

# Yorkshire Spring Review 2019



## In this review

**A. J. Brown Memorial - Wharfedale Honour  
for Yorkshire's Tramping Author**

**A Prehistoric Cup and Ring Carved Rock from  
Rombalds Moor**



# The Yorkshire Spring Review 2019

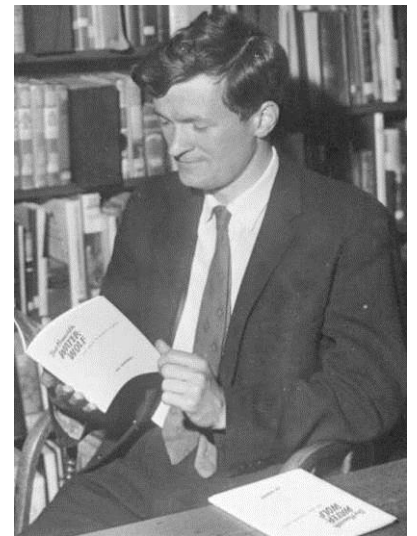
Welcome to the first edition of the Yorkshire Spring Review 2019 which is the result of the Yorkshire Journal becoming an annual publication. We would like to thank all the many readers for expressing their delight in the contents and the look of the annual publication. The Yorkshire Journal continues to maintain a high standard of writing and photographs. This quality will continue in the Yorkshire Review published in Spring, Summer and Autumn with readers' photographs, short stories, poems and one or two articles to supplement the annual journal. We would like to encourage writers and photographers, amateur and professionals, to submit their work for inclusion in the annual journal or the review.

In this Spring review are two articles that we hope you will find interesting, and as always we welcome your comments, the first one is by John A. White, on a tribute to A. J. Brown's life and literary works as a devoted advocate for the Dales. A. J. Brown has been commemorated by a blue plaque at the Hermit Inn in Burley Woodhead. We stay in the area for our second article by Jeremy Clark, he examines a Prehistoric Cup and Ring Carved Rock from Rombalds Moor that was situated near the former Keighley bus station and is now in Cliff Castle Museum, Keighley. Before these two articles there is a short note to commemorate the 50th anniversary of the 1968 publication of the literary classic '*A kestrel for a knave*', by the late local author Barry Himes with a life size statue of the schoolboy character Billy Casper.

But firstly with the sad news of historian and Keighley celebrity Ian Dewhirst's death in January this year aged 82, the Yorkshire Journal would like to add its respects to him.

Ian was a well-known Keighley local historian and a very popular figure in the local history community. He gave countless talks to organisations across the district and beyond and contributed to newspapers and magazines, he has written several books and also appeared on television programmes. Ian graduated in English at the University of Manchester in 1958 and in 1991 he retired after 24 years as Keighley's reference librarian. He was awarded an MBE in 1999 in recognition of his services to local history and received an Honorary Doctor of Letters from the University of Bradford, he also has had a local train named in his honour.

*Right: Ian in the Keighley Reference Library in 1967 looking at one of his earlier publications 'The Haworth Water-Wolf and other Yorkshire Stories'.*



From 1993 Ian contributed to the Yorkshire Journal when it was published by Smith Settle as a paper edition and then when it was taken over by the Dalesman until they closed it down in 2004. Ian's topic was *Glimpses of the past* which included a photograph of the subject and which appeared in almost every issue.



When the Yorkshire Journal was set up as an e-journal in 2010 Ian gave us his encouragement but the technology of the internet was not for him.

*Left: In 2009 Ian unveiled a locomotive named in his honour to encourage more people to use public transport especially trains.*

Ian will be sadly missed not only by his hometown Keighley but also by many local history societies and organisations.

# KES - A KESTREL FOR A KNAVE

KES is the story of Billy Casper, a working class boy growing up on a working class estate near the tough coal mining town of Barnsley, who has little hope in life. He is bullied, both at home by his physically and verbally abusive half-brother, Jud, and at school by some of his classmates and only finds relief from emotional distress when he finds and trains a kestrel that he calls Kes.

Barry Hines is the author of *A kestrel for a knave* (1968), he was born in the mining village of Hoyland Common near Barnsley, South Yorkshire. He wrote about working-class lives for more than 40 years and, while the results were sometimes gloomy, reality often is, and he kept an open eye for the decency and hope in people. Many readers still recall the sadness they felt at the death of Kes the kestrel, His novel *A Kestrel for a Knave* is Barry's most famous book and has been used as part of GCSE English school courses and was made into a hit film KES directed by Ken Loach in 1969. Barry sadly died on 20th March 2016 aged 76.

*Right: Barry Hines, Yorkshire-born author died on 20 March 2016 aged 76. He had been suffering from Alzheimer's disease for nine years.*



A life size statue depicting Billy Casper played by David Bradley when he was just 14 with his beloved bird Kes resting on his arm is a memorial to author Barry Hines. The statue was created by Graham Ibbeson and cast in bronze. Graham who lives and works in Barnsley has produced masterpieces in towns and cities across Britain which including the statue of Eric Morecambe in Lancashire, film star Cary Grant in Bristol as well as

the former Test cricket umpire legend Dickie Bird which is in Barnsley. In fact David Bradley who played Billy Casper joins only Dickie Bird in having seen themselves modelled by Graham while they are still alive.

*Left: The clay model of Billy Casper played by David Bradley at the age of 14 with his bird Kes on his arm.*



*Left: A still from the 1969 film KES showing David Bradley with his kestrel playing Billy Casper that Graham based his statue on.*





*Left: David Bradley on the left came face to face with his younger self when he unveiled a clay model to celebrate the life of Barry Hines.*

*The statue was created by sculptor Graham Ibbeson, on the right and shows David as the young Billy Casper, with the kestrel sitting on his arm.*

*Right: The life size statue is a memorial to Barry Hines author of 'A Kestrel for a Knave' (1968). It is cast in bronze depicting Billy Casper played by David Bradley aged 14 with his beloved bird Kes resting on his arm. It is sculptured by artist Graham Ibbeson and is on temporary display in the Experience Barnsley Museum.*

*The quilted jacket on the statue was never actually in the film, it was just for the stills, but Graham included it to add some texture and to make the statue a little more interesting.*





The sculpture is on temporary display in the Experience Barnsley Museum but a permanent outside location is under consideration for the statue. For now the sculpture takes centre stage in the museum's main gallery, a perfect backdrop for the piece in the museum which celebrates the fascinating history of Barnsley and tells the story of the surrounding area through interesting objects on displays.

## David Bradley who played Billy Casper

David Bradley was chosen from hundreds to play the leading role in the movie KES. He was selected from Form 3S at St. Helen's Secondary Modern School. The director Ken Loach wanted to use real kids, in fact youngsters from schools where children had failed their 11 plus. Ken was looking for someone from a very normal background, a typical working class background, and an ordinary kid like David who could bring Billy Casper to life! David's prospects were pretty mediocre, so for him the opportunity of being involved in making a feature film in Barnsley was unbelievable.

*Left: David Bradley looking at the kestrel.*

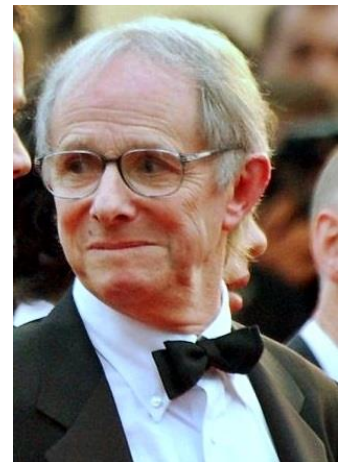


David explains the similarities of growing up between Billy and himself. "On a kind of base level Billy and I came from the same background in that we both lived on a working class estate, came from coal mining families and had failed the eleven-plus. But Billy and I were different characters to a great extent. I came from a family that was reasonably secure; my Mum and Dad did have hard times, and there were arguments as you usually have, but the family stayed together. I enjoyed school, I didn't mind going, I had good relationships with most

of my teachers and I enjoyed football. Billy did not get on well at school, but he knew about the training of birds, whereas I knew nothing."

David had another job whilst making the movie "I was doing a paper round in the morning. I remember they weren't particularly pleased that I was up at quarter to seven running around the local estate. They said, 'We'll pay your wages not to do your paper round.' Towards the end of the shoot, the football season started and I said I couldn't work past midday Saturday as I sold the football programmes at Barnsley. Again they asked how much I earned and agreed to pay my wages."

*Right: Ken Loach director of KES*



The success of KES changed David's ambitions, he found himself alongside Ken Loach being asked questions by critics at film festivals. Ken Loach's naturalistic style was widely praised, as were his actors' real performances. In 1969 David won Bafta's most promising newcomer award. David left school at 17 and began training as an actor in the Royal National Theatre. He went on to star in the stage play Equus, and went on a two and a half year tour of the United States, in Hollywood and Boston.

Despite some disappointments, David is happy to contemplate his post-KES life. "I feel a tremendous sense of journey about my life. It all started through Ken Loach and KES was the catalyst." In no way is David concerned about being solely remembered for his part in KES "It doesn't worry me. One must accept certain things. One of the things I happily accept is that if people only remember me for Billy Casper then that's fine. It was a wonderful experience and obviously it had a great effect on so many people."

A comprehensive article on KES by David Reynolds has been published in the *Yorkshire Journal Summer 2012*



# A. J. BROWN MEMORIAL - WHARFEDALE HONOUR FOR YORKSHIRE'S TRAMPING AUTHOR

By John A. White.

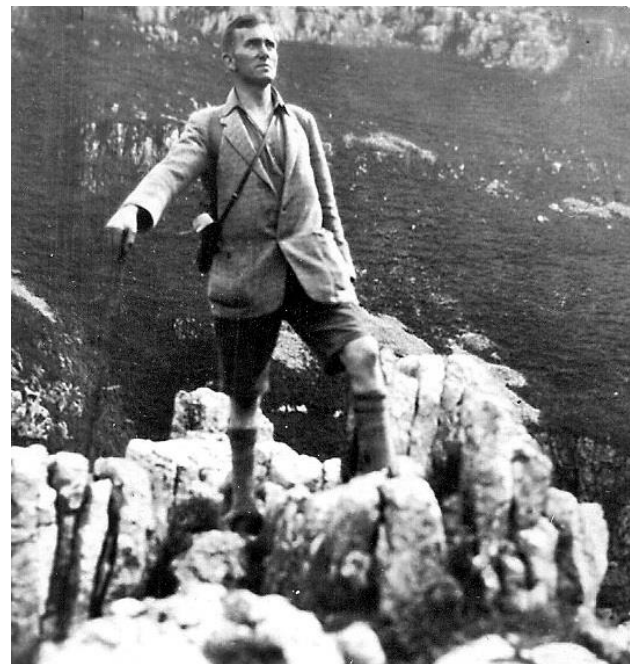
*After almost 50 years since his death, a permanent tribute has been made to A. J. Brown (1894-1969) by the installation of a memorial blue plaque at the Hermit Inn, in Burley Woodhead, Wharfedale, to commemorate the life and works of this once-famous writer.*

## Born and Bred in Bradford

Alfred John Brown, or "A.J." as he was known to his readers, was a celebrated author best known for his Yorkshire 'tramping' books of the 1930s, which encouraged whole generations to explore 'God's Own Country' on foot, making him a cult figure in his day, but he also wrote personal stories, semi-autobiographical novels and a book of verse.

*Right: A. J. Brown aged about 36 in c.1930*

He was born in Bradford 21 August 1894 and in his youth developed a love of moorlands by tramping over the nearby Brontë Moors. He began his working life as a trainee in the wool trade prior to WW1, in which he enlisted as a gunner in the Royal Field Artillery, but was medically discharged after contracting diphtheria that left him semi-paralysed and hardly able to walk. Following prolonged self-rehabilitation, he returned to the wool trade as an overseas sales agent and indulged in his twin passions of walking and writing about his tramping excursions in the Yorkshire Dales.



*Left: A Young A. J. Brown in 'tramping' mode*

*Alfred's outdoors interest began as boyhood adventures with his father and elder brother at weekends, when they walked via Shipley Glen to 'Dick Hudson's' pub near Eldwick, then over the moors to Ilkley for tea. But sometimes these exciting excursions ended in a moonlit return dash to catch the last tram home to Bradford! Later in his youth Alfred often tramped the moors around Bradford from Queensbury to Denholme, then via Oxenhope to Haworth, to explore the wild Brontë moors beyond.*

*Right: Burley Moor, above Ilkley passing The 12 Apostles, a Bronze Age stone circle. A. J. Brown would have seen this stone circle and many of the prehistoric carved rocks while walking on the moors.*



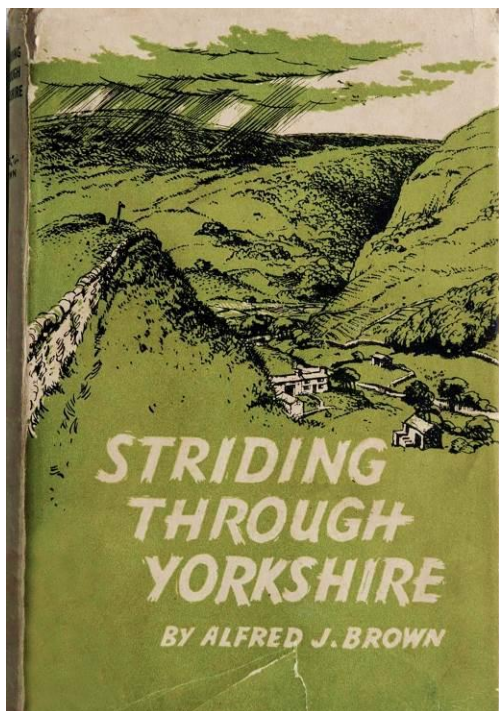


## Wharfedale's Walking Writer

In 1927, following his marriage and a Dales honeymoon with his half-French wife, Marie-Eugénie Bull, the couple settled in Burley-in-Wharfedale, where they raised five children. Inspired by tramps over Burley Moor, he often called at the historic Hermit Inn in Burley Woodhead for a pint of 'stingo', while he planned the Yorkshire 'tramping' trilogy: *Moorland Tramping in West Yorkshire* (1931), *Tramping in Yorkshire - North and East* (1932) and the combined best-seller *Striding Through Yorkshire* (1938).



Above: The Hermit Inn at Burley Woodhead in about 1930. Notice the sign on the wall above the name of the Inn, it is a picture of the eccentric Job Senior (c. 1785-1857) the hermit of Rombalds Moor. The Inn is point 6 of interest on the map of the A. J. Brown Memorial Trail (see page 9)



Left: Front cover of *Striding Through Yorkshire* published in 1938

During this time he was a businessman by day and a writer by night with a burning ambition to become a professional author. However, with a wife and young family to support, he was dissuaded from a risky attempt to live by his pen alone by his former wool trade acquaintance, the writer J.B. Priestley. Therefore he devoted all his spare time to writing about his Yorkshire tramping adventures for the benefit of others to enjoy, even his armchair readers.

During WW2 he enlisted in the RAF as an officer in the Intelligence Branch and spent most of the war at various Bomber Command stations planning air raids over Germany. He also published a personal war story before his demobilisation in 1945 as Acting Wing Commander at the Air Ministry HQ in London.

Right: Squadron Leader A. J. Brown, in about 1944

## The Later Years

After the war A. J. began a new career as proprietor of the Whitfield House Hotel in Darnholm, near Goathland, on the North York Moors, where he operated a family-run business for almost six years. Here his literary output continued with two hotel books, a novel, a Yorkshire anthology, a North Riding travelogue, a book of poems and the first official guide book to the North York Moors National Park.







*Left: Whitfield House Hotel, Darnholm, near Goathland in about 1950.*

Following this success as a literary landlord, he sold the hotel in 1951 and attempted a full-time writing career with moves to London and York, but abandoned this elusive dream after a period of literary stagnation. So in 1954 he returned to the Bradford textile trade with a clothing supply agency as an overseas sales manager for Europe and the Middle East.

Then in 1960 he started the A. J. Brown Independent Textile Agency and represented specialist cloth manufacturers from around the UK in Europe, before a final move in 1966 to Sleights, near Whitby, where he continued his agency work in semi-retirement.

However, in late 1968 he was diagnosed with terminal cancer and died at home 1 March 1969. He was buried in St John the Evangelist Churchyard, Sleights, overlooked by his adopted North York Moors, with a gravestone inscribed by a line from his own poem, *'Dales in Paradise'*: "*There must be Dales in Paradise, which you and I will find*", expressing the eternal tramping hopes of this true Dalesman.



*Right: A. J. Brown's Headstone with a fitting epitaph for a life-long walking enthusiast*

## A. J. Brown's Dales Legacy

As well as helping to establish a national awareness of the Yorkshire Dales, he was a great advocate for open access to moorlands, and as one of the founding fathers of the modern countryside movement he was a tireless campaigner for rights of way and freedom to roam.

He was first President of the West Riding Ramblers' Federation (now the West Riding Ramblers' Association) and first President of the Fellowship of Fell Walkers, and he remained closely associated with rambling politics throughout his life.

His books, newspaper and magazine articles popularised many famous walks over moorland fells throughout the Dales, and displayed his passion for the best possible ways of experiencing Yorkshire's rich outdoor heritage by the use of ancient moorland tracks, bridle ways and green drove roads.

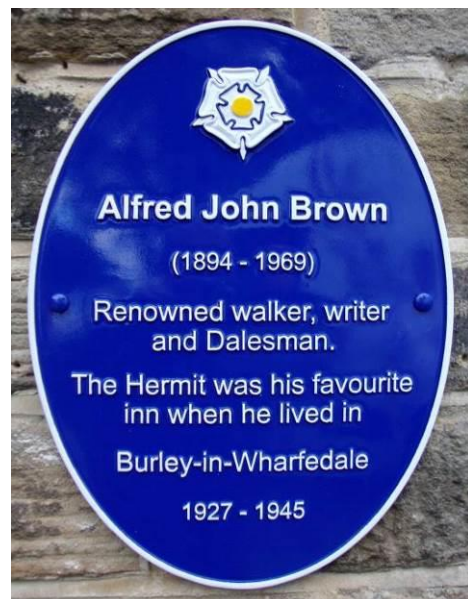
He was a regular contributor to the Yorkshire Dalesman magazine from its inaugural edition in 1939 throughout its formative years, and was credited by the magazine's founding editor, Harry J. Scott, for his encyclopaedic knowledge of the Yorkshire landscape.



# A Ceremony and Memorial Tribute to A. J. Brown

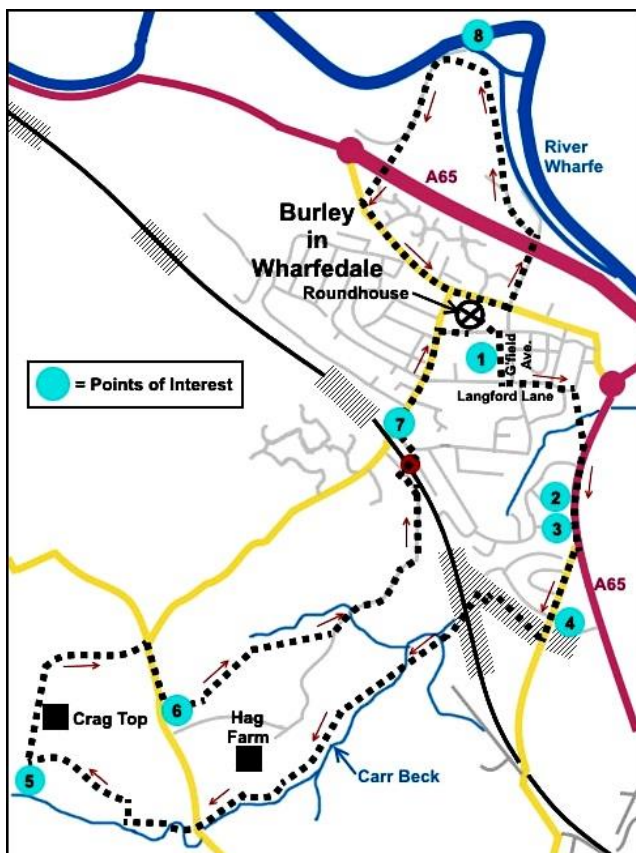
Colin Speakman, the writer and Vice President of Friends of the Dales, unveiled a commemorative blue plaque at the Hermit Inn on Saturday 25 August 2018 and paid tribute to A. J. Brown's life and literary works as a devoted advocate for the Dales. As part of the 10th Annual Burley Summer Festival 2018, the event was attended by an appreciative crowd, most of whom had previously enjoyed a three mile A. J. Brown themed, guided walk around the Burley area and adjacent moor, led by John White, A.J.'s biographer.

*Right: The commemorative blue plaque on the wall of the Hermit Inn in Burley Woodhead*



## In the Footsteps of A. J. Brown

Today A.J.'s local legacy continues with a dedicated A. J. Brown Memorial Trail endorsed by the Burley-in-Wharfedale 'Walkers Are Welcome' Group (for further details see: [www.waw-burleyinwharfedale.org](http://www.waw-burleyinwharfedale.org)). The six mile trail around Burley township, as well as parts of Burley Moor and the River Wharfe, visits locations associated with this once-famous resident.

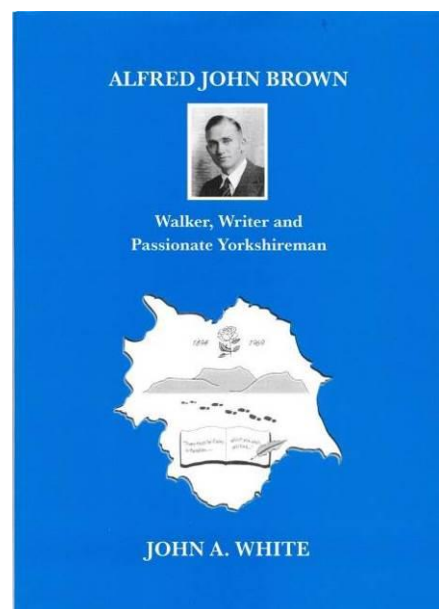


*Left: Map of A. J. Brown Memorial Trail endorsed by the Burley-in-Wharfedale 'Walkers Are Welcome' Group. The route follows part of the A. J. Brown Memorial Trail. Point 6 on the map is the Hermit Inn at Burley Woodhead*

## Envoi

While the memory of A. J. Brown may have faded with time, some of his early published works are still available via internet 'print to order services' for out-of-print books, and his biography: *Alfred John Brown, Walker, Writer and Passionate Yorkshireman* (2016), published by John A. White, is available via Amazon Books UK.

*Right: Front Cover of Alfred John Brown, Walker, Writer and Passionate Yorkshireman (2016). It is a self-published book by John A. White which is a limited edition, illustrated with photographs and maps.*





# A Prehistoric Cup and Ring Carved Rock from Rombalds Moor, West Yorkshire

By Jeremy Clark

Before the Keighley bus station was re-built in 2001-2 by Metro, a pile of rocks were situated on the pavement at the corner of North Street and Bow Street, near the former Keighley bus station. Every day people used to walk past them without even giving them a glance. If they had stopped for a moment they would have noticed that one rock was marked with a circular hollow with encircling rings. However, to most passers-by they were just a pile of old rocks, which are now no longer there.

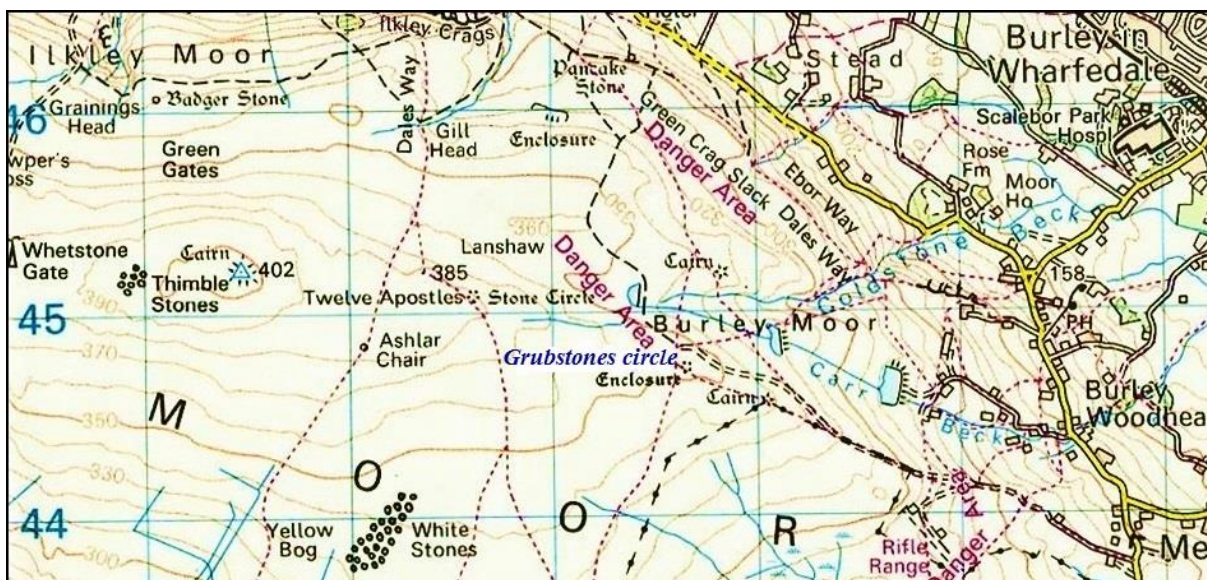
A plaque was placed on the largest rock next to the carved rock which referred to other such rocks on Rombalds Moor, where this carved rock was said to originally come from and because of its importance was removed to Cliff Castle Museum, Keighley for safe keeping, when work began on re-building the bus station, and put on display. The markings on this rock which are a little weather worn, are termed 'cup and ring' by archaeologists. A cup is a circular hollow carved out of the rock. They occur on their own or with encircling grooved rings. The term, 'cup and ring' applies when both are combined.



*Left and below: A pile of rocks situated on the pavement at the corner of North Street and Bow Street, near the former Keighley bus station in 2000 and details of the circular hollow with encircling rings carved on the rock.*

## Location and Description

The Rev. Busfield, Rector of Keighley, 1840-71, is said to have removed this rock from Rombalds Moor where it was presumably lying amidst the heather and placed it in his own estate at Upwood Hall, Morton.<sup>1</sup> In 1925 Mr R. W. Robinson of Upwood presented the carved rock to the Keighley Museum. Then in 1971 it was placed near the old Keighley bus station, leaning against a pile of rocks until it was removed to the Cliff Castle Museum in 2001. It has been suggested by E. T. Cowling;<sup>2</sup> a former local archaeologist that the actual site of this carved rock may have been on Grubstones Ridge, on the very tops of Burley Moor and very close to the Grubstones circle.<sup>3</sup> Hedges<sup>4</sup> listed this carved rock as stone 216 in his 1986 survey; it was subsequently re-listed by Boughey and Vickerman<sup>5</sup> in their 2003 survey as stone 351.



*Left: Map showing Burley Moor, the Grubstones circle, the Twelve Apostles stone circle and a number of prehistoric sites.*

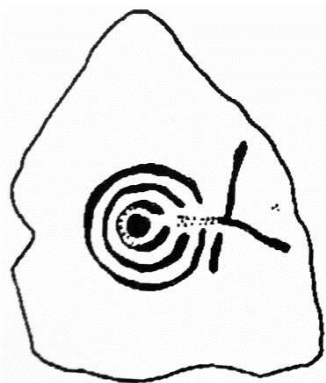
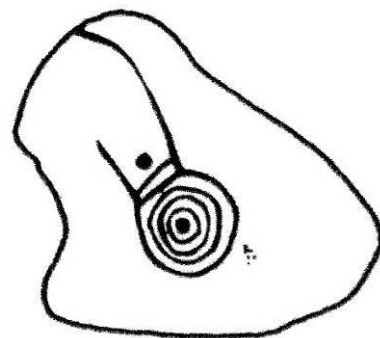




This small flat rock, of fine grit is a good example of a cup-and-ring stone. It is clearly carved with one cup surrounded by four narrow sharply cut rings, the fourth outermost ring being slightly flattened at the bottom. Two long, slightly curved and roughly parallel grooved lines, one of which extends to the edge of the rock, join the outer ring. Two groove lines close to the rings link these two grooved lines which could form the beginning of rungs, termed 'ladder' and just beside them enclosed by the two lines is another small cup. This carved rock, clearly shows the outline markings, and is on display in the Working Landscapes Gallery in the Cliff Castle Museum, Keighley.

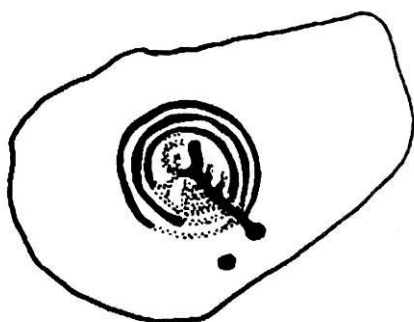
*Left: The carved rock on display in the Cliff Castle Museum, Keighley*

*Right: A detailed drawing of the carved rock illustrating cup-and-rings*



The Burley Moor carved rock is closely related to the Hillcourt<sup>6</sup> carved rock, Rawdon, the Knotties<sup>7</sup> carved stone on Otley Chevin and the Panorama group.<sup>8</sup> The Hillcourt rock is in the garden of Hillcourt, a private house at Rawdon. It was previously on the site of a planned golf course and was move for protection. The flat pear shaped rock is carved with one cup surrounded by three cut rings which are broken where a groove line from near the cup crosses them and runs to the edge of the rock. A second groove line crosses the first which also runs to the edge of the rock.

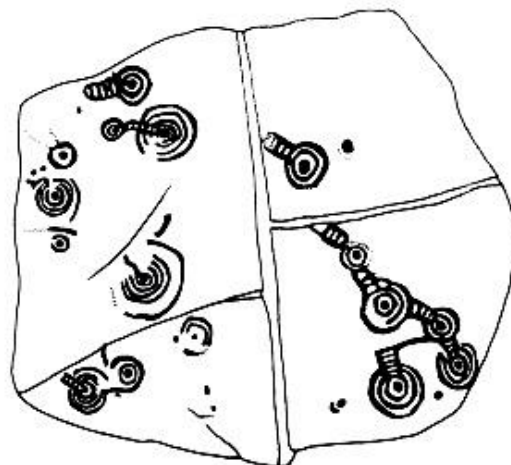
*Left: A detailed drawing of the Hillcourt carved rock, Rawdon*



The Knotties stone is carved with two cups, one at the bottom of a grooved line leading from the centre of the design which is difficult to make out except that there are three rings surrounding it. There is a suggestion of two more inner rings but the area is too worn to be clear about what was carved.

*Left: Drawing of the Knotties stone illustrating, where possible the design*

The Panorama Rocks were brought from the moors where they once stood, to Ilkley in about 1892 and placed in a small garden opposite St. Margaret's Church, in a railed enclosure. The largest known as the Panorama Stone had to be cut in two places for transportation. These rocks have a complicated design all over them, although much of it is now unclear. The patterns are of multi ringed cups, many with unusual ladder markings linking both the cups and rings and are unique to Rombalds Moor.<sup>9</sup> The carvings are severely worn due to extensive weathering and are rapidly deteriorating, which explains their present condition.



*Above: Drawing of the Panorama Rocks illustrating the complicated designs*



## Dating and Interpretation

Burley Moor where this carved rock is alleged to have come from is just one of many small individually named moors which form Rombalds Moor. This large area consists of rough moorland covered in rocks, heath, peat and bog. It is bordered by Ilkley in the north-west, Silsden in the west, Keighley in the south-west, Menston in the south-east and is broadly between the River Wharfe and River Aire. These Moors are relatively rich in prehistoric remains; flint implements including arrowheads have been collected. There are a number of burial cairns and mounds, enclosures and important stone circles which can still be seen today. The Moors are well known for their rock carvings and is one of the most important Late Neolithic/Early Bronze Age 'rock art' sites in Europe with nearly 300 identified carved rocks.<sup>10</sup> These carved rocks are found over a wide area and fall into several groups with a scatter of isolated carved rocks. Groups can be seen all round the moorland edges projecting out over the steep valley slopes commanding the largest views.

The Grubstones circle SE13634473 on Burley Moor, which is in the area where the carved rock is alleged to have come from, and is marked on the Ordnance Survey Map as an 'enclosure' (OS Explorer Map 297), however archaeologists tend to recognise it as a stone circle. It is situated at an altitude of about 353m. O.D. on the bleak moor. This near-perfect circle is overgrown and on the south side of the circle a number of stones were removed to create a grouse-shooting butt, built inside the circle in the early part of the 20th century. A Mesolithic flint site was found near the Grubstones circle<sup>11</sup>; leaf-shaped arrowheads and many barbed and tanged arrowheads have also been collected in this area.<sup>12</sup> Barbed and tanged arrowheads of different shapes are found associated with several traditions from the final Neolithic through into the Bronze Age. Arrowheads are a widespread indicator of archery, but what is not clear is if they represented settlement, hunting, warfare or a combination of these. In this part of the Moors they are more likely to have been used for hunting than warfare. To the north of the circle is a prehistoric track that runs east-west passing by a number of other prehistoric sites, which is considered to be an ancient trade route over the moors.



*Above: The Grubstones circle covered in heath and wild grasses on the bleak moor*



*Right: Drawing of the Grubstones circle dated about 1885*



Most of the prehistoric carved rocks are found in the area of Green Crag Slack north of Burley Moor on the famous Ilkley Moor but dating them is problematical.



*Ilkley Moor is now covered with heather, bracken and wild grasses and with many places waterlogged with peat bogs. In prehistoric times the landscape was very different, it was forest in which prehistoric people hunted. Later deforestation began for occupation and farming. The illustration shows people working to extend a clearing in the woods, during the Neolithic.*

However, one way of dating these carved rocks is by association with other archaeological sites and finds made in the same location. These mostly include burial cairns and mounds, stone circles, enclosures, prehistoric tracks, flint tools and arrowheads, which date from the Late Neolithic/Early Bronze Age from about 2000BC. The carved rocks that do not have any immediate archaeological associations can only be tentatively dated, but are likely to be broadly contemporary with the associated carved rocks. What the carvings mean, or meant to the people who made them is open to speculation. One suggestion is that they had an important ritual or religious significance, perhaps with a belief in life after death because they are often found close to burial mounds. The ladder pattern that is carved on the Burley Moor rock and on the Panorama rocks may be a symbolic link between this world and the next or between earth and the heavens, with the rings representing the movements of stars and planets.

They were not isolated monuments as they are today, but once formed part of a landscape, fully occupied and exploited by the Late Neolithic/Early Bronze Age communities. Whatever the reasons for these rock carvings the sheer numbers demonstrate that as a technique of communication they played an important role in the life of the prehistoric people, on what are now the Moors.

## Notes referred to in the text

<sup>1</sup> Raistrick, A., ‘Cup and Ring’ Marked Rocks of West Yorkshire’, *Yorkshire Archaeological Journal*, 32 (1934), pp 33-42, Fig. 2 no. 4.

<sup>2</sup> Cowling, E. T., *Rombalds Way: A Prehistory of Mid-Wharfedale*, (1946), pp. 84-105, Fig. 21.

<sup>3</sup> Raistrick, A., ‘The Bronze Age in West Yorkshire’, *Yorkshire Archaeological Journal*, 29 (1929), pp 354-364.

<sup>4</sup> Hedges, J. Ed., *The Carved Rocks on Rombalds Moor*. (1986) Ilkley Archaeological Group. Wakefield, West Yorkshire Archaeology, p. 105, Fig. 22, no. 216.

<sup>5</sup> Boughey, K. J. S. & Vickerman, E. A., *Prehistoric Rock Art of the West Riding*. (2003), WYAS, p. 89, Fig. 41, no. 351. Plate 105.

<sup>6</sup> Jackson, S., ‘Hillcourt Boulder’, *Bradford Cartwright Hall Archaeological Group Bulletin*, 1, No. 12 (1955), pp 72-73. Boughey and Vickerman, *op. cit.* in note 5, p. 68, Fig. 32, Plate. 50.

<sup>7</sup> Jackson, S., ‘The Knotties Stone, Cup-and Ring, Otley Chevin’, *Bradford Cartwright Hall Archaeological Group Bulletin*, 1, No. 12 (195), pp 572-73. Cowling, E.T., ‘A Classification of West Yorkshire “Cup-and-Ring” Stones’, *Archaeological Journal*, 97 (1940), pp 115-124. Boughey and Vickerman, *op. cit.* in note 5, p. 94, Fig. 42, Plate 117.

<sup>8</sup> Hedges, *op. cit.* in note 4, pp. 11-13. Boughey and Vickerman, *op. cit.* in note 5, p. 73, Fig. 35, no. 229. Plate 34.

<sup>9</sup> ‘Mysterious Carved Rocks on Ilkley Moor, Prehistoric Rock Art on Yorkshire’s Famous Moor’, *Yorkshire Journal*, 3 (2010) pp 14-19.

<sup>10</sup> *Ibid.*, pp 14-19.

<sup>11</sup> Cowling, E. T., ‘A Mesolithic Flint Site: The Sandbeds, Otley, Yorkshire’, *Yorkshire Archaeological Journal*, 45 (1973), pp 1-18.

<sup>12</sup> Cowling, E. T., ‘Flint Implement Sites in Mid-Wharfedale’, *Yorkshire Archaeological Journal*, 33 (1936), pp 34-48.





The front cover is of the Market Cross with the remains of a sundial and adjacent stocks in front of the Boar's Head Hotel in the cobbled square at Ripley. The worn gritstone steps are probably medieval with a 15th century base and the shaft and sundial are probably 17th century. Both the cross and stocks are Listed Grade II. The name Boar's Head Hotel which appears across its front above the doorway is covered over with ivy. The cobbled village Market Place with its Cross and Stocks is a charming area, and popular with visitors.

An article was published on Ripley in the Winter issue 2013, by Sarah Harrison and David Reynolds pages 20-31.

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