


On the Pre-Norman Sculptured Stones of Derbyshire.

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 HAVE been requested to put on paper some of the remarks made in the course of an address on the Sculptured Stones of Derbyshire, delivered at the meeting of the Archæological Institute of Great Britain at Derby, in August, 1885. The address was illustrated by a very large number of outlined rubbings, and so far as it had any value, it depended for it on the comparison of the Derbyshire stones with those of other districts. This comparison can not be made without the illustrations, and thus my précis of the address must be to a great extent devoid of interest. It will, however, be useful to try to bring together into one paper the various stones of this early type which Derbyshire possesses. No one who sees this paper is likely to need the assurance that without Dr. Cox's indefatigable labours, as represented in his *Churches of Derbyshire*, I could not have undertaken to deliver the address. My indebtedness to his work might be specially noted on almost every page. I have not attempted any detailed description of stones sufficiently described elsewhere.

It may be well to say a word of apology for the illustrations. They are reproductions of my rough rubbings, outlined with pencil or ink, the latter giving the clearer effect. They are photographed from the original rubbings, after the outlines have been put in, on a scale of one inch to the foot, excepting those

on Plate XII., where, on account of the great length of the Bakewell shaft with the Eyam head placed above it, I have been obliged to make the scale one inch to a foot and a half. It is an obvious objection to this method that it represents the raised parts as dark and the sunk parts as white. But when the eye has got over that difficulty, the mind can appreciate the advantage of not having a draughtsman between it and the stone. The most careful draughtsman must in some cases interpret what he sees, and thus the result of his skill is a picture of what he thinks he sees. The accuracy of the proportion in my method is another advantage. For myself, as I cannot draw at all, and can put in these outlines, it is question between this method and none. It may be said once for all that none of the stones are incised except the runic stone on Plate XIV. The ornamentation is in fairly bold relief, even after the weathering and the rough usage it has undergone.

The font at Wilne is one of the most remarkable stones in the county. It is fully described in Volume vii. of these proceedings, where a photo-lithograph from my rubbing is given. Another photo-lithograph of the rubbing, on a larger scale, is given in the Proceedings of the Cambridge Antiquarian Society, 1885. The font has six panels, each containing a dragon or birds. The panels are divided by pillars which are deeply indented, something after the manner of the pillars at Durham and Dunfermline, but quite rudely and irregularly, probably the first example of this kind of work. The pillars on the font at Ilam, which is only just beyond the bounds of Derbyshire, are indented quite regularly, and practically reproduce the effect of Durham and Dunfermline. Thus considerable strides had been made in this respect between the period of the Wilne font and the period of the Ilam font; while on the other hand the design and the execution of the Wilne font are very far superior to the Ilam font, and show great care and skill. The stone composing the font is at present upside down, and appears to have an inscription round the base in what have been not unnaturally described as "twelve bold characters."

When the stone is looked at the other way up, it is found that these are the twelve feet of six men. The stone has been originally a circular but slightly oval pillar, beautifully sculptured in tiers of subjects, of which only this one tier bearing the dragons and birds, and the feet and ankles of the tier of men which came next above, have been preserved. There is a circular column in the churchyard of Masham (Yorks.), in which three tiers are preserved, the lowest tier having quadrupeds in an arcade; here, as on the Wilne font, the fore paw is raised in the attitude of supplication or submission. At Wilne each pillar breaks out at the top into a disguised cross.

From the old church of St. Alkmund, Derby, fragments were rescued which show that that church possessed a cross whose shaft had a rectangular section, and whose sides were ornamented with dragons and other animals almost exactly resembling in many of their details the dragons at Wilne; so much so, that it seems likely that they were designed by the same skilful draughtsman, and cut by the same skilful carver. These fragments are so well shown by Dr. Cox (Vol. iv., pl. v.) that it is unnecessary to give illustrations here. There is an example of a stone with very similar dragons at Desborough (Northants). On one side of the St. Alkmund's shaft are three inter-twining serpents, the fractures being such that no head or tail of any one of the three can be seen. There is a similar design on a stone at Stow Nine Churches (Northants). Another St. Alkmund's stone, which like those already mentioned is in front of the Free Library, has been a four-square massive stone, the front corners of which have been bevelled off so as to make two additional faces, and on all the faces thus formed interlacing work has been cut. The stone as it stands is a very puzzling one, but you find the solution of the puzzle in the church at Wirksworth, where there is a stone almost exactly corresponding in shape, evidently a stand for a font or for some other church purpose; it has at present, by a mere coincidence, an old font standing on it. Dr. Cox shows two faces of this St. Alkmund's stone (Vol. iv., pl. v.), which he

believes to have been hexagonal, and he suggests that it may have been the lower limb of a gable cross. There are some surviving examples of sculptured socket stones for pre-Norman crosses, and some of the shafts which remain have tongues at the bottom to fit into such a socket. Few, if any, have a sufficient length of unsculptured stone at the foot to give them stability if placed in the ground. Some very interesting socket stones were found at Chester-le-Street in 1883, and there is a large and rude socket stone for a very small cross at Otley. At Ripley there is a very remarkable socket stone for a cross. Thus there is good reason for supposing that in this massive St. Alkmund's stone we may have the socket of a standing cross. There were also found at St Alkmund's, besides the various stones built into the porch, two very remarkable capitals of Romanesque character, and a stone showing a horse or deer involved in spiral foliage. These capitals are engraved in the *Archæological Journal*, Vol. ii., p. 87; they cannot be found, but a rubbing of a stone at York is shown on Plate XII. with two similar horse-shaped or hart-shaped animals involved in a similar manner in spiral foliage. Dr. Cox shows one of the Romanesque capitals, and the stone with the horse or hart (Vol. iv., pl. v.). I trust when next I come to Derby, I shall find that the exceedingly valuable fragments from St. Alkmund's, now exposed to the weather in front of the Free Library, have been carefully put under cover, and that the Derby Society has rediscovered the lost fragments from St. Alkmund's, and placed them also in the Museum.* It too often happens that those who have the custody of stones of this character, even when they recognise that they are of priceless value from their great age, the skill of their design and execution, and the fact that no other nation of Europe has such memorials, are disposed to argue that what has lasted so well for ten or eleven hundred

* Mr. Henry G. Stevens, of Derby, offered a set of casts of the St. Alkmund's stones to the British Archæological Association in 1845 (*Archæological Journal*, ii.), but the committee had no room for casts and were obliged to decline them. These casts might be recovered.

years will stand the weather for any number of years more. They forget that the fragments have been carefully preserved in the soil of the North Anglian or Mercian churchyard, and in the cement of the Norman church wall, for all these centuries, and that they will perish like any other stone in this smoky nineteenth century. It is beyond the power of words to express the folly of leaving such gems as the Ilkley shafts to perish as they are perishing. In the churchyard of St. Alkmund's, near the vestry door, is a massive stone, something the shape of a coffin lid, with an arcade of Romanesque arches on the side or edge. At Gainford, near Darlington, there is a similar stone, more massive and more carefully cut, with an arcade almost exactly the same as this. Probably these were the body-stones laid on graves, a cross standing at the head. At Meigle, in Perthshire, there are five or six stones for a like purpose, but with many animals and intricate designs sculptured on the sides; they have for the most part a rectangular hole sunk on the top near one end, and I think this may have been the socket in which a cross was erected—perhaps a cross of some perishable material. More will be said later on of stones of kindred character. In the porch at St. Alkmund's there are other fragments, differing in character from all of the stones already mentioned. Dr. Cox shows one of them (Vol. iv., pl. v.)

Proceeding to Bakewell, where is so large a collection of sculptured stones, and taking first the great cross, we probably have at the top our Lord's entry into Jerusalem. That, at least, is the ordinary interpretation, and though there is nothing against it, there is nothing particularly in its favour, except perhaps the presence of branches, leaves, etc. (St. Matt. xxi. 8), and the fact that on the reverse side is the crucifixion. The horse or ass is very rudely designed, especially in its hind quarters, where it is difficult to say which is tail and which legs (Plate XII.). Horses on English sculptured stones are exceedingly rare. There is another horse or ass at Bakewell, on a stone which will be mentioned later, and a remarkable stone

was found lately at Chester-le-Street with a horse (Plate XII.). At Stonegrave (Yorks.) there is another very rude horse. It is very remarkable, and it seems probable that some very interesting fact is at the bottom of the difference, that the exquisite stones known as Pictish, in Scotland, are many of them almost covered with horses, for the most part beautifully designed, and executed so well that you can tell that the horses are of Arab breed, that they have been trained to very high action with both hind and fore legs, that they are in exceedingly good condition and high couraged. This difference between English and Scottish stones is so very marked, that I commend it to the consideration of archæologists. The evident familiarity of the "Pictish" stone cutters with horses well bred and numerous, may account for the great distances traversed by the Picts in their invasions of England, and may answer the scoffs of some historians who will not believe in Pictish hosts in the southern kingdoms. To be on horseback is more common than to be on foot, on a "Pictish" stone. I made some remarks on this subject in the *Magazine of Art* for November, 1882, p. 18. It will be seen that the ornamentation of the great cross at Bakewell consists of a magnificent scroll, springing alternately right and left from a sort of cornucopiæ. The scroll at the top has a somewhat nondescript animal nibbling at the topmost bunch of fruit. Now, the Northmen believed in a sacred tree, known as the world-ash, in which four harts nibbled the buds. The harts shown on the stone at York (Plate XII.) may have reference to this part of the story. The tree was, besides, a pathway for the messenger between the gods and the earth, and this messenger was the squirrel. I suggest that the animal on the Bakewell cross recalls this early belief, for nondescript as it is there is no question at all that its fore legs clutching the fruit excellently represent the attitude of a squirrel with a nut in its paws. In this case we should have, as we have so remarkably at Gosforth, a combination of the Christian and the Teutonic religious beliefs, the Christian tree of life, and the pagan messenger of the gods in its topmost branches. No one

who knows the magnificent cross at Ruthwell, in Dumfriesshire, need be told where to look for a graceful original of the Bakewell squirrel. At the very bottom of the cross is a curious semi-circular piece of ornament, below which the stone seems to have been broken, or to have come to an abrupt end. There is a corresponding semi-circle at the bottom of the great fragment of a shaft at Bradbourne (Plate XIII.), and it had seemed to me that this probably represented a bow, the man drawing it being on a part of the stone which is lost. I found in the Weston Museum, in Sheffield, the cast of a portion of a magnificent shaft, the original of which is in a garden near, of which I show the front, &c. (Plate XIII.) In details and size it is remarkably similar to those at Bakewell and Bradbourne, and here we have a beautifully designed and executed man, in a kneeling position, holding a bow, to which he is fitting an arrow. It is interesting to find a theory, formed on the fragments at Bakewell and Bradbourne, so entirely confirmed by the complete base of the cross at Sheffield. On a stone found at Bishop Auckland (Plate XII.), there is a man drawing a bow, and taking aim at an animal involved in a scroll. The head-dress of this man, which is beautifully executed, and the hair on the top lip, point to the style adopted by the late Saxon dandies. This idea, however, was continued into Norman times, for you have it on the pillars at the west front of Lincoln, and also on the alternate pillars of the Norman door of the little old church at Steetley. On the back of the Bakewell cross, as on the front of the Bradbourne cross, is—or in the former case rather was—a large representation of the crucifixion.

Another subject on the back of the Bakewell cross, now almost entirely defaced, is probably the Salutation, for there is a sculpture on a stone at Chester-le-street which seems to represent the Salutation and almost exactly reproduces such features as are left on the Bakewell stone. A subject much the same is found on the fountains of Hutton Cranswick* and Cowlam, in Yorkshire, but

* The Hutton Cranswick font, which it is difficult to believe of so late a style as the Norman, was rescued some years ago by Canon Raine, and placed in the York Museum.

there—especially in the Hutton font—the pair are more like wrestlers. The Bradbourne fragment is a remarkably fine one; and here I have another suggestion for the Derbyshire Society. This is not the only fragment in the Bradbourne churchyard, for, in order to make a stile, the men of some past generation took another fragment, covered with human figures and foliage scrolls, and split it down the middle, and planted the two pieces to form the two jambs of the stile. I feel quite sure that if a very small effort were made, the parish would gladly accept two less valuable and more suitable stones with which to form the stile, and the present fragments might be put together in the parish, or might even be given for the purposes of the Derby Museum. I may remark, in passing, that the long array of sculptured animals round the Norman doorway of the church of Bradbourne is the best and far the most perfect that I have ever seen. A large-sized photograph of this doorway should be taken.

The great cross at Eyam is too well known to need description. It is shown by Dr. Cox (Vol. ii., plate xii.), and I published an engraving on a larger scale in the *Magazine of Art* for December, 1884, p. 82. Very fine photographs can be obtained from Mr. Keene, of Derby. I show, by the extreme kindness of Mr. Hacking, the vicar, to whom I desire to express my very warm thanks, a rubbing of the head of this magnificent cross, and I do this specially for the purpose of making a suggestion with regard to the head of the Bakewell Cross, which, like the heads of all the other crosses in the county, as far as I know of anything like this period, except Eyam, is lost. It will be seen that the head of the Eyam Cross would almost exactly fit on to the top of the Bakewell shaft, and would be of most suitable proportions for that shaft. The head and the arms at Eyam are, to my eye, a good deal stunted, and the cross would have a better effect if the keys of the arms were somewhat longer; but the actual size of the arm is just what it ought to be for the Bakewell Cross. This being so, it is very interesting to find that a fragment which remains in the porch at Bakewell, and which on examination is certainly a portion of the arm of a cross (Plate XII., where both

sides are shown), is of the same width as the arm of the Eyam Cross, and less stunted in its proportions, so that I think there can be little doubt that this is a portion of the long-lost head of the Bakewell Cross, for it seems to me most unlikely that there ever were at Bakewell two large crosses of such magnificent proportions as these. The arm in the Bakewell porch is not ornamented with angels, as the Eyam Cross is so beautifully, but with interlacing work ; it should be remarked that on the square ends of the projections at the top of the Bakewell shaft there are two angels like the Eyam angels, and a peculiar pattern like those in a similar position at Eyam. If this identification of the head of the cross be correct, we shall have a series of interesting resemblances and differences between the two great crosses of Derbyshire. One face of the Bakewell shaft, that shown on Plate XII., is practically the same as the east face of the Eyam shaft, though with those numerous and beautiful differences in detail which show us how earnestly and thoroughly our early Christian ancestors put their souls into their religious art-work. The upper part of the Eyam shaft is gone, so we cannot say whether there was a pagan reminiscence there. The great difference between the two monuments, that the Eyam shaft has both its edges and more than half of one of its sides covered with interlacing work, while the Bakewell cross has practically no work of the kind, will disappear, if the head of the Bakewell cross was covered with this work. The presence of angels, and of a special pattern on the Bakewell shaft exactly resembling like ornamentation at Eyam, has already been noticed. There remains the broad difference, that while Eyam has no less than ten compartments of the shaft and head filled with angels, Bakewell has no angels in this position ; and while Bakewell has three large scenes from Scripture, Eyam has none. The relations of the Bradbourne shaft, and of that in the Weston Museum, which must certainly be reckoned as a Derbyshire rather than a Yorkshire shaft—or Mercian rather than Anglian—may be followed from the plates. In the porch at Bakewell is a large square stone with angels on its faces. One of these is shown in Plate XII. I

showed a number of rubbings* of cross heads from Yorkshire, from crosses which have been more fortunate than that at Bakewell, to give an idea of the beauty and quaintness of the cross heads of our early forefathers. One of the heads I showed, has, I believe, not been described anywhere since its discovery in 1795 was announced in the *Gentleman's Magazine*. At any rate the clerk of the church, who has been there as clerk for 67 years, had never seen it when I got this rubbing last year. It is at Cropthorne, in Worcestershire, and it is the only instance I know of anything like this kind of stone so far down in England. Another cross head which I showed, from Bilton, in Yorkshire, has a little man in each of the four keys of the cross, holding his hands above his head. The men in the arms of the cross are of course horizontal, and the man at the top of the cross is head downwards. Each with one of his extended hands clutches the hand of the man in the neighbouring key, and in this way the four pairs of arms form a pretty quatrefoil, and the men's heads—of a triangular shape—meet the boss in the centre of the cross. Other heads which I showed, one or two of them all but completely perfect, and all ornamented with interlacing bands, triquetre, and so on, were from Brompton, Kirby Moorside, and other places in Yorkshire.

There are at Bakewell the remains of a shrine-shaped stone, very much the shape of the shrine of St. Sebald, at Nuremberg, *i.e.*, with vertical sides, slanting roof, and gable ends, like a little house with a ridge roof. I show on Plate XIII. the remains of the ornamentation of this stone. On one side of the roof there occurs pretty interlacing work, with tendrils, and so on; on the other side of the roof, the remains of a horse or ass, an angel, and a man holding what appears to be a pilgrim's gourd; if it is so, it is a most interesting example, but it is conceivable that it may be meant for a lantern. This subject most probably represents the flight into Egypt. The void space between these two parts of the ornaments shows the amount of the upper part of the ridge which

* These are not shown in the Plates.

is broken off. On the vertical side are remains of two rows of saints, one holding up something in his or her hand. There used to be at Bakewell another stone of this shape, but without the vertical sides, with most remarkable ornamentation. It was taken by Mr. Bateman for his collection at Lomberdale, and with the rest of the stones he took from Bakewell Church it has been given by Mr. Bateman's son, not to its own county of Derby, but to the Weston Museum at Sheffield, and there these most valuable relics now are. Mr. Bateman published an engraving of the stone I am speaking of in his catalogue, and this engraving has been reproduced by Dr. Cox (Vol. ii., plate ii.). It differs so materially from the stone itself, that I show a rubbing of the ornamentation as it is, omitting the two triangular ends (Plate XV.). The animals on this stone are about as uncouth as animals can well be. The hampering of their feet is managed in a very unusual way, each leg branching off into two bands at the extremity, the bands from the four feet forming a simple piece of interlacing-work which ornaments the bottom of the panel. There is an animal with two legs somewhat similarly hampered, at Meigle, in Perthshire. To one of the animals I desire to call particular attention, because it is difficult to imagine anything it resembles except the head and the trunk of an elephant or mammoth. It will be seen that in the case of this animal, and of the creature next to it, I have not been able to make out the whole figure. One hind leg of the animal at the further end of the stone is gone. Here, as in many other cases, it would have been perfectly easy to restore the lost part in my illustration, but I have preferred not to do so. There was another stone of this character in the county, but more hog-backed than shrine-shaped, namely, at Repton; a former vicar, wishing to provide an economical door step for his dairy, had the work tooled off and the stone cut to suit the purposes of the dairy-maid. Stones of this character are well known in other parts of the north of England, as for instance, at Heysham in Lancashire, and at Brompton in Yorkshire; they occur also at Hexham, Burnsall, and Kirkby Malzeard.

I show a rubbing of another fragment from Bakewell (Plate

XV., 7) for two purposes—first, because it is an excellent example of what is called the Stafford Knot, and is one of one or two evidences that this knot was not unused in Derbyshire, and next, because—though this does not appear in the rubbing—it shows unusually well a feature which I notice in almost all these stones when they are considerably weathered. The grooves between the bands are neither more nor less than a row of little circular holes, showing that the original cutter, having traced his pattern, worked with a drill, and having drilled rows of holes where the grooves were to be, he broke away with his pick the walls of separation between the circular holes, thus producing a groove. The groove was so deep that when the very high relief which these stones must have had was fresh, it was not noticed that at the bottom of the groove the marks of the drill were still to be seen. But now, when the weather has taken off perhaps three-quarters of an inch of surface over the whole stone, the secrets of the process are laid bare at the bottom of the groove. It is quite probable that they drilled to different depths according to the amount of relief required, as the modern sculptor of a bust does. In several cases of rude work, the course of the drill can be followed down the vertical edges of the bands from top to bottom. I may mention that I think I have found the way in which our ancestors drew the beautiful spirals that ornament these crosses. You may produce precisely the same spiral by taking on a diameter line two points near each other for centres; with the left hand point as centre describe a semi-circle on one side of the line, with the right hand point as centre, and as a radius the distance from this point to the nearer extremity of the other semi-circle, describe a semi-circle on the other side of the line. Then pass to the first centre and describe a still smaller semi-circle on the original side of the line, and so on. One thing I think is clear, that none of these spirals are either involutes or evolutes, though either of these figures might very well have been discovered by persons working with the most ordinary gravers. Before leaving this fragment, I must call attention to the very remarkable ornament on its edge, almost like the ammonites of Saint Hilda; this is quite unique in my experi-

ence, but there are some figures of somewhat like character at Stanwick, in the north of Yorkshire.

I come next to a stone which, as far as I know, has not been described—a shaft in the Churchyard of Blackwell, near Alfreton (Plate XIV.) I wish to acknowledge with much gratitude the care and trouble taken by Mr. Marriott, the rector, to provide for me and for the meeting these curious and interesting rubbings. It is remarkable that the pattern, on one side of the cross (Fig. 4) is about as simple as can possibly be, and yet was, as far as I knew, unique in England. But, as so frequently happens, I very soon after found a like pattern on a fragment at Leek (Staffs.), which is now being restored by the kind permission of the Vicar and Churchwardens, and the energy of my highly esteemed friend, Mr. T. Wardle. The same pattern occurs on stones at Clonmacnois and St. Andrews, and on a bronze brooch found in Sweden. The pattern on the south side of the cross (Fig. 1) very closely resembles a figure-of-eight pattern, which I thought I only knew of on one stone till I found it on a Derbyshire stone two days before the meeting (Spondon, Plate XIV.).

The cross at Hope, which is one of remarkable beauty and interest, I could not show at the meeting, for in consequence of some difficulty with some Archæological Society—not the Institute—those who have the custody of the cross do not feel able to give information with regard to it, and as Hope is a very inaccessible place, I had not found time to go to it. By the kindness of my friend Mr. H. Arnold-Bemrose, of Derby, I am now in possession of excellent rubbings of the whole of this valuable shaft. I show on Plate XV. the lower part of the face not shown by Dr. Cox or in the other engravings of the cross. This face, like the face usually shown, has two figures side by side grasping a staff held between them, each, I think, under an arcade. Pairs of figures thus represented occur at East Gilling and at Kirkby Wharfe; in the latter case the staff breaks out at the head into a cross of Maltese character, the lower edges of the keys forming a pretty arcade over the heads of the two figures. The pattern which I show has a special interest, for it is exactly the same as

that on one of the Ilam stones (Staffs.), and anything which points to resemblances in a kingdom of the Heptarchy rather than in a county, is of great value. I am preparing a complete account of the Ilam stones, with full autotype and photo-lithograph illustrations, at the expense of Mr. Granville, the Vicar of Ilam. There is not, as far as I know, any photograph of the Hope Cross, but it is drawn in the Anastatic Society's publications, and one side is well shown by Dr. Cox (Vol. ii., plate xii.)

At Aston, near Derby, is a very interesting portion of a cross of a character much more resembling some of the crosses in the north than anything else which I have seen in Derbyshire. It has a lacertine ornament on the upper part, which very closely resembles a panel of the magnificent shaft at Abercorn, on the Forth, formerly in Anglian territory. Below this is a system of three concentric circles with double diameters interlacing, as on the face of the Hope cross; the pattern I show from Hope is a development of this. The stone at Aston cannot be rubbed well, because a large rain-pipe comes down the middle of it; it is well drawn in Dr. Cox's book (Vol. iv., plate ii.) by Mr. Bailey, of Derby, to whom Dr. Cox's readers are so greatly indebted. I am thankful to say that Mr. Holden, the rector, who took a most kind interest in my proceedings, contemplates having the stone removed and put in a safe place, in which case I quite expect that on one or other of the three remaining sides we shall find something of unusual interest.

At Darley Dale there was an interesting fragment. Mr. Bate-man took it, and it is now in the Weston Museum. I show a face and edge of it (Plate XV.). It is specially interesting, because it has a system of circular rings with interlacing bands, of which there are very few and partial examples out of Wigton and Galloway, except on a remarkable stone at Stapleford, just across the boundary of Derbyshire. I found at Sheffield, used as a stone for propping this Darley Dale stone, a stone which I had imagined was entirely lost. Professor G. Stephens published in the second volume of his magnificent work on "Runic Monuments" an engraving (p. 373) representing a stone found at Bakewell. The

stone which I found, covered with dust and being chipped by the stone propped upon it, proves to be this identical stone, and has a very legible and bold runic inscription, in exceedingly well cut and deep runes. I show it on Plate XIV. It is two lines, neither the beginning nor the end of either being there. Professor Stephens reads

M I N G H O
H E L G

and it is not safe to differ from him. I think, however, that the I and the NG are meant for one rune, the Anglian NG. There is no sign of the cross lines required for M, and I doubt there having been room for them. The upper H and the O are doubtful. And the G is much more like an N, with its down stroke leaning as the strokes of the upper H do. The lower H is, I believe, as I show it, with a break in the down stroke. As the authorities were not aware that they had this treasure, and I rescued it from destruction, I have asked them to allow me to present a cast of it to the Derby Museum. It is the only runic inscription on a Derbyshire stone; I believe, the only one on a Mercian stone.

At Spondon, near Derby, there is a very curious fragment, which Mr. Kingdon, the vicar, most kindly had dug out for me. Dr. Cox shews it as it appeared previously (Vol. iii., Plate xv.) It is much perished, but enough remains to show that it was a rectangular shaft with the corners rounded off, and the four faces at the top were sculptured as in the case of the columns which I am about to mention next. Below these faces a double line runs round the stone, meeting corresponding vertical lines on each of the four sides, and thus forming crosses; this I had seen nowhere else till I found it in the autumn on a cross in the churchyard of Kirkby Malzeard (Yorks.). I show one face of this very curious pillar on Plate XIV.

There are two stones in the porch at Bakewell which belong to a very interesting class. They are the upper portions of roughly cylindrical pillars, with the four sides cut into faces at the top. A face of one of these is shown on Plate XIV., Fig. 8; it has some plain interlacing work on it. The other stone (Plate XIV., Fig. 7)

has no ornament of this character, only a raised band running parallel with the edges of the face. The fine pillar at Leek (Staffs.) is of this type; and at Ilam, Chebsey, and Stoke, all in Staffordshire, are like stones. In the Public Park at Macclesfield there are three similar pillars, brought from various road side sites in Cheshire. The famous pillar of Eliseg, at Valle Crucis, near Llangollen, may well have served as a model for these pillars; its existence throws back their origin to a very early date. The Wilne font may be part of a highly ornamented pillar of this form. I think that I have practically named all that are known, except the one which is by far the finest of them all, at Stapleford (Notts.), only a few yards beyond the bounds of Derbyshire. It is about twelve feet high, and is ornamented throughout with most elaborate and skilful interlacements of bands; there is no better work anywhere out of the best "Hibernian" illuminations of early manuscripts. Sir Henry Dryden, to whom I, in common with everyone interested in this—as in so many other branches of Archæology—am so greatly indebted, has sent me a drawing of a pattern on a stone at Nassington (Northants.) which is the same as some of the Stapleford work. I hope before long to publish my complete rubbings of this marvellous pillar.

All the four faces of the Bakewell pillar (Fig. 8) have simple interlacing work, two of the patterns showing an abrupt termination of a band, such as will be noticed in Plate XIII., Fig. 4. The usual arrangement of the ornament on these pillars is that one face has interlacing work, one has a scroll, one has the key pattern, and the fourth has either interlacing work or something special. The entire absence of the key pattern from Derbyshire stones is a fact to be carefully considered; it may be that it was not in harmony with the taste of artists who revelled in such beautiful scrolls as those we find here, or it may be that as it was only an ornament for the edges and borders of classical work the Mercian artists thought it unsuitable for such considerable areas as their large shafts presented. In other parts it is found on the edges of shafts of smaller dimensions than these, and it may exist on the edges of some of the fragments which are cemented into

the wall of the Bakewell porch. I have an impression that it appealed to the Celtic imagination more strongly than to Anglians. It is very curious that the abrupt termination of one band, to which I have called attention, is a feature of most of the pillars of this type. Indeed the whole subject of these pillars is interesting and isolated; I hope before long to publish them all.

The fragment shown in Fig. 9, Plate XV., is in the porch at Bakewell. It may represent the slaughter of the Innocents, or possibly the beheading of the Baptist. The representation of overthrow and destruction by showing the figure upside down, is found in the "Irish" Psalter in the Library of St. John's College, Cambridge, where David has Goliath before him head downwards; it is also found in its most remarkable form on the cross at Gosforth, where a horse and his rider are shown in their ordinary position and also in an inverted position. The fragment shown in Fig. 10, Plate XV., will be a great surprise to students of the patterns of sculptured stones. It has been supposed to be peculiar to the Isle of Man and the corresponding coast of the mainland. I have found it, however, in a very rude form, on a shaft at Burnsall, on the Wharfe above Bolton. It came, probably, from Roman pavements. The presence of this little bit of it at Bakewell is a puzzle.

The fragments shown in Figs. 3 and 4 of Plate XIII., 5 of Plate XIV., and 1, 2, 3 of Plate XV., are all from Bakewell. With the exception of the piece of diaper work (Plate XIV.), which is in Mr. Bateman's grounds at Middleton, they are in the Bakewell porch. They are graceful in themselves, and most of them have a bearing on a question which has not, so far as I know, been considered adequately, if indeed it has been considered at all. There are several examples here and there of carefully sculptured stones which are certainly not portions of shafts or sockets of crosses. In some cases, as in the crypt at Lastingham, it is clear that the stone, when *in situ*, was either part of a horizontal frieze or plinth or string-course, or part of a vertical pilaster or band of ornament running up a wall. In the case of a square flat stone at South Church, Bishop Auckland, there can be almost no doubt that it

formed part of a mural ornament, much as encaustic tiles now do. This theory had for some time been taking shape and consistency from my observation of sculptured fragments, when I became aware of the beautiful mural ornamentation in Britford Church, Salisbury, where square flat stones are fitted in to form a vertical band of ornament, exactly resembling in form the stone I have mentioned as existing at South Church, and, curiously enough, ornamented with exquisite scroll work which might have come off the Bakewell, or Bradbourne, or Weston Cross. I think we may take it as established that in some at least of our pre-Norman churches there was sculptured decoration of this character. The Lombardic and Byzantine influences of the architectural ornamentation of North Italy could not but have had this effect on minds so apt to enjoy and to develop this style of art, as the minds of the early Anglian and Mercian artists evidently were. The fragments 1 and 3 on Plate XV. (2 is probably the top of a shaft), and 5 on Plate XIV., may be remains of mural ornamentation which must have greatly beautified the early church of Bakewell. Figs. 3 and 4 of Plate XIII. almost certainly represent a portion of a frieze or string-course, and I can imagine how very effective the introduction of such a string-course would be, five or six feet from the ground inside the church, as in the case of the Norman string-course at Barton-le-Street (Yorks.) The smaller of these fragments well deserves attention in itself. The device of making an interlacing pattern spring from a spiral scroll is very clever. No doubt the interlacings ended in a scroll such as that in which they begin, but faced to the other edge of the frieze, and thus we should have a series of twin scrolls branching out right and left into interlacing belts. It will be seen that where the scroll branches off into bands there is a flaw in the system of "under and over" which is *de rigueur* in art of this character. I can hardly think that such graceful work has such a flaw; it is much more likely that I made an incorrect note when I took the rubbing.

At Ashbourne there are two fragments. One has been known for some time; it has bold and somewhat unusual interlacement

on it. The other was only found in 1885; it has bold inter-lacements, and also the much perished representation of some animal or nondescript.

There is a slender shaft at Taddington, near Bakewell, shown by Dr. Cox (Vol. ii., plate xii.). It has been thought to be very early, on account of its rudimentary ornament. The form of the shaft, however, differs from that of any known shaft of really early date, and is much more like that of the "plague crosses" in the neighbouring county of Staffordshire. A friend in Cambridge, in whose opinion and caution I have the greatest confidence, assured me that it was not worth my while to go over from Bakewell to see it, and I accordingly occupied my time otherwise. The shaft is very slender; the ornamentation is of the nature of cross diagonals of rectangles, approaching a pre-historic type, an anachronism on such a shaft, or indeed it might be said on any shaft.

The church at Wirksworth contains a number of very interesting little fragments of early sculpture, but they call for no general comment. This church has also a perfect stone which is second to none in these islands in its fullness of detail, and in the interest and skill of the work. From its slightly ridge-shaped form it must be supposed to have been the almost flat lid of a tomb. It is drawn and described in Dr. Cox's *Churches of Derbyshire*, Vol. ii., plate xiii., and I engraved and described it in the *Magazine of Art* for February, 1885, page 159, from a very beautiful photograph most kindly taken for me by Mr. Clark, of Matlock Bath. There is nothing in England which so closely reproduces the appearance of some of the best Roman sarcophagi in the Vatican. The subjects are scenes from our Lord's life, His death, the resurrection, etc.

The subject of the geographical distribution of special characteristics of early Christian art in England is not sufficiently advanced to warrant much confidence in conclusions which seem to be not improbable. All the evidence afforded by the sculptured stones themselves points to a connection with the divisions which existed at the time of the Heptarchy,

and to an artistic feeling in Northumbria and Mercia of which there are few traces among the Saxons, Jutes, and East Anglians. As each fresh piece of evidence is discovered, the argument becomes stronger. The Derbyshire stones are unlike Yorkshire, Durham, and Northumberland. They have affinities with Staffordshire and Cheshire, and with a tongue of land further south in ancient Mercia. The resemblances and differences are not such as to tend to make students dogmatic, but they are very suggestive. The wisest course is to allow that the subject is in its infancy, and to watch and foster its growth.

It may be well to mention the English sculptured stones to which a date may be assigned by means of an inscription. The great column at Bewcastle (Cumberland), bears among other inscriptions a sentence commencing, "In the first year of Ecgrith," and reciting that it was in memory of Alchfrith. King Ecgrith succeeded Alchfrith in 664. At Hackness (Yorks.) are very interesting fragments with inscriptions in runes and in Latin characters of the date of the Lindisfarne Gospels. The most loving mother Oedilburga is named in one of the Latin inscriptions, and Bede tells us that King Aldfrith summoned his sister Ethelburga from her abbey at Hackness to his death-bed at Driffield. He died A.D. 705. This ends the list, unless we can be certain of the identification of Eadulf on the shaft at Alnwick Castle with the Eadulf who usurped the kingdom on Aldfrith's death. In the Chapter Library at Durham are two shafts from Hexham, which exactly suit the description of the two stone crosses set up to Bishop Acca, *mirabili celatura*, in A.D. 740. While the Lindisfarne Gospels were being written, a cross was carved and set up in the island, so beautiful that it was carried away by the monks when they left. William of Malmesbury gives a description of two very lofty obelisks at Glastonbury, with human figures in various robes, arranged in panels, and bearing their names, evidently Saxon; and he describes the tomb of the Northumbrian Abbot Tica, who fled before the Danes, as remarkable *arte celaturæ*, as though he had brought the fashion from the north. King Athelstan had the Beverley boundaries marked by four

stone crosses *nobiliter insculptæ*. In fact there is much more evidence in history of elaborate workmanship bestowed upon crosses in that period of the Heptarchy, and chiefly in Anglia, than there is of elaborate pains being bestowed upon the illumination of manuscripts at the same period. The art of the best stones will bear comparison with the art of the best manuscripts of the "Hibernian" type, and the better the sculpture the more nearly it resembles the earliest ornamentation of the MSS. As of the question of geographical distribution referred to above, so of the question of early date it may be said, that each fresh piece of evidence strengthens the argument.

3



4



5



6. York.



7. Chester-le-Street.



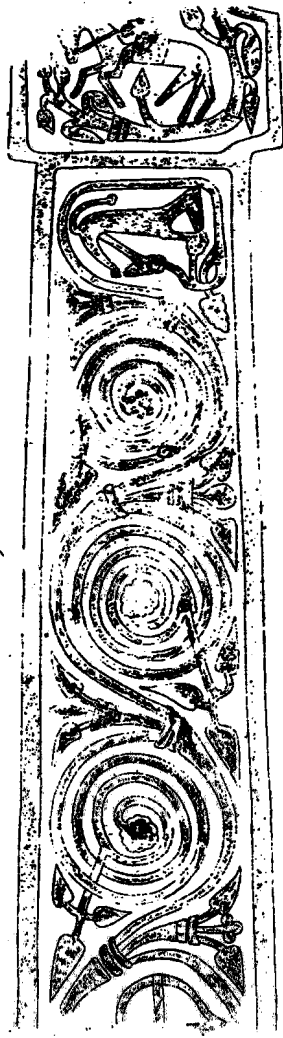
8. Bishop Auckland.



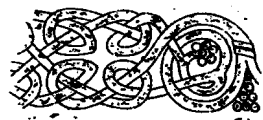
2. Egan.



1

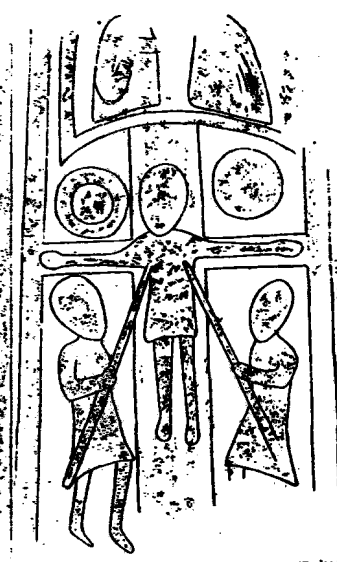
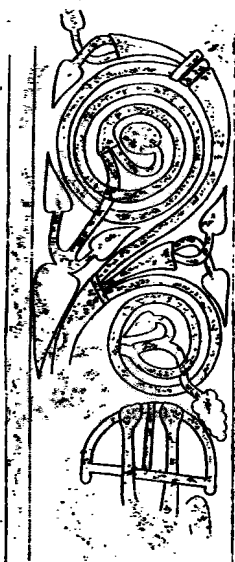


1. 3. 4. 5. Bakewell.



3

4



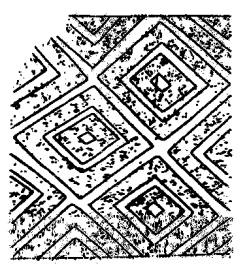
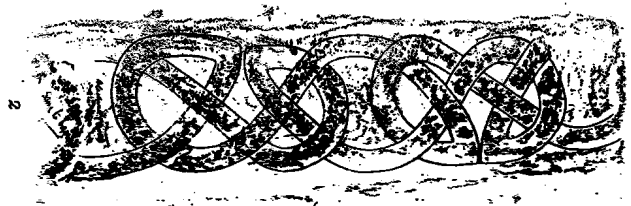
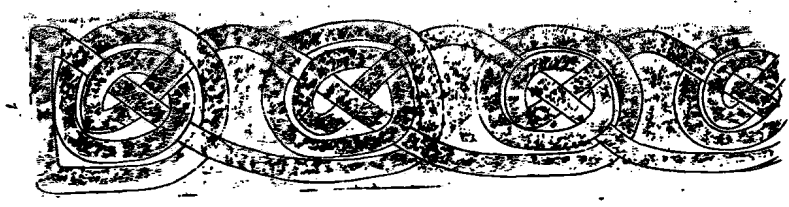
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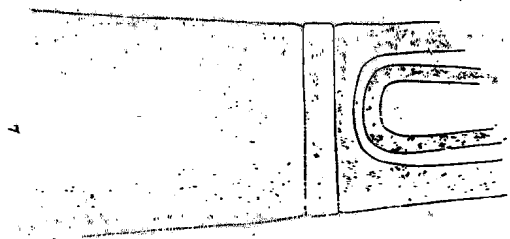
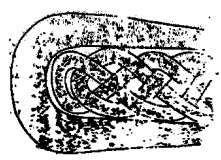
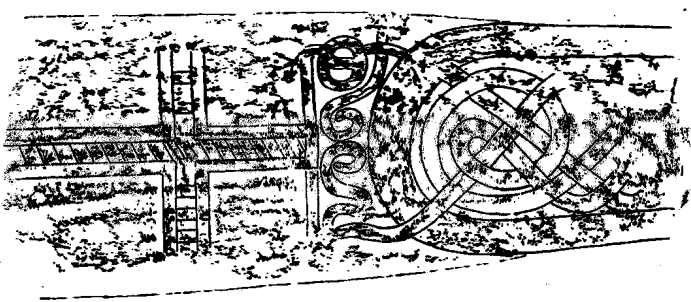
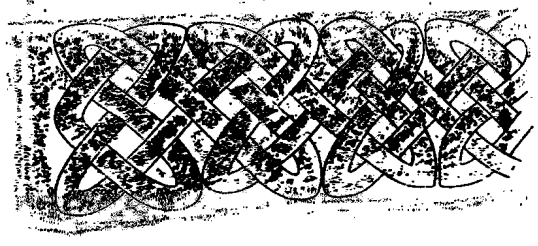


7

1. Sheffield. (Weston) 2. Bradbourne. 3. 4. 5. Bakewell.

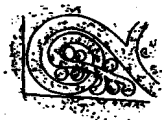


1, 2, 4. Blackwell. 3, 5, 7, 8. Baskerville. 6. Spenser.





3



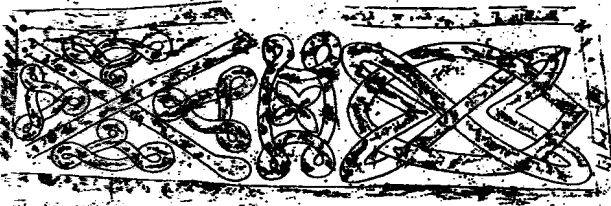
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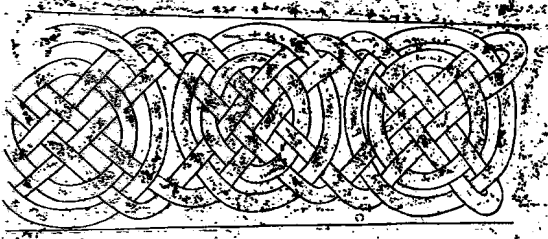
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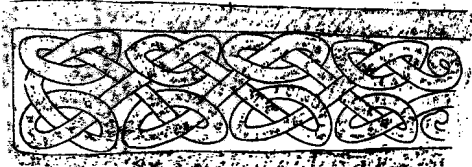
4. Bakerswell.



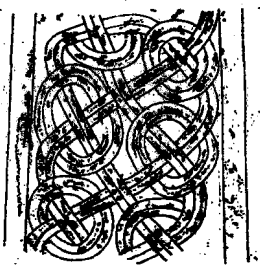
5. Bakerswell.



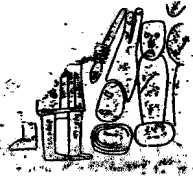
6. Hope.



7. Bakerswell.



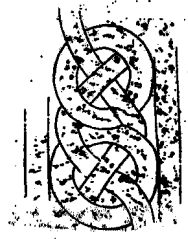
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