

Derbyshire Archaeological and Natural History Society.

A Corpus of the Pre-Conquest Carved Stones of Derbyshire.

By T. E. ROUTH.

With Introduction by the late REVEREND PREBENDARY
W. G. CLARK-MAXWELL, M.A., F.S.A.

INTRODUCTION.

THE ancient kingdom of Mercia, of which Derbyshire may be considered the nucleus, comes only second to Northumbria in the wealth of pre-Conquest carved stones which it has to show, and of these Derbyshire has a greater proportion than any other county.

It is true that we cannot boast any examples equal to the magnificent crosses of Easby, Bewcastle or Ruthwell, and the finest series of Mercian carvings lies just outside our border at Breedon-on-the-Hill in Leicestershire, but still Derbyshire has some extraordinarily interesting pre-Conquest specimens of which Mr. Routh's photographs give an excellent idea; while some of even greater interest, if not of great beauty which were known to be in existence in the last century,

have disappeared from view, possibly we may hope some day to be recognised and rescued from garden rockeries,

In surveying the field of Mercian, and especially Derbyshire carvings, there are some fixed points of date which it is helpful to bear in mind.

To begin with, these stones must be later than the conversion of Mercia to the Christian faith. This began with the mission of Cedd, Chad, Diuma to the Middle English (Leicestershire in 653) at the close of the reign of that stout old heathen Penda, but may be considered as fully in progress by 658, when Penda's son Wulfhere established a Mercian supremacy over the whole of central England.

If we allow a generation for the spread of the faith over Derbyshire, it follows that we can hardly expect to find any carvings that could be dated before 700, but from that time to the beginning of the Viking incursions, Mercia, under the rule of a succession of strong kings, enjoyed a period of complete peace and security which would be favourable to the execution of such monuments.

Soon after 800, however, the first mutterings of the coming storm could be felt, which burst with all its fury on these parts of the kingdom, when the great army of the Danes, which landed in England in 865 after ravaging up and down East Anglia, Lincolnshire and Yorkshire, wintered at Repton, and we cannot doubt ravaged all the country within reach in 873-74. When next year part of it went north-westward the remainder stayed behind till the campaign of 876 brought them to Chippenham and eventually to their defeat at Ethendun in 878.

The ensuing peace of Wedmore left all this region in the hands of the Danish host, heathen still, despite the baptism of their leaders, and we can hardly expect to find any Christian memorials surviving from this period, though it would be an exaggeration to say that Christianity was stamped out.

In 917 Derbyshire was recovered by Ethelfleda, the Lady of Mercia, with the rest of the Five Boroughs, and as we know that she brought the relics of St. Alkmund with her and established his cult in Derby it seems reasonable to suppose that the fragments found at the rebuilding of St. Alkmund's church in 1844 belong to the early part of the tenth century.

They show marked signs of Scandinavian influence which is exactly what we should expect if this were the case.

The menace of the Danes however, had by no means passed away, and repeated invasions and risings of the Danelaw troubled the rest of the century until the invasion of Sweyn set a Danish dynasty on the throne of England.

Such a time was unfavourable to the production of any memorials and another half century brings us to the eve of the Norman conquest.

The broad impression left on our minds is that from 700 to 850 there was a time of Mercian prosperity producing crosses of purely Anglian character; then comes a break, and such memorials as survive from 900-1050 show Scandinavian influence, though not to the exclusion of the early Anglian tradition which persists though in increasing degradation till the Norman conquest brings in a fresh tradition, alike in architecture and decoration.

Two other facts stand out from a survey of Mr. Routh's materials: first, the extraordinary paucity of architectural pre-Conquest remains in the county in comparison with the wealth of sculptural memorials.

The walls of Repton crypt are probably of pre-Danish date, the pillars thereof and the chancel walls of the tenth-century rebuilding; beyond this there seems to be no pre-Norman work standing in the county; closer study might reveal more, but the contrast between buildings and cross-fragments is very striking.

Next we have the remarkable fact that whereas Repton

was the mausoleum of the Christian kings of Mercia, no sculptural fragments of crosses seem to have been found there. No doubt any such, if they existed, would be thrown down and broken up by the Danes, but one would expect something to be still recognisable. And in sharp contrast with this, we have, at Bakewell, more fragments than the whole of the rest of the county can show.

W.G.C.-M.

Y.A.J. = *Yorkshire Archaeological Journal*.

D.A.J. = *Derbyshire Archaeological Journal*.

In Derbyshire there are sixty-five carved stones of undoubted pre-Conquest date and several doubtful examples (not included). They appear to have come from eighteen sites; the five stones in the museums of Derby and Sheffield having been removed from two sites on which other specimens still remain, and the same thing applies to the stones in Repton church. Taking into account the size and massiveness of the larger fragments, it seems unlikely that they are far from their original sites. The smaller fragments, however, have been mostly used as building stones and were probably collected from the vicinity of the building in which they were used. A careful attempt has been made to collect all accessible remains, but in spite of care and assistance, it is impossible to be certain that examples have not been missed, not to say that new stones may turn up. They are wrought from local material, namely the millstone grit, of varying degrees of coarseness, which occurs on, or within a few miles of, the site of every fragment. A remarkable exception is the Spondon cross-shaft which is of limestone.



B. ASHBOURNE: FRAGMENT OF
CROSS-SHAFT.



A. ASHBOURNE: FRAGMENT OF
CROSS-SHAFT.



C.



B,
CROSS-SHAFT, BAKEWELL.



A.

ASHBOURNE.

A fragment of a cross-shaft kept in the church, 24 in. high and 12 in. by 10 in. in section at the bottom, tapering to 10 in. by 7 in. with slight entasis (Pl. i A).¹

On one side is an interlace of three-strand cord bifurcating in one place, within a panel having an inverted curved top, the curve being part of the wheel-head, now missing. On the other side of the shaft (Pl. i B) is a similar panel in which is carved an animal far-gone in conventionalisation with bent-back head and tongue running into an irregular interlacement but the stone is so defaced that it is impossible to make out the design with certainty. Although the animal has strong Scandinavian colouring, it is not the pure Jellinge beast often met with in the district round York,² and it is not easy to suggest a parallel, but a similar animal occurs on a stone at Peakirk near Peterborough, and shows how the Viking beast developed in Mercia from pure Anglian.

The three-cord interlace with bifurcation,³ the back-bent head of the beast, and the wheel-head, point to a late date.

Late Danish.

ASTON-ON-TRENT.

Built into the west wall of the church is a fragment, presumably of a cross-shaft.

It is too high to be measured without a short ladder, but may be 24 in. by 9 in. On the lower part is the characteristic Scandinavian ring-knot of the tenth century, i.e., a knot⁴ having loose rings, with no organic

¹ A stone at Ashbourne, with a similar interlacement formed by a two-strand cord, depicted on a lantern slide belonging to the Derbyshire Archaeol. Society, cannot now be found.

² e.g., Levisham; Clapham *Romanesque Architecture before the Conquest*, p. 133; Collingwood, *Northumbrian Crosses*, Fig. 26.

³ A three-strand cord is uncommon in pre-Conquest work, but can be paralleled on a fragment at Tadcaster, and on a shaft at Thorpe Arch, Collingwood, *Y.A.J.*, pp. 243-248.

⁴ The late W. G. Collingwood, F.S.A., considered this a specially Norse motive, as it is frequently met with in Cumberland and other districts settled

connection with the interlacement, through which the cord passes.

Above this is a coiled ribbon-shaped creature, something like the serpent on the St. Alkmund's stone in Derby Museum,¹ but the upper part of the design is broken away.

Late tenth century.

BAKEWELL.

Bakewell Churchyard.

The great cross-shaft standing in the churchyard² (Pl. ii A, B, C) is 8 ft. high, and 21 in. by 15 in. in section at the bottom, tapering slightly upwards.

The head is missing, but a small portion of the spring of the curve of one arm can be seen above a projection, of some 3 in., on either side of the shaft (Pl. ii A). This projection or offset is very unusual in Anglian crosses. The cross can be restored with a head exactly like the head of Eyam cross.³ A large piece from the bottom of the shaft is missing, for, on the eastern face, close to the base on which the cross now stands, can be seen a bow, of the short kind used by Saxon archers, the man drawing it being on the part of the shaft now lost.⁴

by Northmen, where it is frequently associated with the vertebral or chain-pattern (see Pl. iv A) and is careful to explain that it must not be confused with the very common ring-twist of the tenth century, *Northumbrian Crosses*, p. 149 f. Mr. Collingwood, however, seems to have been unacquainted with the frequent occurrence of the pattern in Derbyshire.

¹ Pl. xi B.

² The eastern face is illustrated by Aymer Vallance in *Old Crosses and Lychgates*, from a drawing by F. L. Chantry, R.A., Fig. 39. In the *Reliquary*, vol. x, p. 199, is a poor illustration.

³ See Bishop Brown's drawing, *D.A.J.*, vol. viii, Pl. xii.

⁴ The same scene was depicted on the Bradbourne cross (Pl. viii A), where a similar fate has befallen the archer. The motive, however, can be well seen on the cast of a large fragment in the Weston Park Museum, Sheffield (Collingwood, *op. cit.*, p. 75), and on a fine shaft in Auckland St. Andrew's Church (Clapham, *op. cit.*, Pl. xxi, and Collingwood, *op. cit.*, p. 50). The latter is perhaps a little earlier than the Bakewell example as the vine-scrolls thereon have animals in the branches. The motive occur a little later in the 'Corbie Psalter' (Clapham, *op. cit.*, Pl. xxiii) and may be interpreted as a relic of the 'chase motives' which often appear in Syrian art (see Brönsted, *Early English Ornament*, p. 37 note, also Strzygowski, *The Origin of Christian Art*).

The western face of the cross (B) has four segmental-headed panels one above the other, containing figure sculpture, now much defaced, but it seems to have been more distinct a few years ago, judging by old photographs (one of which is here reproduced). In the remaining portion of the upper panel are parts of a crucifixion scene, lower, the annunciation is represented, but the subjects of the two lowest panels are very enigmatic.

On the eastern face (A) a wide panel at the top of the shaft contains a scene that Bishop Brown thought depicted the entry of our Lord into Jerusalem;¹ and lower, the vine-scroll with the little animal at the top, that fills the lower part of the shaft, is reminiscent of the vine-scroll-with-animals of the earlier Anglian crosses,² although here the fruit of the vine has shrunk to a cluster of berries, and the leaves, which are of the ivy-leaf type are withering away.

The vine-scroll is single, yet the stems are rounded in the true Anglian manner, and not mere straps; the beautiful double vine-scroll used for filling broad spaces, to be seen, e.g., at Bewcastle and Lancaster,³ had become too difficult for the Derbyshire craftsmen by the time this cross was made, and as the early slender vine was not sufficient to cover the broad shaft, the burden must need fall upon the vine's lateral curves, which are unrolled in massive spirals; this results in the characteristic and very general 'Anglian Scroll,' which is found especially pronounced at Bakewell and Eyam.⁴

The north and south faces of the shaft (C) are covered with vine-scroll, and as in several fine Anglian crosses, interlaced patterns do not occur, except a very small bit on one end of the projecting top of the shaft.

¹ *D.A.J.*, vol. viii, p. 168.

² e.g., Bewcastle and Otley. For Bewcastle, see Baldwin Brown, *Arts in Early England*, v, Bewcastle and Ruthwell Crosses. For Otley, see Brönsted, *op. cit.*, p. 33 ff.

³ Collingwood, *op. cit.*, Fig. 46.

⁴ See Brönsted, *op. cit.*, p. 64 ff.

On the other end of the projection is carved an angel of similar technique to the Eyam angels.¹

Anglian, late eighth century.

Bakewell Church.

In Bakewell church is a collection of no fewer than thirty-six pre-Conquest carved fragments, as well as carved stones of Norman and thirteenth-century date, none of which can be properly examined as they are either cemented together or in inaccessible positions, so that any conclusions here arrived at must be considered as of a more or less tentative character, for even approximate dating is hazardous when only one or two faces of a stone can be seen, since survivals of earlier motives frequently occur on the same stone along with later ones. The stones had been used as building stones, and were found when the Norman church was pulled down about 1842. They must have been collected from many sites round Bakewell, and mainly consist of fragments of crosses; quite a number of crosses being represented. The fragments cemented together in the south porch have always remained at Bakewell, but those now kept at the west end of the church were carried away by Mr. Thomas Bateman to his museum at Lomberdale House near Youlgrave.

At the death of Mr. Bateman the contents of his museum were acquired by the Weston Park Museum, Sheffield, and a brass plate near where they are kept, records that they were returned to the church by the Museum; two only remaining at Sheffield.

The dimensions given begin, in every case, with the height as the fragment stands; and the numbers in BOLD TYPE correspond with the number marked on, or close to, each fragment in its picture.

South Porch.

1. 2. Stones 2 ft. 8 in. by 8 in. and 16 in. by 9 in.

¹ Pl. xiv A, B, C.



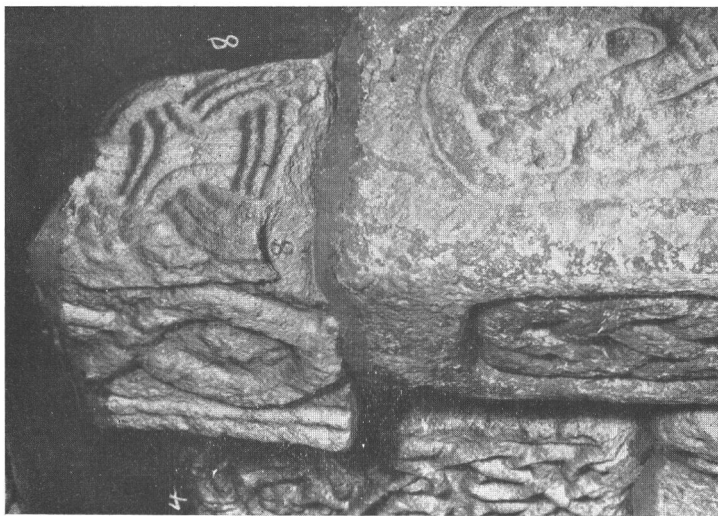
B. STONE IN BAKEWELL PORCH.



A. STONE IN BAKEWELL PORCH.



B. STONE IN BAKEWELL, PORCH.



A. STONE IN BAKEWELL, PORCH.

respectively (Pl. iii A). The stones have been broken longitudinally so that only half the pattern remains.

They are carved with an Anglian vine-scroll, but not in the usual Anglian technique, for the pattern is produced by incising v-shaped lines in the manner of chip-carving.¹ They may be part of a frieze or string-course but it is impossible to say as only one face can be seen.

Probably a survival of Anglian into the tenth or eleventh century.

3. A fragment of a cross-shaft carved with a meander or key-pattern (Pl. iii A), measuring 12 in. by 6 in. Mr. Collingwood considered this a late motive, which in the north, it certainly is, but it occurs on a fine Anglian crosshead at Crothorne, Worcestershire,² which Mr. Cotterill assigns to the late eighth century.³ This probably belongs to the late north-English class of the tenth or eleventh century.

4. Part of a cross-shaft 16 in. by 9 in., one side only visible, carved with a bit of vine-scroll running into an interlace of two rows of figures-of-eight.

5. Part of a shaft 13 in. high and 13 in. by 8 in. in section (Pl. iii B), two sides hidden and one defaced, carrying a bit of Anglian vine-scroll of early character.

6. Part of a shaft 14 in. high and 12 in. by 11 in. in section (Pl. iii B), two sides hidden and one defaced carved with a somewhat irregular interlacement.

7. Fragment $5\frac{1}{4}$ in. by 12 in. having an interlacement of a more regular character than the last—one face only is visible.

The last four fragments seem to belong to the same cross, though this is by no means certain. The material from which they are wrought, which appears to be different from that of the other Bakewell examples, is

¹ In Anglian work the stone is sunk around the pattern, leaving the scroll or other design in relief, and the ground always shows round the pattern.

² Clapham, *op. cit.*, Pl. 18.

³ *Antiq. Journal*, xv (April, 1935), 157.

the same in each, and the technique of their interlacements is similar.¹ Although the vine-pattern is nearer in feeling to the earliest and best Anglian work than the other Derbyshire examples, it runs off, in No. 4, into an interlacement, and this warns us, despite the beautiful bit of vine on No. 5, against assigning to the fragments a very early date in the Anglian period; in fact, the irregular interlacements preclude the possibility of doing so; though the possibility of the stones belonging to different crosses should not be lost sight of.

Possibly the cross is a local peculiarity and should be assigned to the late eighth century.

8. A fragment of a cross-shaft, of great interest (Pl. iv A). It is $9\frac{3}{4}$ in. by $12\frac{1}{2}$ in. and 9 in. thick. The face, which is broken on the sinister side, is carved with the vertebral or chain-pattern, which was introduced into the Isle of Man by the Northman Gaut *c.* 930-950,² and considered by Mr. Collingwood to be a specially Norse motive.³ It is abundant in the island, in Cumberland, and in districts settled by Northmen from Ireland.

The pattern penetrated into Yorkshire and is found on the Burnsall cross,⁴ but is nowhere common in the county. It is exceedingly interesting to find it so far from Norse influence as Bakewell.⁵ It has not been found elsewhere in the county.

The pattern is best seen on the Gosforth, Cumberland,

¹ Mr. W. H. Hanbury of Derby, who is very well acquainted with the geology of the county, has examined the stones, and is of opinion that what appears to be difference of material is due to the stones having been imbedded in mortar, but is not prepared to dogmatise without seeing a fresh fracture.

² Kermode, *Manx Crosses*, p. 40. See also Shetilig Saga-book of the Viking Society, vol. ix, part 2, 256.

³ *Op. cit.*, p. 146.

⁴ *Ibid.*, Fig. 167.

⁵ As pointed out by Bishop Brown, who noticed the fragment as Bakewell, *D.A.J.*, vol. viii, p. 180.

Mr. F. Williamson, F.R.Hist.S. has, however, pointed out to the writer, that there is considerable evidence for Norse settlements, in several place-names in the county, e.g. 'Ireton' (Kirk Ireton), from 'Iri,' a name given to Northmen from Ireland.

cross which is dated by Collingwood *c.* 1000.¹ On the edge of the stone is carved a simple guilloche—just two cords twisted together and crossing figure-of-8 wise, and the pattern is chronologically in accordance with the chain-pattern.

Norse *c.* 1000.

9. The bottom of a cross-shaft, 11 in. high and 12 in. wide, one side visible, on the upper part is a plain basket plait.

Anglo-Danish.

10. Fragment, $4\frac{1}{2}$ in. by 4 in. of interlace.

11. Fragment, 5 in. high and 11 in. wide. On the dexter side is an interlace, and on the sinister side are the legs of a man with the hem of his kirtle.

Anglo-Danish.

12. A fragment of a cross-shaft of roughly triangular shape about 12 in. high and $16\frac{1}{4}$ in. wide. This face was wider, the sides being completely broken away. On the dexter side remain the legs of a man and the lower part of his kirtle, and on the sinister side, a little figure swathed, except his head, in a winding-sheet, between the two is a little figure similarly attired, wrong-side-up.² The scene may represent the massacre of the innocents, or it may depict an episode from Scandinavian mythology. Probably it may be part of the same cross to which the next fragments described belong.

Anglo-Danish.

13, 14, 15. Are fragments belonging to the same cross.

They measure respectively 16 in. high and 13 in. by 12 in. in section (sinister side cut away) 20 in. high, and 11 in. by 9 in. in section (but sides broken), and 11 in. high and 12 in. by 12 in. in section.

Taking 13 (Pl. iv B) first; this has cable moulding on the dexter arris.

¹ *Op. cit.*, Fig. 184.

² The scene is more clearly seen in Bishop Brown's rubbing, *D.A.J.*, viii. Pl. 15.

The sinister side is broken away, carrying with it part of the beast with which the stone is ornamented. Of the beast, which is well drawn and firmly carved upon one of the faces that can be seen, only little remains, for his head was on the missing part. His body is covered with scales, and he treads upon a coiled serpent with open mouth.¹ He is the Anglian beast with Scandinavian colouring, and a good example of the way the Anglian tradition asserted itself all through the Danish period.²

On another face of the same stone 13a is the crude portrait of the man, to whose memory the stone was, no doubt, set up.³

On 14 is the same cable moulding and the figure of a man, seemingly under the branch of a tree, of very crude execution. Above his head is a ball, perhaps an apple. What the scene represents, it is impossible to say, especially as the dexter side is broken away.

On another face of the same stone 14a is more figure sculpture, and on 15 is more cable moulding, and also the legs of a man with the hem of his kirtle. The other visible side is defaced.

Anglo-Danish, middle of the tenth century.

16. A fragment of cross-shaft, 16 in. high and 12 in. by 7 in. in section.

On the sinister side is the head of a man carved in high

¹ He should be compared with the beasts on the St. Alkmund's Stone (Pl. x B, c).

² And of the struggle for supremacy between the Anglian and the Jellinge beasts, see Brönsted, *op. cit.*, p. 101 *et seq.*

It is surprising that more Scandinavian influence is not found in the stone carvings of Derbyshire in the tenth century, when the situation of the county in the land of the Five Boroughs is taken into account; see Clapham, *Archaeol. Journal*, lxxxiii, p. 4.

In this the county differs from parts of Yorkshire, where are found animals much nearer the Jellinge type than anything Derbyshire has to show.

³ Illustrating how a highly-developed ability and fully trained sense of ornamentation can be present when barely the first steps have been taken towards the pictorial arts, especially in the portrayal of the human form; we shall meet with the same thing at Norbury (Pl. xvii B).

See Brönsted, *op. cit.*, p. 79.

relief, very much like the head of the man on 14—perhaps part of the same cross.

17. A fragment with a three-cord interlace, formerly thought to be pre-Norman—late twelfth century.

18. A fragment of cross-shaft 16 in. high and 13 in. by $7\frac{1}{2}$ in. in section. On the narrow face is a guilloche consisting of two cords crossing under and over figure-of-eight-wise, and on the wide face a bit of vine-scroll with a trifol leaf.

Anglian, or survival of Anglian into the Danish period.

19. A fragment, 19 in. by $11\frac{1}{2}$ in. The three other sides have been hacked away in order to form a coping-stone, which was set with the carving in the bedding.

Anglo-Danish.

20. A fragment, 10 in. by 14 in. by 8 in., ornamented with transverse and diagonal bars or beads forming triangles with a pellet in each.

Probably Norman.

21. A stone, 15 in. by $11\frac{1}{2}$ in., ornamented with a random scroll or rustication very late and debased, but can be paralleled with a stone at Burton-in-Kendall.¹

Late Danish period.

22. A fragment 14 in. by 12 in., with the sinister edge broken away, ornamented with a plain basket plait formed with a two-strand cord.

Danish period.

23. A stone, 19 in. high and 13 in. by 10 in. in section, having plain arrises. Two sides can be seen, the narrow one ornamented with a plain plait. Within a segmental-headed panel on the wider side can be seen, in certain lights, and rather indistinctly, part of the body and arms of a man holding up a cross-topped staff. The cross and three fingers of the man are distinct. It is difficult, in the defaced condition of the stone, to suggest a date.

¹ Collingwood, *op. cit.*, Fig. 225.

The plait is of late character, and only a late date seems possible.¹

24. A fragment, 17½ in. by 12 in., with a plain basket plait.

Danish period.

25. The lower part of a rounded cross-shaft, 31 in. high, the upper part, some 7½ in., is rectangular, and 10 in. by 6 in. in section; the part cylindrical or oval in intention, is little more than a rectangle with the corners rounded off, measuring 14 in. by 10 in. in section. The rounded part has a slight entasis.

A band, consisting of a double bead, marks the division of the rounded and square parts. On the rectangular part are the bottoms of u-shaped panels formed by the transition of round to square like the figures formed by the sharpening of a pencil, and in one of these is a bit of interlace.

Late Danish.²

26. A block of stone, 21 in. high and 17 in. by 14 in. in section at the bottom tapering to 15½ in. by 15 in. Three sides can be seen and photographed with difficulty, and these are carved with angels of the same technique as the Eyam angels,³ though not quite so deeply cut. The arrises are slightly rounded. The stone is the base of a cross, but as the upper surface is hidden, a socket made to receive the shaft cannot be seen.

It can be paralleled by the base of the Auckland

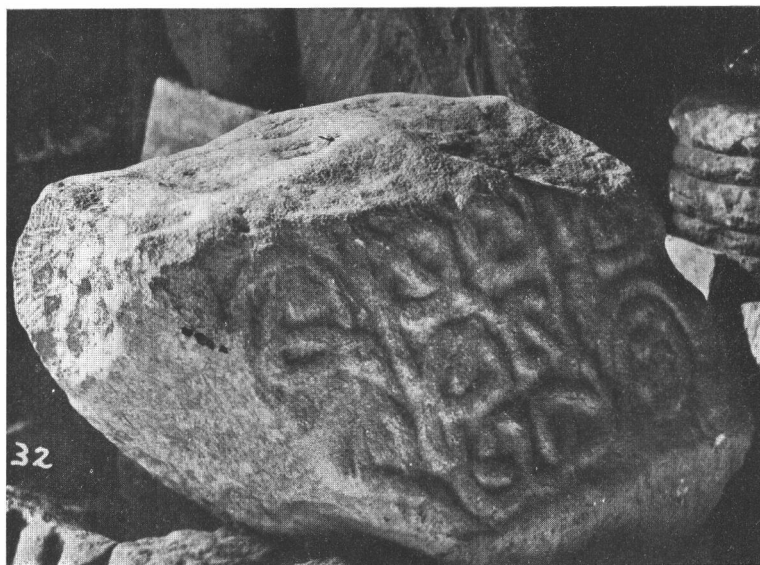
¹ It may, however, be compared with a stone built into the North transept of Asfordby church, Leicestershire, depicting a priest holding a similar cross-topped staff and giving benediction. This stone appears to belong to the Ringerike style of the early eleventh century. The Asfordby stone is illustrated in Nichol's *History of Leicestershire*.

See also Hope (Pl. xv A, B), below.

² It is paralleled by a cross at Fernilee, published by W. J. Andrews, F.S.A., in the *D.A.J.* xxvii, 201, Fig. 36.

It has affinities with the Brailsford cross (Pl. ix B) and with several in Cheshire and Staffordshire.

³ Pl. xiv A, B, C.



A. BAKEWELL: FRAGMENT OF ANGLIAN COPED TOMB.



B. BAKEWELL: FRAGMENT OF ANGLIAN COPED TOMB.



A. LOWER PART OF COPED TOMB WITH UPPER PART RESTING ACROSS IT, BAKEWELL CHURCH.



B. STONE IN WIRKSWORTH CHURCH.

St. Andrew's cross,¹ which is, however, ornamented with saints, instead of angels, of similar technique.

The base is too small to have belonged to the great cross in the churchyard.

Anglian, late eighth century.

27. Part of a cross-shaft, 13 in. high and 11 in. by 8 in. in section at the bottom, tapering to 8 in. by 7 in. Two sides are hidden and one defaced.

The fourth face is carved with a basket plait within a panel.

Danish period.

North Aisle.

At the west end of the north aisle of Bakewell church are kept a number of pre-Conquest carved stones as well as others. Numbering the pre-Conquest fragments consecutively with those in the porch, they are as follows:—

28. Part of a cross-shaft, 2 ft. 10 in. high, and 16 in. by 9 in. in section tapering to 14 in. by 9 in. just below where a piece is broken from the sinister side.

On one face is a debased Anglian scroll, geometrical in intention, though no care has been taken to make it so, with bunches of berries in the centres of the scrolls, running off into a badly designed triangular interlace. On another face is an interlace of Stafford knots, and on the third a meander. The fourth face cannot be seen.

Probably a survival of Anglian into the eleventh century.

29. A cross-shaft, 2 ft. 5 in. high, and 12 in. by 10 in. in section, where it is not broken. One side has been dressed for building purposes, but a little bit of basket plait remains at the top sinister corner.

On another side is a good interlacement of two rows

¹ Though Brönsted, Collingwood, and Clapham illustrate the shaft, the illustrations were taken before the base was found. It is now set on its base in the church, and the writer cannot cite an illustration of it in its present condition, except his own photograph.

of angular Stafford knots set with their points turned outwards. The other sides cannot be seen.

Good work of the Danish period.

30. Part of a small cross-head, consisting of the centre and one arm. The upper and dexter arms are gone as well as the whole of the shaft. The circular central part is $8\frac{3}{4}$ in. in diameter, and the width, from the end of the remaining arm, to where the corresponding arm is broken away, is 14 in., so that the head cannot have been more than about 21 in. across.¹

It is $3\frac{3}{4}$ in. thick, and the shape is late Anglian; it may be compared with the cross in Irton Churchyard, Cumberland,² although it is smaller.

In the centre is a boss, and on the arm a bit of interlace.

A long iron pin has been securely fastened into the head, in order to adapt it to some purpose for which it was not intended—perhaps it has been made to serve as a gable cross.

The slab-like proportions, and the rather poor interlaces, point to a late date.

Anglian, but late.

31. A fragment, 21 in. high and 12 in. by 6 in. in section with a bit of carving quite indeterminable, on one side.

32. Part of a coped stone which recalls the Hedda Stone in Peterborough Cathedral.³ It is 20 in. high, 17 in. long, 9 in. thick at the top where the apex of the roof has been broken or worn away, and 15 in. thick at the bottom.

Its shape was that of a little house with eaves slightly overhanging the walls.⁴ One side of the roof (Pl. v A)

¹ The head of the Eyam cross is 3 ft. 3 in. across.

² Clapham, *op. cit.*, Pl. xvii. Collingwood, *op. cit.*, Fig. 100. Cf. also Burnall, a Norse cross having an Anglian-shaped head, *ibid.*, Fig. 167.

³ Clapham, *Romanesque Architecture before the Conquest*, Pl. 30; *Archaeologia* lxxiv, 238; *Proc. Soc. Antiq.* xiv, p. 156.

⁴ See also Addy, *D.A.J.*, xli, 98. The stone must not be confused with the Danish and Norse hogbacks (see Derby, Pl. xii, below). These coped stones



COPED STONE FROM BAKEWELL. IN THE WESTON PARK MUSEUM, SHEFFIELD.



A.
BRADBOURNE: FRAGMENT OF CROSS-SHAFT IN THE CHURCHYARD. B.

is ornamented with an interlace running into a bit of vine-scroll, and the other (Pl. v B), with figure sculpture consisting of the bodies of two men whose heads are on the missing apex, and the hind-quarters of an ass. On what remains of the sides of the monument, is the nimbed head of a man (Pl. v B)—the corresponding side being defaced. This stone, at present, rests at right angles, across another.

33. (Pl. vi A), and the section of its end is seen in the same figure. The stone upon which it rests is 2 ft. 9 in. long and 8 in. wide; being half its original width, it having been cut or broken longitudinally, and the other half lost. It is fractured in two places, and carved with the twelve feet of six men whose bodies were on the side of the first stone (Pl. v A), for it seems certain that both stones belong to the same monument.

Anglian, late eighth or early ninth century.

34. Part of the arm of an Anglian cross-head, 10 in. long and 15 in. wide at the broad end and 7 in. thick. The face of the arm was divided by a bead into two fields, each having an angular interlace, but most of the outer panel has been broken or dressed off for building purposes, carrying along with it almost all the interlace. Both sides are alike. It is unusual to find a cross-arm divided into two fields of ornamentation when only an interlaced pattern is used.¹ This points to poverty of design and late date.

Whether this head belonged to any one of the crosses represented at Bakewell it is impossible to say. The design seems hardly in accordance with the design of the

were imitated from cottages built on siles or crucks (Collingwood, *op. cit.* p. 164) and Bede describes the sepulchre of St. Chad as a 'wooden monument like a little house' (*ibid.*).

¹ Though common when the arm is ornamented with figure sculpture or Anglian beasts as in the case of the Hoddon cross-head, *Archaeologia* lxxvii, Pl. xxxvi.

shaft in the churchyard, since this dispenses with interlaced ornament, except one tiny bit on one end of the projection, and in any case without accurate measurements, it is impossible to be certain that it would fit.

Anglian, but late.

35. A small fragment of irregular shape, approximately 9 in. by $9\frac{1}{2}$ in., which may have belonged to the last cross-head.

36. A fragment of a cross-shaft, 10 in. high and 9 in. by $5\frac{1}{2}$ in. in section, much broken at the edges, having a two-cord interlacement of Stafford knots.

Good work of the Danish period.

Stones from Bakewell in the Weston Park Museum, Sheffield.

1. A coped stone, 3 ft. 5 in. long, 10 in. high and 15 in. wide at the base (Pl. vii A, B).¹ It takes the form of a roof without walls, triangular in section at the ends. The arrises are worked into good cable mouldings, and the best bit of design is on one end, consisting of two deer adorsed with a tree between (Pl. vii A), all the rest of the design is weak and thoughtless to a degree, although the execution is not unskilful. One side of the roof is divided into two fields by a broad basket plait, in the sinister field are an elephant and a horse very badly drawn, and in the dexter field, Anglian beasts far-gone in conventionalisation, whose feet run into an interlace. On the other side of the roof are meaningless bits of loop-work between two saltiers. This is the most debased of all the Derbyshire work and probably belongs to the last decadent phase of the Anglian period before its encounter with Danish influence. Its feebleness is proof of the absence of Danish influence; on the other hand, it may be Anglian survival into Norman times.

2. A fragment of a cross-shaft, $18\frac{1}{4}$ in. high and $14\frac{3}{4}$ in.

¹ Figured by Boutell, *Christian Monuments*, 1854, p. 12, also by Cox, *Derbyshire Churches*, ii, Pl. ii.



B. BRAILSFORD CROSS-SHAFT.



A. BRADBOURNE: FRAGMENT OF CROSS-SHAFT IN THE CHURCHYARD.



C.



B.

STONES FOUND AT ST. ALKMUND'S CHURCH
(*Derby Museum*).



A.

by $9\frac{1}{2}$ in. in section, with only one face undamaged, which is covered with a two-strand interlacement through a double row of loose rings.

The pattern is coarsely hacked out but is very effective.

The presence of loose rings in the interlace is a sure sign of the tenth century.¹

BLACKWELL.

In the churchyard of Blackwell, near Alfreton, stands the lower part of a cross-shaft, 4 ft. 8 in. high and 18 in. by 13 in. at the bottom, tapering to 13 in. by 11 in.

It is socketed into a massive base which, however, is sunk into the ground along with a small part of the shaft (or soil has been deposited round the base from graves).² The fracture at the top of the stone cuts through the patterns carved upon its faces. A mortise is sunk into the top of the stone, proving that something was here joined on, which may have been a medieval, or modern head; for, usually when a shaft is made up of two or more stones the junctions are contrived between panels.³ It is ornamented with interlacements on each of its four faces, all of a late character; that on the south face being the most uncommon but the same pattern is said to occur on the much defaced shaft at Spondon, and is found on a stone at Stow-Nine-Churches, Northants, and in a few other places.⁴

Danish, but not strongly characterised.

BRADBOURNE.

In Bradbourne churchyard is a fragment of a cross-shaft that was for many years used as a gate post (Pls. viii A, B; ix A). It is 3 ft. 3 in. high and $19\frac{1}{4}$ in. by $16\frac{1}{2}$ in. in section at the bottom, tapering slightly.

¹ See Aston-on-Trent and Norbury (Pl. xvii A). The stone is figured with another from Darley Dale now lost, by Bishop Brown, *D.A.J.* viii, Pl. xv, Fig. 8.

² For a fuller description see *D.A.J.* xxxix, 77, where each face is figured.

³ e.g. Ramsbury, *Antiq. Journal* xv (April, 1935), Pl. xvii, where one panel is shown.

⁴ Collingwood, *Y.A.J.*, xii, p. 267.

The beautiful vine-scroll on the western face (a) is more gracefully designed and better cut than those at Bakewell,¹ and at the bottom of the shaft are the arms and hands of a man grasping a bow the body of the archer having been on the destroyed part of the shaft.²

On the eastern face (b) is a vine-scroll of tree-form with the spirals springing from a central stem,³ and at the base of the stem a man wearing a conical cap, short kirtle and breeches reclines.

Something immediately above his left knee looks like a bow, but here the stone is so much defaced as to render determination difficult. The suggestion seems to be that the archer is resting, with his bow and arrow at hand.

The crucifixion scene on the southern face (c) representing our Lord on the cross, with Longinus on one side and Stephaton on the other, and the sun and moon in the top corners,⁴ is sculpture with true plastic feeling, and of greater power than anything else in the county, but the stone is too weathered for just appreciation.

We cannot help feeling that this monument carries us back with almost irresistible force towards the great age of Northumbrian art.

¹ Pl. ii B, c.

² See note on the Auckland cross in connection with Bakewell churchyard cross.

³ There seems to be slight traces of birds in the centres of some of the spirals, but this is uncertain owing to the defaced condition of the stone.

The vine-scroll-with-animals motive occurs in a similar tree-vine-scroll on the Jedburgh shaft, Bishop Brown, *The Ancient Cross-shafts of Ruthwell and Bewcastle*, Pl. iv, Brönsted, *op. cit.*, Fig. 26. The same motive is found on the Croft shaft, Clapham, *op. cit.*, Pl. 13.

See *Arch. Journ.*, xlv, p. 7, for drawings of the Bradbourne cross.

⁴ The sun and moon are common at the date of this cross. They appear in a crucifixion scene on an early ivory cylindrical reliquary, no. 47 in the British Museum, Dalton, *Catal. of Ivories in the Brit. Mus.*, Pl. xv and xvi, and the following passage from the Golden Legend explains the medieval idea as to the motive:—"The cross and the wounds shall be more shining than any rays of the sun. The sun shall be dark and the moon shall give no light. Hereby may ye understand how much the cross is more shining than the moon and more clear than the sun." Prior and Gardner, *Medieval Figure Sculpture in England*, p. 81, note.

The northern face (d) is divided into fields, of which two remain, by curved fesses. In the upper field are half-length¹ figures, and in the lower, a seated figure with a bird on his right shoulder. This may be the effigy of the man to whom the cross was put up, or it may be St. John with his eagle—a bird at the ear or on the shoulder may usually be taken as a symbol of inspiration.²

Here the stone is much defaced.

Anglian, eighth century.

Behind the door in the south-west corner of the church are kept three stones that can only be examined with difficulty.

Two of them are massive slabs, 3 ft. 1 in. high, and approximately 20 in. by 7 in. in section at the bottom, tapering to 17 in. by 5 in.

For many years they formed a stile in the churchyard wall, and in 1886 Bishop Brown, with the help of the vicar and Mr. Albert Hartshorne, dug them out.³ On examination it was found that if the slabs were placed together the ornamentation on their edges would restore into vine-scrolls exactly like those on the fragment in the churchyard. Sir Henry Dryden made a restoration of the slabs placed upon the top of the fragment in the churchyard, and it was concluded that all the fragments belonged to one and the same great cross.⁴ The carved faces of the slabs are almost worn smooth and the carving defaced.

Amongst some old lantern slides belonging to the Derbyshire Archaeological Society, is one depicting a second crucifixion scene at Bradbourne, and on finding this further examination was necessary. With the aid

¹ Half-length figures occur on the Hoddon cross-head, *Arch.* lxxvii, Pl. 37, and busts on the Easby cross (now in the Vic. and Albert Mus.), *Burlington Magazine*, no. ccclvii (December, 1932), Pl. 1, as well as on the Otley shaft, Collingwood, *op. cit.*, p. 71.

² Bishop Brown, *op. cit.*, p. 31.

³ *Arch. Journ.*, xlv, p. 7.

⁴ Drawing, *ibid.*, opposite p. 8.

of a powerful light it was possible to photograph the stones, and a very faint outline is just discernible in the negative and prints, corresponding to that on the slide—the horizontal arm of the cross being quite clear.

In the upper part of the vine-scroll on one of the stones is a little animal like that on the Bakewell cross, and above this, a man. These features are, however, completely hidden, owing to the position the stones now occupy.

If the presence of a crucifixion on the slab can be proved, and the evidence from the photographs is a little doubtful, it is very unlikely that this scene would be depicted twice on the same side of the same monument, and the conclusion seems inevitable that we have here the parts of two distinct crosses, notwithstanding the fact that the fragments appeared, to Bishop Brown and his assistants, to fit together perfectly.¹

Anglian.

The third stone at the west end of the church is part of an Anglian cross-head, measuring approximately 12 in. by 13 in. by 10 in., but it is so much hacked and broken that the shape cannot be recovered.

On one face is an angel, in technique similar to the Bakewell angels,² and on the opposite face is the lower part of a figure, with an animal, perhaps a lamb.³ He wears a long gown and a girdle, but the whole of the upper part is broken away.

The under face (soffit) of the arm is ornamented with an interlaced pattern similar to the pattern on the under-surfaces of the arms of the Eyam cross-head. Probably

¹ It is not necessary to suppose that two crosses almost exactly alike, came from the same site, as none of the fragments is *in situ*. A parallel case of two crosses, one an almost exact replica of the other, occurs at Halton, Lancs., see Collingwood, *Northumbrian Crosses* p. 75 f.

² No. 26, Bakewell S. Porch.

³ It is difficult to match this figure, and in fact no parallel can be suggested in Anglian work, but perhaps this is due to its fragmentary condition.

this is part of the head of the shaft-fragment in the churchyard.

Anglian late eighth century.

BRAILSFORD.

The discovery of this interesting relic (Pl. ix B) was made in a very curious way.¹ The late rector of Brailsford having left instructions to be buried beneath the steps of the medieval cross in the churchyard, the steps of that monument were accordingly taken up in August, 1919, when he died, and a fragment of the earlier cross was found buried beneath them.

The Brailsford fragment is 4 ft. 5 in. high. The upper 14 in. are part of a tall shaft, rectangular in section, and the arrises have a cable moulding worked upon them. Two bands of cable moulding, each 2 in. broad, and with the strands of the cables slanting in opposite directions, mark the division of the two parts of the shaft. The lower part, which appears to be the actual foot of the cross, is cylindrical in intention, with strong entasis, and in shape, closely resembles No. 25 in Bakewell church porch. The cross-carvers in the north of England, of the age to which this monument must be attributed, were far from skilled in mason-craft, and the whole of the carving of the cross is exceedingly crude. A band of random interlace, with volutes and pellets² encircles the upper portion of the cylindrical part, except where it is interrupted by the figure of a warrior holding a sword in his right hand, and in his left, what may be a small round target. There seems to be an attempt to suggest a mail coat and close cap, which the Viking-age soldiers of the better class wore.

Over his right shoulder is a bit of plait-work, the usual filling of an empty space. No doubt we have here the

¹ And published by Mr. Percy H. Currey in the *D.A.J.* for 1923, with his drawings, and a full account by the late W. G. Collingwood, F.S.A.

² 'This is the Viking-age development of the Anglian vine-scroll, here showing strong reminiscence of Anglian motive,' Collingwood, *ibid.*

effigy of the warrior to whose memory the cross was set up.

The west and south faces of the rectangular part bear double-beaded plaits.

The east side has a meander varied at the foot,¹ and the north side has a loop-pattern with the loops set alternately—a late and unusual motive.

Danish, with slight Anglian survivals.²

CHAPEL-EN-LE-FRITH.

In the churchyard stands part of a cross-shaft, 4 ft. 8 in. high and 15 in. by 7 in. in section at the bottom, tapering to 13 in. by 6 in. at 1 ft. from the top, where the stone is broken irregularly.³ It is carved on all four sides with close interlacements, but owing to the weathered condition of the stone, little of the pattern can be made out. The pattern may be compared with a bit of interlace, No. 22 in Bakewell porch. The arrises are much broken and the stone appears to curve to the sinister side. This probably owing to the carver having to make the best

¹ Which can be matched with a meander on a cross-shaft in Ilam churchyard, Staffs.

² Mr. Collingwood observes that the general design of the cross was derived ultimately from Yorkshire, where the Mercian carvers learnt their art.

³ It is the gravestone of some local hero, one of the grandsons of the Danes who settled in the land of the Five Boroughs. He played his part, no doubt, in the troubled days of Aethelred the Unready, but probably did not live to see the disastrous invasion of Svein of the Forked Beard.

⁴ For with the period of Svein and Knut there came into vogue a more distinctive Viking style of design than this, which carried on some of the Anglian tradition,' *ibid.*

⁵ The writer is indebted to Mr. Brailsford Bunting of Chapel-en-le-Frith, for the following particulars:—The stone stood on the slope of Eccles Pike, not far from Ollerenshaw Hall. It was unmarked on the ordnance map until it was pointed out by Mr. Bunting at the time of the 1922 survey. It stood, fixed into a circular base in the middle of a wall, about 40 yards from a very ancient highway. It appeared to have no relation to parish or estate boundaries, although there is a parish boundary 300 yards away. Several vague stories of ghosts and apparitions are remembered by the old people of the neighbourhood. One is of a 'black dog about the size of a calf,' which may be seen to cross the road in an evening about the middle of March, close to Ollerenshaw Hall. In Chapel-en-le-Frith parish were four crosses, of which the base of one only, remains (Martinshaw).



B.

ST. ALKMUND'S STONE
(*Derby Museum*).



A.



FRAGMENT OF HOGBACK FROM ST. ALKMUND'S
(Derby Museum).

of defective material.¹ The total absence of scroll-work points to a time when the vine-pattern had died out² (except for a few sporadic examples)³ and been replaced by interlacements of a stronger or weaker Scandinavian stamp. The slab-like proportions point to a late date, but the shaft is not strongly characterised, and as the head is gone, close dating is not possible.

Danish.

DARLEY DALE.

1. Built into the wall of the porch of Darley Dale church is a stone measuring $11\frac{1}{2}$ in. by 10 in. (not illustrated) on which is carved an animal looking like an ass with claws instead of hoofs. It is not in accordance with any development of the Anglian beast, nor does it seem to be in any way related to any Scandinavian animal, yet it is difficult to say whether or not it is pre-Conquest.

2. High up in the wall of the south aisle is a carved stone, which, judging by the size of the other stones of which the wall built, it is about 24 in. long by 10 in. high; it is much defaced, but a man holding a staff can be discerned, and on the sinister end, a bit of plait-work.

It is late work.

DERBY MUSEUM.

In Derby Museum are three stones which were brought from St. Alkmund's churchyard, and have been said to belong to the same cross, but Mr. F. Williamson, F.R.Hist.S., has shown that they belong to three separate monuments.

1. (Pl. x A) is $18\frac{1}{2}$ in. in height, and $6\frac{1}{2}$ in. by $5\frac{1}{2}$ in. in section at the bottom, tapering to $5\frac{1}{2}$ in. by $5\frac{1}{4}$ in. Both narrow faces show rough fractures, and it seems to have been hacked out of a shaft of slab-like proportions, i.e., thin in proportion to its width. On one side is an

¹ Cf. The Sigurd cross in Halton churchyard, Lancs., where the carver has worked his pattern round a bite out of the side of the stone.

² See Brönsted, *op. cit.*, p. 223.

³ e.g. The great cross in Leeds Parish Church.

animal having his hind-quarters rolled into a spiral and his body ornamented with scales. This is one of the forms assumed by that strange creature the Anglian beast, and it can be seen quite early on the Bewcastle cross-shaft.¹ He has, however, a short lappet which does not run into the usual interlace, but which, in association with the scale ornament, points to a late date. On the opposite face is a less conventionalised animal, but here the stone is so defaced as to render determination impossible.

It must be classed as Anglo-Danish, but possibly earlier than the next stone to be described.

2. A fragment that must have formed part of a very fine cross, it is 35 in. high and 13 in. by 10 in. in section at the bottom, tapering slightly (Pls. x B, C; xi A, B).²

Face a of this magnificent stone is divided by curved fesses into two fields, below is seen a scaly beast, with head bent back and tongue interlaced.

Above are two animals, one above the other, but not joined by interlacements.

The larger animal is a splendid creature with extraordinary feeling for line drawing, and very decorative in effect. He stands entwined in the coils of his tongue and tail, and is furnished with a crest or lappet, and double contour line.

The side b is divided into three fields, above is a bird; in the middle, an animal something like the one already described, and at the bottom, an animal with bent-back head, all having double contour lines.

Face c is filled with two slender animals having double contour-lines, one above the other, the lower biting the upper, and above these is a ribbon-shaped coil. The long-drawn-out animals have more Scandinavian colouring than the others.

¹ See Brönsted, *op. cit.*, p. 38. Also Baldwin Brown, *Ruthwell and Bewcastle Crosses* (*Arts*, v).

² Published by G. Le Blanc Smith, *Reliquary*, n.s. xi, 106, see also Brönsted, *op. cit.*, fig. 162, p. 193 ff.



B. DERBY: ST. ALKMUND'S CHURCH.



A. DERBY: ST. ALKMUND'S CHURCH.



C.



B.

EYAM: CROSS IN THE CHURCHYARD.



A.

On the fourth side (d) which is much defaced, is a sharply curved animal, having yet more Scandinavian colouring, of the stamp of those of Jellinge type, represented on the Jellinge Cup at Copenhagen.¹

Professor Brönsted includes this stone amongst a small group, as being the best representation known to him, of that trend of ornamentation of the north of England which maintains the national tradition, but cannot disclaim evident traces of Scandinavian influence.²

He dates the stone roughly c. 950.

3. The third of the St. Alkmund stones at the Museum (Pl. xii) is a fine example of Danish work. Mr. Williamson has proved it to be about half of a hog-back, but when the stone was broken up and used for building purposes the bear's head, that was carved on the end with considerable projection, was dressed off in order to get a better bedding, although a small portion of it remains.

Danish and Norse hogbacks generally took the form of a little house with upward-curving ridge: at either end a bear climbs up the gable and his head is seen above the ridge.³

¹ Brönsted, *op. cit.*, Fig. 193. It recalls the ribbon-shaped beast at Cashell, *Arch. Journ.* lxxvii, Pl. 17.

Ribbon-shaped beasts at Colterne and West Camel, Wilts, should also be borne in mind in this connexion, *Antiq. Journ.* xv (April, 1935) Pls. xv-xviii. Mr. Cotterill has shown that this zoomorphic ornamentation has a common source in Irish metal-work, though probably its dominant features first appeared on English soil, being, in fact, a reappearance, if not a survival of Salin's Style II, *ibid.*, p. 146 ff.

Taking into account, however, the geographical position of Derby, in the district of the Five Boroughs, it may be supposed that this animal is a form of the Jellinge beast, which ultimately came from Ireland.

² Strangely enough one Scandinavian characteristic motive, the joint spiral, is absent from the stone, and though common in Yorkshire and Lancashire, is not found in Derbyshire. The bent-back head, says Brönsted (*ibid.*, p. 230) is 'a direct loan from the Jellinge style' nowhere found in the Anglian beast before its encounter with Jellinge ornament, and the double contour line only appears on beasts at Crofton and Hackness of the early period, and perhaps on the cross at Sandbach (but see Baldwin Brown, *Arts*, vol. vi, 'The Hackness Cross'; and Cotterill, *ibid.*).

³ Mr. Collingwood remarks that when it is remembered that naturalism is foreign to Scandinavian art, as witness the stylized 'Jellinge beast' and,

Only one side of the fragment is undefaced, and on this, both roof and wall are ornamented with a rather irregular, double-cord interlace ending in snakes' heads.

Danish, eleventh century.

DERBY ST. ALKMUND'S.

In the modern church of St. Alkmund, Derby, are two stones that were found when the old church was destroyed about 1848 (Pl. xiii A, B). They measure respectively 24 in. by 13 in. and 15½ in. and 12 in. and are built, high up, into the south wall of the south porch, where they are difficult to examine or photograph.

Dr. Cox, writing about 1879, says they are part of a cross-shaft cut in two, but he omits to say whether the section is vertical or horizontal.¹

Dr. Cox had no difficulty in declaring that one is a Virgin and Child, but attempts no explanation of the curious object resting on the right knee of the Virgin (?) and grasped by her right hand, or of the still more curious object, just above her right hand, in shape, like a segment of a circle with one radius, or like a felloe of a miniature cart-wheel with one spoke; his small drawing² is very inaccurate, and he misses the small cross on the handle of the object (just below the elbow of the figure).

The carving is exceedingly crude, the drawing is bad and the stone is broken in places. The figure is seated under an arch supported on pillars with plain capitals, but that on the dexter side is almost broken away. Over the head of the Child (?) is a leaf, of similar character to that noticed on the Ingleby stone,³ and in the spandrels is foliage.

On the sinister side there appears to be the springing of another arch, indicating that the panel is one of an

earlier, the 'gripping beast,' this sudden burst of naturalistic representation is remarkable, *op. cit.*, p. 184.

¹ *Op. cit.*, vol. iv.

² *Ibid.*, Pl. v.

³ Pls. xv c; xvi A, B, C.



A, B, CROSS-SHAFT IN HOPE CHURCHYARD.



B.



C.

C. INGLEBY CROSS-SHAFT IN REPTON CHURCH.



C.



B.



A.

INGLEBY CROSS-SHAFT IN REPTON CHURCH.

arcade of two or more arch-topped panels, but this is a little uncertain owing to the damage at this place.

A careful study of the stone has recently (1936) been made by Miss Senior, Mr. T. D. Kendrick, F.S.A., and Dr. Kitzinger (of the British Museum), and after close examination and much discussion, they agreed that the figure represented an evangelist with his book on his knee,¹ which he holds with his left hand, though they had to admit that the details were very puzzling.

In this connexion the figure should be compared with the evangelist with his book, on the cross-shaft in Halton Church, Lancs.² Each figure has the same cross-topped staff, but while the Halton evangelist holds it upright, the St. Alkmund's evangelist has his staff laid across his knees.

The whole is decadent and must be a very late survival of Anglian work, which is untouched by the renaissance of sculpture brought about by the influence of the Winchester School.

Eleventh century.

On the smaller stone the dexter arris remains and a bead forming one side of a panel. A bead runs up the middle of the stone, and branching, forms two round-headed panels, in each of which stands the figure of a man.

The man on the dexter side grasps the bead with his right hand and the man on the sinister side grasps it with his left. The carving is very crude and the drawing and craftsmanship are in accordance with the other stone.

Eleventh century.

EYAM.

In Eyam churchyard stands the finest of the Derbyshire crosses (Pl. xiv A, B, C). It is 8 ft. 3 in. high and 20 in.

¹ Miss Senior has kindly supplied the following reference to a related figure in manuscript in the British Museum: C/Add. MS. 11850; especially St. Luke; also the figures of the canon table—mid-eleventh century.

² Collingwood, *op. cit.*, Fig. 92.

by 15 in. in section at the bottom, tapering slightly, and the arms of its head are 3 ft. 3 in. across.¹

The upper portion of the shaft is missing, and also a small piece from the bottom. The eastern face (a) is covered with vine-scroll sunk to the level of the face of the stone in the usual way,² in about the same state of development as the Bradbourne and Bakewell vine-scrolls.³

Within a circular panel at the intersection of the arms is an angel, and angels are also carved on each arm.

On the western side (b) is a beautiful interlacement of early character, but the pattern is a 'repeat pattern' and could be extended by simple repetition, whilst many interlacements of the earlier and better period have to be completely re-designed if it is desired to extend them. The ends of two of the cords of the interlace are extended and run up parallel with either side of the shaft, and branching, they form segmental-headed panels for the figure sculpture; a bit of careful designing characteristic of early work. The sculpture in the panels above the interlace is difficult to make out, but one of the figures may represent our Lord in glory and the cross-head is ornamented with angels similar to those on the eastern side. If there has been a crucifixion scene, as is most probable, it was on the missing part of the shaft. Pl. xiv c, shows the southern face and the northern face is

¹ Dr. Cox, *Derbyshire Churches*, iii, 195, quoting from Rhodes' *Peak Scenery*, part 1, p. 57, tells how it lay neglected in a corner of the churchyard and was set up on its present site through the instrumentality of John Howard (well known in connection with the reform of prisons).

It is illustrated in the Reliquary for 1904; by Aymer Vallance, *op. cit.*, pls. 27 and 28, and by Clapham, *Romanesque Architecture before the Conquest*, Pl. 17 (eastern face).

² Though considerable degradation in the figure sculpture and vine-scrolls has taken place since the high attainments of Otley, Bewcastle, and Easby (now in the Vic. and Albert Mus.), the beautiful vine-scrolls of Bradbourne and Eyam, which have by no means sunk into a mere play of geometrical lines, and the general excellence of the design and workmanship, warn us against assigning a late date to these magnificent crosses.

³ The Eyam and Bradbourne vine-scrolls may be compared with a piece of the frieze at Breedon-on-the-Hill, *Arch.* lxxvii, Pl. 32, which Mr. Clapham assigns to the eighth century.

similar; the ends of the cross-arms are ornamented with angels and the sides of the shaft, as well as the sides of the upper arm have interacements. The under-faces (soffits) of the arms are carved with similar interacements.

Anglian, eighth century.

FERNILEE.

In the garden of Fernilee Hall¹ there was part of a cross-shaft 5 ft. high, let into the ground and forming the support of a sundial.²

The shaft is circular in section at the bottom where the girth is 35 in., tapering with strong entasis to 32 in. at a point 13 in. from the top, where it is worked into a square shaft. On the remaining portion of the square part are the lower parts of round-bottomed panels formed by the transition of round to square. The shaft is encircled with a double bead at the junction of the round and square parts.³

The shaft closely resembles No. 25 in the south porch of Bakewell Church.

HOPE.

This cross (Pl. xv A, B) was found in pieces which were put together and set up in the churchyard. Its exact provenance seems to be unknown, but it must have stood somewhere in the vicinity.

The shaft stands 6 ft. 6 in. high from the base into which it is socketed, and is 15 in. by 11 in. in section at the bottom, tapering to 11 in. by 7 in. with strong entasis on either side. On the western side (a) is a man carrying a cross;⁴ lower, beneath a segmental-headed panel, two figures embracing, and still lower, an interlaced pattern made up of three ring-knots, each having two concentric rings in the interlacement.

¹ Situated in the Goyt Valley. This lovely valley is now (1936) submerged, and what has become of the shaft is not known.

² Published by Mr. W. J. Andrews, F.S.A., in the *D.A.J.* xxvii (1905), p. 201.

³ The type is common in the district, but mostly over the Cheshire and Staffordshire borders.

⁴ Cf. Bakewell porch, no. 23.

On the eastern face (b) where the arrises are much broken, is, at the top, an interlace of late character, lower, two figures holding up a long staff, and below them the Scandinavian ring-knot¹ with two concentric rings, and still lower, two very unusual loop-patterns, showing but little invention, within round-topped framings. On the north and south sides are interlaced patterns.

The interacements through loose rings that have no organic connection with the interacements, are a sure sign of the tenth century.² The cross, in the absence of its head, is not strongly characterised, but the slab-like proportions³ and absence of Anglian motives point to a date at the end of the century.

INGLEBY, NOW AT REPTON.

A fragment of a cross-shaft $2\frac{1}{2}$ ft. high and $15\frac{3}{4}$ in. by 12 in. in section (Pl. xvi A, B, C). This interesting fragment was discovered in a farmer's garden at Ingleby about 1905 by Mr. W. Fraser of Burton-on-Trent, the farmer having removed it from a field wall on his farm.

The destroyed chapel of Ingleby, one of the Repton chapelries, stood not far from the place where the cross was found. On Mr. Fraser's next visit to Ingleby, he learned from the farmer that he had shown the stone to Sir Francis Burdett, who had removed it for safe keeping to Foremark Hall, where it remained until May, 1935, when it was removed to Repton church, and subsequently mounted on a turn-table in the south porch.

One of the broad faces (a) is divided longitudinally into two fields by a bead down the middle, in one field is carved a simple plait, which looks as though it had been slightly elongated by stretching, and in the other two parallel cords having their strands sloping in opposite directions.

¹ See Collingwood, *op. cit.*, p. 149 ff.

² See Brönsted, *op. cit.*, p. 226 f.

³ The earliest and best work and the most careful designing are almost invariably found in association with a square, or nearly square, section.

On the opposite side of the shaft (b) is a conventional tree whose trunk is grooved from the bottom to the junction of the branches. A branch on either side springs from the trunk, their junction being marked by branch-bindings; the trunk extends upwards, but without the groove, to where the stone is broken off. Each branch carries a large leaf with a little curl at its lower end, but the leaf on the sinister side is much defaced.¹ The leaves are founded on the Carolingian acanthus so common in the eleventh and twelfth centuries and may be compared with much work of that period. It seems, however, impossible to point to a really close parallel to them, or indeed to any single feature of this remarkable stone. The conventional rocks in the bottom dexter corner of the panel are rare in stone carving,² and Mr. Clapham remarked that they probably come from early ivories.³

The narrow face (c) is ornamented with a similar tree but it is almost defaced. A patch of hard mortar adheres firmly to the top sinister corner.

Upon the narrow face (d) (Pls. xv c, and xvi c) is carved, with considerable technical ability, the figure of a man, who appears to be gathering fruit from a conventional tree. He wears some kind of cap, the nature of which it is not possible to make out, and from his girdle is suspended a satchel or scrip.

Although the figure is somewhat attenuated,⁴ its free

¹ Cf. leaves on a cross-shaft at Digby, Lincs., *Arch. Journ.* lxxxiii, Pl. iv. and see *ibid.*, p. 4. The Ingleby leaves are related to the foliage that distinguishes the illuminated MSS. of the Winchester School, and the leaves in the border of an ivory carving (especially those on the sinister side) in the Vic. and Albert Mus. (Maskell, *Catal. of ivories in South Kensington Mus.*, no. 3. 72, p. 142) of c. 1000. (Prior and Gardner, *op. cit.*, Fig. 117), should be borne in mind in this connexion, and also the chess-men from the Island of Lewis (Dalton, *op. cit.*, p. 67, Pls. xxxviii-xxlviii), since on one of them similar foliage occurs in association with the interlacement described by Collingwood as "Scandinavian Ring Knot" (see Aston-on-Trent and Hope).

² Cf. conventional rocks on a stone belonging to the Society of Antiquaries, *Antiq. Journal*, vol. xi (April, 1931), Pl. 20.

³ Cf. rocks on reliquary, no. 47, Brit. Mus., Dalton, *op. cit.*, Pls. xv and xvi.

⁴ Attenuated figures are found upon the ivory panel in the Vic. and Albert Museum, already cited, Prior and Gardner, *op. cit.*, Fig. 117.

and lifelike rendering is remarkable, and it should be compared with the two figures in a panel at Breedon-on-the-Hill,¹ some five miles away, although the acanthus leaves on face b of the Ingleby stone make a date as early as that claimed for the Breedon figures in their Anglian setting, impossible.

The Ingleby figure is, however, reminiscent of the 'Christ in Limbo' (c. 1050)² in the canon's vestry at Bristol, which Miss Longhurst suggests is founded on early ivories,³ and slightly so of the beautiful figure in a panel, found at St. Cross, in the Winchester Museum, which she assigns to the Winchester School of the late tenth century.⁴

Mr. Arthur Gardner, F.S.A., has observed that evidence is accumulating of a tenth- and eleventh-century school of Saxon sculpture which may be connected with the monastic revival initiated by St. Dunstan and flourishing in the quieter times after the Viking inroads. Bearing out this remark, such works as the Barnack Majesty and the Romsey Rood may be cited.

Perhaps an early eleventh-century date may be safely assigned to the shaft, especially when the other stone from Ingleby is taken into consideration.

In the summer of 1936, however, the stone was examined by Miss Senior, T. D. Kendrick, F.S.A., and Dr. Kitzinger, and the conclusion they arrived at based on related figures in MSS., differed somewhat from the above contention.

They assign the stone to the twelfth century, despite the fact that free-standing crosses are rare after the pre-Conquest period.⁵

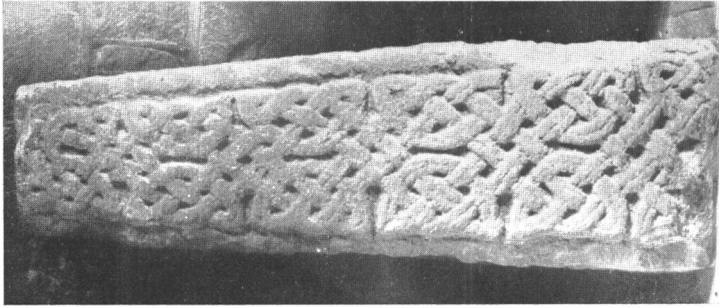
¹ *Arch.*, vol. lxxvii, Pl. 35, Fig. 5.

² Prior and Gardner, *ibid.*, Fig. 55.

³ Longhurst, *English Ivories*, p. 8.

⁴ *Ibid.*, Pl. xvii.

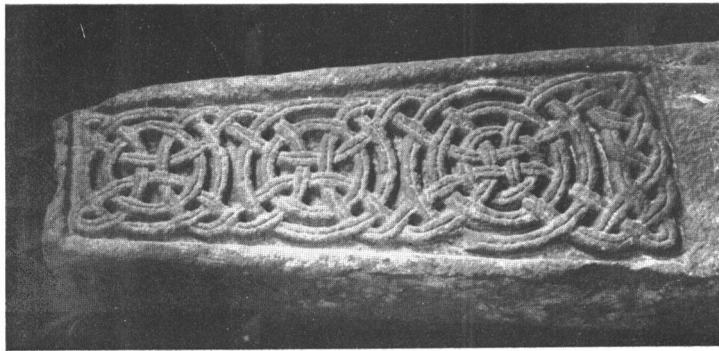
⁵ There are several twelfth-century free-standing crosses, e.g. at Fletton, Northants and Kelloe, Co. Durham (for the latter see Prior and Gardner, *op. cit.*, Fig. 204, p. 219).



C.



B.



A.

CROSS-SHAFT IN NORBURY CHURCH.



CROSS IN ROWSLEY CHURCH.

From a garden at Ingleby, three miles east of Repton, and near the site of the old chapel, came a stone of irregular shape (now in Repton Church), measuring 21 in. high and, roughly, 18 in. by 7 in. in section. It has the appearance of being about half of a portion of a cross-shaft cloven down the middle and implies a massive shaft of about 18 in. square. It may, however, be a base cut down to below the socket made to receive a shaft, thus cutting away about half of the designs that ornamented its sides.

One side is smooth and rounded, a form assumed by old paving-stones in a farm-yard or byre, and the other side is worn hollow by the tread of feet when, at some time, the stone was made to do duty as a step.

Not a vestige of carving is to be seen on either side.

The carving is on two of the narrow faces a and b, and consists of about half of the original designs, the other portions of the patterns being on the part missing. On face b is part of a well-cut basket plait of double-beaded cords crossing at right angles, the cords turning sharply at the side, and on the sinister side of the panel a small bit of the original arris can be seen.

On face a the pattern is very fragmentary but the foliage thereon, with long sinuous leaves and sprouting lobes is characteristic of the Ringerike style of the early eleventh century which Brönsted so convincingly derives from the acanthus foliage of the Winchester School,¹ and the stone should be compared with two stones belonging to the Society of Antiquaries which Mr. Clapham published in 1931² (already cited).

The foliage is reminiscent of two stones in Astbury Church, Cheshire,³ and of patterns on the Temple Rothley, Leicestershire, cross-shaft.

¹ *Op. cit.*, p. 293, *et seq.*

² *Antiq. Journ.* xi, 133.

³ Only known to the writer by photographs sent to him by the late Preb. Clark-Maxwell, F.S.A.

See also Clapham, *Romanesque Architecture before the Conquest*, p. 135.

It is highly probable that the stone under discussion is part of the monument to which the shaft kept in Repton church belonged.

The slight taper of the Repton shaft, however, would seem to preclude the possibility of the Ingleby fragment being part of the same shaft, as a very large piece of shaft would be needed in order to bring the faces into alignment. Moreover, the plain surfaces below the carved panels of the part at Repton, point to it being the lower part of the shaft.

But if the theory of the Ingleby fragment being part of a base be upheld, then it might well be part of the base of the monument to which the piece at Repton belonged.

Against this, it must be admitted that the foliage on the two fragments is of different character; yet when it is remembered that the old caps of the Bibury chancel arch—presumably of the same date—are so dissimilar, the southern one resembling the foliage of the Winchester School, while the northern one, abandoning the somewhat florrid serrations of the former, has become characteristic Ringerike, the mere fact of the difference of character of the fragments, does not preclude the possibility of their being parts of the same monument.

As Ringerike motives appeared about the year 1000 and disappeared after the lapse of half a century, i.e., they stretched over a period which answers approximately to that covered by the Danish domination over the whole of England,¹ dating of the examples of the style is an easy matter.

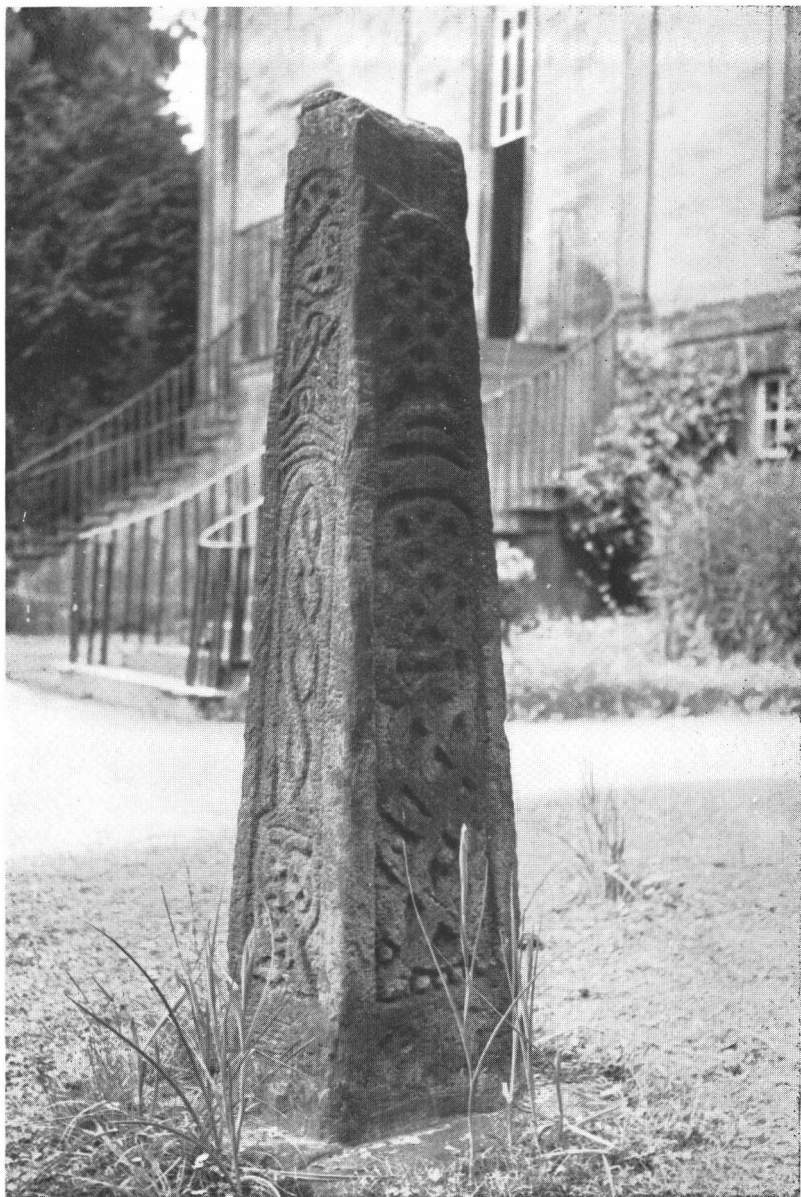
NOTE.—

The figure sculpture on the Ingleby fragment at Repton seems to present a difficulty, for while the Ringerike Style is entirely Scandinavian (although founded on the acanthus of the Winchester School), when it is associated with figure-sculpture, the latter is exceedingly crude. The Ingleby figure is of great technical ability, and it seems inconceivable that it can have been carved by a Dane or Northman.

¹ Brönsted, *op. cit.*, p. 299.



CROSS-SHAFT IN A GARDEN AT TWO DALES, NEAR DARLEY DALE.



CROSS-SHAFT IN A GARDEN AT TWO DALES NEAR DARLEY DALE.

NORBURY.

During a restoration of Norbury church in 1902 two pre-Conquest stones were found built into a buttress.¹

1. Is part of a cross-shaft 5 ft. 3 in. in height and 1 ft. 3 in. by 11 in. in section at the bottom, tapering to 10 in. by 7½ in. with slight entasis. On the front is a single panel of 10-cord plait with double-beaded cords. On the back (Pl. xvii A) is a single pattern of ring-knots, the two upper knots having two loose concentric rings, and the lower one, three, formed by a double-beaded cord.² On one side (b) is the figure of a man carrying some object, perhaps a spear, no doubt the man to whose memory the cross was set up,³ above his head is a figure-of-eight interlace again the usual filling of an empty space. It will be noticed that the figure sculpture is on a narrow face of the shaft, and that there is little gradation of relief, for though the figure stands out boldly from the background the effect is unsculpturesque.

On the other narrow face, which is much defaced, is a small bit of twisted work forming the top framing of a panel containing a double-beaded interlace, composed of an undulating cord with Stafford knots in each bend.

Extraordinarily good work of the middle of the tenth century.

2. Is part of a cross-shaft 3 ft. 9 in. high and 15 in. by 12 in. in section at the bottom, tapering to 10 in. by 7 in. (Pl. xvii c). The front which is much defaced has upon it the figure of a man with his arms upraised in the ancient attitude of prayer and above his head a bit of plait-work of double-beaded cords.

On the back is a single panel containing a double-beaded interlace composed of Stafford knots, having

¹ Published in the *D.A.J.*, xxv, 1903, p. 97 ff., where they are illustrated and described by Romily Allen.

² Cf. Aston-on-Trent and Hope (Pls. iii A and xv B).

³ Cf. Bakewell porch, no. 13 (Pl. x A), and Brailsford (Pl. ix B).

an additional cord interwoven, placed with their points facing outwards.

On both sides of the shaft are portions of single panels containing double-beaded interlacements of figures-of-eight.

Worked on the arrises of the shaft are peculiar hollow cable mouldings.

To this stone it is more difficult to assign a date than the last, as there is nothing very distinctive about it. Whilst the interlacements are of a rather late character, that useful motive in dating, the interlace through loose rings is absent. This, and the care with which the design is set out and executed point to a date early in the tenth century.

SPONDON.

In the churchyard of Spondon stands part of a cross-shaft 4 ft. high and 18 in. by 15 in. in section at the bottom, tapering to 15 in. by 14 in.

This cross is unique so far as Derbyshire crosses are concerned, inasmuch as the material is limestone and not millstone grit as in all other examples. The stone is of a kind found at or near Wirksworth, from which place to the Trent there was an ancient trade route for lead, which passed through or near to Spondon.

It is very much perished and the pattern cannot be made out except that, below the sculptured faces, double beads with pellets between, run completely round the stone; these cross similar vertical straps on each face and thus form crosses. A rubbing made by Bishop Brown¹ more than fifty years ago, appears to show part of the body of a great snake involved in an interlacement similar to the one shown on the Blackwell shaft.

Massive shafts of almost square section are rather uncommon at the date to which this stone must be assigned, but there is one of similar proportions at Temple

¹ *D.A.J.* viii, Pl. xiv.

Rothley which appears to belong to the Ringerike style, and others are found at Ilam, Nunburnholme, Leeds, and other places.

Anglo-Danish.

ROWSLEY.

Part of a cross-head now kept in the church (Pl. xviii) was found in the river some years ago and lay for a long time in Rowsley churchyard.

It was published in the *D.A.J.* for 1932¹ by Mr. T. L. Tudor, who made many investigations and consulted several eminent authorities on its style, date, and provenance.² The head measures 15 in. from the extremity of the arms to where the corresponding arms have been broken off, so that it cannot have been more than about 22 in. or 23 in. across, and the stone is about 6 in. thick. The cross-head had a boss in the centre, and the fan-shaped arms, which terminate in little curls or volutes, were ornamented with an interlacement of late character. The fragment can be closely paralleled by the cross in Rolleston churchyard, Staffordshire.

Expanding, or fan-shaped, arms are not uncommon, being a late Anglian development associated with debased ornament.³

A related example is the shaft at Kirby Wharf, W.R. Yorks,⁴ with arms of similar shape, but without the terminating curls, ornamented with interlacements almost identical with the Rowsley example. Mr. Collingwood considered this Anglo-Danish, on account of the late Anglian head. It has been suggested that the terminal curls derive from the spiral ornament, found in abundance on Scottish crosses and Hiberno-Saxon MSS., but in these examples the spirals are found in a connection totally different from what obtains on the Rowsley cross.⁵

¹ N.S., vol. vi, Pl. 10.

² *Ibid.*, N.S., vol. vii, p. 7 ff.

³ Cf. Burnsall, W.R., Yorks., *Y.A.J.*, xxiii, 157.

⁴ Drawing by Collingwood, *ibid.*, p. 205.

⁵ This cross-head may be compared with the 'Lechmere Stone,' published

When photographs were submitted to Mr. Collingwood, he tentatively suggested an eleventh-century date, and there seems no ground for questioning this assignment.

TWO DALES.

In the garden of The Holt, Two Dales, near Darley Dale, stands a cross-shaft 5 ft. 4 in. high and 1 ft. 4 in. by 11 in. in section at the bottom, tapering to 9 in. by 8 in. (Pls. xix, xx). The stone was found some ten years ago, buried in cultivated ground at Burleyfield Farm, by J. S. Wain, Esq., of Two Dales, who removed it to his garden at The Holt, where it remained unnoticed until the summer of 1936, when T. L. Tudor, Esq., of Derby, seeing it and recognising its importance, published it in the *Journal of the Derbyshire Archaeological Society* for that year, where further particulars will be found.

Judging by the number of fragments found when the Norman church of Bakewell was pulled down, the hilly district in this part of the county must have been very rich in Anglian and Anglo-Danish crosses.

The shaft is not strongly characterised and the head is missing.

The ornamentation is contained in the very usual segmental-headed panels.

On the eastern side, at the top of the shaft, is a crude bit of ornament which Mr. Tudor believes to be a highly conventionalised mask. In this connexion the font with a mask at Dolton, Devonshire,¹ and the stone from Bibury, with two masks, in the British Museum,² should be borne in mind, though Mr. Cotterill assigns the former³ to the early years of the ninth century and the latter belongs

by Baldwin Brown, *Antiq. Journ.*, vol. xi, 1931, p. 226, which has, on one side, in high relief, a cross very similar to the Rowsley one, with expanding arms ending in volutes. Professor Baldwin Brown places it in the middle of the tenth century, but it is not a close parallel, since the cross is not free-standing, but is carved in relief upon a slab.

¹ *Reliquary*, n.s., viii, 243.

² *Proc. Soc. Antiq.*, xxvi, 65.

³ *Antiq. Journ.* xv, 149.



GREAT WILNE FONT (AS A FONT, SHOWN
WRONG-SIDE-UP)



LEAD-MINER'S DISH FOR MEASURING ORE, as used in the Wapentake of Wirksworth, given to the Derby Museum by Mr. T. L. Tudor.

Photo. by Stevens, Derby.

to the short-lived Ringerike style of the early eleventh century, while the Two Dales stone must belong to the tenth century.

Lower, a panel contains a very common tenth-century interlacement through loose rings—one above another¹—with pellets placed arbitrarily in the interstices; and yet lower is a panel with an angular interlacement through three loose rings—one above another—again having pellets placed arbitrarily, which, however, add greatly to the effect. This interlace is more than commonly elaborated,² as the cord is carried round the rings, giving the impression of concentric rings, but careful examination shows that the outer rings are not closed members, but part of the interlacing cord.

On the south side the uppermost ornament is broken away; lower, a panel contains a figure-of-eight interlace running into a spiral³ at the top and having two tiny loops at the bottom. This spiral is a distant reminiscence of the ancient vine-scroll in its somewhat debased form, with massive spirals, as seen at Bakewell and Eyam; here, however, the vine-scroll is degraded into a mere geometrical figure. Lower yet is a similar shaped panel with a simple interlace through loose rings running into two spirals placed S-wise at the top. A mistake in setting out the lower spiral makes it smaller than the upper one otherwise the patterns are carefully compensated to the taper of the shaft.

The uppermost ornament on the western side is broken away, but the rest of the design is almost identical with that of the eastern side except that the pellets are fewer and differently disposed.

The northern face is a little defaced. At the top a panel

¹ See note in connexion with the Aston stone, p. 5.

² It must not be confused with the interlace through concentric rings at Hope and Norbury (Pl. xv A, B).

³ Cf. hogbacks at Crathorne and Penrith, Giant's Grave, Collingwood, *op. cit.*, Figs. 197 and 198.

contains what looks like a bit of random interlace and below it, a triquetra which is paralleled by the same figure on the Rowsley cross-head¹ (found some two miles away) and by many Northumbrian examples, and below that, a tiny ring set in random lines.

Lower, a panel contains a simple guilloche consisting of a loop twisted so that the cords cross and re-cross figure-of-eight-wise. This guilloche is paralleled by the same pattern on the edge of no. 8 fragment in Bakewell porch,² having on another face the Norse chain pattern above noticed.

Lower yet, a panel contains an interlacement which should be compared with a somewhat similar interlacement on the cross-shaft at Temple Rothley, Leicestershire, which the writer believes to be of the Ringerike period; on the strength of a Ringerike pattern on another part of the shaft.

The loose rings in the interlacements are a proof of tenth-century date, the debased vine-scroll occurs on late hogbacks at Craythorne and Penrith, the guilloche is found on a late stone in Bakewell porch, and the mask (if mask it be) is in any case a late feature, yet the excellence of the work (which is hacked out with an axe) and the massive proportions of the stone warn us against assigning to it a date late in the century.

WILNE.

The bowl of the font in Wilne church (Pl. xxi) is made from part of a circular tapering pillar, and like the font at Melbury Bub, Dorset,³ the carving is wrong-side-up. It was broken into several pieces in the disastrous fire in March, 1917. It was never an easy task to follow the design of the carving owing to disintegration and the fact that it was wrong-side-up, and now, although the fragments have been carefully pieced together, it is still more

¹ Pl. xviii.

² Pl. iv A.

³ Prior and Gardner, *op. cit.*, Fig. 106.

difficult. The bowl is 23 in. high and 82 in. in girth at the top, tapering to 77 in.¹

Two of the panels have upon them a pair of long-necked birds² confronted with a tree-scroll between, one panel has an Anglian beast with wings, involved in an interlacement of his tongue and tail. He has a double contour line, but is without the Scandinavian lappet, or crest.

The remaining three panels have upon them irregular interacements of bifurcated and penetrated straps, perhaps meant for serpents, the whole far-gone in conventionalisation.

The spaces between the segmental-headed panels are deeply incised with lines forming triangles, and in some of the spandrels is foliage that can be paralleled by the foliage in the spandrels of the Hedda Stone at Peterborough.³

Above this tier of carving (when, as a font, the stone is turned upside-down) are the twelve feet of six men, proving that there was a tier of ornament above the one described.

The late Mr. Romily Allen drew attention to the resemblance of the Anglian beast to those on the St. Alkmund's stone in Derby Museum, and the still closer resemblance of the birds to those on the ring of Ethelwolf (father of Alfred the Great), 836-855, in the British Museum.⁴

We have seen that there is much Anglian survival in the St. Alkmund's stone, and, of course, the ring⁵ belongs to the Trehiddle Style of the latter part of the ninth

¹ The great circular shaft at Wolverhampton is, at 8½ ft. from the ground, the same in girth as Wilne font. The Masham cross-shaft is 80 in. high and 80 in. in girth at the bottom, tapering to 76 in., *D.A.J.*, vol. vii, p. 19.

² Cf. a fragment with a long-necked bird at Glastonbury, *Antiq. Journ.* xv, Pl. 18.

³ *Arch.*, vol. lxxiv, p. 238; Clapham, *op. cit.*, Pl. 30.

⁴ *V.C.H. Derby*, vol. i, p. 286.

⁵ *Anglo-Saxon Guide*, British Museum, p. 114, figured.

century.¹ The foliage is debased Anglian, and it must be remembered that plant ornamentation is quite foreign to Scandinavian art.²

The animals with double contour lines and certain other features are found in Danish work, but in this connection, the Hackness cross,³ with its Anglian vine-scrolls with cup-shaped leaves, and animals with double contour line, should be borne in mind. It must date from before the conquest of Northumbria in 867 by the Danes.

All this work as well as the Wessex group seem to belong to the Hiberno-Saxon art of the eighth and ninth centuries, and the peculiarities of its zoomorphic ornamentation, although bearing some resemblance to those of the Jellinge style, formed part of the repertory of the English artists before the formation of the Danelaw. This resemblance need not be surprising in view of the fact that the Jellinge style itself was derived from Irish art.⁴

Late and decadent Anglian.

WIRKSWORTH.

Built into the north wall of Wirksworth church is a slab (Pl. vi B) covered with figure sculpture, and measuring 5 ft. by 3 ft.⁵ It has been longer and is slightly coped; the coping, however, may be owing to the carver having to make the best of an imperfect stone.

The stone was found in 1820 covering a built-round

¹ From Trehiddle in Cornwall where a hoard of antiquities was found in 1770. See Brönsted, *op. cit.*, p. 114.

² Acanthus foliage was, however, introduced into Scandinavian interlacements later; see Brönsted, *op. cit.*, p. 275 *et seq.*, but the Wilne foliage is debased Anglian.

³ See Baldwin Brown monograph, 'the Hackness Cross,' *Arts* vi.

⁴ See Cotterill, *Antiq. Journ.* xv (April, 1935), 148.

⁵ Bishop Brown, *The Ancient cross-shafts of Ruthwell and Bewcastle*, Pl. vi; Clapham, *op. cit.*, Pl. 22.

The scenes represented are, according to Marucchi. (1) Washing of the disciple's feet. (2) The crucifixion, symbolically represented. (3) Bearing of the Body to burial, with the souls in limbo above. (4) The three women at the sepulchre. (5) The ascension. (6) St. Peter in prison, and his departure from Joppa. Clapham, *op. cit.*, p. 70, note.

grave in the chancel some two feet below the level of the floor, as described in the *Gentlemen's Magazine* for November, 1821. That the stone is pre-Danish is certain and that it is of early eighth-century date seems highly probable, for side by side with a highly trained and accomplished school of figure sculpture of the early period, there existed a rustic school of craftsmen capable of such work as this. The work must not be compared with such late and decadent examples as the Virgin and Child (?) at St. Alkmund's, Derby.

The figure-sculpture of the Wirksworth stone forcibly recalls that of the Franks' Casket,¹ in the British Museum, which Baldwin Brown assigns to the early eighth century and it may also be compared with St. Cuthbert's coffin in the Library at Durham. The spirit of the stone is not decorative, the aim of the artist being to exhibit scenes and to tell his stories effectively, just as in every scene depicted on the casket.

Owing to the irregular fracture at the dexter end of the slab we may assume that a considerable piece is missing. The late Preb. Clark-Maxwell, F.S.A., suggested that two scenes are lost; this would bring the symbolical crucifixion into the centre of the slab, a position that it might be expected to occupy. On this assumption he suggested the following interpretation of the scenes:—1. Missing. 2. Washing the disciples' feet. 3. The crucifixion symbolised. 4. The burial of the Virgin, with the high priest fallen under the bier. 5. I cannot say, the figures are men, not women, and the hindermost carries what looks like a palm (? entry into Jerusalem). 6. Missing. 7. I think, the three children in the furnace (Daniel i. 3). The little figure on the right is the angel (the form of the fourth was like the Son of God); the large figure on the left is Nebuchadnezzar in astonishment. 9. The Annunciation, certainly I think—an angel addressing a female figure

¹ See Baldwin Brown, Monograph, 'The Franks' Casket,' *op. cit.*, vol. vi.

seated in a chair. 10. If it were not that I am sure these figures are female, I should call it the visit of the Magi, as it is, I cannot put an interpretation on it.¹

The second scene depicting a lamb upon a Greek cross² suggests an early date or a survival of early iconography. The symbols of the evangelists in the re-entrant angles of the cross³ are paralleled by the same symbols on one of the Ilkley crosses of eighth-century date.

¹ Legend has it that when the Virgin was carried out on the bier, with John carrying the sacred palm going before and Peter singing the 114th psalm following; the wicked Jews ran together, and the high priest being seized with fury, caught hold of the bier, intending to overthrow it, where upon his hands stuck fast, and could only be released by the intercession of the apostles on his repentance.

Mrs. Jameson, *Legends of the Madonna*, p. 433.

² Bishop Brown saw in the representation of a lamb in place of our Lord upon the cross a distant echo of the Arian heresy of the fourth century and cites this carving as an example of a school of art that then arose, with a tendency to keep in the background the realities of the human life of our Lord.

Against this tendency another school arose, and the long struggle came to a head in the seventh century, when at the Quinisext Council at Constantinople in 691 it was ordered that the Saviour should be represented in His human form and *not as a lamb*. Bishop Brown, *op. cit.*, p. 63.

See also Dalton, *Byzantine Art and Archaeology*—The Iconoclast Period, 726-825, p. 13 ff.

³ 'We find three evangelists represented as human figures with beast's heads. The human-beast figures make a contemporary appearance in an English (Vatican Gospels) and two French manuscripts of the late eighth century.'

Clapham, *op. cit.*, p. 70, note.