

# X.—SOME LATE ANGLIAN SCULPTURE.

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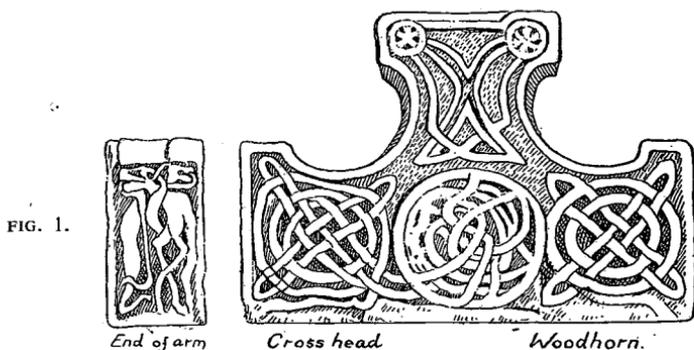


FIG. 2.



The greatest period of Anglian Art was ended by the destructive Danish invasions, but the tradition remained. During the following centuries, right up to the Conquest, great numbers of memorial crosses were carved. Many of their fragments are now preserved in churches and museums throughout the northern counties, and can be recognized by a general resemblance in design.

My illustrations show the characteristics of that period. Dragons are elongated and contorted into ribbon-like

FIG. 3.

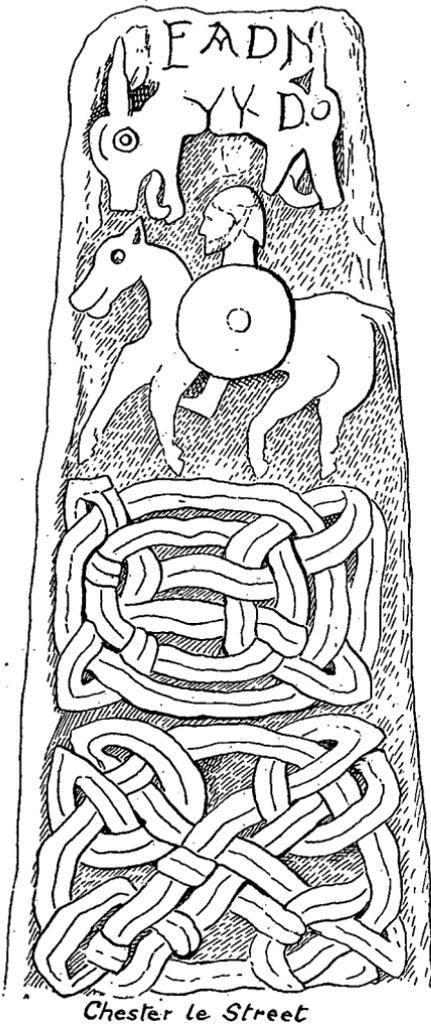
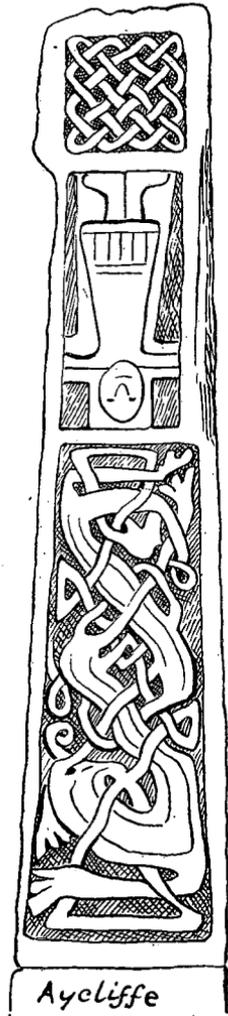


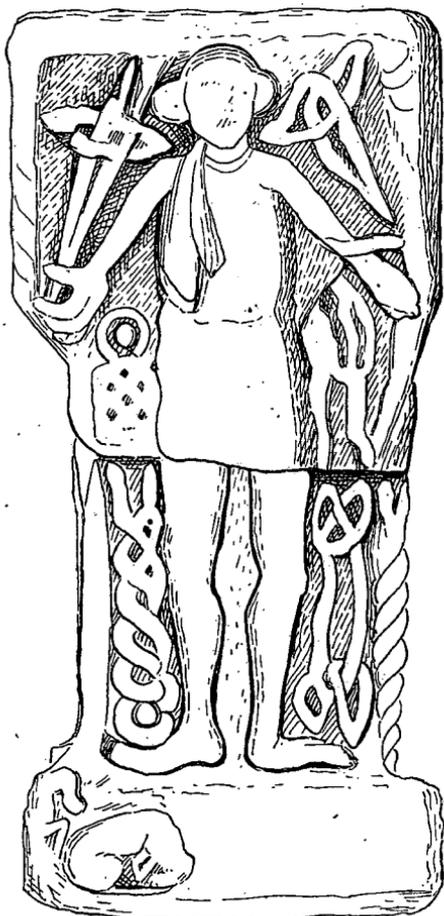
FIG. 4.



patterns, interlace is looser and less regular, figures are more crudely cut.

Woodhorn Church, still partly Norman, has preserved

FIG. 5.



*A memorial carved on a  
reversed Roman altar.  
Warden Church porch.*

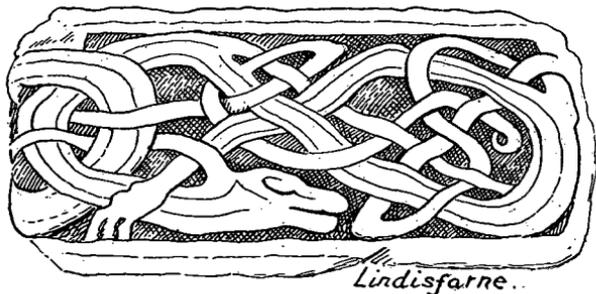
two fragments. The major part of a cross-head (fig. 1) is mounted on a stone screen at the west end. It shows intricate though irregular knots on the face and a small pair of dragons on one end of an arm.

A portion of a cross-head (fig. 2) showing similar dragons is built into the porch.

A cross-head at Lindisfarne (fig. 6) has the Danish type of dragon with double outlines and lappets — elongated ears that twist into the interlace. It is possible that Danes had settled there and amalgamated with the remnants of the Christian community.

Aycliffe Church contains several cross-shafts. They are ornamented on all four sides with stunted figures, dragons and interlace. The side illustrated has a panel of interlace of a pattern

FIG. 6.



that was still used in Norman times, a figure of St. Peter crucified head down, and a dragon with lappets (fig. 4).

The church at Chester-le-Street has a cross-shaft with an inscription, presumably the name of the mounted warrior. The wolf-like heads represent Fenris of Scandinavian myth. The interlace knots are loose and irregular.

In the porch of Warden Church is a Roman altar converted into a Christian memorial. It has a large figure, apparently a portrait, not an attempted crucifixion, and a dog curled at his feet. The carving is crude and now much worn, but so unusual it deserves special attention.

All these may be assigned to the tenth or even to the eleventh century, the last phase of Anglian Art.

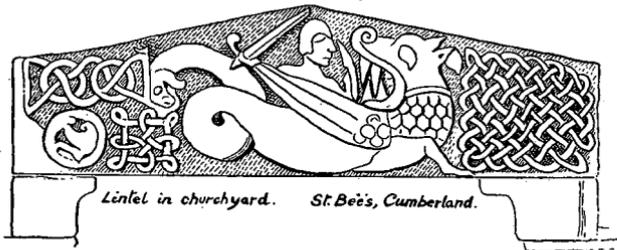


FIG. 7.