

A303 Amesbury to Berwick Down

TR010025

6.3 Environmental Statement Appendices

Appendix 6.1 Annex 8 Influences of the monuments and landscape of the Stonehenge part of the World Heritage Site on literature and popular culture

APFP Regulation 5(2)(a)

Planning Act 2008

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

October 2018



HIA Annex 8 –

Influences of the monuments and landscape of the Stonehenge part of the WHS on literature and popular culture

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.’

The landscape around Stonehenge, comprising natural and cultural elements, is not just a physical environment, but an abstraction that is perceived by the human observer. Such observers have included literary writers, poets and travel writers, who have used their sense of the place as they experienced it to inspire their creative writing. The unique strength of Stonehenge is that the monument is an instantly recognisable structure which resembles no other and onto which a range of fantasies can be projected (Hutton 2009, 45). Through the centuries, a mix of the prosaic and the romantic, the scientific and the evocative, can be seen in the various compositions on Stonehenge. The prose and poetry very much reflect the concerns and preoccupations of society at the time – the chivalric fantasies of the 16th-century poets, the political loyalties of 17th-century writers, and the ‘romantic movement’ which inspired the 19th-century literary figures. It was the latter philosophy with its meditations on the transience of life, contrasting with the supposed immutability and permanence of the landscape, which has inspired so much writing on Stonehenge and the surrounding area.

This annex also explores how Stonehenge has been portrayed and interpreted in popular culture from the late 19th century to the present day. The fields of popular culture assessed include cartoons; popular music; film and TV; historical and fantasy fiction; and replicas of the monument.

Influences of the monuments and landscape of the Stonehenge part of the WHS on literature

The early modern era

While the legend of Stonehenge being erected by Merlin was first mentioned in Geoffrey of Monmouth’s *History of the Kings of Britain* written around 1136, the monument continued to remain in the popular imagination in the following centuries – Edmund Spenser (1552–1599), one of the chief literary figures in Renaissance England, included the story in his chief work *The Faerie Queene* (Book 2, canto X, stanzas 66–67) – Aurelius, triumphant over the Saxons: ‘...peaceably did rayne, Till that through poyson stopp’d was his breath; So now entomb’d lyes at Stoneheng

by the heath' (Smith and De Selincourt 1970, 125). A number of plays were showed in London during the 1590s which used the Merlin theme, though unfortunately all are now lost (Chippindale 2004, 26).

Later in the 1620s, Thomas Rowley's (1585–1626) *The Birth of Merlin* features the Merlin in the final act appearing in time to save his mother, Joan Go-to't, from the devil. Merlin commands the spirits away, traps the devil in a vast rock lying nearby, and promises Joan:

'And when you die I will erect a monument
Upon the verdant plains of Salisbury
No king shall have so high a sepulchre
With pendulous stones that I will hang by art,
Where neither lime nor mortar shall be used,
A dark enigma to they memory...' (Chippindale 2004, 26).

Michael Drayton (1563–1631) composed *Poly Olbion* which was originally published in two parts in 1612 and 1622. It is a 15,000-line poem, which covers early modern England and Wales on a county by county basis. In the Fourth Song, the rivers of Wales sing in praise of their country's ancient heroes, including the wondrous Merlin:

'But to their well-tuned harps their fingers closely laid,
Twixt every one of which they placed their country's crowd,
And with courageous spirits thus boldly sang aloud:
How Merlin by his skill, and magic's wondrous might,
From Ireland hither brought the Stonehenge in a night' (McRae and Schwyzer 2016).

The poet Samuel Daniel (1562–1619) published in 1599 *Musophilus*, a long colloquy poem which included a number of verses on Stonehenge, including the following verse:

'And whereto serue that wondrous Trophei now,
That on the goodly Plaine neere Wilton stands?
That huge dumbe heape, that cannot tell vs how,
Nor what, nor whence it is, nor with whose hands,
Nor for whose glory, it was set to shew
How much our pride mocks that of other lands?' (Chippindale 2004, 42;
Pitcher 2004).

One of the leading poets in Elizabethan England, Sir Philip Sidney (1554–1586) in his *Seven wonders of England* (1598) composed verse on the local lore surrounding Stonehenge, namely that no one could count the stones twice and arrive at the same number:

'Neer Wilton sweet, huge heapes of stones are found
But so confus'd, that neither any eye
Can count them just, nor reason reason try
What force them brought to so unlikely ground' (Chippindale 2004, 45).

Over a century later, Daniel Defoe (1660–1731), recounted the same lore in his *A Tour thro' the Whole Island of Great Britain* (1724) that keeping a tally of the stones counted in Stonehenge could not help in an effort to count all the stones that made up the monument: 'a baker carry'd a basket of bread, and laid a loaf upon every stone, and yet could never make out the same number twice' (Chippindale 2004, 45; Backscheider 2008).

The diarist, John Evelyn (1620–1706) visited the site on the 22 July 1654, recording that: '...we passd over that goodly plaine or rather Sea of Carpet, which I think for evenesse, extent Verdure, innumerable flocks, to be one of the most delightfull prospects in nature and put me in mind of the pleasant lives of the Shepherds we reade of in Romances & truer stories: Now we were arriv'd at Stone-henge, Indeede a stupendous Monument, how so many, & huge pillars of stone should have ben brought together ... & so exceeding hard, that all my strength with an hammer, could not breake a fragment: which duritie I impute to their so long exposure: To number them exactly is very difficult, in such variety of postures they lie & confusion...' (De Beer 1955, 115–116).

Diarist, Samuel Pepys (1633–1703) found the stones at Stonehenge '...as prodigious as any tales I ever heard of them, and worth going this journey to see. God knows what their use was. They are hard to tell, but yet may be told' (Parker Pearson 2015, 1; Latham and Matthews 1976, 229-230).

John Dryden (1631–1700) wrote a dedicatory poem to a treatise by Dr Walter Charleton called *Chore Gigantum: Or, The Most Famous Antiquity of Great Britain, Vulgarly Called Stone-Heng, Standing on a Salisbury-Plain, Restored to the Danes*, 1663. In the poem Dryden regards Stonehenge as 'once thought a Temple, You have found A Throne, where Kings, our Earthly Gods, were Crown'd'. The poet further recalls Charles II's visit to it during his escape from Worcester at the end of the English Civil War: 'These Ruins sheltered once His Sacred Head, Then when from Wor'ster's fatal Field He fled...But, He Restor'd, tis now become a Throne' (Chippindale 2004, 61–2). Commoner folk could enjoy *The Description of Stonehenge, a verse written in Holborn-Drollery: Or, The Beautiful Chloret Surprized in the Sheets ... to which is Annexed Flora's Cabinet Unlocked* (1673). It is placed between *The Humours of the Tavern* and *The Ladies Musick-Act*, titles which indicate the frivolous nature of the work:

'At distant view, methought I did descry
Some town of note, or University.
Who Farms the Fire-Hearth Money, I dare swear,
Shall bid a good-Rate for the Chymneys there.
But as I nearer came, it widen'd much,
Shew'd like a Castle-ruines, or some such...' (Chippindale 2004, 65).

The eighteenth century

The antiquary, William Stukeley (1687–1765), brought out two books based on his fieldwork in Avebury and Stonehenge during the early 1720s – *Stonehenge, a Temple Restor'd to the British Druids* (1740) and *Abury: a Temple of the British Druids, With Some Others Described* (1743) (Boyd Haycock 2017; Chippindale 2004, 81, 86; Darvill 2006, 41). The contents of these books were very different to the books which Stukeley had originally envisaged during the time that he was engaged in the fieldwork; in the interim he had been ordained into the Church of England (in 1729), and a theological preoccupation began to mix in with his earlier fieldwork with discussions of druids, patriarchal religion and the belief that the Anglican Church was the heir to God's original and universal religion (Mortimer 2003, 11). The books have been reprinted only twice, in 1838 and in 1982; both editions which are almost as scarce as the original publications (Mortimer 2003, i). While Stukeley's work in description and illustration was unmatched for the time, his esoteric theories about ancient Britain inspired the Druidical movement of the nineteenth century, itself connected to the romantic literary movement of the same period (Mortimer 2003, 124).

The Irish politician and author, Edmund Burke (1730–1797), in his work *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757) wrote on the links between human psychology and cultural phenomena, providing the basis for aesthetic taste. Burke cited Stonehenge as being an exemplar of the sublime: 'When any work seems to have required immense force and labour to effect it, the idea is grand. Stonehenge, neither for disposition nor ornament, has anything admirable; but those huge rude masses of stone, set on end, and piled on each other, turn the mind on the immense force necessary for such a work. Nay the rudeness of the work increases this cause of grandeur, as it excludes the idea of art, and contrivance; for dexterity produces another sort of effect which is different enough from this' (Chippindale 2004, 96; Langford 2012).

Ann Radcliffe (1764–1823) was a popular writer towards the end of the 18th century, who took up the Gothic novel genre. Her writing aroused terror and curiosity in her readers through events considered initially supernatural, but subsequently explained away as the result of natural causes. *Salisbury Plains: Stonehenge* is a poem with sixty-six verses, published posthumously in 1826, which diverged from her usual formula by using Norse mythology as an explanatory model. Odin wanted to subdue a dragon-like wizard named Warwolf, who was supported from Hela, the ruler of the underworld. To this end, Odin enlisted the help of a Hermit who finally defeats the evil wizard by unteething him and burying his fangs in the ground. Due to their magic power the fangs grow to enormous size and thereby create the stone circles of Stonehenge. Radcliffe, like many other 18th-century writers confused Celtic Druidism with the Germanic/Norse tradition. The poem describes the landscape around Salisbury Plain, showing that Radcliffe carefully developed such descriptions to enhance the Gothic effect, conforming to Edmund Burke's theory of the sublime, which became the theoretical basis for evoking mixed pleasure and fear, an approach central to her novels. In the poem, the origins of Stonehenge are pondered upon:

'Whose were the hands, that upheaved these stones
Standing, like spectres, under the moon,
Steadfast and solemn and strange and alone,

As raised by a Wizard – a king of bones!
And whose was the mind, that willed them reign,
The wonder of ages, simply sublime?
The purpose is lost in the midnight of time;
And shadowy guessings alone remain.'

The nineteenth century

Stukeley's books on Stonehenge and Avebury influenced William Blake (1757–1827) in his works *Milton: a poem* (1804) and *Jerusalem: The Emanation of the Giant Albion* (1804) – for Blake the megalithic monuments symbolised humanity's fall from divine innocence into a state of moralistic religious bondage (Mortimer 2003, 12, 125). Blake saw the Druids who supposedly built Stonehenge as representative of a deistical religion which placed an importance on the vengeance for sins, inhuman sacrifices and everything which was counter to the Christian notion of the forgiveness of sins. Blake's *Jerusalem: The Emanation of the Giant Albion* sees Stonehenge as:

'a wondrous rocky World of cruel destiny,
Rocks piled on rocks reaching the stars, stretching from pole to pole.
The building is Natural Religion, and its altars Natural Morality,
A building of eternal death, whose proportions are eternal despair.'

On the same theme of Druidical bloodlust, William Wordsworth in verse XIV of *Guilt and sorrow; or incidents upon Salisbury Plain* sees the silent stones of Stonehenge as ancient witness to past gory religious practice, namely the supposed practice of the Celts to burn victims in wicker work in ritual sacrifice:

'Pile of Stone-henge! So proud to hint yet keep
Thy secrets, thou that lov'st to stand and hear
The Plain resounding to the whirlwind's sweep,
Inmate of lonesome Nature's endless year;
Even if thou saws't the giant wicker rear
For sacrifice its throngs of living men,
Before thy face did ever wretch appear,
Who in his heart had groaned with deadlier pain
Than he who, tempest-driven, thy shelter now would gain'

In romantic poet John Keats' (1795–1821) *A Reading from Hyperion*, one can imagine standing amid the sarsen and trilithon stones:

'Scarce images of life, one here, one there,
Lay vast and edgeways; like a dismal cirque
Of Druid stones, upon a forlorn moor,
When the chill rain begins at shut of eve,

In dull November, and their chancel vault,
The Heaven itself, is blinded throughout night.
Each one kept shroud, nor to his neighbour gave
Or word, or look, or action of despair'

In contrast to the abundance of romantic paintings of Stonehenge, there are comparatively few works of romantic literature that delve into Victorian perceptions and understandings of the prehistoric site. There is a three-volume novel, *Stonehenge, or the Romans in Britain: a Romance of the Days of Nero*, written under the pseudonym 'Malachi Mouldy' (Chippindale 2004, 112). Dinah Craik (1826–1887) wrote *A Life for a Life, centering on a death at Stonehenge* in 1859 (Chippindale 2004, 112) and Stonehenge turns up in George Borrow's (1803–1881) *Lavengro*, as well as in scattered Victorian stories, and in an improving children's fiction where one Caldas the young Druid 'instinctively rejects the gross superstition and false doctrines' and goes over to the Romans (Chippindale 2004, 112).

The only enduring novel of Stonehenge is Thomas Hardy's *Tess of the d'Urbervilles*, published in 1891 but set in Wessex years earlier. At the high point of the story, Tess Durbeyfield, the 'pure woman' tragically trapped in a loveless marriage, kills her husband and flees with her true love, Angel Clare. They pass through Salisbury at midnight, and head north across the open plain, until by chance they reach Stonehenge. At the monument, 'The wind, playing upon the edifice, produced a booming tune, like the note of some gigantic one-stringed harp' (Chippindale 2004, 112). They rest there till dawn, and the rising sun reveals that their pursuers have caught up with them. Tess goes with her captors to Wintoncester, the Assize, and the gaol where she is executed for the capital crime (Chippindale 2004, 112). Hardy describes a sense of envelopment and enclosure at Stonehenge. He says that the wind was blowing strongly, and that the wind made the site hum, and produce a 'booming tune'. It seems very likely that Hardy had visited the site, had heard this sound, and decided to use it in his work. Shrewdly Hardy barely describes what Stonehenge looks like, and focuses on what it sounds and feels like, giving a stronger impression of the site than could be provided by a visual image.

Verse, much of it of a rather amateur nature, appeared in various publications: three examples appeared in three separate volumes of the Gentleman's Magazine each titled '*Stonehenge*', composed respectively by J.H.B. in 1827, C.H. in 1832 and Stephen Prentis in 1843 (Chippindale 2004, 299, fn 28). T. Mayhew composed another '*Stonehenge*' in the October 1872 issue of Dublin University Magazine (Chippindale 2004, 299, fn 28). Thomas Stoke Salmon's poem also called '*Stonehenge*' won the £20 Newgate poetry prize in Oxford University in 1823:

'Wrapt in the veil of time's unbroken gloom,
Obscure as death and silent as the tomb,
Where cold oblivion holds her dusky reign.
Frowns the dark pile on Sarum's lonely plain'.

The twentieth century

Laurence Binyon (1869–1943), the poet and art historian, in a poem entitled ‘*Stonehenge*’, describes a moment in time (in 1918) when the Salisbury Plain was occupied by military camps, a number of which were located not far from Stonehenge:

‘Dumb stands the Circle,
As on a God’s grave.
But clattering with horses,
Up from the valley,
With horses and horsemen,
At a trot, gaily
Dragging the limbered guns’ (Binyon 1931, 235–236).

Reminiscent of a photo of Canadian troops in a horse drawn convoy passing right beside the monument in 1917, is the an extract from the same poem:

‘Fast come the twinkling hoofs,
Light wheels and guns,
Invading the upland,
And sweep past the Stones’ (Binyon 1931, 235–236; Chippindale 2004, 176, fig. 144).

Siegfried Sassoon (1886–1967), one of the best known war poets who saw action on the western front during World War I, in more peaceful times wrote verse on the stillness and timelessness of the monument:

‘What is Stonehenge? It is the roofless past;
Man’s ruinous myth; his uninterred adoring
Of the unknown in sunrise cold and red;
His quest of stars that arch his doomed exploring.

And what is Time but shadows that were cast
By these storm-sculptured stones while centuries fled?
The stones remain; their stillness can outlast
The skies of history hurrying overhead’ (Chippindale 2004, 195).

William Stukeley makes a surprise appearance in John Fowles’ (1926–2005) *A Maggot* (1995), in which a character learns about Stonehenge ‘not by the black arts’ but by a meeting with ‘the Reverend William Stukeley of Stamford, the antiquary...his drawings and choreographies [...] just and worthy of attention’ (Mortimer 2003, 125).

Edward Rutherford’s *Sarum* (1987), Bernard Cornwell’s *Stonehenge: a novel of 2000 BC* (1999) and Cecelia Holland’s *Pillar of the Sky: A Novel of Stonehenge* (2000) imagine the building of the monument (Hutton 2009, 45). J.P. Reedman’s *Stone Lord* (2002) is set in the Neolithic period in the landscape around Stonehenge. Harry Harrison and Leon E. Stover’s *Stonehenge: Where Atlantis Died* (1972) concerns a

war at Stonehenge in the aftermath of Atlantis. Paul Zindel's *The Doom Stone* (2004) is a young adult novel in which a monster stalks the Stonehenge landscape.

The travel writer Bill Bryson (1952–) in one of his first books *Notes from a Small Island* (1995), recounts his visit to Stonehenge, observing that despite it being 'merely the most important prehistoric monument in Europe and one of the dozen most visited tourist attractions in England', it lacked an interpretation centre at the time (Bryson 1995).

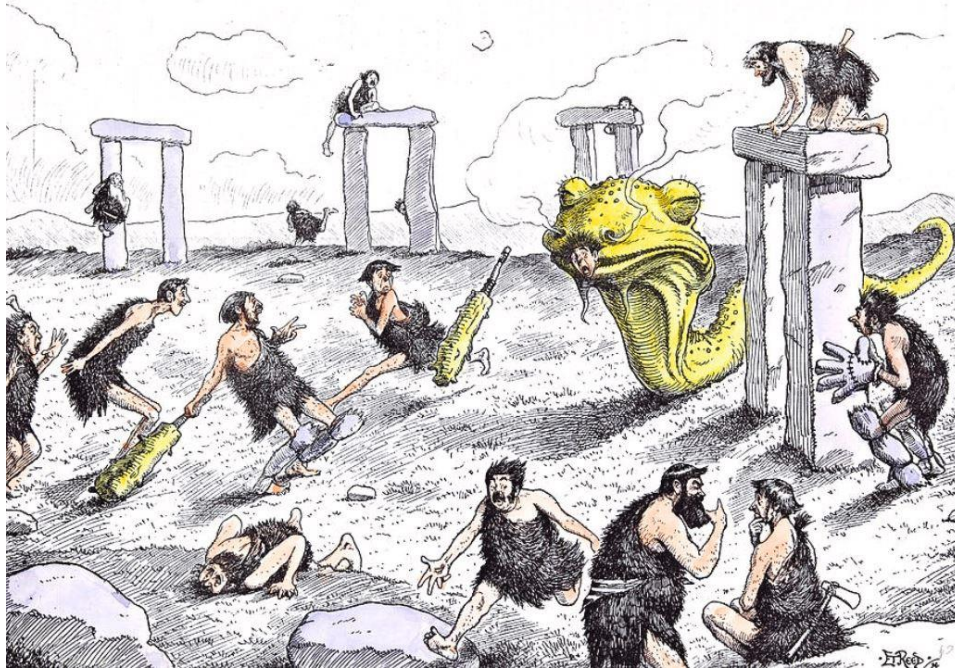
Brian Moses (1950–) and Roger Stevens (1948–) have co-written a collection of history poems that conjure up the sights, sounds and smells of the past – both the great events and battles, and ordinary day-to-day activities. Entitled *1066 and Before That – History Poems*, and published in 2016, there is a five verse poem simply entitled *Stonehenge* by Moses. The poet can remember 'in the days when you could still get close to the stones' and wonders 'And if only we knew who built this circle, who mourned the winter sun as the solstice darkened the day' (Moses and Stevens 2016). This book of poems is a celebration of historic milestones, placing Stonehenge alongside ancient Greece, Rome and Egypt, the Vikings, the Anglo-Saxons, Alfred the Great, and the Norman Conquest. Tying in with the history curriculum for Key Stage 1 (ages 5 to 7) and Key Stage 2 (ages 7 to 11) of the UK school system, such a work ensures the transmission of Stonehenge's high profile.

Influences of the monuments and landscape of the Stonehenge part of the WHS on popular culture

Stonehenge has long featured in the public conscience as evidenced in the wide range of graphic representations in the 18th and 19th centuries and its use in literature. Throughout the 20th and into the 21st century the monument has been a feature of popular culture, featuring in cartoons, contemporary graphics, especially album covers, and as the setting for TV and film locations.

Cartoons

The earliest cartoon using Stonehenge as a subject may be E T Reed's *Howzat Umpire?* Which was part of his *Prehistoric Peeps* series, published in *Punch* from 1893. The cartoon shows a cricket match at Stonehenge being disturbed by a Loch Ness type monster. The cartoon set the trend for many subsequent cartoons that imposed modern technology and more on the monument in prehistoric times.



1893 – E T Reed Howzat Umpire?

Early Stonehenge cartoons could be satirical. Charles Harrison's 1899 cartoon warns of the dangers of the popularisation of the monument should it be bought by the Government. The monument is depicted complete with a number of fairground and other entertainment attractions of the day.



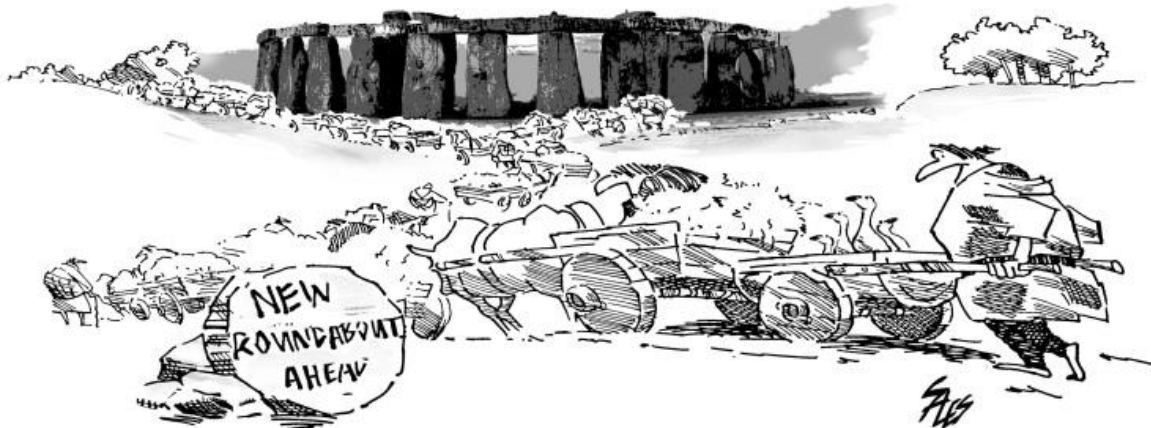
HOW STONEHENGE MIGHT BE POPULARISED IF THE GOVERNMENT BOUGHT IT. SUGGESTION GRATIS.

1899 – Charles Harrison

Naturally, many cartoons have attempted to provide humorous explanations of the reason the monument was built and possible uses including a new roundabout and a board game for the gods.



1998 Mark Parisi



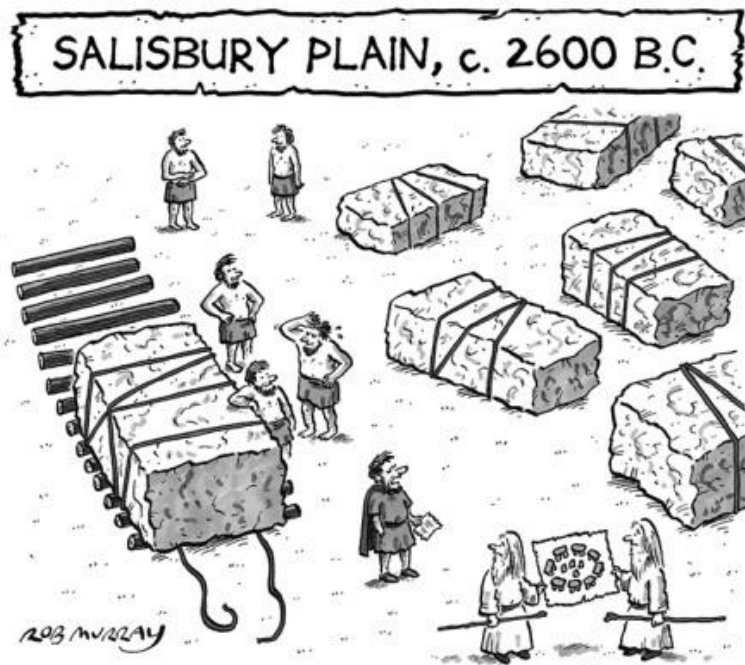
c. 2012 David Sales

The great majority of Stonehenge cartoons however put a modern twist on the monument, applying modern preoccupations and concerns.



SACRIFICIAL STONES

1960 – Norman Mansbridge *Sacrificial Stones*

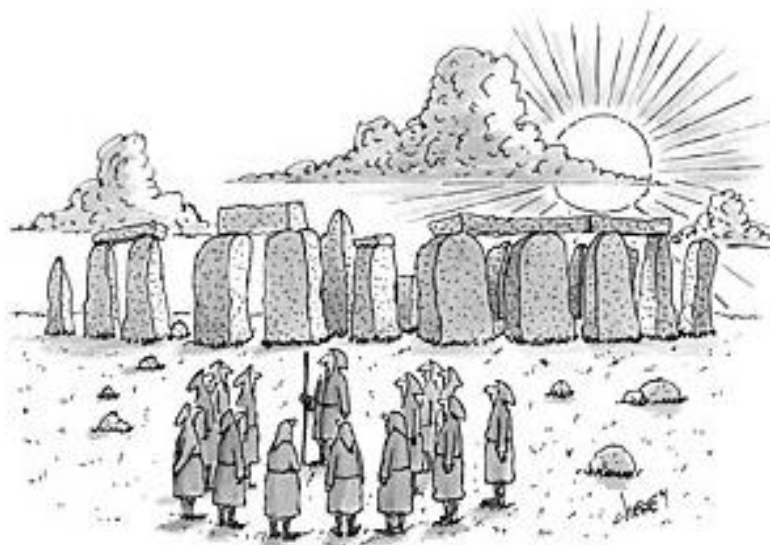


"We're just delivery — assembly costs extra"

Rob Murray, *Alternative Histories (History Today)*



c. 2011 – Tony Husband



**"Now that we can tell time, I'd like to
suggest that we begin imposing
deadlines."**

2005 – Tom Cheney, Now That We Can Tell Time (The New Yorker)

Some recent cartoons have returned to satire, with the proposed A303 tunnel as their subject.



2017 – Matt, Daily Telegraph

Popular music

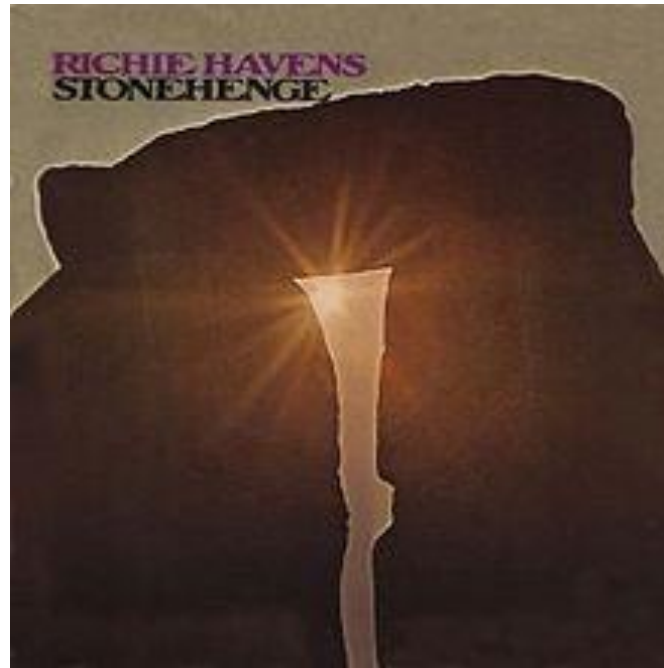
Stonehenge was the subject of a symphony by American composer Paul W. Whelan. Stonehenge no. 1 (1. Solstice ; 2. Evocations ; 3. Sacrifice) was composed in 1971, and evokes the mystery and sense of drama that encompasses the Stonehenge site. Orchestral compositions on the theme of Stonehenge are relatively rare. In contrast, Stonehenge has featured as the subject of songs and instrumentals, in lyrics and on album covers for decades. Arguably the oldest track entitled Stonehenge is by Ted Heath and his Music and is included in the bandleader's 1956 *Live at Carnegie Hall* album. As the subject of album covers the monument features three times in quick succession in 1969 and 1970.



1969 – The cover of British blues-rock band Ten Years After's second album *Stonedhenge* features a stylised depiction of the stones



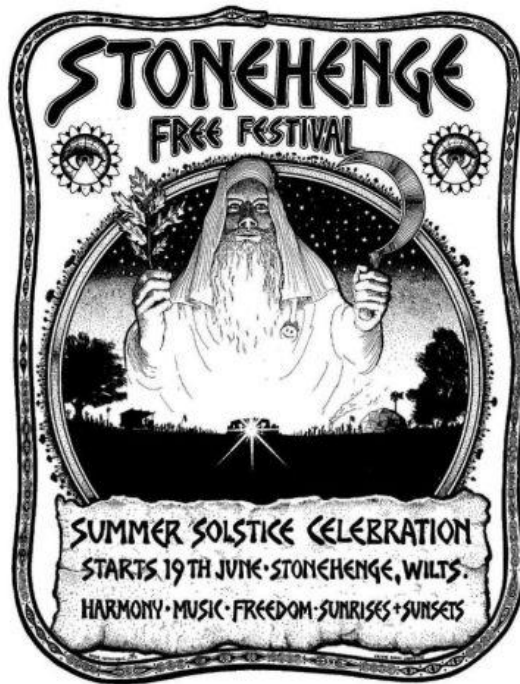
1969 – the cover of US pop band The Association's eponymous fifth studio album features a depiction of the monument on a lunar surface with the uprights and lintels spelling out the band's name



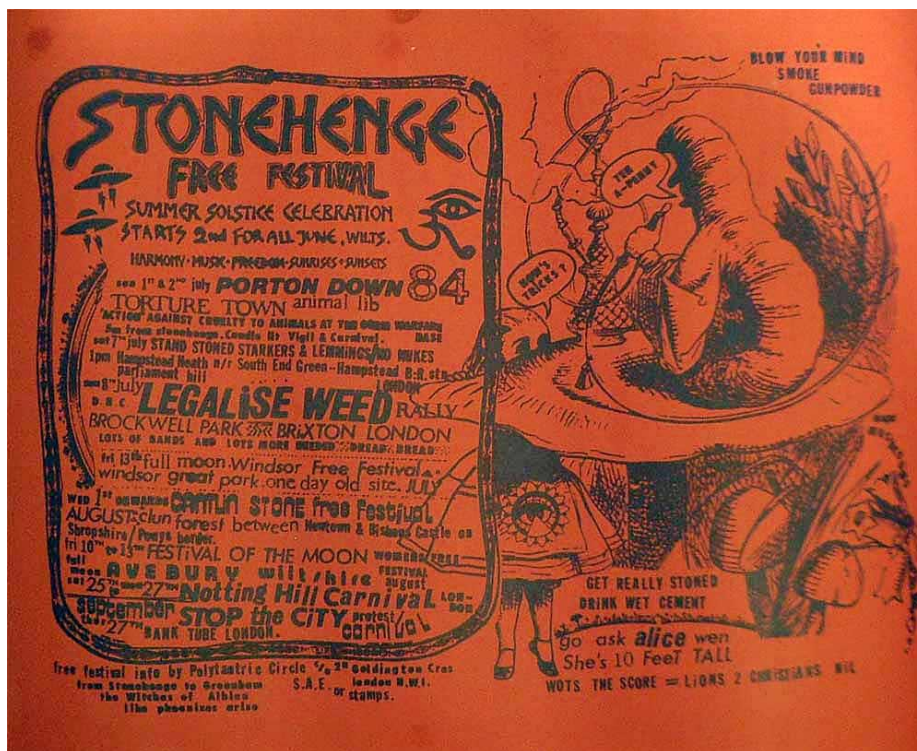
1970 – the cover art of Richie Havens album *Stonehenge* features the monument with the sun shining through one of the trilithons

Between 1972 and 1984 Stonehenge Down was the venue for the Stonehenge Free Festival. The festival started as an informal gathering and continued on various sites near the stones, growing in size to a reputed 30,000 in 1984. Acts that played the festival included Hawkwind, Richie Havens, Gong, Crass, Keith Christmas, Ruts DC, Selector, Sugar Minott, Thompson Twins, Misty in Roots, The Enid, Doctor and the Medics, Buster Bloodvessel, Dexy's Midnight Runners, Roy Harper, Benjamin Zephaniah, Chumbawumba and Twisted Sister. The 1985 festival was banned by a High Court injunction enforced by the Wiltshire Police, which prevented those intending to set the festival up from accessing the site and resulting in a violent confrontation, the Battle of the Beanfield, between police and travellers.

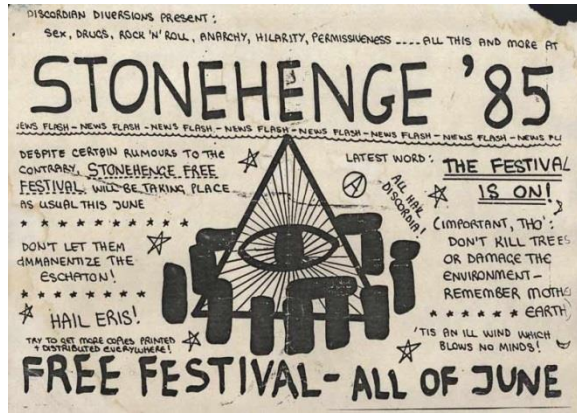
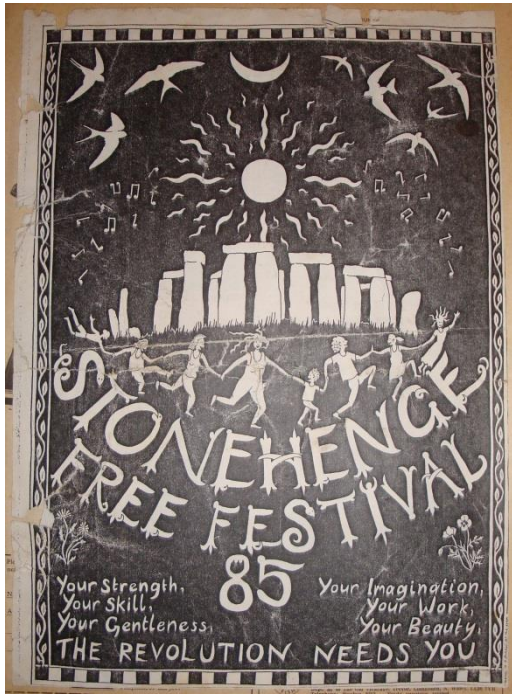
Over the years, posters for the festival reflected alternative and countercultural themes and esoteric motifs.



1975 – Stonehenge Free Festival poster, Roger Hutchinson



1984 – Stonehenge Free Festival poster

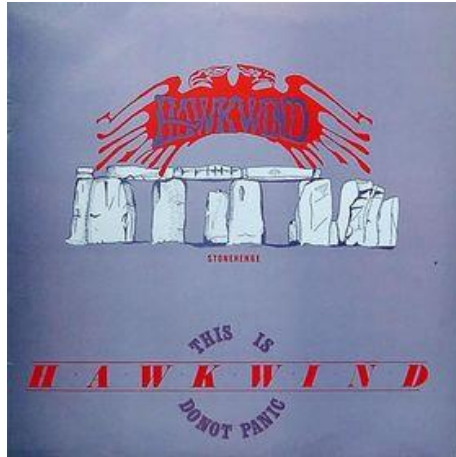


1985 – Stonehenge Free Festival poster, Pat Gregory and 1985 flyer



2017 – Stonehenge Free Festival campaign poster

Hawkwind had been associated with the festival from its early days and played a number of times. The band played a track entitled *Stonehenge Decoded* at the 1984 festival and released it as a 12" EP as part of a live package, *This Is Hawkwind, Do Not Panic* the same year.



1984 – Hawkwind *This is Hawkwind, Do Not Panic*

The Black Sabbath track 'Stonehenge' on the 1983 album *Born Again* inspired manager Don Arden to commission a stage set for the 1983 *Born Again* tour comprising uprights and lintels made to look like Stonehenge. Guitarist Tommi Iommi recalled in his autobiography *Iron Man: My Journey Through Heaven and Hell with Black Sabbath* that the stage designers mistook the measurements and delivered a life size version. The set was used on the European leg of the tour but only part of it was used on the US leg as it was too big for the venues.



1983 – Black Sabbath *Stonehenge set*

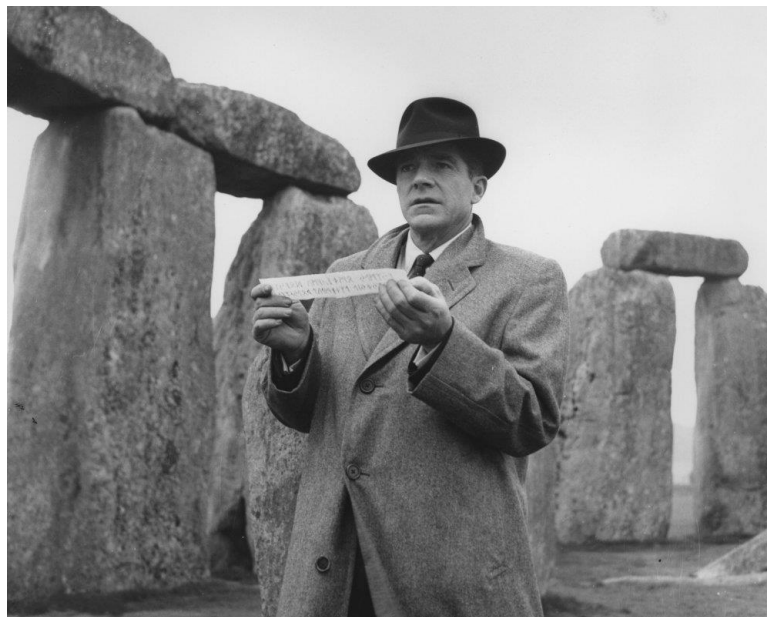
The mistake was parodied in 1984's 'Rockumentary' *This is Spinal Tap*, a stage set comprising 18 inch tall trilithons being ordered as opposed to the 18 feet tall ones designed. The band plays their song 'Stonehenge' in front of tiny stones with dwarves capering around them.

Norwegian comedy duo Ylvis' 2004 single *Stonehenge* ponders the meaning of the stones. The final scenes of the video of the single were shot at Stonehenge and show Vegard Urheim Ylvisåker running through the landscape and miming to the song. Other tracks entitled Stonehenge include those by King Missile, 1988; The Miracle Orchestra, 2001; Kellianna, 2004; and The Disrupters, 2005. The name of the monument features in the lyrics of countless other songs.

Film and TV

The monument has been used in film and TV productions as a location for dramatic effect.

The 1957 British horror film *Night of the Demon* features Stonehenge in the opening credits and again at the end of the film. The film's central character turns to Stonehenge to decipher ancient runes by which he has been cursed.



1957 – *Night of the Demon* Columbia Pictures

Following the plot of Thomas Hardy's novel, the denouement of Roman Polanski's 1979 film *Tess of the d'Urbervilles* Tess and Angel Clare arrive at Stonehenge by night, where Tess is apprehended by the police for the murder of Alec d'Urberville.

The 1982 horror film *Halloween III: Season of the Witch* features fragments of Stonehenge used to harness the monument's energy.

The 1985 abstract film *Chronos* directed by Ron Fricke features Stonehenge as one of dozens of locations during its 42 minute running time.

The Dr Who Series 5 (2010) episodes *The Pandorica Opens* (episode 12) and *The Big Bang* (episode 13) both feature Stonehenge as a location. The Pandorica was a prison located beneath the monument and filming was done on location and in the studio with a replica Stonehenge.



2010 – Dr Who BBC TV

The 2010 Canadian TV film *Stonehenge Apocalypse* features the monument as the centre of a destructive power source.

The 2013 film *Thor: The Dark World* was shot on location at Stonehenge.

Stonehenge is an important location in the 2017 feature film *Transformers: The Last Knight*, which was filmed on location.

The monument has also been used for comedy. An episode of the BBC TV series *Dave Allen at Large* (1971–79) featured a sketch in which Irish comedian Allen, bored with the commentary of a Stonehenge guide, leans on one of the uprights causing the entire circle to collapse.

In a similar sketch in the 1985 comedy *National Lampoon's European Vacation*, Chevy Chase's character Clark Griswold gives an impassioned speech to his family about Stonehenge being 'a thing of glory for a million future generations to see' before reversing his car into the monument and destroying it.



1985 – *National Lampoon's European Vacation* Warner

Eddie Izzard referenced Stonehenge on his 1998 *Dress to Kill* tour as part of an extended sketch about history. In his version Strawhenge and Woodhenge were blown down by the big bad wolf and the little pigs are relocated to social housing.

In the 2002 animated feature *Ice Age* the characters pass by Stonehenge and one of them, Manny the woolly mammoth dismisses it as modern architecture that won't last.



2002 – *Ice Age* 20th Century Fox

In series five of the animated series *SpongeBob SquarePants* (2007), *SpongeHenge*, SpongeBob creates a replica of the stones to attract jellyfish.

Stonehenge has also featured in computer games. One of the venues in the 'Career mode' of the 2006/7 game *Guitar Hero II* is Stonehenge.

Replicas

A number of replicas of varying degrees of accuracy exist in locations around the world.

Some replicas have been of shorter duration, often as temporary art installations, while others are enduring monuments.



2007 Glastonbury Festival Banksy, installation using portable toilets



Esperance, Australia Granite blocks, accurate in size and alignment



Maryhill, Washington, USA Life size, the first US monument to First World War soldiers



Virginia, USA Foamhenge, accurate, lifesize replica of the stones as they are today in Styrofoam



Alliance, Nebraska, USA Carhenge, replica made of American cars sprayed grey



Myrtle Beach, South Carolina, USA Phonehenge, replica made of GPO telephone kiosks

Bibliography

- Backscheider, P.R., 2008. *Daniel Defoe (1660?–1731), writer and businessman*. *Oxford Dictionary of National Biography*. Available at: <http://www.oxforddnd.com>. Accessed 11/01/2018.
- Binyon, L., 1931. *The Collected Poems of Laurence Binyon*. London: Macmillan.
- Boyd Haycock, D., 2004. *William Stukeley (1687–1765), antiquary and natural philosopher*. *Oxford Dictionary of National Biography*. Available at: <http://www.oxforddnd.com>. Accessed 15/11/2017.
- Bryson, B., 1995. *Notes from a Small Island*. London: Harper Collins Publishers.
- Burke, E., 1779. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. Dublin. Available at <https://www.bl.uk/collection-items/burkes-a-philosophical-enquiry-into-the-origin-of-our-ideas-of-the-sublime-and-beautiful>. Accessed 12/01/2018.
- Chippindale, M.C., 2004. *Stonehenge Complete, New and Expanded Edition*. London: Thames and Hudson.
- Darvill, T., 2006. *Stonehenge, the Biography of a Landscape*. Stroud: Tempus.
- De Beer, E.S. (ed.), 1955. *The Diary of John Evelyn*, vol. 3. Oxford: Clarendon Press.
- Hardy, T., 1891. *Tess of the D'Urbervilles*. London: Macmillan.
- Hutton, R., 2009. *The Cultural History of Stonehenge*. In: S. Banfield, ed. *The Sounds of Stonehenge*. Oxford: British Archaeological Report No. 504, pp. 43–45.
- Langford, P., 2012. *Edmund Burke, 1729/30–1797, politician and author*. *Oxford Dictionary of National Biography*. Available at <http://www.oxforddnd.com>. Accessed 11/01/2018.
- Latham, R. and Matthews, W. (eds), 1976. *The Diary of Samuel Pepys*, vol. 9. London: G. Bell and Sons Ltd.
- McRae, A. and Schwyzer, P., 2016. *Poly-Olbion*. Available at [www.http://poly-olbion.exeter.ac.uk/the-text/extracts/merlin-4-322-48](http://poly-olbion.exeter.ac.uk/the-text/extracts/merlin-4-322-48). Accessed 12/01/2018.
- Mortimer, N., 2003. *Stukeley Illustrated, William Stukeley's Rediscovery of Britain's Ancient Sites*. Sutton Mallet, Somerset: Green Magic.
- Moses, B., and Stevens, R., 2016. *1066 and before that – History Poems (Hysterical Historical Poems)*. London: Pan Macmillan.
- Parker Pearson M., 2015. *Stonehenge, Making Sense of a Prehistoric Mystery. Archaeology for All*. York: Council for British Archaeology.
- Pitcher, J., 2004. *Samuel Daniel (1562/3–1619), poet and historian*. *Oxford Dictionary of National Biography*. Available at <http://www.oxforddnd.com>. Accessed 11/01/2018.
- Radcliffe, A., 1828. *Salisbury Plains. Stonehenge*. Available at <https://www.rc.umd.edu/editions/norse/HTML/Radcliffe.html>
- Smith, J.C. and De Selincourt, E. (eds), 1970. *Spenser: Poetical Works*. Oxford: Oxford University Press.

If you need help accessing this or any other Highways England information, please call **0300 123 5000** and we will help you.

© Crown copyright 2018.

You may re-use this information (not including logos) free of charge in any format or medium, under the terms of the Open Government Licence. To view this licence: visit www.nationalarchives.gov.uk/doc/open-government-licence/ write to the Information Policy Team, The National Archives, Kew, London TW9 4DU, or email psi@nationalarchives.gsi.gov.uk.

This document is also available on our website at www.gov.uk/highways

If you have any enquiries about this document email info@a303stonehenge.co.uk or call **0300 123 5000**.*

*Calls to 03 numbers cost no more than a national rate call to an 01 or 02 number and must count towards any inclusive minutes in the same way as 01 and 02 calls.

These rules apply to calls from any type of line including mobile, BT, other fixed line or payphone. Calls may be recorded or monitored.

Registered office Bridge House, 1 Walnut Tree Close, Guildford GU1 4LZ
Highways England Company Limited registered in England and Wales number 09346363