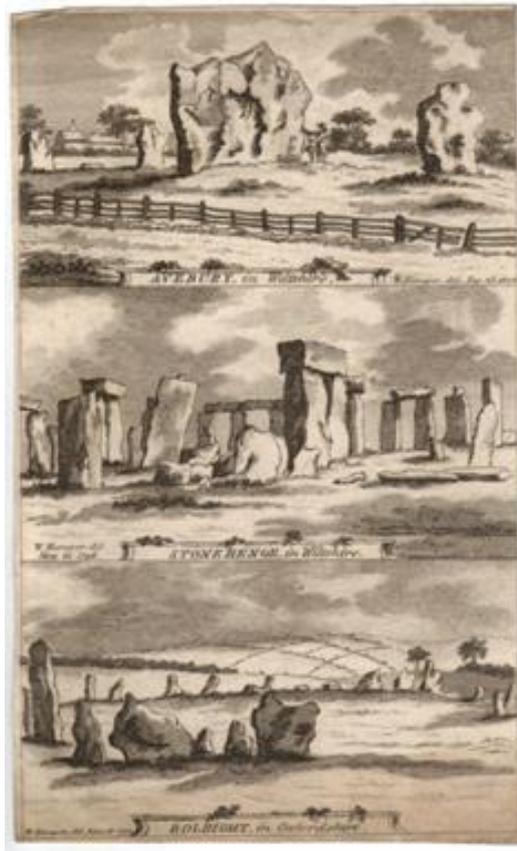
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**JMW Turner, 1799 (Viewpoint 26)** – One of a number of ink and chalk drawings accepted by the nation as part of the Turner Bequest 1876. Tate Britain D04092, Folio 80 Verso. View looking north north-west.

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**William Hamper, c.1806 (Viewpoint 21) – Three Prehistoric Monuments.** Published in *The Gentleman's Magazine* Vol. 76, p.600. View from south-west.

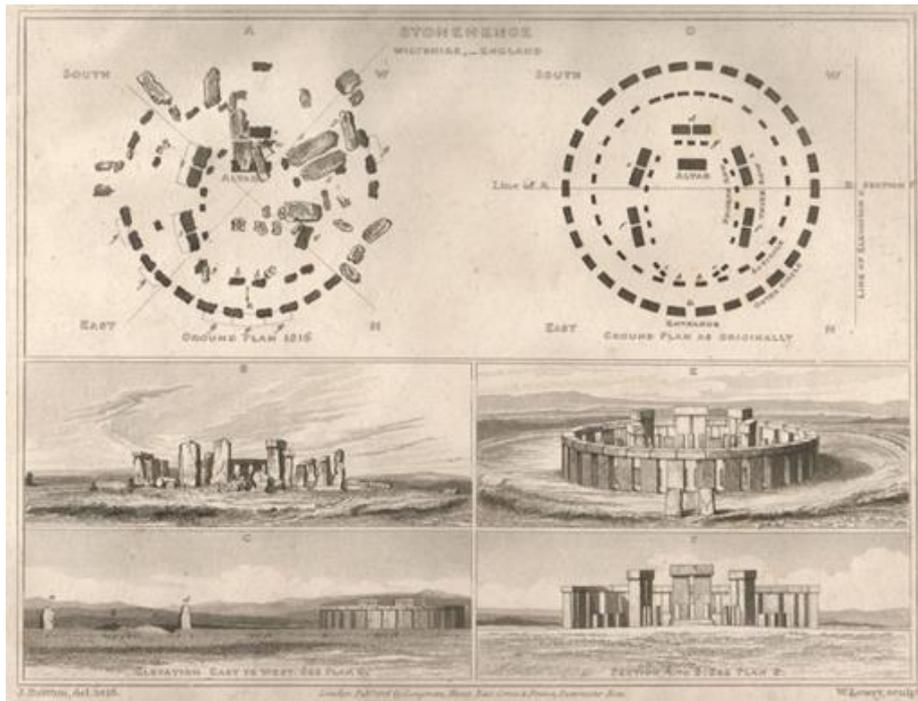
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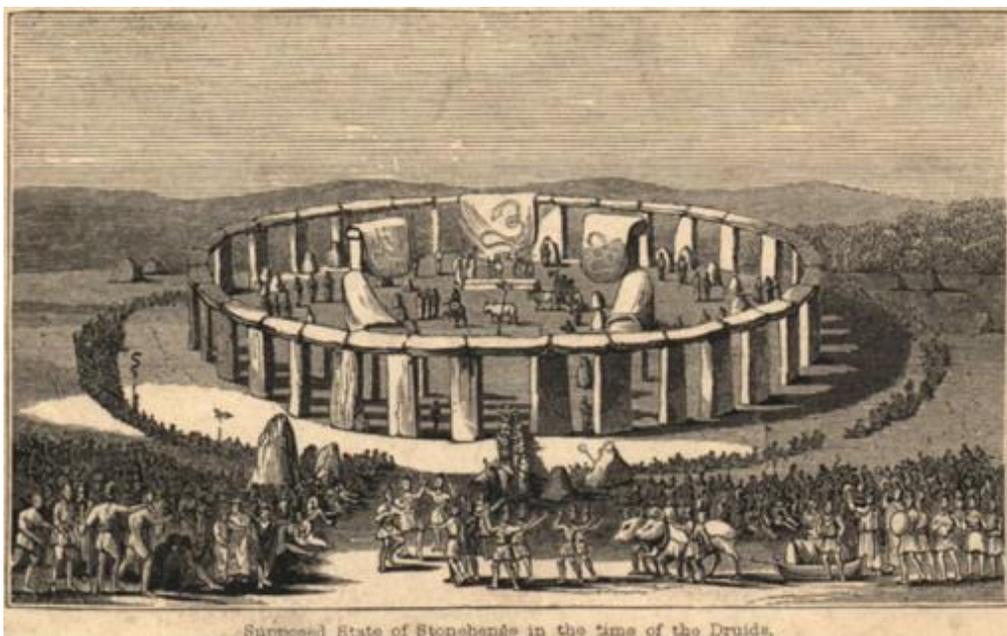
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**John Britton, c.1810 (Viewpoint 15) – Pencil and wash drawing (detail) by J Britton after J Carter.** Wiltshire Museum DZSWS:1982.3241.

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**Britton and Lowry, 1816** – Stonehenge. From Abraham Rees' *Cyclopedia or Universal Dictionary*.



**Meyrick and Smith, 1815** – Grand Conventional Festival of the Britons. Published in Meyrick and Smith's *The Costume of the Original Inhabitants of the British Isles*. View looking south-west.



**John Buckler, 1810 (Viewpoint 32)** – Watercolour, Wiltshire Museum  
DZSWS:1982.918. View from the northeast.

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**John Buckler, 1810 (Viewpoint 25)** – Watercolour, Wiltshire Museum  
DZSWS:1982.97. View from southwest.

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**Thomas Baxter, c. 1815** – Watercolour, Wiltshire Museum DZSWS:1982.3126.  
*Distant view from west, southwest.*

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In 1815, French naturalist and artist Charles-Alexandre Lesueur (1778 – 1846) visited Stonehenge with American geologist William Maclure (1763 – 1840), while travelling to Falmouth to sail on to the United States.

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**Charles-Alexandre Lesueur, 1815** – Watercolour, Muséum d'Histoire Naturelle du Havre.

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Early 19<sup>th</sup> century depictions of Stonehenge do, however, concentrate on more romantic depictions of the monument using varying degrees of artistic license. JMW Turner's *Stonehenge at Daybreak* (Tate Britain, TW0992) was not published during his lifetime and first appeared as a mezzotint in the late 19<sup>th</sup> century. It shows the stones in the middle distance with the sun rising behind and slightly to the right of them. The sun must be rising at a point between northeast and southeast but the scene is not recognizable as the stones as seen from a point between the southwest and northwest and it is apparent that Turner has used a stylized outline of the stones in his composition.



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**JMW Turner, 1815-19** – *Stonehenge at Daybreak*. Wash and graphite on paper. Tate Britain, TW0992. A stylized view.

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John Constable's pencil drawing of 1820 (Victoria and Albert Museum, 309-1888) is much more recognizable, being an accurate sketch of the stones from the south, southwest. The drawing shows Stone 56 to good advantage as do George Engelheart's watercolour of the same year (The Salisbury Museum) and James Ward's of 1822 (Birmingham Museum), both of which look east and show King Barrow Ridge in the background.

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**John Constable, 1820 (Viewpoint 20)** – Pencil drawing. Victoria and Albert Museum, 309-1888.

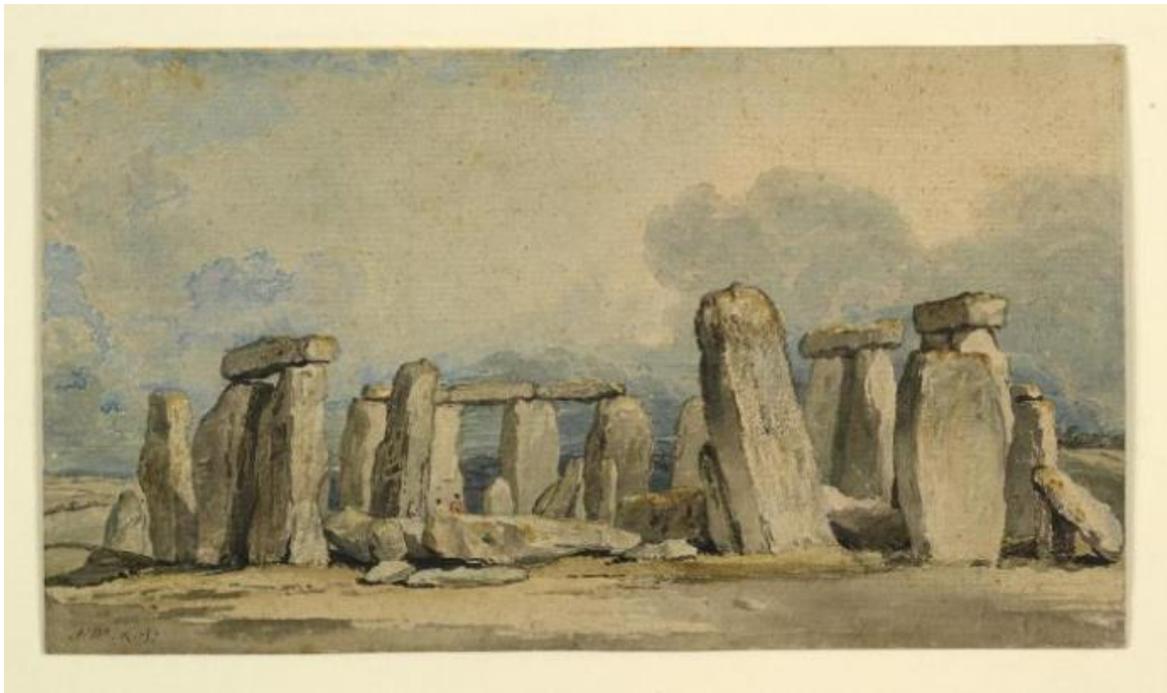
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**George Engleheart, 1820 (Viewpoint 14)** – Watercolour painted from life. The Salisbury Museum.

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**James Ward, 1822 (Viewpoint 12)** – Stonehenge. Watercolour, Birmingham Museum.

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Perhaps the most famous painting of Stonehenge is Turner's watercolour of 1825-28 (The Salisbury Museum), which shows Stonehenge in the midst of a violent electrical storm. A lightning bolt steaks down from the sky, mirroring the diagonal line of Stone 56. In the foreground a shepherd and some of his flock lie dead. The scene is illuminated by sunshine from the south and the position of Stone 56 indicates that the viewpoint is somewhere to the northwest of the stones. This is, however, a stylised depiction with some of the other stones either missing or out of position.

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**JMW Turner, 1825-28 – Watercolour, *The Salisbury Museum*.**

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James Bridges' (1802 – 1865) watercolour of c. 1830 (Wiltshire Museum DZSWS:1982.309) is a rare view from within the sarsen circle. The two trilithons on the south side of the horseshoe are shown as are the bluestones in front of them. Stone 56 leans inward alarmingly at the right of the picture and in the distance a barrow can be seen.



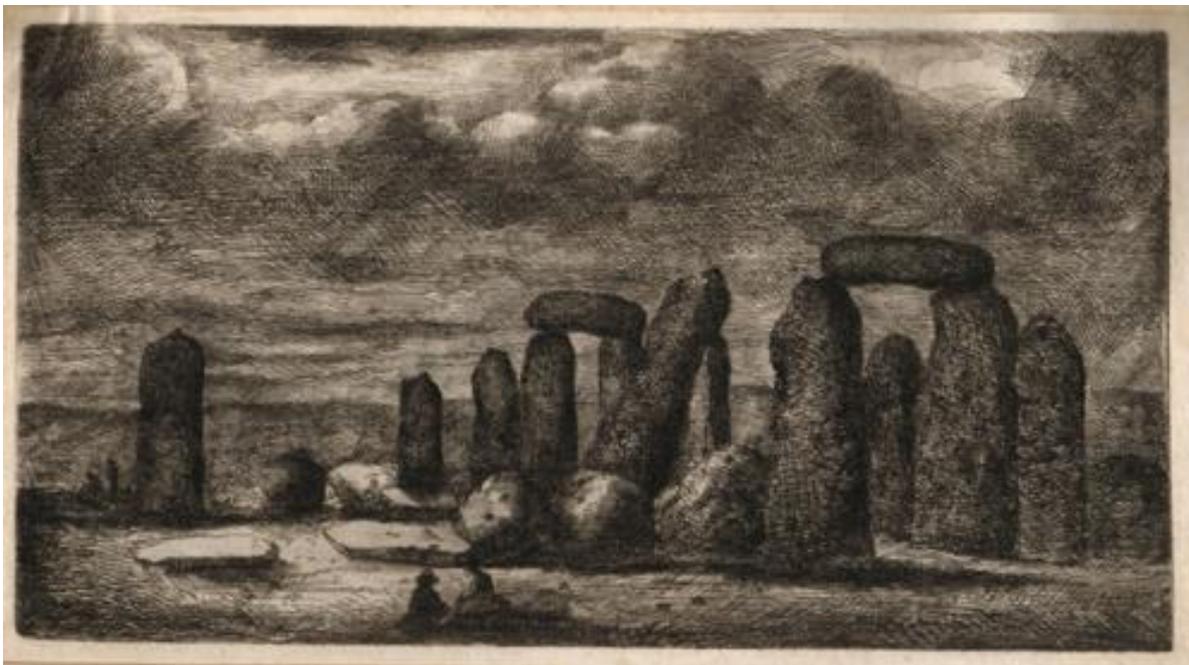
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**James Bridges, 1830 (Viewpoint 29)** – Watercolour. Close up view from the east. Wiltshire Museum DZSWS:1982.309

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David Charles Read's (1790 – 1851) *Large Stonehenge* of 1830 (The Salisbury Museum) is a sombre depiction where little effort is made to portray the stones as they appeared at the time.

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**David Charles Read, 1830 (Viewpoint 23)** – *Large Stonehenge*. The Salisbury Museum. View from the south.

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**James Bridges, c.1844** – *Watercolour, Wiltshire Museum DZSWS:1982.3106.*  
*Distant view from the northwest.*

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John Constable's (1776 – 1837) watercolour of 1835 (Victoria and Albert Museum) is second only to Turner's in terms of prominence amongst paintings of Stonehenge. It is an almost exact reproduction of his 1820 sketch, not only in terms of the positioning of the stones, but also of the figures and sheep in the foreground. A mezzotint of another Constable view was published in *English Landscape Scenery* in 1855, 18 years after the artist's death. The view is extremely unusual for a 19<sup>th</sup> century depiction of Stonehenge as it shows the monument in the distance from a viewpoint between Stonehenge Bottom and King Barrow Ridge. The view looks down the road from the ridge and the eye is led along the road on which a cart is struggling and to the Heel Stone which points towards the stones. The stones are shown somewhat squeezed together, perhaps to show off the barrow between them and the Heel Stone.



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**John Constable, 1835 (Viewpoint 20) – Watercolour, Victoria and Albert Museum.**

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**John Constable and David Lucas, 1855 (Viewpoint 2) – Mezzotint published in *English Landscape Scenery*, ed. H G Bohn.**

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**William Overend Geller, 1832** – *The Druid's Sacrifice*. Print. British Museum, 2010,7081.6456

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**Thomas Cole, 1836** – *The Arcadian or Pastoral State*. Part of Cole's five-part series *The State of Empire*. New York Historical Society.

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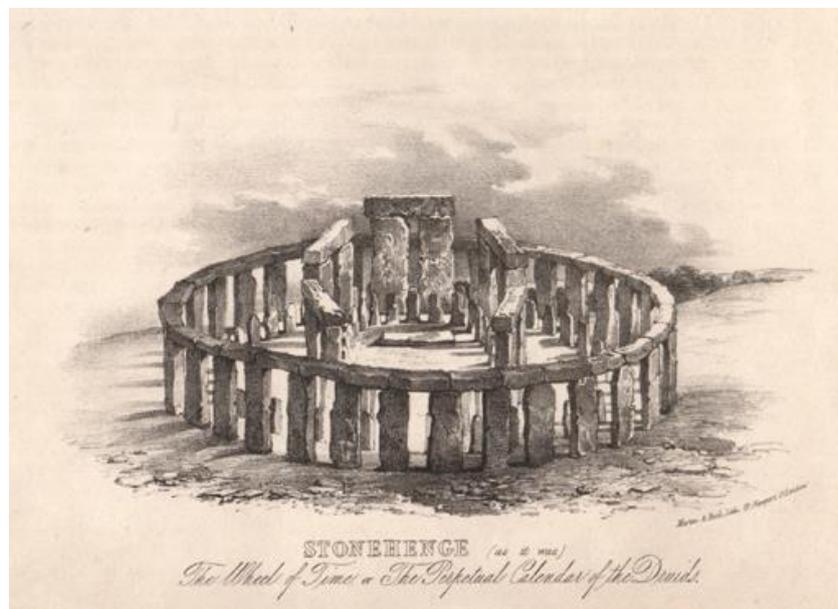


**Christopher Poole, c.1850 (Viewpoint 23)** – Watercolour. View from the south. Wiltshire Museum DZSWS:1982.3098.

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The later 19<sup>th</sup> century saw no notable depictions of Stonehenge, possibly because of a shift in interest away from history and towards technology and perhaps because of the increasing interest in and accessibility of photography.

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**Martin and Hood, 1851-75** – Stonehenge: *The Wheel of Time or The Perpetual Calendar of the Druids*. Published in a book by the Rev. Edward Duke to illustrate his own theories about Stonehenge. View from north-east.

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**Anon, 1859** – *Stonehenge by Moonlight*. *Illustrated London News*. *The Borgia Ring* was a play that appeared at the Adelphi Theatre.

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Stonehenge changed appreciably in the three centuries after Lucas de Heere made the first view drawn on site in the 1570s. In 1797 the inner trilithon on the north side of the horseshoe comprising stones 57, 58 and their lintel collapsed inwards. £50 was raised by subscription to re-erect the stones but the landowner, the 4<sup>th</sup> Duke of Queensbury, refused permission. A later attempt to raise the stones was also denied by the Duke on the grounds that the monument was more picturesque as it was. The subject was returned to in the 1880s, at which time it was also recognized that the lean of Stone 56 was so great that it needed to be made secure immediately. A report was presented to the Society of Antiquaries on 24<sup>th</sup> November 1881 recommending the re-erection of the trilithon and the future of Stone 56. Regarding Stone 56, some members wanted it to be returned to the vertical while others wanted it secured in its then position. In the end, wooden scaffolding was used to prop some of the stones thought most likely to fall but no other action was taken.

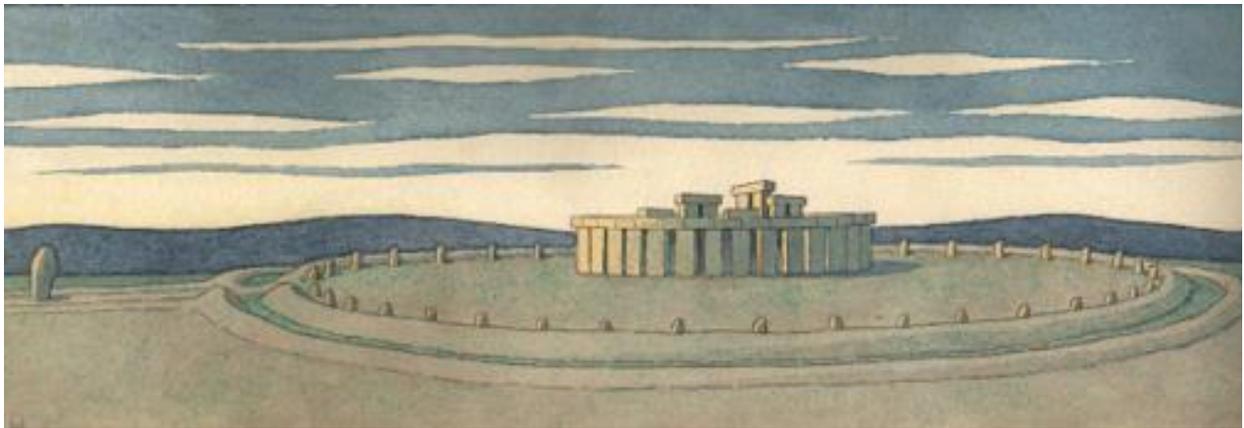
### **Twentieth century depictions**

On the 31<sup>st</sup> December 1900 an upright (Stone 22) and the lintel it shared with Stone 21 that formed part of the outer sarsen circle fell. The stones were not re-erected after the event and remained on the ground until the 1950s. Rather, the Stonehenge Committee organized to deal with the protection and restoration of the monument turned its attention to the straightening of Stone 56. This was thought to be the more pressing matter as the stone had two flaws which were thought to be vulnerable to freezing and thawing. As soon as the subject was raised, questions were asked about whether the stone needed to be straightened at all and whether it could be

supported in its current position. It was noted that straightening the stone would change the appearance of Stonehenge considerably. The stone was raised into a vertical position in September 1901 and not without criticism. Arthur Phelps, the vicar of Amesbury wrote to *The Times* complaining of the 'spoiling' of the monument. The writer Ella Noyes complained that no one would be able to experience the same monument that Constable and Turner had painted.

The number of notable artistic depictions of Stonehenge declined in the 20<sup>th</sup> century. However, artists of the modern movement responded to megalithic complexes such as Avebury and Stonehenge, admiring the non-representational forms of prehistoric art and architecture and expressing a primitivistic and mystical interpretation of the links between past and present.

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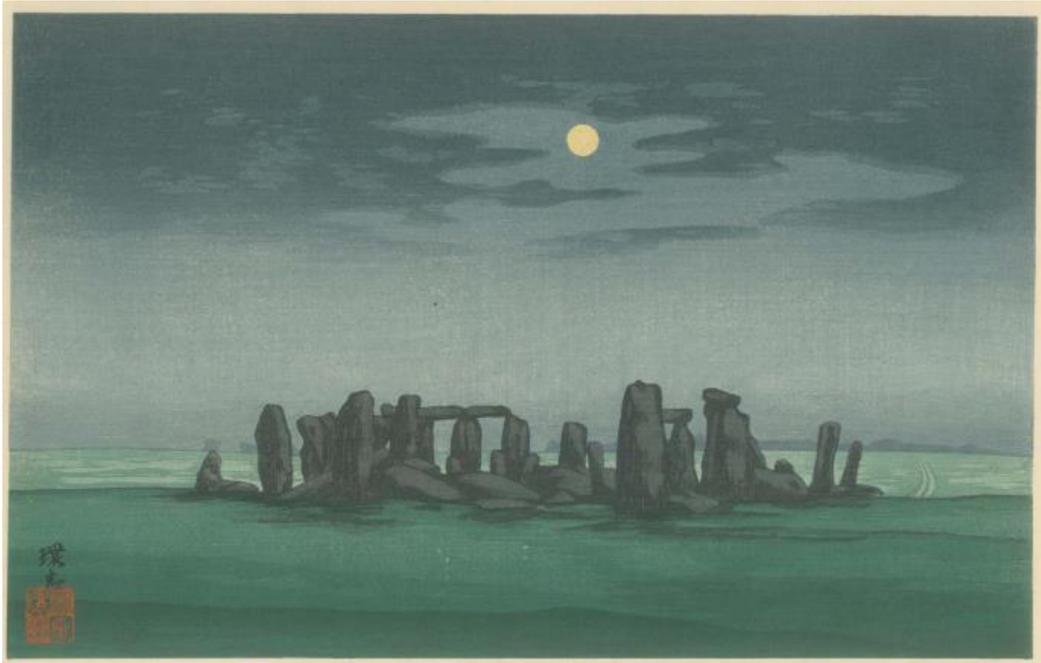


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**George Maunoir Heywood Sumner, 1920** – Watercolour, *The Salisbury Museum*.

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In the 1920s, the Japanese print maker Yoshijiro Urushibara (1888 – 1953) imagined Stonehenge as a stop along Matsuo Bashō's late 17th century poetic diary, *Road to the Interior* (Oku no Hosomichi).



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**Yoshijiro Urushibara, 1925-1927** – *Stonehenge (Moonlight)*. Colour woodcut on white laid paper. The Salisbury Museum

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**Yoshijiro Urushibara, 1925-1927** – *Stonehenge at Dawn*. Colour woodcut on white laid paper. The Salisbury Museum

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American artist and graphic designer Edward McKnight Kauffer's (1890 – 1954) stylized lithograph poster of 1931 for the Shell company (Victoria and Albert Museum, E.1648-1931) shows trilithons and other stones on a mound beneath a night sky, illuminated by his car headlights.

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**Edward McKnight Kauffer, 1931** – Colour lithograph poster depicting Stonehenge, advertising Shell. Part of the 'See Britain First On Shell' series. Victoria and Albert Museum, E.1648-1931.

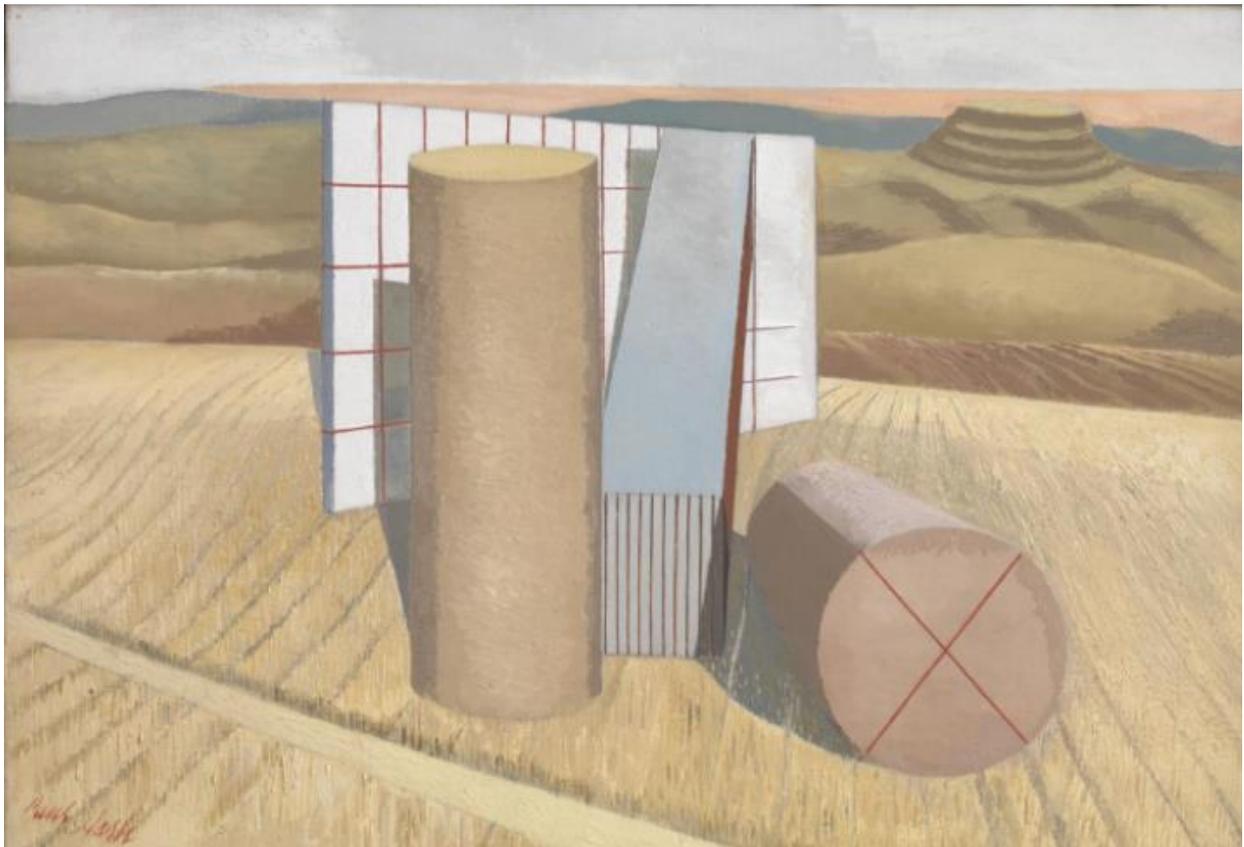
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A series of photographs of Stonehenge appeared in the 1937 art journal, *Circle: International Survey of Constructivist Art* Walter Gropius (1883 – 1969), founder of the Bauhaus School. Two were by the German writer Carola Giedion-Welcker (1893 – 1979), a specialist on contemporary sculpture, and a third was by Walter Gropius, the founder of the Bauhaus movement.

Avebury and Stonehenge were the focus of a series of paintings by Paul Nash (1889 – 1946) in the 1930s, resulting in a surrealist exploration of place and prehistoric landscapes. 'Nash wanted to champion the possibility of artists finding their own accommodation with the past, rather than being subservient to archaeological understanding. In a letter of May 1937, he wrote of his intentions for *Equivalents for the Megaliths*:

'These groups (at Avebury) are impressive as forms opposed to their surroundings both by virtue of their actual composition of lines and masses and planes, directions and volumes; and in the irrational sense, their suggestion of a super-reality. They are dramatic also, however, as symbols of their antiquity, as hallowed remnants of an almost unknown civilisation. In designing the picture, I wished to avoid the very powerful influence of the antiquarian suggestion, and to insist only upon the dramatic qualities of a composition of shapes equivalent to the prone or upright stones simply as upright or prone, or leaning masses, grouped together in a scene of open fields and hills.' (Smiles 2005).

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**Paul Nash, 1935** – *Equivalents for the Megaliths*. Oil paint on canvas. Tate. Based on Avebury – Silbury Hill is in the distance.

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Barbara Hepworth (1903 – 1975) saw her *Two Forms in Echelon* (1938) as monuments in the landscape: 'the sculpture has an upward growth but the two monoliths make a closed composition,' she said, which creates a space of 'quietness' out in the open' (*Architectural Review* April 1939, p. 200). The sculpture was positioned next to the Neolithic stones of Mên-an-Tol, Cornwall, for Dudley Shaw Ashton's 1954 film on the artist (Banham 1954).

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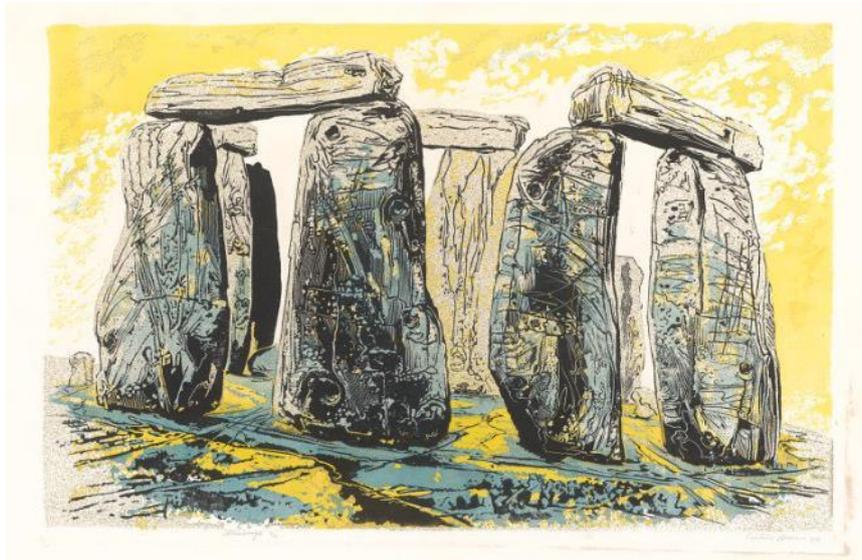
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**Barbara Hepworth, 1938** – *Forms in Echelon*. Tulip wood on elm base.  
*Tate/Bowness.*

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Gertude Hermes' (1901 – 1983) stylized *Stonehenge* 1957 linocut (Victoria and Albert Museum, E.5508-1960) shows a ring of trilithons.

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**Gertrude Hermes, 1957** – *Stonehenge*. Linocut on paper. Victoria and Albert Museum, E.5508-1960.

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The artist Alan Sorrell (1904 – 1974) began producing imaginative evocations of sites in earlier times in the mid-1930s. A wide range of archaeologist reconstruction paintings and sketches of Stonehenge and the wider archaeological landscape and have since been produced, ranging from works by archaeological artists including Peter Dunn to 3D models.

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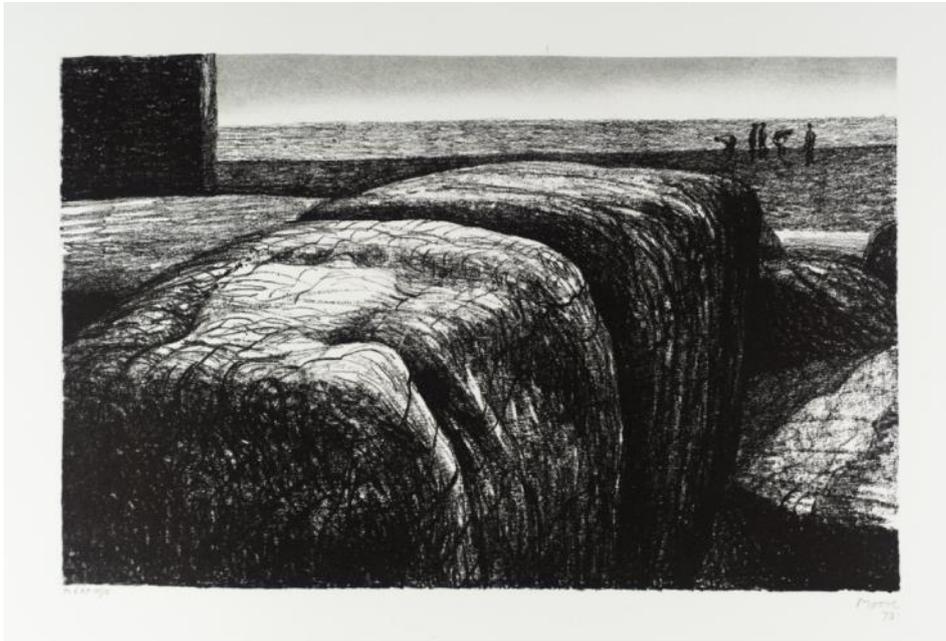


**Alan Sorrell, c.1956-7** – *Reconstruction*. Watercolour. The Salisbury Museum.

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Henry Moore's (1898 – 1986) 1973 Stonehenge Suite is a series of lithographs based on sketches Moore made during visits. The lithographs highlight the artist's interest in natural forms and the darkness and might of rocks.

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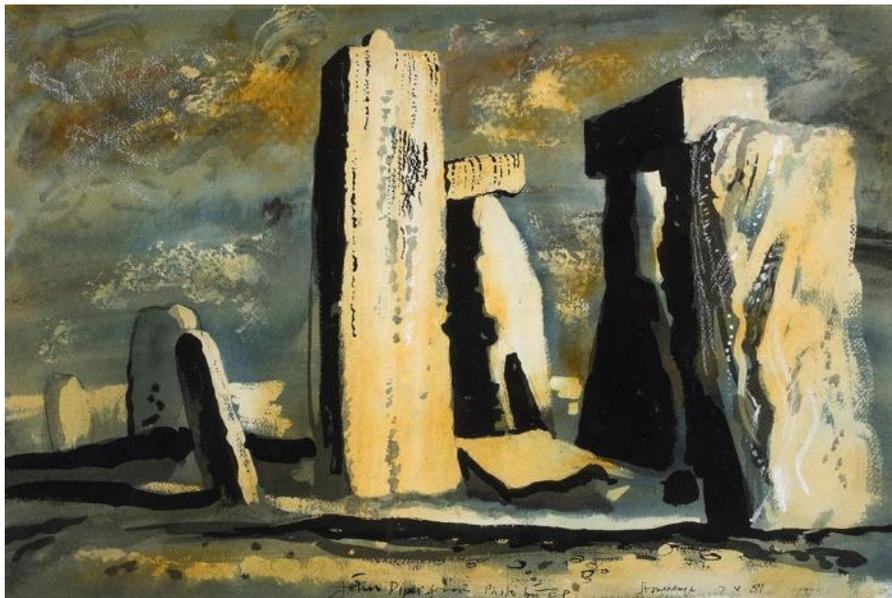


**Henry Moore, 1973 – Stonehenge VI.** Intaglio print and lithograph on paper.  
Tate/Henry Moore Foundation.

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John Piper (1903 – 1992), known for painting vernacular buildings and stained glass, painted a brooding Stonehenge in 1981.

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**John Piper, 1981 (Viewpoint 13) – Stonehenge.**

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Jeremy Deller's (1966 - ) installation 'Sacrilege', an inflatable sculpture representing Stonehenge, toured Britain for the 2012 Olympics. It has subsequently toured several cities internationally.

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**Jeremy Deller, 2012 – Sacrilege.**

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Many of the works of sculptor and land artist Sir Richard Julian Long (1945 - ) are based around walks that he has made through landscapes, including Stonehenge and Avebury. Long creates land-based natural sculpture, and uses photography, text and maps of the landscape he has walked over.

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**Richard Long, 2018 – Gravity Crescent.** Painted in Avon mud, on show at Richard Long's exhibition *Circle to Circle*. Photograph: © Richard Long; Lisson Gallery, London.

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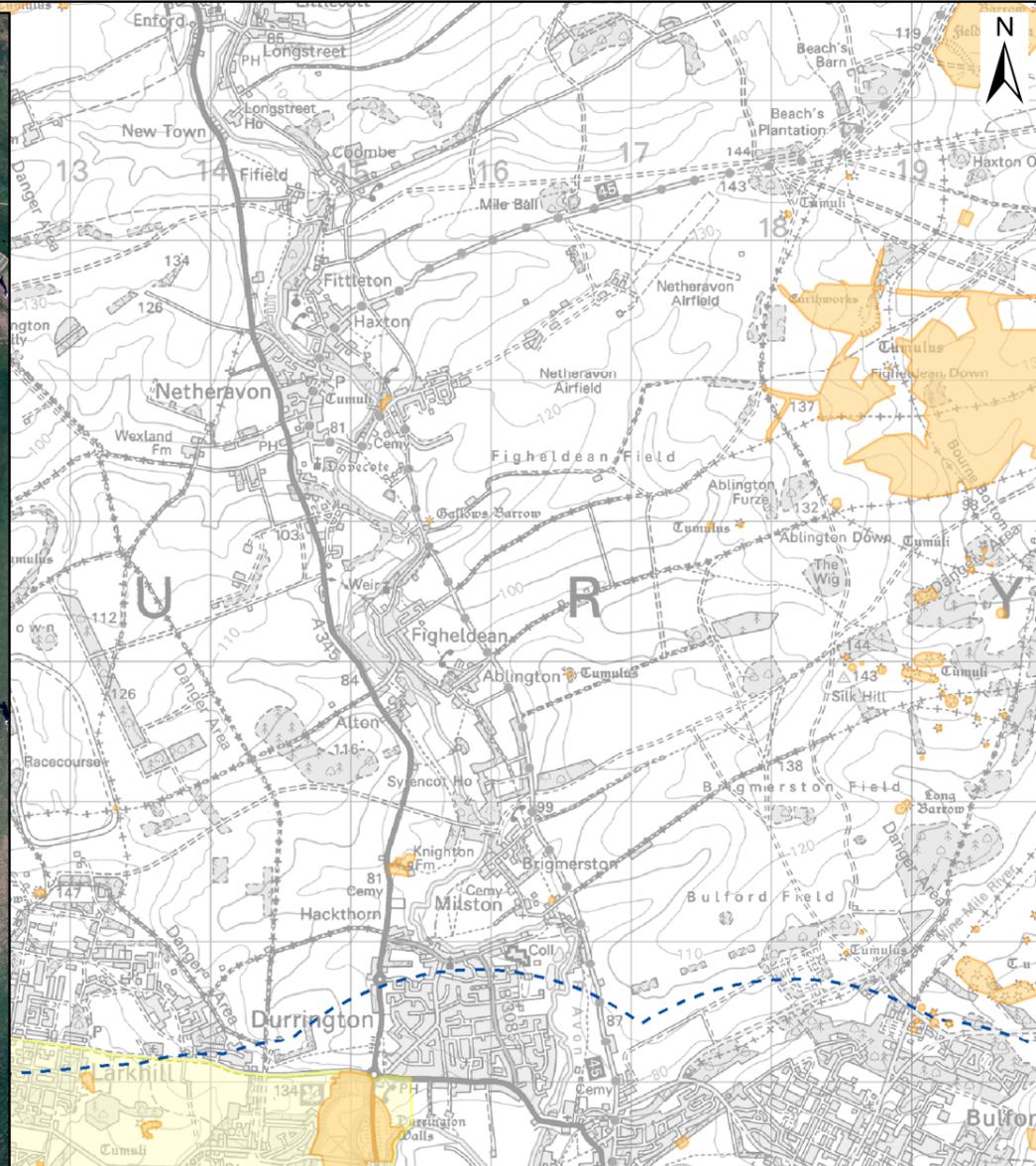
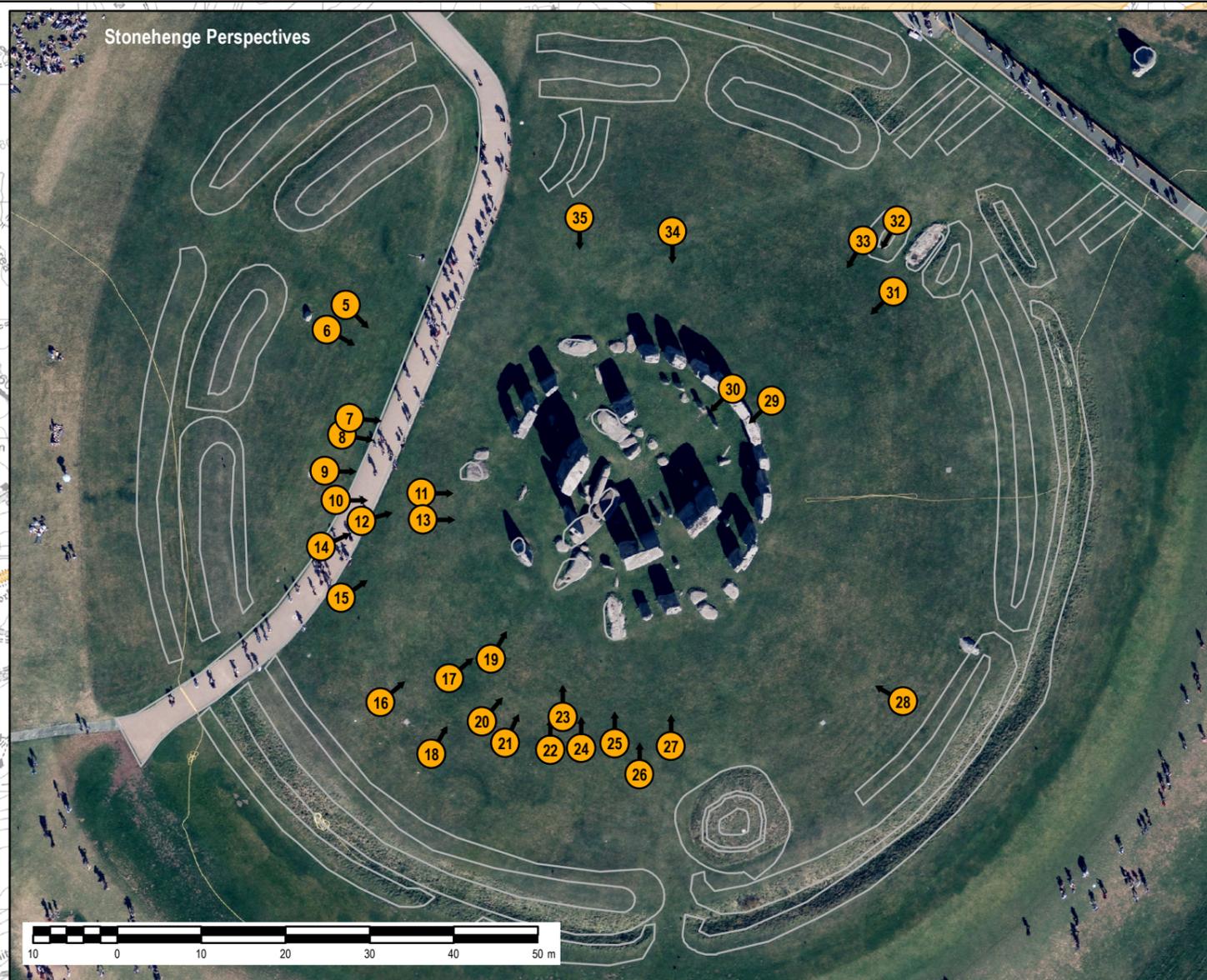
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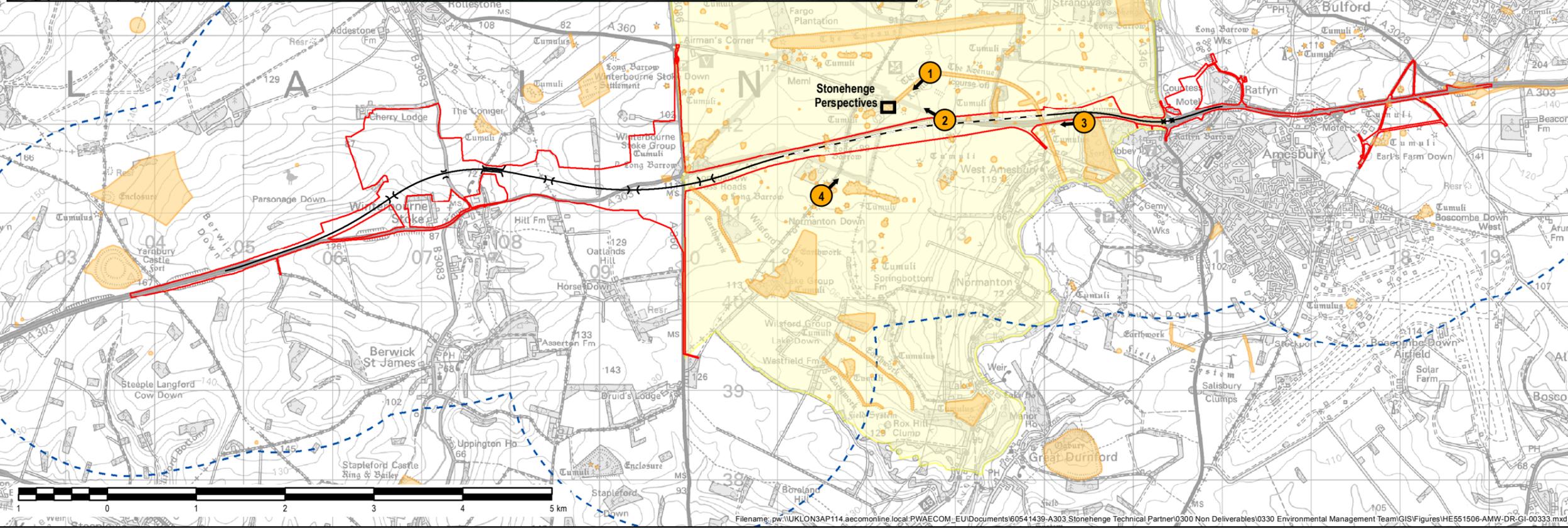


**NOTES / LEGEND**

- Indicative centreline
- - - Proposed tunnel
- ▭ Proposed scheme boundary
- ▭ 2km Study Area
- ▭ World Heritage Site
- ▭ Scheduled Monument
- Art History Perspectives

Viewpoint	Artist
1	Stukeley - A Direct View of Stonehenge
2	Constable and Lucas
3	Stukeley - Prospect of Stonehenge from the east
4	Stukeley - Prospect from Bushbarrow
5	Hassel and Kirkall
6	Metz and Heath
7	Girtin
8	Bampfylde
9	Turner 1799
10	Loggan, Grimm
11	Hearne
12	Ward
13	Piper
14	Engleheart
15	Britton
16	Proot
17	Keale
18	Hassel and Kirkall
19	Stukeley - Inward View
20	Constable
21	Rooker, Hamper
22	Loggan
23	Read, Poole
24	Gyles
25	Buckler
26	Turner 1799, Malton
27	Hogg
28	Hassel and Kirkall
29	Bridges
30	Stukeley - Direct View
31	Stukeley - Front View
32	Buckler
33	Charleton
34	Rowlandson
35	Hassel and Kirkall

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