A study of the types of interlace on Northumbrian sculpture

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ABSTRACT

The introductory material of this thesis is concerned with building up a form of analysis whereby interlace might be described or compared. This is therefore involved with what can be discovered about the construction of interlace, the measurements and techniques used from the primary material. Also a system of categorising designs is put forward; by this the patterns with similar elements and the patterns with like variations of different elements may be compared.

Northumbrian sculptured interlace is thus examined by taking into account factors of measurement technique and pattern types but keeping in mind the part played by the interlace in the whole ornamental programme of each work. Several groups of work become clearly defined, others remain nebulous because of their more fragmentary nature. There are found to be some very early works associated with Wearmouth-Jarrow and Hexham-Ripon. There are groups of mature interlace existing around Ripon and Lastingham in Deira and others in Bernicia, more difficult to associate with a centre but having expression at Lindisfarne and Norham, while Wearmouth, Jarrow and Tynemouth also appear to be centres of importance.

The work of the late Anglian and Viking era is only followed in part. The study is specifically directed to the later work of Lindisfarne and Chester-le-Street to discover how the Anglian style of interlace survived, developed or changed through the troubled era. The study ends with a review of the best great expression of sculptured interlace of Northumbria, that belonging to the Durham revival.

A STUDY OF THE TYPES OF INTERLACE ON NORTHUMBRIAN SCULPTURE

Vol. I

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VOLUME II

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Art may only be appreciated subjectively but this is not to say irrationally: a person enjoys art through his knowledge, ability and experience, and with these he must also be in tune to what the artist has to express. Interlace is the most formal of design disciplines but formality does not supress creativity, and so, when studying it there is a necessity to learn what may be termed the "mechanics" of the form and the limitations of the medium to see how the artist created within these. The primary sources, both manuscripts and sculpture have been examined with this in mind and the findings of this survey and set out in the introductory material.

With this knowledge the works are compared. Following the precedent set by J. Romilly Allen, W.G. Collingwood and many other scholars, drawings have been used extensively, since by this method only one can express the exact ideas to be conveyed, as a certain process of selectivity is involved. J. Romilly Allen was interested to express the pattern with clarity and cared little for the visual impact of the stone; W.G. Collingwood,with his remarkably sensitive pen,expressed something of the surface, the technique and weathering and the impression of the whole programme, with but an occasional slip in detail. The drawings here express the three things which are necessary as the main discussion points of the thesis. Firstly, size and unit measure are vital importance and so the originals of the plates were drawn full scale and reduced by a half (.5), as often as possible but occasionally reduced to .3 (marked). Secondly, there has been an attempt to express technique, modified by the present surface of

the stone but not over realistically since incidental detail of this nature would defeat the purpose of the study. Two cross-sections have been added in the case of well preserved works: the first section shows the relation of strand to ground taken diagonally across three straightish strands and the second section shows the depth and the style of the modelling. Occasionally a third section is added to include the moulding. It is now realised that these designs should not have been separated from the mouldings, which are not a separate entity but an expression of the artists attitude and set the tone for the designs.

Lastly, the drawings show the pattem type. This information is still difficult to come by in many cases as lighting and viewing positions are difficult, so that even a number of visits may not eradicate slips in details. Restoration of patterns has been a major part of this work as the Anglo-Saxon remains are inevitably fragmentary so each fragment must be made to yield the maximum information. Given the unit measure and a few strands set on course, a pattern may frequently be interpreted or at least the field of choice reduced to one or two likely designs. Such is the case of designs reconstructed on Plates 29B and 132. It is considered here as an attempt, even a failed attempt as shown on Plates 66 and 133 is of some value to anyone furthering this study.

The field covered is large and the works on the perimiter, where various streams meet, have been a problem because two major factors in this study, unit measure and technique, are not found in other studies. Because of the lack of comparative material,works like those at Whithorn or some in Cumbria are only discussed in so far as

they appear related to the other Northumbrian groups. A group in Southern Yorkshire proved too complex to discuss adequately here although the patterns are added to the pattern lists.

If this study were to be furthered, some quantitative surveys in the form of distribution maps or graphs would be useful in tracing the schools and their areas of influence. This could well be done in several fields: the pattern families themselves, especially C, D and F should make an interesting study or pattern variations such as the use of outside strands or closed circuits. There could be study of unit measure but this should include measurements of other formal decoration and finally some study of interlace and its part in the pattern programme. Again this should be done in conjunction with other design forms.

In this study I am indebted to many people for help: especially I would like to thank Professor R.J. Cramp whose rich fund of knowledge and enthusiasm have given me guidance and inspiration. I am grateful to many others who are engaged in work in the field of Northumbrian sculpture, especially Miss E. Coatsworth and Messrs J.T. Lang, R. Bailey and C.D. Morris. I have been received with courtesy and cooperation by the staffs of many museums and libraries; notably the Library of the Dean and Chapter of Durham, the Department of Medieval and Later Antiquities of the British Museum and the Museum of Antiquities of Newcastle. I should like to thank these and curators of other museums and officials of the Department of the Environment who made it possible for me to draw and measure the sculpture in their hands. Since most of the Northumbrian sculpture is

still in the care of the Church, I would like to express gratitude to all the clergy and lay workers who have helped me to gather the material for this study and who have shown immense interest in their own Christian heritage.

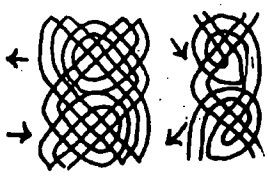
Lastly I wish to thank those who have helped with the production of this work, particularly Mr J. Middlemass who has reproduced the plates with painstaking care; also Miss M. Millington and Mrs A. Morrison who have read through the test offering encouragement, as well as practical advice.

GLOSSARY

Alternate Joining

A terminal where a strand joins to the nearest strand on the same side of the pattern.

Alternating Pattern



This occurs when the elements of a pattern face in different directions in a regular alternating rhythm.

Asymmetrical loop

A loop with a flat and a curved side placed diagonally on a grid and crossed by one diagonal. The direction the curved strand takes as it leaves the loop alters the pattern family (A, C or D). See "long loop" for a special form of asymmetrical loop.

Bar Terminal

This is formed when two side strands join forming a straight strand above the pattern.

Basic Pattern

A pattern from which others can readily be formed or described (see pattern lists for the basic patterns used in this work).

Bend

The element formed when a diagonalling strand turns through ninety degrees on a grid.

Box Points

An asymmetrical loop, "U" bend and some terminals may be neatly turned by following the grid lines to make a point with an angle of ninety degrees.

Branching Strand

A strand which divides into two.

Break

Two strands turning to avoid a crossing point form a break.

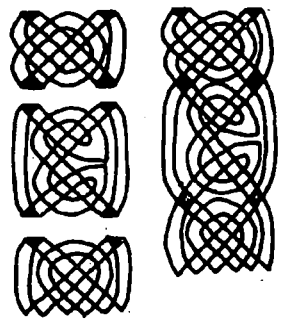
Butted Strand

A strand which does not continue but stops against another.

Carrick Bend

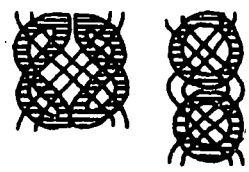
A common knot whose name is used to describe a simple interlace.

Changing Pattern



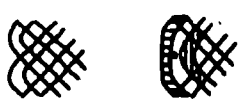
A design with different pattern units with the same strand position at the ends of the registers, so that the pattern units may be changed.

Closed Circuit Strand



A strand which does not continue through a design but joins itself in an easily detectable movement.

Concentric Edge Breaks

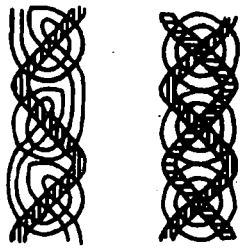


Two strands which turn together concentrically at the edge of a pattern, instead of each bending individually.

Continuous Pattern

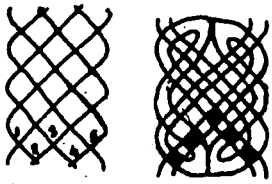
A pattern which completes the full distance available without a break and with a number of registers.

Continuously Diagonalling Strand



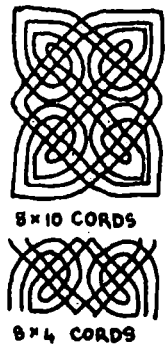
A strand which always diagonals without alternating with the working or lying strand.

Cord



Cord is limited to mean the strand of a plain plait or the plain plait structure underlying an interlace. There is always one more cord than the number of crossings.
Note: It does not mean the strand of an interlace (see Strand).

Cord Count

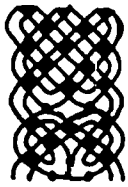


This is the term for the number of cords counted across an interlace but it may also be used for the number of cords counted along the length of an interlace panel or register.

Cross Joining

A terminal formed by the strands which cross at the centre of a pattern and join to the strands at the outside edge.

Crossing Points

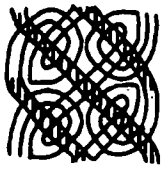


The place where two cords cross. An interlace will keep many of these crossings but some will be avoided by breaks.

Diagonal Grid

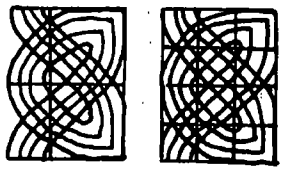
A grid of lines, at forty five degrees to the edges, on which regular interlace can be drawn.

Diagonalling Strand



The direction of all strands in plain plaiting. The strand which supports the working strand in interlace.

Double Strand

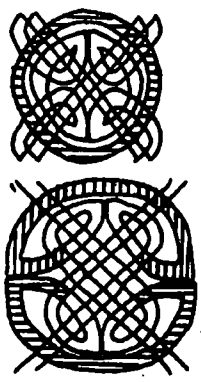


Two strands which move the same way and never cross in a register.
A double strand may be a wide strand divided or may be constructed as two single strands.

Edge Lines

The lines showing the outer edge of a wide strand.

Encircled Pattern



A pattern register with a separate strand forming an unbroken circle about it, or with the strands from the design itself forming a circle which may be broken in one or two places.

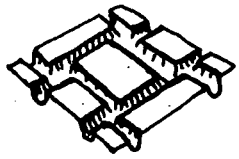
Glide

A space between pattern registers independent of the grid.

Grid

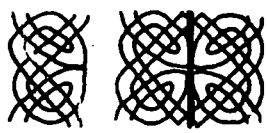
A linear construction to aid the accurate drawing of interlace (see square and diagonal grids).

Grooved Technique or strand



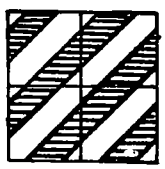
A technique of carving where the strands are formed simply by grooves being cut between them. The lacing is also shown by grooves.

Half Pattern



A pattern which is one side only of a mirror image pattern.

Half Width Strand



A strand occupying half the available diagonal space, so that it is the same width as the space between two strands.

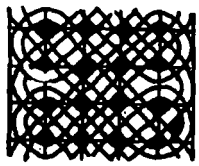
High Technique (Strand)

A technique of carving so that strands have straight sides with flat ground between.

Hole Pattern

Wear or weathering on a sculptured interlace may leave traces of holes or grooves. The interlace design can be deduced from a hole pattern of this kind.

Hole Points

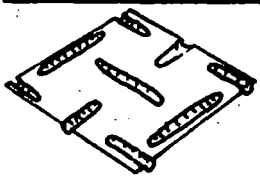


The grid lines of a square grid cross in the centre of every second hole. Grid lines can be worked out by drawing through these hole points.

Humped Technique (Strand)

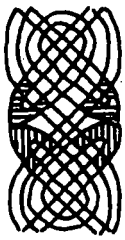
A technique of carving where no flat ground is left and the strands have curved or sloping sides.

Incised Technique



A method of working in which the strands are marked out by a groove only.

Included Terminal

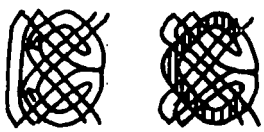


A standard terminal which is used in each pattern register, as a decorative variation and reducing the complexity of many crossings.

Interlace

A form of design, based on plaiting, where a strand works around a diagonal forming loops or "U" bends.

Joined Pattern C Loops



A variation of a pair of Pattern C elements which has an outside strand incorporated in the pair.

Lacing

The illusion used in interlace designs of strands passing alternately over and under each other.

Linked Pattern

A pattern made of separate links, joined together by a twist.

Long loop

An asymmetrical loop crossed by two or more parallel diagonals.

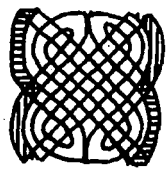
Loop

A strand which turns back and crosses itself and so enclosing a space. It is usually crossed by one or more diagonals.

Loose Ends

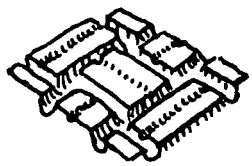
Ends not joined when a pattern is completed.

Lying Strand



A strand, not working or diagonalling, usually at the edge of a pattern. It is included into the pattern by alternation (see also "outside strand").

Medial Incised Groove



A groove marked along the centre of a strand.

Medial Line

A central line on a drawn strand. A central line which may have been used to guide the carving of interlace.

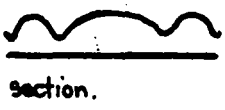
Mirror Image Pattern

A design arranged so that pattern units are reversed on either side of a central axis. The lacing, however, remains alternate.

Missed Crossing

If a strand crosses a grid line diagonally and there is no opposing line the crossing is missed, marked(•). This occurs in conjunction with unanswered bends, marked (x).

Modelling or Modelled Strand



This term is limited here to mean the rounding that occurs on the length of a strand to give the illusion of the strand passing over and under alternately.

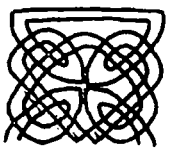
Outside Strand

A strand lying at the side of the pattern which is included into the pattern by alternation, see lying strand.

"Over-Under"

The illusion of lacing (see lacing).

Paired Joining

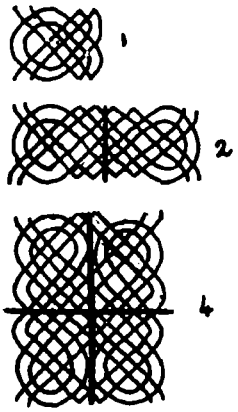


A terminal where a strand joins its mate on the opposite side of the pattern.

Paired Units

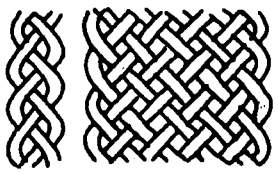
A mirror image pair of pattern units which may make up a whole register; or in the case of a register being made up of four pattern units, then it will be half.

Pattern Unit



A section of a pattern which may be repeated, by itself, paired or in sets of four.

Plain Plait or Plait

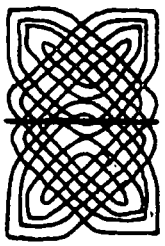


Diagonal weaving with three or more strands and alternate lacing.

Register

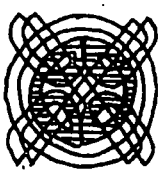
A complete expression of a pattern section. All strands return to the same position so the pattern can be repeated. A register is made of one, two or four pattern units.

Returning Motif



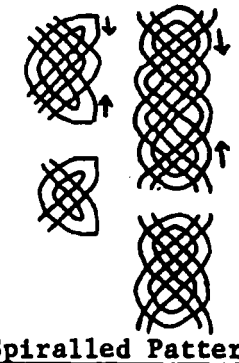
A pattern which is reversed about a horizontal axis.

Ring Knot



A special encircled pattern which has a set of four out pointing Pattern C loops forming a central circular motif (see lists for variations).

Simple Pattern

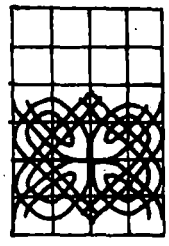


These have pattern elements compressed together so that the elements form the diagonals.

Spiralled Pattern

A pattern where the elements are made more complex by one end of each curling about it.

Square Grid

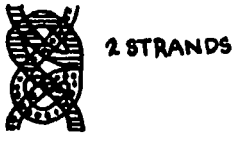


A grid, of horizontal and vertical lines placed at even intervals, on which interlace can be drawn accurately. In this work the square grid has one division for two cords.

Stafford Knot

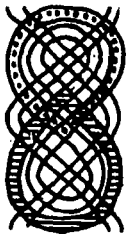
A name commonly used to describe a simple interlace design, here also called "Simple Pattern E".

Strand



The threads necessary to form a register of interlace.

Surrounded Pattern



The ends of one element or group of elements turn around a second group, thereby gaining complexity.

Symmetrical loop

A loop made of a continuous curve crossing back on itself with the enclosed space crossed by two diagonals at right angles to each other.

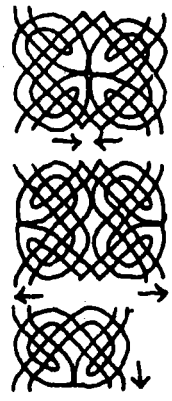
Terminal

The part of a pattern where strands are joined. The terminal may occur within the pattern space or outside it (see Appendix 1).

Three quarter width Strand

A strand occupying three quarters of the diagonal space, so that the space between two strands is one quarter. This is the maximum width of even strands.

Turned Pattern

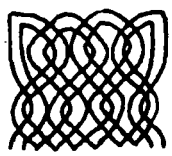


This occurs when the pattern units or whole registers are turned or changed from the position used in the basic pattern.

Twist

Two strands which bend around each other.

Twisted Pattern



A pattern made up of continuous strands twisting about each other without a diagonalling strand.

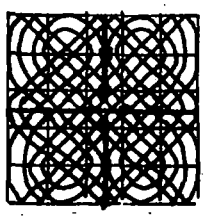
"U" Bend

The element formed when a diagonalling strand bends back one hundred and eighty degrees to return in the next available space.

Unanswered Bend

An internal bend in a pattern which turns from a crossing point but is not answered by another marked (x). This will occur in conjunction with missed crossings, marked (•).

Unit Measure



The distance between the lines of a square grid. Measured along the vertical axis or across horizontally on a line of hole points or crossing points.

Unpinned Loop

A small loop turned in the space of one unit so that no diagonals can pass through it.

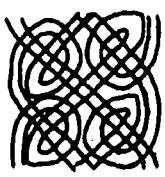
"V" Bend or "V" Shaped Bend

See bend.

Wide "U" Bend

A strand which bends twice, so turning through one hundred and eighty degrees but with a strand passing down the centre of the "U" bend form.

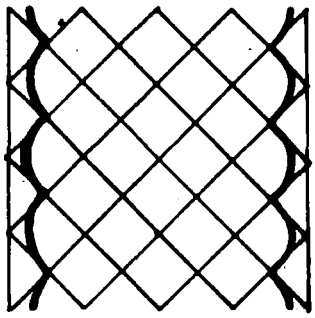
Working Strand



The strand which forms the pattern element about one or more diagonalling strands.

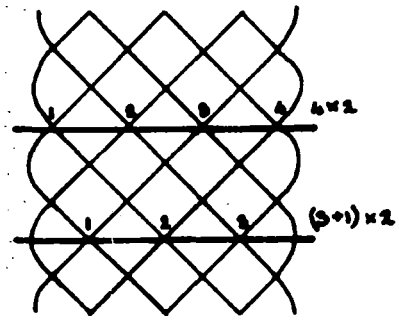
FIGURE 1

ai



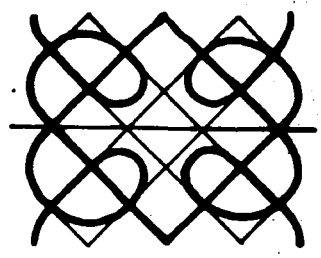
Diagonal grid.

ii



Method of counting cords.

iii

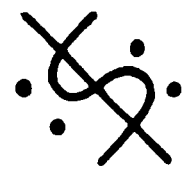


Interlace drawn on a diagonal grid.

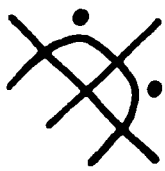
bi

ii

iii

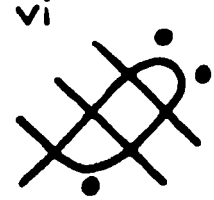


iv



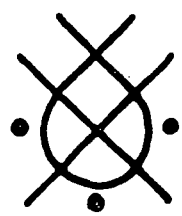
v

vi

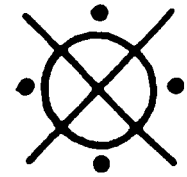


vii

viii



ix



Elements of J. Romilly Allen with breaks.

INTRODUCTION

SECTION I

THE CONSTRUCTION OF INTERLACE: MODERN THEORIES

Pattern, with its elements of line, shape, direction, colour and texture may have freedom akin to blank verse in poetry or it may be organised into a formal rhythm like a sonnet. Artists frequently create within the tight limits of an imposed discipline, and interlace is one of the strictest of disciplines, where shape, line and direction are limited and developed within the context of even intervals. In a study of schools of sculptured interlace, it is necessary to know the common basic rules, so as to distinguish the details of individual choice and style. Two modern theories have been put forward on the subject of construction of interlace. The first is by J. Romilly Allen in The Early Christian Monuments of Scotland published in 1903[1] and the second by George Bain in The Methods of Construction of Celtic Art published more recently in 1951.[2]

The Theory of J. Romilly Allen

J. Romilly Allen developed the simple but penetrating theory that interlace is structurally similar to plaiting and can be set out on a grid of opposing diagonals, at 45° to the picture plane and evenly spaced. This grid is one on which a plain plait may be drawn, having a simple modification to the outer edge, where the points are replaced by curves in the manner of a plait (Figure 1ai).[3] The lines thus represent threads or cords and can be counted by the author's method

of putting a straight line across the plait, at the edge crossings, and doubling the result. If the line should go through the outside bends, one must be added before doubling (Figure lai).[4] An interlace differs from a plain plait in that threads or strands may turn internally, instead of making a continuous progression downwards. A turn means that a crossing is avoided and this is termed a "break". The use of breaks may cause the pattern to appear to be woven with fewer strands than the original plait but it will maintain the same width or cord count as in the basic plait[5] (Figure I aiii).

Clear diagrams in J. Romilly Allen's work show that, instead of unlimited freedom, very few elements were used in this interlace and these are listed as: the "V" shaped bend, which turns 90° and misses one point; the "U" shaped bend which turns back 180° and avoids two crossing points; a double "U" bend called an "S" shaped bend which avoids two points at either end and the wide "U" bend made of two "V" shaped bends separated by one strand; finally two types of loop which bypass three points.[6] These are the symmetrical loop crossed by opposing diagonals or a smaller unpinned one and the unsymmetrical loop crossed by one diagonal or several parallel diagonals. Only the circle avoids four points. Figure 1b shows all these elements. From these few elements hundreds of patterns can be formed, and indeed, hundreds are shown in this work.[7] This list is by no means exhaustive, but the principles of interlace construction expressed here enable unlisted patterns, related to ones in the system, to be readily described.

There is one crucial factor of interlace construction on which J. Romilly Allen does not expound, and that is the width and decoration of strands, which is a factor that gives some measure of individuality to manuscripts and sculpture. The author's own line, in his clear illustrations, is formed by a single thick pen stroke and in no way copies any manuscript style. The width of the line is only a quarter of the size of his diagonal units which is a rare width for either manuscripts or sculpture.[8] This width, however, is excellent for the clear diagrams which have assisted scholars to identify patterns for many decades.

The Theory of George Bain

The second theory on the construction of interlace, that of George Bain, does not contradict any of the ideas of J. Romilly Allen on plait construction or breaks, but rather uses them in a more adventurous and fluid way, because this author was not interested in cataloguing patterns, but rather in giving a formula whereby interlace designs could be drawn and even created. His construction is more simple than Romilly Allen's: a row of dots for narrow patterns and two rows appropriately spaced for wider ones.[9] These points are crossed by diagonal lines which arch around and return diagonally. Breaks are made by lines looping back or arching along to a further point. This can be reduced to number formulae, where sections of lines are drawn according to the number of points they loop over: one, two, three or more.[10] A beginner could draw patterns by using these instructions provided he could hold to a 45^{o} slope. Leaving

FIGURE 2

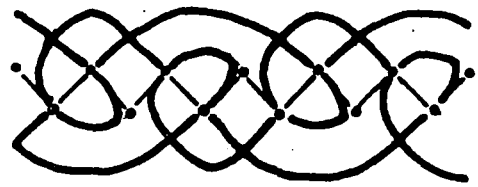
ai

One row of dots.

ii

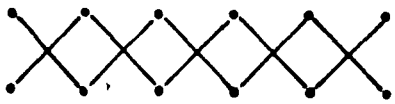
bi

ii

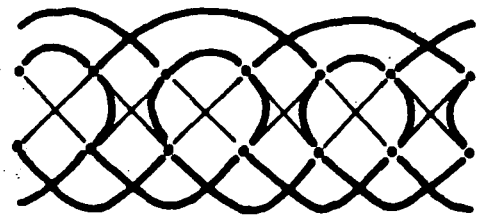


Two rows diagonally spaced.

ci

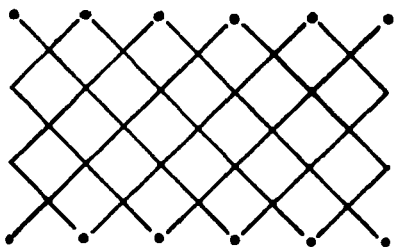


ii

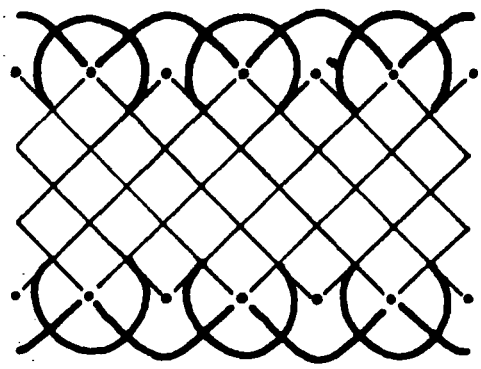


Two rows squarely spaced.

di

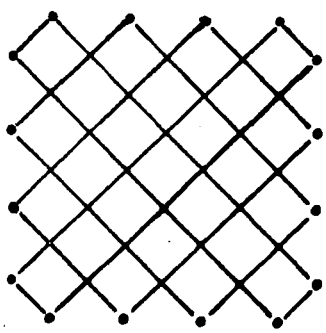


ii

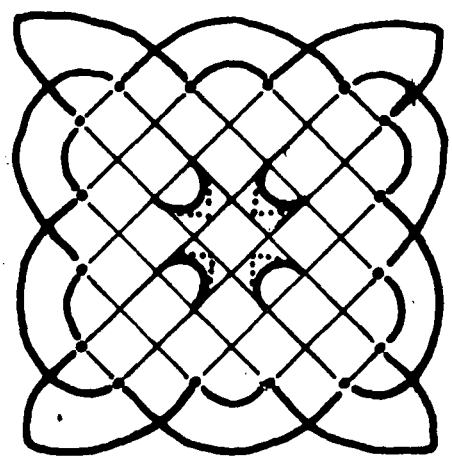


Two rows three squares apart.

ei



ii



Setting out of a panel and a method of drawing box points.

this aspect aside, the grid is admirable for creative work. Figure 2 shows patterns drawn by this method on different sized grids, all of which have one crossing outside the rows of points as is George Bain's usual custom.[11]

It is important when using this method to expand outwards from the points, building up intricacy, but expansion was a luxury Anglo Saxon artists did not have because the space allotted for interlace in both manuscripts and sculpture was governed by the overall design of the page or work, and only on corner designs and letter decorations of manuscripts could interlace expand in this fluid way.[12] Clearly the expansion would have to be known and allowed for if this method was used in a confined space.

Just as a steady hand and an accurate eye was needed to draw patterns on this grid, so too are these qualities needed when widening a line, for although interlace is shown in different widths and appears accurate as presentations of manuscript styles, the elaboration of lines has no rules but is done purely by judgement. The line, which moved between points, now becomes a medial line, with outer edge lines drawn on either side of it. If the pattern does not demand a medial line it can be erased.[13]

Another feature, which has no rational background in George Bain's theory, is the point used on "U" bends and on asymmetrical loops. To the author this is a decoration or mannerism of the early artists. In some figures he shows a way of finding this feature on his grid (Figure 2eii).[14] In this following section of this work it will be shown that this point was a necessary part of interlace construction and not just decoration.[15]

The system of drawing interlace as shown by George Bain is a lively and creative one, although the use of number formulae reduces it to the level of a game. The method was suited to a Celtic revival which the author strove to achieve in Scotland and the plates in his book show that he had considerable success in this field.

Conclusion.

Both methods explained here use the diagonal grid as a basis for drawing and recognise the plain plait as an underlying factor. This plain plait is turned into interlace by intricate breaks. With the constructional guidance given in both works, if the artist has an eye for copying the finer nuances of line, he can draw convincing pseudo manuscript interlace. This does not mean that either method was necessarily used by the original artists but simply that ways of drawing interlace state something true about this type of design. The information as to the methods used by the early artists can be found in the manuscripts themselves.

FOOTNOTES FOR SECTION I

1. ALLEN, J.R. (1903) II 140-201.

2. BAIN, G. (1951) 25-55.

3. ALLEN, J.R. (1903) II 143-4, Figures 198-200.

4. Ibid., 144.

5. Ibid., 149-159. Confusion has arisen in many descriptions of interlace by confusing "cords" or the threads of the underlying plain plait, with the cords or threads required to make the interlace. This second usage of "cord" is replaced in this work by the word "strand". A "cord" pertains to the basic plain plait only.

6. Ibid., 165-6, Nos. 299-306. Here the elements are discussed and illustrated. The circle is not included in this list. However the elements are again given with all the derived patterns in the chapter beginning on 202. The circle is included here, as a subdivision of the symmetrical loop.

7. Ibid., 202-307, Nos. 501-815.

8. One manuscript example of the use of a fine strand is part of a letter on the Durham Manuscript, A II 17, Folio 2V. (Plate 1C) One sculptural example is from Hauxwell (Plate 104).

9. BAIN, G. (1951). There is little text in this work, and information is gained from observation of illustrations scattered throughout the work. Plates 4, 7, 10, 12 and 14 illustrate the method.

10. See footnote 9.

11. The author is not always consistent on this point.

12. One example of a manuscript letter finial is in the Echternach Gospels, Folio 20R, (Zimmermann, E.H. (1916) IV Plate 258A). One example of a manuscript corner finial is in the Lindisfarne Gospels, Folio 25V. (Facsimile-Codex Lindisfarnensis (1956) I.) Note - in this work the common names of manuscripts are used in the text. See manuscript bibliography for full references.

13. BAIN, G. (1951), scattered illustrations.

14. Ibid., Gridded points are seen on 46 Plate 14. In other places an arching line is intercepted by a back curving line.

15. Section II 9 and Figures 3a and 6ci.

SECTION II

THE CONSTRUCTION OF INTERLACE: MANUSCRIPT EVIDENCE

The minuteness and intricacy of interlace in the Northumbrian manuscripts[1] will always be marvelled at. Such qualities, however, are only possible with designs based on a disciplined construction, so that each line keeps its allotted place, without the possibility of mistake or confusion. It is the underlying discipline that gives unity to the group, although the works of different artists can be distinguished by their individuality in taste and line. This is shown in the oldest of the interlace designs associated with the Lindisfarne group that is in the gospel fragment, the Durham A.II.10, on Folio 3V, and in this piece is the nucleus of the style which followed.[2]

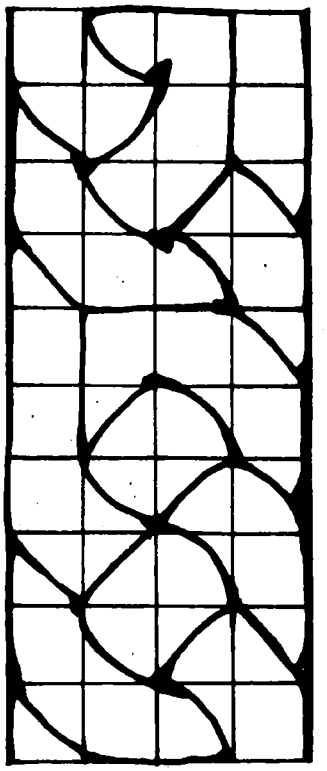
Interlace of the Durham A.II.10.

This decorated page of the Durham A.II.10 consists of a border of interlace in the shape of a triple "D". The spandrel shapes are filled with tricetra designs and the border itself is a succession of four cord patterns. The lowest lobe of this has a plain plait, the middle lobe has a modified plait, with the central threads twisting, while the upper lobe has three different but related two strand, four cord interlaces[3] (Plate 1A). It is the top lobe that is important in this study.

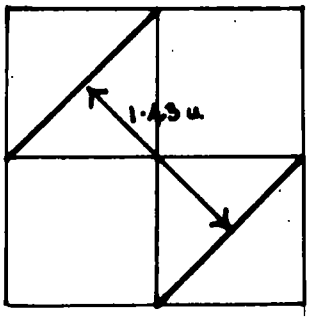
The first obvious feature to an observer is the difficulty in following the pattern. The technique appears to have been; first a

FIGURE 3

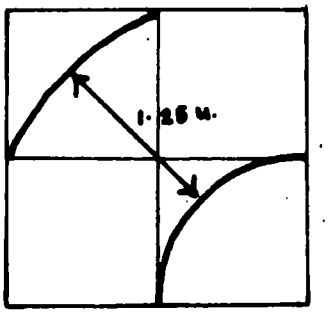
a.



bi



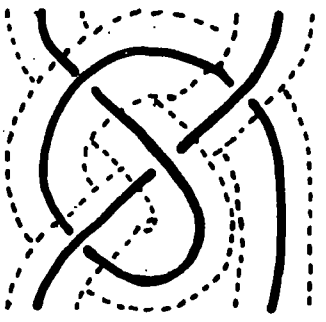
ii



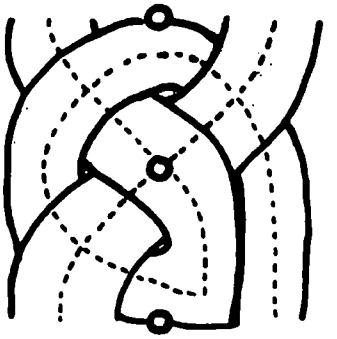
Width of the diagonal.

Theoretical construction of the Durham A1110 interlace.

ci

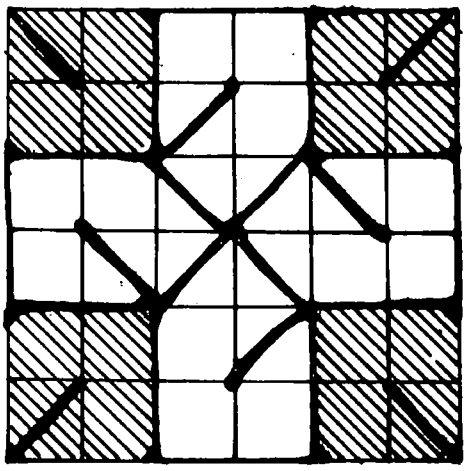


ii

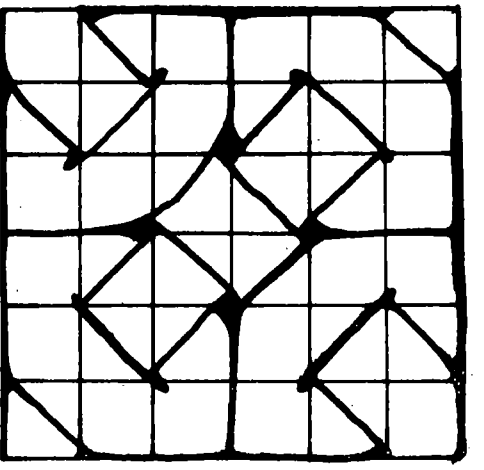


Interlace expanded from a medial line. i. J.R Allen. ii. G. Bain.

di



ii



Theoretical construction of (i.) a Coptic and (ii) a Frankish design.

wash of the thin yellow paint over the interlace area, then the drawing in a thick black paint or ink. This black is used for the edge lines and for forming the spaces between strands in a haphazard sort of way, as if the artist had no rules to follow on this but used what he thought the design needed to clarify it. The interlace strands are therefore left as yellow and are decorated with orange dots.

The second feature is a certain irregularity where registers of the same pattern are of different sizes or where strand widths also vary, sometimes being cut back by the clumsy edge lines. It is noticeable however, that the strands, running for short lengths parallel or at right angles to the edge, are thinner than the diagonal strands. Plate 1A shows a section of the interlace and Figure 3a shows part of this diagrammatically enlarged.

Although no constructional marks are visible on either side of the fold,[4] there is sufficient regularity in spacing of the crossings for it to be relatively certain that there was considerable guidance for the artist, lacking as he may have been that hairbreadth accuracy of later work.[5] A construction that suits the results is one made of lines, parallel and at right-angles so the edge, forming in squares. Plate 1A and Figure 3a show this diagrammatically.[6] Strands running with this grid fit between two lines exactly, while strands curving and diagonalling sway from corner to corner of the grid squares, modified and clarified by the black painted work. The corner to corner drawing explains the greater width of the diagonals, because a diagonal drawn this way would 1.43 units, and by curving it the width

might be reduced but it would still be wider than a unit (Figure 3b). One further detail seen is that the points of the asymmetrical loops fit snugly into the boxing of the grid. These ninety degree points are called box points for this reason (see glossary).

This conjectured grid suits the facts, whereas a diagonal grid with a medial line drawn through crossing points and then expanded to a wide strand, does not. The expansion of a drawing using either J. Romilly Allen's or George Bain's method leads to a more fluid line and one which has strands which are even in size and spaces formed between the diagonals. (Figure 3c). Again, neither method explains the box points; J. Romilly Allen almost completely ignored this feature, whilst George Bain used it unexplained or wrongly explained.[7]

The heavy strands with square structure are not unique in the wider context of interlace. Some Coptic manuscripts show interlace with an entirely different repertoire but apparently also based on squares.[8] Figure 3di shows diagrammatically a part of an interlace on a decorated cross found on a parchment from Al Hamuli.[9] Some pre-Carolingian manuscripts from the North Frankish group, also have a bias towards squares and again with a distinctive repertoire, tending more towards this Coptic work than to that of the A.II.10. A heavily packed pattern from the Cologne Cathedral Library Manuscript 67, Folio 2V, is shown diagrammatically in Figure 3d ii.[10] These could at the most indicate a common origin for the squared grid.

The heavy strands and blocklike forms of the Durham A.II.10 are not repeated in Northumbrian manuscripts, but in three ways this interlace was a forerunner to the group. Firstly, the grid is

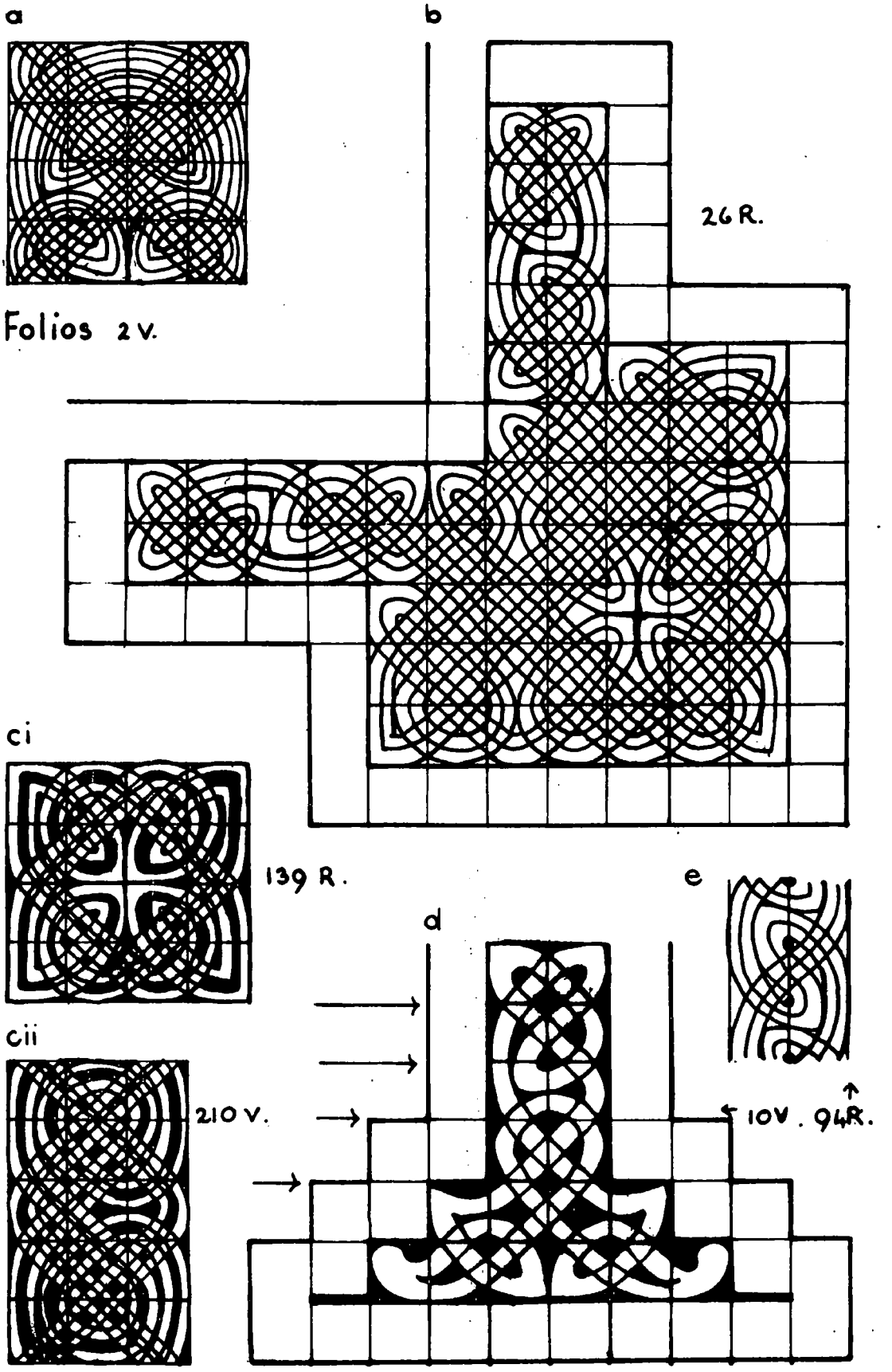
apparently parallel, not diagonal, to the edge of the interlace; secondly, the hole points, not the crossing points, are used for guidance and thirdly it is the edge lines, not the medial lines, that are necessary. When J. Romilly Allen surmised that a plain plait lay behind interlace he failed to observe that a plait is never linear but strands have greater width than the holes because they always close up proportionately.[11] If one is copying a plait it is more natural to draw wide bands from the hole points than narrow strands from crossing points. To find these hole points it is simple to draw a squared grid but less simple to draw a diagonal one. The grid of the Durham A.II.10, however remains conjecture based on the appearance of the work.

The Construction of Interlace in the Lindisfarne Gospels[12]

Heavy dry-point lines, which were used for the guidance of lettering, can be seen in most manuscripts, but lines for pattern guidance are necessarily lighter and impressions have either disappeared or been painted over. In the Lindisfarne gospels a combination of the type of parchment, the pressure of the dry-point lines and the ink used has preserved much construction and preliminary drawing on the back of the page, showing there as slightly darker lines. The phenomenon occurs especially with the double stranded patterns.

On the reverses of Folios 26V, 139R and 210V[13] a squared grid is particularly clear; on the reverse of Folio 2V are small dots which are ink stained prick marks, along the edge of the pattern and these could be joined to make a grid of squares. On Folio 2V itself there

FIGURE 4



The grid in the Lindisfarne Gospels.

is an unpainted motif at the top of the page and here the dots can be seen to be joined by dry-point lines,but this is the only place the grid can be seen on the right side of the pattern, together with its drawn lines (Figure 4a shows this diagrammatically).[14]

In several places the double stranded patterns seem to have been drawn in dry-point in three lines, a medial line and two edge lines, possibly unlaced. This can be seen together with the grid on Folio 26R., which is the clearest of all examples. Here page construction lines, which are also grid lines, additional grid lines and the pattern lines themselves can all be seen on the reverse with extreme clarity even in the facsimile (Figure 4b). In this case the decorated side is rather blurred.

In other cases, when only the grid or dots are clear on the back, careful measuring on the patterned face and the reverse can establish the relationship of the drawing to the construction. Figure 4c shows a reconstruction of this nature from Folios 139R and 210V. At other times the grid may be discovered from the necessary page lines. The canon tables, for example, are crossed horizontally by the lines for lettering and vertically by lines for the stepped structures of the base and head (dots for these can be seen on the lowest line). This forms the grid used for the interlace (Figure 4d).

In all the cases that can be either seen or worked out, the grid is in that same relationship to the pattern. There are invariably two cords per unit and grid crossings are always on hole points, but only on every second hole point. The crossings of the strands are

on the grid lines and equidistant from the grid crossings. That Eadfrith, the illuminator of these gospels, could draw finer grids and work out diagonal constructions is clear by looking no further than the opposite face of Folio 2V. R.L.S. Bruce-Mitford, who has studied the original closely, sees no further pricks or subdivisions,[15] so it may be assumed that the construction described was sufficient for accurate drawing. There is even one obvious abbreviation, where four cord patterns are divided by a central line and along this are placed dots where cross lines would normally have been, and this was sufficient for simple patterns; Folio 94R shows one example (Figure 4e).

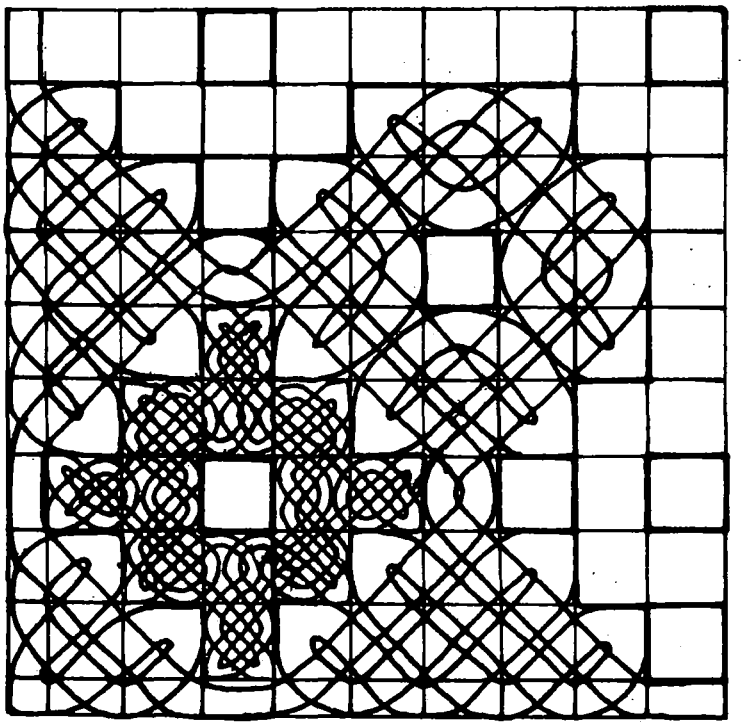
One thing that is not clear is why a medial line was drawn for double stranded patterns, which were then inked in with four lines. The method of drawing on this grid does not call for a middle line and other patterns appear not to have had one. This is best seen on Folio 29R. whereregisters of simple four cord patterns are double stranded and plain alternately. The edge lines are clear throughout but the medial line is only used for the one which is double stranded.[16] Not every question is answered concerning the methods of drawing different types of interlace but the basic principles of the grid are sufficient for this work. The next question that arises is whether it was in general use in Northumbrian manuscripts.

Interlace Construction in Other Manuscripts

Only one other manuscript in the Northumbrian group has grid lines visible and that is in the Durham "Cassiodorus" on the reverse of

FIGURE 5

a



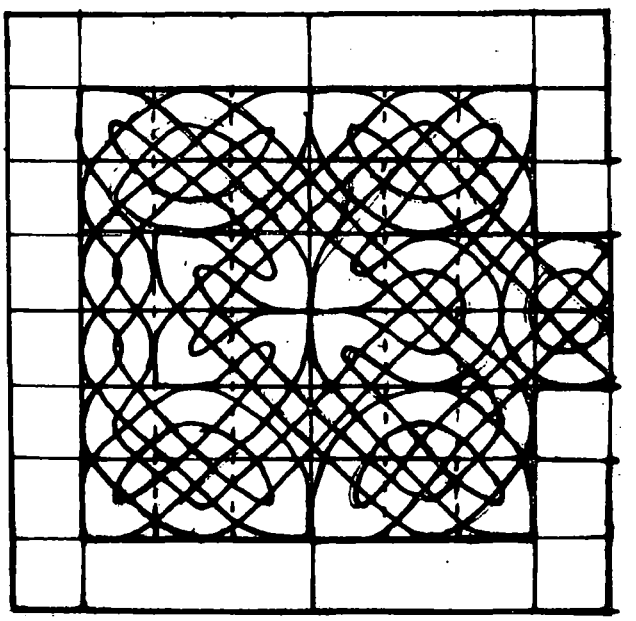
Relationship of interlace to lines seen in the layout of the page.

a. Book of Durrow (Folio 1 v.)

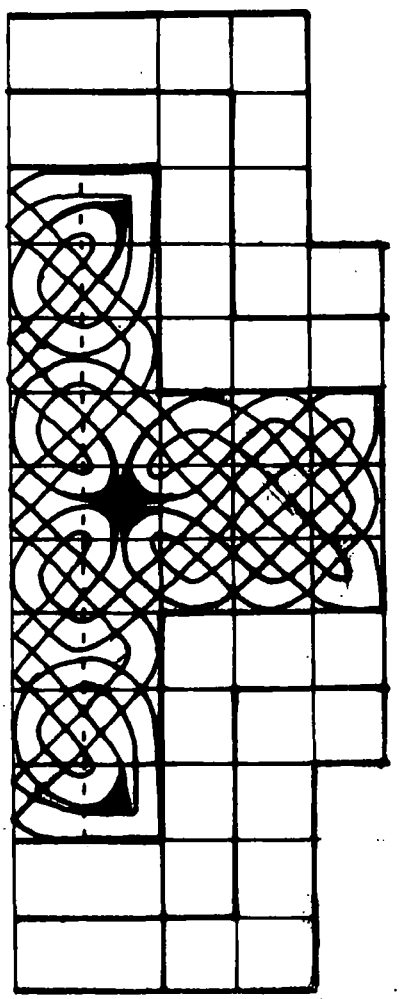
b. Echternach Gospels (Folio 18 v.)

c. Book of Kells (Folio ~~219~~ 291 v.)

b



c



Folio 172V.[17] Here a wide decorated border made up of interlace and fret panels runs around the page. This is divided into six lines running through interlace and fret alike. The lines to divide this into squares cannot always be seen as they were lighter. By measuring on both sides, however, it can be ascertained that these wide patterns with dominant diagonals were drawn on a grid in the same manner as the Lindisfarne Gospel patterns: the twelve cord patterns are divided into six and the grid lines cross on hole points. Plate 1B shows the grid superimposed on an enlargement of the pattern.

There are several cases in manuscripts where the grid can be safely deduced from necessary page construction. Figures 4b and d show patterns from the Lindisfarne Gospels drawn on lines for framework and lettering. Pages usually need a middle line and symmetrical features must have through lines for guidance, while lines were necessary in the construction of plain coloured borders. If interlace corresponds to these necessary lines, so that it has one line for two cords and grid crossings at hole points, it indicates that the square grid was used in the manner of the Lindisfarne Gospels. Figure 5 shows three examples, although there are others.[18] The first is from the Book of Durrow, Folio I V. This is possibly the earliest work with interlace after the A.II.10, predating the Lindisfarne Gospels.[19] Here the whole page was divided into squares to support an ornamental cross and other decoration. The large interlace fits onto these necessary lines, in the manner of interlaces in the Lindisfarne Gospels, while the finer one could have been further subdivided as there is one line for four cords.[20] Figure 5b is an

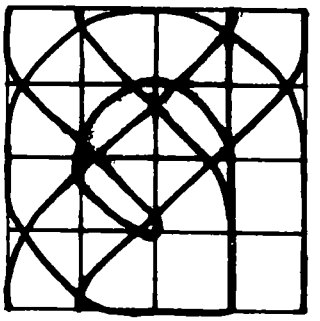
example from the Echternach Gospels which are said to be contemporary with the Lindisfarne Gospels, and it is found on Folio 18V. Here all the horizontals are essential to the framework. The verticals however, are not necessary to the framework but can be ascertained for another reason. The Echternach Gospel artist tends to sway his lines away from every second crossing leaving large gaps and closing up the other spaces. This consistent feature would appear only if a squared grid was indeed used, with its crossings on hole points. The third example from the Book of Kells on Folio 291V (Figure 5c) is later but is believed to be under strong influence from Lindisfarne.[21] The necessary lines here are sufficient in number to show that the square grid was used in the same manner.

An elaborate letter finial in the Durham Manuscript, the A.II.17 on Folio 2V has a few guiding lines faintly showing when it is seen in a good light.[22] These appear to be the central lines, on which the design was constructed. The reconstruction drawn on Plate 1C shows how central lines, if they were present, could also be grid lines. Some lines have been added which appear to be common both to the interlace and the key pattern (dotted). The different but equally elaborate letter in the Corpus Christi College, Cambridge, Manuscript 197 can be examined in this manner with the same result (Folio 2R).[23]

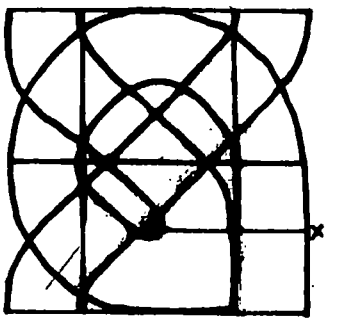
From these examples it can be seen that the square grid was widely used. There seems to be no evidence for any other type of grid in the major patterns of the early manuscripts. It may be concluded that a square grid, that has lines at right angles and parallel to the edge of the interlace, with crossings at hole points and allowing two cords per unit, was known to manuscript artists of

FIGURE 6

ai

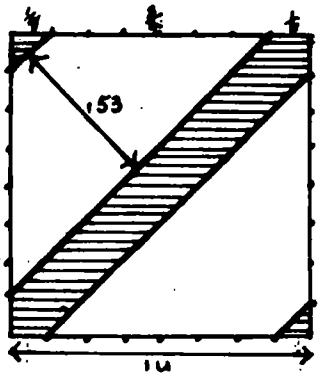


aii

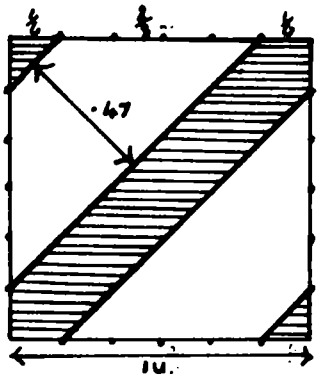


Pattern with (i) one cord per square (ii) two cords per square.

bi

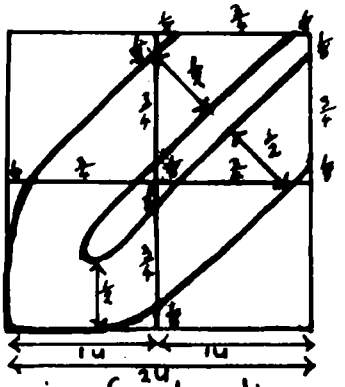


bii

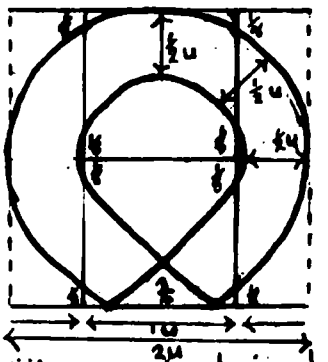


Diagonals drawn (i) ⅝ u. and (ii) ⅝ u. from the grid crossing.

ci

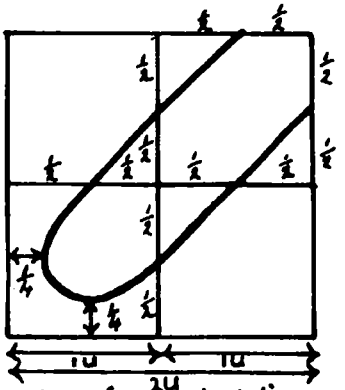


cii

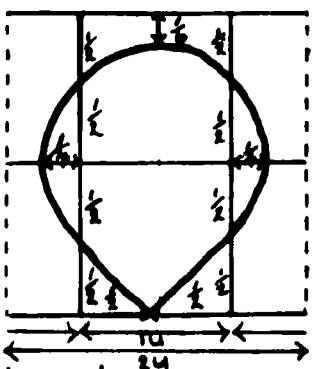


Analysis of edge lines of (i) a "u" bend (ii) a symmetrical loop.

di



dii



Analysis of medial lines of the same elements.

the late seventh and eighth century in Northumbria. It was in common usage and was possibly the only grid used.

The Technical Details of Using a Square Grid

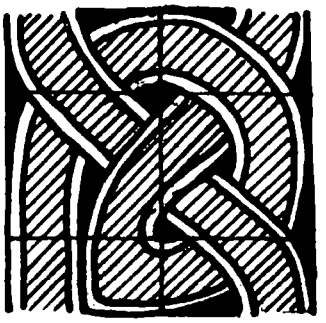
The grid reconstructed for the blockish AII 10 interlace, with its short lengths of straight lines and its wide, swaying, corner to corner diagonals, had one division for every cord; that seen in the Lindisfarne Gospels had one division for every two cords. Figure 6a shows a pattern, with even width strands, drawn by both methods. In each the diagonally or curving strands cross a grid line or turn from it (as the case may be) a consistent fraction from the grid crossings. With the first method all hole and crossing points are indicated by the crossings of the grid lines, which adds confusion. In the second method only one out of two hole points is indicated. This demands an accurate sense of judgement if the missing points are to be passed correctly, but the grid is less confusing and also less constricting.

With this grid, strands going at right angles to parallel with the lines, fit two strands to a unit; the maximum width of a strand is therefore half a unit (.5). Figure 6aii shows two such strands between the points marked "X". If the strands are to be even, they must remain half of a unit wide when curving or diagonalling. If the edge lines of these were to pass an eighth of a unit from a hole point then the width would be just over a half a unit (.53) and the difference would not be perceptible. On the other hand if the edge lines of the diagonal or curving strands passed a sixth of a unit from the hole point, the resulting width of strand would be (.47), again not a detectable change (Figure 6b shows these two widths).

FIGURE 7

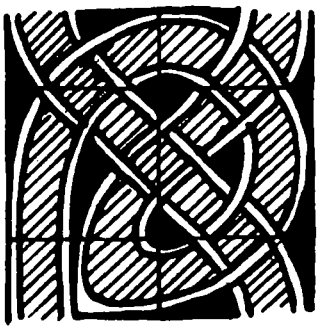
a i

ii



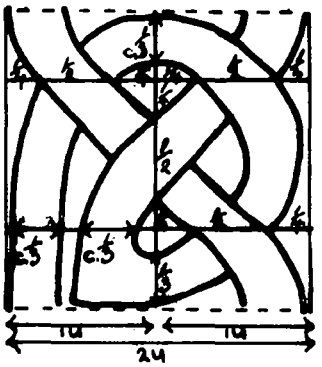
iii

iv

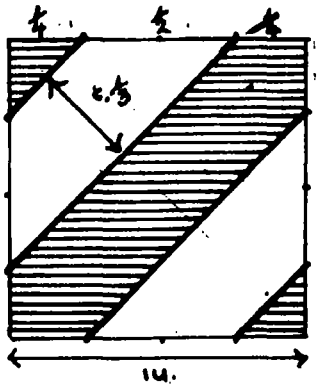


Decorative strands found in manuscripts.

b i



ii



The half width strand.

An artist using a small fraction consistently, one which was somewhere between an eighth and a sixth of a unit from the hole point, would produce even-looking work. When measured diagonally the strand would occupy about three quarters of the available diagonal width and this is the maximum width of strand possible if the work is to be even.

It is clear that when using this method no medial line is required but if it is desired it can be put in independently of the edge lines. If this is to be done strand crossings will be at the centre of each portion of grid line. When lines turn with the grid they will be a quarter of a unit from the grid line they are following. This also needs a fine sense of judgement. Figure 6c and d shows positions for edge and medial lines compared. Plate 1D shows a dotted interlace in the Durham A.II.17, Folio 38 3R,with grid lines superimposed.[24]

The grid, however, is versatile and supports the drawing of many different decorative strands. Occasionally a medial line was used with edge lines (Figure 7ai).[25] A favoured type in the Book of Durrow and one used in other early works, was a wide coloured band, flanked with white strips. This is like an enamel interlace such as was found at Whitby.[26] The effect can be gained by drawing a second edge line about an eighth of a unit from the first, leaving the middle band about half a unit (diagonally) (Figure 7aii).

A popular form, found especially in the Lindisfarne Gospels but also in others in the group,[27] was the double stranded pattern. This is in fact a maximum width strand divided with two interior lines, about a quarter of a unit from the edge lines, and the two

sets of outside bands are laced separately, while the inside is painted as ground. With this proportion bands and spaces are equal, all occupying a quarter of the available diagonal space (Figure 7aiii). The artist of the Durham "Cassiodorus", on Folio 172V (Plate 1B), combined both methods with thin edge bands but separate lacing, so the broad strands are divided into chequers. Seeing that the strands are finer than the Lindisfarne Gospel's double strands, the interior and ground appear more predominant (Figure 7aiv). The Book of Kells also shows a preference for very fine double strands.[28]

Plain unornamented strands were also used with strand and ground equal.[29] To do this the fraction for diagonals and curves from the hole point would be about a quarter of a unit (Figure 7b). Diagonally the strand and hole would occupy half of the available space each. Some artists preferred finer strands. In all these it was necessary for the artist to fix a proportion in his mind and hold to it. The centre line, too, was used by itself in less important decoration.[30]

The square grid of the Northumbrian manuscripts was therefore very versatile. It is not suggested that artists measured the fractions discussed above, since their tiny grid units of 2mm. to 5mm. would make this difficult, but it is suggested that artists had ideals of balance of space and strand and were able to achieve this by keeping the necessary fraction in mind as they crossed the grid lines. It is the slight differences in their ideal proportion and their own line that gives individuality to the artists using the grid. Eadfrith's austere grace stands out against the Echternach Gospel artist's rather heavy sinuous line, while the willowy elegance of the A.II.17 contrasts with the regularity of the Durham "Cassiodorus".

FOOTNOTES TO SECTION II

1. The Manuscripts, referred to as Northumbrian, which are relevant to the study are:

   i. The three closely related manuscripts, The Lindisfarne Gospels, the Echternach Gospels and the Durham Fragment A.II.17.
   BRUCE-MITFORD,R.L.S(1960)II 246-250,BROWN,T.J(1972)222-228.

   ii. The Book of Durrow.

   BRUCE-MITFORD, R.L.S. (1960) II 255-7, BROWN, T.J. (1972) 222-230, LOWE, E.A. (1934-71) II No 273.

   iii. The Durham "Cassiodorus on the Psalms" and the Durham Manuscript, A.II.10 in the possession of the Durham Chapter Library.

   iv. The Book of Kells may be considered to have been done under Northumbrian influence.

   BROWN, T.J. (1972) 229-243.

   Also St Chads Gospels and the Corpus Christi College, Cambridge Manuscript 197.

   BRUCE-MITFORD, R.L.S. (1960) II 257-58, HENRY, F. (1965) 175-197.

2. BRUCE-MITFORD, R.L.S. (1960) II Plate 18 1 illustrates Folio 3V of the A.II.10. Dates of manuscripts are not discussed in this work. All dates referred to, unless otherwise stated, are these listed in BRUCE-MITFORD, R.L.S. and BROWN, T.J. II (1960) xxiii and xxiv.

3. The continuous patterns on Plate 1 A are alternating half Pattern D (top), alternating half Pattern A (top left) and half Pattern D combined with Pattern F (lowest two registers and part of a third).

4. BRUCE-MITFORD, R.L.S. (1960) II, 221. He discusses the dry-point reconstruction seen in the Lindisfarne Gospels. The Librarian of the Chapter Library (Durham) kindly gave permission for the Durham Manuscript A.II.10 to be observed in natural light, and no similar lines could be seen.

5. The measurement across each strand is about 3mm. when measured parallel or at right angles to the edge but differences are visible.

6. The text figures are all diagrammatic or idealized to show the point under discussion, other inaccuracies are ignored.

7. See Section 1 4 and Figure 2 e ii.

8. PASHA, M.S. (1939) I, on the specimen pages (Plates 49 to 57). The patterns are made of "V" shaped bends, unpinned loops, closed circuit loops crossed by one diagonal and "U" bend forms. The designs are very "square" looking, with lines parallel or at right angles to the edge and appear to be drawn on a square grid, perhaps that suggested in Figure 3d.

9. PASHA, M.S. (1939) I, Plate 40.

10. ZIMMERMANN, E.H. (1916) II, Plate 141b.

11. ALLEN, R.J. (1903) II 144. A plait of fine wool will have the same proportion of strand to hole as a plait of thick rope providing both are equally pliable. Most plaitable materials slide together leaving almost no hole (see Plate 5A to C).

12. All references to the Lindisfarne Gospels are illustrated in the facsimile, Codex Lindisfarnensis (1956) I, T.D.KENDRICK et al. further references will be given.

13. Ibid., Most of these and the following examples are clear in facsimile.

    BRUCE-MITFORD, R.L.S. (1960) II 225-6, discusses construction of interlace, and the grid which can be seen.

14. Ibid., (1960) II 226, observed these lines although they cannot be seen in facsimile.

15. Ibid., 226. sees no further subdivisions or indications of the use of a compass in interlace.

16. This is not conclusive, as a medial line put in with dry-point may have disappeared when overlaid by this thick pigment.

17. ZIMMERMANN, E.H. (1916) III Plate 248 shows the painted side, also a part is shown on Plate 1 B here. The reverse is not published, but the lines can be seen in good light in the original. This was studied by the kind permission of the Librarian of the Durham Chapter Library.

18. The three examples in Figure 5 are:

    i. Book of Durrow Folio 1V . All references to the book of Durrow are from LUCE, A.A. et al. the Codex Durmachensis (1960), and so no further reference will be given.

    ii. The Echternach Gospels Folio 18 V (ZIMMERMANN, E.H. (1916) IV Plate 255a).

    iii. The Book of Kells Folio 291V (ZIMMERMANN, E.H. (1916) III Plate 172).

Two other examples out of the direct Northumbrian context are:

i. The St Chads Gospel, Page 220 (ZIMMERMANN, E.H. (1916) III, Plate 246b).

ii. The Stockholm "Codex Aureus", Folio 6R (ZIMMERMANN, E.H. (1916) IV, Plate 280).

19. BRUCE-MITFORD, R.L.S. and BROWN, T.J. (1961) II xxiii. They date the Book of Durrow circa 680.

20. The pillar bases and capitals on the Lindisfarne Gospel Canon Table, Folio 10R, has four cords for each grid line also.

21. BROWN, T.J. (1971) 229-243.

22. This was seen by the kind permission of the Librarian of the Durham Chapter Library. Faint central lines can be seen occasionally on the right side of the work.

23. ZIMMERMANN, E.H. (1916) IV Plate 259b.

24. This interlace is difficult to see even in the original. Note - the space at the outside of this fine interlace has been added into the border.

25. Edge lines with medial lines:

i. Used occasionally in the Book of Durrow, the medial line being dotted, eg. Folio 8R.

ii. Used occasionally in the Lindisfarne Gospels, the central line being thicker than the outside lines, eg. Folios 13V and 14R.

iii. Used sometimes in other works, eg. Corpus Christi College, Cambridge, Manuscript 197, Folio 2R (ZIMMERMANN, E.H. (1916) IV Plate 259b).

26. The wide strand with double edge lines:

i. Very common in the Book of Durrow, eg. Folio 1 V.

ii. Sometimes used in the Lindisfarne Gospels, eg. Folio 211R.

iii. Also used in other Manuscripts, eg. the Echternach Gospels Folio 18V. ZIMMERMANN, E.H. (1916) IV Plate 255a). Whitby Enamel, Brit. Museum (HASELOFF, G (1958) Plate 7G)

27. The double stranded patterns:

i. Ubiquitous in the Lindisfarne Gospels, eg. Folio 2V.

27. ii. Used in other gospels, eg. Corpus Christi College, Cambridge, Manuscript 197, Folio 2R and the Echternach Gospels, Folio 19R (ZIMMERMANN, E.H. (1916) IV (Plate 259b and 258d).

28. Book of Kells Folio 291V (ZIMMERMANN, E.H. (1916) III, Plate 172).

29. Half width strands:

i. Used occasionally in the Lindisfarne Gospels, eg. Folios 10V and 11R.

ii. Used occasionally in the Echternach Gospels, eg. Folio 177R (ZIMMERMANN, E.H. (1916) IV, Plate 221).

iii. A slightly finer strand is used in the Durham Manuscript A II 17 (Plate 1 C here).

30. Linear Interlace:

i. This is rare but is seen in the rubrication of the Lindisfarne Gospels, eg. Folio 95R and in letter terminals, eg. Folio 3R.

ii. There is also the dotted pattern in the Durham Manuscript A II 17, Folio 38 3R (Plate 1 D here).

SECTION III

THE CONSTRUCTION AND TECHNIQUE OF SCULPTURED INTERLACE

The manuscript artist had pen and ink at his disposal for linear definition and paints for area decoration. In these media he could be creative and inventive, even seeking problems of intricacy. The sculptor, on the other hand, laboriously created interlace with his chisel, using light and shade for definition, while his artistic experience was not in fluency but in exploration of the third dimension. The manuscript artist might compete with the metalworker for qualities of minuteness and richness but the sculptor stood apart from both, with his own qualities of simplicity and effectiveness, rising from time to time to the greatest of all sculpturesque qualities, monumentality. The Northumbrian manuscripts discussed in Section II predated most interlace sculpture of the area,[1] so that there could have been available to the sculptor, the constructional methods of the scriptoria. Yet if the sculptor was true to his craft he would take only what he needed from the graphic medium. He would be dictated to by the medium he used and the effect sought after for the whole work and the techniques necessary to comply with these. These must be discussed before construction is considered.

The Medium

The type of stone used sets limitations to sculpture. Granite, for example, can only be carved into simplified forms, while marble can be carved with the subtle shapes of nature. However, most Anglo-Saxon sculpture is done in local sandstones varying from the

fine soft lime-bonded freestones to the hard, coarse-grained grits.[2] The size of the grain influences the size of carving but a few generalisations can be made. Firstly, relief will be as a rule no deeper than the forms are broad, whether figures, vinescroll or interlace. Secondly, the area of space will be similar in size to the area occupied by forms, since crowded or deeper work was likely to fracture, and a well-balanced surface of light and shade is the result. Thirdly, knife-edged precision will be missing from most worked sandstone, but instead surfaces can readily be worked to a smooth, rounded, matt finish which has subtle gradations of shadow.

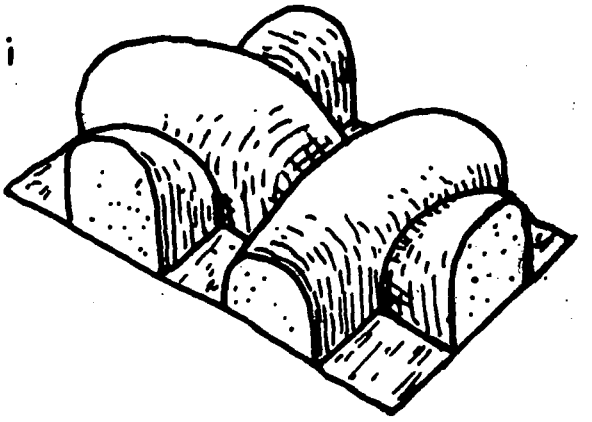
These are a few instances where rocks other than sandstone are used. The Monkwearmouth pieces (Chapter I 67-68) are a strong oolitic limestone, which can be chiselled to sharp edged flat planes but not to a great depth. There are several other instances of the use of a limestone.[3] Again, in the Wigtown area, slates, which have a well defined grain and ready cleavage, can only be worked on the broad face, and that by cutting not modelling. However, apart from these scattered instances, the problems to the sculptor were mostly those of sandstone and the style which developed was in accordance with sandstone.

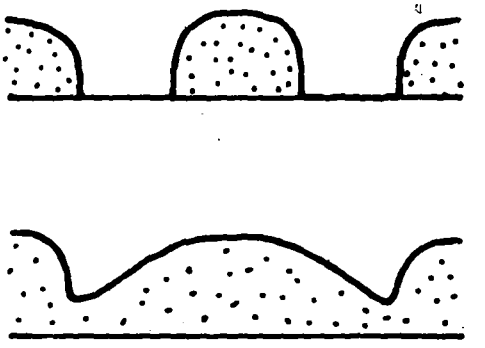
Interlace in its Decorative Context.

The style of carving used on the interlace was that in which the stone was carved, modified by the demands of the discipline. Often interlace strands were carved exactly in the manner of the stems of the plant ornament. This can be seen on the Jarrow Octagonal

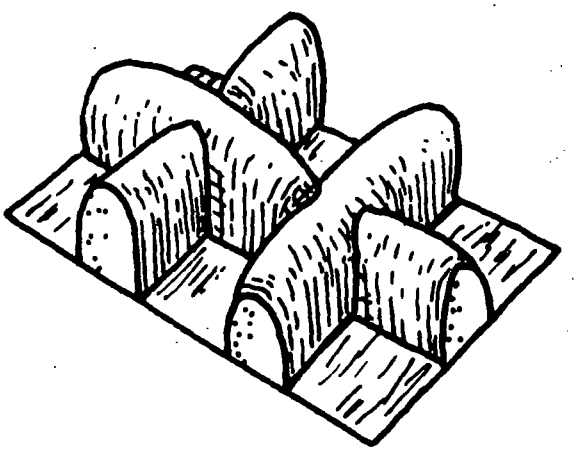
FIGURE 8

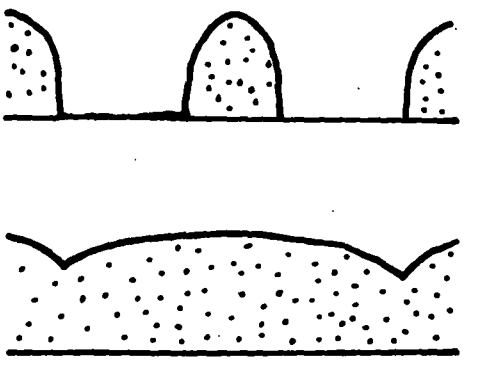
ai



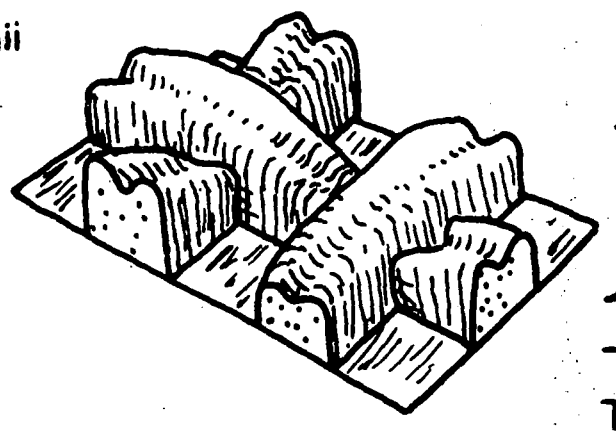


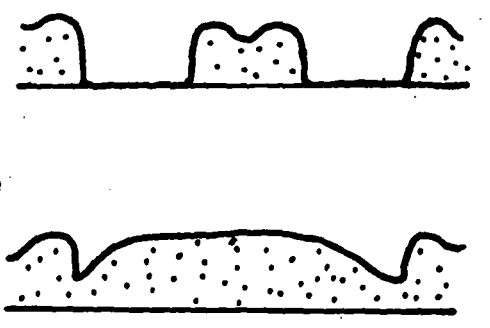
ii





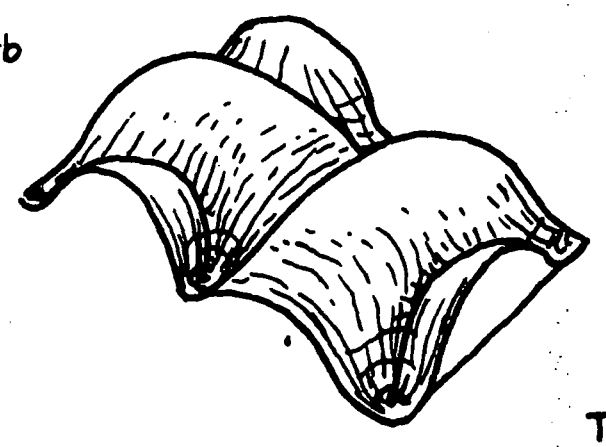
iii

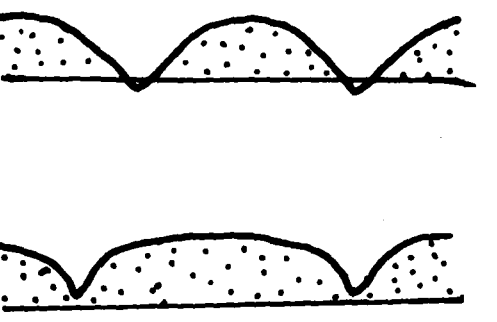




The high modelled style.

b





The humped style.

Shaft (Plate 38) or the Easby Shaft.[4] The strands would also be carved in the same manner as the limbs of interlaced animals: in this the animals and interlace of St Oswald's (Durham) Shaft make a good comparison (Plates 87A, 88B and 89 to 93). Again fret patterns have the same cross section as interlace strands, although these have no "over/under" discipline.[5] In all these abstract ornaments, involving linear design, the technique of the interlace will be in keeping with the other forms.

However, this is also true when interlace is compared with figural scenes. The rounded, subtly modelled, naturalistic figures of the Bewcastle cross are accompanied by interlace worked to the extent of appearing like plaited rope: but by contrast the simple, flat, deeply cut figures of the Alnmouth Shaft appear with interlace which is boldly cut but without any rounding of the surfaces.[6] Interlace carving was therefore strongly linked to the style of the whole framework. However it normally had a closer mesh than either figures, animal or plant ornament which presented special problems; so too, did its necesssary lacing and rigid regularity. Therefore, certain problems of drawing up and carving interlace belong to this discipline alone.

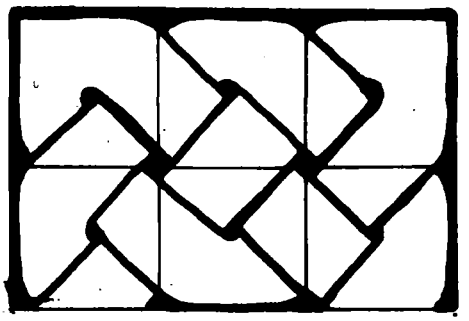
Styles of Carving.[7]

(i) The High Modelled Style of Bernicia[8] (Figure 8ai)[9].

There is a style in Bernicia, in which interlace strands are just over half width, and almost as deep as they are broad. They are well rounded lengthways and modelled so deeply that they give the impression

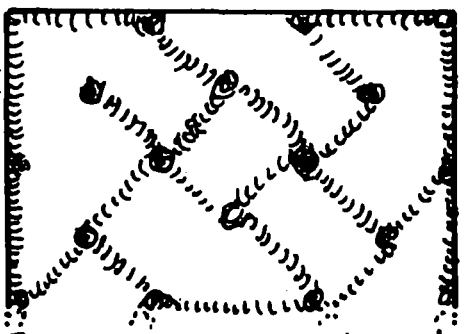
FIGURE 9

ai



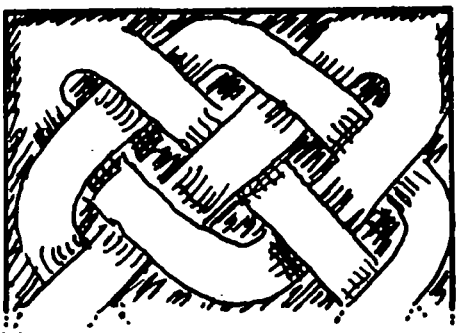
Maximum width strands marked.

ii



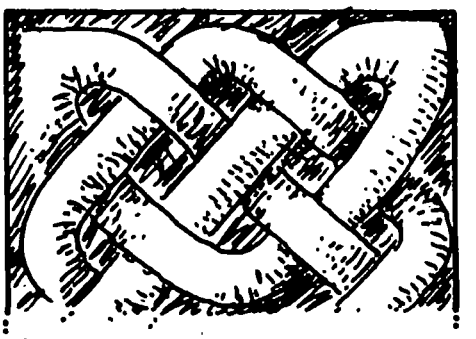
Edge grooves and holes cut.

iii



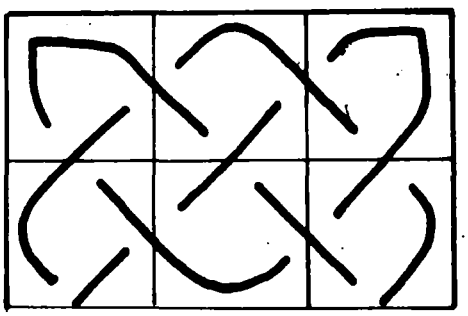
Holes enlarged and straightened.

iv



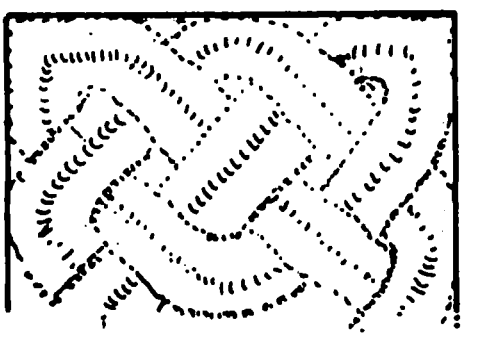
Strands rounded and modelled.

bi



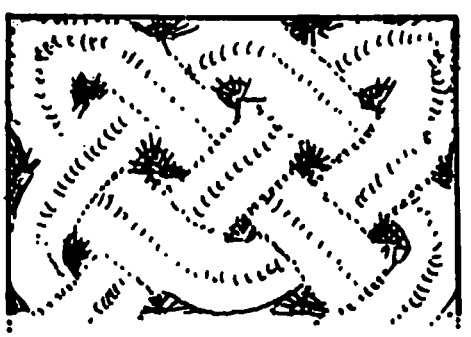
Medial groove marked.

ii



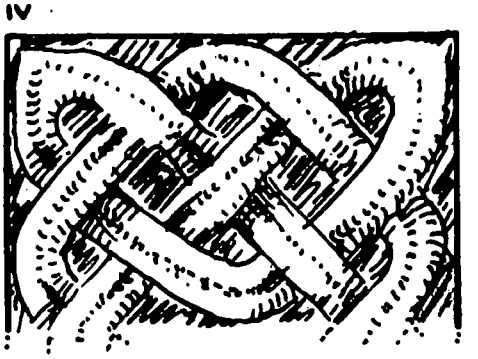
Medial and edge grooves cut.

iii



Holes cut.

iv



Holes straightened. Strands worked.

Evidence of methods from (a) Rothbury and (b) Hacknes.

of really having room to move over and under each other. The best works have the strand still rounded at the place where they appear to go under. The ground is flat and smoothed where the size of the hole is sufficient to allow this; however, this ground surface does not show greatly, as the depth of hole will cause it to be hidden by shade. The balance of light and shade on the smooth curving surfaces is the predominant feature.

There is little evidence for the steps in working this style. However on one of the finest examples, namely the Rothbury crosshead, the patterns on a narrow face of an upper arm fade out as they curve from the sight of the onlooker standing at ground level (Plate 59 C and D). The strong modelling dwindles to flat topped strands, grooved between and with a conical shaped hole. If this is simply less finished work, then the steps in working it would appear to have been: firstly, some sort of drawing out, to guide the sculptor, in the form of a maximum width strand; secondly, grooving between strands and at crossings done with a claw chisel tapped downwards and the holes cut to a point; thirdly, the sides of the strands must have been deepened and straightened while the ground was worked to a smoothish surface. There are no more signs of the claw chisel, so presumably a bladed chisel was used for the finish. Lastly strands would be rounded and modelled (Figure 9a).

(ii) <u>The High Modelled Style of Deira (Figure 8aii)</u>[10]

The typical strand of Deiran work varies from that of Bernicia,

just described, in that it is finer than half width, more rounded along its length but less deeply modelled. However such modelling as there is, is worked with great care and formed to a smooth curve. The finer strands, also the common glides and missed crossings, typical of the area, allow more ground to show and this is beautifully worked so that the pattern rises from it like an applique. This high modelled style runs parallel to a style with a medial groove and the construction could well be the same for both.

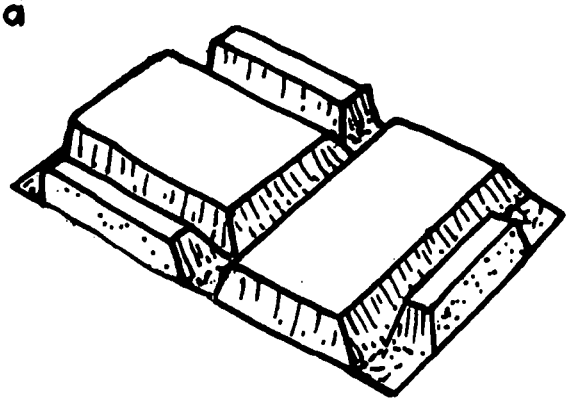
(iii) The High Modelled Style of Deira with a Medial Groove (Figure 8aiii)[11].

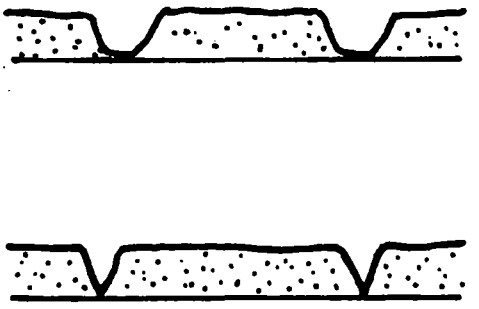
This style is like that just described in proportion of strand to space and also in its worked ground and straight sided strands. However the top of the strand instead of being arched high is grooved down forming a double curve. This lower surface means that modelling is often clearer and deeper.

There are no unfinished works in either of these Deiran high modelled styles but their fine strands suggest that wide apart edge lines would be unsuitable for guidance to the sculptor. It is possible that the incised patterns (to be discussed as number viii) were the first step in working a Deiran pattern, with a medial line marked with appropriate gaps either side to allow room for strands to be put in. A large work at Hackness bears out this supposition. (Plate 120). This has a deep medial groove, and edge grooves have been worked more lightly at either side of it. Holes have been gouged out to a point, as was done at Rothbury. The work is left at that stage but to bring it to a high modelled type, the holes would have to have been straightened and the edges rounded and modelling accentuated.

FIGURE 10

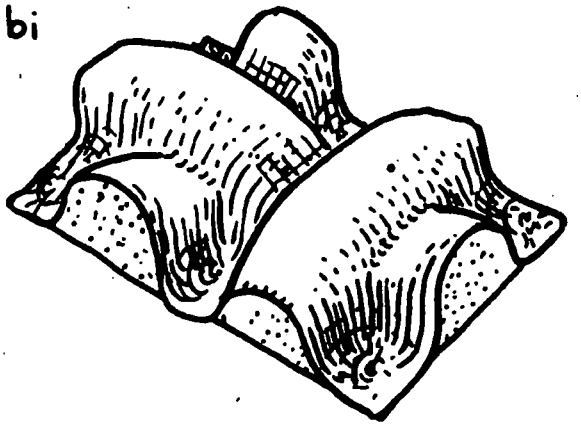
a

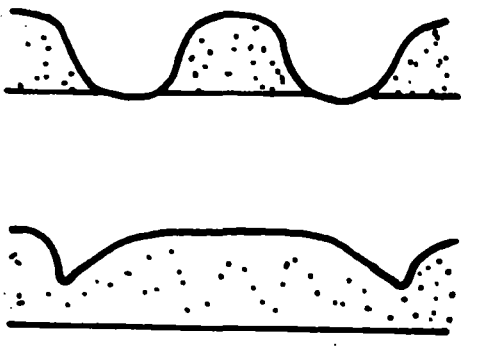




The grooved style

bi





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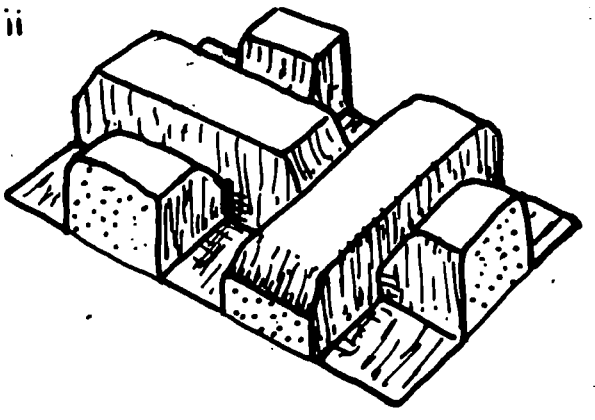
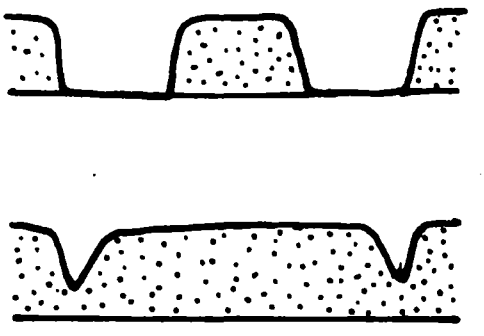
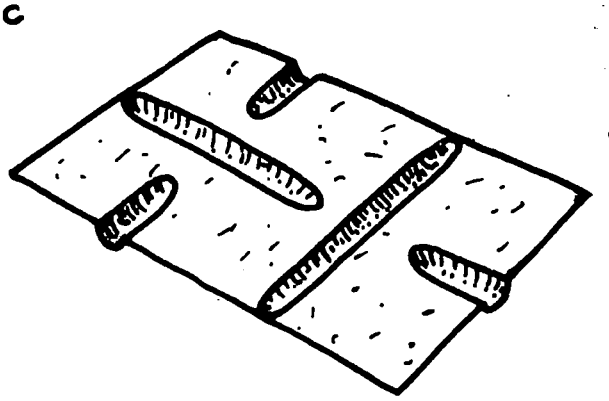




Two mixed styles

c



The incised style

Figure 9b shows the appropriate steps from marking out with a medial line to completing. The front of the Wakefield cross has similar pointed holes, without the medial groove (Plate 100). Unfortunately neither example is typical both being larger than the normal fine Deiran work.

The Humped Style (Figure 8b)[12]

This style appears scattered over the whole area of Northumbria. There is typically no flat ground, as strands curve over and meet in a "V" or "U" shaped groove or pointed or rounded hole. The relief is usually low but the strand is well modelled. This modelling is often as deep as the edges of the strands so that the shapes may be dismembered and hard to follow.

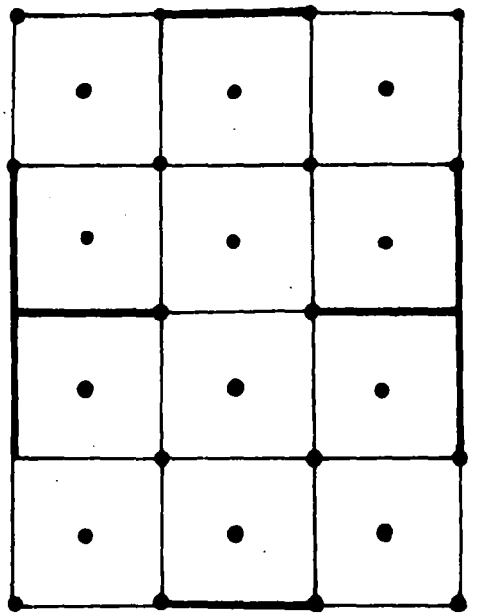
The pock marks along the edge of many patterns show they were marked out and grooved down as in Figure 9aii with a claw chisel but not deepened or straightened; then, instead, without gaining further depth they were rounded and modelled. The supposition for these must be that they were marked out at maximum width for curving.[13]

The Grooved Style (Figure 10a)[14]

At its best, ground and representations of the "under" strand are fine grooves or small areas cut into a well-dressed surface and are in appearance like the woodwork outlines on St Cuthbert's coffin.[15] At its worst the lines are picked or chiselled with a coarse tool, so that the grooves are uneven and pock marks show at intervals. Strands left standing are often a meaningless collection of quadrilaterals.

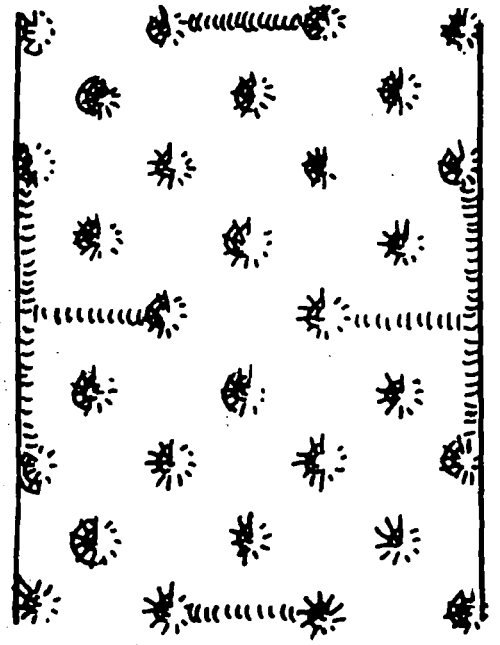
FIGURE 11

ai



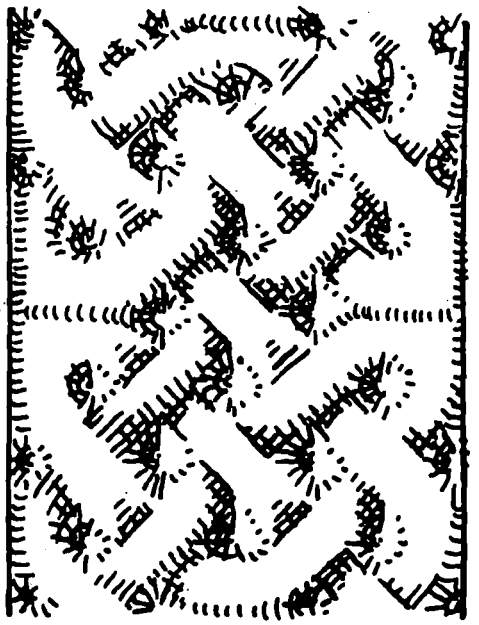
Position of holes and breaks.

ii



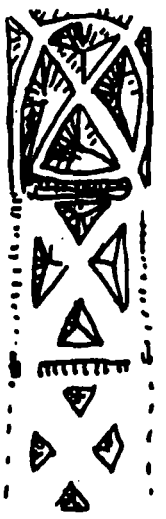
Holes drilled and breaks grooved.

iii



Strands completed.

b



Holes on a bone from York, cut for repousse'.

The technique must be simply the first grooving out of a pattern as in Figure 9aii. This style is associated mainly with Viking art but a number of grooved works are relevant because they show Anglian patterns. The wide strand is frequently broken by a medial incised line, sometimes as steep as the outside groove.

(vi) The Half Width Humped Style (Figure 10bi)[16]

The Bernician high modelled strand is the inspiration of this type since the difference is obvious only on close inspection, and then it is a difference of finish rather than a basic change. The strand is usually just over half-width and modelled but its sides are not straightened nor is the ground smoothed, but the sides curve steeply down into the holes. Modelling is done but it is often a flattening of the curve of the strand to make it lower at the "under" edge. One feature is that many of these works have holes, as regular as trees in an orchard, only missed out where box points meet.

There is evidence that some works had holes as the basis of the design. These holes were drilled by some means and were conical in section occupying about half the available width. The rest of the area could be regarded as strand and patterns formed by simply grooving parallel or at right angles to the grid between holes and lacing could be formed by grooving diagonally so that interlace could be shown with minimal effort. This style would need all holes marked except where a box point was to be placed. Figure 11a suggests what would be needed and possible steps in carving.

Three works support this theory. Firstly, there is a bone from York, apparently carved as a trial piece with repoussé in mind.[17]

Lengths of pattern have unfinished sections which are simply holes and grooves (Figure 11b). Secondly, an unplaced fragment, in the Newcastle Museum of Antiquities, has regular holes, but a mistake of the sculptor has muddled the strands and the design is warped with two holes between one set of central strands (Plate 179B) This appears to prove the holes were marked first. The third example, from Aycliffe, has a pattern on its narrow face like those described, but its broad face with a larger unit measure has the same sized holes which look out of place on the low humped strands, and at this size appear obviously as markers, as they do not integrate with the larger pattern (Plate 175 A and B).

(vii) The Half-Width Grooved Strand[18] (Figure 10bii)

Like the style just discussed, this too is a less worked version of the high modelled type. In this the sides of the strand are straight and the ground fairly well worked but modelling or rounding are at a minimum while lacing is represented by deep grooves sometimes carved almost to the ground level and at other times carved in a shallow manner. Most examples show the pock marks of downward tooling along the edge.

(viii) The Incised Style[19] (Figure 10c)

The instances of this technique, whereby interlace is drawn with simple incised lines that are broken in order to appear to pass under, are rare and scattered. The most complex pattern is at Ilkley on a stone with other well-modelled half-width strands. Others are at

Wharram Percy, Stonegrave,Lastingham, Lindisfarne, Irton, several in the Wigtown area and a couple in Pictish works. These could perhaps be regarded as the first step in carving a pattern with a medial groove but whether they were intended to be worked further cannot be shown. All are on well dressed stone and pleasing in their present state. Only the Lindisfarne example is away from an area where a medial groove was common but even so it was not unknown.[20]

Results of the Study on Style.

This brief study of styles of interlace carving with likely techniques has set some criteria for placing sculpture in schools. The effect gained must be taken together with the tools used, as chiselled and hacked work are common to the whole area and by themselves could only have broad dating significance. The appearance of the drill is more localised and significant for dating.

The study of styles has led to suppositions as to the guidance the craftsman would need on the stone to carve interlace effectively. A three quarter width strand would be needed for the high modelled style of Bernicia and grooved or humped work with wide strands and downward tooling. On the other hand a medial line might be sufficient for the high modelled style of Deira, with or without a medial groove, and the simple incised style. For the work with the regular holes, which appears to have been worked first with a drill, some sort of short-hand net-work of holes and grooves may have been sufficient. One would expect every hole to be accurately marked on a diagonal grid or square grid for this style.

Drawing and Measurement

Apart from the work with regular drilled holes there is nothing in sculpture to suggest that any other than the squared grid of the manuscripts was used. The unit, like the unit in manuscripts, is normally square, the curves well rounded, the diagonals straight, and most significant of all, box points are an important decorative feature. However no grids have survived scratched on the surface of carved stones. With the normal amount of working a scratched grid would disappear and would only be seen on stones with the incised or grooved techniques where large amounts of the original dressed stone remain, but there is no trace of a grid on those which feature in this work. Hole points, if they were marked, must necessarily disappear on all works, except the few incised patterns, but none of these appear to have hole points.[21]

The Bewcastle Cross however, shows not only that squares could be laid out on stone, but also that they could be tapered. On the north face of this cross a chequer pattern is made by cutting back alternate squares (Plate 2B). The design is eight squares abreast and twenty five in length. Plate 2A shows sections taken across every fourth register. Every line tapers evenly from just under 4cm. apart at the top to just over 4cm. apart at the bottom. (Half scale is used in the plate). The divisions on the vertical axis are approximately 4cm.

The question raised now is whether there was a form of ruler with measurements and subdivisions or whether work was set out experimentally with dividers.[22] The cross just mentioned has interlaces as well as chequers. The units, or measurements from hole point to hole point,[23] are: 10cm., 10cm., 8cm., 5cm., 5cm(?), and 4cm. Certain other

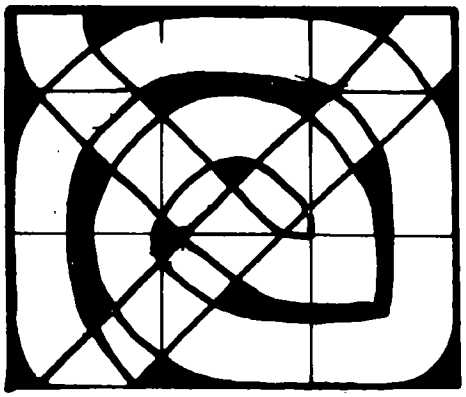
Bernician work has unit measures of 5cm. or 4cm., occasionally divisions or multiples of these. These are works from Jedburgh, Rothbury, Abercorn and Lindisfarne (Chapter 4 Plates 53 to 67). The measurements therefore, of 4cm. and 5cm. could have been a standard at one period in the interlaced work of the North East.

On the other hand, throughout Deira and in Bernicia where Deiran influence is recognisable in a number of ways, a unit measure of 3.5cm. is used. Examples of this are usually in the high modelled Deiran style. Works in this unit measure can be found at Ripon, Ledsham, Ilkley, Lastingham, Croft, Easby, Masham, Tynemouth, Norham and Closeburn.[24] There are also some proportions of this measurement being used: works at Wycliffe are the best example of this. A shaft from there has a unit measure of 5.25cm. (3.5cm. and half again) with a glide of 1.75cm. which is half; while an architectural stone, from the same place, has a unit measure of 7cm. (double) and a glide of 3.5cm. (Plates 21 and 22). It seems likely that the measurement 3.5cm. was a basic unit in Deira (see also Chapter 2, 112).

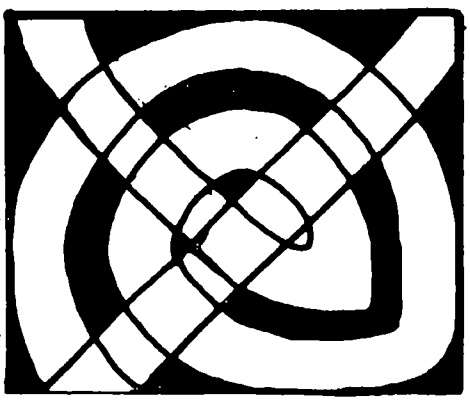
In Bernicia, frequently the designer had not only to fit a pattern to a given width but also to form it into a symmetrical design of a given length. The sculptor of Abercorn No. 1 used a unit measure of -8cm. across his stone but 6cm. along the vertical axis, so that he might fit his symmetrical design into the space without cramping or unevenness (Plate 62). This shows an ability to calculate as well as measure. The sculptor, then, could attain an accuracy suited to his scale of work and coarse materials.

FIGURE 12

ai

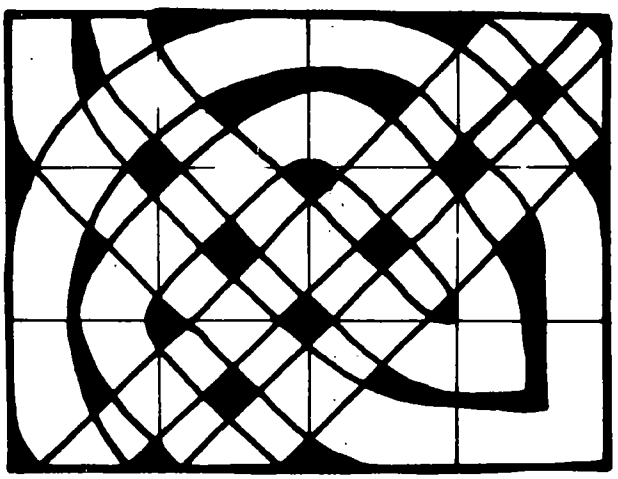


ii



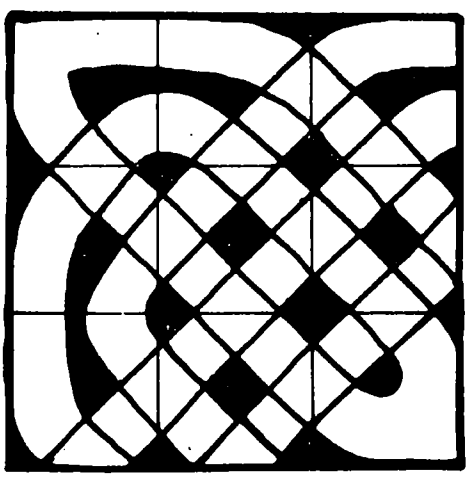
(i) A spiral drawn on a square grid, (ii) drawn freehand.

bi (i) Kirkby Moorside.

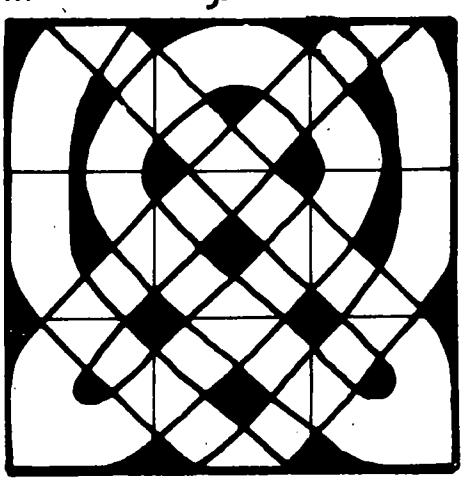


Filey.

ii Bewcastle.



iii Easby.



Other patterns showing the characteristic difference between the outer and inner curve.

The Evidence for the Grid in Works from Kirkby Moorside and Filey.

The extreme accuracy of one craftsman has shown that a square grid was indeed used, and although not one line of it survives, it is indicated by the actual form of the complex patterns. Plate 3 shows part of the Kirkby Moorside design which has a spiralled loop motif. It is natural when drawing a spiral for the outside loop to follow the inside loop exactly, and J. Romilly Allen did this too, on his grid.[25] However, when drawing a spiral on a square grid the lines must still cross the grid at a set proportion from the crossings of the grid, and this causes the inner loop to curve sharply while the outer loop follows a squarish course. This is particularly noticeable in the shapes formed between the strands,which are not even in width as they would be if the outer strand followed the course of the inner,but are irregular in width. Grid lines are shown on Plate 3 and the point is diagrammatically made in Figure 12a.

The second pattern, the one used at Filey,is also distinctive (Plate 30). It is a double-stranded pattern, but not double-stranded like the manuscript work where one wide strand is divided, (Figure 7aiii) but the two strands are gridded separately which again leaves background shapes of uneven width. Figure 12bi shows the pattern gridded by this method.

Not many pattern types would show this feature, as it needs an outer and an inner line running "concentrically" and even if the pattern is right the deeper techniques generally result in indifferent background shapes. However the feature, which is seen so clearly in the two immaculate works discussed, can with a measure of confidence be seen

in several others. The double stranded patterns on Lindisfarne Cross Arm No 1 and the Durham Grave cover show it (Plates 65 and 162). The Bewcastle Cross double stranded patterns do not, but the complex design on that cross and a similar one at Rothbury, do show it in their concentric edge breaks (Plates 56 and 58). It is perhaps seen, to a small extent, in the patterns with outside strands like the ones at Easby (Plates 17 and 18). Figure 12bii and iii shows part of the Bewcastle and Easby patterns drawn on a grid.

The Use of Templates.

It has been shown that there was some standardisation of measurement and also that there was, probably, a common method of drawing, therefore, if two patterns from separate places are of the same type and size there is no reason, in that fact alone, to suspect any connection. For example, the pattern at Filey, just mentioned, and one of those at Bewcastle are the same type and size (Plates 30 and 54) and the only representatives of this type surviving. Both are perfect carvings in their own technique and it would be impossible to point to any direct connection.[26] However, there is at Jarrow another pattern, with pattern units the same type and size as the one at Bewcastle but with its units at odd angles, its box points truncated or extended across the centre line and showing every indication of having been drawn by using a template in a space too small for it (Plates 55 and 140B). It is the odd mannerisms, mistakes and even misuse of patterns that gives rise to the idea that template use was widespread, although it is unprovable that the well constructed interlace was drawn up by this method.

(i) The Evidence from the Use of the Glide

The glide is a Deiran feature occurring in the finely chiselled, high modelled style. It is used to separate registers or units, by allowing space between them, which also enhances the clarity of the work. On the Ripon imposts it has been used cleverly to make elements fit a set space. (See Chapter 2,93 to 5). One of the pairs of patterns at Ripon (Plate 14A and B) has the same pattern element, turned differently in each work so that the designs have a different cord count. Glides are used to balance out this difference so that the finished works can still be the same size. Figure 23 shows how complex the gridding of squares, half squares and glides would be. However if the pattern unit was in the form of a template, which was a moveable object, this would be simple.

That this simple method was indeed used, can be demonstrated by the angle of strands. These would be set in the template at 45^{o} and would have to change direction to cross a glide. The worn surfaces of Ripon do not show this clearly but a pattern at Melsonby has large glides and the changes are noticeable (Plate 23A). Croft and Cundall-Aldborough, too,show awkward changes in direction, attributed by W.G. Collingwood to freehand work,[27] but here it is put forward that freehand joining across the glides, often necessarily clumsy, accounts for this (Plates 19A and 27).

(ii) The Evidence from the Space Filling Problems

In all sculptured interlace, the designer faces some problem of fitting designs to pre-determined widths, perhaps also to set lengths. Works, like Abercorn No 1 with its rectangular unit measure, give every indication of being designed for the space available (Plate 62). Not

all work was of this standard. In the use of space it is often clear that templates were used and that the artist was not drawing directly onto the surface of the stone. The work from Jarrow, discussed, showed units cramped into a space that was too small (Plate 140B).

The opposite fault, that of spreading out patterns, can be seen on a cross-shaft from St Oswald's Durham (Plate 93A). There are uneven gaps between registers, warping and strands at odd angles, but register for register the design corresponds to a pattern from Aycliffe (Plate 93B and 169B). The assumption here is that the sculptor of St Oswald's Cross used a template and slipped it along to cover the distance required, so that it would finish level with the interlaces on the other three sides.

The taper was no problem in many works, as the rectangular spaces were too short for this to make much difference, however, it can be considerable over a long distance. There is a pattern of eleven registers on a shaft from Closeburn (Plate 79A). The size of the actual pattern units remains the same from the second register onwards, while the outside strand loops wider and wider. Again, there is a mirror image pattern at Hauxwell where the higher units look cramped and the lower units are well proportioned with an increasing gap opening between them, while joining strands are at odd angles to span the expanding space (Plate 104). Both these examples would be explained by the use of templates.

A more masterful method appears to have been used at Tynemouth on the Monk's Stone where there are seven registers of pattern in several sizes. The first unit measure is 7cm. then most of the

sequence is at 8cm. while the lower registers are much larger (Plate 86B).[28] There is one fault in this pattern, namely a warp starting at the second register, where the middle-sized unit seems to have been used on the right but the smaller one on the left and the warp continues although internally each unit is well proportioned.

These examples are the more obvious ones, but many similar features are noted throughout the work. There is a difference, however, between these features showing sometimes ingenuity and sometimes carelessness, and examples showing ignorance, where the craftsman lacks the knowledge of how his patterns were drawn up, and there is no draughtsman present to set him right. Finally there are craftsmen who are ignorant even of the traditional use of the patterns.

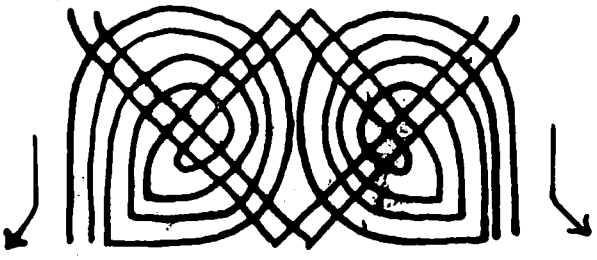
(iii) Evidence from the Ignorant Craftsman

There are varying degrees of ignorance. There is a beautifully carved slab at West Witton. The registers of the border are even but the sculptor does not understand gridding and cannot turn the corners (Plate 16). Of the three corners that can be seen, one is worked out well, the second (lower right) is clumsy but the third (upper right) is so confused that even the over-under rhythm is lost. Some of the cross arms on the centre of the slab show equal confusion. The conclusion must be that here is a man who can follow a template but not draw up a pattern himself.

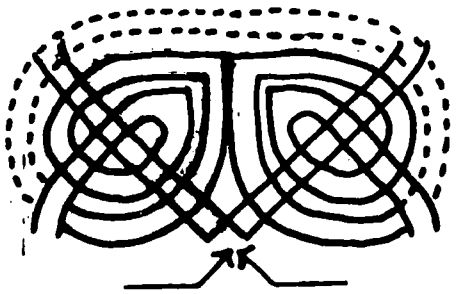
The "Horseman Stone" at Chester-le-Street shows a range of interesting features (Plates 144 and 145). On one side is a continuous pattern of three registers and two terminals. The registers are correctly in the proportion of 3:4 for a six by eight cord pattern

FIGURE 13

ai

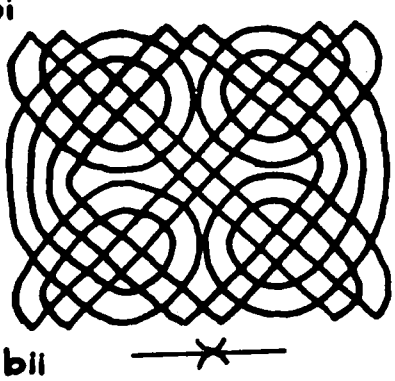


aii

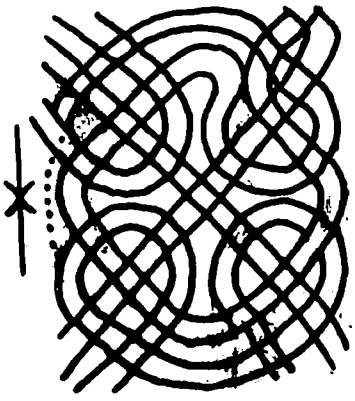


Hauxwell.

bi

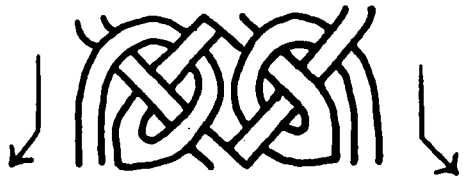


bii

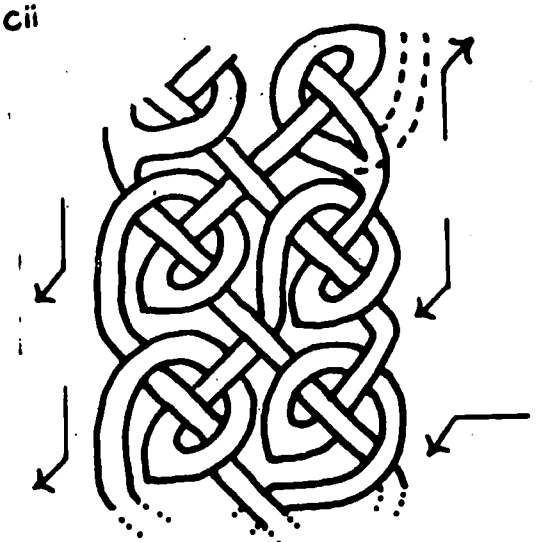


Chester-le-Street.

ci

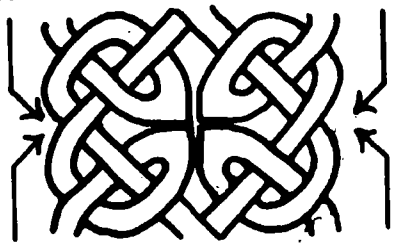


cii

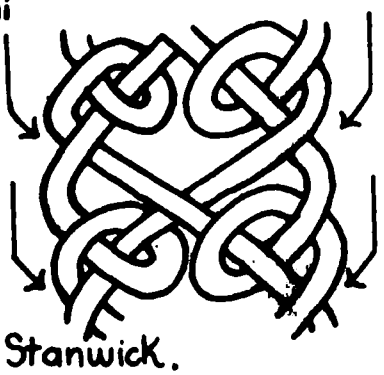


Stainton-le-Street.

di



dii



Stanwick.

(i) Standard and (ii) derived patterns.

with a unit measure of 5cm., but the terminal units are both out of proportion. In all probability the sculptor was copying not tracing, when he drew in the terminals. On the other side is a recognisable pattern, with two well gridded units and the others as if the template was broken (Plate 145B and Figure 13b). Yet another pattern is correct in style but odd in its proportion, being copied not traced (Plate 145F compare especially Plate 169A). This artist, thus, seems to have two different methods; he could trace and have snippets of pattern in the correct proportion or he could copy with the idea correct but the proportion wrong.

There are examples of patterns used in a manner not known in early work, which can only be explained by template survival. The top terminal register of the Hauxwell stone, already mentioned (Plate 104), is a strange pattern with three strands meeting at a point. This appears to be the common spiralled loop turned sideways and incomplete (Figure 13a). A more strange example is from Stainton-le-Street, where a single unit is turned in many ways making a pseudo mirror image pattern (Plate 153 and Figure 13c). There are again, places where strands branch in a very "uninterlace" manner. The normal pattern needs a pair of units with opposite lacing (Figure 13ci). Finally, there is a pattern at Stanwick, which has a small unit on the left with a larger one on the right (Plate 52 and Figure 13d). This pattern normally has two pairs of units to a register to avoid missed crossings but here there is only one pair in separate sizes to a register. These mistakes can only be explained by template survival in a later age.

Types of Templates

The patterns of Stainton-le-Street and Stanwick (Plates 153 and 52) showed three things: templates were in single pattern units, they had the lacing shown and they were durable. The first point, that templates were in single units, is shown on the Ripon imposts and Melsonby in the use of glides, in the cramping of the units on the Jarrow shaft the expansion method of the interlaces used on Closeburn, Hauxwell and Tynemouth works and in the unorthodox patterns at Stainton and Stanwick. On the other hand the group centred around Durham has features which show that pattern lengths were drawn up. The extreme regularity of the holes in the continuous pattern strips makes it unlikely that the units were drawn up individually and that the templates were slipped along each time. Figure 11a shows one idea of the guidance needed, while Plate 5 demonstrates the possibility that a template could have been a real, made plait or interlace. However this prolific and tightly knit group does not belong to the general run of interlace sculpture (Chapter 9, 338 to 354).

The second point, that patterns show lacing, is illustrated by a lead interlace found at Monkwearmouth (Plate 4).[29] This is a very small work, a six cord pattern with a total width of 3.5cm. The size is not impossibly small for sculpture, since at Monkwearmouth itself, there is a six cord pattern at 4.5cm. total, and on Meigle No 5 and on the St Andrews shrine there are finer interlaces.[30] The design can still be traced through the holes, which are strand sections, while the lead represents ground and lacing divisions. This could well be the form of templates, although here its association with glass suggests it was a decoration to make a pattern in coloured light. The significant thing is that this small work has five

registers complete and including two different terminals.

There is no way of knowing if the holes in this lead piece were thought of as a medial line or a full width pattern, since at that scale strands could be neither wider nor narrower. On a larger scale, one could either cut slits which would be medial lines or wide bands representing three quarter width strands, and the possible use of both types has been discussed. When tracing through a template one finds that a drawn line is away from the actual edge. With a fine implement for tracing this difference does not matter but with a clumsy implement the strand would be smaller and distorted in shape. It is just this effect that is seen in many grooved patterns which are a collection of almost meaningless quadrilaterals. A shaft at Chester-le-Street is a case in point, as both sides have the same pattern at the same size, but careless carving and presumably also careless tracing have caused differences to develop, making it difficult to read either pattern (Plate 149).

The third point, the material of the template, has been answered. Lead would be both tough and durable. Leather would be possible. A broken template could explain a pattern like the Chester-le-Street pattern on Plate 144B. A stretched or damaged pattern could explain the extraordinary warp on the otherwise impeccably neat pattern on a Bothal fragment (Plate 134B).

The Workshop Repertoire.

One last point relevant to the methods used by the Anglian sculptors is the fact that they had certain pattern preferences in different areas and that in some cases it is clear that they could draw

up the same pattern in different sizes. If the theory on the use of templates is correct one could suspect that a workshop would have sets of templates for the pattern types it favoured.

A shaft from Alnmouth and two pieces representing one or two shafts from Lindisfarne are done in a distinctive technique with a similar range of patterns (Plates 123 to 129). On these three pieces there are fourteen interlaces but seven pattern types. One pattern is used three times at the same size, another is used three times but at two different sizes, while several patterns are used twice.[31]

Similarities in warping indicate these were in template form (see Chapter 7,262-70) but in this group patterns fit their space well. Some of the patterns are used in other work found at Lindisfarne clearly by a different hand (see especially Plate 130).

Patterns in the Durham group, discussed in the final chapter, are frequently repeated at the same size or different sizes in a distinctive technique over a wide area.[32] More complete evidence may well show this sort of thing in a number of areas. So, although the occurrence of two patterns the same in different areas may not have any significance,repeated similarities are of great importance in grouping sculpture into schools.

Conclusion

Four centuries of interlace carving is a time in which inventiveness and technical skill could wax and wane many times, and styles could well have been developed, explored, left, and redeveloped in complex cycles. The study in this chapter however

has given criteria for grouping work on visible technique and also by any similarities or clues which may indicate that a template was used. The existence of templates allows for the possibility of pattern survival both long after the original draughtsman was dead and long after the technique he was draughting for was forgotten. The survival of such a pattern speaks of some connection between the early and the late. Unless one allows that patterns were stolen, their presence indicates continuation of a workshop, surviving in some form or another into a new era.

Creative interlace, however, depends on a draughtsman being present in the workshop, who can design and draw up interlace for any purpose. The availability of templates, in the form of pattern units, can only produce repetitious, illfitting or incorrect patterns, if there is no draughtsman to adapt or remake them. Little evidence has been brought forward on the actual method of draughting, but such as has been noted, points to the use of the same square grid as was used by manuscript artists. While draughtsmen could use this method, interlace developed. It is noteworthy that in Northumbria it grew entirely independent of the scriptorium and was compatible with its medium, sculpture.

FOOTNOTES TO SECTION III

1. BRUCE-MITFORD, R.L.S. and BROWN, T.J. (1960) xxiii-iv.
   Book of Durrow, 680; Echternach Gospels, 690-700; Lindisfarne Gospels 696-698; Durham, Ms. A II 17, 710; Corpus Christi College, Cambridge Ms. 197, 720; Durham "Cassiodorus", 720.

   Very little has been agreed of in the way of dates for sculpture and Acca's Cross C. 741 finds general approval. The only work with interlace which is frequently dated before 750 is the Bewcastle Cross.

   BROWN, G.B. (1921) V 310; Late 7th.
   BRONDSTED, J. (1924) 78; Early eighth century.
   KENDRICK, T.D. (1938) 133; Circa 700.
   COLLINGWOOD, W.G. (1927) 116; Late 8th.

   In this work some fine Monkwearmouth sculpture and several small works of the Ripon-Hexham group are dated before 750 (Chapter I,85).

2. The sandstones used would appear to be local.

   BROWN, B. (1921) V, 104 and Figure 9 discusses and illustrates a blank sandstone shaft cut in the rough on the moors near Bewcastle.

   JOPE, E.M. (1964) 95-7 discusses local quarrying in the midlands and Southern England. This could be relevant to Northumbria.

3. Two examples of fine limestone are the Jedburgh shrine and the Croft Shaft.

4. LONGHURST, M. (1931) Plates 25 to 28 illustrates the Easby designs, including both stems and strands.

5. Lindisfarne No. 6 is a good example of fret and interlace worked in similar strands (PEERS, C.R. (1923-4) Plate 73, Figures 1 to 3).

6. COOK, A.S. (1912), Plates 18-32 illustrates Bewcastle well.
   OKASHA, E. (1971), Plates 2, A, B and C illustrate Alnmouth.

7. Technical details of sculpture are based on discussions with various masons met on different occasions. The master Mason of Ripon Cathedral Mr F. Marshall, was particularly helpful.
   COLLINGWOOD, W.G. (1907) 270 discusses tools and methods. Much of the information given in this section however is from personal observation.

8. Rothbury is one of the finest examples (Plates 58 and 59).

9. Figures 8 and 10 show three things diagrammatically:

   i. A perspective drawing of an ideal plain section of interlace.

   ii. An ideal section, as if drawn diagonally across hole and strand.

   iii. An ideal section, as if drawn diagonally along a strand.

10. A fine example is the Northallerton cross Head (Plate 11).

11. The Melsonby slabs are well preserved examples (Plates 23).

12. The West Witton slab is one of the neatest works of this style (Plate 16).

13. Maximum width is three quarters of the diagonal space available. (Figure 6b and c).

14. The Bothal shaft is a fine example while the shaft at Tanfield is a coarse example (Plates 134 and 122). Withorn No. 13 (Plate 84A) is an example of a grooved pattern with a medial incised line.

15. BATTISCOMBE, C.F. (1956). Plates 4-6 show the work on St Cuthbert's coffin well. This appears to be done with a "V" bladed chisel. Grooved sculpture is worked downward with a claw chisel and may be trimmed with a bladed chisel.

16. The side interlaces of the Aycliffe North Aisle Cross is one of the best examples (Plate 169).

17. Bone from York, British Museum No. 1940, 2-2, 1.

18. The Alnmouth shaft is an example of this type (Plates 123, 125 and 129).

19. Ilkley (Plate 46); Wharram Percy (Ministry of Works, Photograph No. A 8202/1); Stonegrave and Lastingham (Plate 35), Lindisfarne (PEERS, C.R.(1923-4) Figure 6), NIGG and ABERLEMNO (Plate 51 A and B), and IRTON (Plate 111B and C). Whithorn No. 19 (Plate 85).

20. The pattern on Abercorn No. 1 and pattern on Norham No. 6 are two near Lindisfarne where a medial incised line is used (Plates 62 and 68A).

21. All works drawn here were examined carefully for any constructional marks and also Viking works at the places visited. The construction could have been marked in a coloured medium which has since worn off.

22. Codex Amiatinus, Folio V R (BRUCE-MITFORD, R.L.S. (1969) Plate II) shows St Matthew writing, with dividers beside him.

23. If a square grid was used the crossing points would be in every second row of holes. It is more convenient when measuring to measure from the centre of strand to strand horizontally or vertically.

24. Plates 13 9A and B, 20B,33C, 19A, 17, 18, 15A and B, 66, 86A, 69 and 79A.

25. ALLEN, J.R. (1903) II Nos 661 and 662.

26. It has been demonstrated that the double stranded pattern at Filey had each strand drawn on a separate grid unit Plate 30 Figure 12b whereas it is shown on Figure 28 ai and Plates 54 and 57 that it is likely the Bewcastle double strands were drawn on a single grid.

27. COLLINGWOOD, W.G. (1907) 306 and 315.

28. STUART, J. (1866) Plate 83 shows the length of interlace but has some mistakes in the pattern. Plate 86 shows only two registers. Weathering is extreme but patterns registers are clear.

29. CRAMP, R.J. (1970a) 329 Plate 54f. It is suggested that this is a piece for a decorative window. By the kind permission of Professor Cramp this piece was examined carefully and drawn.

30. A border on Meigle No. 5 is 2.5cm circle over 4 cords (Plate 6C), while the narrowest patterns on the St Andrews shrine are 3.5cm. for six cords (ALLEN, J.R. (1903) Figure 365,No. 1A).

31. Plate 128B and 129 show three patterns with the same units at the same size. Plate 123, 124 and also one (PEERS, C.R. (1923-24) Plate 52,4) show three patterns but two sizes. Plate 126 and 127A, also 127B and C are pairs of patterns but different sizes.

32. This is to be seen in the group of plates 169 to the end. Figure 46 illustrates the similarities in the pattern range.

SECTION IV

CATEGORIES OF INTERLACE

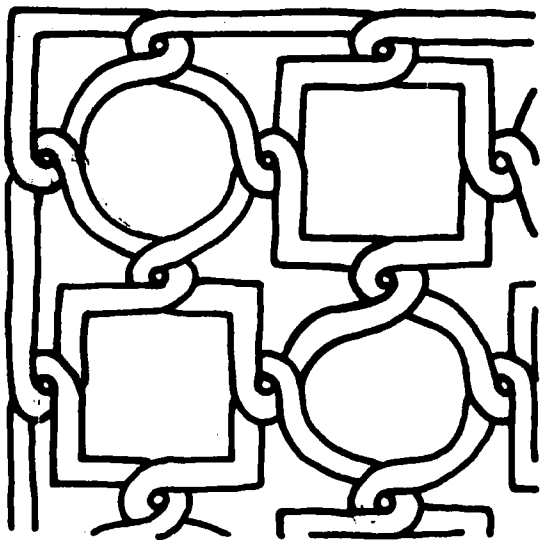
Plaiting, Twisting, Linking and Interlace used as Art Motifs.

Plaiting is a craft wherein a number of parallel strands are placed diagonally across each other, and firmly interwoven by being passed alternately over and under. This craft has been developed by different peoples of the world in making various artifacts, such as baskets, and armlets, or as a hair style. On the other hand, twisting is the art of turning two strands around each other without interweaving them. This is done with spun strands to strengthen the yarn. Chains and metal meshes are normally made by linking wire together, with two pieces curving around each other in the manner of a twist.

These craft forms may be interpreted in art by using the sophisticated principle of overlapping forms. In all these cases strands must appear to move over and under, and this is shown by the under strand stopping at the edge of the over strand. So although plaiting, twisting and linking are vastly different in their made forms, the use of this principle unifies them as ornamental motifs. Therefore interlace, which is akin to plaiting, in that the working strands always move around diagonal strands and not each other, (see glossary), in a wide sense belongs to these other ornamental expressions in which strands pass alternately over and under. In studying categories of interlace these other forms of contemporary ornament must be noted and examined for relationships or even origins.

FIGURE 14

a i



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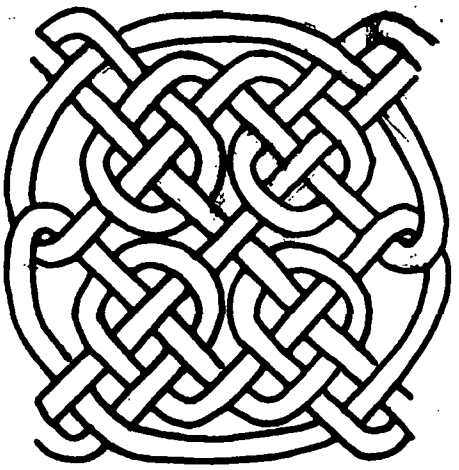
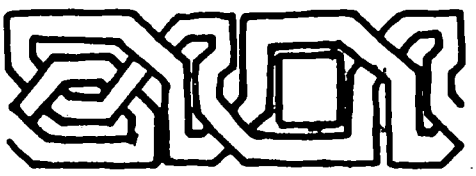


Constantinian interlace and an encircled pattern.

bi



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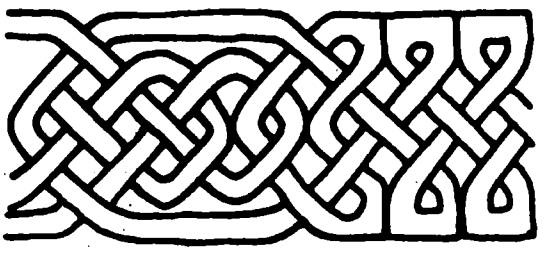
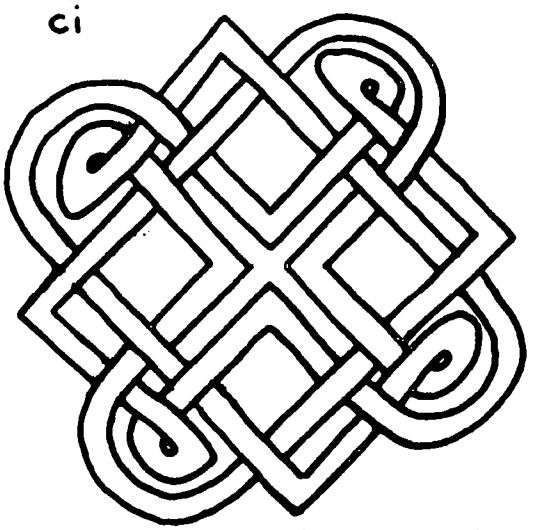


Coptic interlaces.

ci



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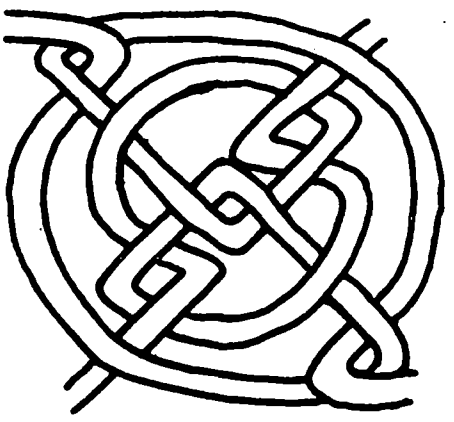


Two interlaces from the Book of Durrow.

The Early Christian and Byzantine World

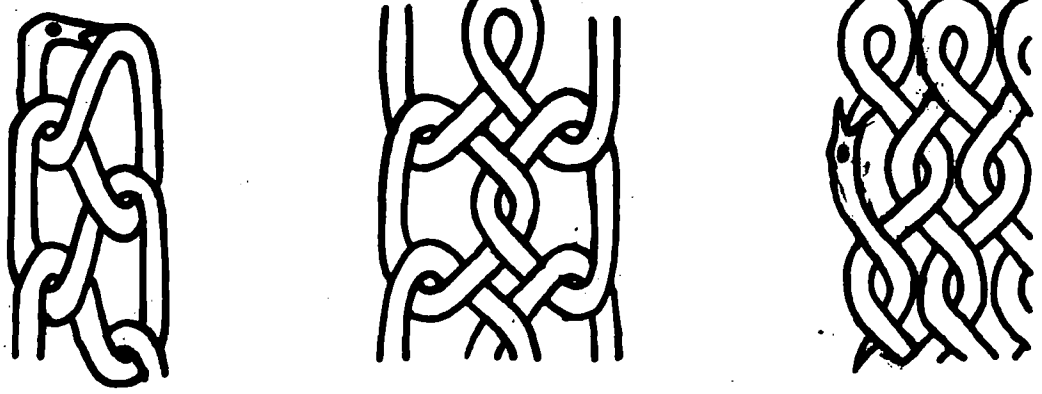
The illusion of plaiting was highly developed in Roman mosaics which not only have strands appearing to pass over and under, but also are made of multi-coloured tesserae, arranged so that the strands seem rounded. The popular twisted pattern, the guilloche ornament, was similarly represented. Many mosaics uncovered in England have both forms of decoration.[1] The early interlace artists in Northumbria could well have seen works of this nature; however the early church of England had plenty of contact with the Roman and Byzantine world of its day, where these motifs were still in use.[2]

A new form of ornament, known as Constantinian interlace was at a peak in 6th century Ravenna.[3] This style had circles or squares joined together with a small guilloche twist (Figure 14ai)[4] and remained popular in both simple and intricate forms, for many centuries. Although it is termed interlace the type will be described as a linked pattern according to the definition used in this work (see glossary), because, in spite of the effect of flowing lines, it is made of small closed circuit units. The only relationship this popular form had with Northumbrian interlace was possibly in the linked halves of the encircled patterns (Figure 14aii) which were themselves a rare form (see pattern lists).

In the Eastern Empire, interlace designs were popular in manuscripts and fabrics for hundreds of years. Both Nordenfalk, E. and Henry, F. refer to Coptic and Syrian origins of interlaces[5] and yet they do not illustrate this. The range of patterns developed in the East was quite different and also very little seems dateable to the 7th century.[6] Patterns tend to be angular with predominant box pointed "U" bends. The two interlaces illustrated in Figure 14b[7]

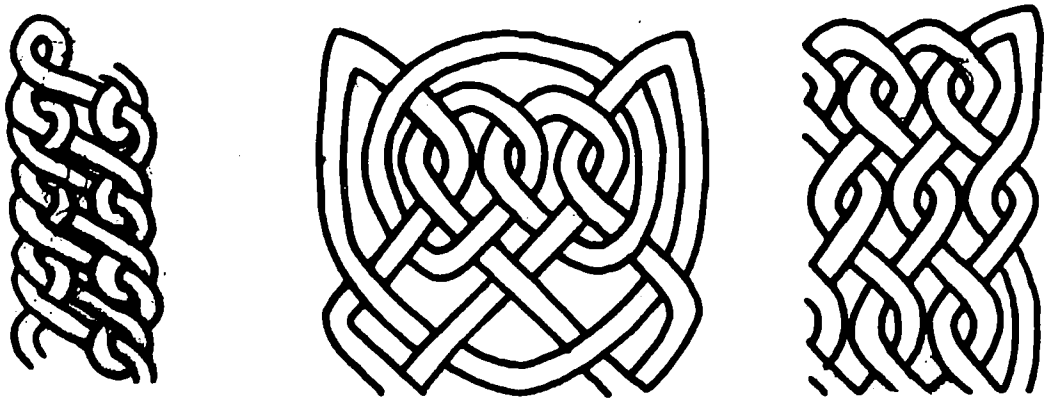
FIGURE 15

ai ii iii



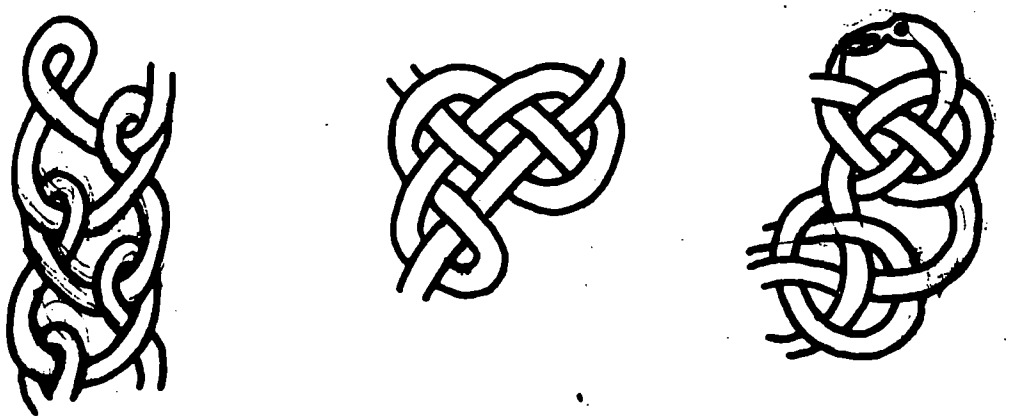
Patterns from Salin Style II. (i) and (iii) St Peter's, Metz, (ii) A Bavarian Buckle.

bi ii iii



Patterns from Northumbrian sculpture. (i) Monkwearmouth, (ii) Cundall and (iii) Birstall.

c di ii



(c) Filigree and (d) heavy strap work on the Sutton Hoo Buckle.

show this tendency, the one being more like a meander pattern, the other made of unpinned loops, with linked and interlaced forms of an angular nature.

If there was a common origin, the results soon differed sharply. There are, however, two patterns in the Book of Durrow which may well be elaborations on some common theme. They are the main carpet pattern on Folio 12 5V and the lower and upper borders of Folio 191V (Figure 14c). These have angularity, unpinned loops, twists and are formed into overall square and circle shapes reminiscent also of Constantinian interlace. These patterns however have no influence or later work[8] and there is no way by which the interlace designs could have developed from them. They stand quite alone.

Germanic and Merovingian Seventh Century Designs

The Seventh century saw the development in Western Europe of intricate flowing patterns, featuring linked or twisted motifs with some plaited forms. This work, classed as Salin Style II, retained some zoomorphic characteristics featured in Salin Style I, and then tended towards continuous or closed circuit abstract linear patterns.[9] Figure 15a shows three designs, (i) and (iii) are sculptured patterns from St Peter's Metz while (ii) is from a Bavarian Buckle.[10] Aberg believed the style to be one which was influenced by the contemporary style across the Alps.[11] There are twisted and linked patterns in Northumbrian manuscript; the nearest to Style II is the rarely illustrated last page in the Book of Durrow (Folio 248R) which has only simple twisting broken so as to form regular crosses. Sculpture has these patterns scattered sparsely among the interlaces, Figure 15b shows three of different dates.[12] These are quite unrelated to true interlace

work but apparently were thought of as a decorative parallel.

Haseloff points out there are a few continuous patterns in seventh century filigree.[13] The Sutton Hoo buckle filigree (Figure 15c) is a linked type related in outlook to Figure 15ai and bi. This pattern called "knitting stitch" by W.G. Collingwood and J. Romilly Allen is indeed taken from a simple one strand twist which can be worked on the fingers.[14] Two patterns from Crundale, the Carrick Bend on the sword pommel, and a single row of Stafford Knots on the fish buckle are practical common knots, the former being a logical method of joining two ends of different ropes, the second being the loop tied to prevent rope or wool fraying. Both are classed in this work as simple interlace patterns, (see glossary), the former is one of the most popular patterns, the latter when placed in mirror image pairs is equally popular.[15] They are not, however influential patterns, which develop into complex interlace.[16]

Haseloff also shows that the single "S" bend pattern with a diagonal is an early metal interlace, this time in enamel on a hanging bowl escutcheon from Beckesbourne.[17] Indeed there is no need to suppose that this almost circular design is not Celtic and related to the trumpet spiral. That it can be drawn as two "U" bends on an interlace grid and so be joined to that repertoire is interesting, but not influential. It is quite common in Manuscripts but only the artist of the Book of Durrow explored its potential (Folios 21V)and indeed it was used by filigree workers, but is almost ignored by Northumbrian sculptors.[18] Like the twisted linked and simple patterns it too appears as a peripheral pattern not as an integral part of interlace.

The Early Insular Interlaces

The characteristic of interlace has been defined already as a basically plaited form, with one strand working around a diagonal. The normal way of doing this is to form loops, either an asymmetrical loop around one diagonal or a symmetrical loop around two opposing diagonals. The vast bulk of patterns whether manuscript, metal or sculpture have one or other of these loops, and it is this predominant feature that causes the Insular patterns to stand outside the main milieu of contemporary laced designs. There are however, two competent English examples dated to about 650. The first is on the Sutton Hoo buckle in broad strap-work, where among the zoomorphic and irregular designs are snippets, not of twists, but of true interlace (Figure 15d).[19] The second example is on the manuscript, the Durham AII 10 (Plate 1A). In its two strand, four cord patterns both types of loop are used with ease. How was it, one may ask, that two artists were competent at interlace by 650 and that by 670[20] the artist of the Book of Durrow was able, not only to do simple patterns, but to handle some of the most complex patterns invented.

J. Romilly Allen believed interlace was developed by artists experimenting with drawing on a grid suitable for a plain plait.[21] This may well be true, however the experiments must have developed very quickly from simple breaks of "V" and "U" bends which scarcely exist in early patterns (see lists), to loops, and then the artists settled within this decorative limitation to explore its potentials.

One alternative is suggested here, and that is that interlace was taken over from a known craft. This has precedent. The realistic mosaic plaits of the Romans were surely copying real plaits. The

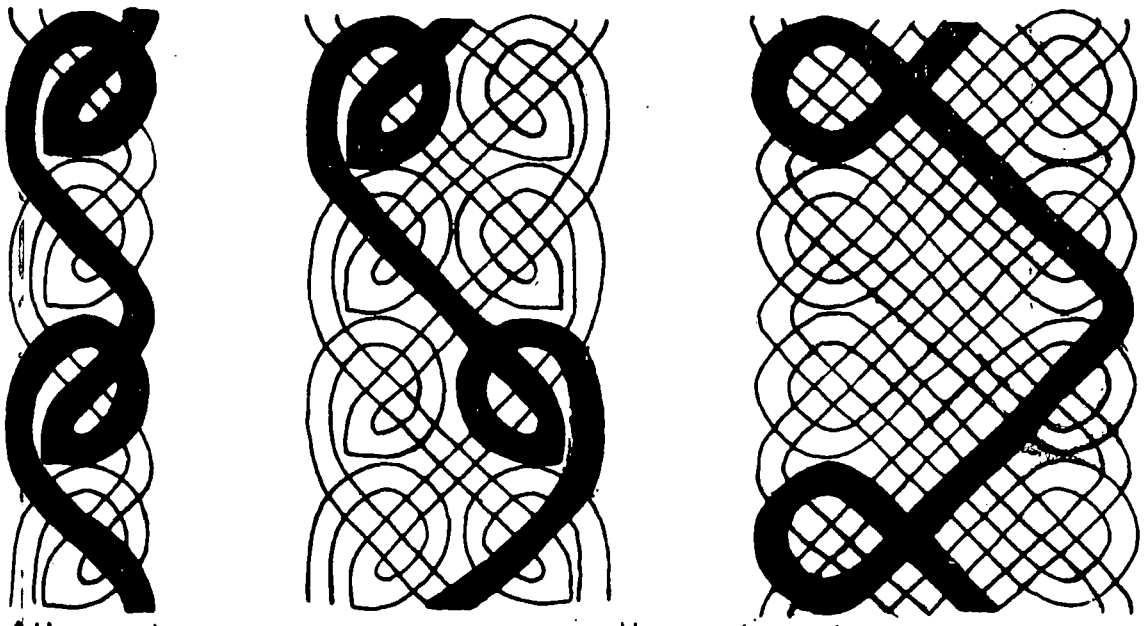
looped design of the filigree on the Sutton Hoo buckle is best explained as a copy of something seen rather than an invention;[22] in fact the links and twists of Style II could well have begun with simple metal chains and meshes. One very clear example of a direct imitation of a metal chain is in the Book of Durrow (Folio 9R and 193R), where metal colours are used to show a chain which differs from all other patterns in that it has double overs and unders. That interlace was taken from a craft is both possible and likely. The craft itself may have had limited use, perhaps it was done like the extremely intricate but useless cat's cradle patterns, as a finger game, and had short-lived popularity.[23] The most weighty indication that a craft lies behind ornamental interlace is that six major factors, rules or limitations, appropriate to the made article are used in the decorative form. This is without the over/under rule, which although binding, was also prevalent in the other contemporary decorative motifs. Adherence to any of these six rules was quite unnecessary for a person drawing on the square grid, which has been shown to have been used by manuscript artists and sculptors (Sections II 7-15 and III 33).

The Six Factors which link Ornamental Interlace to the Made Form.

The first rule, suitable to made interlace, but also one which is used in drawn and sculptured interlace, is that of the tight mesh. To make the breaks in a plain plait in order to convert it to interlace, two strands are turned back from a crossing or turn concentrically around it. If there is only one strand at a crossing point there is a fault in the mesh, as the opposing strand must have missed crossings so as not to be at its appointed place (see glossary "unanswered bends" and

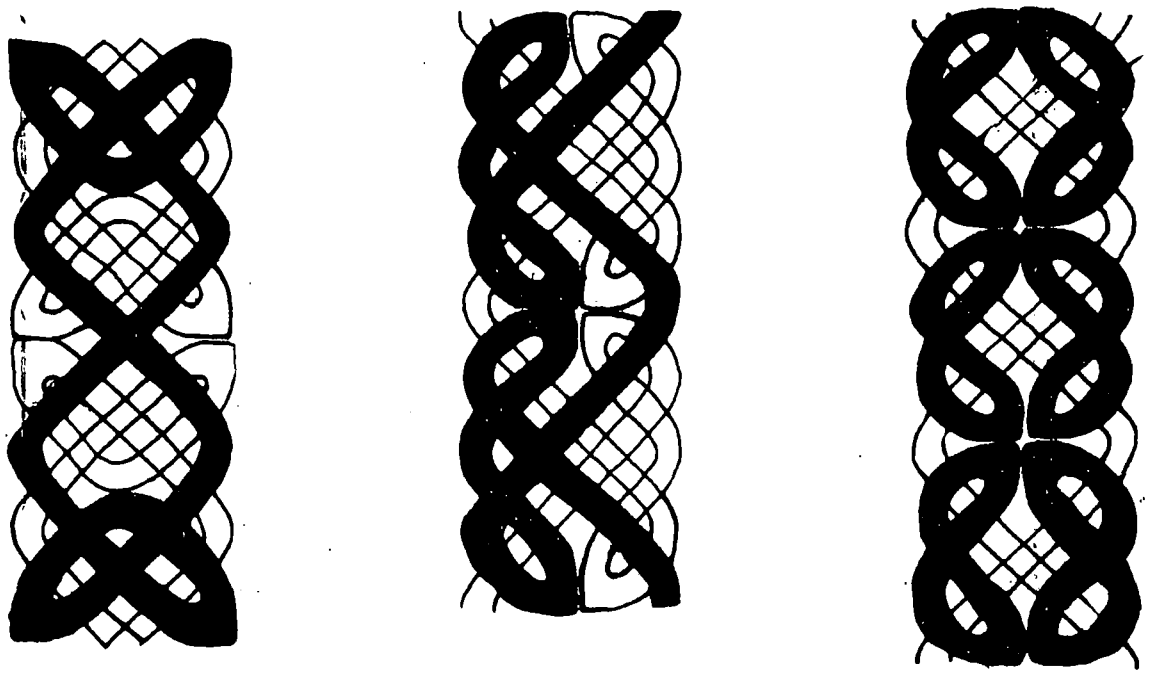
FIGURE 16

ai ii iii



Alternate working and diagonalling strands

bi ii iii



Strands which are (i) apparently continuous, (ii) Continuous, (iii) Circuiting

"missed crossings"). A looseness or warping would occur in the real article, yet the ornamental form follows this rule closely so that only a few patterns are unorthodox in this respect.[24]

Secondly, the mesh is basically diagonal, and strands forming breaks always turn on a diagonal. It has been pointed out that it is rare for two strands to turn around each other, which is the basic form of the Constantinian style, much Coptic work and Salin - Style II. The made interlace would maintain the strength of a plait so long as these diagonal strands are kept. Clearly this also rules out the unpinned loop, which is common in other forms (seen in Figure 14bii, ci. and 15aii and iii). A drawn form does not need this strength but this rule is mostly maintained.

Thirdly, with this dominantly diagonal mesh there can be no internal vertical or horizontal strands. The introduction of these would weaken the structure, so only at the outside can strands pass straight on moving to their entry points. J. Romilly Allen sees horizontal and vertical strands in a small Pictish group,[25] and certainly more of such patterns would be expected if interlace were derived from the drawing on a grid for a plain plait, but it remains a rarity.

A further strengthening feature for a length of interlace is in the changing function of strands, alternately working, diagonally or perhaps also lying (see glossary). Figure 16a shows three types of alternating rhythm but there are others. This feature is kept in most interlaces, although in some turned patterns, strands are not alternate in function.

The fifth limitation of a made interlace is the continuity of strands. Clearly a circuit, although necessary in a metal chain, would not be possible in plaitable material. Continuity, too, was the delight of artists and although they drew an occasional pattern with its turnings forming a circuit, it was not a readily detectable one (Figure 16bi). It was mainly in Viking times that pseudo - interlace patterns were made with closed circuits and which were often neat and simple to look at. Figure 16bii and iii shows a continuous and a circuited version of the same pattern.

Lastly, the terminals of made interlaces must be simple. To commence a made interlace one would fold strands in half and start at the middle. That is, for a four strand interlace, two threads would be taken, bent in half and crossed and the four ends would be placed in the position to commence the work (see Plate 5). To finish, the strands would be crossed spliced back along the track of opposite strands. This is the form followed by sculptors, although manuscript artists might indulge in greater flourishes as could be expected of this freer medium. In Deiran designs occasionally ends were left loose,[26] and this may be accounted for as local preference.

It is these six rules that point to a practical beginning and give some grounds for judging orthodoxy in the patterns which were developed over the centuries. The consistent breaking of any of these rules can be significant for analysing schools or dating sculpture.

One last point in favour of this origin, is the fully-fledged manner in which interlace emerged. Made interlace would give information as to how drawing on a grid could be done and also

understanding of its regularity and constant proportions. Plate 5 shows three designs with tracings made through the holes and breaks which readily suggest the squared grid. It is possible, too, that made patterns of thick material like rope could themselves have been used as templates, especially for the works of the group featuring obvious drilled holes, discussed in Section III.

The Basic Patterns

If one wishes to categorise interlace, with all its hundreds of variations, some kind of first forms or basic patterns must be found. J. Romilly Allen uses the elements themselves for his descriptions and shows the patterns based on each element, starting at the narrowest simplest expressions and moving to the widest and most complex derivatives.[27] This, although logical, involves wordy explanations, which are difficult to follow in the mind. The main purpose of the discussion on the origins of interlace has been to discover original patterns, from which others could be demonstrated to have developed and which then could be simply described by the development that took place.

If made interlace was the inspiration of the art form, then the simplest four stranded mirror image patterns for each element would be the basic forms, because four strands are a natural number to control and plait with both hands using opposing movements.[28] Even if the premise of made interlace were false, mirror image types are most appropriate to Northumbrian sculpture because they are used as the

decoration of broad faces of shafts and often used on narrow faces, cross heads and architectural pieces and those in the simplest form could therefore be called "basic". Narrower patterns are usually used in secondary positions.

Such a set of basic patterns would not necessarily suit the study of filigree, where the metal worker almost exclusively uses the two strand, four cord patterns, (half the four strand mirror image ones), as these patterns are practical for the medium.[29] On the other hand the repousse artist appears to enjoy the faceted surface of strand and hole interrupted by as few breaks as possible, so that his preference is for the symmetrical loop as a nucleus for the little segmented panels he was often called on to fill.[30]

There is not much evidence to show that the sculptor was greatly influenced by metal work. The early Deiran patterns had a fineness reminiscent of filigree, and some filigree patterns were used in Deira and continued in popular use. There is no need to suppose that the complete looking balanced mirror image patterns were an expansion of the half patterns, which often look inadequate if they do not alternate.

In this work six basic patterns are used, based in six distinctive elements: the asymmetrical loop, with the three ways of extending the curved side of the loop; the returned asymmetrical loop, known as a Stafford Knot; the symmetrical loop and the "U" bend. These are also main elements for J. Romilly Allen (Section I,2 Figure 1b). There are only minor differences between the grouping and subgrouping in this catalogue and that of J. Romilly Allen. The "V" bend patterns had been left out here, as they are so few, but they are found in Appendix 2.

Of these six basic patterns and their groups, three are in popular usage with large families, while three are less used with fewer related patterns although some of these singly have great popularity.[31] Basic Pattern A, with the loop end curved around to its point, is one of the most popular patterns, and is placed first for this reason. Basic Pattern B is different in only one detail, but that detail forms it into a "U" bend design. It is rare itself and its relations are scattered, none of which has a wide usage. Basic Pattern C, the asymmetrical loop design with the tail of each loop passing through its pair, consistently appears in all schools of sculpture, and it has a large following, but Basic Pattern D, which is a turned version of "C" is almost non-existent although several of the derived patterns are used frequently. Basic Pattern E, the Stafford Knot with diagonals through the loops was a popular one in manuscripts and it is a prominent motif in the Lindisfarne Gospels.[32] It has sporadic appearances in sculpture. Lastly, Basic Pattern F, the symmetrical loop design, with its family, was particularly popular in Deiran sculpture but rare in Bernician and not used at all in the late Durham group, numerous though its members are (see pattern lists).

These six basic patterns with their families take in the vast majority of the numerous interlace designs. By cataloguing them under their basic pattern and according to the variation from this the complexity of patterns is reduced to order.

<u>The way the Basic patterns can be changed</u>

The actual changes which can be made to the basic patterns are few. The potential for each basic pattern for an individual change

is different; however, patterns are only entered in this catalogue if they appear in Northumbrian sculpture, so that many blanks could well be filled if all interlace designs were taken into account, and indeed new designs may still be found.[33]

The advantage of this six fold catalogue and its subdivisions is that two sorts of relationship can be seen at once: the relationship of the element and the relationship between elements treated the same way. This second point can be important. For example, all the patterns under the subheading "Half Patterns with outside strands" belong to a certain period of Deiran work or work done with Deiran influence. This can be checked from these lists quickly but it is not a fact that would be readily gleaned from the lists of J. Romilly Allen.

The changes are described here, although the title and diagrams also make them quite clear. Firstly a basic pattern can be turned through ninety or one hundred and eighty degrees or the inside may be turned to the outside, or some other form may be worked out by experimenting with the elements. In view of the use of templates this was a likely thing for sculptors to do. Edge bends may be turned to the inside and can be left or cross joined. Plate 23A shows the Melsonby slab with one register of turned Pattern F with its edge bends included and one without. Pattern F, because of its extra strands, often had one "U" bend, terminal included, which broke up the mass of strands.[34]

There is a very small group of simple patterns which have the elements pushed together so that they need no extra diagonal. Only simple Pattern F, the Carrick bend, is used in several ways, and these

are entered with ordinary Pattern F under the appropriate headings.

There is a large group of half patterns, belonging to the two strand, four cord group, which are single rows of elements. These too may be turned, and sometimes have included "U" bend terminals. Another group is formed from these by adding one outside strand (making five cord, three strand patterns) or two outside strands (forming six cord, four strand versions). If this causes patterns of different elements to have their strands in the same position at the end of the register, then they can be interchanged and this was done in these narrow patterns (changing patterns - see glossary).

Returning to the common mirror image patterns, strands could also be added to the outside of these, increasing the cord count and the complexity. Wide patterns in the E and F group, which have already a high cord count, may have a concentric edge break giving the appearance of a lying outside strand.[35] As the effect is the same they are grouped with this type. It should be noted too that the paired Pattern C units are joined with the outside strand, giving the appearance of a new element, but this linked Pattern C (see glossary) is kept with the main body of Pattern C.

There are now a number of changes which add complexity. Some elements allow the loop end to spiral around itself or to surround the next elements or pair of elements before moving on. Spiralling and surrounding are a similar concept and all are grouped under one subheading.

There is a distinctive group where a circle is formed around elements. One method of doing this is to take strands from the register and form two half circles around the group. The other method, done

with Pattern C, is to surround four loops with a circle and perhaps cross-join the strands from the natural inner ring to the added outer ring. This is known as a ring knot but should not be confused with the first and more varied group of encircled patterns. Both methods entail missed crossings and unanswered bends.

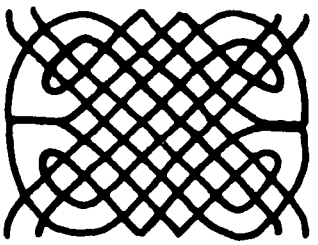
For a straight lined predominantly diagonal effect, diagonals may be added through the elements. This is a favoured idea in the Durham "Cassiodorus" Manuscript BII 30 (Folio 172V, Plate 1B) and was popular in manuscripts of Southern England,[36] but was only used in Northumbrian sculpture with included terminals added in to each register to break up the mass of diagonal crossings. Another common manuscript form was the doubling of strands (see Section II) but only four patterns are reproduced like this. Again, a popular Pictish form was to put more than one pair of elements side by side,[37] but this was not favoured by Northumbrian sculpture, and there are only three examples in what is a potentially large group.

Lastly, however, there was a large group of patterns with circuits instead of continuous elements. Pattern A becomes a full circle crossed by two diagonals, Pattern B becomes a pair of long loops box pointed at either end and so on. These patterns can be neat and deceptive when taken in at a glance and are often in fine workmanship.

These then are the changes by which patterns may be described. For an example of a description one may take the unique pattern of the Irton Cross (Plate 110). It is described here as Pattern D with outside strands, turned ninety degrees and having outside "U" bend terminals included in each register by adding two cords to the length of each

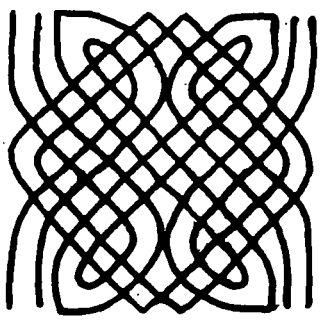
FIGURE 17

ai



The basic pattern.

ii



Turned with outside strand added.

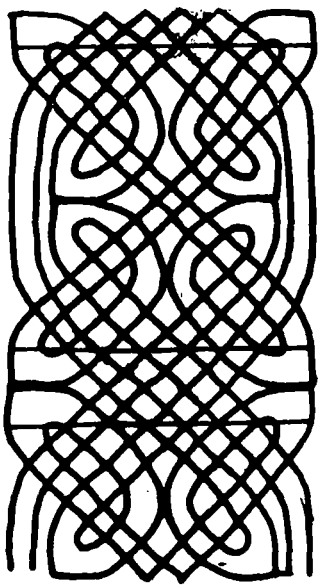
bi

Two elements.

bii

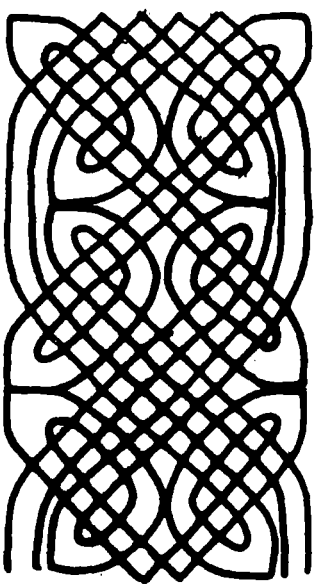
Elements joined.

iii



Terminals included, two cords added.

iii



Elements turned to form the pattern.

register. J. Romilly Allen describes it thus:[38] "Combination of unsymmetrical Loop No. 304 with unsymmetrical Loop No. 306, placed together in pairs as in No. 373 (being in fact a Stafford Knot with an extra Cord through one of the Loops only) repeated in a double Vertical Row,with its pairs left handed and right-handed alternately, and all facing outwards away from each other". Figure 17a and b demonstrates these two ways of thinking of patterns, that of J. Romilly Allen starting from the elements and that advocated here starting from the basic pattern.

Conclusion.

This accompanying pattern catalogue enables pattern relationships to be quickly noted; and although this type of argument plays a large part when works are being sorted into schools there are pitfalls in using this criterion without the allied factors of technique and measurement. Firstly the early gospels, namely the Book of Durrow, the Lindisfarne Gospels, the Durham manuscript AII17 and the Echtenach Gospels and the Durham "Cassiodorus, all completed by 720 A.D., have every basic pattern and every type of variations, although not the full range for each pattern.[39] There are enough patterns in the manuscripts to assume that every type could have been known and these could appear in separate workshops by virtue of a borrowed manuscript. However, this sort of thing is balanced by the fact that the Northumbrian sculptor seems to have independence in the use of his medium, so that he could work out his own repertoire without being bound to the works of the scriptorium. Secondly, in the workshops themselves templates surviving might take a pattern to a new era or area. The technique and small details of taste should however show how closely related two similar patterns are.

FOOTNOTES TO SECTION IV

1. Two examples of mosaics with both plaits and guilloche in England:
   Leicester (KENDRICK, T.D. (1938) Plate 19, No.1).
   Dorset (KENDRICK, T.D. (1938) Plate 21)

2. i. An example of plain plait in the 6th century: capital at S Clemente, Rome (ABERG, N. (1945) II Figure 1).

   ii. An example of Guilloche ornament in the 6th century: a marble transenna at S. Apollinare Nuove, Ravenna (DALTON, O.M. (1961) Figure 442).

3. ABERG, N. (1945) II, 32.

4. Ibid., Figure 27 No 5, marble slab, Ravenna Cathedral. (Figure 14a here).

5. NORDENFALK, C. (1945)172-4and HENRY, F. (1965) 64 to 65.

6. PASHA, M.S. (1939). This work has many examples of the style on the specimen pages of Plates 49 to 57.

7. i. PASHA, M.S. (1939) Plate 18. This is a decorated page from a 14th century Coptic manuscript (Figure 14bi represents this diagrammatically).

   ii. Ibid., Plate 48. This is from a page of the "Bibliography of St Menas" (Figure 14bii).

8. One exception may be the square panel at Ilkley (Plate 47A).

9. ABERG, N. (1947) III 65-138.

10. ABERG, N. (1947) III Figure 26. Nos 8 and 10, are sculptured designs from St Peter's Metz. Figure 28, No 3 is a design from a metal-buckle from Haute-Savoie, Bavaria.

11. ABERG, N. (1947) III 154.

12. Monkwearmouth considered here to be early (ch. 1 75);
    Cundall-Aldborough early ninth century (discussed ch. 2 113);
    Birstall late (COLLINGWOOD, W.G. (1915) 145, "AC").

13. HASELOFF, G. (1958) 81, Plates 8 D, E, F and G.

14. ALLEN, J.R. (1903) No. 583. COLLINGWOOD, W.G. (1907) 287.
    He comments that J.R. Allen told him that the cord of the Eskimo bolas is looped in this manner.

15. Examples of the Stafford Knot used in Style II metalwork are shown in ABERG, N. (1947) III Figure 61. An example of the Stafford Knot in eighth century Lombardic sculpture: Hexagonal column, S. Saviour, Brescia. (ABERG, N. (1945) II 28 No. 4). This would appear to be a universal motif, but in Northumbrian interlace it was made mirror imaged. Early examples in England, the Crundale Pommel (HASELOFF, G. (1958) Plate 8 F) is not mirror imaged. One exception in Northumbrian sculpture is a ring of single knots on a cross head at Jedburgh (Plate 70B).

16. Although the Carrick Bend could be used in various ways variations are few and rarely used. (See Lists). Pattern E also was rarely varied. (See lists, also Footnote 15).

17. HASELOFF, G. (1958) 94-6 Plate 7B.

18. This is used in filigree on a Rogart Brooche and the Perth Brooch. (ANDERSON, J. (1903) I, Figures 26 and 27). In Northumbrian sculpture it is used only on a piece from Lastingham (Plate 35A) on a zoomorphic piece from Jedburgh (not published) and on a Norham Fragment, No. 6, (Plate 68B).

19. BRUCE-MITFORD, R.L.S. (1972) Plate E.

20. BRUCE-MITFORD, R.L.S. and BROWN, T.J. (1960) II xxiii-iv. Durham Manuscript A II 10: c. 650, Book of Durrow: c 670. BRUCE-MITFORD, R.L.S. (1972) 64. He dates the Sutton Hoo burial to before the middle of the 7th century. 86. He refers to the jewellery as early 7th century.

21. ALLEN, J.R. (1903) II, 143.

22. See footnote No.14.

23. No made interlace appears to have survived but the samplers photographed on Plate 5 show it is able to be done and is attractive as a decorative braid for an armband or on clothes.

24. Encircled patterns usually have missed crossings but these are rare (pattern lists). A pattern from Hexham also has missed crossings and there are several odd examples (Plates 10 A, 31 A and 27).

25. ALLEN, J.R. (1903) II, Nos 689-93.

26. Loose ends may be seen on patterns at Ripon, Stonegrave and Kirkby Hill (Plates 14A, 32B and 48).

27. ALLEN, J.R. (1903) II, Nos. 568-572 is a short series of Carrick Bends which illustrate this.

28. Three strands are commonly used today, but four is an equally easy number to handle involving simultaneous opposing movements with the hands.

29. Some popular filigree patterns with two strands and four cords are listed below, together with designs on the Lindisfarne Gospel Canon Tables Folios 13 V, 14 R, 15 V and 16 R appear to imitate metal designs and also those designs in the book of Durrow which have a strand white with red dots along the centre, these have been added with the filigree patterns):

i. Half Pattern A (Plain or alternating)
Hunterston Brooch ANDERSON, J. (1903) I Figure 28.
Monymusk Reliquary ibid. 18.
Rogart Brooches ibid. 26.
Mull Brooch ibid. 25.
Lindisfarne Gospels, Folios 13V and 14R

ii. Half Pattern B
Rogart Brooch (Large) ANDERSON, J. (1903) I Figure 26.
Perth Brooch ibid. 27.
Book of Durrow (complex) Folio 21V.
Lindisfarne Gospels Folio 27R.

iii. Alternating Pattern D
Hunterston Brooch STUART, J. (1886) II Plate 12(intro,)
Mull Brooch ANDERSON, J. (1903) I Figure 18.
Lindisfarne Gospels (Plain and associated with Pattern Band F terminals)
Book of Durrow (Folio 126R) (Folios 15V and 16R)

iv. Half Pattern F with the loop lengthways and Carrick Bends.
Monymusk Reliquary ANDERSON,J(1903) I, Plate 18.
Book of Durrow (Folios 8R)
Lindisfarne Gospels (with U bend terminals included) (Folios 15V and 16R)

v. Half Pattern F with the loop across
Rogart Brooch ANDERSON, J. (1903) I Figure 26(2)
Tara Brooch (with outside strand) HENRY, F. (1965) Plate 141.

30. A band of Pattern F is on the Ardagh Chalice (HENRY, F. (1965) Plate D). Odd shapes with pattern F are on.

The Witham Pins: WILSON, D. (1964) No. 19, Plate 18.
The Whitby Plaques: ibid., Nos 105, 6 and 7, Plate 38.
St Cuthberts Altar: BATTISCOMBE, C.F. (1956) Plate 19.

31. The accompanying pattern lists show relative popularity of patterns in Northumbria. ALLEN, J.R. (1903) Patterns from 202 to 307 Nos 501 to 814 are also accompanied by lists of occurrances known to the author. Although incomplete they give a general picture of relative popularity. The six families used in this work are arranged differently in Allen's work.

Pattern A: Nos 653 to 664, Basic Pattern A: No. 658.
Pattern B: Nos 524 to 548, Basic Pattern B: No. 526.
Pattern C: Nos 632 to 652, Basic Pattern C: No. 638.
Pattern D: Nos 589 to 594, Basic Pattern D: No. 590.
Pattern E: Nos 595 to 618, Basic Pattern E: No. 611.
Pattern F: Nos 549 to 588, Basic Pattern F: No. 587.

These lists do not include circular knotwork and a large group of complex patterns are left without relationships.

32. Pattern E: Lindisfarne Gospels Folios 2V, 27R and 210V.
Book of Durrow Folio 1V.
Echternach Gospels Folio 76R and 18V (ZIMMERMANN, E.H. (1916) 1 V Plates 260a and 255a)
The Durham Manuscript A II 16, Folio 37R (ibid., IV Plate 327).

33. ALLEN, J.R. (1903) II Nos 645 and 590 are examples of patterns worked out logically with no examples known to the author but an example of each is now known, one at Jedburgh and the other at Carham (Plate 117 and 177).

34. ALLEN, J.R. (1903) II Nos 666, 667, 670, 671, 672, 682 and 683 are placed among the complex patterns. They all have included "U" bend terminals and if this is recognised it simplifies the lists.

35. Examples are at Thornhill (Yorkshire)(COLLINGWOOD, W.G. (1915) 244c and Jarrow (Plates 140A)).

36. Two examples of added diagonals in manuscripts. London Royal 1 E VI Folio 4R, (ZIMMERMANN, E.H. (1916) I V Plate 290). Durham Cassiodorus Folio 172V (ZIMMERMANN, E.H. (1916) III Plate 248).

37. Two examples of Pictish patterns with more than two pattern units abreast: Nigg and Cossins (ALLEN, J.R. (1903) III Figures 72A and 230A).

38. ALLEN, J.R. (1903) II No. 683.

39. One example of each Basic Pattern in Manuscripts.

Basic Patterns A: Echternach Gospels, Folio 116R
(ZIMMERMANN IV 258 C).
Basic Patterns B: Echternach Gospels, Folio 116R

Basic Patterns C: Echternach Gospels, Folio 76R
(ZIMMERMANN IV 260a)
Basic Patterns D: Durham Cassiodorus, Folio 81V
(ZIMMERMANN III 247)
Basic Patterns E: Echternach Gospels, Folio 76R
(ZIMMERMANN V 260a)
Basic Patterns F: Durham Cassiodorus, Folio 81V (variation)
(ZIMMERMANN, III 247)

One example of each variation in manuscripts.

Turned Basic Pattern: Book of Durrow, Folio IV
Simple Pattern: Book of Durrow, Folio 2R
Half Pattern: Lindisfarne Gospels, Folio 13R
Half Pattern with Outside Strands: Lindisfarne Gospels, Folio 95R
Mirror Imaged Pattern with Outside Strands: Lindisfarne Gospels Folio 10R
Spinalled Pattern: Corpus Christi College, Cambridge MS 197, Folio 2R (ZIMMERMANN IV 259b)
Encircled Pattern, Method a: Book of Durrow, Folio 85V
Method b: Lindisfarne Gospels, Folio 2V
Patterns with added diagonal: Durham Cassiodorus, Folio 172V (Zimmermann III 248)
Patterns with several pattern units abreast: Book of Durrow, Folio 85V
Closed Circuit Patterns: Book of Durrow, Folio 8R (one register only).

(ZIMMERMANN: ZIMMERMANN, E.H. (1916).

CHAPTER 1

THE FINE INTERLACES

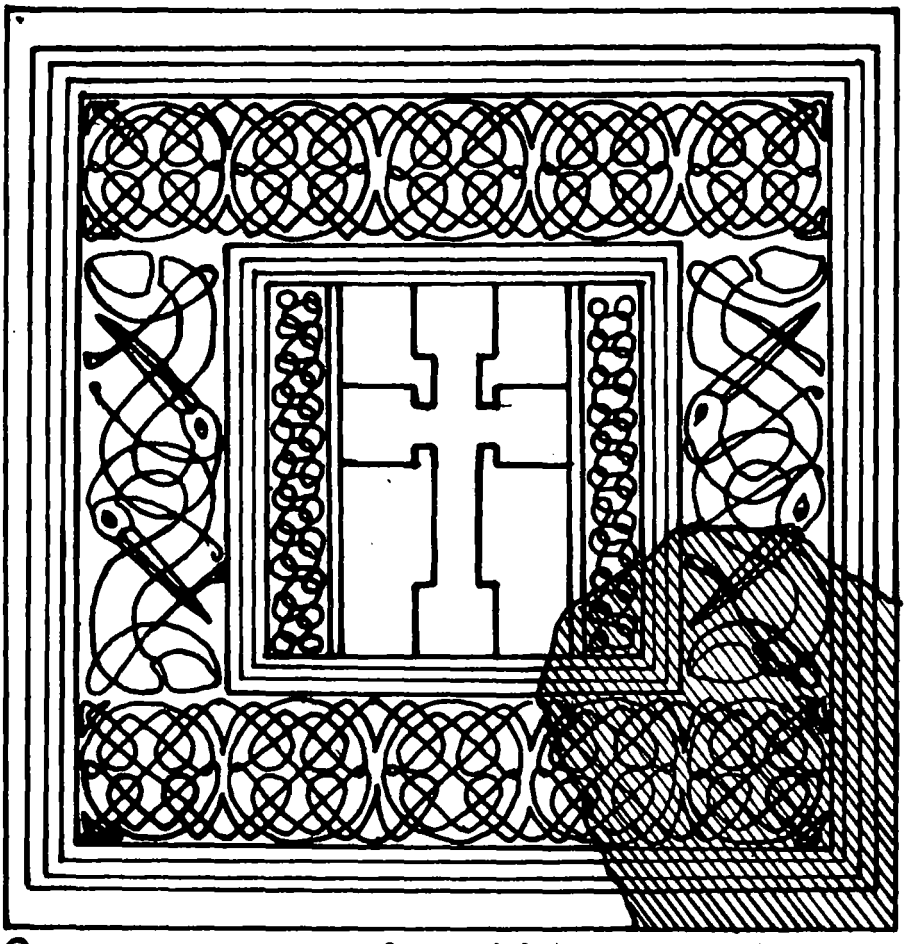
The Book of Durrow, the earliest of the insular manuscripts in which interlace plays a major part, has very complex interlaces and other equally complex designs, which are more akin to the linked and twisted pattern of Salin Style I[1]. The artist, too, is fascinated by the rich crafts of the metal worker and even appears to place himself in the role of a designer of jewellery, uninhibited by the exactitudes of the medium[2]. In sculpture there is a reflection of this rich and varied approach in fragments found at Monkwearmouth and a small number of pieces scattered throughout Deira which stand out because of the fineness of their technique. Pattern type and concept also link them together. These are examined here as potential late seventh and early eighth century works.

Part I The Monkwearmouth Fragments[3] (Plates 6 to 8)

One piece, the largest of the group, was built into the vestry wall together with other fragments; these have since been removed. By itself, it stands apart from anything in Northumbrian sculpture, likened only to a piece at Hexham[4] and that by virtue of the fineness and also by the fact that both show a corner design turning ninety degrees. The addition of five other fragments, found during the major excavations on the site carried out by Professor R.S. Cramp, has changed the situation. Now there is a hint that this great monastery was a centre for producing fine and individual sculpture. It is however

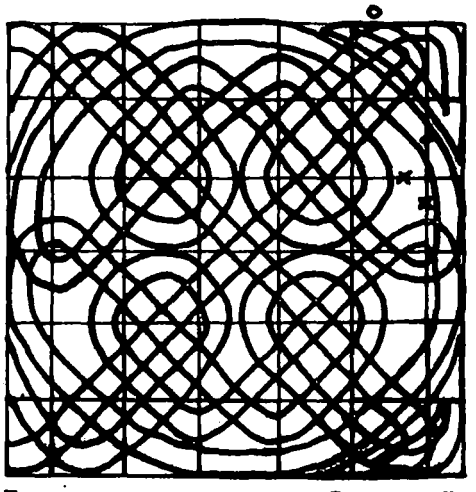
FIGURE 18

a



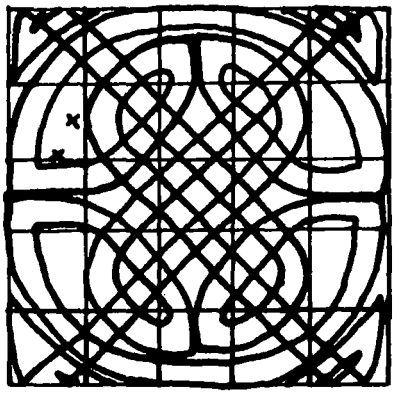
One reconstruction of the Monkwearmouth Slab.

bi



Encircled Patterns F and D.

ii



× Unanswered bends.
o Ungridded pattern.

only a hint, because the pieces are very small and although they may represent four works of very diverse form, not one can be reconstructed with certainty.

Monkwearmouth, Fragment No. 1 Decorated Slab (Plate 6A and B)

The size and shape of the slab cannot be estimated, so the reconstruction on Figure 18a is simply the smallest symmetrical design which can be made logically and also accommodate the visible evidence. The main face of the stone has a flat, well dressed marginal space, 1cm. wide on one side and 2.5cm. wide on the other. The corner of a decorated border rises sharply from this, its designs being bounded, inside and out, by a raised triple roll moulding. The decorated interior, which is 10cm. wide, is made of two pattern forms placed at ninety degrees to each other, but not separated by a moulding. One consists of almost two registers of interlace design, each 10cms. wide and continuing at the broken edge, while the other is an interlaced bird design, which if paired would be completed naturally in 30cm.[5] A smaller border begins inside the main one parallel to the bird design and bounded by one moulding, and the interior starts as plain dressed stone. This second border may have been to control the interior shape, just as on Folio 192V of the Book of Durrow, two horizontal borders and one vertical one reduce the rectangular page shape to an interior square. A cross has been suggested for this central area.[6]

The carving is precise on the strong limestone surface, and flat facets caused by the chiselling, can be seen on well preserved areas.

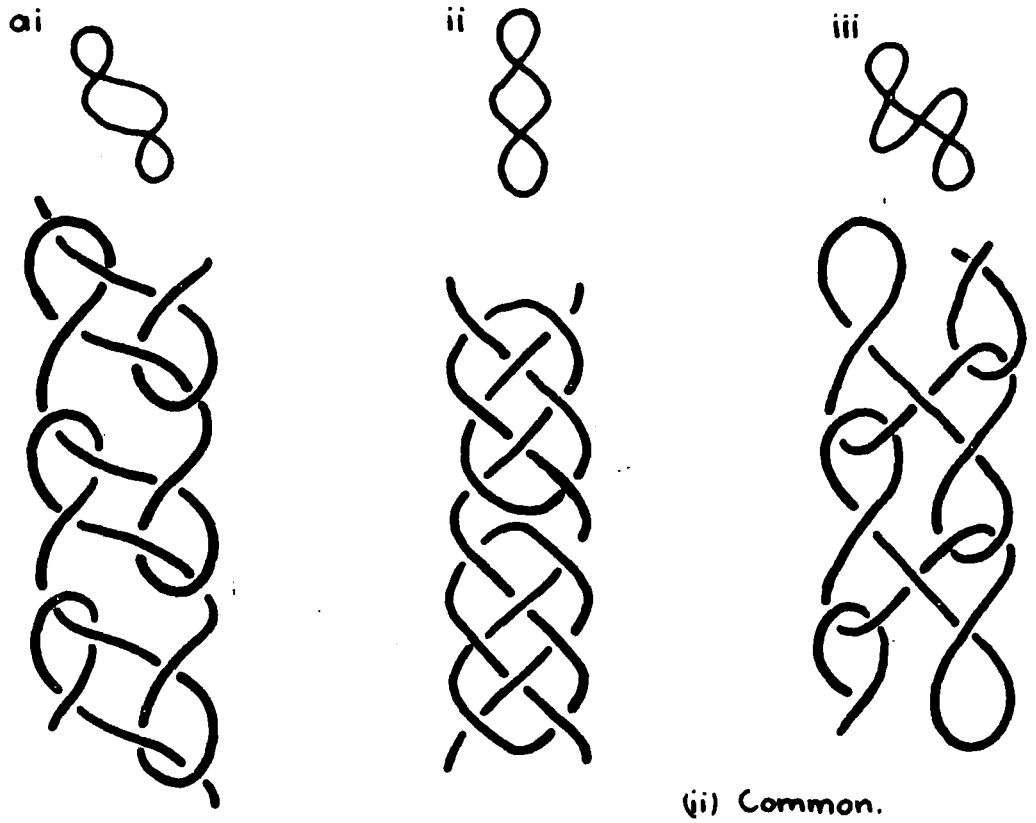
The interlace strands do not stand high in comparison to their width and they are clearly demarcated from the finely worked ground and from each other. The modelling is done with sharp chisel cuts. One might wonder if limestone was chosen, not the more common sandstone, because it enabled the sculptor to gain the sharp precision of carved ivories, which may have been among the possessions of that monastery.[7]

i. Encircled Pattern F (Plate 6A)

The unit measure of this twelve cord pattern on the outer border, is about 1.75cm. and the strands are a little over half width. The design has missed crossings to allow the encircling strands to form a true circle around the four "back to back" Pattern F loops (Figure 18bi). The linking strands fill the space between the registers neatly: the one curving to the edge, the other following the circle in a concave curve, turning with a sharp point (Figure 18bi left). The corner terminals, too, fill the available space. Here they form two long loops in a more densely packed mass than the grid would allow (Figure 18bi, right).

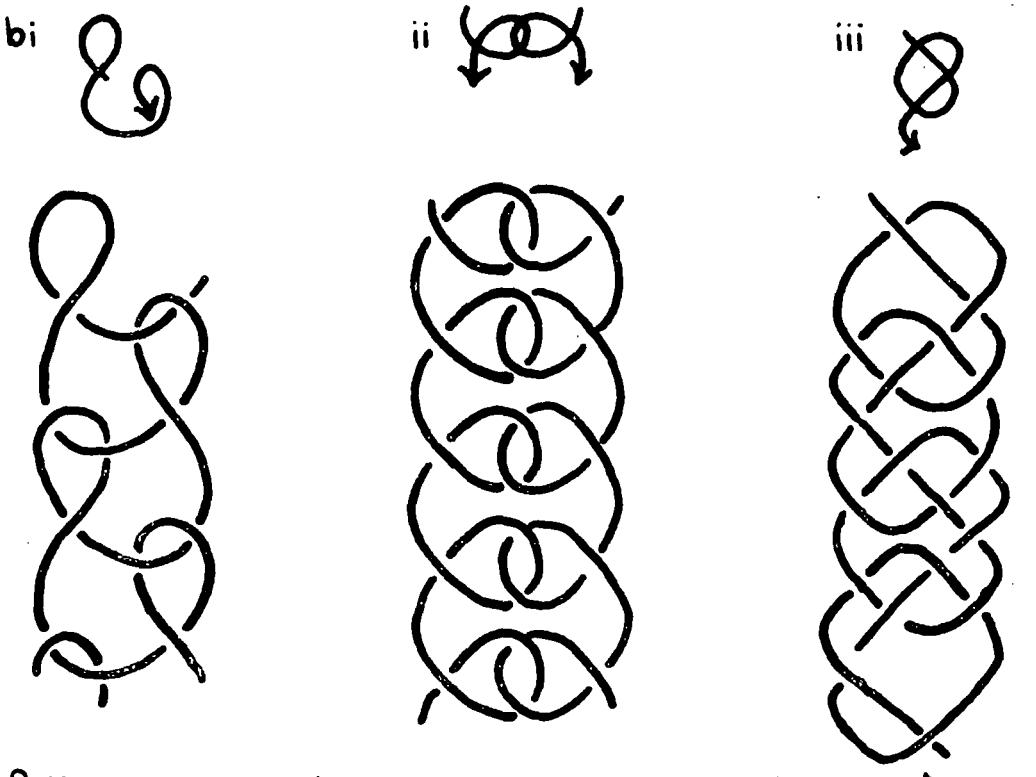
The encircled pattern is rare in Northumbrian sculpture and the other examples are very different in size or technique.[8] This pattern, with an extra complication, was used in the Book of Durrow (Folio 85V) and there the joining strands also made concave pointed designs. The encircled pattern was more common in the Pictish area and one in particular, an encircled Pattern D on Meigle No. 5, is a close parallel.[9] This is shown on Plate 6D and figure 18bii for comparison, and it can be seen that the unit measure is close, especially in the upper register of this ten cord pattern. The technique is remarkably

FIGURE 19



(ii) Common.

Patterns with closed circuit links (i) and (iii) Monkwearmouth



Patterns with continuous twisted strands. (i) Ingleby Arncliffe, (ii) Rossio and (iii) Ledsham.

similar although the Pictish work is more deeply carved, in accordance with the fine sandstone used. Pointed simple Pattern E elements, with concave curves, are formed by the strands linking registers, while along the bottom edge of the design are very pointed loops distorted in the space. These features find parallels in the Monkwearmouth terminals and strands connecting the registers.

ii. A Linked Pattern (Plate 6B)

The small inner border is not easy to follow because it is densely packed; a humped technique is in fact used, although the strand size remains the same. It is made of links which, if they follow regularly from this beginning, have two twists making two small loops and a broader "body section".

The smallness and density of the pattern is like the border of Meigle No. 5 (Plate 6C). The Carrick bend used in the Pictish design can be thought of as normal interlace, but it too is made up of links which have two twists (Figure 19ai and ii). This Monkwearmouth pattern is also similar to "knitting stitch", which has small loops and a large body section, but all loops point the same way along the vertical axis (Figure 19bi). "Knitting stitch", however, is in one strand not a series of links. This pattern was made in filigree at an early date, on the Sutton Hoo Buckle,[10] and was carved at Ingleby Arncliffe (discussed later in this chapter).

Monkwearmouth Fragments Nos. 2, 3 and 4 (Plate 7A, and B)

Encircled Pattern F

The presence of Monkwearmouth fragment No. 1 could have been

simply explained away as a gift from Pictland but for the discovery of three more fragments in the same stone, technique and design which appear to be architectural features. The largest of these was found in the narthex area of the Saxon Church. This has a raised band of interlace bounded by a deep roll moulding on either side. The ground on one side of this is flat and extends 1.5cm. but on the other side it curves for 6cm.[11] (Section Plate 7A). Fragment No. 4, more coarsely carved, has a slightly more accentuated curve beneath the moulding (Plate 7B). The two pieces appear to have belonged to the same system but a system large enough for these differences to occur, such as for example a long string course, a set of imposts, pillar bases, or pilasters.

Fragment No. 3 is made of the same stone as No. 2 and stands in the same relation to it, or another piece of the same pattern, as is shown on Plate 7A (Right). The slight curve of the moulding and its angle in relation to the design would suggest a rounded end to the feature. The only example that can be quoted is again the encircled pattern on Meigle No. 5 (Plate 6D). This represents the base to a cross on the slab, but it appears not to be functional since it has a rounded top. However, if its inspiration was a stepped base, with curvilinear decoration on its face, then this might explain the use of the Monkwearmouth pieces in the terms of decoration on a base.[12] Curvilinear decoration could also be on an impost or other feature. Fragment No. 4 has the beginning of a terminal like that shown on Plate 6A left, so somewhere in the system normal straight end was also used.

The encircled motifs are only a fraction larger than those on the decorated slab, the unit measure being still close to 1.75. The better preservation of these pieces shows the technique at its best.

Monkwearmouth Fragment No. 5, A linked Pattern (Plate 7C)

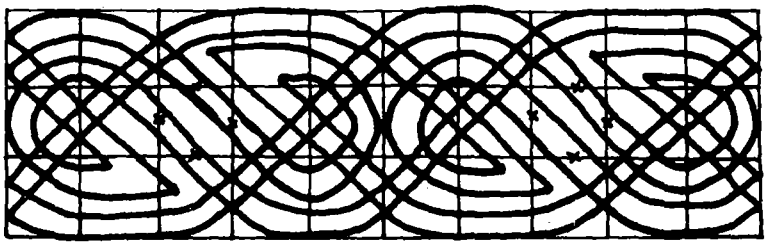
This small fragment is tantalising in what remains. It does not appear to belong to the fragments discussed because it has a flat wide moulding, and the groove at the broken edge suggests a second outer band. The moulding is definitely curved and the piece of interlace with its loop linked to a bent strand belongs to no known pattern. It has been reconstructed here as a border similar to the border on Fragment No.Iii(Figure 19aiii).

Monkwearmouth Fragment No.6. A Decorated Slab, Simple Pattern E (Plate 8)

Even though the decorated face of this piece measures only 14cm. by 8cm., it holds many clues which aid reconstruction. There are two levels, a lower level with a fine worked surface and an upper level separated from it by a flat curved moulding, which forms the boundary to interlace design. On the left of the design are two neat registers of simple Pattern E, while on the right are two registers of the same pattern, distorted and including an unpinned loop. A sharply pointed piece of moulding is separating these as they curve apart.
If a quarter circle is drawn at the radius indicated by the curve of the mouldings and filled with a continuous strip of simple Pattern E loops, the loops around the inner edge will outstrip those on the outer edge, consequently there will be distortion and the need for

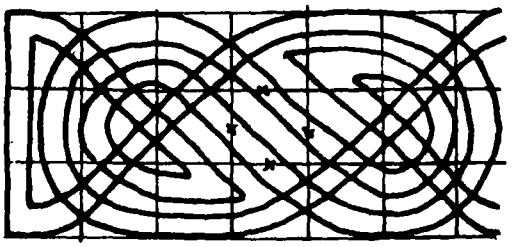
FIGURE 20

a



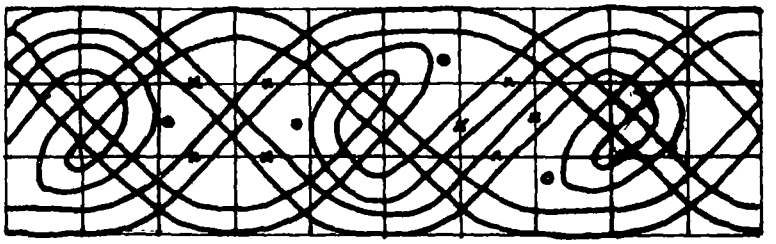
MonKwearmouth Lead.

b.



KirKby Misperton Impost

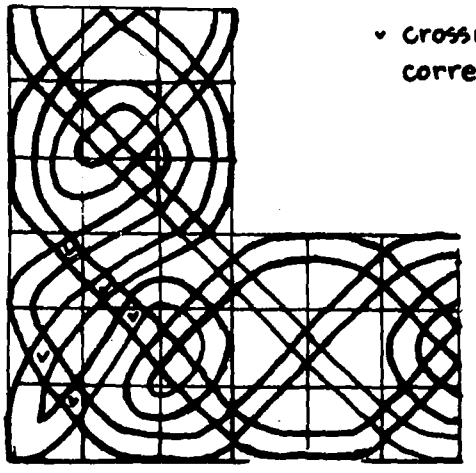
c i



Hexham Base.

- missed crossings.
- unanswered bends.
- crossings not in the correct position

ii



Hexham Base : The Corner.

an unpinned loop as a space filler. It seems apparent, then, that the fragment shows the ends of two lengths of interlace each turning around a quarter circle. That this formed a cross, with concave arms, would be a reasonable guess, because St Cuthbert's cross[13] and most Northumbrian crosses feature concave curves. Whether the design extended as a rectangular cross and whether it was associated with other ornament, would be pure conjecture.

Simple Pattern E was used in paired form in the Book of Durrow Folio 2R and was perhaps an early filigree design.[14] It was in continuous use in Northumbrian sculpture (Pattern Lists) but it was not used at such a fine unit measure in any other example. The unit measure here is about 1.5cm.

Monkwearmouth Lead Pattern[15] (Plate 4)

Alternating Half Pattern C with Outside Strands (Plate 4)

The lead piece, with cut out interlace, which is referred to in Section III, has been interpreted as a pattern to lay over coloured glass, but it could also have been a template for this type of fine pattern, having a unit measure of 1.25cm., only slightly smaller than that of Fragment 6. This makes it relevant to the discussion here.

Pattern C loops normally act in pairs, but here they are alternate and are organised in a manner which forms missed crossings (Figure 20a). The loops, like those on the terminals of Fragment No. 11, extend into the space available. No pattern is exactly the same as this, but a Hexham pattern is very like it and a Ledsham

pattern has similarities, both of which are discussed in this chapter and a surrounded version is found at Kirkby Misperton and Stonegrave (Plates 31A and 32A). All are illustrated on Figure 20, and 21a.

The Date of the Monkwearmouth Interlaces

The archaeological context of the fragments and the lead places them among destruction levels of the site of the early buildings,[16] but cannot date them closely. The relationships to the Book of Durrow on the one hand and Pictish work on the other both also point to an early date. Similarities in actual pattern type are easy to find.

The complex encircled pattern is almost the same in the Book of Durrow (Folio 85V) and such encircled patterns did not have a continued existence in manuscripts.[17] The Book of Durrow, too, has an interest in fine metal patterns; one pattern in particular, on Folios 9R and 193R, is a definite linked chain with double "overs and unders". Simple Pattern E is used on Folio 2R on the arms of the cross and appears to be a filigree imitation in a white strand.

The similarity of setting out is an even more marked feature. The Monkwearmouth fragments have intricate interlace, edged by well defined mouldings and contrasted with blank areas. The Four Symbol Page and all the single Symbol Pages of the Book of Durrow (Folios 2R, 21V, 84V, 124V and 191V) have tight designs flanked by coloured borders, and inside this the symbol generously surrounded by space.

Many Pictish works in the Eastern group have similarities with the Monkwearmouth fragments, and Meigle No. 5 has been quoted in particular. There was the use of the encircled pattern, with concave space-filling strands and long pointed loops, also the continuous

border using a pattern which is one known in metalwork.[18] A better example of a twisted pattern is at Rossie (Figure 19bii). There was the curved shape surrounding the interlace, perhaps representing a decorated base or architectural feature. The technique and unit measures used showed very great similarity. The most important feature of all is the lay-out using two levels: an upper level with intricate design and a lower level with finely dressed ground decorated with simple animals. None of the Monkwearmouth fragments show animals but there was a string course, which was drawn by A. Gibbs and G.F. Browne, showing realistic animals.[19] Fragments Nos. 1 and 6 could have been decorated in this way in the blank areas, which are now broken away. It is thought that there was considerable influence from Northumbria flowing to the Pictish area in the eighth century.[20] Bede refers to the Pictish King, Nechtan, asking the abbot of Wearmouth-Jarrow for architects to build a stone church.[21] It is conceivable that this would include sculptors capable of decorating both architectural feature and stone monuments.

One may ask which way the influence of interlace flowed. Did Monkwearmouth sculptors sow sculptural seeds, which produced the Pictish interlace style at this early date, or did the Pictish style come to Monkwearmouth at a later date? The fragments at Monkwearmouth representing at least four works, show a great deal of variety in form not paralleled in Pictish work. This would indicate that the former was the source not the recipient of ideas; the Pictish group on the other hand is very homogeneous, having a certain nucleus and developing

within tight limits.

Archaeology, the similarities to the Book of Durrow and the relationship to the Pictish work would all suggest a date before and after the turn of the eighth century. A style related to ivory and metalwork would be appropriate for an early date and less appropriate for the era when the sculptor discovered the potential of his own medium, which is summed up in the word monumentality.

Part II The Fine Filigree-like Interlaces

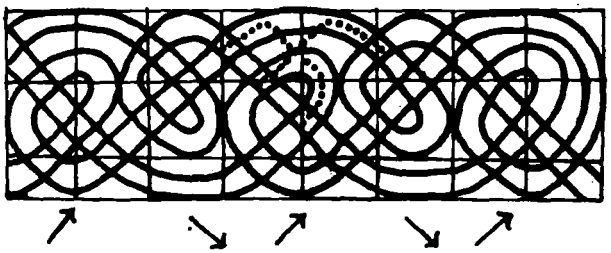
A group which has much in common with the Monkwearmouth fragments uses a larger unit measure, perhaps exactly double: 3.5cm., but it has fine strands at about a third of the available space in width. The strands are high, rounded, not deeply modelled but clearly defined and are a finer version of the strand described in Section III,26 shown on Figure 8aii. They are just like a larger version of the repoussé roundelon the Ormside bowl, which itself appears to be imitating the filigree of the other roundel[22] This repoussé roundel and the sculpture discussed here are as fine as each particular medium will allow.

The Ledsham Imposts[23] (Plate 9A and B)

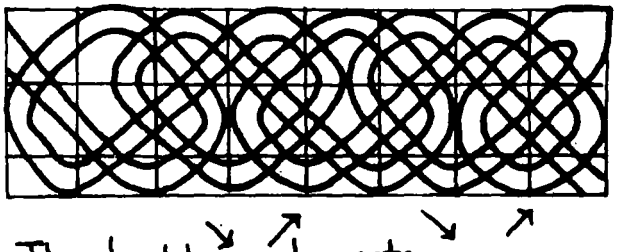
There are two imposts on either side of the South doorway of the tower at Ledsham Church. The front of each impost is a modern replacement, with ugly misunderstood patterns and an extremely curved surface. The side of each stone, however, shows a short length of older stone. J. Romilly Allen regarded these as Saxon;

FIGURE 21

ai

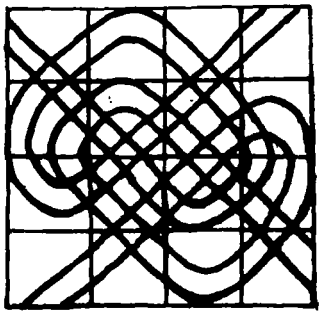


aii



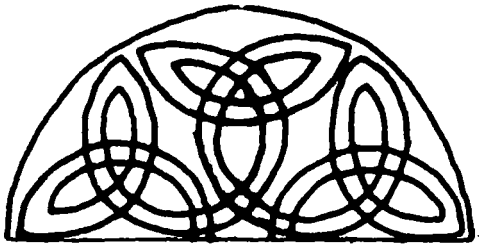
The Ledsham Imposts.

b

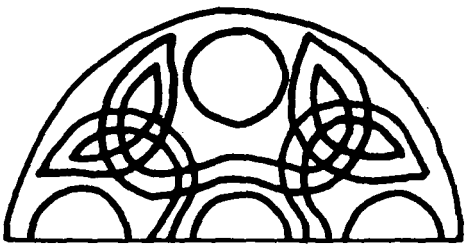


Whitby glass.

ci

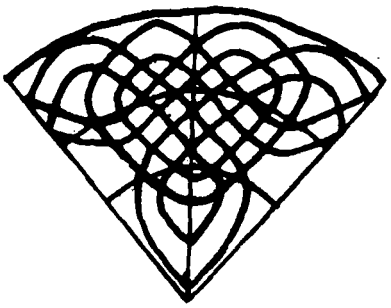


ii

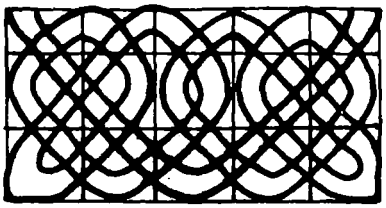


Hexham and Northallerton. Cross centre patterns.

di



ii



Masham. (i) Cross centre and (ii) arm end patterns.

W.G. Collingwood did not.[24] Since he also failed to find pieces in the nave wall and the decorated chancel arch he apparently did not examine the church carefully.

Each piece has a flat edge moulding and strong roll moulding, separated from the interlace by a deep groove, somewhat after the manner of Monkwearmouth work. The surface slopes, perhaps even curves a little, but the effect of a curve is mainly from the stepping back of the lower moulding. (Plate 9A and B, sections). In this it links with the architectural Monkwearmouth fragments. The weathering which seems to have caused the loss of the front surface has damaged the side; nevertheless, the strands can be seen to have been at about a third width and to have stood high on the smoothly worked ground at a unit measure of 3.5cm. (slightly variable).

i. Alternate Pattern C, with One Outside Strand (Plate 9A)

ii. "Interlocked" Wide Pattern E (Plate 9B)

This is one of the finest pieces of pattern pairing in all Northumbria. The designs are unified because they both are five cord patterns, both have uneven numbers of strands and both have an alternate sway in their elements (Figure 21a). The difference between the patterns is one break, dotted in on Figure 21a, but this break places the patterns in entirely different categories.

The pattern on the right (seen from the outside) is an alternate Pattern C with an extra strand. The three strands are terminated as neatly as possible, two join by surrounding the last pattern unit while the diagonal is left loose at the corner. The second pattern

makes wide Pattern E elements interlocked together with a diagonal of the loop itself, thrust through the twist, which would otherwise have been formed. To prevent the last element being left empty, because no answering element could thread through it, the terminal is cleverly changed to a Pattern F loop with a "U" bend terminal, and the diagonal again lies loose in the corner. Figure 21aii shows the pattern with and without the terminal.

There are no other five cord patterns in use, but two changing sequences exist. The one on a York shaft uses the elements of Ledsham, while one at Thornhill (Scotland) uses a variety of different elements (Plates 97B and 79B). The Pattern C relates to that used at Monkwearmouth and possibly both show the same experimental approach (Figures 20a and 21ai). The Pattern E is different from any other. There is a glass ornament from Whitby which has a similar theme[25] (Figure 29b). The wide element too suggests some relationship with designs on the Masham Cross Head (Chapter 2 Plate 15A and D, Figure 21d); the use of the single strand is like the "Knitting Stitch" pattern and an example exists with this pattern and the Ledsham technique at Ingleby Arncliffe (Figure 19b).

Ingleby Arncliffe, Cross Shaft Fragment[26] (Plate 9C)

"Knitting Stitch"

This narrow piece of stone, built into the church tower at Ingleby Arncliffe, has a twisted pattern bounded on either side by a sharp flat and roll moulding 3.5cm. in width, the roll being

slightly wider than the strand used. A little piece of mortar chipped away, reveals a small part of the second face with the same moulding and a leaf design. Two faces in this relationship normally indicate a cross shaft.

The technique is a fresh version of that on the Ledsham imposts. Although this pattern is not drawn on an interlace grid, its strand size and density are like Ledsham and its major intervals are about 3.5cm. apart. The strand itself is a perfect example of the high modelled type at one third width.

The "Knitting Stitch" pattern is seen here to seven registers. The lower terminal is formed by the last element being "squared off" as it followed the edge and the end is left lying loose in the corner. The moulding used, the technique and the type of design, all combine to link this work with the Ledsham imposts. A further proof that the patterns were indeed related is in the occurrence of "Knitting Stitch" and the Ledsham elements all on one shaft found at York (Plate 97 Ch 6,227-8). This strange little pattern, however, which was also used on the Sutton Hoo Buckle, is related to a Monkwearmouth pattern, as has been pointed out. Figure 19ai and bi shows these compared. The Ledsham pieces, too, were related to Monkwearmouth in the curving of the architectural feature and the use of alternate Pattern C.

The Hexham Pieces[27]

Three small fragments, two of which are now lost, appear to fit in with this filigree-like style. The piece remaining has been interpreted as a panel and a base[28] but as it is broken before the

socket, if any, is reached, there is no firm conclusion to the problem. The second is called an architectural or furnishing piece, although it does not visibly differ from a shaft.[29] The last is unquestionably the centre of a cross head.

Hexham No. 4, Base (Plate 10A)

Alternate, Pattern C with Outside Strands and Missed Crossings.

This is a corner; and its three faces have a double flat and roll moulding about 3.5cm. wide and slightly rounded at the edge. Again the roll is a little larger than the strand. The sides have formal scroll and vine scroll designs. The "top" has a corner of interlace turning ninety degrees.

The technique is remarkably fine for the interlace but rougher on the sides where claw chisel marks still show. The strands of interlace are very like the other works discussed, but the extremely well preserved surface still retains facets cut by a straight bladed chisel.

Although only one loop is complete, the design can be reconstructed with some certainty, to be Pattern C with outside strands, differing from the Monkwearmouth pattern in that it has extra missed crossing between the loops (Figure 20b). This gives an openwork effect where the pattern is four cord, and the unit measure is 3.5cm., with the strand at one third width. Where the loops are added, the pattern become six cord with dense strands, about half width, with a unit measure of just over 2cm. The light spacious areas, contrasted with dense masses, are paralleled only in the border design of the Book

of Durrow on Folio 3V. There is a manuscript, however, in the North Frankish group which has the exact pattern in a fine strand.[30]

The precision and delicacy are spoiled by an awkward change in direction of a strand at the corner, which does not turn and follow the normal 45° course. Figure 20cii shows where the strand left its course. The only other turned corners in Northumbria are on a slab at West Witton (Plate 16) and these are badly bungled. The manuscript artists delighted in such problems but these were not the sculptors' forte.[31]

Hexham No. 39, The "Shaft" Fragment

Alternating Pattern D[32](Plate 10B)

Either the Ingleby Arncliffe piece and this are both shafts or they are both architectural. They both have a double flat and roll moulding, slightly rounded at the corners, with one side continuous interlace and a second side probably vine scroll. The technique too looks identical; the only difference could be in size, because the measurements of the Hexham piece have been lost.[33] If, however, the moulding is taken as about 3.5cm., matching the Ingleby Arncliffe piece and the other Hexham piece, the unit measure can be calculated as 3.5cm. with a glide of about half of that.

Alternate Pattern D, seen to one and a half registers is a known filigree pattern.[34] The loops on this pattern are rounded like those at Ledsham, which is a rare feature in sculptured interlace. This pattern, with its alternating rhythm and increased spaciousness through the use of a glide, would be appropriate for a "shaft", placed on the "base" described.

Hexham No. 9, The Cross Head

Joined Tricetra Pattern

The bosses, raised an estimated 2cm.[35] are surrounded by delicately entwined vine stem. On the one side is a petal or marigold pattern, on the other a ring of six triquetras, fenced in by a moulding wide in proportion to the delicate wiry strands. These are not wedged together but are cross joined because each central "point" is continued as two strands. This is otherwise done only at Northallerton.

Northallerton, Cross Head[36] (Plate 11)

A delicate shaft fragment and an equally fine head are in Northallerton church. The technique associates them, although the shaft is entirely vine scroll and the head geometrical ornament. Both too have a zig-zag moulding on one face. The head has interlace on the central bosses and the end of one arm.

i. Joined Triquetra Pattern (Plate 11A)

The high flat moulding of the cross centre encases five equally high bosses, with a fine triquetra pattern weaving around their bases. Four knots are used, instead of six, because of these bosses. No design is more like filigree. There is a surviving example in the roundels of the Ormside bowl, one being filigree, the other repoussé, which seems to imitate the fine strand of filigree.[37] However the one with filigree does not have a continuous pattern, while the repousse side does. It is also like the roundel in the

Book of Durrow on Folio 1926, although this latter has a tripartite division and uses an "enamel" strand, not filigree.

ii. Surrounded Pattern D (Plate 11B)

The strand of this pattern is heavier than that of the central pattern, but it is the same size as others in the group and the unit measure is again 3.5cm. This narrow end face has only a flat moulding, but the surrounding strands of the Pattern D cleverly give the impression of a roll moulding. Unlike the same pattern on the Hexham Shaft, this has elegantly pointed loops, (Plate 10B).

Carlisle, Cross Head[38] (Plate 12A and B)

A very small cross head at Carlisle has a central marigold and inscriptions on its faces. The flat arm ends measure just 7cm. by 10.5cm. in their entirety. The technique is more crude than the others and claw chisel marks show clearly.[39]

On one end is a simple Carrick bend with bar terminals at both ends; the other has a single Pattern F loop with "U" bend terminals at one end and a bar at the other. The unit measures are 2.25 and 2.7 respectively as the former is two cords longer than the latter. Both these designs were regarded as filigree-type patterns in the manuscripts; the latter is used especially in the Lindisfarne Gospels (Folio 13V and 14R).

Lancaster, Cross Shaft[40] (Plate 12C)

Carrick Bends Turned

A shaft at Lancaster has features of the group. There is the

typical double moulding, the fine technique, here somewhat damaged by weathering, and vinescroll associated with interlace. Opposite pairs of patterns are the same, which shows some lack of inspiration when this is compared with the different but carefully related patterns at Ledsham.

The interlace design, seen to the fifth register on one side and to the fourth on the other, is a rare form of Carrick Bends, turned sideways (Pattern Lists). These have a wiry look because the bends are somewhat pointed. One other work with this design is Monifieth, a heavy warped and possibly late pattern[41] (Plate 12D). However, that centre had a cross slab which is finer even than Meigle No. 5.[42] Perhaps the Carrick Bend existed there from earlier contacts with Northumbria.

Summary and Date

Recurring features in this group have been the well carved double mouldings, with the inner roll slightly thicker than the strand; the unit measure of 3.5cm.; the strand at one third width; the continuity of pattern over many registers; and the use of patterns known in filigree or appropriate to filigree. Associated ornament is mainly vinescroll: Ingleby Arncliffe, Hexham, Lancaster and probably Northallerton all have interlace and vinescroll on the same stone. Some geometric ornament, such as marigold patterns, is also used.

W.G. Collingwood[43] dates only Northallerton to his early period. However, he missed seeing Ledsham and believed Ingleby Arncliffe late like York; since he did not know of the Sutton Hoo buckle with

the same pattern this was a reasonable conclusion. These two places show the strongest link with the Monkwearmouth group, which was also unknown when Collingwood wrote. He dates the Hexham pieces after Acca's cross (740) because he associates two of them with a Hexham vinescroll, which he believes is later than the great work.[44] For some reason the small Carlisle cross head is dismissed as ninth century because of its marigold ("rosette") pattern and Carrick bends. The former was used at Hexham and the second is ubiquitous. R.J. Cramp, in a recent article on Hexham,[45] places the "shaft" early but the base late, partly on the grounds of the poorly turned corner. Most of these small pieces, however, have been overlooked by critics who look to the great monuments like Acca's Cross or Bewcastle.

From an "interlace point of view" these works could well be dated from the early eighth century to about the middle of it, mainly because of the filigree-like approach of the sculptors. There is a mass of interlace, which will be shown to be sculpturesque and owing little to metalwork; and this could be looked upon as the later mature phase (see Chapters 2, 113 and 3, 136). Secondly, the work is related, especially through Ledsham and Ingleby Arncliffe, to work at Monkwearmouth which has been proposed also as early.

This group of work appears to be connected with the monasteries of Ripon and Hexham by its distribution.[46] Northallerton and Ingleby Arncliffe are close to Ripon, while Ledsham is on the route South. Carlisle is naturally linked to Hexham on an east-west route while Lancaster may have been reached from Carlisle or from Ripon through

Wensleydale. These two monasteries shared with Wearmouth-Jarrow several abstract features in sculpture: the use of the marigold pattern, petal arrangement, zig zag and pellet ornament.[47] On the other hand, each group had different style of vinescroll; the former being pure plant ornament; the latter being inhabited. It would be in order then, for early interlace to have parallel tendencies but individual characteristics. One significant likeness is the use of the unit 1.75 in Monkwearmouth work and 3.5cm. in the Hexham-Ripon group. If the Monkwearmouth fragments belong to the late seventh and early eighth centuries, the filigree-like fragments may well be contemporary and continuing until the middle of the eighth century.

FOOTNOTES FOR CHAPTER 1

1. Book of Durrow, dated circa 680 (BRUCE-MITFORD, R.L.S. and BROWN, T.J. (1960) II xxiii xxiv).

Examples of very complex interlace: Folio 85V. Encircled Pattern F has one diagonal forming an "S" bend through the motif.

Folio 3V: An encircled pattern has both symmetrical and asymmetrical loops.

Examples of linked and twisted designs: Folios 125V, 191V and 248R.

Examples of Salin style 2 may be seen in ABERG, N. (1947) III 64-138.

2. Examples of complex metal-like designs in the Book of Durrow: Folio 192V. A roundel which appears to have enamelled interlace, cloisonné and silver inlay.

Folio 85V. A roundel which appears to have filigree, wide nielloed or beaded bands, inlay and cloisonné.

3. Monkwearmouth, Fragment No 1.

This has been removed from the vestry wall and is now in a showcase in the church.

BOYLE, J.R. (1886) 51, and Plate 6 (photograph, very poor).
BROWNE, G.F. (1886) 13-15 and Plate 2, No 4 (drawing).

Monkwearmouth, Fragments No 2 - 6.

These have been excavated under the direction of Professor R.J. Cramp and are unpublished. They have been described here with her kind permission.

Fragment No 2: Found 1966 in the narthex area. Now in the church.
Fragment No. 3: " 1966 in building debris. Now in Sunderland Museum.
Fragment No. 4: " 1966 " " "
Fragment No. 5: " 1964 " " "
Fragment No. 6: " 1966 " " Now in the Department of Archaeology, Durham University.

NOTE: The numbers here are given for convenience and are not catalogue numbers.

4. HODGES, C.C. (1907) 43, see also Plate 10 here.

5. BROWNE, G.F. (1886) 14-15. He notes that this design could have birds paired with twisted or interlace necks and compares it with the Hackness Impost and the Aberlady Shaft (Plate 1).

6. This suggestion is made because the borders obviously enclose something and a cross would be appropriate in view of the fact that cross slabs have been found at Monkwearmouth e.g. COLLINGWOOD, W.G. (1927) Figure 15. Others have been found during recent Archaeological excavations.

7. BEDE ed.(1896)369,373 and 379. Reliquaries, books and pictures brought to the monastery by Benedict Biscop and Ceolfrid, and it is likely that portable ivories were amongst these treasures.

   BRONDSTED, J. (1924) 24-33, shows that Northumbrian vinescroll owed much to Byzantine vinescroll, most of which was on carved in ivory. Designs in this medium could have been imported.

   KENDRICK, T.D. (1938) 215-225 shows that the Franks casket of whalebone is of Northumbrian inspiration. This would argue that ivory was to be seen there.

8. They are at Ilkley, Kirkby Hill and Melrose (Plates 46, 48 and 75).

9. Some examples of Pictish encircled patterns of this type:

Meigle No. 5	(ALLEN,	J.R.	(1903) Figure	314A.
St Madoes	"	"	"	309A.
Rossie	"	"	"	322A.
Glamis No. 2	"	"	"	324A.

10. BRUCE-MITFORD, R.L.S. (1972), Plate E.

11. The Ledsham Impost show slight curves (Plate 9) also interlace is on a curved area on the Kirkby Moorside piece, Plate 28 and Figure 26a.

12. Stepped bases are seen in the canon Tables of the Codex Amiatinus, Folio 799R (BRUCE-MITFORD, R.L.S. (1969) Plate 16) and in the Lindisfarne Gospels, where some are decorated with interlace (eg. Folios 16V and 17R).

13. BATTISCOMBE, C.F. (1956) Plates 15 and 16.

14. A single row of simple Pattern E loops were used on the Crundale Fish Buckle (HASELOFF, G. (1958) Plate 8D).
    The mirror image was used on the Huntersten Brooch (STUART, J. (1886) II Preface Plate 12).

15. CRAMP, R.J. (1970a)329, Plate 54f. She believes this was stuck to glass. It is reproduced here on Plate 4 with her kind permission.

16. This was discussed with Professor R.J. Cramp. The pieces were found together with baluster shafts and other material believed to be early.

17. One other example is on the Durham A.II.17 (Plate 1C here).

18. Carrick Bends are used on the Hunterston Brooch (STUART, J. (1866) II Preface Plate 12).

19. STUART, J. (1866) II Plate 115 Nos 2 and 3, shows two strips.

BROWNE, G.F. (1886) Plate 2 Nos 6 and 8 shows three panels.

20. HENDERSON, I. (1967) 132.

CURLE, C.L. (1939-40) 80-82.

STEVENSON, R.B.K. (1970) 70.

21. BEDE, ed.(1968), 315.

22. BROWN, G.B. (1921) V, Plate 30. The filigree roundel is inside the repousse one is outside.

23. The Ledsham Impasts. These are on the outside of a doorway in the tower (South side).

ALLEN, J.R. (1891) 225 and Figures 6 and 7 on 238 and 9.

24. COLLINGWOOD, W.G. (1915) 209. "Mr Romilly Allen repeatedly gave examples of Knots from Ledsham, but I cannot hear of the stone or stones to which he refers."

25. Whitby Glass. British Museum No W.50. This glass piece has a gold foil decoration which imitates cloisonne work.

26. Ingleby Arncliffe, Shaft Fragment. This is on the inside of the upper part of the tower.

COLLINGWOOD, W.G. (1907) 337 and Figure b on 336.

27. The Hexham Pieces.

The Numbers used for Hexham are those of CRAMP, J.R. (1974) Only the "base" is now in the church.

No. 4, Base.

HODGES, C.C. (1888) 50 Plate 42E. He notes this was found in the Abbey Gate House Garden in 1864.

No. 39 The Shaft Fragment.

HODGES, C.C. (1907) 44 Plate 38. He lists this as being among pieces found in the Abbey Church during restoration of 1899-1907.

No. 9 The Cross Head.

HODGES, C.C. (1922) 292-5 Figure on 292. He notes this was found in a nearby kitchen fireplace.

28. HODGES, C.C. (1907) 43, Interprets this as a slab.

COLLINGWOOD, W.G. (1925) 81 Figure 12 reconstructs this as a base, with a Hexham Shaft which is now in Durham. (GREENWELL, W (1899) No. 5) and the Cross Head (No. 9).

29. HODGES, C.C. (1907) 44, Calls this a pilaster.

COLLINGWOOD, W.G. (1925) 70 and Figure 5R places it with architectural pieces.

CRAMP, R.J. (1974) under No. 39, describes it as a part of church furnishing.

30. Oxford,Douce 176, Gospels, Folio 1V (ZIMMERMANN, E.H. (1916), II, Plate 142).

31. Figure 5, illustrates the manuscript artists delight in fitting interlace to odd shapes and turning corners.

Note Plate 10A and Figure 20b show a different reconstructed of the top of the Hexham base both are possible, neither have the strands well positioned.

32. COLLINGWOOD, W.G. (1925) Figure 5R shows a slightly different version of the pattern but he did not see the original (81) so th variation comes from his interpretation of a photograph (see footnote 33).

33. HODGES, C.C. (1907) Plate 38. Shows this fragment with the texture of a close up photograph. The reconstruction on Plate 10B here is correct in proportion. Broken areas may cause a little doubt as to the pattern.

34. See Section IV Footnote 29 for a list.

35. HODGES, C.C. (1922) Figure on 292, gives the scale.

36. Northallerton, Cross Head.

This cross head and the shaft are in the Parish Church of Northallerton.

COLLINGWOOD, W.G. (1907) 372 and Figures a-f on 373.

37. See footnote 22.

38. Carlisle Cross Head.

Now kept in a show case in the Cathedral at Carlisle.

COLINGWOOD, W.G. (1915b) 125 and figure on the same page.

39. The marks are of a fine claw chisel with five teeth to the centremeter.

40. Lancaster Cross Shaft.

In the Abbey Church at Lancaster.

COLLINGWOOD, W.G. (1903) 259 and Figure 3. He says this was found among the fragments during church alterations in 1903.

41. ALLEN, J.R. (1903) III, 265, Figure 275, Monoteith, No. 4.

42. Ibid., 229, Figure 242A, Monoteith, No. 2.

43. The periods given by Collingwood in the order they are discussed here. COLLINGWOOD,W.G.(1907) 294 explains this dating system.

COLLINGWOOD, W.G. (1907), 337; Ingleby Arncliffe; A3
(1925), 81; Hexham, base; mid Ninth
" 81; Hexham, head; mid Ninth
(1907) 372; Northallerton; A1.
(1927) 23; " ; Ninth
(1915b)125-6; Carlisle; Ninth
(1903) 259; Lancaster; Eighth
(1927) 119; Lancaster; Ninth

44. COLLINGWOOD, W.G. (1925) 76; Acca's Cross; 741.
Ibid., (1927) 119; " " "

45. CRAMP, R.J. (1974) No. 39; The "Shaft": early
No. 4; The Base: 9th Century

46. COLLINGWOOD, W.G. (1927) 36-7 shows that there are connections between Hexham and Lancaster, and on 87 he associates Carlisle with Ripon.

47. Abstract ornament common to the Ripon/Hexham Group and Wearmouth, Jarrow.

i. Marigold Patterns.
Hexham (Hodges cc (1907) Plate 44; (1922) Figure on 292; GREENWELL, W. (1899) No. 6)

Carlisle (COLLINGWOOD, W.G. (1915b) Figure on 125)

Monkwearmouth, No. 12 and Jarrow No. 10 (unpublished).

ii. Petal Patterns.

Ripon, Ledsham and Jarrow No. 10 (unpublished)

iii. Zig Zags.

Ripon (COLLINGWOOD, W.G. (1915) Figure 9 on 234.

Northallerton (Ibid) 1907 Figure c and d on 373.
Jarrow Nos 5,6 and 7 and Monkwearmouth shaft (unpublished)

iv. Pellets.

Hexham, Accas Cross (COLLINGWOOD, W.G. (1927) Figure 39.
Northallerton " " (1907) Figure a on 373.
Jarrow No. 10 and Monkwearmouth Shaft (unpublished)

Note: W.G. COLLINGWOOD (1915a) is referred to as simply (1915) in the text.

CHAPTER 2

THE MATURE SCULPTURED INTERLACE OF THE RIPON AREA

Much sculptured interlace has survived in the area around Ripon[1]. This work features a unit measure, either the same as that used in the filigree-like work or one which is very little larger. The patterns, however, have a heavier strand, which is more suited to the fine and medium grained sandstones used. The heavier strand also gives increased legibility to designs, when viewed from a considerable distance.[2]

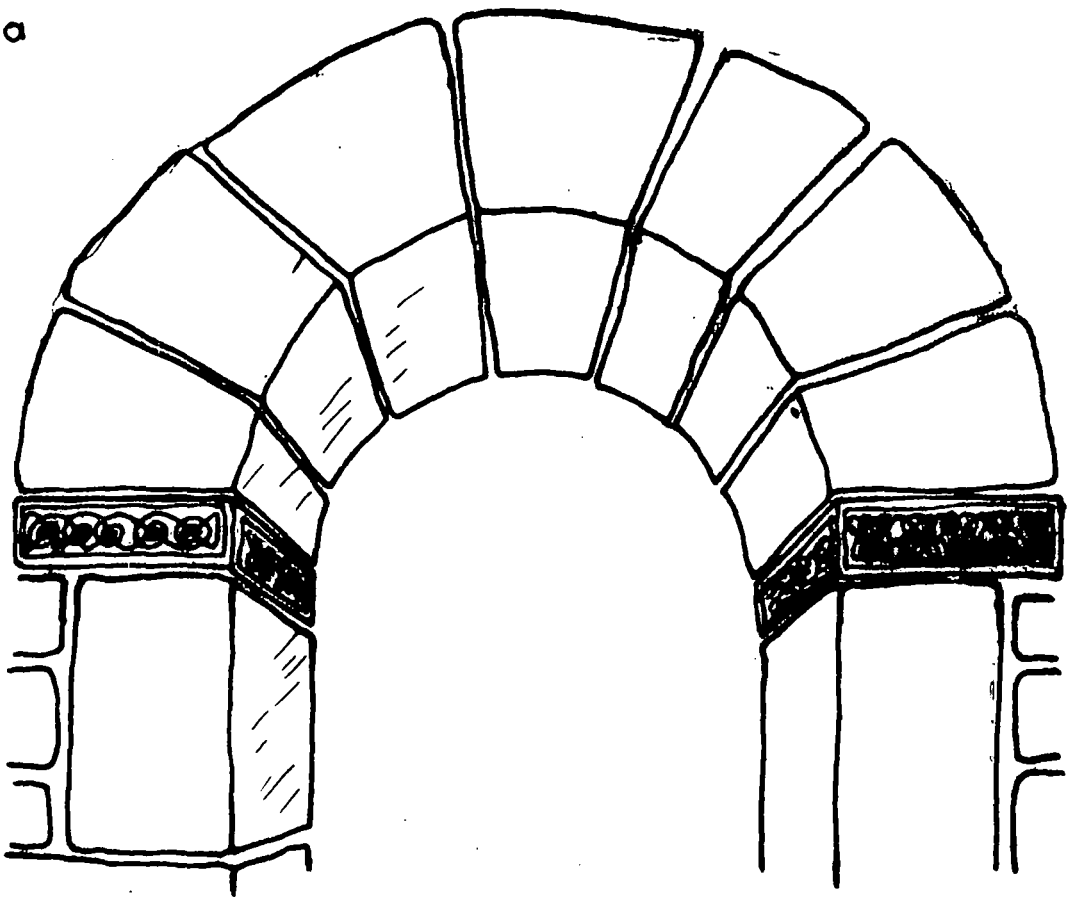
The concept or manner of expression used in these works has distinctive features and this creates a loosely woven bond between them; however, they also show great individuality, denoting a period of creativity and experiment. Although a certain number of ideas are held in common, there is no sign of a crystallized rigidity. The Ripon Imposts, with four complete patterns, are perhaps the most austere representations, and yet they demonstrate the concept of the group admirably.

The Ripon Imposts[3] (Plates 13 and 14[4])

Built into the west buttress of the north transept of Ripon Cathedral, about five metres above the ground, are two imposts. They span the width of the buttress with their broad faces and extend along part of the sides; each is 78cm. by 52cm. by 19cm. Their broad faces have clear interlace patterns but the sides have been weathered to holes, separated by scalloped ridges that were once strands. This extreme weathering may have been due to a former exposed position,

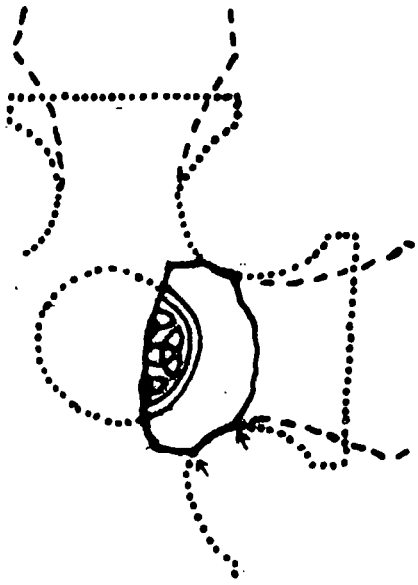
FIGURE 22

a

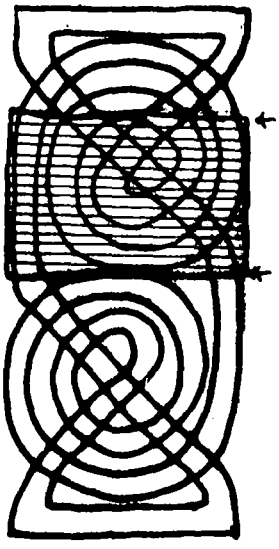


A reconsruction of the Ripon Imposts.

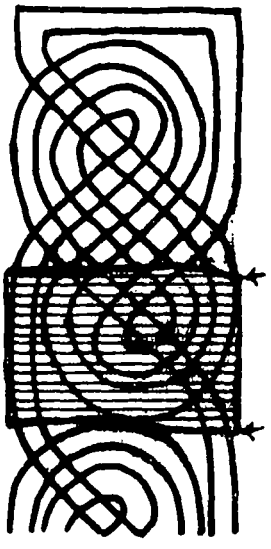
bi



ii



iii



The Ripon Cross Head and two possible pattern reconstructions.

but, on the other hand, it may be due to the present position and wind action.[5] Whichever way these were placed originally they were thoughtfully paired: the one pair featuring a circular rhythm; the other pair using one element but in different positions (Figure 22a). All four have five divisions, made clear by the use of glides, and this gives a unity to the group as a whole.

The technique, although it has been impaired to some extent on the broad faces, was clearly a high modelled type, the strands being just below half width, with a well worked ground. What remains on the short faces is consistent with this.

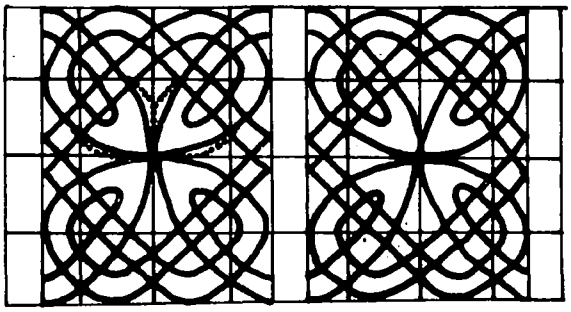
i. Basic Pattern C (Plate 13A)

The pattern area is 14cm. in width and the unit measure for this mirror image, eight cord pattern is 3.5cm. with a glide, slightly variable at about half of that. Although each register is strictly in the proportion of 4:3, the joining strand with the glide included is almost circular and it is this that gives the circular rhythm to the design, when it is seen from a distance. Figure 23a demonstrates the position of the glide. One further feature that enhances this circling motion, is the use of fine points on the loops. These touch at their very tips and are not boxpointed into position (dotted on Figure 23ai). The inside of each loop is beautifully curved showing that this was a sculptor who attended to detail. Even so, a warp develops towards the right end of the pattern, where it seems the calculations were not accurate and too much space was allowed.

This is the first mirror image design to be discussed. A larger pattern was needed to fill the space available for decoration on this

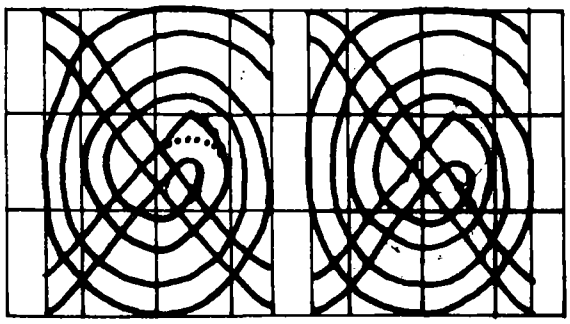
FIGURE 23

a



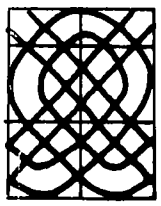
Pattern C.

b



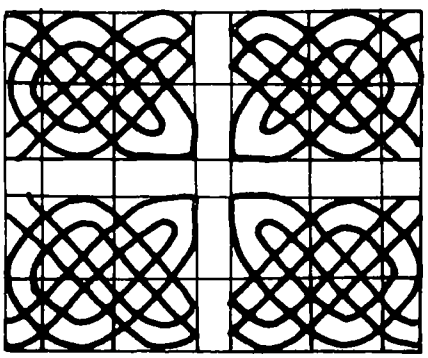
Spiralled half Pattern A.

ci

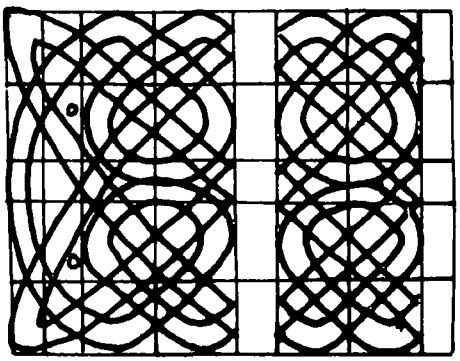


(i) The element and (ii) and (iii) the patterns formed from it.

ii



iii



The Ripon Imposts showing pattern units and glides.

sizeable architectural feature, but significantly it was filled by raising the cord count, not increasing the unit measure.

ii. Spiralled Half Pattern A (Plate 14B)

The spiralled pattern is in five registers and each is six cords in width. It fits the same width as the five registers of Pattern C with the same sized glide. However this pattern is only six cords in height and a rectangular unit measure is needed (Figure 23b). The effect of this pattern is that it is less dense than its companion and it has a slightly heavier strand to compensate.[6] The spiral is beautifully curved, but the inner loop is not rounded, as is normal when the outer strand is rounded[7] (dotted on figure 23b) but it curves around until it meets the straight strand at a point. The spiral at the right end is reversed in direction, which turns the flow of the design back upon itself.

A similar spiralled pattern appears in the Corpus Christi College Cambridge, Manuscript 198 Folio 2R,[8] with the same sort of reverses. There is a liking for spiralled and surrounded forms in Deira and these are discussed in this chapter and chapter 3, 127 to 8 Figure 24 shows the variety.

iii. Turned Pattern F with Included Terminals (Plate 14A)

iv. Basic Pattern F (Plate 14B)

The two patterns on the narrow faces have Pattern F elements at a unit measure of 3.5cm. and the width available to them is about 16cm. The pattern in the basic position has paired units which are ten cords by four cords, while the other, in the turned position, has

paired units which are eight by five cords. To use these two different sized pattern units in the same size space involved great ingenuity. Glides and a little cramping made this possible and it is demonstrated in Figure 23c. The strands crossing the glides were altered in direction, causing different sized holes to form in the loops. The result is pleasant, even in the decayed form, because the masses of strands are broken by open areas, vertical on the basic pattern, cruciform on the turned pattern but matching in overall density. There is one doubtful point; that is whether the left pattern unit of the pattern was altered by a break to an asymmetrical loop (Plate 14A).

The terminals are interesting. On the left end of both patterns, they are elegantly cross joined. The one on the basic pattern (Plate 14V) shows an elaborate method which leaves unanswered bends. On the right ends, the turned pattern has ends lying loose and the basic pattern finishes with ordinary alternate joining, as if neither had room to be completed in a style which would match the beginning.

Pattern F has been mentioned in connection with the Monkwearmouth encircled pattern (Plates 6A and 7A). It will be seen to be one of the most significant of patterns with regard to its distribution. Some schools use it, others leave it strictly alone.

The Ripon Cross Head[9]

Triquetras and a Spiralled Pattern

A cross fragment from Ripon, now lost, appears to have had six tricetras in its circular central area on one face. These were

drawn by Collingwood as if they were unjoined and were in a heavy strand.[10] The circle is a little larger than the one from Hexham; about 14cm. while the Hexham design was about 11cm.

On one curved surface, Collingwood shows interlace. The curved surface was rarely decorated but it occurred in two works belonging to this group, those at Masham and Ilkley, also on the Rothbury Cross Head (Page 167; Plates 20A and B, and 59C,D,G and H.). For the pattern to be seen this must have been the broken section of a side or lower arm. The strands shown make it likely this was spiralled half Pattern A, but if the arm is longer in its curve it may also be some sort of surrounded Pattern D. These ideas are shown with their estimated positions on Figure 22b. This cross head closely relates to that at Northallerton, but its strand appears heavier and the position of the side interlace also relates it to the Masham Head.

Masham, Cross Head[11] (Plate 15)

One broad face of a large cross arm, extending to the centre of the boss is at Masham. The piece was clearly "squared up" for use as building material and has been split in half length-ways so that only part of the side patterns is seen. The boss stands out from the cross surface with a magnificent triple roll moulding and it contains interlace, now sadly abraded. (Sections, Plate 15). The arm itself was decorated with plant ornament and the fact that this starts from the arm end and finishes at the centre, also that interlaces are on either side, shows that it was a lower arm. The

sides are weathered along the grain and a vague indecipherable hole pattern is on the main curve, but less damaged patterns are on the slightly curved bladed end.

i. Wide Pattern E and Triquetra Combination (Plate 15A)

The boss pattern looks to be in a coarse grooved technique but the rounding of strands just at the "under" edge shows that it was a fine humped style, with the humps now worn flat. The unit measure around the outer edge is 3.5cm.

The circle is filled with four complex shapes made up of wide Pattern E loops threaded through with a tricetra-like forms. The design is an old one appearing in the corners of the pattern on Folio in 3V. of the Durham Manuscript, the AIL10[12]. The shapes are joined at the edge of the boss, but appear to have points fitted to the centre though this is unclear at the break. The pattern can be compared with the Hexham and Northallerton designs on Figure 21c and d.

ii. and iii. Basic Pattern and a Variation of the Basic Pattern F (Plate 15B and C)

The two remaining side interlaces have been broken away along what was probably the central crossing. No. ii on Plate 15B would then have had two registers of basic Pattern F at about the size of those at Ripon, with a similar unit measure of 3.5cm. and a well modelled almost half width strand. Some cramping and distortion of the units has occurred here to fit this eight by ten cord pattern to a square.

The second pattern is turned through ninety degrees and is further varied by the addition of a twist between the pairs of units

which raises the cord count to ten both ways. The design, with its finer unit measure of 2.75cm. is even finer in proportion than would be expected and its strands resemble the neat filigree-like style. Another variation occurs to link it more strongly with this group and that is an opposed central break making wide linked "U" bend form like the terminal of Ledsham No. ii (Figure 21aii and dii).

The Masham Cross Head has two definite techniques with three different styles, and patterns relating to early works in the area, on the one hand, and the Ripon Imposts on the other. This work was either done in a transitional phase or else it indicates that old ideas flowed smoothly on, even when new ideas had become fashionable. The humped technique on this work would appear to be an optional alternative to the fine and medium sized high modelled type.

West Witton. Decorated Cross Slab [13] (Plate 16)

i. Alternate Pattern D and ii Mixed Pattern Elements

A slab embedded in the Vestry wall of the church at West Witton, with its edges now lost in mortar, is a simple version of that reconstructed for Monkwearmouth Fragment No. 1 (Figure 18a). Its continuous border of interlace is edged on either side with a single roll moulding, and a central cross is similarly edged. The ground in between the arms is sunken and rough chiselled, perhaps recently.[14]

The technique is magnificent. Strands and moulding are in low rounded humps, while the modelling forms gentle curves along the strands so that the whole surface is smoothly undulating. The few small areas of ground left are neatly worked. The strand looks heavy

but the design is only at a unit measure of 3.5cm. and is to all appearances a less damaged version of technique used on the Masham centre design.

The neatness of the technique is strangely contrasted with its bungled pattern. In fairness to the sculptor, his registers on the straight sides of the square are impeccable and the lower left corner is turned admirably. The lower right corner is clumsy but the upper right one is so confused that even the lacing is wrong. A corner must be begun at exactly the right unit, and even the neat Hexham sculptor miscalculated his units (Plate 10A Figure 20cii). The fault here may be in the use of templates which prevent adjustments being made along the length to assure that the right point is reached at the corner.

The patterns, in the concave arms of the cross, were quite beyond the designer's capabilities, but he manages some snippets of good design. The lower arm, for example, has a paired Pattern D unit with "U" bend terminals (six cords) changing to half Pattern A (four cords) and leaving two strands to enter the central space. The arm on the left side, with a triquetra and twisted strand, is also a sensible solution, but the two other arms and the centre are a confused jungle of strands.

This work with its shape like the Northallerton Cross head, its technique like the Masham cross centre, its pattern type like that of the Hexham "shaft" and its continuous design like Monkwearmouth Fragment No. 1 or the Hexham base, together with the two different levels of work, would appear necessarily to be placed not long after

the early group. The bungling could be interpreted as an unsuccessful imitation of some major work, by a sculptor from a more remote area.

A Group of Six Cord patterns

There are several shafts, of medium size, which all have interlace on their narrow sides. The width of these shafts demands six cord patterns, if the unit measure is to remain at 3.5cm. The patterns used are half width, with outside strands, which is a versatile form and graceful because of the lying strands.

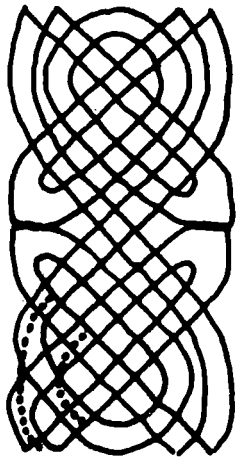
Easby Cross Shaft[15] (Plates 17 and 18)

The tall shaft of Easby, broken into three pieces but restored, has a programme of panelled designs on all faces. One broad face has figures and busts, the second has animals in vinescroll, while the sides have alternate interlace and vinescroll designs in long panels forming matching pairs.

There are four interlace panels and the unit measure is for the most part, 3.5cm. with a change to 3cm. across the horizontal axes of the upper panels, where it is influenced by taper. The technique is one of the finest in this group of well carved works. The strands rise vertically from the smooth ground and are incised with a medial groove. The modelling along the length is subtly done in long gradual curves leaving very little flat strand.

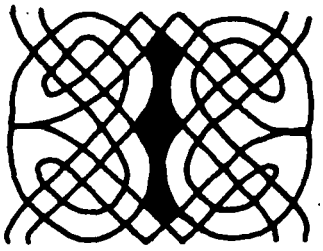
FIGURE 24

ai



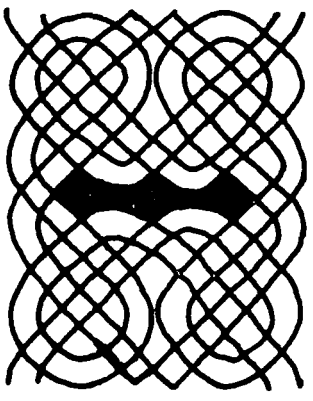
Easby (i and ii).

ci



Wycliffe.

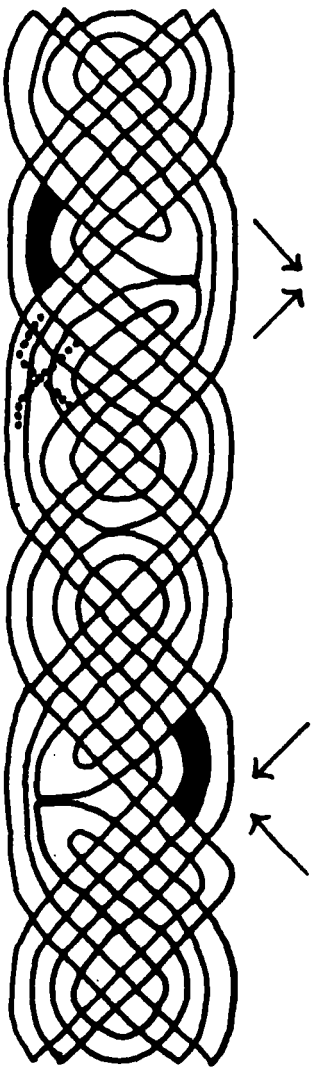
cii



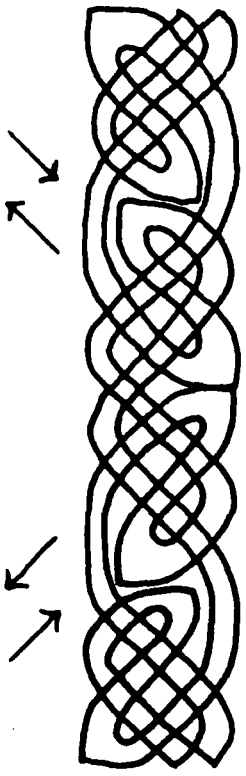
Melsonby.

Various details

ii

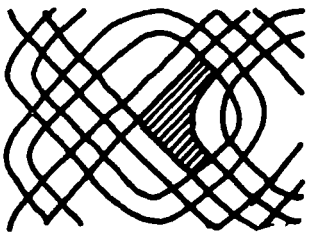


b



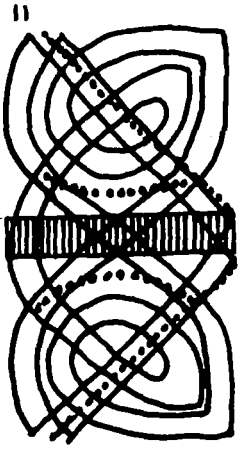
Lindisfarne Gospels Folio 11V..

di



Cundall · Aldborough.

ii



..... normal course

→ direction

▬ a break

/// an unanswered bend

||| a glide

i. Half Pattern F with Included Terminals and Outside Strands (Plate 17A)

Four Pattern F units, with included terminals that cross the lying strand, are turned along the vertical axis in pairs. There is one variation: the lowest loop is incorporated in the outside strand (Figure 24ai). The panel, broken though it is, is longer than the higher ones and yet the lower strands appear to be crossing not terminating, so a register of some further pattern must follow. The reconstruction shows the shortest terminal possible, and one which is also consistent with the taste for the symmetrical loop as a terminal form (Plates 18A, 19B and 20B).

This Pattern F is not used elsewhere in Northumbrian sculpture but in concept it is similar to the Ripon Impost Pattern No. iii (Plate 14A), allowing for the difference in cord count. This exact pattern, however, was a firm favourite of Eadfrith and it appears in the Lindisfarne Gospels on Folios 27R, 95R and 211R.

ii. Half Pattern F with Included Terminals turning outside the loop and with Outside Strands (Plate 17B)

This Pattern, now badly damaged, is still legible. It can be seen to have been on the same theme as the design it is paired with, but here the "U" bend terminal is on one side only, remaining within the outside strand but turning to the outside of the loop, not through it. The strands on the other side do not form a tight mass because a concentric edge break lightens the construction. Just as the first pattern had a variation, so too has this one; a loop, not a "U" bend is formed in the second top unit. Otherwise the sequence

forms pairs reversing on the vertical axis and also from side to side. Figure 24aii illustrates these technical points.

Again, the Lindisfarne Gospels has similar features. The Pattern D on Folio 11V is in a similar sequence changing through four positions (Figure 24b). Changed terminals were frequent but occasionally a capricious break is used (Folio 95 in the linked Pattern C). The Maeseyck Fragment on Folio 0 R[16] represents the opposite extreme, continual change.

iii. and iv. Variations on the Theme of Pattern F with Outside Strands (Plate 18A and B)

The narrower shorter panels have a break across the centre and some of the shaft has been lost but the amount has been estimated.[17] No. iii (Plate 18A), placed above No. i, has a long loop crossed by two diagonals above the break and a symmetrical loop with a "U" bend terminal beneath it, finishing with an asymmetrical Pattern D loop. The missing element, judging from the placement of the strands above and below the break, was either a long loop like that above, or another Pattern F loop with a "U" bend terminal like that below but facing in the opposite direction.

The second panel No. iv (Plate 18B), varies the theme yet again. In the upper register there is an included terminal which goes through to the edge but the set of the strands on the right side does not seem to be for a matching included terminal.[18] It would appear that something like the lower element is used turned upwards, and the mass of strands on the right could be expected to be broken by further included terminals or a concentric edge break.

These pattern units all seem unique to sculpture. The long loop and concentric edge break, however, feature as an important part of the concept of a Bernician Group, discussed in Chapter 4, and exemplified in the Bewcastle Cross pattern on Plates 56 and 57. The Easby patterns with their crisp precision, restless alternating rhythm and variations of a theme embody the spirit of the Lindisfarne Gospels more than any other work. The main theme, the symmetrical loop, and the secondary themes, the "U" bend, the long loop, the rhythmic outside strand and concentric edge breaks are used with variety but also form a controlled unity.

Croft, Cross Shaft[19] (Plate 19A)

Changing Pattern with Outside Strands

The use of limestone gives precision to the cutting of this shaft with animals and vinescroll of an extremely delicate nature on three faces. The fourth, a narrow face, has a heavy humped interlace, the strands contrasting strongly with the fineness of the stems and limbs on the opposite face. The unit measure is the common one of 3.5cm and the glides are about half that.

The changing sequence is made of simple elements, Pattern C pair, two symmetrical loops and a "V" bend motif. There is no evident pattern unity in the piece. It is distinguished by clumsiness caused by strands altered from a forty five degree course to cross the glide and sometimes even changing direction in the centre of the pattern (Section III, 35).

Otley Cross Shaft[20] (Plate 19B)

Changing Pattern with Outside Strands

The lesser known shaft at Otley, the "Dragon Shaft", has a base with busts like its more famous companion, but the shaft which rises above this base is remarkably different. A dominating, strong, double roll moulding bounds an equally strong griffin or eagle on either broad face. One narrow face has puny animals joined by a Carrick Bend, the other has a changing interlace.

T.D. Kendrick believed there was "some potent extraneous influence" connected with this cross, because of the animals,[21] but the interlace is also out of character with Northumbrian work although it uses the pattern type. Firstly the relief is almost flat, dwarfed by the mouldings instead of standing level or projecting slightly (see third sections on Plate 19). Secondly, the unit measure is 4cm. on the horizontal axis and varying from 3.5 to 4.5cm. on the vertical axis. Thirdly this is the only draftsman in all Northumbria who places points, and clumsy ones at that, on loops crossed by two diagonals at right angles. Finally his lower terminal strand does not fit snugly to the edge but curves from it. Strange though the work is, the sculptor clearly was following a known pattern type.

Ilkley Cross No. 1[22] (Plate 20)

A broken shaft at Ilkley has patterns on three sides all of which appear to continue on either side of the break with the loss of only a few centimetres. This makes a very short shaft but it is a richly

carved one. Its edges are carved into cable mouldings; vinescroll, on its surviving broad face, extends into the lower arm; the two narrow faces have interlace; the lower arms have petal or rosette patterns and the curved partsof the arm has interlace. A cross arm also at Ilkley could well belong to this work: it has vinescroll on the face and a plain plait, with one break, on the side.

The technique, although worn, is a coarse half width strand having careless rounding and modelling with little attention paid to the ground. This has the appearance of some work from further North[23] and is not like the others in this Deiran Group.

Simple Pattern E (Plate 20C).

Simple Pattern E, with its loops elongated because of a rectangular unit measure of 3.4cm. by 5cm., is in four registers. This simple six cord pattern does not appear as a continuous narrow face pattern anywhere else in Deira, but it has been seen as a border on Monkwearmouth Fragment No. 6 and on a Jarrow shaft (Plate 8 and 143C and D). This relationship will be taken up when discussing the second Ilkley interlace shaft (chapter 3, 144 to 146).

ii. Changing Pattern with Outside Strands (Plate 20D)

iii. and iv. Terminals Using asymmetrical loops (Plate 20A and B)

The thing which ties this ornate but coarse little cross to Deira, is the changing pattern which has a unit measure of 3.5cm. Here the elements are: a Pattern A terminal, a Pattern C pair, a Carrick Bend and a varied Pattern C upper terminal. The cross arm

patterns begin with asymmetrical loops with outside strands and probably continued in that vein.

The Works with a Larger Unit Measure

There are several works which have a larger unit measure than 3.5cm. They are in the same techniques as the other works discussed but are simply proportionately larger.

Wycliffe, Cross Shaft[24] (Plate 21)

Turned Pattern C

A shaft with a squarish section, at Wycliffe, has single flat mouldings and is unlike any yet discussed, but like various other squarish shafts of which the Bewcastle Cross and Hackness Shaft are examples.[25] The two broad faces on the Wycliffe shaft have vinescroll; the one a natural type similar to that at Masham, the other in more formal alternating volutes. The interlace on the surviving narrow face, which is in fact 21cm. wide, is an eight cord pattern. The unit measure is 5.25cm. and one and a half times 3.5cm., and there is a glide of 1.75cm. The undamaged area near the terminal shows a high modelled strand with an incised groove similar to that at Easby.

The terminal units of this Pattern C are a normal type forming simple Pattern E loops (see Appendix I), but here they are elongated. There are two and a half registers of pattern to the broken edge. The turning of the Pattern C has left central breaks which give a rhythmic flow to the design (Figure 24ci). There are no box points on the loops which make them like Carrick bends at first sight.

The same turned Pattern C is used also at Bewcastle but that design is larger and beautifully box pointed (Plate 53). There need be no link between these patterns, because the constituent parts are in the Ripon area; Pattern C was used at Ripon and the idea of turning was also used on the same imposts with Pattern F (Plates 13A and 14A and B). The lack of box points was a feature of the pattern on the Ledsham impost, and a Hexham shaft (Plates 9A and 10A).

Wycliffe, Architectural Fragments[26] (Plate 22)

Two fragments of an architectural feature are at Wycliffe. These may have been for a purpose similar to those at Monkwearmouth as both have a border of interlace with a smoothly worked face sloping from it (compare Plates 22 and 7A and B). Here the interlace is flanked on one side by two deep mouldings, a roll and a cable, and on the other by a row of very large pellets. The design itself is a four cord pattern with a 7cm. unit measure, double the normal measurement, with 3.5cm. glides. This was no two dimensional decoration, but one of sculpturesque boldness.

The Carrick Bends warp a little and show chisel marks of some mistaken work, but are otherwise of good workmanship. The terminal unit is the Pattern F loop with "U" bend terminals. These two elements were associated together on the Carlisle Cross Head and are together on an Abercorn piece (Plates 12A and B, and 61B).

Wycliffe, Lost Piece[27]

Collingwood notes, but does not illustrate, a fine interlace with strands which have no ground between. This could be another example of the humped technique.

Melsonby, Octagonal "Shafts"[28] (Plate 23)

Two tapering semi-octagonal pieces, trimmed to be used as building material, are at Melsonby. The octagons are not regular, each has a broad face 16cm. wide, two narrow faces on either side of 16cm. wide, two narrow faces on either side of it 6cm. wide, and side faces that can be estimated at about 12cm.[29] A roll moulding separates each. There is no way of knowing now whether these were complete octagonal shafts or not. One piece terminates at the narrow end and is broken at about 60cm.. The other appears to be about to terminate on all faces at the narrow end and is 64cm. long and broken, but the patterns are continuing.

The patterns are not panelled but continuous. They are all deeply carved and give a rich elaborate overall effect. The programme consists of vinescroll, interlace, paired and single animals and busts.

The broad face interlace is eight cord and has a rectangular unit measure of 3.5cm. to 4cm. across the horizontal axis and 5.25cm. along the vertical axis. The well modelled strands are cut with straight sides, almost undercut, and are grooved along their tops, the ground is well cared for. The glides are 3.5cm. wide. The narrow faces have interlace cramped into 6cm. tapering to 5cm. The unit measure on the vertical axis varies from 3.5cm. to 4cm. and the glides at 3.5cm. are huge in proportion to the pattern.

Turned Pattern F (Plate 23A)

The upper terminals register of this pattern is Pattern A and this places the strands in position for Pattern F, with the loops lying in the direction of the vertical axis, and pointing outwards from the centre of the register. The first register keeps the internal bends, as did the Wycliffe turned pattern (Figure 24c). The second has a tight mass of crossed strands.

The liking for continual change, which is a feature of the group, is prominent here. Pattern F turned along the vertical axis was one of the Patterns on the Ripon Impost No. iii (Plate 14A).

Half Patterns A and C (Plate 23B and C)

Five units of half Pattern A face one way, the sixth is turned, which could mean that this was the last unit in the design or it could be the sort of capricious change this artist demonstrated on the broad face. The half Pattern C is in four alternating pairs and there is the beginning of a fifth. The units are all gracefully pointed. The narrow space must have dictated the use of a four cord pattern, but both these were used in filigree,[30] and the long glide, like the long glides on the Lindisfarne Folios 13V and 14R, increase the filigree like appearance. Both patterns are quite common in sculpture (see lists).

Cundall-Aldborough, Cross Shaft[31] (Plates 24-27)

One large piece of shaft lies in Cundall Church, while several pieces are set up at the manor house at Aldborough. Collingwood shows that these pieces could be reconstructed together and although

there seems a slight discrepancy[32] in the measurements, the pieces are so similar that they must be from one workshop or by one hand, and so may be regarded as one.

This shaft, almost square in section, has a flat and roll moulding and also a roll moulding separating the panels, which are freely spaced on all sides. One broad face has a cloisonné-like structure with pellets and animals within the stepped areas. This is not the only similarity to metalwork, as the whole surface has the fluid masses and coiled springiness of line characteristic of ninth century metalwork.[33]

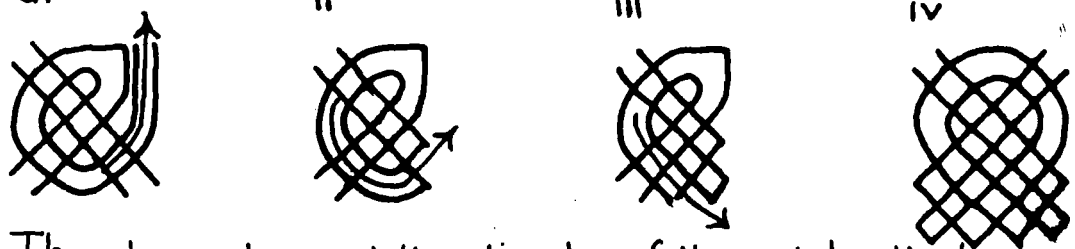
The interlace mostly has a unit measure of 4cm. to 4.5cm.. Its strands are under half width but are excessively deep in the cutting and very rounded but without much modelling on the length. This style has an extreme clarity of line which appears almost unbroken by lacing similar to the repoussé interlace style.[34]

i. Basic Pattern F with an Additional Twist[35] (Plate 24)

The interlace on the broad face, the first in that position to be noted, is in two registers of Pattern F, separated by a large glide and having elaborate cross joined terminals and is at a unit measure of about 4.5cm. The panel is unfortunately damaged by weathering and so in its present state it is not obviously the leading pattern of the work. It sets the style, however, in its two fold tension created by two areas of dense strands linked by relaxed joining strands, at odd angles because of the glide. One variation is the twisting of the round ends of the lower pair of loops,

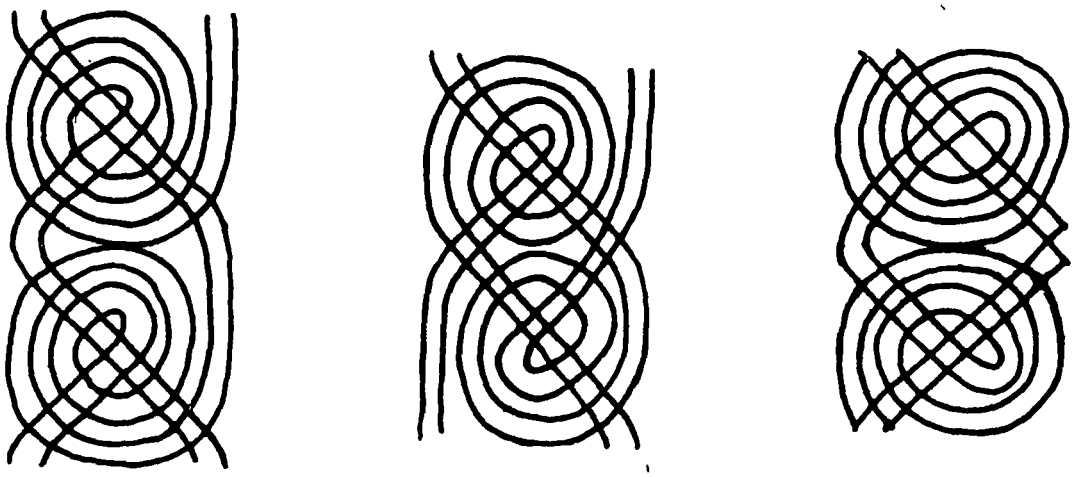
FIGURE 25

ai ii iii iv



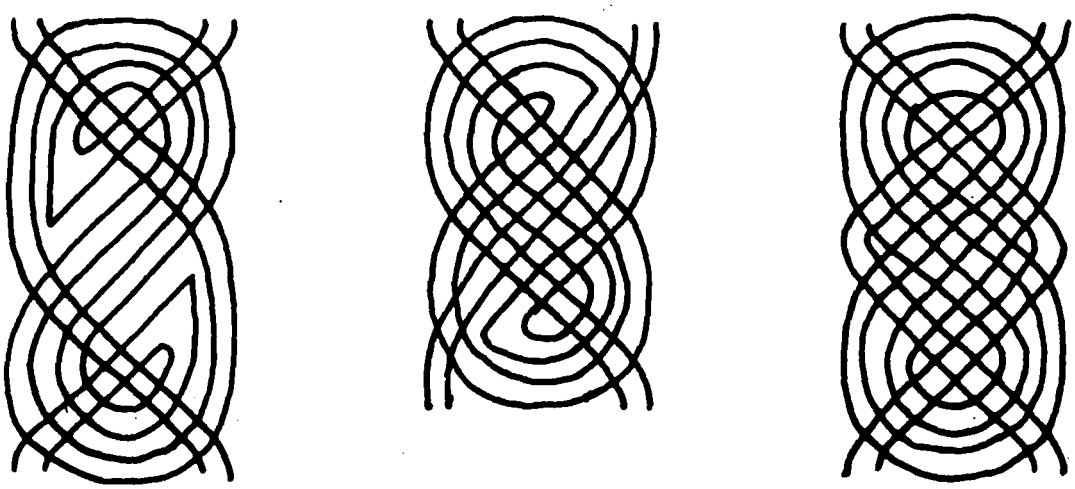
The elements and the direction followed by the loops of (i) A , (ii) C and (iii) D.

bi ii iii



Spiralled patterns using the elements (i) A , (ii) D and (iii) C.

ci ii iii



Surrounded patterns using the elements (i) C , (ii) D and (iii) F.

which increases the cord count, allows unanswered bends and missed crossing and adds to the waywardness of the design (Figure 24di)

The same pattern, without this twist, was used at Ripon and Masham and there was the same elaborate cross joined terminal on the former, at the left end (Plates 14B and 15B).

ii. The Twisted Pattern (Plate 25)

The lowest panel on one of the narrow sides, repeats the two fold symmetry of the main face pattern with its tight areas separated by slack areas. It repeats, too, the twist theme and the unanswered bends. The continually twisting line forming a mirror image design is without parallel. It can be placed on a grid and is equivalent to a ten cord pattern and the unit measure is similar to the Pattern F. The general effect of the design could be thought of as equivalent to repousse interlace as exemplified in the Witham pins.[35]

iii. Spiralled Alternating Half Pattern D (Plate 26B)

The panel, on the opposite narrow face, is also in two fold symmetry but alternating Pattern D loops are spiralled (Figure 25bii). The panel is crooked, but the smoothness of the spiralling strand as it curls around the rounded loop counterbalances this irregularity.

This pattern is not used elsewhere, but Pattern D was surrounded at Kirkby Misperton and this design shows the same love of complexity (Plate 31B and Figure 25bii and cii). The spiralled Pattern A at Ripon and the use of spiralled Pattern C on this cross and at Kirkby Moorside all show a similar concept (Plates 13B, 27 and 28 and Figure 25b). The Witham Pins also have a spiralled form, side by side with Pattern F.

iv. and v. Half Pattern A and Plain Plait (Plate 26A)

The upper parts of the narrow faces of the Cundall shaft are finished, on the one side by a small plain plait and on the other by

a very geometrical looking unit of Half Pattern A (Plate 26A).

vi. Spiralled Pattern C with a Variation (Plate 27)

On the Aldborough piece is a spiralled Pattern C (Figure 25biii), in three paired units at a unit measure of about 4cm.. The uneven number of pairs straightaway sets a tone of irregularity, since the terminals must of necessity be different. The upper two pairs of units are varied with a crossing of the outer spiralling strands which joins across a glide and causes the strands to be involved in a complexity at several angles, thus forming numerous odd hole shapes. (Figure 24dii).

This pattern, with the irregularities ignored, is the same size as the precise one at Kirkby Moorisde (Plates 3 and 28). It is noticeable too that semirounded loops like the Kirkby Moorside design are used, although rounded loops would have kept the character of the work better. The expression of these two patterns is totally different.

Kirkby Hill[37] (Plate 48)

A large impost, with its outfacing side 62cm. by 26cm. is in situ at Kirkby Hill, on the outer part of the North doorway of the church. The face on the inside of the arch has vinescroll, while the outer face has interlace. The pattern relates to those discussed in Chapter 3, 143-5 and is discussed there (146) but the technique is like that of Cundall-Aldborough so it is noted here.

Summary and Date of the Group

Sheer variety and individuality almost becomes a linking force in this group, but there are more tangible links. Firstly, there is the technique of a finer than half width strand, rounded or with an

incised groove, and the occasional humped works. The first rate workmanship of so many works is a prominent feature. Secondly the unit measure of 3.5cm., sometimes in multiples of it, is remarkably consistent. There is a larger measurement of about 4cm., used at Otley, Melsonby and Cundall. Thirdly, there are points of concept: the love of space in glides and loose terminals, the missed crossings, the capricious change or even constant change, the acceptance of irregularities and lack of symmetry and the wayward rhythms of strands at odd angles. Fourthly, there is a consistent use of some pattern types, notably Patterns F and C, while the spiral and outside strands used with the half pattern are two pattern forms which are common.

There is little internal development within the group. The Masham Cross Head appeared transitional, the Ripon Imposts most conservative, while Cundall and Melsonby were the most extreme form of the concept. The larger scale of the two last named works may also indicate lateness because the late Deiran works were larger (Chapter 6, 254), on the other hand it may be due to influence from other places and not be indicative of date at all (Chapter 3, 135).

W.G. Collingwood first sees the group as mainly A2. which is thoroughly satisfactory when A2 is interpreted as the full development of Anglian art, before Viking influence, and he dates this to mid-eighth century to its close.[38] Later he dates Easby and Masham to about 800 as part of the Ripon School which he sees as commencing about 820, including Cundall, the Otley Dragon Shaft, Easby.[39] T.D. Kendrick sees the Dragon Shaft, Melsonby, Cundall as 9th century.[40] R.J. Cramp gives a date of early to the middle of the ninth century to the Dragon Shaft, Easby, Croft, Melsonby and Cundall.[41]

Maturity, the quality which is seen in all these works, or Collingwood's concept of "A2", is here dated from the mid eighth century to well into the ninth century, with Cundall, Melsonby and Otley Dragon Shaft as last in this group as being a date most compatible to this work and the works of others in different fields. However, Collingwood's dating of the Ripon imposts as "late"[42] because the types "are not uncommon in rather late Anglian work in the midlands and are occasionally seen in Scotland" must be contested. The Pattern C is used at Bewcastle and Wycliffe. The spiralled pattern has been shown to be in keeping with the group and is one, with manuscript precedent, and could appear at any time. The basic Pattern F was not seen by Collingwood nor was the one at Masham. He mistook the turned Pattern F and therefore saw no relationship between it and Melsonby. It would appear to matter very little whether these were used at Nigg and Breedon,[43] they fit well within their group and have no reason to be late or dependent on outside influence.

This immaculate group is well left as simply the "mature" work of the area and as the interlace associated with some of the most famous Anglian works. This same maturity, but not the same concept, is also seen to the East of the area and the area of the great monastery of Wearmouth-Jarrow.

FOOTNOTES TO CHAPTER 2

1. COLLINGWOOD, W.G. (1915), Map between 292 and 293.
   This shows the relationship of Ripon to the group consisting of Masham, Melsonby, Wycliffe, Croft and Easby in the North and Cundall, Aldborough, Kirkby Hill, Ilkley and Otley in the south and connecting routes.

   MARGARY, I.D. (1967), 359 Map No. 14.

   COLLINGWOOD, W.G. (1927) 75 and 119 expresses the belief that Ripon is the centre of a school of sculpture.

2. The Ripon Imposts are 5m. from the ground and can be read from 20m. distance and can be seen to be interlace from much further.

3. Ripon Imposts.
   These are on the West buttress of the North transept.

   ALLEN, J.R. (1891), 229 Nos. 2 and 3 describes three faces (Nos. i, ii and iv here) and Figures 11 and 23 illustrate faces Nos. iv and i.

   COLLINGWOOD, W.G. (1915), 233 and Figures d, e and f on 234 (Nos. i, ii and iii here).

4. Plates 13 and 14 are based on fairly sparse measurements which were able to be taken with the kind assistance of the Master Mason, Mr Marshall.

5. It was pointed out by Mr Marshall that the sides of buttresses suffer from abrasion by dust particles which swirl around in the wind.

6. COLLINGWOOD, W.G. (1915), Figure f on 234. This is shown with a very heavy strand, which seems far too heavy.

7. Rounded outer loops follow rounded inner loops on Cundall-Aldborough, No. iii, and Lindisfarne No. 3 (Plates 26B and 126).

8. ZIMMERMANN, E.H. (1916) IV, Plate 259b.

9. Ripon, Crosshead.
   This work is now lost. Canon Ashworth, Librarian of the Chapter Library believes that it has been given away.
   COLLINGWOOD, W.G. (1915) 233 and Figure a, b and c on 234.

10. COLLINGWOOD, W.G. (1925) Figure 12 shows the Hexham head with triquetras fitted together and in a heavy strand.

    HODGES, C.C. (1922) Figure on 292 shows a fine strand with the ends joined. Collingwood possibly confused the Hexham and Ripon pieces, or he may be inaccurate in both.

11. Masham, Cross Head.
In Masham Parish Church.

COLLINGWOOD, W.G. (1907) 360 and Figure a on 361.
This discussion makes no mention of the side patterns nor are they illustrated.

12. BRUCE-MITFORD, R.L.S. (1969) II, Plate 18.1.

13. West Witton, Cross Slab.
This is incorporated in the Vestry Wall of the Parish Church.

COLLINGWOOD, W.G. (1907) 407, Figure a on 406.

14. Ibid., 407. "The spaces between the cross-arms have been [recently] scabbled with a 3/16 of an inch chisel".

15. Easby, Cross Shaft.
Now in the Victoria and Albert Museum.

COLLINGWOOD, W.G. (1907), 315 and Figures a to g on 314.
He states that one stone was in private possession and two were built into the Church wall.

LONGHURST, M. (1931), 43-7 and Plates 25-8. The reconstructions shown there differ in a few details from those on Plate 17 here.

16. ZIMMERMANN, E.H. (1916), IV, Plate 318a.

17. This shaft has been joined for display purposes. The reconstructed interval was found suitable for the interlace reconstructions here.

18. This area is badly damaged but slight traces at the broken edge seem to show that there was no 'U' bend on the right, level with the one on the left. Traces of this nature can be unreliable, but the reconstruction Plate 18A is based on that information.

19. Croft, Cross Shaft.
This is set up on a turntable in Croft Parish Church.

PRITCHETT, J.P. (1888) 242 and Figures 2 and 3 facing 242 (drawings by ALLEN, J.R.)

COLLINGWOOD, W.G. (1907), 306 and Figures a to d on 304.

20. Otley, 'Dragon Shaft'.
This is in the Otley Parish Church.

ALLEN, J.R. (1891) 227, Figure 15. This has a mistake at the terminal.
COLLINGWOOD, W.G. (1915), 227 and Figures o to r on 227.

KENDRICK, T.D. (1938), 200 and Plate 91, No. 2.

CRAMP, R.J. (1970b),62 and Plate 46, Nos 1, 2 and 3.

21. KENDRICK, T.D. (1938), 200.

22. Ilkley, Cross Shaft.
Now in the Manor House Museum at Ilkley.
ALLEN, J.R. (1884),165-6 and Figure A and B facing 166.

COLLINGWOOD, W.G. (1915), 194, Figures a to h on 194. He believed much of the shaft was lost but the pieces are almost continuous on all three faces.

23. Works with similar modelling referred to are St Oswald's Cross Durham, Tynemouth Shaft No 3 and also Lindisfarne, Cross Shaft No. 1 (Plates 89, 94 and 64B).

24. Wycliffe, Cross Shaft.
This piece is at the Wycliffe Parish Church. It is still partially encrusted with mortar. This may account for Collingwood's mistaken drawing of the interlace where the design is interpreted as Carrick bends turned on the horizontal axis.

COLLINGWOOD, W.G. (1907), 413 and Figures b to d on 412.

25. BROWN, B. (1921) V Plate 11.

COLLINGWOOD, W.G. (1907) Figure a, b, c and d on 328.

26. Wycliffe, Architectural pieces.
These are also in Wycliffe Parish Church.

COLLINGWOOD, W.G. (1907), 413 and figure h on 412. The smaller piece is not illustrated.

27. Ibid., 413. The measurements are given as 7" by 4" by $3\frac{1}{2}$" and the date given is 'A'.

28. Melsonby, Octagonal 'Shafts'.
These are in Melsonby Parish Church.
COLLINGWOOD, W.G. (1907), 360 and Figures a to d on 368.
The terminal of (a): right, is not a bird's head but a bar terminal. The slab (c) is not a square shape but broken more irregularly and at its longest point is longer than (a). The technique of the Melsonby shafts is like Wensley work, just a few miles away.
COLLINGWOOD, W.G. (1907) figure c to d on 409 shows the relevant Wensley design.

29. This estimation is made from working out the likely width of the vinescroll on one side face and the width of busts on the other.

30. Filigree examples of half Pattern A are listed in Section IV, Footnote 29i.
Half Pattern C was used in isolated pairs on the Ormside Bowl (BROWN, B. (1920), Plate 30) and is used on the Lindisfarne Gospel Canon Tables which could have metal inspiration (Folio 12R).

31. Cundall, Cross Shaft.
This stone is lying in the Parish Church at Cundall.

COLLINGWOOD, W.G. (1907), 315 and figures on 310.

Aldborough Shaft pieces.
These are in private possession at Aldborough Manor and the illustration was drawn by the kind permission of Mrs Lawson Tancred.

COLLINGWOOD, W.G. (1915), 103 and Figures a to 1 on 134.

COLLINGWOOD, W.G. (1927), Figure 32 shows the pieces combined as one cross.

32. The lowest panel on the Cundall Shaft is about 22cm. wide while the upper panel on the Aldborough piece is 21cm. wide.

COLLINGWOOD, W.G. (1907), 133 discusses "entasis". He evidently found discrepancies when reconstructing the Aldborough pieces.

33. Metalwork and the Cundall-Aldborough Shaft has been discussed by SMITH, R.A. (1923-24), 243. He points out the similarity of paired animals on the shaft and the Witham pins.

KENDRICK, T.D. (1938), 196 likens this to W. Saxon Metalwork especially the Trewhiddle Hoard.

34. Most repoussé was in faceted strands with little or no indication of lacing and pointed on top eg. The Witham Pins (WILSON, D. (1964) No. 19 Plate 18.

35. This pattern is very damaged. Plate 24 (here) differs from the illustration shown by W.G. Collingwood (1907) Figure s on 310 in that the top register was back to back loops, not crossings, and second register has twisted loops.

36. WILSON, D. (1964), No. 19, Plate 18.

37. Kirkby Hill.
An impost on the outside of a door in the South side of the church at Kirkby Hill.
COLLINGWOOD, W.G. (1907) 338 and Figure d and e on 339.

38. COLLINGWOOD, W.G., 1907, 360, Masham: A2
315, Easby: A2
315, Cundall: A2
413, Wycliffe: A2 (2 works)
360, Melsonby: A2

Ibid., 1915, 133, Aldborough: A
228, Otley: Late A
194, Ilkley: Late A
233, Ripon Head: A
235, Ripon Imposts: Late A

39. COLLINGWOOD, W.G. (1927), 119.

40. KENDRICK, T.D. (1938), 196 (Cundall-Aldborough), 197 (Melsonby) and 200 (Otley "Dragon Shaft").

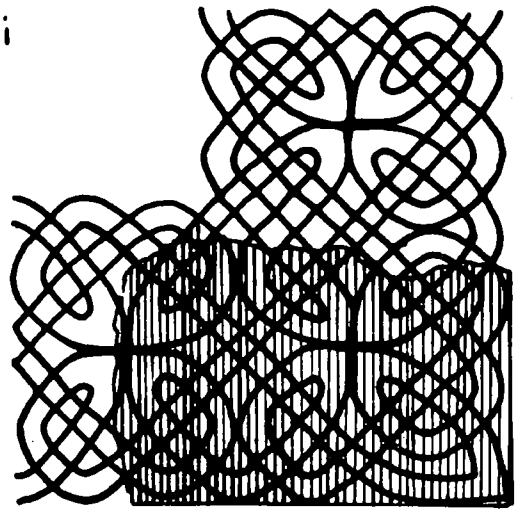
41. CRAMP, R.J. (1970b),62 Dates the Otley Dragon Shaft not later than the mid-Ninth Century. Other dates were given in conversation.

42. COLLINGWOOD, W.G. (1915), 235.

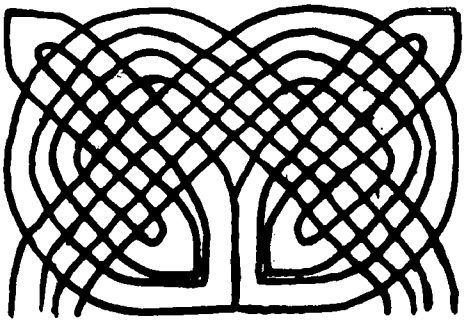
43. NIGG has pattern C and spiralled pattern A (ALLEN, J.R. (1903), III, Figures 72 and 81).
Breedon has also Pattern C with four units abreast (CLAPHAM, A.W. (1928), Figure 2). Neither of these is in the same expression, technique or unit measure.

FIGURE 26

bi

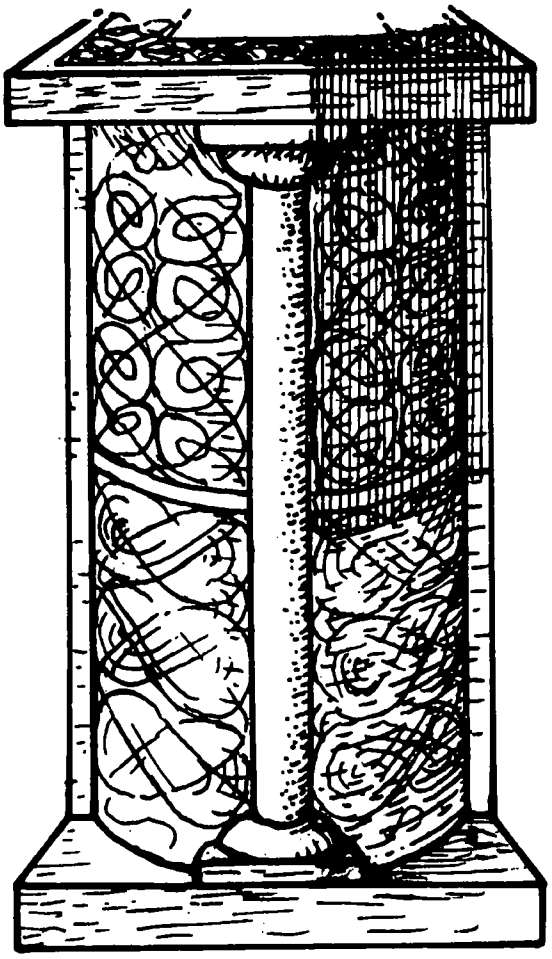


ii

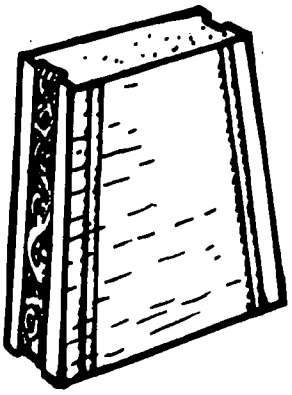


Kirkby Moorside (i) a possible corner, (ii) An alternative pattern.

a

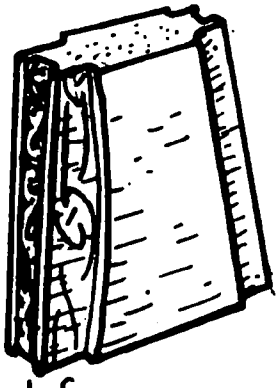


ci



Lastingham Fragment.
Probable first form.

ii



Present form.

A reconstruction of the Kirkby Moorside Piece.

CHAPTER 3

THE MATURE SCULPTURED INTERLACE ASSOCIATED WITH LASTINGHAM AND WEARMOUTH - JARROW

Part I - Lastingham

Lastingham, a seventh century foundation from Lindisfarne and one which was connected with SS. Cedd and Chad,[1] was a centre of importance and its sculptural remains attest to a long and varied history. There are other places with related sculpture in Ryedale and across Eastwards to the coast; one of these is Hackness, which is also a known seventh century foundation, connected this time with Whitby.[2] The sculptured interlace remnants are fragmentary to the extent of not giving a clear picture of the range of expression in the area, and further, there is a lack of early interlace from those very centres which could have been most influential, namely Lindisfarne and Whitby.[3]

The interlace sculpture discussed in this section is very different from that of the Ripon area, but the fine craftsmanship and the variety of the forms show that it was a group equal to the Ripon group. One of the finest pieces, a work from Kirkby Moorside situated not four miles from Lasingham, makes a suitable starting point to the discussion.

Kirkby Moorside, a Piece of Church Furniture[4] (Plates 3, 28,29A and B)

A large piece of sculptured stone, now broken into two and trimmed for use as building material, is a complex and enigmatic shape. The reconstruction shown in Figure 26a is based on several factors. Firstly, the interlace design on the rounded surface has a free fanciful terminal area, which is explained when it is observed

that it is filling the space around a shape which seems to be a broken capital; and if it is a capital, the stone is part of an upright form with a column decorating it.[5] Secondly the flat area, which now becomes the top, has an interlace which is continuing at the broken edge above this column, so that it would be reasonable to imagine the column in the centre of the shape and the interlace forming a border across the top. Further, this interlace has been trimmed back but if it had a flat edge moulding or margin 4cm. wide, this would give an overhang for the capital and pillar to appear to support. Lastly the top interlace could be expected to be seen and the height might be estimated as follows: 7cm. for the width of the top, 50cm. for the first interlace panel, perhaps 50cm. for the second, which begins near the lower edge, and a small amount for the base making possibly, 120cm.

The technique used on the interlace is remarkable. A very fine claw chisel, with five teeth to the centimetre, was used to gain a depth of 3mm., not roughly but with the precision of drawn lines, making a strand of almost three-quarter width. The ground was levelled into the precise shapes indicated by accurate drawing on a square grid (Section III Figure 12a). The strands were bevelled with a bladed chisel and slightly rounded at the edge and then these were worked to as fine a surface as the freestone would allow.

i. Spiralled Pattern C (Plates 3 and 28)

There are two perfectly executed registers of spiralled Pattern C, a twelve cord pattern, at a regular unit measure of 4cm. The points of the outer loops have been curved, breaking down the area

of solid box points. The lower terminal is normal, the upper fanciful for the reason mentioned, making a strange contrast of freehand elegance on this, the most accurately drawn up and executed work in all Northumbrian interlace sculpture.

The only other occurrence of the pattern type was that at Aldborough (Plate 27) and the expression could scarcely be more different. However, the use of the same unit measure and the rounded "points" on the outer loops make some sort of connection between the two almost inevitable in spite of the differences.

ii. Basic Pattern C

The pattern on the flat top is three paired units of basic Pattern C, with another pair beginning at the break. The terminal paired units are turned through ninety degrees, giving an extra cord in the length which the designer may have needed to reach the edge, and even then the end unit is slightly enlarged. Alternatively, this may have been a corner positioned so that the interlace could turn ninety degrees to follow the side. The turned terminal placed the strands in an ideal position for such a corner (Figure 26b).

Basic Pattern C was a common form but the turned units and neat box points suggests certain Bernician work. The Ancrum fragment of the Jedburgh Shrine may be quoted as an example (Plate 60).

iii. Double Stranded Carrick Bends or Turned Pattern C(Plate 29B)

A very small amount of the second interlace, on the curved face, remains, but it is clearly another twelve cord pattern, which can be

reconstructed to only two patterns which are known to have been used. One would be Carrick Bends and the other turned Pattern C, double stranded. Either is likely, since on the one hand, a Carrick Bend is used in a work of this group at Hackness and a double stranded Carrick Bend is used on a work which will be shown to be somewhat related, at Hornby (Plates 29C and 50B),[6] and on the other hand, double stranded Pattern C is used on a related work at Filey and turned Pattern C on this very cross (Plate 30); Figure 26bii shows this design.

Filey, Fragment of Unknown Purpose[7] (Plate 30).

J.R. Allen and G.F. Browne mention a round shaft at Filey and if it existed, it would have made a connecting factor with Kirby Moorside.[8] The fragment, which is high in the tower is sizeable, 66cm. by 22cm. and with only one edge extant, with a flat moulding 4cm. wide.

The technique of this work is so like that used on the Kirkby Moorside piece, that they would appear to be by the same hand. Here, however, the strands are a trifle higher and the sides are more clearly seen to be bevelled back and rounded at the edges only.

There is no taper that can be measured but there are no well spaced measuring points. This virtual sixteen cord pattern, at a unit measure across a single strand of 5cm. must be 40cm. wide, which places it amongst the widest interlaces. The best examples of these may be listed as: Bewcastle No. 1 which is on the lower part of a shaft, the Rothbury Cross base, the Ancrum piece of the Jedburgh Shrine, all in Bernicia, and the Kirkdale Slab near Lastingham (Plates 54, 58, 60 and 116).

This gives a variety of likely usages.

The pattern itself is regular and the straightened strands at the right of Plate 30, seem to be part of a terminal made by the diagonal and side strands meeting. The design is continuing in the fifth paired unit.

The pattern and unit measure are exactly that of Bewcastle No. 1 (Plates 53 and 54) but there the design is completed in four pairs of units. The rarity of double stranded patterns, especially ones at this size, makes a connection likely.[9] It will be shown in Chapter 4, 180 - 1 that the Bewcastle Cross was connected with both Lindisfarne and Wearmouth-Jarrow and either of these could have been in contact with Filey by a coastal route.

Hackness, Impost[10](Plate 29C).

An impost, in situ under the Chancel arch at Hackness is 16cm. wide including two flat mouldings each 2cm. wide. It has an interlaced bird design, and the necks of these are bent in a manner reminiscent of the Monkwearmouth Porch designs,[11] however here a Carrick Bend joins the pair cleverly. This is regular interlace of 6cm. unit measure. Its technique is again like that of Filey, slightly higher in strand with the "under" strand less strongly grooved. This fine carving would again appear to be the work of the same sculptor.

Summary of the three Works

It is the technique that stands these works apart from others because it is so distinctive in the method of tooling, precision and

finish. It may be added that the stone used is a light freestone in all cases.[12] Each stone, too, has a flat moulding and the deepest cutting separates the moulding from the design. The technique has similarities to the Monkwearmouth fragments, in the traces of fine claw chiselling, the angular bevelled edges of the strands, the deep groove between edge moulding and work, the precision and the quality of finish. It is as if the unit measure increased the width of strand but not correspondingly the depth of cutting. The pattern types, especially Pattern C, the double stranding and the smart box points are Bernician features, while the unit measures are also used in that area and this point will be taken up in Chapter 4.

Kirkby Misperton, Architectural Pieces[13](Plate 31)

Kirkby Misperton, situated not far from Lastingham, has two pieces incorporated in the outside wall of the church, one is 55cm. long, the other 44cm. and they are untapered, being 16cm. in width, including 2cm. edge mouldings, which makes them like to the Hackness impost. They are likely to have had an architectural function.

The designs are regular with a unit measure of 4cm. One stone has the typical coarse surface due to long exposure, with the accompanying loss of surface detail. The strands however are low, wider than half width and gently modelled and rounded. They do not seem to have been crisply cut at their base, consequently they have a soft humped appearance. The surface of the second stone has completely flaked away leaving vague holes and ridges.[14]

i. Surrounded Alternating Pattern C(Plate 31A)

The smaller piece has a register and a half of alternating Pattern C, with the outside strands surrounding each register. The one terminal is a bar terminal. This pattern necessarily has missed crossings on the centre strands (Figure 20b) but the central unit has been slightly compressed to reduce the effect of long uncrossed strands. The length over twelve cords is 22cm. not 24cm. as would be expected. The loops fit pleasantly into the available space, one side of each curving all the distance, the other being quite straight.

These characteristics enable one register of the second piece to be identified as the same pattern (not illustrated).[15] The other register and a half are clearly different.

ii. Surrounded Pattern, Possibly D and F (Plate 31B)

The complete register in the centre of the second stone is 20cm. in length for its ten cords, and appears to have Pattern D loops, although the breaks could be an accident of time. The half register certainly has Pattern F loops and the outer strands at the break appear to be turning inwards not surrounding. Plate 31B shows a possible reconstruction on the available evidence.

It is possible that three surrounded patterns are used as a changing pattern; it is certain that there are two different patterns. Forms of Surrounded Pattern D and F are used in the Book of Durrow on Folios 125V and 191V, but otherwise surrounded patterns are rare. The Pattern C is related to that used on the Monkwearmouth Lead (Plate 4 Figure 20a and b). The roots of the Kirkby Misperton patterns are therefore early, not late. The surrounded Pattern C

and a similar version of Pattern F are used again together at Stonegrave.

Stonegrave, Cross Shaft Fragment[16](Plate 32 and 35C).

This short piece of shaft with a generous flat and roll moulding of 6cm. has a coarsened version of the technique of Filey. The strands are the same size and depth as those at Filey but more carelessly cut with a claw chisel, which leaves indifferent ground shapes, while the sides are bevelled back less evenly and the "under" strand is shown with a coarse groove.

i. Alternating Surrounded Pattern C (Plate 32A)

A design identical to but proportionately larger than that at Kirkby Misperton is on one broad face. There is the same terminal, the loops are shaped in the same manner and the central unit is reduced. One detail is added, small pellets in the side spaces.

ii. Surrounded Closed circuit Pattern F (Plate 32B).

The pattern on the second broad face looks more compact because its unit measure is 4cm. along the vertical axis although still 5cm. on the horizontal axis. There is no terminal,but the ends are loose and shaped like arrow heads. The surrounded pattern has a central "figure of eight" loop, not a continuous pattern F pair. Again pellets are used as space fillers on the side.

The use of these two patterns, one identical and the other similar, to patterns used at Kirkby Misperton, and the technique like that of the Filey piece related this stone to the group. The pellets belong to another stream of influence and this will be discussed later

in this chapter

iii. Pattern E and Circle (Plate 35C)

The side of this shaft is quite different. It is simply decorated with incised lines consisting of a simple Pattern E element, and a circle crossed by two diagonals higher up. Nothing discussed to date has any similarity with this.

Lastingham[17]

There are several important pieces of interlace sculpture at Lastingham. Only one of these has the wide low strand of the works discussed. The others give added perspective to the range of expression in the area.

Lastingham, Architectural Piece (Plate 33C)

An untapered piece from Lastingham has a generous edge moulding, flat and roll, which is on one side 6cm. wide but narrower on the other. It is an unterminated strip about 67cm. long and may be part of a jamb on a string course.

The technique is fresh here and the low almost three-quarter width strand is softly rounded and deeply modelled. It is not sharply demarcated from the ground but separated by curved on "V" shaped grooves. This technique is, as far as can be compared, like that of Kirkby Misperton. The unit measure, however, is consistently 3.5 which is not a measurement of this group but was the one used in the Ripon group.

Simple Pattern E with Pellets(Plate 33C)

The design is unique. It is made of paired simple Pattern E loops separated by a round boss, like a jewel en cabochon in the surrounding interlace strands. These form a hexagon with concave sides where they follow the loops.

The concave curves of strands fitting around pattern units, and the tight packed effect make this like the Monkwearmouth Fragments (Plates 6A and 7A). The bosses with interlace fitted around are reminiscent of the Northallerton Cross Head piece, although the concept there was filigree-like (Plate 11A). The technique, as well as being like Kirkby Misperton, is also like the Masham Cross Head centre and the West Witton Slab (Plates 31, 15A and 16). Since the unit measure is that used in the Ripon group, this work may show cross influence between the groups.

Lastingham, Small Cross Head (Plate 34)

A neat cross head with a centre and one arm remaining has on one broad face, abstract designs consisting of a central marigold and grooves with pellets. The second face has interlace both centre and arm bounded at the edges by a double moulding. In the very centre is a socket with a pin hole possibly to receive a piece of coloured glass or stone.

The design on the central area is abraded badly, but the arm is fresh and has a fine strand which is slightly less than half width with the unit measure at 2cm. This has the appearance of the filigree-like work but the strands lie very much flatter, in keeping with the surrounding work.

i. Half Pattern A (Plate 34A)

Six pattern units encircle the central gemstone and the unit measure of 2.5cm. on the diameter and 2cm. around the circumference. Pattern A was used similarly on several filigree roundels.[18] The use of a glide between would perhaps be a feature of the Ripon group, but a Jedburgh cross head has interlace and similar glides (Plate 70B).

ii. Basic Pattern C (Plate 34B)

A register of basic Pattern C is used in the wide end of the arm, with a normal terminal at the outer edge. The central strands form a Pattern F loop in the narrow neck and the outside strands diagonal through this and terminate as a simple Pattern E loop.[19] The reduction of cords is neat and uncluttered. The Pattern C loops are elegantly pointed and carefully rounded inside. They are more in the manner of the same pattern used at Ripon rather than that used at Kirkby Moorside (Plates 13A and 29A).

Lastingham, Cross Arm (Plate 33A and B)

There is another cross arm at Lastingham which is very similar to the first in its size, shape and setting out, but which, on closer observation, can be seen to be of a poorer standard of workmanship. The unit measure is about 3cm. and irregular, while claw chisel marks are strong and the strands are carelessly cut with sudden grooves to show the lacing.

One side has a design beginning with the six cord, out turned Pattern D, following on to wide "U" bends and finishing with a Carrick

bend. The second side has the closed circuit motifs of Pattern B and D and is completed with a unit of half Pattern A. On the first side pellets fill the spaces on the edge of the design but on the second the pellets actually form secondary pattern by being placed within the design in a regular formation.

The Pattern D and the pattern of pellets relate this work to a Monkwearmouth Shaft (below, Plate 45). The closed circuit patterns are ones which appear late: the Pattern D is first used at Norham (Chapter 5) and is popular in the North, while Pattern B is used in Southern Deira, especially around Thornhill (see lists). This piece, with its cruder carving, closed circuit elements and edge pellets, appears contemporary with the Stonegrave work.

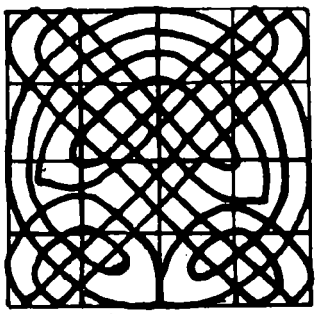
Lastingham, Shaft Fragments[20] (Plate 35A and B)

A piece of shaft, now lost, had undecorated broad faces, edged with double mouldings and a narrow side with half Pattern A deeply cut, bounded by a flat edge of about 2cm. A piece of shaft has recently been found which has a tapering broad face, 25cm. to 23cm. over a length of 25cm.. Its narrow sides match that of the lost piece in size and mouldings, but the patterns here are deeply cut vine ornament (Figure 26C).

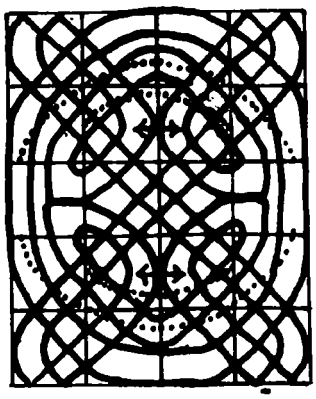
Secondary cutting seems to have taken place on the broad face so that the area of the mouldings has been cut down and two of the newly formed flat areas have incised patterns, namely half Pattern A and B. Like the incised pattern of Stonegrave the elements are widely separated (Plate 33).

FIGURE 27

ai

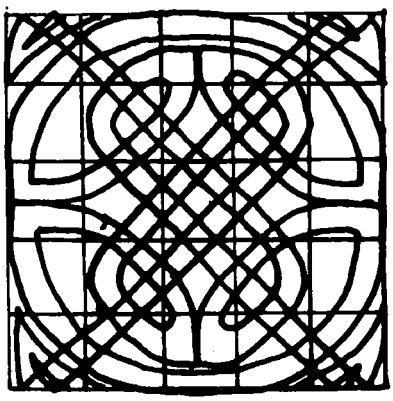


ii

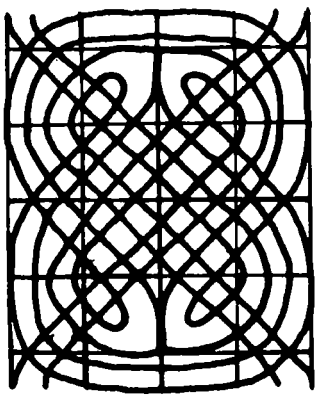


Two encircled patterns, "Pickering".

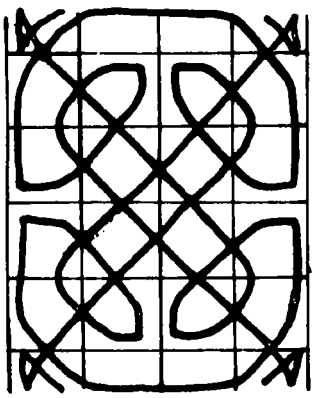
bi



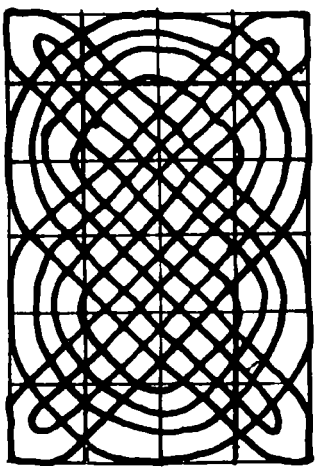
ii



iii



iv



The pattern on Meigle No 5 (i) compared with patterns from Billingham (ii) and Ilkley (iii). Also a pattern from Hornby (iv) compared with Billingham (iii).

Lastingham, Large Cross Head

A large cross head, with somewhat florid scroll designs, has straight lined interlace on its arm ends. This interlace is formed with four unpinned loops and is like the straight lined design at Wensley[21] (Appendix No. 2).

"Pickering", Cross Shaft[22] (Plates 36 and 37)

A shaft from private possession at Pickering, but now in the Yorkshire Museum, had once been hollowed out for use as a trough and further, shows both wear and weathering. Its form is unique to Northumbria: the shaft sides curve out to make a broad but narrow base and this is decorated like an arcade with a single arched panel at either end and two panels, side by side on the remaining broad face. Each is edged with a roll moulding, with flat space all around. The broad shaft panel has an interlaced animal design while all other remaining panels are interlace.

The designs are damaged, some beyond certain recognition, but the better areas can be seen to have had wide low strands in a softly modelled technique, like the Lastingham impost.

i. and ii. Encircled Pattern E and C and Encircled Pattern C Turned (a "Ring Knot") (Plate 36A and B)

The right front panel has clearly three registers and the start of a fourth of the pattern which was used twice on major folios of the Lindisfarne Gospels (2V and 94V): the design which has an internal cord count enabling a true circle to be placed about it, without distortion or missed crossings (Figure 27ai). On the

"Pickering" shaft it is warped and the warp is always on the same side in relation to the Pattern register. The sculptor, however, was not steeped in the finer points of interlace, because he used encircled Pattern C, turned beside it. This common "ring knot" has not an internal cord count to warrant a circle being placed about it. Figure 27aii demonstrates how it would look if drawn on a square grid. Dotted lines show the course taken to fit the design to a circle and arrows show where a glide may be placed.[23] The arch is filled with terminal strands curving around.

The first design does not appear anywhere else in Northumbrian sculpture. The second pattern, in this turning and moreover at the same size is used at Stanwick at Monifieth and at Chester-le-Street (Plates 36C, 73D and 151).

iii. Half Pattern F with Outside Strands and Other Designs (Plate 37)

The side patterns are all six cord, varying in unit measure from 3.5cm. to 4.5cm. The clearest pattern is on the upper left side and is half Pattern F turned through ninety degrees (Plate 37A). This may also be the Pattern on the upper and lower right, with perhaps a variation made by crossing the strands which were backs of loops (Plate 37C). The lower left arched panel begins with a register of an encircled unpinned loop (Plate 37B) but it could well continue as half Pattern A, spiralled.

The terminals show that the designer was not a person who understood the drawing of interlace. The upper patterns end with Pattern D loops, with a loose strand threaded through ending in arrow heads (Plate 37A). The arched terminals are space filling nonsense (Plate 37B).

The Pattern F used, is again a variety which is not used in Northumbrian sculpture, but it can be compared with the half Pattern F used on the Easby Shaft No. 1 or with a register of Pattern F on the Melsonby shaft where internal bends were kept (Plate 17A and 23A). This pattern together with the great encircled pattern shows that the sculptor was drawing from a fund of interesting interlace ideas, even if he himself was muddled in its expression.

Summary and Conclusion

There have been many linking factors in the group: the low strand which was bevelled or humped; the unit measure of 4cm. or 5cm. and divisions of this; the pattern in a range of types both interesting and uncommon, many of which appear only in this group.

Within the group subdivisions have been observed. The three works Kirby Moorside, Filey and Hackness were possibly by one sculptor who had individual technique but who shows an affinity with or possibly contemporaneity to the Bernician Designed Panel Group discussed in Chapter 4. W.G. Collingwood[24] saw all three works and made no connection. He was clearly puzzled by Filey as he dated it "A" and also by Kirkby Moorside, dated "A ?". He did not recognise Hackness as being Saxon.

There seems to be equally fine work in the humped style, namely the Lastingham Impost and the pieces from Kirkby Misperton which have patterns of early origin; W.G. Collingwood dates these as "A2". The Pickering shaft could well be reflecting work of this group, while receiving later influences, seen in its closed circuits,

ring knot and muddled terminals. Brondsted dates this to the tenth-eleventh century, but the late ninth seems a time when an artist could have something from both eras.[25]

The Lastingham Cross Head, with its fine style, reflects the early interlace, but also has something in common with the Ripon area. W.G. Collingwood's "A2" date is suitable, while the coarser crossarm, the Stonegrave shaft and the incised piece would well be, as he suggests, "A3". The works of this area then are best placed as contemporary with those of the Ripon area, but using a different form of expression.

Part II. Work from Wearmouth-Jarrow and the Surrounding Area

Mature sculptured interlace is sparse in the central area of Northumbria, that part which is bounded by the Rivers Tyne and Tees. There is an octagonal shaft from Jarrow and a cross shaft from Monkwearmouth which, although scarcely related to each other, are connected each with several other works, mostly in the area. The loose-knit group, thus formed, has a number of important and very individualistic works.

Jarrow, Octagonal Shaft[26] (Plates 38 and 39)

Fragments of a shaft were found during the 1965 archaeological excavations on the monastic site at Jarrow. The base was incorporated in the floor of an early secular building which was destroyed about 867AD.[27] The shaft was smashed into fist sized pieces, but three larger surface pieces have flaked away along the grain of the rock and it is this grain that established their relative positions, although the taper cannot be accurately measured.

The shaft rose from a plain splayed octagonal base with semi cylindrical columns at the corners, each resting on a decorative base. Several pieces of stone among the fragments have faces at rightangles to each other and may be part of a square topped construction. The semi-octagonal pieces from Melsonby, with similar dividing "columns" may also have been shafts.[28]

The Jarrow programme shows plant ornament, consisting of both continuous designs and single motifs, with interlace, and the Melsonby pieces, too, had a predominance of plant ornament and interlace.

The Jarrow shaft is unified by the repetition of the semi-cylindrical form in column, stem and strand. A claw chisel was used to rough out the shapes and the marks of this can be seen at the bases of the forms, although this has been almost obliterated by the careful working of the ground. The finished surface is remarkably fine considering that the stone used is extremely granular. Where strands are dense the appearance is of humping, because the modelling is very deep.

i. and ii. Terminal with an Unpinned loop and Alternating Half Pattern A (Plates 38 and 39A and C)

Above a single plant motif is a terminal which could be either interlace or yet another individual decoration. The strand has the even width of interlace, but its type, a surrounded unpinned loop, is unique. Tentative suggestions for the reconstruction are made on the two plates.

The pattern above this shows one almost complete Pattern A unit, at a unit measure of 4.5cm. on the horizontal axis, and 5cm. on the vertical axis, with a glide also of 5cm.. If the curved strand at the broken edge is another similar unit then the pattern is alternating.

Alternating or plain the pattern is common in metalwork and sculpture (see Section IV and lists). This one, with its large glides and rectangular unit measure, is most like that used at Melsonby (Plate 23B).

iii. Surrounded Twist (Plates 38 and 39B)

Next to the terminal just discussed, is a piece of strand which could be a bar terminal, suitable for the interlace above. This interlace has a central twist with a surrounding strand. The unit measure is about 5cm. but the glide is smaller and there is a slight warping. At the upper broken edge, the strands are all set on a diagonal course, to continue as a four stranded twist or to form a completed register as a returning motif like those of the Kirkby Misperton or the Stonegrave shaft (Plates 31 and 32).

Four stranded twists were popular both in the Northumbrian and the Canterbury School Manuscripts. There are also some surrounded forms in the Northumbrian group, for example in the Echternach Gospels on Folio 20R.[29] The twist played no great part in Northumbrian sculpture but the elaborate pattern on the Cundall shaft is one example that could belong to the same inspiration (Plate 25).

Hexham, Architectural Pieces Nos. 34, 35 and 36[30](Plates 40 and 41)

Two pieces of string course, 13cm. wide, and the corner of an impost, 21cm. wide, have been found at Hexham. The pieces each have

a flat edge moulding of 2.5cm. and where this is undamaged it can be seen to be sharply divided from the interlace. The technique used is very like that used on the Jarrow octagon, except that here the strands are more tightly packed and so are humped. There is a certain irregularity in the line of the strands, which gives these works a wilder, less controlled appearance than the Jarrow work.

i. and ii. Carrick Bends and Variations (Plates 40A and B)

One piece of string course, No. 34, has a register and a half of Carrick Bends with the terminal made up of a symmetrical loop and "U" bends, the type used at Wycliffe (Plate 22B). The unit measure is about 4cm. and there are irregular glides. The second piece, No. 35, also has a Carrick Bend and glides, but there is a part of a register on either side which incorporates unpinned loops. This may be a double form or the beginning of a four stranded twist. Plate 40A shows the two ideas. The terminals on the short side of the impost, No. 36, shown on Plate 41A could well be to start a motif like this.

Carrick Bends, although common, have also been shown to be appropriate among twisted and linked forms (Figure 19a). Unpinned loops were associated with twists in Salin Style 2 on the Continent[31] and it is perhaps some Continental influence that inspires their use here.

iv. Linked Pattern (Plate 41B)

The longer side of the impost has a pattern made of diamond shaped links, twisted together in pairs and interlocked with

intermediate pairs. The unit measure is about 5cm. but the strand is enlarged and the work is noticeably heavier. The terminal formed by contorting the last link around the available space is particularly unattractive.

The twists and unpinned loops on the impost continue the theme. These features, together with the similar technique and unit measure, make a strong bond between the Hexham fragments and the Jarrow Octagon.

Yarm, Cross Shaft[32] (Plates 42, 43 and 44)

A Cross Shaft from Yarm has something of the bold technique and unorthodox pattern concept, although it could scarcely be regarded as related. It is a shaft with a strong double roll moulding and short rectangular panels on the broad faces, one an inscription and three interlace designs, while there are longer panels of scrollwork on the sides and the beginning of an interlace, possibly half Pattern A.

Claw chiselling has been used to gain the depth but the strands have been carefully worked from these to have a flattish top, rounded edges, and straight sides meeting the ground at right angles or where the strands are close to be separated by a deep groove. Modelling too, is done with a sudden deep groove. The surface on one side is either worn or unfinished as the strands have flat surfaces (Plates 43 and 44).

i. Simple Pattern E (Plate 42)

A panel made of two pairs of simple Pattern E loops is below

the inscription. This is an effective saltire pattern with a circling appearance due to the joined ends. The unit measure is large, 8cm., increasing the effect of bold simplicity. This size would tend to link the work with late works discussed in Chapter 6, but the other panels are finer. Simple Pattern E was used as a panel frequently,[33] especially in late works. Hornby and Waberthwaite are examples discussed here (Plates 50C and 113).

ii. Panel of Triangular Knot Work (Plate 43)

The upper panel on the other broad face is made up of four triangles with loops twisted together. Triangular knotwork was popular both in the Canterbury Manuscripts and Pictish work[34] and may have been designed from spandrel patterns like the one used at Monkwearmouth (Plate 6A and Figure 35b and c). The Split Plait used in this area was possibly from the same source, but this was a pattern made of closed circuits while the Yarm pattern has a continuous strand. (Chapter 5 and Figure 35).

iii. Triquetras and Unpinned Loops (Plate 44)

The third panel is made of four unpinned loops surrounded by elegant triquetras joined at their side points. This very unorthodox design has no parallel. The four loops, with pellets between them, were used on the Ilkley cross shaft[35] and are popular with circles threaded through them at Chester-le-Street (Plate 145D and E). Triquetras were rarely used in sculpture apart from the centres of cross heads (Figure 221C). However there is a square panel with triquetras joined at the corners on the Hornby Shaft (Plate 50A).

Summary of the Group

These works have the use of the twist, the unpinned loop and the very simplest of orthodox interlaces in common. The Jarrow shaft is certainly pre-Viking and its patterns link it with the works of Melsonby and Cundall-Aldborough although it has a precision not known in these. It may well be an earlier prototype. The Hexham features belong to the same school of thought with regard to interlace patterns, but whether their coarser technique and crooked line indicate that they are later is not certain. R.J. Cramp believes them to be ninth or tenth century.[36]

The Yarm shaft is hard to place. In its ornate nature it closely resembles the Jarrow Octagon or Cundall-Aldborough. One thing that may determine its place is that the designer of the tenth century Chester-le-Street "Horseman Stone" was fascinated by square saltire patterns and used closed circuit patterns related to the Yarm ones, except that the latter are continuous. There are no patterns of this nature in the area, so the Yarm shaft may be the one surviving prototype, done when continuity, not closed circuiting, was fashionable and understood.

Monkwearmouth, Cross Shaft[37] (Plate 45A)

There is, preserved in Monkwearmouth Church, the mutilated upper part of a tapering shaft which has a barely traceable border of Zigzags and pellets on one broad face and an interlace design in good condition on a narrow face. The two faces have a flat edge moulding of 2cm.

This work shows a new technique. The strands are high and slim with little modelling along the length and in this, at a unit measure of 4.5cm.. This looks very like that distinctive technique used on the Cundall-Aldborough shaft; it differs, however, in that the strands are not cut sharply from the ground but sink into round bottomed holes which were perhaps made by the use of some form of drill.[38]

Pattern D with Outside Strands (Plate 45A)

Almost a complete register of Pattern D with outside strands, extended lengthways by two cords, remain. The work is irregular: the end unit is lengthened allowing longer points on the loops and terminals, one loop cannibalises its pair, strands curve from a strictly gridded course. The effect is, however, graceful and pellets are used to form secondary pattern in the holes of the design.

The use of Pattern D is interesting. Encircled Pattern occurred among the Monkwearmouth fragments, while the related encircled Pattern D did not (Plate 6A and D). The use of Pattern D with outside strands could be a hint that the similar encircled pattern also existed here.

The pellet pattern is only paralleled in interlace by those on the small crossarm at Lastingham (Plate 33B). The concept is not the same as using stray pellets to fill extra large spaces, it is an integral part of the design. The pelleted cloisonnés of the Cundall shaft are perhaps significant in that they too form patterns.[39]

Billingham, Cross Shaft[40] (Plate 45B)

A small piece comprising an upper cross shaft and lower arm was found at Billingham. Its broad face, just 22cm. wide, has figures in deep almost monumental carving. One narrow side has an animal and on the other side is an interlace with a plain plait on the lower arm.

The interlace has a unit measure of 2cm. and is closer in appearance to the Monkwearmouth fragments than any other work dealt with (Plates 6 and 7). The strands are not high and are faceted rather than rounded. The holes are pointed or rounded at the bottom. The friable surface may have prevented greater attention to detail.

Pattern D with Outside Strands or Surrounding Strands (Plate 45B)

There is almost a complete register of Pattern D with outside strands terminated by the outside strands surrounding and the diagonals forming a bar. It is probable that this form was used because it is, in fact, a surrounded pattern and would demand this terminal (compare Plate 31A). Figure 27b i and ii shows how close is the relationship between this and encircled pattern D. Both the Billingham Pattern and Monkwearmouth one are shown on Figure 36 with a group of large pattern which also employed this theme.

Ilkley, Cross Shaft No. 2[41] (Plates 46 and 47)

Encircled Pattern D is used twice in Deira and the examples have some relevance here. One is at Ilkley, incised on a broad face of an enigmatic little shaft. Its heterogeneous collection of ornamental

forms includes: a square interlace panel and a paired animal panel on the other broad face, a simple vinescroll on one narrow face and a figure and interlace on the other. These are edged by a close cable moulding and divided horizontally by a double cable.

The panel of interlace has an important feature in common with the Monkwearmouth shaft pattern; the design is shallower but the holes are definitely turned by some means. This is seen very clearly in the non-friable stone.[42] The incised pattern on the other hand has rather jerky lines cut by a bladed chisel at no great depth.

i. Encircled Pattern D (Plate 46)

Almost two registers of encircled pattern D can be seen with an upper curved bar terminal, together with small simple Pattern E loops in the spandrels; both these features are on the pattern of Meigle No. 5 (Plate 6D). There is no need for a curved terminal on a rectangular panel nor is there need, nor indeed space, for spandrel knots when the design has been drawn without missed crossings as a ten by eight cord pattern, which is the case here. Why were these knots attempted? The designer must have seen or had in his possession some prototype like Meigle No. 5 but he redrew this, possibly enlarged it to a unit measure of 4.5cm. by his own methods. Figure 29iii shows this drawn on a square grid as an eight by ten cord pattern.

The Square Panel (Plate 47A)

On the other broad face is a square panel crossed by single diagonals which terminate as arrowheads. The design, formed around

these, includes wide "U" bends and unpinned loops which are shaped by the available space. The mesh of square formed in the centre has a unit measure of 4.5cm. but the spacing is irregular in this unorthodox design.

No other square panel has single diagonals and only one has similar wide "U" bends with unpinned loops and that is on Folio 125V of the Book of Durrow illustrated on Figure 14C. The design is not Pictish.[43] It is possible that this and the encircled Pattern D came from the same source and very likely an early source.

iii. Basic Pattern A (Plate 47B)

One narrow face has two very crooked registers of Basic Pattern A, with a unit measure of about 4cm. The designer who drew the two complex patterns so well, was scarcely responsible for this.[44]

Kirkby Hill, Impost[45] (Plate 48)Encircled Pattern D.

This impost has been already mentioned because of its proximity and its similarity of style to Cundall-Aldborough (Chapter 2, 112) The encircled pattern is in three registers at a unit measure of 4.5cm. The terminal is simply the loose strands disappearing into the curved moulding, while the spandrels are filled by the addition of one large pellet in each.

Summary and date of the Group

There is no overruling factor which relates the last two works to Monkwearmouth, but rather, a succession of small details. These

two encircled patterns and the Monkwearmouth shaft pattern have the same unit measure, that is 4.5cm. and one which was not a common one. The distinctive depth of strands relates it to Cundall-Aldborough and possibly Kirkby Hill, while the unusual manner of forming the holes relates it to Ilkley. Moreover the use of pellets relates Monkwearmouth, Cundall-Aldborough and Kirkby Hill and it should be remembered, too, that the Jarrow octagon and the Cundall piece had twisted patterns in common. On the other hand, it might be mentioned again, that the other Ilkley shaft had petal and pellet[46] designs and a chain of simple Pattern E like works at both Wearmouth and Jarrow (Plates 20A, 8 and 143B).

The link is not very tangible nor is there anything to place these chronologically. The Kirkby Hill Impost is the finest and most austere and perhaps could be earliest, contemporary to the Jarrow Octagon. W.G. Collingwood dates it A2.[47] The Monkwearmouth shaft with its slovenly but at the same time graceful line could be closer in date to Cundall-Aldborough, and not greatly distant in time from the small Lastingham Cross Arm. R.J. Cramp believes pellets are a ninth century ornament and this is a suitable date.[48] The more eclectic Ilkley Shaft, with its early designs, may have had a contemporary designer but could have been executed long after its major patterns were drawn up.

The little Billingham shaft, which looks back to the fine sharply defined patterns of the early Monkwearmouth work but relates in pattern type to the later shaft, is in a way an oddity. Its closest companion is Hornby, near Lancaster, which has affinities with Monkwearmouth and Lastingham and illustrates best of all the wide

fund of ideas from which a sculptor could draw.

Hornby, Cross Shaft[49] (Plates 49 to 51)

At Hornby a complete little shaft with part of the lower arm attached, is in shape and size very like the shaft piece from Billingham.[50] Well modelled figures, huge in proportion to the small frame further the similarity. Most of the mouldings, too, are single and flat but there are traces of double mouldings on the broad faces. The lower arm has a border of zig zags and pellets, similar to the one at Monkwearmouth or one at Lastingham.[51]

The interlace is done in a humped technique with the strands so deeply cut at the under edge that designs are difficult to follow. However on the spiralled pattern on one side the strands are squarish and in a grooved style with clear marks of a claw chisel. The delicately smoothed humped strands are evidently worked from this rough state (Plate 50D).

i. Basic Pattern C with Two Registers Abreast (Plate 49A)

There are four double registers of basic Pattern C whose sixteen cords are fitted into a 15cm. panel, so the unit measure, like that at Billingham is 2cm. The terminal units plait down the ends neatly. To join the registers along the central axis, only one strand, not two, from each side is crossed and this leaves many central opposed breaks. The overall impression of the pattern is of ten circling forms where each register is made circular by the use of a glide.[52]

Two registers abreast are common in Pictish work; the similarity of technique, unit measure, and pattern type on the Nigg slab is very marked and a design from this is drawn for comparison on Plate 48B. The small pattern would thus seem closely related to Pictish work, but a similar composite pattern was used on the Ancrum piece of the Jedburgh Shrine, while the similar unit measure was used on the Billingham pattern and the technique is not unlike the West Witton slab (Plates 60, 45B and 16).

ii. Double Stranded Carrick Bends (Plate 50B)

One narrow face has two double stranded Carrick Bends with a simple Pattern E terminal (Plate 49B) while there is the lower part of another register of this pattern on a broad face of the cross arm (not illustrated). The unit measure here is about 2.5cm.

Double stranding is not a common feature but occurred more frequently in Northumbria than in Pictland.[53] The Kirkby Moorside Pattern No. iii was possibly a Carrick bend and the pattern at Billingham, if it were surrounded, is very little different (Plates 29B and 45B, Figure 27bii and iv).

iii. Spiralled half Pattern A (Plates 50D and 51C)

There are three registers of the spiralled half Pattern A at a unit measure of 3.5cm. terminated normally at both ends. Two incised Pictish patterns, one from Nigg and the other from Aberlemno (Plate 51A and B) have units which are close in size and raise the question of templates, which if used here would be in the form of a meddial line. However the half pattern is not a Pictish form and

was used in Northumbria at Ripon and also in the later works, such as the one at Stanwick (Plates 13B, 52B).

iv. and v. Triquetra Panel and Simple Pattern E (Plate 50A and B)

Two panels on the side of the arm are both damaged. One appears to have triquetras linked by a joining strand at the corners while the other seems to be a panel made of four simple Pattern E loops turned side on. Both these panels are paralleled on the Yarm shaft (Plates 42 and 44).

Conclusion

Each feature of the Hornby shaft seems to relate to a new place; Pictland, Bernicia the central area and Deira. This little shaft represents a great and complex flow of ideas. Hornby can, however, be connected more strongly to the eastern side by a Viking shaft at Stanwick.[54] This shaft is in a humped style and has on one narrow face a bungled Pattern C with rounded loops and at a small size very similar to the Pattern C at Hornby (Plate 52A and 49A). Secondly it has a spiralled pattern A which is in size and style like those at Hornby (Plate 52B and 50D). The ring knots on the face however are the shape and size of those at "Pickering" (Plate 37B and C). On the other hand this type of ring knot is scarcely different from the pattern on the Nigg Shaft which was so like that at Hornby (Plate 49A and B). The latter differs in the crossings of the strands at the top of each register. Stanwick in Viking times is still part of a great but changing network of ideas.

This network has been difficult to discuss in order because of the wide area over which different developments took place. The creative period of interlace in Deira and the central area owed much to a great contemporary school developing in the North: The designed Panel Group in Bernicia; it is with this group that the discussion is continued.

1. BEDE. ed. (1968) 181.

2. BEDE. ibid., 249.

3. Lindisfarne Cross Shaft No 1, Cross Head No. 1 and Cross Shaft No. 11 are considered here as eighth or early ninth century (Chapter 4 , 181) Whitby has produced much interlace on metalwork, in particular repousse plaques (WILSON, D.M. (1964) Nos. 105, 6 and 7 (Plate 38)). The problems of the repousse worker were not those of the masons.

4. Kirkby Moorside, a Piece of Church Furniture.
This piece was built into the Vicarage porch at Kirkby Moorside in the 1850's (MORRIS, J.E. (1931) 220) but has since been removed and is now the Ryedale Folk Museum at Hutton le Hole.

COLLINGWOOD, W.G. (1907) 343 and Figure d on 342.
The stone was still in the Vicarage porch in 1907.

5. Compare this and the Jarrow octagonal shaft Plate 38.

6. COLLINGWOOD, W.G. (1904) Figure 1 shows a horizontal double stranded Carrick Bend, not illustrated here.

7. Filey, Fragment of unknown purpose.
This stone is near the top of the spiral staircase at Filey as part of the roof, but not a winder.

COLLINGWOOD, W.G. (1911) 258 and Figure on the same page.

8. ALLEN, J.R. and BROWNE, G.F. (1885) 353.

COLLINGWOOD, W.G. (1911) 259, states that he cannot find this stone.

9. Double stranded patterns, with unit measures (across one strand)

Basic Pattern C

Bewcastle(i) (5cm.)
Filey (5cm)

Turned Pattern C with outside Strand

Borthwick (4-5cm)

Half Pattern F with outside Strand

Bewcastle(iv) (5cm)

Carrick Bends

Kirkby Moorside (4cm)
Hornby (2.5-3cm)

Simple Pattern E

Lindisfarne (4cm)
Tynemouth No 1 (3.5, 4 and 6cm)
Tynemouth No 3 (4cm)
St Oswald's (4cm)
Durham (3^{+}-3cm)
Great Farne Is (-6cm)

10. Hackness Impost.

In situ on the Chancel arch in the Parish Church at Hackness.

BROWN, G.B. (1925) II, 204 and Figure 801. He accepts this as Saxon.

ALLEN, J.R. (1903) II No 566. Lists Hackness under Carrick Bends.

COLLINGWOOD, W.G. (1907) 329 and Figure e on 328. He believes it is post-Conquest.

11. BROWNE, G.F. (1886) 11, makes this comparison.

12. Mr J. Lang, who is working on Ryedale Viking sculpture believes this freestone comes from Whitby (private conversation).

13. Kirkby Misperton, Architectural pieces.
The stones are in the outside North wall of the nave of the parish church.

COLLINGWOOD, W.G. (1907) 343, Figure b on 342. The longer piece is not drawn.

14. The hardened mineralised surface has flaked off leaving a vague secondary impression of the pattern.

15. COLLINGWOOD, W.G. (1907) 343: "apparently of the same pattern but much worn"

16. Stonegrave, Cross Shaft Fragment.
This stone is in the Parish Church at Stonegrave.

COLLINGWOOD, W.G. (1907) 401 and Figures 1,m and n on 400.

17. Lastingham.
All but one lost fragment and one recently discovered piece are in the crypt of the Church at Lastingham.

COLLINGWOOD, W.G. (1907) 359 and Figure 9 on 358: the jamb
Ibid., 352 and Figure a and b on 356: the small crosshead.
Ibid., 359 and Figure h on 358: the small cross arm
Ibid., 359 and Figure i-k on 358: the lost fragment
Ibid., 359 and Figure g on 358: the large cross head.

WALL, J.C. (1906) 152-61 and Fig. 8, 4, 12 and 2.

18. Examples of Pattern A on roundels; Monymusk reliquary and the small Rogart brooch (Anderson, J. (1903) I Figures 18 and 26A.)

19. This arm is broken so the pattern cannot be seen, but the head piece has the terminal of simple pattern E for the opposite arm.

20. COLLINGWOOD, W.G. (1907) 359, gives 4½" as the width. Figure j on 358 shows the pattern as 2" thick.

    Mr B. Frank, the Curator of the Ryedale Folk Museum found this piece in a building, west of the Vicarage at Lastingham in 1974.

21. COLLINGWOOD, W.G. (1907) 408 and Figure m on 409. This stone is not now to be seen and may have been destroyed in recent buttressing of the tower.

22. "Pickering", Cross Shaft.
    This shaft was found at Kirkby Misperton in use as a pig trough, by Dr Kirk of Pickering, who later gave it to the Yorkshire Museum.

    (Information from the British Museum Sculpture catalogue)

    BRONDSTED, J. (1924) 197 and Figure 145. The stone was then in the garden of Dr Kirk at Pickering.

23. See Chapter 5 - for further discussion on ring knots.

24. COLLINGWOOD, W.G. gives the period of each work as follows.

    (1911) 259: Filey (A)
    (1907) 343: Kirkby Moorside (A3)
    (1907) 343: Kirkby Misperton (A2)
    (1907) 359: Lastingham, Impost (A2)
    (1907) 352: " Small Cross Head (A2)
    (1907) 359: " Small Cross Arm (A3)
    (1907) 359: " Lost Shaft Fragment (A3)
    (1907) 402: Stonegrave (A3)

25. BRONDSTED, J. (1924) 198, places this shaft with the work of the tenth and eleventh century.

26. Jarrow, Octagonal Shaft.
    This shaft was found during the 1965 archaeological excavations at Jarrow under the direction of Professor R.J. Cramp and reconstruction is in process. Professor Cramp believes it is part of a reading desk.

27. CRAMP, R.J. (1969) 45-50.

28. Comparative measurements.
    Melsonby: width 32cm. tapering to 29cm. (at the top terminal)
    Jarrow: width 40cm. at the lower patterned area tapering to 35cm on the upper piece.

29. ZIMMERMANN, E.H. (1916) iv 258a.

30. Hexham Architectural Pieces.
The string course pieces, Nos 34 and 35, are cemented into the west wall of the nave while the impost is on display in the Abbey Church at Hexham.

HODGES, C.C. (1907) 41 and Plate 40D. The string course pieces were found during the repairs of 1899-1907.

HODGES, C.C. (1888), 50 Plate 42E.

COLLINGWOOD, W.G. (1925) 70 Figure 4, h,i and j.

CRAMP, R.J. (1974) under Nos. 34, 35, 36.

31. ABERG, N. (1947) III 64-138 For general discussion and illustrations.

32. Yarm, Cross Shaft
Now in the Durham Chapter Library (No. 50)

GREENWELL, W. (1899) 112 No 50 and figures on 112 and 113. He states that the stone was found out of context but believes it is from the Church at Yarm.

33. Simple Pattern E, being six cord needed a large unit measure or to be double stranded if used as a broad face panel (see St Oswald's Shaft, Plate 89).

34. Examples of triangular knotwork in manuscripts and Pictish work:

London, Cotton Vespasian, A1. Folio 30V (BRONSTED. J (1924) Figure 84).
The Cuthbert Gospels, Folio 110V (ZIMMERMANN, E.H. (1916) IV Plate 286.
Meigle No 27 (ALLEN, J.R. (1903) III Figure 353)
Rossie " " 322A)

35. COLLINGWOOD, W.G. (1915) Figure e on 194.

36. CRAMP, R.J. (1974) Under Nos 34, 35 and 36.

37. Monkwearmouth, Cross Shaft.
This was cemented in the vestry wall but is now displayed in St Peter's Monkwearmouth. The side with zig-zags has not been published and the piece was thought to be architectural.

BROWNE, G.F. (1886) 9 Plate 1 No. 4.

BOYLE, J.R. (1886) 51 Plate VI.

CRAMP, R.J. (1965b) 23-4 Plate facing 19.

38. The master mason of Ripon Cathedral explained that it was possible for a chisel to be turned like a drill to form or smooth a hole.

39. COLLINGWOOD, W.G. (1907) 310 Figure N.

40. Billingham, Cross Shaft.
This stone is now in the Durham Chapter Library, No. 29.

STUART, J. (1866) 64 and Plate 111, No. 1

GREENWELL, W. (1899) 95 No. 29 and Figure on 95. He states it was found in the foundations of the Church during restoration.

41. Ilkley, Cross Shaft No. 2.
This work is now in the Manor House Museum of Ilkley.

ALLEN, J.R. (1884) 166-167, Fragment F.
He believes this was found in 1868 in the foundations of the Cottage near the church at Ilkley.

ALLEN, J.R. (1891) 168 No. 7 and Plate facing 162.

COLLINGWOOD, W.G. (1915) 195-7 and Figures i to 1 on 195.

42. This is a limestone or tuff, unlike any other stone at Ilkley.

43. ALLEN, J.R. (1903) II Nos 721-757 show triangular knotwork but the Ilkley example, No. 746 is the only one with one diagonal.

44. This pattern might be compared in size and warp with the Lindisfarne-Alnmouth patterns on Plates 128B and 129.

45. Kirkby Hill, Impost.
In situ on the south entrance to Kirkby Hill church.

COLLINGWOOD, W.G. (1907) 338 and figures d and e on 339.

46. COLLINGWOOD, W.G. (1915) Figure e on 194.

47. COLLINGWOOD, W.G. (1907) 343.

48. CRAMP, R.J. (1965a) 23-4.

49. Hornby Cross Shaft.
This work is displayed on a turntable in Hornby Parish Church.

COLLINGWOOD, W.G. (1904) 36-9, Figure 1.

50. Comparative measurements:

Hornby: 18cm by 13cm and widened 1.5 on each side for the cross arm.
Billingham: 21cm by 11.5cm and widened 1.5 " "

51. Monkwearmouth Shaft (not published) and Lastingham Fragment

WALL, J.C. (1906) Figure 10.

52. See chapter 2 - for an explanation of this point.

53. See Footnote 9 for Northumbrian double stranded patterns.

Pictish double stranded patterns:

Carrick Bends: Skinnet (ALLEN, J.R. (1903) III Figure 29B.
Simple Pattern E: Glamis No. 1 (Ibid.) " 233A.

54. COLLINGWOOD, W.G. (1907) 394 and figures 1 and j on 395.

CHAPTER 4

THE DESIGNED PANEL SCHOOL OF BERNICIA

Several works in Bernicia are among the master-pieces of Anglo Saxon sculpture. These are famed for their monumental figure carving and their naturalistic and vital inhabited vinescrolls. Their interlace designs are no less outstanding and, although bounded by the rigidity of the discipline, they have a liveliness and individuality equal to that of their more readily understood ornamental companions. The group comprises the Bewcastle and Rothbury Crosses, the Jedburgh Shrine, and several shafts from Abercorn together with more fragmentary material which includes a number of pieces from Lindisfarne.

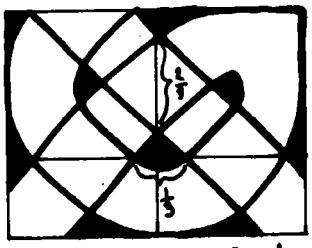
The outstanding feature of the group is the way interlace is organized into symmetrical designs which are created with a view to balance and composition rather than as lengths of interlace fitted to a space. The Bewcastle Cross with its complete shaft programme introduces this concept well.

The Bewcastle Cross[1] (Plates 53 to 57)

This impressive shaft still standing out of doors has three figural panels facing West overlooking the approach to the church. The opposite side has inhabited vinescroll, while the narrow faces have five panels each, echoing the divisions of the front but so varying in length that no panel matches. The interlaces, of which there are

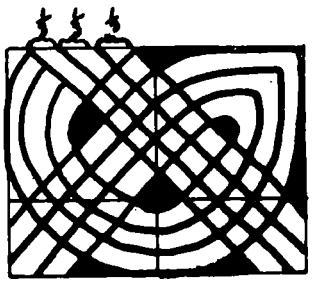
FIGURE 28

ai



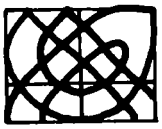
Strand : hole ⅔ : ⅓

ii



Strand divided into equal parts.
Bewcastle No i.

bi

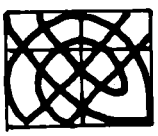


Pattern unit.

ii

Upper terminal.

iii

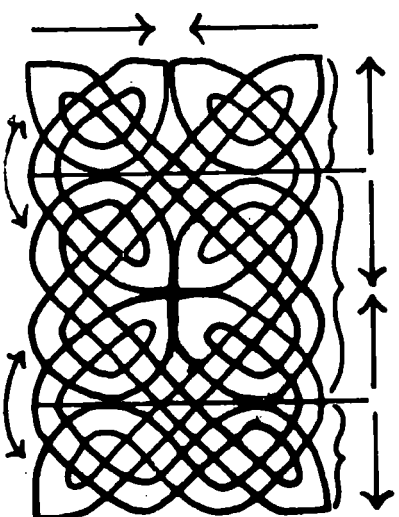


Pattern unit.

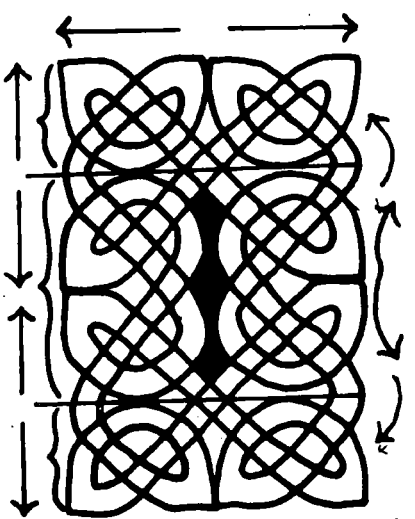
iv

Lower terminal.

ci



ii



Bewcastle Nos i and ii. Grouping, direction and breaks marked.

two on one side and three on the other, alternate with other decorative forms making a varied surface, changing in complexity and density.

There is a lively and balanced play of light and shade over the interlace because it is expressed in a half-width, high ,deeply modelled strand. The strands are not as high nor as rounded, as for example are those of the Cundall-Aldborough shaft (sections Plates 25 to 27), nor is there that knife edged division between strand and ground, common in the Deiran works discussed. The modelling on the other hand is so deep and carefully carved that it gives the impression strongly that real lacing is taking place.

i. Double Stranded Pattern C (Plates 53 and 54).

This is the lowest pattern on the widest part of the shaft but its proportion is so fine and the design so uncluttered that its size passes un-noticed although it is one of the largest in Northumbria.[2] It is in fact, 44cm. to 40cm. in width and 60cm. in height and is filled by a virtual eight by twelve cord pattern, which is double stranded. The unit measure is therefore 10cm. over the double strand and 5cm. over the single strand. There are two ways in which a double stranded pattern can be drawn. Firstly it can be drawn on a grid as if it were single and then divided (Figure 7aiii) or otherwise, it can be drawn as if each strand were separate (Plate 3 and Figure 12a). The former method appears to have been used for the Bewcastle designs of this kind, because the two strands cling closely together and occupy two thirds of the available space, while the hole occupies the third. This two thirds is then divided evenly between strand, hole and strand (Figure 28a). The result is a ready legibility to the pattern but yet the large panel is divided finely.

The design is in four paired units, with a central register of Pattern C,[3] and two terminal registers, turned from this. The only break in the symmetry about the central horizontal axis is the slight difference in the terminals. The top terminal is, in effect, a pair of simple Pattern E knots formed by the diagonals meeting the side strand (Figure 28bi and ii) while the lower terminal has box-points to the corner, in the same manner, but there is a central crossing changing the terminal, therefore, from Pattern C to Pattern D (Figure 28biii and iv). This change gives a strong finish to the whole side, just as the splayed vine stems strengthen the lower edge of the opposite side.

The design is accented in the centre by box points and has an alternating rhythm in the turning of the units, but it has, too, a secondary theme consisting of two circling movements caused by the joining strands of the registers (Figure 28ci). It should be noticed that this pattern has no glide so that the circling forms are really oval, in the proportion of 3:4.[4]

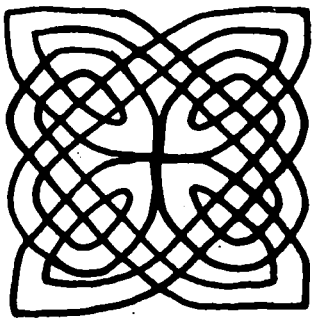
ii. Turned Pattern C (Plate 55)

Since this large shaft has considerable taper the pattern above the double stranded Pattern C is much narrower, 33cm. to 32cm. wide, but is also eight cord so that the unit measure is here 8cm. The strand width is not increased in proportion to the unit measure but rather kept, as near as possible, to the width of the other patterns, so that the design is open by comparison.

The airy mesh is enhanced by the graceful rhythm of the turned pattern units with the weighty box points now at the edge and a

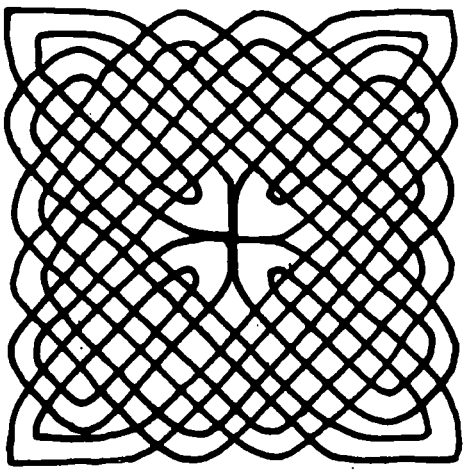
FIGURE 29

ai



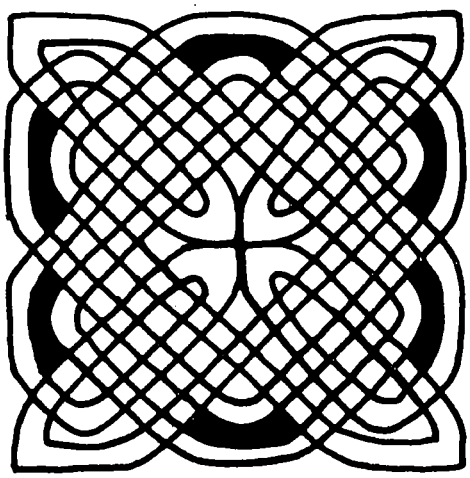
Terminalled register of Pattern C.

ii



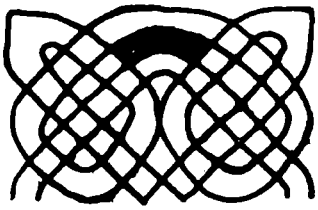
Same pattern crossed by three diagonals.

iii



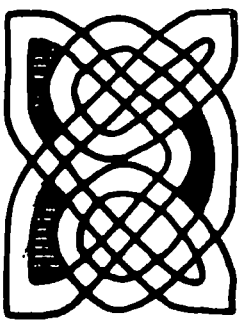
Pattern with concentric edge breaks
Bewcastle Noiii.

d



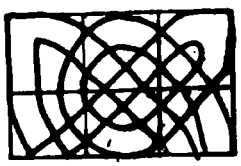
Terminal of the
Lindisfarne Crossarm.

b



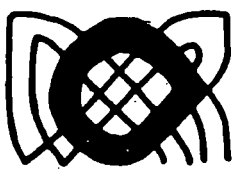
Bewcastle Noiv
Long breaks marked.

ci



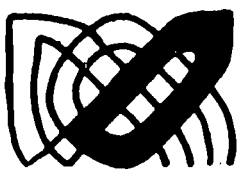
The two fold unit.

ii



Symmetrical loop.

iii



Long loop.

vertical opposed break at the centre. The pairs of units reverse in direction like those of Pattern No. i but there is no circling rhythm, instead a flowing curved movement (Figure 28cii). The two patterns are unified in that both feature Pattern C but the turning gives a pleasant contrast as it did in the Pattern F used on the Ripon Imposts (Plate 14).

Asymmetrical loops are handled with a nonchalant ease in the Designed Panel Group and this is an example. The other work with the same turning was on the shaft at Wycliffe (Plate 21) but no relationship need be suspected for so simple a variation.

iii. Pattern C Crossed by Three Diagonals, with breaks (Plate 56A)

An almost square panel, on the upper part of the opposite side of the cross, has an intricate little pattern with a unit measure of 5cm. and has twelve cords both ways. The design is not easy to follow because of its diagonal mesh and few curves, but it is in fact, very simple: a single register of Pattern C has been used with two added diagonals. Single registers of Pattern C were used as panels in the Lindisfarne Gospels on Folio 139V and the Durham "Cassiodorus" on Folio 81V, while a larger square panel of Pattern C crossed by two extra diagonals was used in the Book of Mulling Folio 193[5] (Figure 29ai and ii). The Bewcastle design gains a fascination over and above these from the fact that it uses concentric edge breaks (Figure 29aiii). The design thus falls into three component parts; the flat central box points as the focal point, the mesh of diagonal strands and the graceful edge scalloped with lying strands.

In these three essential features,only the Rothbury Cross base panel is in any way parallel; the whole of this is illustrated on Plate 58 and part is shown for comparison on Plate 56B. The element, namely the long loop, is rare and appears outside this group only at Alnmouth and Easby (Plate 125 and 18A). The concentric edge break too is rare outside this group. It is interesting that this also appears at Easby (Plate 18 and Figure 24a). At Easby these features are incorporated into six cord patterns with continuous change, as is the local style, whereas at Bewcastle they are bound by rigid symmetry.

iv. Double Stranded Half Pattern F with an Outside Strand and Breaks (Plate 57)

Lower on the same side is a double stranded pattern with a simple flowing rhythm. This is a six cord or virtual twelve cord pattern spanning a width of 33cm. to 32cm. and has a unit measure of 8cm and 10cm. over the double strand, slightly spread out on the left side to fit the panel.

This is not a mirror image pattern, but the two registers do balance on either side of the horizontal axis, while a form of balance is achieved about the vertical axis where the two points of the "U" bend terminals on the right side are matched by the "side and diagonal" terminal on the left, while a concentric edge break on the centre of the right side balances the two long breaks, caused by the lying strands, on the opposite side (Figure 29b).

There is an ambiguity when only two elements of Pattern F are used with this terminal because the long loop and the terminal have

equal weight (Figure 29c). A Pattern on a Lindisfarne cross head uses this form as a terminal and there the accent is on the long loop (Plate 65B and Figure 29d).

One may ask, why the sculptor used a six cord pattern double stranded, instead of a single stranded mirror image version? This six stranded pattern is a Lindisfarne Gospel pattern (Folios 95R and 211R) but its inspiration at Bewcastle could be Deiran because there the six cord pattern with outside strands was popular. Perhaps this is a reciprocal movement with work like Easby where the idea was taken over but translated into the symmetrical balance of the group. It is a happy choice of pattern, since the long loop relates it to the square panel above while the symmetrical loop and outside strands link it with the highest pattern on the opposite face.

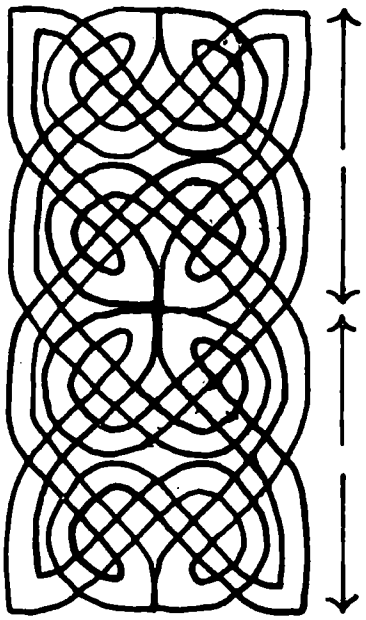
v. Carrick Bends, with Outside Strands[6]

The highest design, an eight by twelve cord pattern, is above the two panels, using Pattern C and the same cord count. It seems to be half the size and thus half the unit measure of the double strands Pattern C. In spite of this thoughtful correspondence in size there appears to be no relationship between the top pattern and its companions. They are in four paired units of Pattern C, while this is in three registers of Carrick Bends, featuring the symmetrical loop.

Two suggestions are put forward here. The first is that a Pattern C, turned through ninety degrees, was intended. This would need outside strands to bring it to eight cords in width, but four

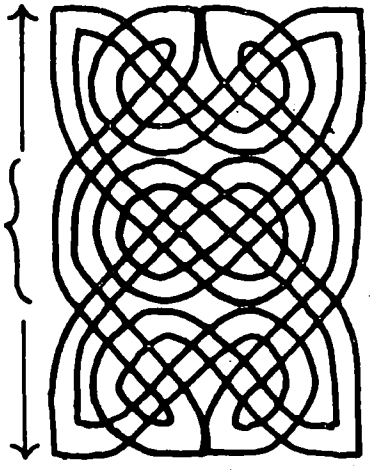
FIGURE 30

ai



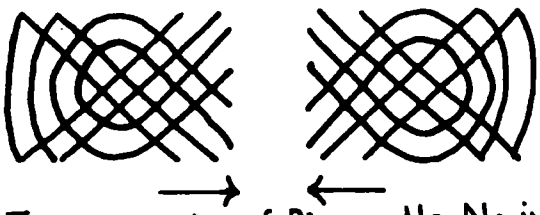
Pattern C turned 90° in four paired units.

ii



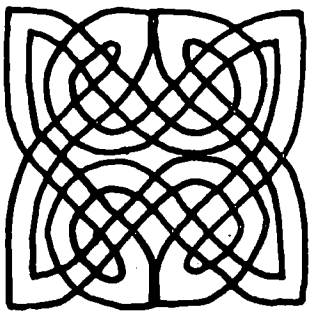
Three paired units with central Carrick Bend.

b

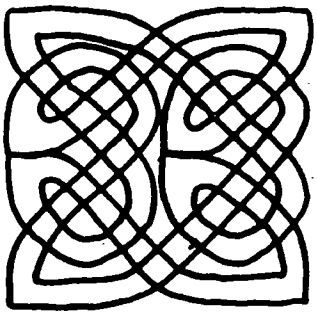


Two elements of Bewcastle No iv to be interpenetrated.

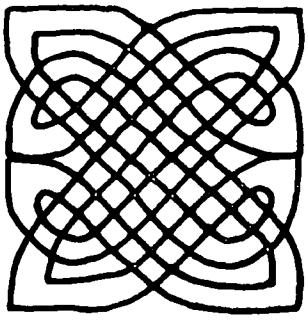
ci



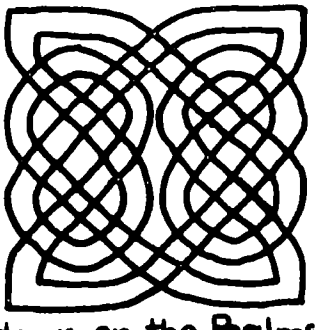
ii



iii



iv



Four designs from the Durham "Cassiodorus on the Psalms."

paired units would stretch to sixteen cords in length, whereas only three would be odd in their pairing. A balance on the horizontal axis could be achieved by a compromise with Carrick Bends. Figure 30a demonstrates the idea diagrammatically. The second idea is that the elements of No. iv were to be used in mirror form, with outside strands, but these were pushed together to form Carrick Bends to keep the cord count at eight (Figure 30b).

These explanations may appear fanciful but the Durham "Cassiodorus" Artist, in his experiments with eight cord square panels on Folio 81V, used all manner of turnings of Patterns C and D and also associates them with Carrick Bends (Figures 29a and 30c). Carrick Bends horizontally placed are not used again in Northumbrian sculpture apart from a single register at Bothal (Plate 134B).

Summary of the Bewcastle Patterns

The unit measures have been 10cms. (double stranded), 8cm., 5cm. (possibly twice) and 4cm. on the chequer design (Plate 2). The use of 5cm. and 4cm. was, also, common in the Lastingham area (Chapter 3, 135). All designs here have shown a symmetry not seen in any other group and this symmetry has been assisted by the use of turned elements and breaks.

This essential concept does not come from Lindisfarne Gospels, although the well gridded double stranded patterns have a superficial similarity.[7] The concept does have a great deal in common with the work of the Durham "Cassiodorus" Artist, especially on Folio 81V.

The rectangular panels on that folio are in three or four paired units and feature reversing, changed terminals, long loops and breaks. The corner square panels experiment with Patterns C and D with a little use of B and F. The similarity of the manuscript to the Bewcastle Cross does not mean that the sculptor depended on the manuscript. It is as likely that the manuscript artist, seeking something new in the way of interlace, took the idea of short panels from the sculptors. It is also possible that experiments in panels were developed contemporaneously in the scriptorium and workshop, with neither depending on the other. This would mean, however, that the Bewcastle work should be within a generation of the Durham "Cassiodorus".[8]

The Rothbury Cross[9] (Plates 56B, 58 and 59)

Three pieces, generally supposed to be parts of one work, have survived in a remarkable state of preservation in spite of, or perhaps because of, past misuse. The base of the cross has been used to support a font since the seventeenth century, while the upper shaft and head were used as building material but are now safely placed at the Museum of Antiquities, Newcastle.

The programme of the work includes figural subjects, inhabited vinescroll, interlaced animals and interlace. The figures and animals have intense vitality and are carved in a well modelled technique with pleasantly stylised representation of surface detail. Interlace is on a panel on the broad face of the base but is not on the surviving shaft piece and is again used on the narrow faces of the arms.

The unit measure is 5cm. on the base and about 4cm. on the irregularly shaped arm panels. The technique is very similar to that used at Bewcastle but is just slightly more weighty. On the upper curved patterns of the crosshead a rougher, possibly preliminary technique is seen where the patterns bend out of sight (Plate 59C and D). This preliminary technique is a simple grooving between strands, with pointed holes.

i. Complex Pattern B (Plate 58 and 56B)

The pattern on the broad face is a fine and complex piece of designing. It is sixteen cord, with a unit measure of -5cm., and so is 38cm. wide, almost as wide as the lowest panel at Bewcastle. This sixteen cord panel is in three divisions, a central mirror image "U" bend design of six cords and flanking panels each five cords in width with "U" bends, long loops and breaks. There are two complete registers of pattern eight cords deep, with a lower terminal of five cords and an upper terminal in an arch. Like the pattern of Bewcastle No. iii, this has focal points where sets of four box points meet, a tight diagonal mesh and a relaxed scalloped edge (Plates 56A and B, and 58). The Rothbury pattern has no less than six areas of box points and is grand in its conception.[10]

The upper terminal, which fits into an arch, requires special attention because nowhere else is there anything to compare with it.[11] Sixteen cords with eight strands are taken into the arch. First, all the box points are met but the side elements are only small asymmetrical loops, used to decrease the cord count. Then, at the top

broken edge, two strands turning towards the mouldings and four are in the centre. It would be unusual for strands to move into or cross the moulding[12] but the alternative is also unorthodox and that is to use unpinned loops (Plate 58). The exact ending then is something of a puzzle.

The "U" bend is the rarest of the pattern elements (see lists), but it is used in this group on Abercorn No. 1 and is used also in complex patterns at Abercorn and Lindisfarne. It has been mentioned already that the pattern organisation is like that of Bewcastle No. iii (Plate 56A). This complexity may or may not be as attractive as the simplicity of the Bewcastle pattern but it is a logical development of it and not one of decadence.

ii. Simple Paired Pattern E, iii. Four Cord Pattern D.

iv. Simple Pattern B (Plate 59)

The missing part of the cross shaft may have had interlace designs which would make the patterns used on the cross arms more significant; there are three pattern types on the arms, as far as can be seen; one is a form of Pattern B which relates to the base section. The patterns on the flat arm sections are the simplest reversing panel possible; two simple Pattern E loops turned end on (Plate 59A, B and F, and probably E). The design on the upper curved areas have "U" bend terminals and one is followed by a Pattern D loop, while the other could also be completed in this manner (Plate 59C and D). There are no other examples of either elements E or D on the surviving pieces but the third pattern, simple Pattern B, on a lower curve (Plate 594), does

repeat the element of the base. This appears elongated on the Plate but it is normal when viewed and is in two registers.[13] The opposite pattern has only a fragment left but it is in a heavier strand and therefore would be a four cord pattern (Plate 59a). Only simple Pattern E fits the remains or perhaps with some cramping, Pattern F loops, back to back with "U" bend terminals could have been used.

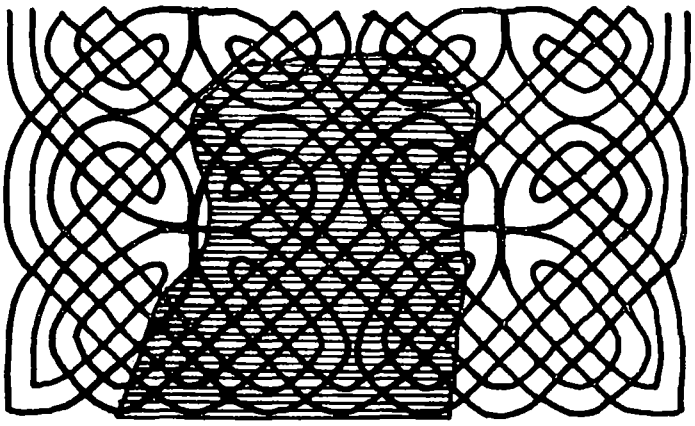
The Jedburgh Shrine[14] (Plates 60 and 61B)

The Abbey Museum at Jedburgh has several impressive pieces of sculpture,but the slab which has been reconstructed as part of a shrine is the most magnificent. This slab has a large decorated panel, 40cm. wide and broken at 73cm. on its length, which is filled with a symmetrically placed vinescroll with paired animals and birds in the branches. The panel is bounded by generous flat space incorporating a smaller narrow panel 46cm. by 75cm.. There are a few fragments of the shrine and the most important is a piece, found at Ancrum in 1903, which has interlace and about 6cm. of flat edge area.[15]

The unit measure of this piece is 5cm. while that of the narrow strip is 2.5cm. on the horizontal axis and -2.5cm. on the vertical axis. The strand of the larger interlace is wider than those at the same unit measure at Bewcastle or Rothbury and is also much flatter on top and shallower, but it is beautifully modelled and the smooth limestone adds to its distinguished appearance. The fine interlace is less finished; some of the holes are still

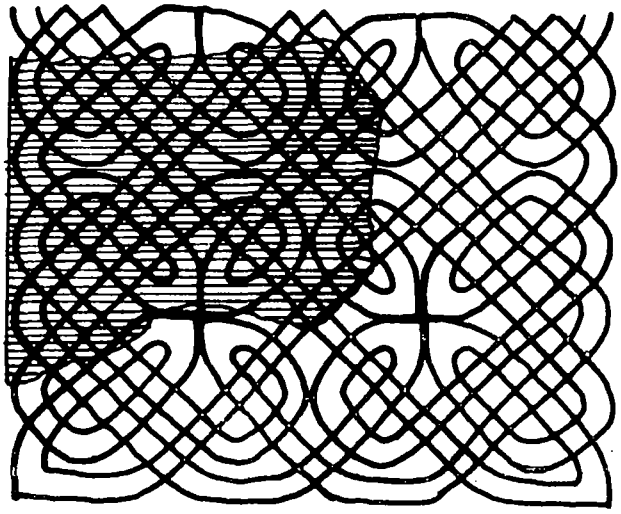
FIGURE 31

a

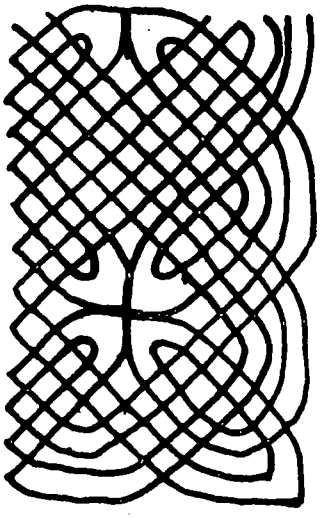


One reconstruction of the Jedburgh fragment.

bi

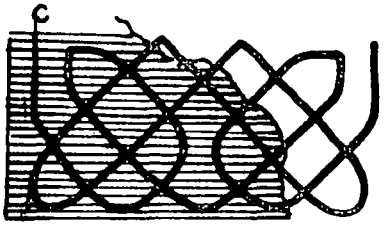


ii



A second reconstruction of the Jedburgh fragment (i) compared with the Rothbury pattern (ii).

c



Lindisfarne, No. 11.

pointed, but its length and regularity make up for this defect.

i. Complex Pattern C (Plate 60)

If the margin on the Ancrum piece was a lower or upper edge, the design would have a terminal row of four units with long asymmetrical loops crossed by two diagonals, followed by registers of Pattern C two abreast and joined by one strand from each in a similar fashion to Hornby (Figure 31a and Plate 49A). It is possible, too, than the units could have reversed to have Pattern C in the centre. Whichever way these were placed, the use of the large terminals would have necessitated an outside strand at the side, making an eighteen cord pattern with an estimated width of 45cm. (Figure 31a).

On the other hand, if the plain edge was at the side an even more interesting reconstruction would follow. The design would be in three parts: a central part six cords across and flanking sections five cords across, making a total of sixteen cords at an estimated 40cm. in width. The registers would be eight cords high and the necessary terminal unit five cords high. This would make a pattern the equivalent of the Rothbury one, except that it features asymmetrical loops not "U" bends. There would be the same two vertical rows of box pointed areas and the lower terminal would have a scalloped edge, although the different exigencies of the pattern element would not allow concentric edge breaks along the sides. Figure 31b shows the necessary design, with part of the Rothbury design for comparison.

In the first case, a panel 45cm. wide would be appropriate enough on the shrine, but the second reconstruction of a panel 40cm. wide could well pair with the inhabited vinescroll. In this case a terminal and three registers would bring the design to the height of the other at the broken edge (c 75cm.). The interlace could terminate in 12.5cm. and the vinescroll could conceivably do likewise. However if these extend into a gable as R. Radford shows in his reconstruction[16] and on the analogy of Rothbury again, it is possible that both were arched panels.

ii. Simple Pattern E (Plate 61A)

The continuous chain of simple Pattern E, with its fourteen registers, makes a contrast to the complex reversing panels. Long strips of this nature are a feature of Pictish work where there are several examples of simple Patterns B and E at this size.[17] The example on Plate 61C is from Meigle No. 15.

Abercorn No. 1, Cross Shaft[18] (Plate 62)

Abercorn, a known early monastic foundation,[19] has a number of pieces of interlace sculpture which are relevant here. A tall shaft, Abercorn No. 1, with double edge mouldings, has continuous vinescroll on three faces and one panelled broad face. The extant panels are a fret and an interlace, not the same size, while there is a broken panel of some spiralled animal form. The stone has a flaky surface and much detail has been lost. The interlace, therefore, lacks precision but it can be seen to have a wide rather shallow strand,

about half width in proportion to its unit measure, which is 8cm. on the horizontal axis and 6cm. on the vertical. This wide strand is relieved by a lightly cut medial incised groove.

Basic Patterns B and A (Plate 62)

The panel is in four paired units, reversed on the horizontal axis with all elements pointing away from the centre. There are two paired units of basic Pattern B with a vertical opposed break instead of central crossings. This tends to give a rhythmic flow to the pattern compensating for the rectangular units. The terminals are changed to Pattern A, a simple but effective manoeuvre, which lightens the design from the more ponderous Pattern B. This is one of the most legible patterns in Northumbrian interlace.

Pattern B, the rare element, was used at Rothbury and will be seen in some smaller complex panels in the group. The basic form, although it was used in the Echternach Gospels on Folio 116R,[20] is rare and used around the Durham area (see lists). The concept of the panel, with its four paired units, central break, rhythmic line and different terminals is close to one on the Bewcastle Cross, No. ii although here there is only one change of direction.

Abercorn 1934, Cross Shaft[21] (Plate 63 and 71)

A long but much mutilated shaft was taken from a bridge at Abercorn in 1934, in two pieces. One broad face has been diselled away and the sides are weathered but the second broad face retains a pristine surface although several centimetres are lost at the edge.

The sides have a continuous plant ornament, the broad face is panelled, four panels the same size and a broken one. These consist of interlaced birds, birds in vinescroll, vinescroll and two interlaces all edged by a double, roll and flat, moulding.

The style of the interlace seems to be partly Deiran and partly Bernician. From the former, it takes a very high, round topped straight sided strand rather like that used at Cundall (Plate 25) and from the latter it has deep modelling and no space of an added glide. There are very faint marks of a medial groove, which does not lower the height.[22]

i. Basic Pattern A (Plate 63)

Only one interlace is discussed here, because only one can be thought of as a designed panel; the other is discussed in Chapter 5, 194. The relevant panel is on the middle of the shaft and is four paired units of Basic Pattern A, all a unit measure of 6cm. revised with a horizontal opposed break at the centre. This design clearly relates to the Patterns A and B of Abercorn No. 1 and the reversing and the break are in keeping with that pattern. The horizontal break, however, does nothing for the rhythm of the design; but conversely it disrupts it. This is not an inspired designed panel.

Abercorn, Cross "Shaft" Fragment[23] (Plate 61B)

An extremely narrow "shaft" piece, in section 36cm. by 10cm. has traces of a double moulding on two broad faces and one side.

This narrow face, too, has a barely discernible hole pattern, which must be a register and a half of Carrick Bends and a terminal consisting of a Pattern F loop and "U" bends. The unit measure is 2.5cm like that of Jedburgh No. ii (Plate 61A). This design is also used in long sequences in the Pictish area.[24]

Abercorn No. 4, Cross Shaft[25] (Plate 64A)

Abercorn No. 4 is a rather small piece of shaft, 28cm. by 16cm. in section, with a double, roll and flat moulding. The narrow sides are unornamented but one broad face has a fret, the other a complete interlace panel and the beginning of another fret.

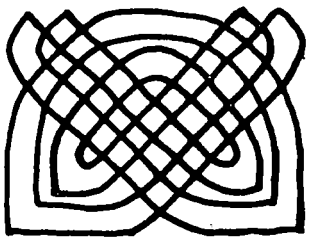
The technique is a departure from the high standard observed in other works. This friable medium grained sand stone is abraded, but even so it is clear that it never had the finish of other works, as the modelling at the under edge is indifferent and the holes haphazardly cut. It is a sort of "impressionistic" technique which is effective at a distance but does not bear close inspection.

Combination of Pattern E and B with Breaks (Plate 64A)

This twelve cord pattern is so designed, that it scarcely fits any category.[26] It may be thought of as a pair of long interlocked Pattern E loops, crossed by diagonals and also with interlace "U" bends which have a break answering the bends at the back of the Pattern E loops. These breaks make legible and interesting what would otherwise be a tight mesh of diagonals.

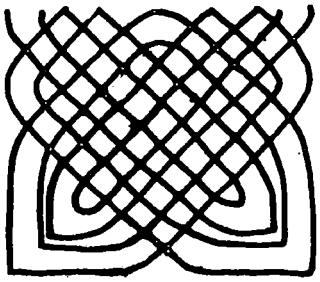
FIGURE 32

ai



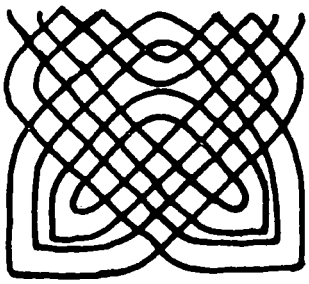
Lindisfarne.

ii



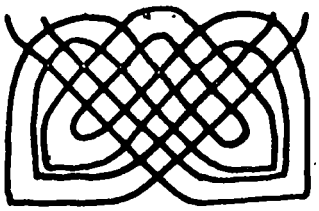
Lindisfarne and Tynemouth.

iii



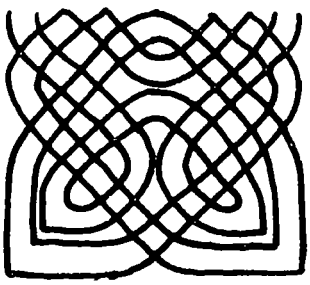
Kilmartin

iv



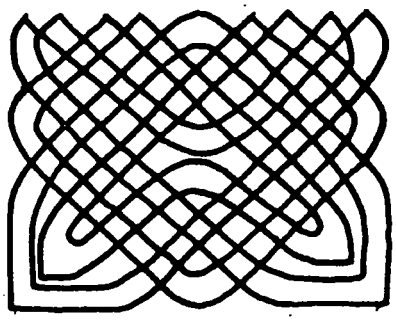
Lindisfarne and Tynemouth.

v



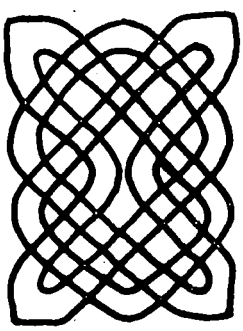
Lindisfarne.

vi

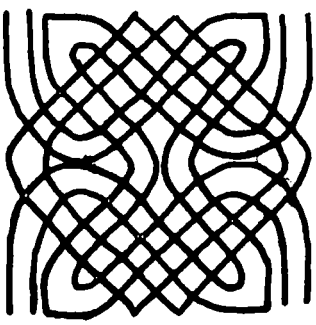


Abercorn.

bi.



ii



Patterns from Kilmartin and Abercorn compared.

The use of "U" bends and breaks is a little like Abercorn No. I. However there are traces of complex panels designed on this theme and this is the most elaborate among them (Figure 32avi). The group seems to relate to Lindisfarne.

Lindisfarne, Cross Arm No. 1[27] (Plate 65)

Lindisfarne, the centre of the great manuscript school, has no sculpture which matches the precision or intricacy of the designs of the scriptorium. There are, however, several works of a lively creative nature, and one is a small weathered cross arm. This little work has interlace on two sides and a plain plait on the end. The weathering makes any judgment on the technique uncertain, but it seems that the designs were in a high modelled style with strands, possibly half width and at a unit measure of 4cm. The designs are obviously crooked, as if freehanded on to the stone to fit the double curved shape.

i. Double Stranded Simple Pattern E (Plate 65A)

There is one unit of double stranded simple Pattern E, with its box points in the corners of the arm, and its joining strands to the point between the two curves. A second motif, consistent with another unit, back to back with the first, is seen commencing and if simple Pattern E were used it would fit neatly against the central boss.[28]

The top terminals of Bewcastle No. i were in effect a double stranded simple Pattern E, while two units in a panel like this were used at Rothbury but single stranded (Plates 54 and 59 A, B and F).

This panel is, however, the simplest form of the group designs using Patterns E and B (Figure 32ai).

ii. Pattern C with Variations (Plate 65B)

The second design is more important because it is evidence, albeit slim evidence, showing that the great designed panels of Bewcastle, Rothbury and Jedburgh were understood at Lindisfarne, because this small work is a summary of the concept. Long asymmetrical loops point to the corners, joined by a concentric edge break, and with Pattern F loops formed through them. This is very like the design of Bewcastle No. iv (Plate 57, Figure 29b and d). The central Pattern C pair is answered by a pair turned through ninety degrees so that this pair necessarily has outside strands. The reconstruction shows a normal terminal for strands in that position, and one which repeats the box points in the corner and the concentric edge breaks. The design, in three paired units(even if the reconstructed terminal is ignored), is interesting, balanced and cleverly worked out with a pattern entirely sympathetic to the difficult shape. The long loops, the concentric edge breaks, the turning and thoughtful space filling, place this little design, crooked though it is, in the same form of expression as the great works.

Lindisfarne, Cross Shaft No. 1[29] (Plates 64[E] and 66)

A shaft piece, of a friable coarse sandstone, only 40cm. in length, is much mutilated from its term as building material. It is 28cm. tapering to 26cm. in width and 14cm. in breadth which makes it similar to Abercorn No. 4. It also has a double, roll and flat,

moulding. The broad face has a lacertine creature, with a whippet head, linked by its neck to yet another. The animal is impressively cut and decorated with lateral grooves, but its limbs are untidily placed. There is also another animal on the surviving narrow face, with an interlace beginning above it. The second broad face has parts of two interlaced designs.

The workmanship, like that of Abercorn No. 4, has no polish but looks effective. The one orthodox pattern, on the broad face, has a unit measure of 4cm., while the side pattern appears to have a measurement of 2.5cm..

i. Variation of Patterns E and B (Plate 64B)

The half terminal unit, which can be seen is a large Pattern E motif crossed by "U" bends (Figure 32aii). There is an answering shape but a concentric edge break at the upper right edge indicates further complex designing and Plate 64B suggests how it might continue.

The terminal unit is also used on a Tynemouth crosshead with the same unit measure, 4cm.. It is a pattern like Abercorn No. 4. The small Lindisfarne Cross Head with its double stranded Pattern E would be quite appropriate on Cross Shaft No. 1 or a similar shaft.

ii. Unknown Pattern (Plate 66)

Plate 66 illustrates the difficulties of deciphering the second face, instead of solving them. From the set position of the strands, the element must be either the spiralled form shown at Point A or the encircled form at Point B, while the terminal could be like those shown at points C, D, E, or F, none of which is very

satisfactory. The strange pattern resulting could be looked on as a fore-runner of the Alnmouth-Lindisfarne Pattern No. 1 (Plate 123 and 124). If this is unacceptable, then the design must be an interlaced animal. There is a design on both the Monks Stone, Tynemouth, and St Oswald's Shaft, Durham, which has an animal with spiralled extremities (Plate 87A and B) and this may be comparable.

iii. The Pattern D Terminal

The pattern on the narrow face, with the unit measure of 2.5cm. has a bar terminal and two loops, consistent with common Pattern D or a variation of it.

Lindisfarne, Cross Shaft Fragment No. 11[30]

There was a piece of shaft at Lindisfarne, which had an incised interlace. The piece is now lost and the measurements with it, but there is a plain shaft still at Lindisfarne, which looks similar, and which has a broad face 37cm. wide, edged by 6cm. of double mouldings. If the lost piece is part of this shaft, its size can be calculated from the proportion of its moulding to be about 37cm. wide, with a patterned area of 25cm. for ten cords which gives a unit measure of 5cm..[31]

The terminal is a long loop and would have been a mirror image pattern, but with its elements after the manner of the Jedburgh piece (Figure 31c). Incised patterns are sporadic in their appearance and this one at Lindisfarne is a long way from any of the others.[32]

Other evidence of Complex Panels

There is some disjointed evidence that there were other panels on the theme of combinations of Pattern E and B or C. A neat panel on a cross at Kilmartin, near Iona, is of this type and the unit measure is similar.[33] It has two double stranded simple Pattern E motifs, varied in that the outer loops are linked together with a twist (Figure 32aiii). A second panel on the same cross has a design which is like the central part of Abercorn No. 1 and at about the same size[34] (Figure 32b). This work, which seems linked with Abercorn and Lindisfarne in pattern type, could well have had contact there because of its proximity to Iona.

At Lindisfarne itself, there was a design recorded in Stuart's work,(No. 4),which had a terminal related to the designs here[35] (Figure 32aiv); this same terminal appears on the Tynemouth Cross Arm which has already been mentioned in connection with the design on Figure 32aiii, (Plate 96). Lastly there are two patterns which combine the elements of Pattern E and C. One of these is on a Coldingham Shaft (Plate 76A) and the other, made more elaborate by the linking of Pattern E motifs with a twist, is on a late Lindisfarne shaft, misunderstood but still recognisable (Plate 136 and Figure 32av).

These forms, at Lindisfarne or at places which could be connected with Lindisfarne, are evidence that there was a group of panels of this nature in the area. Whatever date these panels are, their roots are probably contemporary with Abercorn No. 4 and

Lindisfarne Cross Shaft and Head No. 1.

Borthwick, Cross Shaft Fragment [36] (Plate 67)

There is an interlace fragment incorporated into the wall of a house at Borthwick, which lies between Jedburgh and Abercorn. The piece appears to be in a deep, half width, well-modelled style but the design is warped a little. The estimated unit measure is between 8cm. and 10cm. over the double strand.

Pattern C, turned through Ninety Degrees, with Outside Strands (Plate 67)

One pair of pattern units of turned Pattern C, with outside strands, is almost complete and there are traces of another at the upper edge. The design is the one which was discussed as the possible inspiration of Bewcastle No. v. It is appropriate in its style, unit measure and pattern type, for it to be placed in the designed panel group, although it cannot be shown to be in panel form.

Summary and Date of the Group

Symmetry about the horizontal axis is the over-riding concept of the group. This could be done with two or four paired units or with a wider more complex pattern. The means by which interlace was changed from lengths of pattern to a designed form were several: the pattern units could be turned; different elements might be used in one pattern, often one type in the terminal, the other in the pattern itself; concentric edge breaks and central opposed breaks could be used to control the rhythm; and finally designs could be accented by heavy tightly fitted box points. Unorthodox features, like

missed crossings or closed circuits were not used. The pattern types were mainly Patterns C and B, with very little of Pattern F.

The three great works, the Bewcastle Cross, the Rothbury Cross and the Jedburgh Shrine have been discussed by many scholars from many different points of view, so it is only necessary here to mention two ideas suggested from the interlace. The first is that the Bewcastle cross in its concept is so like work of the Durham "Cassiodorus"that it should be dated within a generation or so of that work. The manuscript has been dated from 720 to the middle of the eighth century by scholars.[37] The second point is that the Bewcastle Cross is strongly related to Rothbury and Jedburgh, but is a simple expression, whereas the other two works are more developed; even so they should fit somewhere into an atmosphere of continuous and creative traditions not greatly separated in time.
The dating of the Bewcastle Cross to the second half of the eighth century and Rothbury in the ninth would be suitable for these two facts and fit approximately with the ideas of scholars, notably W.G. Collingwood and R.J. Cramp.[38]

It has been pointed out by R.J. Cramp that Jarrow plant ornament and style of animal and birds is closely related to these three great works and to the Ruthwell Cross.[39] It is also a fact that a rather rough cross shaft at Jarrow, dated later here, has patterns which are like those at Bewcastle; one being the same size, the other being similar in concept (Chapter 8, Plate 140A and B). A late Jarrow work of the style might argue early connections.

Where do the works of Abercorn and Lindisfarne fit? Abercorn No. I is close in concept to the Bewcastle pattern No. ii and could well be contemporary to that shaft, perhaps where T.D. Kendrick placed it, about 750.[40] The second Abercorn Shaft (1934), seems later and of a different concept and is further discussed in Chapter 5. The Lindisfarne pieces and Abercorn No. 4 have as their only other ornament types which are called "insular", namely frets and interlaced animals. They also have a roughness and could be thought of as "provincial" or a little later in date. However the roughness could be one of familiarity and the interlace of the Cross Arm (Plate 65) is far too clever and shows too much understanding of interlace to be without strong roots. The Durham "Cassiodorus", probably a Lindisfarne Manuscript, was a mine for designed panels. It has also been shown that there is evidence for complex ⌒ panels on the theme of Pattern E and B centres around Lindisfarne and it will be pointed out that the later Lindisfarne-Alnmouth group still had a strong designed panel concept (Chapter 7, 270). All this indicates that there has been a great deal lost at Lindisfarne. Whether it was the source of inspiration for the interlace of the designed panel group of Bewcastle or simply a separate development cannot be gleaned from the evidence.

FOOTNOTES TO CHAPTER 4

1. The Bewcastle Cross.
   This is outside the Parish Church at Bewcastle.

   STUART, J. (1866) 16-18. Plates 21 and 22.
   COOK, A.S. (1912) passim. Plates 2, 18 to 32.
   BROWNE, G.F. (1916) passim. Plates 4,6 and 7.
   BROWNE, G.B. (1921) V. Chapters 4 to 12 (Plates 11,13,17,21,23 and 27-29).
   BRONDSTED, J. (1924) Chapter 1 Figures 22, 24,30 and 31.
   COLLINGWOOD, W.G. (1927) 85, 112-19 Figure 135.
   KENDRICK, T.D. (1938) 128-136(Plates 47 and 48).

2. Large interlace panels.

   Rothbury (Plate 58): 38cm; Jedburgh (Plate 60): 40cm (est.)
   Filey (Plate 36): 40cm. (est); Waberthwaite No 2 (Plate 113): 40cm.
   Kirkdale (Plate 115)40cm; also several works at Whithorn eg Whithorn No 13 (Plate 84A): 43cm.

3. Pattern C is regarded as four inpointing loops in the Echternach Gospels on Folio 76R (ZIMMERMANN, E.H. (1916) IV, Plate 260a) where registers are coloured alternately. The Ripon impost pattern C, No. 1 (Plate 13A) paired pattern C this way, also the Lastingham Cross Arm (Plate 34B).

4. STUART, J. (1886) II Plate 21-2 shows the pattern in two circular forms but the vertical scale is wrong here.

   COLLINGWOOD, W.G. (1927) Figure 135 makes the same mistake.

   BROWN, G.B. (1921) V Plate 23, Nos 3 and 4 shows a reproduction of the Bewcastle pattern in its 3:4 ratio compared with the circular pattern in the Lindisfarne Gospels.

5. ZIMMERMANN, E.W. (1916) III, 248.

   Ibid., " " 194c.

6. This pattern size was estimated at 20cm.width and 30cm.length by using COOK, A.S. (1912) Plate 31 and COLLINGWOOD, W.G. (1927) Figure 135.

7. BROWN, G.B. (1921) V Plate 23 Nos 1-4 make an interesting comparison, but the concept of panelling is not taken into account.

8. BRUCE-MITFORD, R.L.S. and BROWN T.J. (1960) II, XXIII-IV: circa 720.

9. The Rothbury Cross.
The base is in the Parish Church at Rothbury used as a font stand and inscribed 1664. The shaft piece and head are in the Museum of Antiquities in Newcastle.

CHARLTON, E. (1855) 60-62 and Plate facing 60 (shaft and head only). He states these were found in the walls during rebuilding.

DICKSON, W. (1856-62) 66-75 and two woodcuts (very inaccurate) He says there was an order for a new font in the church records of 1662.

STUART, J. (1866) 45-46 Plates 85-87.

HODGES, C.C. (1925) 159-168 Plates 22-24.

COLLINGWOOD, W.G. (1927) 76-80 and Figures 94 and 95.

KENDRICK, T.D. (1938) 154-158 Plates 62 and 64.
None of these show the broken side of the cross head.

10. COLLINGWOOD, W.G. (1927) 77 ,contrasts the Rothbury base with the Bewcastle work. He feels it is a "carpet" pattern and that it shows decadence. He does not read it as made of complex elements, nor see the similarity to Bewcastle No iii.

11. The Halton Shaft (COLLINGWOOD, W.G. (1927) Figure 191) has simple half pattern A distorted into the arched area. See also the Pickering Shaft terminal on Plate 36A and 37B. which are made of simple paired strands.

12. Strands on the Coldingham Shaft (Plate 76A and B) become mouldings. At Rothbury there are three grooves near the springing of the arch which may represent a vine stem junction and it is possible the strands become stems.

13. HODGES, C.C. (1925) Plate 24 shows an impossible terminal to this pattern, which is not there now nor is it shown in STUART,J. (1866) II, Plate 87.

14. The Jedburgh Shrine.
Now in the Museum at Jedburgh Abbey in the care of the Department of the Environment.

STUART, J. (1866) II 66-7 Plate 118 No. 2.

ALLEN, J.R. (1903) III, 433, Figure 454.

LAIDLAW, W. (1904-5) 30 and Figure 10. He describes how he found the interlaced fragment in a garden at Ancrum (Previous history unknown).

15. This piece has been cut recently for building material and has a flat edge of 6cm. left by the pattern, so this could therefore belong anywhere.

16. RADFORD, R. (1955) 43-60 Figure 6. He reconstructs the shrine, and accepts the Ancrum piece (43) but does not place it.

17. Examples of simple Pattern E or B in sequences in pictish work.

Meigle No. 12 (ALLEN, J.R. (1903) III Figure 346A)
St Vigeans No 17 (Ibid., 288A)
St Andrews No 14 (Ibid., 373D)

18. Abercorn No. 1, Cross Shaft
This, together with other Abercorn work is in the Church at Abercorn.

ALLEN, J.R. (1903) III 418-9 Figure 435 A-D.

KENDRICK, T.D. (1938) 136 Plate 50.

19. BEDE. ed (1968) 258.

20. ZIMMERMANN, E.H. (1916) IV Plate 258c.

21. Abercorn 1934, Cross Shaft.

CALDER, C.T.S. (1937-8) 217-223 Figures 1 and 2 (Photographs and drawn reconstruction).

22. The medial incised lines are difficult to see but they follow the modelling on to the "under" edge and so are not construction lines.

23. This stone is not published. ALLEN, J.R. (1903) 420, Abercorn No. 3 was evidently a similar narrow piece.

24. Examples of Carrick Bends in Pictish work.

Meigle No. 5 (ALLEN, J.R. (1903) III Figure 314A)
Inchcolm (Ibid., 384B)
Cossins (Ibid., 230B)

25. Abercorn No. 4, Cross Shaft

ALLEN, J.R. (1903) III, 420, Figure 437.

26. ALLEN, J.R. (1903) II 420 describes it as "the same kind as No. 542" which is not a very accurate description either.

27. Lindisfarne, Cross Arm. No. 1
All Lindisfarne works, except one piece now lost, are at the Priory Museum of Lindisfarne under the care of the Department of the Environment.

PEERS, C.R. (1923-4) 269 Plate 54 Figure 5 shows one side only. The numbers used here are those of Peers.

28. Interlace on cross arms at Jedburgh and Tynemouth (Plates 70 and 96)finishes against a central boss; with no other evidence available it is assumed the Lindisfarne Arm would be decorated similarly.

29. PEERS, C.R. (1923-4) 296 Plate 51, Figure 1 to 3.

30. Lindisfarne, Cross Shaft Fragment No. 11.
This piece is now lost. It can be seen in a photograph in the collection of Professor R.J. Cramp.

PEERS, C.R. (1923-4) 269 Figure 6.

31. This estimation appears correct when it is compared with the surrounding objects in the photograph (Footnote 30).

32. See section III, Footnote 19 for a list of incised patterns.

33. ALLEN, J.R. (1880-1) 258-60 and Figure on 259.
This figure shows the eight by twelve cord pattern, circa 7" by 10" or 17cm. by 24cm. and with a unit measure of $\pm$ 4cm.

34. Ibid.,
The large six by eight cord pattern is circa 10" by 12" or 25cm. by 30cm. with a unit measure of $\pm$ 8cm.

35. STUART, J. (1866) II Plate 26, No 4.
See also chapter 7 and Figure 38c.

36. Borthwick, Cross Shaft Fragment.
This is in the possession of Major Borthwick of Borthwick, Crookston, and is incorporated above the ground floor windows; it was sketched with his kind permission, but could not be measured. Plate 67 is based on this sketch and the measurements of J.R. Allen.

ALLEN, J.R. (1903) 423 Figure 441. The design shown is incorrect.

37. BRUCE-MITFORD, R.L.S. and BROWN, T.J. (1960) XXIII-XXIV: circa 720.

LOWE, E.A. (1935) II, No. 152: Middle eighth century.

ZIMMERMANN, E.H. (1916)I,172: Middle eighth century.

38. COLLINGWOOD, W.G. (1927) 116-117; Bewcastle: late eighth century
54; Jedburgh: second quarter of the ninth.
78; Rothbury near the tenth.
119; The school, starting near 800.

CRAMP, R.J. (1965a) 11; Ruthwell (Bewcastle): eighth century; Jedburgh: second quarter of the ninth; Rothbury not far from the tenth.

39. Ibid., 8-11.

40. KENDRICK, T.D. (1938) 136.

COLLINGWOOD, W.G. (1927) 182 says it is Anglo-Danish and 10th century.

CHAPTER 5

FURTHER SCHOOLS OF INTERLACED WORK IN BERNICIA

Designed panel work was one very clear and individual type of interlaced work in Bernicia, but it was not the only one. In the North Eastern area around Lindisfarne, but not at Lindisfarne itself, there is a group which has affinities both in style and pattern type with the work of the Ripon area. In the West, around Dumfries and Whithorn, there are works which also clearly owe much to Deiran work but which show crudities, consistent with later work. There is yet another group at Tynemouth, which seems to receive from both Bernicia and Deira, but the work is expressed in an individual style which becomes important when this area is a centre of culture in the eleventh century.

Part I. The Norham Group

Norham is known to have been made an independent parish by Bishop Ecgfrid of Lindisfarne and to have had a church built, towards the middle of the ninth century.[1] An event of this importance could well have been accompanied by an outburst of artistic creativity and one which may have expressed itself in the welcoming of ideas from another area, perhaps as being more "modern". The discussion is therefore begun with the fragments which were found in the foundations of a building to the east of the present church of Norham in 1833.[2] These are now cemented together into a pillar; a jumble of pieces which seems to include parts of four separate crossheads and several shafts which may or may not belong to the crosshead fragments.

Norham Nos. 6 and 4^3, Cross Arm Fragments (Plate 68)

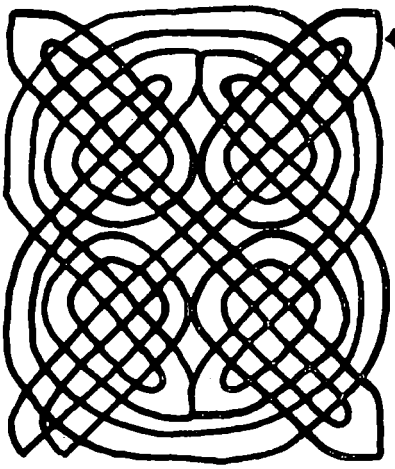
A cross arm, No. 6, has a short straight bladed part and a large curved section which is unfortunately broken before the centre is reached. The decoration, bounded by a double moulding, has interlace on the broad face while a narrow panel of vine ornament, with elegant triple pointed leaves, is at the end. There is another fragment, No. 4, which has the same type of moulding and which is about the same width as the end panel of the arm, so it is possibly part of the same system. This piece, however, has interlace as decoration.

The technique of the broad face interlace could, if taken out of context, be mistaken for that of Easby or Melsonby (Plates 17 and 23). The strands are straight sided, flat topped with a deep medial incised groove and these are also well modelled on their length. The ground has been cut crisply away at the base of the strand. To add further Deiran touches, the unit measure is 3.5cm. in the uncramped end section, and there is a small glide. One other fragment, recorded by Stuart No. 5^4, appears to have been in this same technique. The interlace on Fragment 4 is in a round topped strand but then, so too, is the vine stem on the narrow end of the cross arm (No. 6).

i. Pattern F, turned through Ninety Degrees, with Outside Strands (Surrounding?) (Plate 68A)

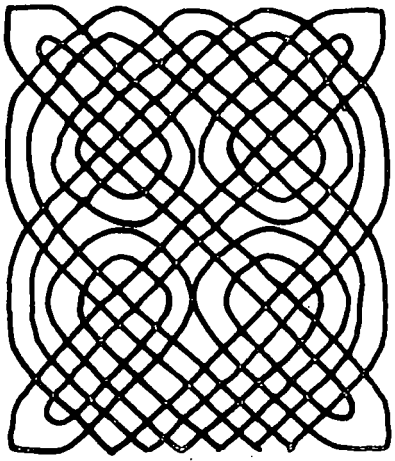
This ten cord form of Pattern F, with its loops turned along the long axis, and with outside strands, has a terminal wherein the outside strands surround, while the diagonals form "U" bends to the

FIGURE 33



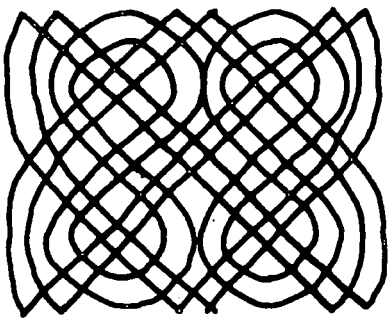
Norham.

ii



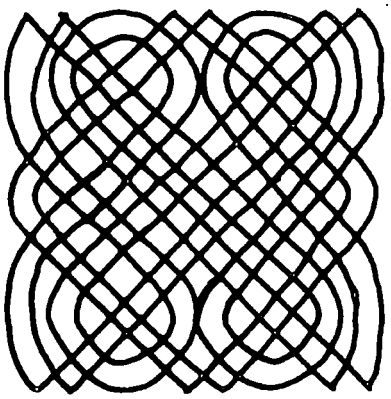
Abercorn.

iii



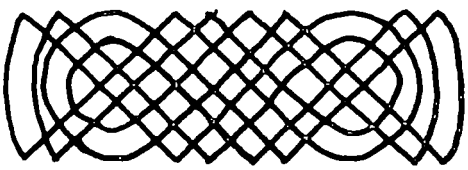
Hulne Priory

iv



Whithorn.

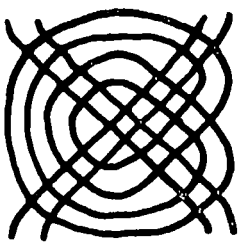
v



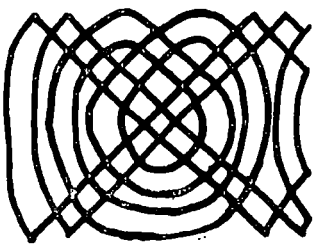
Tynemouth.

Pattern F with outside strands.

bi

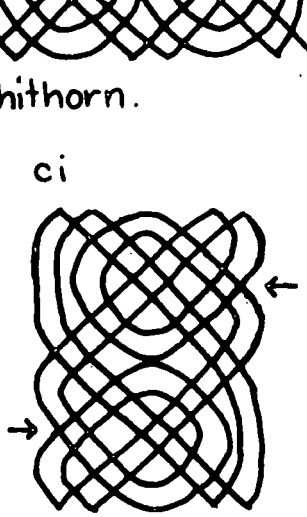


ii

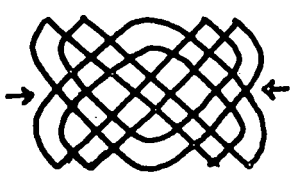


Pattern units of Norham No 13 and Lindisfarne-Alnmouth compared.

ci



ii



Origin of a "v" bend pattern.

corners across the surrounding strand and to the centre, within it. There is no way of knowing if this surrounding strand was really part of the pattern register or only used in the terminal.[5] The design is pleasantly placed in the wide end but is uncomfortably distorted in the second paired unit which is fitted into the narrow neck. If the arm were to curve out sharply to the boss this could well be a simple returning panel, completed with the same terminal (as reconstructed Plate 68A and Figure 33a).

The pattern may be likened to No.ii on the Easby shaft which, although it had single units, also had "U" bend terminals crossing within the outside strand; again it is like No. ii on the Ripon Imposts, which was a mirror imaged design but without outside strands, it does, however, have "U" bend terminals included in the centre (Plates 17B and 14A). The type of terminal used at Norham does not occur elsewhere, but Pattern F, with outside strands is used twice more in this group.

ii. Half Pattern B (Plate 68B)

There is very little difference between half Pattern A, which was common, and half Pattern B, which was rare (see lists). Half Pattern A is shown for this fragment in Stuart's work, but it does appear to be a "U" bend form rather than one with asymmetrical loops, while this could also be the reconstruction of a lost piece, No. 15. The latter would have a unit measure of 3.5cm. and could be part of a shaft for this cross head.[6]

Half Pattern B was popular in manuscripts, but only used in

Northumbrian sculpture on the strange piece at Lastingham (Plate 35A) on a Viking work at Jedburgh with a snake like creature.

Norham No. 1, Cross Arm (Plate 69C)

Pattern of Circles and Diagonals

There is a second arm fragment, which has double curved form like that from Masham.[7] It has, too, a double moulding, vine stem "growing" towards the centre and a saltire pattern on the mildly curved side of the arm. The vinescroll has fine curling vine stems with small leaves and fruit, while the interlace, too, is in a fine strand, well rounded and modelled, not unlike that of the Masham arm (Plate 15C). There is no unit measure as this pattern is unorthodox but the circles are 7cm. in diameter.

There is one circle in each quarter and double diagonals cross from corner to corner, while a single strand makes a circuit of the pattern. The idea is so very simple, but yet it raises an extremely important question as to when closed circuit patterns began. None of the great works discussed has had a closed circuit but many works in the Viking period do, so it would appear that closed circuits are either associated with Viking art, or with a time when decadence had slipped into Anglian interlace traditions.[8] Here, however, there is no sign of decadence in the technique or in the elegant vinescroll. The closed circuit may be therefore a ninth century feature, not originating in decadence, but as a creative varied idea which became more common in the later era since it was an easy type of pattern to copy.

Norham No. 13, Cross Arm (Plate 69A and B)

There is yet another cross arm, with a straight or perhaps slightly curving end and sharply curving sides, once more broken before the boss is reached. This arm face is divided by a moulding into two sections; the squarish end section has a long-limbed hippocamp, while the curved shape has interlace. There is also interlace on the side.

The technique is in a high, well rounded and modelled strand and the unit measure on the side panel is 3.5cm. and 3.5cm. to 4cm. on the face.

i. Half Pattern F with Outside Strands (Surrounding) (Plate 69B)

The one unit on the face is Pattern F, turned sideways, with the outside strand surrounding the end and joining with the loop, while the diagonals lie loose as arrowheads in the corners. This is a broad face but the design is not mirror imaged and so is unusual. It has possibly only this element, with the surrounding strand continuing below the break with further loose ends (as shown on Plate 69B).

Pattern F with an outside strand was used at both Easby and Otley (Plate 19), and will be seen also as Closeburn with a similar terminal to the one here (Plate 79A). The element formed, if both sides of the loop are surrounded, is an unusual one and is found in the complex pattern of Lindisfarne-Alnmouth No. i (Plates 123 and 124, Figure 33b).

ii. Closed Circuit Pattern D (Plate 69A)

The side of the shaft has just one register of closed circuit

Pattern D, with normal bar terminals. This pattern has popularity in late work and this could be the earliest example (see lists). It is a neat box pointed form but nevertheless seems to show a change in taste, seeing that continuous patterns are available at this size.

Norham Nos. 8 and 12, Cross Head and Shaft (Plates 69D and 76B)

The fourth cross arm, with only one face showing, has a double moulding and is fitted with a simple heavier stranded interlace, with a unit measure of about 5cm.. The shaft piece has single mouldings and frets on both the broad faces, but the extant narrow side has interlace at a unit measure of 5cm. and is the same half width strand as the arm, so these pieces may belong together.

i. Pattern F, crossed by Double Diagonals

The cross head pattern is a symmetrical six cord pattern consisting of a large Pattern F loop crossed by two diagonals each way. It possibly would be completed as a type of Carrick Bend. The element is unusual but there is another on a shaft of the group, from Hulne Priory (Plate 74).

ii. Alternating Half Pattern C

The shaft has half Pattern C in alternating registers like those of Melsonby No. iii, although this work has no surviving vinescroll and is in a more "Bernician" technique. The symmetrical loop on the arm and the continuous half pattern on the side are part of the Deiran inheritance.

Jedburgh Cross Head[9] (Plate 70)

A cross arm and central boss has been found at Jedburgh, but with only one decorated face surviving. Like Norham No. 13 the arm is divided into compartments and here has a fret in the rectangular end, and an interlace in the curving shape. The centre is the most magnificent of all interlaced Northumbrian circular designs. Two rings of interlace, each bounded by rolled mouldings, are stepped up 2cm. at a time, and a boss is centrally placed like a jewel in cabochon. This may be compared with the little Lastingham Head or the large one from Masham (Plates 34A and 15A).

The interlaces are in two different techniques. The interlace on the arm gives the impression of the incised Melsonby style with straight strands, sharply demarcated from the ground, but it is, in fact, a close double strand, not one with an incised groove. The central interlaces, at 2.5cm. unit measure, are in a technique like those on the Jedburgh Shrine (Plate 61A).

i. Pattern D Loop (Plate 70A)

The six cord asymmetrical pattern consists of one Pattern D loop, a "U" bend terminal at one end and cross joining at the other with exaggerated points extending into the space available at each corner. This is part of the Deiran concept[10] while the terminal itself is only used on Easby No. iii (Plate 18A).

ii. and iii. Half Simple Pattern E and Carrick Bends (Plate 70B)

The outer ring consists of twelve registers of half simple Pattern E, and although this is the only time simple Pattern E is used in

the half form it is also the only available interesting three cord pattern and a three cord pattern was called for.[11] The central ring is four registers of Carrick bends with a glide between. The patterns and central boss suggest inspiration from jewellery.[12]

Abercorn 1934, Cross Shaft[13] (Plate 71)

This shaft has been briefly discussed in connection with one interlace which was a designed Panel (Chapter 4,171-2,Plate 63). It is however closer to the group under discussion in that its vine ornament, on panel and sides, has the same calm curling strands and small leaves as those seen on the Norham pieces, and there is formality and order in its uniform panels and even disciplined designs.[14]

The technique of the interlace discussed here, is a very high rounded, slightly finer than half width strand with a lightly marked incised groove which scarcely dents the top.

ii. Pattern F with Outside Strands and Included Terminals (Plate 71)

The Pattern F is basically like that of Norham but without any fanciful variations, except included terminals facing outwards. No central breaks upset the regularity of the crossing diagonals and the terminals are the simplest possible; all is in keeping with the order of the shaft (Figure 33aii).

Kirk of Morham, Cross Shaft[15](Plate 72 and 73A)

A beautiful piece of shaft was taken from the outside walls of the church at Morham and it is for the most part in perfect condition.

A cable and roll moulding decorates the edge and this cable is further decorated with a groove. All faces appear continuous; one broad face is decorated with long-legged animals and birds in an even vinescroll;[16] the sides have alternating curved vinescroll with small leaves and fruit; in its formality it is like those of Norham and Abercorn; the second broad face has two interlaces but an appearance of continuity is kept, in that they are not separated by a moulding.

The technique of stem and strand is again like that of Melsonby but more spacious and even in line direction. The unit measure of the upper interlace is rectangular, 4½cm. to 5cm. across the stone and 5cm. changing to 6cm. along the vertical axis, the two lower registers being at the larger measurement to cope with the taper.

i. Basic Pattern E (Plate 72)

Basic Pattern E is used in three registers, with a fourth beginning at the upper broken edge. The upper terminals are the simplest possible and the only individualistic feature is the slimming of the points of the loops to avoid heavy box points. Pattern E was one which rarely occurred in Northumbrian sculpture (see lists), perhaps because of an accident of fate, since in Bernicia other forms of Pattern E were explored (Figure 32a).

The Encircled Pattern C or Ring Knot[17] (Plate 73a)

A perfect ring knot is at the lower end and a second one is beginning at the break. The Pattern C loops are pointed to the

central axis; the one variation is to connect one pair of loops with the outer ring.

This ring knot makes it clear that the design was carefully thought out and constructed. Figure 27aii shows that a ring knot, using Pattern C loops encircled, should be in the proportion of 4:5 if a square grid is used. Three changes take place to make a true circle; a small glide is placed between the rounded backs of the loops to expand the pattern one way, while the joining strands are drawn in to reduce it the other way, and then the diagonals are placed at a steeper angle than forty five degrees so as to cross correctly outside the circle.

On the Continent an identical ring knot was used in Lombardic sculpture, on a marble slab at Como, and this is natural since circular forms were favoured in Lombardic work,[18] so this is a possible source of the ring knot. Encircled patterns were also used often in Pictish work.[19] The fact that this knot was used in Viking times does not mean it was designed through laziness and decadence but rather that it was a knot in use and was taken over because it was an easy knot to copy. There are ring knots on two Norham pieces Nos. 10 and 11 which are about the same size and are the same type (Plate 73B). These are in a low humped style more like that used on Lindisfarne Cross Shaft No. 6 (Chapter 7, 272), but possibly show some connection between Kirk of Morham and Norham.

Hulne Priory, Cross Shaft[20] (Plate 74)

A small piece of shaft from Hulne Priory has on one broad face the beginning of a fine curving vinescroll with small leaves

and fruit similar to others in the group. The other broad face has the start of an interlace design and so too has the one remaining side.

The strands are fine, deeply cut and in technique not unlike those of Norham Nos. 4 and 13. The unit measure is about 3.5cm.-4cm. on both patterns.

i. and ii. Pattern F and Half Pattern F Outside Strands (Plate 74A and B)

The broad face pattern is Pattern F, with outside strands with no breaks of included terminals, and it is pushed together so as to make a closed circuit figure of eight loops. The terminals are changed to a pair of Pattern E or A loops. The side pattern is half Pattern F with outside strands on its terminal unit, but the pattern unit at the break is a wide element crossed by two diagonals.

The mirror image Pattern F is used for the third time in the group, once on a Norham Cross head and again on Abercorn 1934 (Plates 65A and 7A and Figure 33ai-iii) while Pattern F in a six cord pattern is used on Norham Cross Heads Nos. 13 and 8 (Plates 69B and D). The changed terminals seen in the mirror image version are like those of the Melsonby Shaft (Plate 23A).

Melrose (Gattonside), Cross Shaft Fragment[21] (Plate 75)

Encircled Pattern F with outside Twists

Mention should be made here of a beautifully carved fragment with a double roll moulding, which has a fret on one face and an interlace on the other, found near Melrose. Its technique is in

the straight sided strand with an incised groove, but the sharpness of the modelling at the "under" edge betrays it as a work on the perimeter of the group being discussed.

The encircled Pattern F is well drawn up at a unit measure of about 3cm. Twisting strands are used beside it and the next register or terminal is a tangle of strands. This encircled motif was only used in Northumbria at Monkwearmouth (Plates 6A and 7A) but was used in Pictish work.[22] The twists may be edge decoration, similar to those used at Closeburn, but here incorporated into the design.[23]

Summary and Date of the Group

The fineness of the strands, rounded or incised, and the greater care in the working of the ground, make this work visually close to those of the Ripon Group and stand it apart from the heavier style of the Designed Panel group in this area. The extensive use of Pattern F with outside strands both in the mirror image form and the half pattern, points again to the Deiran group, and so, too, does the use of the half pattern and the long or continuous sequences. Perhaps most indicative of all of a connection between the two areas is the common use of the measurement of 3.5cm., although larger measurements were used.

The designs and techniques have frequently been likened to those on the Ripon Imposts, the Masham Cross Head, the Easby Shaft and most of all to the Melsonby "Shafts". These works, discussed in Chapter 2, have been dated from the middle of the eighth century into the ninth,

with the Melsonby work amongst the latest. It would therefore be possible for a related style to spring up in Bernicia in the second quarter of the ninth century and this would tie in well with the new building activity known to be taking place at Norham.

The style in the north, however, was not the same as that of the Ripon group. The later Ripon works had a tension in their wayward line and fussy detail, whereas the Norham works express calmness with their ordered programmes, and a fineness and elegance of line. In this, they maintain something of the evenness of the designed Panel work. Perhaps the Deiran style was short lived, and contemporary with later Designed Panel work. One cross shaft may be thought of as an amalgamation of the Designed Panel style and the new style, but leading towards later work; it is discussed here by way of conclusion to this section and introduction to work discussed in Chapter 7.

Coldingham, Cross Shaft[24] (Plates 76 and 77A)

A little piece of shaft at Coldingham, with neat double mouldings and patterns on four sides is in section close to sizes of Lindisfarne Cross Shaft No. 1, Abercorn No. 4 and the Hulne Priory piece.[25] It has a lacertine animal on one broad face, rather clumsily knotted, and interlace on the other three faces.

The technique is a humped one, not observed in the Bernician work discussed but it is used in later works. The unit measure is about 3cm. on the panel and 4cm. on the sides.

i. Complex Pattern E and C(Plate 76A)

The interlace panel is in two registers of a complex pattern

which could be described as double stranded, simple Pattern E with the inner loop turned back to form Pattern C loops. This turning is carelessly done, in that the loops do not turn far enough to meet their continuing strands. There is a glide, especially in the lower register which spaces the design out. At the lower terminal the strands become moulding.

This pattern type seems to belong to those variations of Pattern E shown on Figure 32a and is not very different from that of a late Lindisfarne pattern shown on Figure 32avi. The design, like some early works, forms a panel in four reversing paired units.

ii. and iii. Half Pattern C and Carrick Bends (Plates 77A and 76B)

The side designs are continuous interlaces and four cord patterns, which shows the Deiran influence. One pattern is half Pattern C (not alternating), but it is the same size as that on Norham No. 2(Plate 77B). The second pattern is Carrick Bends with a six cord plain plait as the terminal register, which again terminate by becoming moulding. This idea and the plain plait of a different cord count possibly indicate lateness. This is perhaps a later shaft with something of the Designed Panel School and Deiran influence.

Part II. The Western Area

In the area of Dumfries and Withorn there are works which must be considered here. The Ruthwell Cross, the Hoddom Shaft and the lost Knockhill fragments[26] show that there was a great cultural

centre around Dumfries but interlaces are not found on these works. There is a fragment from Ruthwell and shafts of an ornate nature from Thornhill and Closeburn and a fragmented style on pieces from Penpont and Durisdeer.[27] Only one seems to be Anglian, although the rest reflect something of the style and they are mostly bound by the medium, slate.

Ruthwell, Architectural Piece[28] (Plate 78A)

Basic Pattern C

A fragment found at Ruthwell does not fit any Bernician context, as it is the only architectural piece with interlace in the area. It has a continuous interlace design 14cm. wide, bounded on both sides by flat mouldings and on one side is stepped back with two 10cm. deep steps as if for a jamb or string course or some piece of church furniture.

The style of the interlace, now damaged, was well modelled with the half width strands more typical of the Designed Panel group. The unit measure is 3.5cm. across the stone but 4cm. to 4.5cm. on its length. This longer unit means that Pattern C, in sets of four outstanding pairs, is circular in shape. The design is the size of the one on the Ripon Imposts, No. i (Plate 13A) but Pattern C is also in the Bernician repertoire.

Closeburn Cross Shaft[29] (Plate 79A)

Alternating Half Pattern F with Outside Strand

A small shaft from Closeburn has a neatness in its double

mouldings, in the even division of its panelled faces and in the regularity of the side patterns, but an ornateness from the complex curvilinear detail. One broad face has an interlaced figural panel, now legible, the other has panels of animals, each surrounded by a two stranded twist, in ornateness somewhat reminiscent of the Cundall-Aldborough shaft but more naively conceived.[30] One side pattern consists of very stylised animals in vinescroll, in repetitious alternating volutes, while the other is an equally repetitious alternating interlace.

The technique, although very weathered, can be seen to have been in a fine, high, well modelled strand rising from a smooth ground. The unit measure of 3.5cm. remains the same in all but the top element, though the outside strand curves wider to cope with the taper.

Fourteen registers of this alternating Pattern F are used, only varied by a surrounded terminal and possibly a mistake lower down where a "V" bend motif is formed. This design was used on the changing pattern at Croft and Otley (Plate 19) and one element with the same terminal axis was used at Norham (Plate 69B). The pattern type, the technique and the unit measure all point to either Deira or the Norham area, but the long unbroken sequence is more in keeping with later work, and many long patterns can be seen among those discussed in chapter 6 (Plates 97 to 122).

The Thornhill Cross (Nith Bridge)[31] (Plates 78B and 79B)

Five Cord Changing Pattern

A tall cross on a lonely hillock is an impressive sight and the

one at Thornhill stands well away from buildings, but weathering has taken its toll of the surface; the broad face panels being all but worn away, while the side patterns have weathered along the grain. The broad faces, however, had regular panels of elegant paired animals with interlaced members which look almost drawn on a grid, and so this work relates to work like Abercorn 1934 or the Monk's Stone.[32] One side has a repeated pattern of small paired animals joined by simple Pattern B loops (Plate 78B). With all this regularity it is surprising to find that the interlace is neither mirror imaged nor repetitious but in a five cord changing pattern.

The technique is difficult to assess but appears to have been a very fine strand, about one third width, with a unit measure of 5cm. in the upper part of the design and 6cm. on the lower. Fine strands at a larger unit measure were used on works at Hauxwell and Kirkdale (Plates 104 and 115). This could be a later development (Chapter 6)

This five cord pattern has the simplest elements: symmetrical loops, paired Pattern C with the lying strand across the points of the loops or linked in at the back and some wide Pattern E loops. The only other five cord patterns were at Ledsham and a changing pattern at York which uses the Ledsham elements but expresses itself in a different range from those of Thornhill (Plates 9A and B and 87B).

Waberthwaite No. 1, Cross Shaft[33] (Plate 80)

Six Cord Changing Pattern

A Cross shaft from Waberthwaite, although much further South, could well be related to this work through some common source. It,

too, has had a panelled face, and a changing pattern on its side which has a unit measure of 5cm. on the horizontal axis, but a larger variable unit measure along the vertical axis, with glides. A fine strand rather like that at Thornhill is used.

The pattern units are: a four cord Carrick Bend, a six cord spiralled Pattern A and Pattern D with "U" bend terminals, placed two ways. These units are a rather odd collection and there is no idea of using outside strands in this sequence.

Whithorn No. 3, Cross Shaft[34] (Plate 81)

A cross shaft with a narrow broad face and considerable width for slate has a double moulding on its broad face and is thereby as Anglian looking as the slate will allow. The technique of the interlace is also governed by the medium and is in a three quarter width, flat topped strand, with bevelled sides, neatly done so that small diamond and segment shapes are left on the ground. It is regular, and correctly drawn, but the lines have a squared appearance and are grooved through at the under edge. It is, in fact, like the technique used at Filey but here no rounding can take place (Plate 30).

i. Basic Pattern F (Plate 81A)

Basic Pattern F is used in ten registers with a unit measure of 6cm. on the lower registers and 5cm. on the upper part. The only variation over the length is in two concentric edge breaks on the left side; whether these were done by accident or to enliven

the design is impossible to say. The terminals are three unpinned loops.

Basic Pattern F was used in the Ripon Imposts No. iv, and several other works of that area (Plate 14B, 15B and 24). Its use here, in long continuous strips, with odd breaks and unpinned terminals would indicate a later date.

ii. Pattern with Horizontal "V" Bends (Plate 81B)

The second pattern is a six cord one with a unit measure of 7cm. to 7.5cm. The "V" bend motif has a terminal of Pattern F with an outside strand. The only other pattern of this nature is at Jedburgh (Plate 118A) but a single unit is used at Croft above the symmetrical loops and one unit is used in a mistake in the Closeburn Pattern (Plate 19A and 79A), so it would appear that this is, in fact, a variation of Pattern F (Figure 33c). A reduction of Pattern F to "V" bend forms occurs too at Pickering (Plate 37A and B) and other places.[35]

The Development of Whithorn Patterns

There do not appear to be any Anglian works at Whithorn although W.G. Collingwood adds No. 5, a small limestone shaft with debased Pattern A twists and crude figures.[36] If this were true then a recently found shaft, No. 38,[37] in the same technique and with Pattern A and a plain plait would be Anglian also. However, these seem to have greater slimness and freedom of design because of their medium only.

On the wide shafts, with wheel-heads, are patterns with a wide cord count and a repetitive simplicity. Pattern F with outside strands is used, like those of the Norham area but with no breaks or "U" bends (Figure 33aiv); No. 8 is a wheelhead shaft with this pattern (Plate 82). The common pattern is Pattern F with the loops to the outside and Plate 83 shows two of these. The first on No. 37 (Plate 83A) is quite regular; that on No. 1 (Plate 83B) has "U" bends but it can be seen from the edge of the strands beside the mouldings this was not the original intention. This type of capricious break however is a feature of some works and the shaft from Kirkinner[38] is an example. This shaft, too, has on its reverse the eight cord figure-of-eight form.

Either Pattern A or Pattern F suggests closed circuit circles readily and it has been mentioned that Pattern F suggests "V" bend designs. Other Whithorn patterns are explained as simplifications of the Pattern type and enlargements in width. Sometimes asymmetrical loops are set wide apart and circles or "V" bends are woven on the diagonals between. Plate 84 shows two designs, the first on No. 13 and the second on No. 16. Circles or lengths of "V" bends crossed by diagonals could be used without asymmetrical loops and No. 19 has both these patterns (Plate 85).

Summary and Date

The same features from Deira, which were seen in the Norham group, are used in the West. These are: the love of Pattern F in its six cord form or mirror image versions perhaps with outside strands; and the use of long or continuous patterns, but here produced in extreme lengths beyond any of those found in the South.

The fine strand of the Closeburn, Thornhill interlaces and the unit measure of Closeburn are also features of the style. The size of most of the works and their long repetitive patterns, however, would suggest that this movement, took place at a later date than it did in the Norham area. R.J. Cramp feels Closeburn and Thornhill could both be tenth century.[39] W.G. Collingwood considers they are both tenth century while the Anglian works at Whithorn are ninth or early tenth.[40] This range would be quite in accordance with the ideas set forth here.

PART 3 Tynemouth

Tynemouth was an early monastic foundation[41] and its situation just north of Jarrow, and in easy contact with other great coastal monasteries as well as having access to inland places of importance, especially Hexham, make it a place where cultural streams could well meet. Sculptural remains from Tynemouth are therefore of considerable interest.

Tynemouth No. 1, The Monk's Stone[42] (Plate 86 and 87B)

The shaft stands on a open clifftop, impressive but a victim of weathering and industrial pollution. The now blackened surface was richly oranmental and was drawn by A. Gibbs over a hundred years ago and so some details, not now visible, have been preserved.

The shaft is large, 42cm. by 28cm. in section, and in the proportion of 3:2 but unfortunately broken so that its height cannot be estimated. After a blank lower part the designs began, edged

probably by a double moulding. Only vague traces of this remain since the edges have suffered from considerable damage.

On the one broad face there were two panels with active scenes of animals (perhaps figures), like those on a base found at Jedburgh; while on the second broad face there appears to have been a vine stem symmetrically placed with animals in the branches, after the manner of the Jedburgh Shrine.[43] Fairly continuous mirror image interlace is still clear on one narrow face but paired interlaced animals, worn to a hole pattern can barely be made out on the other. The hole pattern has the regularity of interlace at a unit measure of 3.5cm. The top design is the same as a design on St Oswald's Shaft, Durham (below and Plate 87A and B).

The technique is almost too weathered for comment, as it is a collection of holes and ridges but this is consistent with modelled interlace at a half width strand.

i. Pattern F with Outside Strands (Plate 86A)

The top pattern is in fair condition and can be readily identified as Pattern F, with the loops outwards together with outside strands, making a twelve cord pattern which is at a unit measure of 3.5cm. The eight cord strands of the register are elaborately joined, forming the pentagonal holes at the missed crossing (Figure 24dii). The design at the broken edge had answering loops and so it was going on to the second register.

The Pattern type is different from those in the Norham area but could be thought of as part of the same family (Plates 68A, 71 and 74 and Figure 33ai-v). The unit measure is that of the Ripon

group and the terminal is like the elaborate ones on the Ripon Impost No. iii and Cundall No. i (Plates 14A and 24).

ii. Double Stranded Simple Pattern E (Plate 86B)

Double stranded, simple Pattern E is in seven registers. The first one has a unit measure of 7cm. over the double strand, the next pair has 7cm. on one side and 8cm. on the other creating a warp, and the following registers are 7cm., 8cm., 8cm., 8cm., concluding with a larger one not now able to be accurately measured but about 12cm..

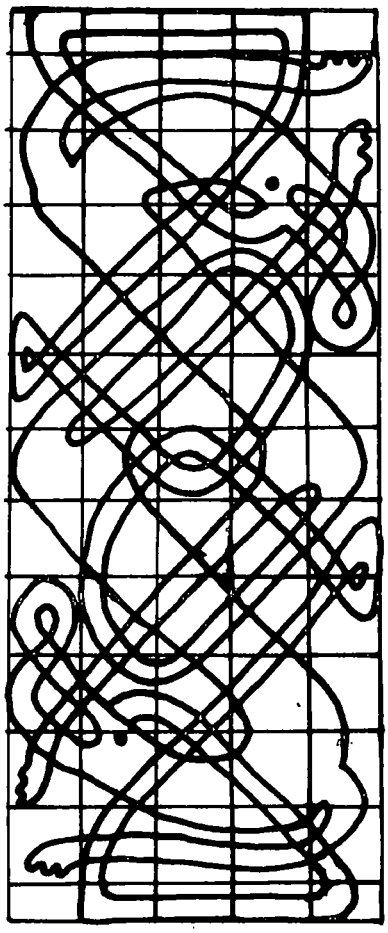
Double stranded Pattern C links with Bernicia, where it was used at a unit measure of 8cm. on the Lindisfarne cross head, which is incidentally also warped (Plate 45A). It is also used, slightly varied at Coldingham and on the later Great Farne Island Shaft (Plates 76 and 132). These show that it was a common pattern in the North. It is seen again in the central area and will be discussed in connection with St Oswald's Durham and another Tynemouth shaft (below and Plates 89 and 94). The length, seven registers, is not seen in the other patterns but this is a side pattern and therefore continuity might be expected in a work related to the Norham group.

St Oswald's Cross Shaft Durham (No. 15)[44] (Plates 87A, 88B and 89 to 93 and 95B)

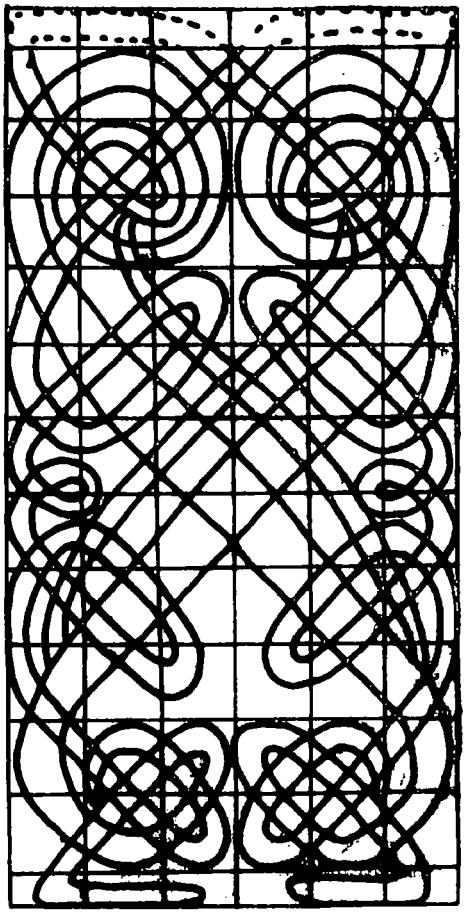
The shaft was found in two pieces in the thirteenth century tower of St Oswald's Durham and has suffered from this misuse, however a certain amount of weathering on all faces indicates that it was

FIGURE 34

ai

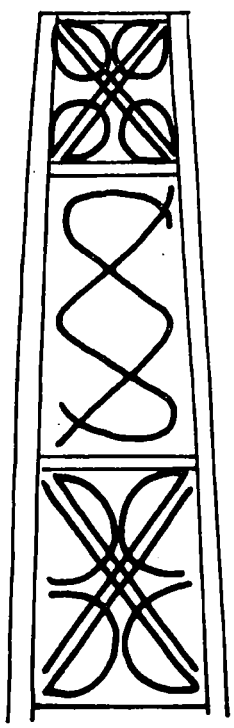


ii

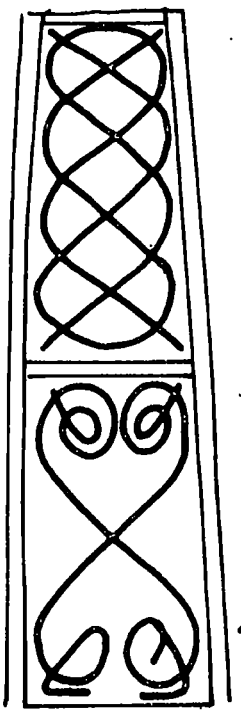


Interlaced animals drawn on a square grid.

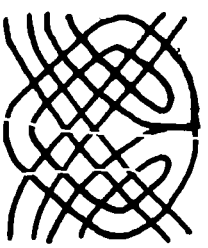
bi



ii

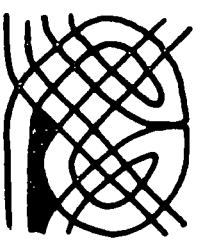


ci



↑ Linked Pattern C, with break. ↓

cii



← The main design lines on St. Oswalds Shaft.

exposed for a long period before being placed in the tower. This is a complete shaft with all faces terminating or about to terminate at the broken edge. It is not tall, just 120cm., but it is well proportioned. The size of the section at the lower pattern edge is 30cm. by 20cm. and the shaft tapers quickly at the top so that it is 22cm. by 15cm. at its upper edge. Although its broad face is just a little wider than the narrow face on the Monks Stone, its proportion of 3:2 is the same. It also has a similar blank area before the patterns begin and traces of a double moulding. The broad faces are both panelled, whereas only one broad face on the Monks Stone was panelled, but the sides have continuous patterns like that shaft and it is really like a smaller edition of that work.

All but two designs are interlace, but these two are vital in establishing relationships.[45] They are interlaced animal forms; the one of whippet-like creatures, the other of birds or snakes, all with lacertine bodies and regular interlaced members (Plates 87A and 88B). The regularity is in the alignment of holes and the diagonalling of members, as if drawn on an interlace grid which treated limbs as strands and bodies as double strands; Figure 34a demonstrates this. Both patterns have an interval of 3.5cm. but considerable warping and crookedness of detail is also a feature. The Monk's Stone also demonstrated this regularity of interlace on one of its sides and the bird or snake pattern which is unfortunately situated at the broken upper edge, is in what remains, hole for hole the same as the St Oswald's pattern (Plate 87A and B). The

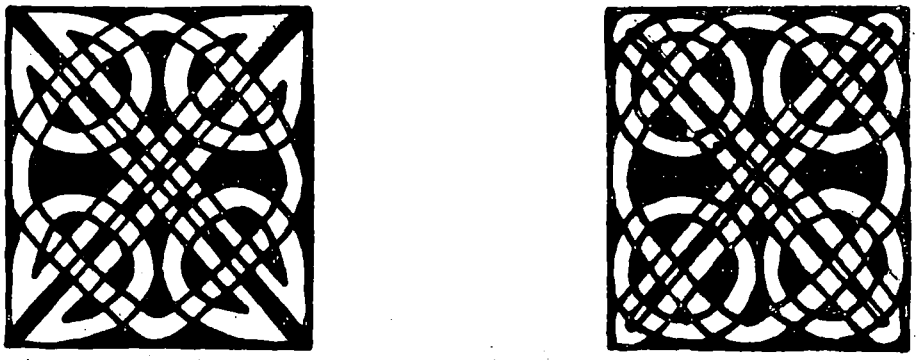
design on Lindisfarne Cross Shaft No. 1 could have been animals of this type, also a design on the Great Farne cross shown for comparison on Plates 87C. These have also been reconstructed as interlace on Plates 77 and

The pattern of whippets is not mirror image and therefore it is not on the Monk's Stone which has only mirror image animal patterns, but it does appear in an equally warped version on Tynemouth Fragment No. 4 and in a precise version, on the Aycliffe North Aisle Shaft (Plate 88A to C). Paradoxically it is the irregular version that has regular intervals (5cm.), while the neat version has irregular intervals and holes which are not aligned. The proportion of the Tynemouth and St Oswald's patterns is 2:1 while the Aycliffe example is 3:1. Each differs from the St Oswald's pattern in one detail: the Tynemouth pattern uses a Stafford Knot instead of an unpinned loop, and the Aycliffe version uses a space filling pellet. The technique of the St Oswald's animated panels is not clear, but its depth of carving tends to be closer to that of the Tynemouth work than the shallower Aycliffe work.

The technique of the interlace on the shaft is clear in places and it comprises a half width strand, straight sided, rounded and modelled with reasonable care, also with a flattish ground which is not over worked. The unit measure used is mainly 3.5cm. or 4cm. keeping a consistent fineness throughout the cross, but the patterns are always warped and strands crooked. The unit measures and the crookedness make this like the Monk's Stone. The warping hints of laxity but not incompetence, while a feeling of easy grace overrides the faults.

FIGURE 35

ai ii



The Split Plait and a design from Norham.

bi ii

A square pattern and spandrel from Meigle.

ci ii

A panel from Yarm, with a single unit.

di ii

Two patterns similar to the Yarm unit (i) Monkwearmouth and (ii) Book of Durrow.

i. Double Stranded Simple Pattern E (Plate 89)

The double stranded simple Pattern E is in two paired units, a shortish panel coming below the long "whippet" panel. The unit measure over the double strand is variable, 7cm. to 8cm. (3.5cm. to 4cm. over a single strand). The top right pattern unit is at the larger size, while the positions are reversed on the lower ones as if the templates were reversed in the drawing of the design. This same pattern, with the same duality of unit measures and likewise the resultant warps, occurs on the Monk's Stone in its upper registers, while yet another replica has been found on another Tynemouth shaft fragment (below Plate 95). The pattern was also used on Lindisfarne Cross Arm No. 1 (Plate 65A).

ii. The Split Plait (Plate 90B)

Above the Whippet Panel is a distinctive design which is here called the Split Plait.[46] It is a crooked design here but basically the idea is simple: it consists of double diagonals from corner to corner with a linking strand making a large double loop in each quarter and these are crossed from the opposite direction by a single circuiting strand. The choice of this pattern is pleasing on the shaft as it is the equivalent to ten cords and maintains its saltire balance; double diagonals also echo the rhythm of the other pattern (Figure 34bi).

The split plait itself is most like the Norham pattern (compare Figure 35ai and ii). It could have originated from square panels based on the spandrels of encircled patterns. Figure 31b shows a square and a spandrel, both from Meigle,[47] and Figure 31c shows a panel from Yarm but the unit used is not one found in Northumbria,

although there are similar units on the spandrel of the encircled Pattern F at Monkwearmouth (Plate 6A) and on Folio 124V of the Book of Durrow (Figure 35d). Both the Norham pattern and the Yarm pattern have been considered to be Ninth century (Chapters 5,199 and 3,142).

iii. Pattern C with Outside Strands and Capricious Breaks (Plate 92)

The other broad face is less pleasing, in that it is divided into two, with the longer panel on the top. However the four circling registers of the interlace on this upper panel match in some way the spiralling snake-like creatures (Figure 34bii). The unit measure is again 3.5cm. throughout most of the pattern, being slightly reduced in the upper register becuase of the taper. Here, where linked Pattern C pairs would normally occur, most paired units have a break in the link, which joins one loop to the outside strand and the other to the diagonal (Figure 34c). This occurs in the opposite position on each side as if reversed templates were used.

Pattern C with outside strands is a new idea, but it is an appropriate pattern to be used where Pattern F with outside strands was common. This pattern is important, too, because it links with Lindisfarne, as it will be shown to be used in the Lindisfarne-Alnmouth group and the related Bothal shaft (Plate 127 and 134). There is no link in concept between these shafts and St Oswald's, except that they all have panelled faces, but there is no reason why each should not have drawn ideas from the common source of earlier Lindisfarne or Bernicia in general, where many versions of Pattern C survive (Chapter 4). The pattern appears again in the late Durham

Group (Chapter 9, Plates 163, 166C and 167B).

iv. Common and Closed Circuit Pattern D (Plate 92 and 95B)

One side has a continuous sequence, in six registers of both common and closed circuit Pattern D mixed, with a unit measure changing from 4cm. to a smaller measurement in the tapered area. The mixture of elements shows that the artist had no strong feelings for continuity and considered that these units were suitable together.

One closed circuit element has been noted on Norham No. 13 and there was a bar terminal Cross Shaft No. 1. The form otherwise has not been noted and this is the first, as it were, of a series of these patterns all the same size illustrated on Plate 95 and discussed in various places. The element of the St Oswald pattern is "B" on this plate.

v. Basic Pattern B (Plate 93A)

The opposite narrow face has seven registers of Basic Pattern B with normal cross joined terminals at each end and a unit measure of 3.5cm. This eight cord pattern has its centre well to the left of the actual centre and a glide between registers, disguised by the extending of the points of the "U" bends. This distortion of the space is seen clearly by the awkward angles of the centre strands. However, this glide actually serves to spread out this tight eight cord pattern so that it optically keeps a density suitable to the shaft.

Basic Pattern B was used in a reversing pattern on the centre

of Abercorn No. 1 (Plate 62) but it is also an appropriate pattern for Bernicia where variations of Pattern E and B are used (Figure 32a). It is continuous here because it is a side pattern. A strangely corrected version is on the Aycliffe North Aisle Cross which is register for register the same, having cut out the crookedness and glide. This is shown in the comparative drawing on Plate 94, also on Plate 169B.

vi. Alternating half Pattern D (Plate 90A)

Where the taper makes the space too narrow for Pattern B to continue, two registers of alternating Pattern D , the four cord pattern, are used to complete the side at a unit measure of about 4.5cm. This is a large more open pattern than any other, and looks markedly less dense than the other patterns in the tapered area.

Half patterns were common in Deira and this particular one was used on a shaft at Hexham in the early period (Plate 10B). Otherwise there was half Pattern A nearby at Jarrow and half Patterns B and C at Norham (Plates 39C, 68B and 77B).

Tynemouth, No. 3, Cross Shaft[48] (Plates 94 and 95D)

The shaft fragment found in 1895 at Tynemouth is inextricably linked with the shaft from St Oswald's. It is only a short piece which remains, with one broad face lost, but it is in the proportion of 3:2 (30cm. by 20cm.) and sharply tapering, with 3cm. of moulding, plain in this case, not divided. Two designs are terminating at the lower edge and a third is in position to do so. In spite of

being carved out of a very coarse grit[49] there is no difference in technique between this shaft and the shaft from St Oswald's.

i. Double Stranded Simple Pattern E (Plate 94)

The one surviving broad face has two registers, and the beginning of a third, of double stranded simple Pattern E, which is the same size and similarly warped to the St Oswald's pattern, except that this warp is more extreme because of the taper. The use of more than two registers is still within the limits of a panel, as the complete shaft of St Oswald's shows both short and long rectangles.

ii. Closed Circuit Pattern D (Plate 95D)

Both sides have closed circuit Pattern D, but on one side the terminal has one pattern element placed horizontally. The size of the registers is close to that of the St Oswald's pattern, except that here the lower ones are wider. This shaft, however, uses the same pattern on both sides. This may be a later feature, or it may be just a feature of a less important work.

Tynemouth No. 5, Cross Arm[50] (Plate 96)

The cross arm is not made of the same stone as any other fragment from that place, but in its technique it is like the work discussed, and in its size it would fit either St Oswald's shaft or the Tynemouth (No. 3). It is 20cm. across and a lower arm would be wider, while the shaft from St Oswald's is 22cm. at the neck and the Tynemouth shaft at 30cm. at the base. Its patterns would

make it a suitable addition to either cross.

i. and ii. Versions of Pattern E and B (Plate 96A and B)

One side of the cross arm has an eight cord pattern, with a Pattern E loop fitted into the wide end, with internal "U" bends. The cord count is reduced to six at the neck, simply by unanswering the bend of the Pattern E loop, and the work finishes as plain "U" bends. The other side might be thought to be a similar combination of Pattern E and B with the outer loop not complete, but turned to the inner loop; but on the other hand, it could also be thought of as a terminated register of Pattern B with central strands joined. Again by unanswering a bend a six cord motif of "U" bends and Pattern D loops and "U" bend terminals is developed in the narrow space of the neck. The unit measure is around 3.5cm. throughout.

The first register shown on Plate 96A was on Lindisfarne Cross Shaft No. 1 (Plates 63B), while the second entire side is rather like that recorded by Stuart as Lindisfarne No. 4.[51] Both sides are appropriate to that designed panel group shown on Figure 32a but both sides fit well with a shaft with both Pattern B and double stranded Pattern E. Also the thoughtful organisation and pattern matching are worthy of St Oswald's Cross.

Summary and Date of the Group

This group, comprising the Monk's Stone, three Tynemouth fragments and a shaft from Durham, is one featuring panelled broad faces and continuous side patterns, the broadest range of pattern

forms being on the Monk's Stone. This wider programme may include figures and animals perhaps in representations of secular stories, but it does with some certainty include a symmetrical vine ornament with paired animals, possibly in the manner of that on the Jedburgh Shrine, but in its sparse curling branches similar to the Norham style.[52] The Monks Stone also has paired animals with substantial bodies and regularly interlaced members are found in other media; in sculpture the Hedda Stone at Peterborough is an outstanding example and also the works at Ilkley and Thornhill (Scotland) have similarities.[53] These features argue for a ninth century date.

The upper paired snake-like animals on that shaft and the matching one on St Oswald's, together with the whippet animals on St Oswald's and Tynemouth fragment have lacertine bodies. All these have regular even apparently gridded interlaced limbs and in this they differ from those seen on Lindisfarne Cross Shaft No. 1, Coldingham or on the Great Farne Islands shaft,[54] although two very doubtful patterns, on the first and last example named, may have a gridded form of animal. This regularity, however, is seen on Abercorn 1934,[55] but otherwise it could perhaps be thought of as Tynemouth's contribution to the interlace milieu. It is clear that all the closest examples in style are ninth century or perhaps early tenth.

Of the interlace designs proper the use of the unit measure 3.5cm. which frequently occurred, the continuous side patterns and also one usage of Pattern F seem to belong to the same movement which inspired the work of the Norham group. All patterns are firmly rooted either in the Designed Panel tradition or seen in the works

of the Norham group; the Split Plait and closed circuit Pattern D are significant in being also found among the works of the latter. Only Pattern C with outside strands has no precedent, but it is a feasible pattern for this tradition.

All these factors together place the group in the ninth century. The rough, "impressionistic" technique seen on Lindisfarne Cross Shaft No. 1 is also used here and the warping, which is somehow graceful is a style of familiarity, not decadence. Although T.D. Kendrick said St Oswald's shaft showed "barbarous backsliding"[56] it is one of the most pleasing of all shafts both in its overall design and in its detail. The group itself is an interesting summary of ninth century ideas while the shaft of St Oswald's is of great importance in the eleventh century revival (Chapter 9).

FOOTNOTES TO CHAPTER 5

1. SIMEON OF DURHAM ed (1855), 653.

2. STUART, J. (1866) II, 20.

3. Norham Fragments.
   These are all cemented into a pillar which is now in the church.

   TATE, G. (1856-62) 218 and Plates 1 and 2 (poor drawings)

   STUART, J. (1868) II, 20-21 and Plates 27-28.

4. Ibid., Plate 27. This piece is not now visible and may have been damaged when the pillar was moved into the church.

5. The pattern could be surrounded only in the terminal and then repeated like Abercorn 1934 (Plate 71).

6. STUART, J. (1868) II, Plate 28 No 15. The estimation is based on the scale 1":6" which is used on neighbouring drawings on the same plate.

7. COLLINGWOOD, W.G. (1907) Figure a on 361.
   The widest part at the Masham arm is 27cm and that at Norham about 30cm.

8. COLLINGWOOD, W.G. (1915) 262-264 lists a number of closed circuit patterns and their occurrence in Yorkshire. These are used particularly in the Viking era.

9. Jedburgh, Cross Head.
   This is in the Abbey Museum at Jedburgh, under the care of the Department of the Environment.
   This piece (No. 5 in the museum) is not published.

10. The loops of designs like Kirkby Misperton No. 1 or Ilkley No 2ii, fit into the available space, and so are not a normal shape.

11. ALLEN, J.R. (1903) II Nos 209-213 shows the range of three cord patterns.

12. Examples of filigree surrounding a gemstone.

    Monymusk Reliquary (ANDERSON, J. (1903) I Figure 18)
    The small Rogart Brooch (Ibid., 26)
    The Perth Brooch (Ibid., 27)

13. Abercorn 1934, Cross Shaft.
    This shaft is in the church at Abercorn.

    CALDER, C.T.S. (1937-8) 217-223 and Figures 1 and 2.

14. Ibid., Figures 2 (reconstruction).
Compare: STUART, J. (1866), Plate 27 Nos 1,3,6,9 and 12.

15. Kirk of Morham, Cross Shaft.
This was removed from the walls of the Church at Morham and sent to the National Museum of Antiquities of Scotland, Edinburgh in 1928.

CALLANDER, J.R. (1932-3) 241-3, and Figure 10.

16. Similar animals are on a York shaft (COLLINGWOOD, W.G. (1909) Figure a on 157.

17. "Ring Knot" here is only used for encircled Pattern C loops.

18. A slab from Como (ABERG, N. (1945) II Figure 29.
Other circling continental patterns are:

A slab from S. Marco, Venice (ABERG, N. (1945) II Figure 30)
The Ambo of S. Salvatore, Brescia (Ibid., " 14)

19. ALLEN, J.R. (1903) II Nos 696-707. Show many varieties of the "Ring Knot" and there are fifteen Pictish examples among these.

20. Hulne Priory, Cross Shaft.
Now at Alnwick Castle in the possession of the Duke of Northumberland.

HODGES, C.C. (1925-6) 91-92 and Plate facing 92.
The discussion here was based on Hodges' article as the cross, circumstances prevented study of the cross itself.

21. Melrose (Gattonside), Cross Shaft Fragment.
This piece is in the National Museum of Antiquities of Scotland.

SMITH, J.A. (1875) 448-57 and Figure on 449. He describes how he found this piece in a garden wall at Gattonside.

22. Examples of encircled Pattern F in Pictish work:

Glamis No 2 (ALLEN, J.R. (1903) III Figure 234A)
Collieburn (Ibid., 50)
Brodie (Ibid., 136)

23. ALLEN, J.R. (1903) III Figure 458A.

24. COLDINGHAM, Cross Shaft.
Now in the National Museum of Antiquities of Scotland, Edinburgh.

ALLEN, J.R. (1903) III 429 and Figure 449 A-D.

25. Comparative measurements of sections of four shafts.

Coldingham: 27cm by 17cm.
Lindisfarne No. 1: 28cm by 14cm.
Abercorn No. 4: 28cm by 16cm.
Hulne Priory: 23cm by 15cm.

26. Ruthwell, Hoddom and the Knockhill Fragments

ALLEN, J.R. (1903) III, Figures 467, 468, 461, 463 and 464.

27. Penpont and Durisdeer (ALLEN, J.R. (1903) III, Figures 465, 466 and 459.

28. Ruthwell, Architectural piece(?).
This was found in the church ground and is now in Ruthwell Church.

COLLINGWOOD, W.G. (1927) Figure 101.

29. Closeburn, Cross Shaft.
This is now in the Dumfries Observatory Museum.

ALLEN, J.R. (1903) III, 436 and Figure 458.

COLLINGWOOD, W.G. (1924-5) 58 and Plate between 56 and 57.

CRAMP, R.J. (1959-60), 18 and Plates 2,4,5 and 6.

30. The works might be compared in their elaborate, tight fitting decoration, and especially in their animal forms.

COLLINGWOOD, W.G. (1907) Figure N on 310.

CRAMP, R.J. (1959-60) 18 compares the animals with Cundall and Ilkley.

31. The Thornhill Cross, Nith Bridge.
This is on a hillock near Thornhill, across the River Nith.

ALLEN, J.R. (1903) III, 449 and Figure 469.

COLLINGWOOD, W.G. (1924-5) 57-8 and Plates between 56 and 57.

CRAMP, R.J. (1959-60), 17 and Plate 3.

32. Abercorn 1934, (CALDER, C.T.S. (1937-8) Figure 2)

Monk's Stone (STUART, J. (1866) III Figure 134)

33. Waberthwaite, Cross Shaft.
Now lying in the churchyard at Waberthwaite.

COLLINGWOOD, W.G. (1927) 112 and Figure 134.

34. Whithorn.
The works mentioned are in the Priory Museum at Whithorn under the care of the Department of the Environment. The numbers used here are the Museum numbers.

Whithorn No. 3, (Plate 81): ALLEN, J.R. (1903) III 488, No 2, Figure 521.
COLLINGWOOD, W.G. (1922-3) 216, No. 12, Plate 3.

Whithorn No. 5: Ibid., 215, No 11 Plate 2.

Whithorn No.38: unpublished

Whithorn, No. 8: (Plate 82): ALLEN, J.R. (1903) III 488, No 3, Figure 522.

Whithorn No. 37: (Plate 83A): unpublished

Whithorn, No. 1: (Plate 83B): ALLEN, J.R. (1903) III 488, No. 1 Figure 520.

Whithorn No. 13: (Plate 84A): Ibid., 491 No. 6 Figure 525.

Whithorn No. 16: (Plate 84B): Ibid., 491 No. 7 Figure 526.

Whithorn No. 19:(Plate 85): Ibid., 491 No. 5 Figure 524.

35. Pattern F also tends to become a series of "V" bends, in Southern Deiran work, especially on the Walton Cross and a piece from Thornhill (COLLINGWOOD, W.G. (1915) Figure on 252-3 and o and m on 247).

36. COLLINGWOOD, W.G. (1922-3) 216 No. 11 and 12 (Museum Nos 5 and 3).

37. Whithorn Museum No. 38 was found at the east end of the church. Also No. 37 (mentioned below) was found in the nave in 1968. The information was kindly supplied by the Department of the Environment.

38. ALLEN, J.R. (1903) III Figure 515.

39. CRAMP, R.J. (1959-60) 17.

40. COLLINGWOOD, W.G. (1924-5) 58.
(1922-3) 216.

41. CRAMP, R.J. (1973) 108-111.

BEDE. ed (1968) 276.

42. Tynemouth No. 1, The Monk's Stone.
This stone stands beside the Priory at Tynemouth.

STUART, J. (1866) II 42-3 Plate 3-4.

GREENWELL, (1907) 131-3 and Figures on 132 and 3.

Note: The numbers of the Tynemouth Stones are those given by Professor Cramp for the Corpus of Anglo-Saxon Sculpture, in preparation.

43. ALLEN, J.R. (1903) III Jedburgh No 4, Figure 457.
This is a base with leaping animals visible on one side.

Ibid., Jedburgh No. 1 Figure 454.

44. St Oswald's Cross, Durham.
This is set up in the Chapter Library at Durham (No. 15), the two pieces being joined together.

STUART, J. (1866) II 63-4, Plate 110 (upper piece only).

(_____) (1880-89) 32 and Plate showing the upper piece.
The discovery of the second piece near the first in the tower is noted.

GREENWELL, W. (1890-95b) 281-85. Plate I, Figure 1 and 2 (shows two broad faces only).

GREENWELL, W. (1899) No. 15 Figures on 74 (same illustrations)

CRAMP, R.J. (1966) 119-124. Plate 1 shows three faces, the fourth is badly damaged.

45. CRAMP, R.J. (1967b) 99-104. She sets out the problem of the dual relationship of St Oswald's Cross to the Monks Stone and also to the Aycliffe North Aisle Cross.

KENDRICK, T.D. (1949) 95 Footnote 2. He redates St Oswald's shaft to the eleventh century, having observed the relationship to the Aycliffe work.

46. This is a name used by Professor R.J. Cramp. The design has no category and the name suggests two diagonals.

47. Meigle No. 27 has a square panel (ALLEN, J.R. (1903) III Figure 353A).
" No. 5 " single unit (Ibid., Figure 314A).

48. Tynemouth No. 3, Cross Shaft.
Now in the Museum of Antiquities, Newcastle.

CARR, S.S. (1904) 120-21 Figure 2. He says this was found in the castle yard in 1895 and had been used as building material.

49. Coarse grit was used on the Lindisfarne Cross Shaft No. 1 but also the Jarrow Octagon and a base from Hurworth both quite near Tynemouth. A study of stones used may have some dating significance.

50. Tynemouth No. 5, Cross Arm.
This stone is in the Museum of Antiquities, Newcastle.

GREENWELL, (1907) 134 and Figure 2 (shows one side only).

51. STUART, J. (1866) II, Plate 26 No. 4.

52. Ibid., Plate 27, Nos, 1,3,6,9 and 12.

53. Examples of paired animals with regular interlace.

The Brunswick Casket (bone): KENDRICK, T.D. (1938) Plate 70 No. 1.
The Witham pins (silver): WILSON, D. (1964) No. 19 Plate 18.
The Hedda Shrine: KENDRICK, D. (1938) Plate 70 No. 2. and CRAMP, R.J. (1967) 102, points out the similarities of Ilkley and Thornhill.

54. Lindisfarne, Cross Shaft No. 1: PEERS, C.R. (1923-41) Plate 51, Figures 1 and 2.
Coldingham Shaft: ALLEN, J.R. (1903) III Figure 449B.
Great Farne Is Shaft: GREENWELL, W. (1899) Figure on 51.

55. CALDER, C.T.S. (1937-8), Figure 2.

56. KENDRICK, T.D. (1938) 137.

CHAPTER 6

THE LARGE INTERLACES OF DEIRA

Fine, delicate interlaces with filigree-like strands, typified by the Northallerton cross head (Plate 11), have been regarded here as the earliest of Deiran patterns. Heavier works, but not necessarily ones with a larger unit measure, like the imposts of Ripon or the shaft from Easby (Plates 13, 14, 17 and 18) have been considered as eighth or early ninth century (Chapter 2,113). The last works considered in this group, Cundall and Melsonby, had a slightly larger unit. There are, however, a number of larger works with a unit measure from 6cm. to 10cm.. These, when considered together, belong as a group, not just because of size, but because certain features of concept, pattern type, technique and expression relate each to several others in a loose kind of way and set them apart from former work discussed. A rule appears to emerge: 'fine small patterns are early, large heavy ones are late', which would be a dangerous simplification in view of fashion being subject to individual taste, with conservatism on the one hand or inventiveness on the other, but one with an element of truth.

After a discussion of the patterns, however, the truth of this rule may be assessed. To start this discussion there is a work from St Peter's York, which has its roots firmly in the pattern style of Deira but which stands apart from the detailed almost baroque works like Melsonby and Cundall and has a simplicity of expression which leads to the large patterns to be discussed.

St Peter's York, Cross Shaft[1] (Plate 97)

This shaft, now in the Yorkshire Museum, is a wide shaft in the proportion of broad face to narrow, 2:1. One broad face is decorated with energetic animals among alternately coiled vinescroll. The other broad face has two rows of vinescroll volutes not with a central stem but cross joined in an interesting manner. This appears to be a panel, terminating at the broken edge. The sides give every indication of being continuous and not panelled, the one being a linked pattern, the other a five cord changing interlace.

The shaft is made of a coarse sandstone but it is suitably carved without small detail, with the roughness of the medium in mind. The strands of interlace are semicylindrical in section and there are the marks of a claw chisel at their base, but otherwise ground and strand have been smoothed. This working of strand and ground is very similar to the manner in which the Jarrow octagonal shaft was carved, but here there is shallow modelling more after the manner of the Cundall-Aldborough shaft (compare Sections,Plate 97, 39 and 25).

i. 'Knitting Stitch' (Plate 97A)

The continuous pattern, to the right of the side with animals, has no terminal and is ten pattern units in length. Since this design was not drawn on an interlace grid it can have no comparable unit measure , but the interval between major points is 6cm.[2] The pattern is the one that appears on the Sutton Hoo buckle[3] and the delicate piece of shaft from Ingleby Arncliffe where the interlace

has an interval of 3.5cm. (Plate 9C). The design draughted here is similar in size to the twisted and linked design on the Cundall shaft (Plate 25).

ii. The Five Cord Changing Pattern (Plate 97B)

There are three symmetrical loops in this length of pattern, two to one side, one to the other, one asymmetrical loop and a motif as the broken edge which must have a wide "U" bend. The unit measure is about 5cm. and the glides up to 3.5cm. and variable. The design matches in strand size and density the linked pattern on the opposite face.

There are only two other places where five cord patterns have been used in Northumbria; Ledsham and Thornhill (Scotland). The imposts at Ledsham (Plate 9A and B) have continuous patterns but also they are the elements used on the York shaft; the single asymmetrical loops (which alternate at Ledsham), the symmetrical loop, which is used as a terminal, and the wide 'U' bend motif seen beginning at the lower broken edge of the York piece is also used. In Chapter 1, 78 the works of Ledsham and Ingleby Arncliffe were associated with each other because of their size and type (Plate 9 and Chapter 1). Here the same patterns are all on the one cross. The formation of elements into a changing pattern was part of the Deiran concept used at Easby, Croft and Ilkley (Plates 18, 19 and 20 B).

The five cord pattern used at Thornhill, Scotland (Plate 79B) is less related to this York work than the Ledsham imposts. Although it is a changing pattern, the linked Pattern C loops, the wide "U" bend forms with diagonals and symmetrical loops lying along the axis,

are a different group altogether.

Addingham, Cross Shaft[4] (Plates 98 and 99).[5]

Two lengthy pieces of shaft are fastened on either side of the porch of Addingham church, which is near Glassonby in Cumbria. The shaft to which they belong appears to have been monumental in size. The upper piece tapers only 2cm. over its length of 80cm. and since the lower piece is 4cm. wider it would appear that about 160cm. is missing. Since the total length of the remaining pieces is 160cm., the shaft stood over 3 metres high without the top terminal of the shaft being reached and is still 37cm. wide at the highest point, remaining in the proportion of width to breadth 2:1.

The base and lower shaft are in one piece and the base has side interlace panels and plant scroll on the front, while the shaft has the reverse programme with continuous vinescroll on the sides and what appears to be continuous interlace on the front.[6] The whole of the other broad face has been destroyed which prevents a clear picture of this programme. Continuous vinescrolls were common throughout Northumbria, but continuous or long sequences of interlace were not common and were used mainly on narrow faces.[7] However, the works at Whithorn (discussed Chapter 5,206) and many in this group have long or continuous designs on the broad faces.

The technique carving on this stone is impeccable and can be seen best on the lower base panel to the left of the surviving face (Plate 99B). The strands are an enlarged version of the high modelled style of Deira, with the strand appearing about half

width and about as deep as it is wide. The sides of the strand are in fact splayed to their base and the ground well worked. Because the holes are cut with great care with a bladed chisel, the abraded front pattern has remaining neat diamond and segment shaped holes,and the pattern is readily distinguishable although the modelled part of the strands is entirely worn away.

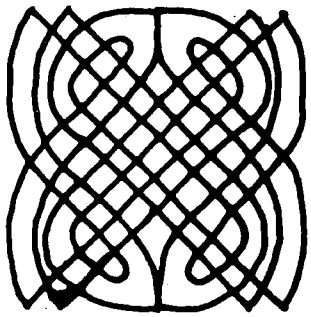
i. Surrounded, Joined Pattern C ,turned through Ninety Degrees (Plate 98).

The upper shaft has four paired units (only two are shown on Plate 98) and two including the terminal are on the lower shaft. The unit measure is 7cm. on the upper piece and 8cm. on the lower, in this eight by twelve cord pattern, and it can be estimated that three and a half registers are missing, if the design continued evenly across the space of circa 160cm.. The terminal unit is a pair of Pattern C loops without the joining strand or the surrounding strand. The outside strand meets the diagonals in the simplest manner.

The choice of such a complex but attractive eight cord pattern for this long face is very successful and it has no equivalent. Pattern C loops are the natural result of using an outside strand with pairs loops. Single pairs on the Thornhill Cross changing pattern illustrate this. The pattern without outside strands was used at Jarrow[8] and Jedburgh (Plate 117). In the work of the Durham "Cassiodorus", Folio 172V, and in the Leningrad Gospels,Folio 12V,[9] this joined element was used in very complex patterns. However,

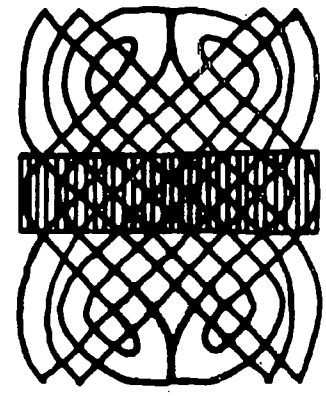
FIGURE 36

a



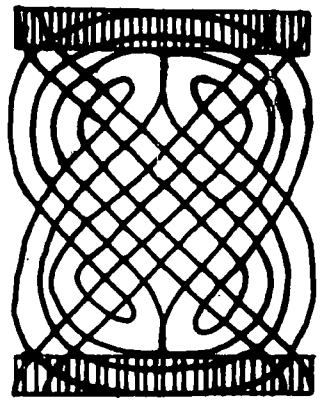
Wakefield.

b



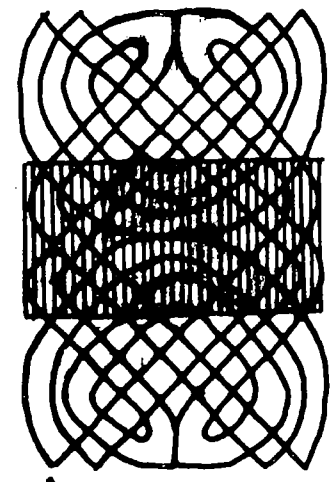
Monkwearmouth.

c



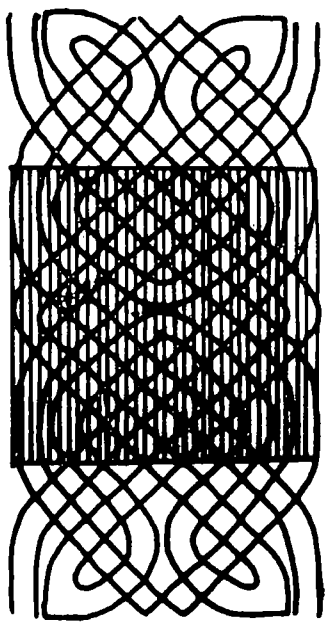
Billingham.

d



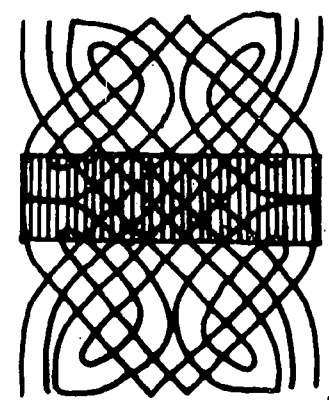
Addingham.

e



Hurworth.

f



Irton.

Extensions to Pattern D with outside strands.

a Continental work, a slab from S Marco, Venice dated 829 AD, has two versions of linked Pattern C, one of which is encircled and joined by a twist common in Lombardic architecture; N. Aberg associates this design with the ring Knot.[10] This evidence suggests a ninth century date for a complex pattern of this nature.

Although the joined Pattern C is rare, the concept is close to Pattern D with outside strands (compare figure 36d and a). It is possible that the small Billingham pattern shown on Figure 36c, if it was a true surrounded pattern, had the same source of inspiration.

ii. and iii. Simple Pattern E and Carrick Bend
(Plate 99A and B)

The orderly mind of this artist was shown in his reversing the position of the plant scroll and interlace on the base and shaft. The same orderliness is seen in the two side panels which are in the proportion of 2:1 and have eight by four cord patterns with a unit measure of 8cm., the same as that on the lower shaft. Both patterns have been used on small panels and were possibly very common (Plates 12B and 59A, B and F). The innovation here is a twist between the two Pattern E knots to raise the cord count lengthways from six to eight. This device was also used on the Masham cross arm (Plate 15C).

The Wakefield Cross[11] (Plates 100 to 103)

A cross now preserved in the Yorkshire Museum was taken from a shop step in Wakefield in 1862. One broad face was completely

chipped away, then worn down by the feet of the customers. There was some wear, too, on the narrow face which was the outer edge of the step, while the other narrow face had several centimetres of pattern cut from one edge. The downwards broad face is without serious damage and part of the adjoining lower cross arm has survived also.

The patterns, which survive, are all interlace and even in this incomplete state, the programme has more interlace than any other cross discussed so far. The front and both sides appear to be continuous interlace and this places it parallel to Addingham with large repetitive patterns, except that the latter alternated vinescroll with interlace.

There are two techniques used on this cross. On the broad face, particularly on the upper two registers shown on Plate 101, the strands are trapezium in section, having flat tops and sloping sides, while a chiselled ground which has grooves and pock marks shows that a claw chisel was used extensively. There is no modelling, but firm grooves mark the crossings. The flat surface of strands and edge moulding is not a worked one but abraded, with the same satin smoothness as the foot worn area. If it was worn after carving the strands would originally have been almost pointed, however, if it was the original surface this would appear to be a partially completed work, with the modelling yet to be done and in this it is comparable to the Hackness shaft (Plate 120 also Introduction III 26).[12]

The sides, the head pattern and to some extent the lower patterns of the broad face have a different technique. The strands are

lower, narrower at the base, with straighter sides and roughly worked all over with a claw chisel. The high splayed strands of the upper front could not have been trimmed to these lower ones which are wider at the top and straight sided. The techniques therefore, are not just one an unfinished version of the other. Just as there are two techniques present,so there is also a variation of the pattern concept.

i. Pattern D with Outside Strands (Plate 100)

The pattern on the broad face is eight by eight cord and is broken off at three and a half registers. The taper over the length of 123cm. is considerable, being 5cm., but this is well handled in that the unit measure changes from 7cm. to 9cm. on both the vertical and horizontal grid lines. There is no cramping of the pattern at the edge where 3cm. to 3.5cm. is left, sufficient for the common beaded and plain moulding, grooves for which can be seen marked on the right hand edge.[13] The terminal is the simplest possible, that is, the outside strands meet the diagonal at a point in the same manner as the Addingham terminal.

One individual feature of draughtmanship is the sharply pointed asymmetrical loops. The flat edge of the loop has been brought straight to the point instead of following the forty five degree course of the diagonal, then box pointing. Addingham had the full box pointed loop slightly rounded at the tip. Here however the loops are slim like those of Ripon No. i or those of the similar pattern on the Monkwearmouth shaft (Plates 13A and 45A).

Pattern D with outside strands (Figure 36a) has much manuscript precedent both in Northumbrian and Southern work.[14] It was used on the Monkwearmouth shaft, just mentioned, and at Billingham possibly surrounded (Figure 36b and c). Clearly the concept, that is the size and repetitive nature, places it closest to the Addingham pattern, which, although under the heading of a Pattern C, could be draughted by varying this pattern (Figure 36d).

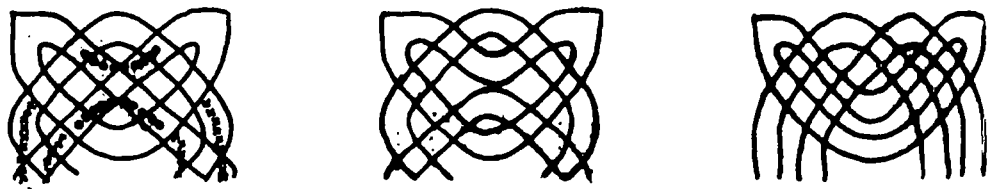
ii. and iii. Half Pattern F turned along the Vertical Axis, with Outside Strands (Plate 101and 102)

The side panels have a pattern with symmetrical loops facing the one way, not alternating, on the vertical axis. To answer the bend of the round end of the loop, when there is no alternation of elements a surrounding strand must be placed around the next loop. This is done only in the Lindisfarne Gospels, Folio 211R, although forms of the alternating pattern exist in sculpture, for example on the Easby or the Pickering Shafts (Plates 17,18 and 37). The artist of Wakefield has given variety by facing the loop in opposite directions on the two sides.

The three registers on the pattern on the left (Plate 101A) and the two lower ones on the right, are all the same size and are cramped along the outside strands, even with a moulding of only 1-1.5cm. The unit measure is 8cm. matching that of the central part of the cross front. The upper three registers on the right (Plate 101B) however, are much smaller with a unit measure of 6cm. across the loop and with ample room for the outside strands. Here the first surrounding strand meets at a point, the second is lost entirely and the ends are left loose, and the third appears normal.

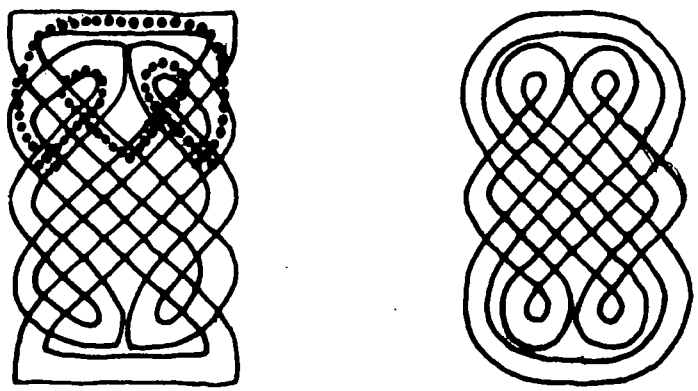
FIGURE 37

ai ii iii



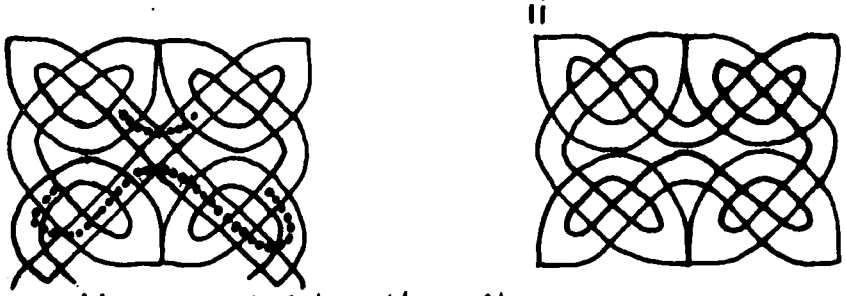
Wakefield.

bi ii



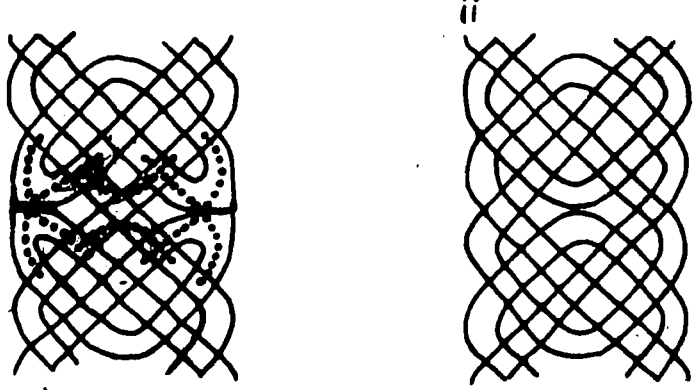
Irton.

ci ii



Bewcastle and Waberthwaite.

di ii



Jedburgh.

Alterations by means of simple breaks, shown ::::

If the front showed an even gradation in the size of the units, why then does the side have two distinct sizes? The use of templates appears to be the answer and, further, the smaller template was apparently without the surrounding strand which had to be added, somewhat awkwardly, by the draughtsman himself.

The terminal area of these two patterns shows the ability of this draughtsman to design and his attitude to interlace. On the left he inserted a free ring into his uppermost register (Plate 102A) in spite of the fact that it was already cramped, changing entirely the effect of half width strands to a much denser mass. Then he carried on the four strands to what might be described as a pattern E loop which is closed circuit because of internal opposed breaks. The opposite terminal (Plate 102B) has concentric edge breaks for the four strands and another short circuit loop. The terminals are thus related in a lively but unorthodox way (Figure 37a).

iv. Pattern E motif (Plate 103)

The theme of the terminals is picked up again in the cross arm pattern, where the Pattern E unit fits well into the shape of the lower arm. It does not return, however, in a reverse form but with a shape which may have been first intended as another circuited loop, as the tooling for the strands can be seen on the ground surface, but was finished as an internal zig-zag, the reconstruction of which would only be a guess.

Conclusions on the Wakefield Cross

The strange duality of the Wakefield cross with its regular well gridded repetitive interlace on the one hand and its irregular interlace with its odd spacial relationships and short circuits on the other, as well as its two techniques, could be explained in two ways. Firstly, this cross was begun by a craftsman who intended something like Addingham, a shaft with a regular repetitive pattern and the usual double moulding, and was finished by a craftsman with different ideas and techniques. Secondly it may have been begun by a craftsman copying with the use of templates something already in existence but gradually adding more of his own ideas. In either case it seems necessary to conclude that Addingham was not an isolated type of large cross but that there were others in existence.

The features of Wakefield which belong to a new form of thinking, capricious breaks, short circuits or loose ends, and very little space at the edge are duplicated on a cross at Hauxwell.

Hauxwell Cross[15] (Plates 104 and 105)

The Hauxwell cross stands out of doors in the setting of a rural churchyard. The picturesque effect of this old lichened cross is spoiled by the loss of its detail by weathering. It is not now a large cross, standing just over 1.5 metres but it was taller as the patterns continue into the socket.[16] The proportion of main face to side is again 2:1 and the edge moulding is scarcely 1cm., while the head continuing in one piece is similar to Wakefield. The programme, like the one on that cross, has interlace on three sides and also the head, but one broad face has a spiralling tangle

which seems to be more inspired by plant ornament than interlace although weathering has obliterated the details.

The technique is a high modelled strand, as far as can be seen, about quarter width with the ground well worked between strands. The unit measure varies from 6cm. to 7cm..

i. Basic Pattern A (Plate 104)

On the East face is basic Pattern A, consisting of an upper unit with two strands only continuing around a plaque and then it has a second terminal to begin the two other strands again. This terminal is a paired unit of a strange spiralling motif which appears to be spiralled Pattern A turned sideways (see Introduction III. 38, Figure 13a). Two ends are left loose but four strands continue into regular registers of Pattern A. This is poorly handled, being cramped on the left but spread out on the right with an increasing central glide assisting the artist to cope with the taper. Sudden changes of direction and enlarged loop points show that the artist free-handed his patterns in across both horizontal and vertical glides.

Pattern A is common and used in long sequences but not on any early work (see pattern lists). The use of Pattern A, which is an eight cord pattern with the appearance of an outside strand, is a continuation of the pattern programme of Addingham or Wakefield.

ii. and iii. Alternating Half Patterns A and D (Plate 105A and B)

The Wakefield sculptor unified his narrow side patterns by using the same motif varied by being turned in opposite directions. The

designer of the Hauxwell cross gains unity by using similar alternating patterns with seven units on both sides. The Pattern D, however, has one less cord per unit so the patterns could only be kept level with each other by stretching the points of these loops across a glide. The Pattern A unit appears to be the same size as those on the front pattern. The jerky changes of direction of the strands at the end of each register again indicate the use of templates.

The patterns are both common in interlace designs (see pattern lists). It is the size that is larger than others discussed.

The Cross Head Patterns

Only part of the lower arm survives and in the centre on each side is a boss that may be a type of lorgnette design. Around this on both sides is interlace, one side featuring loops, the other "U" bends joined by two strand twists. The design is too weathered to follow exactly.

Hurworth, Slab or Base[17] (Plates 106 and 107)

In the Museum of Antiquities in Newcastle are three large pieces of very coarse sandstone which are the mutilated remains of some form of slab. The pieces were taken from a garden at Hurworth.[18] The large unit measure, narrow edge moulding and pattern types relate this to the works discussed. It has only interlace on the three faces that remain.

Although the work is badly broken much can be discovered. One face has its full length of pattern and is 87cm. in extent with narrow

end mouldings. Both the upper and the lower edges are entirely lost, and yet it can be reconstructed to be the eight cord pattern basic Pattern C. Its consistent unit measure of 8cm. assists in calculating its width which would be 32cm. with probably fine mouldings of 1-1.5cm. similar to those at the terminal end, making a total of 35cm. Two faces extend at right angles to this, but both are broken before their terminal is reached. One of these extends 42cm. to its broken edge, and if it is symmetrical across a central axis, it would be about 64cm. including the edge moulding (Plate 107). The measurements then would be 87cm. by 64cm. by 35cm. and this does not compare unfavourably with the Ripon imposts of 80cm. by 50cm. by 20cm., although its weight makes it more likely to be the base of a column or shaft than an impost.

The technique where it is undamaged is surprisingly good considering the coarseness of the stone, and the strand size and type is similar to that of the stone from St Peter's, York or one from Jarrow (Plates 98 and 39). The greater unit measure means the strand is slightly below half width, in a common Deiran proportion.

i. Basic Pattern C (Plate 106)

On the most complete side are two registers of Pattern C and two different pairs of terminal units. The one on the left side of Plate 106 has pattern A units, with the loops pointing directly opposite to the Pattern C pair next to them, while on the other end is the simpler common ending which makes apparent stafford knots.

Pattern C is ubiquitous but it is used at this size on Bewcastle (No. ii) and Jarrow Porch stone (No. i) (Plates 55 and 140B). The latter appears to have been drawn from templates (see Introduction II,) and the proximity of this stone to Jarrow makes it possible the same templates were used. As for the changed terminals, there is plenty of precedent near at hand. The Basic Pattern C at Ripon No. 1 (Plate 13A) had different terminals but the closest in type is the use of Pattern A terminals with Pattern F on the large panel at Melsonby (Plate 23A).

ii. Turned Pattern D with Outside Strands and Breaks (Plate 107)

The broken piece has a few certain details, namely out-turned Pattern D loop with outside strands, and the normal centre to side terminal. There is no reason to doubt this is a part of a mirror image pattern; it is the extension along the stone that is uncertain. The strand from the round side of the loop extends in a direction compatible with a concentric edge break. The continuation of this strand then appears to turn towards the centre as if forming a central opposed break. If the whole panel were balanced symmetrically it would be expected to turn here at this major break (Figure 36e).

Out-turned Pattern D is unusual. The AIL16 artist on Folio 37R uses it with outside strands in the same sequence as he uses the inturned version while the Maeseyck Gospel Fragment, Folio OR, in its changing eight cord sequence has asymmetrical loops pointing both ways with various breaks.[19] In sculpture, the Lastingham cross arm (Plate 33A) has an out-turned pair but at Hurworth the size and concept are in accordance with Addingham, a further experiment with asymmetrical loops in eight cord patterns.

iii. Uninterpreted Pattern

Scarcely more than a zig-zag of strands remains on the third side, but it is interlace of the same unit measure and strand size as on the other sides. The zig-zag is level with the second and third cord of the neighbouring pattern and the terminal is like that of No. ii. A break on the ninth cord along shows it is similar to the pattern on the second face.

Collingham Cross Shaft[20] (Plates 108 and 109)

One shaft in Collingham church has figural sculpture, saints under arches in the Anglian tradition of Otley, showing that this place was a centre of some standing.[21] The second shaft there is a mixture of stylistic ideas, with panelled broad faces featuring animals and interlace, while one narrow face has continuous vinescroll, the other has interlace.

The edge moulding is 3.5cm. but undivided. The technique of all forms of ornament is heavy. The interlace has strands just over half width, low but with firm diversions marking the 'under' strand and coming close to a humped technique. The ground is well worked where there are glides.

i. Variation of Pattern A (Plate 108)

This pattern is in the designed panel tradition with four loops symmetrically placed. Between the Pattern A loops are extra strands on the vertical axis and extra terminals on the horizontal axis. It is like four units of the Aldborough pattern (Plate 27) turned and placed centre to outside, as can be seen by comparing these

patterns. The unit measure is also similar, but whereas the high wiry strand of Aldborough is rhythmic in spite of unanswered bends and altered angles, at Collingham it is clumsy and cramped. The pattern type of this former style thus survives at Collingham, but the side interlace is of the continuous pattern tradition in a large unit measure.

ii. Alternating Pattern D (Plate 109)

The long heavy alternating pattern of four registers and two Simple Pattern E terminals on one narrow face counterbalances a continuous and equally heavy vinescroll with alternating volutes on the other. The unit measure in the upper register is 6cm. and in the lower 7cm. In this it is the same as Hauxwell (Plate 106B) but the loops retain their firm box points and do not wander in a distorted fashion across the glide.

The Irton Cross[22] (Plates 110-112)

This complete cross stands in a country churchyard, framed to the east by rugged mountains and although it is weathered in detail most of the patterns are legible. Like Collingham it is panelled front and back, with continuous pattern on the narrow sides, but in this case both sides have vinescroll. Much of the programme is strange to Northumbria, and there are patterned borders around the panels. On one side, these are two stranded twists, like those at Closeburn, on the other they are interlace like some in Pictish work.[23] The panels are patterned chequers, a fret, radiating designs and two interlaces, while the head has elaborate

but almost illegible pattern of plant or interlace designs around bosses, with incised panels on the arm ends. It is the main interlace panel that unites this cross to the group under discussion.

i. Out-turned Pattern D with Outside Strands and Included Terminals (Plate 110)

On the upper west face is an eight cord pattern on the theme of Pattern D outfacing with outside strands. There are two registers of pattern with the upper terminal ending in the normal way and a lower terminal unit consisting of stafford knots surrounded by the outside strands and two ends lying loose. The unit measure is 6cm. to 8cm. along the length of the cross and the left hand units are cramped while those on the right are well proportioned. The technique is a half width flat strand almost humped, similar to that used at Collingham.

The pattern has no exact parallel,but included terminals with Pattern D were common in Manuscripts. One interesting one is on Folio 177R of the Echternach Gospels,[24] where registers of in-facing Pattern D alternate with registers broken by an included terminal. It is Pattern F with included terminals that survives in sculpture, such as on the Ripon Imposts, (No. iii) and the larger pattern on Abercorn 1934 No. ii (Plates 14A and 71), although the Waberthwaite changing Pattern (Plate 80) has a simpler form of Pattern D with included terminals. This pattern (Figure 36f), however, is related to the experiments of Addingham and Hurworth and in another expression, Monkwearmouth and Billingham (Plates 98, 106 and 45). Figure 36 shows the variations by which each pattern

was formed, and the necessary extensions of the cord count on the vertical axis to allow for the changes.

ii. The Double Stranded Half Pattern F (Plate 111A)

This pattern is very irregular after the well gridded complex pattern above. It appears to be inspired by Pattern F but has only one unit of this and two closed circuited strands giving an appearance of the same pattern. It is a close double stranded pattern, the two strands together being just over half width so that there are wide spaces between, like a design at Jedburgh (Plate 70A). The design may be a distant and part-remembered imitation of the Bewcastle No. iv or a similar work (Plate 57).

iii. The Four Cord Changing Border Pattern (Plate 112A)

The border along the right side of the interlace design is a four cord pattern at 3.5cm. unit measure. It is scarcely legible but it seems the theme is carrick bends and similar four cord patterns. The small unit measure allows the strand to be almost humped similar to Hornby (Plate 50B).

iv, v and vi. Common Pattern D and Variations (Plate 112B and 111B and C).

Below the border is a simple motif with pattern D loops and a unit measure of 5cm. and a rounded half width strand. On the north cross arm is a register of common pattern D with normal terminals, at the same unit measure but incised in technique. The south arm has an interesting simple variation but one which forms

unpinned loops and a surrounding strand. Figure 37b shows the change that affects this. This design was also used on the arms of the Eyam Cross.[25] The whole range of the Irton Cross displays great variety in unit measures and techniques and patterns in interesting variations.

Waberthwaite No. 2 Cross Shaft[26] (Plates 113 and 114)

At Waberthwaite in a quiet churchyard by a sandy estuary, not far from Irton, there is yet another monumental cross. It stands over two metres in height without the head being reached, and is 47cm. to 40cm. in width and 25cm. to 24cm. in breadth. One broad face has a panelled interlace together with a pair of interlaced animals and a single animal reminiscent of the Deiran tradition. The other three faces have continuous interlace.

The surface is mostly lichened or flaked away but the south face is quite fresh and the technique can be seen to be a flat fairly shallow half width strand grooved deeply to show the 'under' strand. The work appears to have been done with a coarse claw chisel.

i. The Panels of Simple Pattern E (Plate 113)

Two panels of four Pattern E loops are on one broad face. Simple Pattern E can only be continuous if the loops face to the side. If the loops face upwards and downwards in a mirror imaged pattern it forms blocks of four, and two such blocks are used here. A central opposed break in each, however, gives vitality to this

simple idea expressed in flat strands, at a unit measure of 10cm. The pattern is within 1cm. of the edge of the stone similar to the Hauxwell and Wakefield crosses.

Although very simple, the pattern is rare since sets of four were normally placed the other way around. The interesting thing is that at a glance it has an effect of two circling motifs like Bewcastle No. i and on examination it has the same unit measure and cord count (Plate 53). It needs only a few simple breaks to change one pattern to the other, as shown in Figure 37c. Did the artist use Bewcastle pattern templates, or just the terminal templates,or did he see it on some similar work and copy the layout, by chance hitting on that unit measure?

ii. Half Pattern A in Two Rows (Plate 114B)

The West face is filled with units of half Pattern A used in two columns not crossjoined, and turned in all directions and sometimes muddled with strands ending oddly. The unit is designed as a circle with a straight stalk. The circle continues until it meets the diagonal rather than to form a box point.

Similarly, two columns of pattern are used at Halton, in Lancashire, including Pattern A units, and this cross has a Viking scene among its decorative panels.[27] Pattern A turned various ways joined, but not in mirror image can be seen at Aspatria, also Kirkby Stephen,[28] Stainton le Street and Chester le Street (Plates 153 and 149); all patterns after the start of the tenth century.[29]

iii. Carrick Bends (Plate 114A)

Both narrow faces have continuous Carrick Bends which are well proportioned with a unit measure of 10cm. matching that of the panel. One unit on the upper North side is a short circuit making a figure of eight. This use of circuit motif and carrick bend is on some late works in Southern Deira such as the Walton Cross, but carrick bends themselves are ubiquitous.

The Kirkdale Slab[30] (Plates 115 and 116)

At Kirkdale is a work now placed as a recumbent slab in the church but which has formerly been exposed to much weathering. The slab has scarcely any taper and is 166cm. long and 52cm. wide and has a continuous interlace surrounded by a decorative border design.

The technique is difficult to assess. The strand is much narrower than half width with a smooth ground but where it is better preserved it appears to have been fine and high, similar to the strand type on the Hurworth base and quite unlike the low strand type used on the work in the Lastingham area discussed in Chapter 3, Part I. The unit measure is about 6.5cm. where the pattern is twelve cord, but in some places it is ten or fourteen cords and the density alters accordingly.

Changing Pattern in Twelve Cords (Plates 115 and 116)

Some of this huge stretch of interlace is extremely competent; it is basically a twelve cord mirror image pattern with Pattern F

and linked Pattern C motifs, and the circling movement of these is continued in concentric edge breaks in a graceful flow which is in turn counter-balanced by many long diagonals. That the artist occasionally in his complex rhythm lost or gained a strand, does not detract from the overall effect, and at the end where the pattern becomes ten cord (Plate 117) he added flowers where the gaps would be large. Pellets are used similarly at the opposite end (Plate 116).

This ambitious pattern could be explained in the light of three manuscripts. Firstly the Durham "Cassiodorus" on Folio 172V[31] has a series of twelve cord patterns which have linked pattern C motifs and large symmetrical loops and strong diagonalling. This is because, with the increased cord count, unless further design is added centrally, the enlarged pattern units must be crossed by several diagonals. The Leningrad Gospels show a range of ten, twelve and even fourteen cord patterns which have different elements crossed by extra diagonals. The third Manuscript, the Maeseyck Gospel fragment, has eight cord patterns at the side but with as much experiment as is possible in a changing sequence, which features breaks, included terminals and loops turned all ways. If an artist of this experimental nature used twelve cords, a result like Kirkdale would be obtained. Maeseyck, too, is thought to be Deiran by C. Nordenfalk.[32]

The sculptor of the Kirkdale slab may have drawn inspiration from a manuscript but the amount of competence attained suggests also a sculptural tradition. Just as Addingham was a clever variation of an eight cord pattern, so these could well have been

wider continuous patterns in existence. In this area are the Filey piece and one from Kirkby Moorside both of which have twelve cords (Plates 30 and 28).

Jedburgh Slab and Shaft[33] (Plates 117 to 119 and 73B)

Two works from Jedburgh now in the museum at the Abbey, have a large unit measure. They do not fit in size or type with any other Bernician work and are more appropriately placed here. One is part of a shaft, with measurements 30cm. by 11cm. (in section) almost 3:1 in proportion. This narrow proportion may relate it to the late Lindisfarne Cross shaft No. 7, discussed in Chapter 7 , 284.
On one broad face there is a ring knot and on the other is a six cord interlace, while the narrow face has a two stranded twist. The second work, which is regarded as a recumbent slab, was taken from the Abbey in two long pieces. The two sides have continuous interlace, the top has been reconstructed with a low relief cross in the middle and two-stranded twist along the edge, while the end has twists and a round four loop motif. The date has been given as very late even post conquest,[34] however it is clear that the top technique is not that of the sides and since the edge moulding for the lower edge on the side is 5cm. but only 1cm. at the top edge it would appear that the top has been cut down, resurfaced and recarved. The monument could perhaps have been a shaft, depending on whether the end pattern is primary or secondary pattern. This does appear in technique and size more like the sides and less like the top, but with a slightly different finish. It too appears to have been cut down by the

resurfacing of the top and so its workmanship is more probably primary.

The technique of the six cord shaft pattern and the twist and the interlaces on the slab, are distinctive. The strand is semicylindrical, less than half width like Hurworth or Jarrow (Plates 107 and 38) but the modelling is so deep that it is cut to ground level, so the design is like dismembered fingers on a smooth surface.

i. Joined Pattern C (Plate 117).

Broken though it is, the remains of this pattern can be constructed to one register or joined Pattern C, with loops in the common Pattern D position, together with the beginning of a second register. The unit measure is 8cm. The loops have no box points but are rounded, as they are in a few Deiran works, for example at Wycliffe (Plate 21).

Pattern C in this form is shown by Stuart to have existed at Jarrow[35] but that work is much smaller. This work with its large unit measure is more in accord with the complex pattern at Addingham, although the latter has outside strands (Plate 98).

ii. The Ring Knot (Plate 73C)

The other face of this piece has two ring knots in a more compact strand. Broken though it is, there is enough to see that it was well drawn up and the same size as a low humped design at Norham (but without the variation of the inner ring being joined to the outer (Plate 73B).

The Pattern C, the ring Knot and also the side twists which are like those at Closeburn (Chapter 5,202) would place the shaft in the Anglian era but it is the same technique of the slab which is thought to be post conquest.

iii. In-facing Pattern E (Plate 118B)

Pattern E on the slab is in five even registers and could continue beyond the break. The unit measure is 6cm. across the horizontal axis and 7cm. along the vertical axis. The loops are rounded in the same manner as those on the shaft pattern just discussed. The terminal although broken appears to be two asymmetrical loops, one crossed by one diagonal, the other by two, with loose ends left in the Deiran manner, unless they become the moulding.

Pattern E, with the diagonal through the loop, was more popular in the Northumbrian manuscripts than the sculpture. It appeared to be more popular too, in Pictish sculpture and J.R. Allen gives two examples of the in-turned version.[36] However, since it was used in the basic form at Kirk of Morham (Plate 12), one might suspect that its absence is an accident of fate and that this was indeed in the sculptured repertoire.

iv. Pattern with "V" Shaped Bends (Plate 118A)

Six remaining registers of this four strand, six cord pattern with a Pattern E terminal are done in a heavier strand and wider unit measure, now 8cm., similar to that on the shaft. A Pattern E motif would have linked the design to the other side and one wonders why this was not the pattern used. The "V" bend pattern was perhaps

thought of as a variation of the Pattern E being continued at the edge not the middle (see Figure 37d). As it stands here, it is related only to a similar sized Whithorn Pattern on No. 3 (Plate 81B) however a different origin, based on Pattern F, was more likely for that pattern. The use of the Pattern E terminal however occurred at Wakefield. Again there is no reason to believe the pattern is particularly late or that this work is not related, perhaps distantly, to the group under discussion.

v. The End Motif (Plate 119)

There seems no parallel for this simple circular motif made of four loops, but it is related perhaps to the circle designs of Woodhorn and Aycliffe discussed in the final chapter as very late patterns (Plates 174 and 181). Its primary position is not proved.

Hackness Cross Shaft[37] (Plates 120 and 121A)

Before drawing the conclusions about the group one further work, the Hackness Cross Shaft, must be discussed briefly. This cross has been of interest to scholars because of its inscription but its ornament is equally unusual. The squarish shaft has flat edge mouldings bordering deep compartments filled with simple vine ornament, a figure (?) and interlace, reminiscent of the Bewcastle Cross,[38] except that the panels finish level on the three surviving sides. The base piece has parts of a pair of animals and a scroll design while there is a horizontal panel of interlace. These find parallels, of a sort, at Ilkley[39] though the Hackness work is more accomplished.

The silty limestone has flaked with time but one wonders if it was not found to be poor material for sculpture by the craftsman himself and left only partially finished (Section III, 26). It could well be that the material governed the choice of 6cm. and 8cm. for the unit measures. There are signs of precision in the roughly shaped interlaces. The medial groove has holes at each box point so shaped as to make the inner half of the strand round and the outer pointed. There is too a neatness in the shape of the holes. The sculptor of this, the deepest of all Northumbrian interlaces, thus shares with the sculptor of the shallowest interlaces, who also worked at Filey, this sense of precision. The nearest parallel is possibly in a work from Stonegrave (Plate 121B) but among works of importance it is most like the Addingham style.

Simple Pattern B (Plate 120)

The panel of the upper shaft is merely three registers of simple Pattern B forming a six by twelve cord pattern has no feature or oddity. The directness of this pattern is reminiscent of Addingham work and the panel, like the side panels there, is in the proportion of 2:1. The pattern type itself is not one found in the area, but it is on the Rothbury Cross Head (Plate 59A) and Pattern B is generally more popular in the Northern area.

Half Pattern C (Plate 121A)

This pattern is common (see lists) but a horizontal border of a half pattern appears only on an Ilkley shaft.

W.G. Collingwood first dated this stone early, then late.[40] The interlace technique may be similar to that at Addingham but there is no definite link with any work to place these two Hackness pieces.

Summary of Features of the Group

A large unit measure of 6cm., 7cm., 8cm. or even 10cm. has been a linking factor in the works discussed here. The unit measure favoured by the Ripon school was 3.5cm. while the unit measure in the Lastingham area was 4cm. to 5cm; the large works then, are roughly double in size. However, this is not the reason why they form a group, after all Newcastle No. ii and the Wycliffe Architectural Feature had large unit measures but do not relate to these works. The works discussed here have many other features in common.

The strand used is half width or finer and often high and rising from a smooth ground, although some are humped or grooved. There are also two factors which have been noted again and again: the greater predominance of interlace in the cross programme and the use of long or continuous sequences. The side patterns are simple four and six cord varieties while the broad face patterns are usually eight cord, with some interesting variations of Pattern D with outside strands.

The York shaft has much in common with interlace discussed, with its patterns like those at Ledsham, and the changing sequence related to those of the Ripon group while the technique is similar to that of the Jarrow Octagonal shaft.

This shaft has been dated to the early ninth century by R.J. Cramp and is thought to be "the latest stage of good Anglian Art" by W.G. Collingwood.[41] A ninth century date also suits the facts concerning the interlace already mentioned.

The Addingham shaft has been placed eighth or early ninth century by W.G. Collingwood.[42] The careful carving of mouldings, vinescroll and interlace is the standard of the works of the Ripon school but larger in scale. The concept, too, is simpler and more rigid and a regularity prevails: the sort of regularity of Abercorn 1934 (Chapter 5,194). It is suggested here that this work is one of a group to which the early part of the Wakefield Cross, the Hurworth "base"[43] and prototypes of the Kirkdale slab belong; and that these large scale simple works with interesting patterns were ninth century, being a development from, or even a reaction to, the very ornate works like the Cundall-Aldborough shaft. The pattern types are those favoured in the late eighth and the early ninth century manuscripts and perhaps even on the Continent in the ninth century. This need not mean any dependence on the sculptor on other media or other areas but an acceptance of common ideas into his own form, in approximately the same period.

A change can also be seen in the concept of the other work, in that there is a breakdown of the geometric precision, although something of the style still goes on. Breaks are used in the designs, often in a capricious fashion (Wakefield, Waberthwaite and Kirkdale), there are some loose ends or branching strands (Hauxwell, Wakefield,

Kirkdale, Irton and Jedburgh (slab)); while closed circuits are used (Wakefield, Waberthwaite and Irton). These designs often show a tightness in their surroundings with little edge moulding, and some give hints of having been designed with the aid of re-used templates. The works discussed, however, are imaginative and interesting although a number of less interesting works like the Tanfield Shaft (Plate 122) might be added. W.G. Collingwood places the Wakefield, Hauxwell, Collingham and Kirkdale work after the onset of the Viking era[44] and this is in accord with such changes in the concept of the interlace as occurred, although similarities would suggest much of the tradition of Anglian interlace was carried on in this altered form. Works like Waberthwaite, Irton and the Jedburgh pieces draw something from this common fund as well as from their local context.

The large style may be thought of as starting in the ninth century and continuing on into the Viking era of the tenth century but there is no factor which can set an upper limit. It would appear then that large works could well be thought of as late in the Anglian context, but the fine interlaces of the Irton Cross and the large design on the Bewcastle Cross (Plates 112A and 55) stand as a warning against making any firm judgment on size alone.

FOOTNOTES TO CHAPTER 6

1. St Peters, York, Cross Shaft.
   Now in the Yorkshire Museum York.

   WELLBELOVED, C. (1875) 47, says that this shaft was excavated near St Peters during building operations.

   COLLINGWOOD, W.G. (1909) 154 No. 2 and Figure a-d on 157.

2. The pattern has no orthodox grid but would appear to need lines crossing the vertical axis 6cm. apart and an interval of 6cm. on the horizontal axis to form regular crossings.

3. BRUCE-MITFORD, R.L.S. (1972) Plate E.

4. Addingham, Cross Shaft.
   From the destroyed church of Addingham now rebuilt at Glassonby.

   COLLINGWOOD (1913) 164-6 and Figure on 165 (shows the lower part only).

5. Note. The plates for this chapter show a representative section of large repetitious works.

6. If circa 160cm. of the shaft is missing it is possible the shaft was panelled, with the interlaced design in two parts separated by some other ornament. However this would have no precedent.

7. The changing patterns of Croft, Otley and Ilkley appeared to be continuous (Plates 19 and 20B) while the Monks Stone had a long pattern and Closeburn a continuous one (Plates 86B and 79A). All of these are on the narrow sides.

8. STUART, J. (1886) II Plate 82, No. 1.

9. ZIMMERMANN, E.H. (1916) IV Plate 321.

   Ibid., III Plate 248.

10. ABERG, N. (1945) II, 33-34 Figures 30 and 29.

11. The Wakefield Cross.
    Now in the Yorkshire Museum.

    WATERTON, E. (1862) 124-5 describes how he found the shaft in use as a step of a shop.

    COLLINGWOOD, W.G. (1909) Figure a-c on 187. (The upper terminal on the broad face pattern is incorrect).

12. The moulding is normally lower than interlace, so if the interlace is worn a little there will not be wear on the moulding. Here the moulding is flush with the interlace and equally abraded, suggesting this was the state before carving took place.

13. COLLINGWOOD, W.G. (1909) Figure b on 187 shows the width of the moulding but not the groove.

14. Examples of Pattern D with outside strands in manuscripts.

Lindisfarne Gospels, Folio 10R
Echternach Gospels, Folio 177R (ZIMMERMANN, E.H. (1916) IV Plate 257).
Durham, A. II. 16. Folio 37R (Ibid., IV Plate 327)
Durham "Cassiodorus" Folio 81V (Ibid., III Plate 247).
Stockholm, Codex Aureus Folio 5V (Ibid., IV Plate 285)
Maeseyck Fragment, Folio OR (Ibid., IV 318a)

15. Hauxwell Cross.
Outside the church at East Hauxwell.

COLLINGWOOD, W.G. (1907) 330 and Figures a-d on 331.

16. Ibid., Figures 2-d on 331 show these patterns terminating but this is incorrect, all patterns are continuing.

17. Hurworth Slab or Base.
Now in the Museum of Antiquities Newcastle.

MORRIS, C.D. (1973) 236-40 Plate 33 Figures 1-3. The reconstructions shown vary slightly from those given here.

18. Ibid., 236.

19. ZIMMERMANN, E.H. (1916) IV, Plate 327.
V, Plate 318a.

20. Collingham Cross Shaft.
Now set up in the Parish church of Collingham.

COLLINGWOOD, W.G. (1915) 157-159 and Figures e-h on 158.

21. CRAMP, R.J. (1970 b) 61 and Plate 47, Nos 2 and 3.

22. The Irton Cross.
In the churchyard at Irton, in the care of the Department of the Environment.

COLLINGWOOD, W.G. (1927) 83 and Figure 100.

23. Closeburn. (ALLEN, J.R. (1903) III Figure 458.)
Some examples of work with interlaced borders in Pictish work.

Meigle No. 5 (Ibid., Figure 214A)
Iona No. 3 (Ibid., Figure 399A)
Cossins (Ibid., Figure 230A and B).

24. ZIMMERMANN, E.H. (1916) IV, Plate 257.

25. BRONDSTED, J. (1924) 67 Fig. 58.

26. Waberthwaite No. 2, Cross Shaft.
Now standing in the Churchyard at Hall, Waberthwaite.

COLLINGWOOD, W.G. (1927) 153 and Figure 177.

27. Ibid., Halton Figure 191.

28. Ibid., Figures 178 and 15.

29. See Chapter 8, 314 and 322 for the dating of Chester-le-Street and Stainton le Street works.

COLLINGWOOD, W.G. (1927) 153 and 191 for the dating of Aspatria and Kirkby Stephen.

30. The Kirkdale Slab.
In the "Minster" at Kirkdale.

COLLINGWOOD, W.G. (1911) 283 and Figure f on 284.

31. ZIMMERMANN, E.H. (1916) III Plate 248.
IV Plates 321-4.
IV Plate 318a.

32. NORDENFALK, C.A.J. (1957)

33. Jedburgh Slab and Shaft.
These are in the Abbey Museum of Jedburgh, in the care of the Department of the Environment.

The Slab.
STUART, J. (1866) II 67 and Plate 118, shows one piece only. He says that the two pieces at that time were built into the tower.

ALLEN, J.R. (1903) III 434 and Figures 455 and 6 shows the two pieces.

The Shaft, Museum No. 3.
The two pieces were found recently in the monastic buildings, in 1965. This piece is not published.

(This information was kindly supplied by the Department of the Environment).

34. This is not recognised as pre-Conquest by the Department of the Environment. It is dated twelth century.

35. See footnote 8.

36. Examples of infacing Pattern E.

St Vigean's No. 2 (ALLEN, J.R. (1903) III Figure 253).
Woodwray (" " " III Figure 258A).

37. Hackness Cross Shaft.
The two pieces are displayed in the Church at Hackness.

COLLINGWOOD, W.G. (1907) 329-30 and Figures a-d on 328.
Ibid., (1911) 278-80 " " e-g on 279 and 280.

38. COLLINGWOOD, W.G. (1927) Figure 135.

39. The animals: Ilkley Church shaft (COLLINGWOOD, W.G. (1915) Figure e on 189.)

The scroll pattern: Ilkley Museum Fragment (Ibid., Figure p on 195)

The horizontal interlace: Ilkley Church shaft (Ibid., Figure i on 191).

40. COLLINGWOOD, W.G. (1911) 280; The date given circa 725 AD

" (1927) 109; Immediately before the Danish invasion of 869.

41. CRAMP, J.R. (1967a)11.
COLLINGWOOD, W.G. (1909) 161. The date given A3 (late Anglian).
42. Ibid., (1913) 164-6.

43. MORRIS, C.R. (1973) 239, dates the Hurworth piece at the end of the ninth or early tenth century.

44. COLLINGWOOD, W.G. (1909) 186 Wakefield "C1"
(1907) 330 Hauxwell, "B3"
(1911) 283 Kirkdale, "A C or C"
(1925) 159 Collingham "A B"
(1927) 83 Irton, "very late but entirely Anglian."
(1927) 153 Waberthwaite, 10th or 11th (implied)

The Key is given ibid 1907 294: "A" is Anglian, "B" is transitional and Anglo Danish while "C" is immediately pre and post-Conquest.

CHAPTER 7

THE LATE DESIGNED PANEL SCHOOL CONNECTED WITH LINDISFARNE

When C.R. Peers looked at the work from Lindisfarne, he only saw one work 'of the Irish type', by which he meant after the manner of those manuscripts which are now regarded as Northumbrian.[1] Cross Shaft No. 1 was the piece referred to, and although this piece has very little of that precision which enables us to rank Bewcastle or Easby as the sculptural equivalents of the great manuscripts, it is certainly more like the manuscripts than any other piece (see Chapter 4,175-6). There is however a wealth of sculpture at Lindisfarne,[2] which Peers classes either as 'good style' or 'rougher' work, which carries on traditions of Anglo Saxon interlace sculptors, if not the manuscripts. Some of these examples add to the heritage and some simply reflect something of an early milieu which is now lost.

The purpose of this chapter is to analyse this work and related works from other places, to find its connection with the past, to place it in the course of development of Northumbrian interlace and to establish a foundation for discussing work from Chester-le-Street and Durham. Since the Community of St Cuthbert left their home island about 875,[3] it must be considered whether this 'good' and 'rough' work is before or after that departure, so that we may later go into the question of how it is connected with the community in its new home.

Work of the Lindisfarne-Alnmouth Master[4] (Plates 123 to 129)

Two works from Lindisfarne, Cross-Shafts Nos. 2 and 3 and also a shaft from Alnmouth have so much in common, with respect to their general programme, pattern types, technique and concept that they must be regarded as work by one master, or a workshop under the one designer-supervisor. The flaky silt stone used, increases the resemblance between the work, especially since they have worn to the same texture.

The three portions of cross shaft under discussion appear to be heavy works, although they are not excessively large. The largest cross section, that around the Alnmouth Cross Shaft is 40cm. by 19cm.,[5] but this is really finer than the apparently slim, elegant shaft of Abercorn No. 1 which is 41cm. by 23cm. The heaviness comes from the visual impression of the design itself: the edge mouldings are narrow and plain (2 to 2.5cm.); there are no horizontal mouldings, but frequent blank areas between panels which stop vertical movement;[6] the decorated panels are well filled, short rectangles with a static complexity rather than flow and, finally, carving is deep, bold, but with little space between the forms.

The programme favoured in the three works, as far as can be understood from them in their present incomplete state,[7] was foremost to have elaborate broad faces which have figure scenes and interlaces of a high cord count. The crucifixion on the Alnmouth cross with its naive but well organised figure grouping and miniature complex interlace on the shaft of the cross is a fine example of the designer's talent. The sides, on the other hand, are more simply decorated and being half the width of the main faces, have interlaces of lower cord count, also fret and animal designs, all in shortish rectangular panels. Interlace

is the predominant ornament; thirteen out of twenty panels are interlace, one is a plain plait and one could be either, and there are also two interlaces in the crucifixion scene.

The technique is crude, and dictated to some extent by the stone, which is a limy-silt stone with a readily flakable surface and a strong vertical grain at the sides. The sculptor has gained depth boldly but made little attempt to model or round the surface. However he has formed his strands at just over half width in proportion to all the unit measures he uses. His care in keeping the same proportion of strand to hole regardless of unit measure is a distinguishing feature, considering that he used a range from 1.7cm. to 6cm. This feature is particularly noticeable on the side of Cross Shaft No. 3 (Plate 128) where a six cord pattern is close to an eight cord pattern. With the depth of hole and the tight mesh the sculptor had no need to pay great attention to the ground as it does not show.

The patterns used are few and often appear more than once. In the following discussions each pattern type will be considered although it may be on two works, either at the same unit measure or a different one. This means it is the workshop repertoire rather than individual programmes that is being described.

i. Pattern F, with Surrounded Elements, Outside Strands and a Central Twist (Plates 123 and 124)

This interlace, which warrants the description 'bizarre', is found on a broad face of the Alnmouth cross and both sides of Lindisfarne Cross Shaft No. 2: the former at a unit measure of 4cm.,

the latter at a unit measure of 3+ cm.. Two paired units on the Alnmouth Shaft are cut off by a central break in the stone, but on the lower piece is the terminal. The reconstructed interval[8] allows for two further paired units to be added to the upper two. The Lindisfarne patterns are broken at the third pair, but in the light of the Alnmouth pattern, and because of the preference of the designer for short rectangular patterns, this too has been reconstructed as four pairs on Plate 124. This is the last of the great designed panels which use reversing pairs turned on the horizontal axis with the terminals turned again. The central group is made of elements which are surrounded symmetrical loops in a short circuit form, while the terminals are in a clever variation, consisting of a Pattern E loop surrounding and crossing through a symmetrical loop. To raise the cord count from fourteen to sixteen, central twists are used, a double one between the terminal pairs and a single one between the pattern pairs, although the cord count allows for two. The short circuits and twists reduce the design to static complexity cutting down flow rather than adding to it.

There is in both examples a certain amount of warping and variation. Both sides of Cross Shaft No. 2 have roughly the same warp.[9] Also, the badly damaged Cross Shaft No. 4, which has only one small decorated area, has on this area two elements of this Pattern F design. These have the same warp and the same size as those on Cross Shaft No. 2 (Plates 124 and 135A). This could indicate that templates were drawn up, although the neat fitting pattern on No. 2 gives no hint of a re-used template and in all

probability it was drawn up for that area by the designer himself.

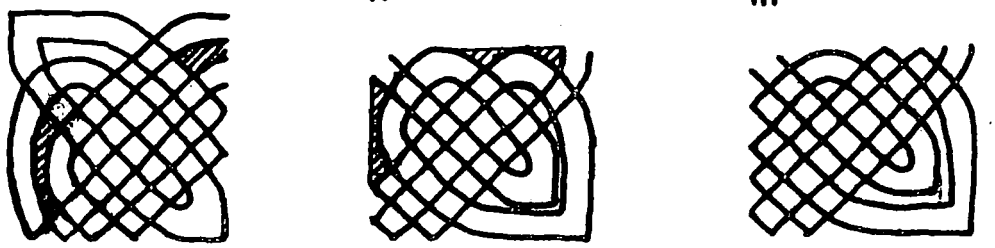
What does such a pattern relate to? There is nothing quite like it anywhere but feature by feature it has relationships. The sixteen cord pattern is a Bernician feature: Bewcastle No. i, Rothbury and Jedburgh are examples (Plates 54, 58 and 60). The turning of paired elements in a pattern of four pairs occurs on Bewcastle No. i and ii and Abercorn No. 1. On the other hand, Pattern F with outside strands was used in Bernicia at Norham and Abercorn 1934 No. ii (Plates 68A and 71), although this more complex surrounded element is without relationships. The terminal element, combining Pattern F with Pattern E, is a relation of the designed panel group featured on Figure 32a. The use of central twists in sculpture, is rare[10] but has a manuscript background, for example the Durham 'Cassiodorus' Folio 81V (right side) or the Corpus Christi College, Cambridge, Manuscript 197, Folio 2R.[11] In all this the Bernician tradition is prominent although one would not suspect it would be expressed in such a form. It was on the grounds of this pattern the reconstruction for Cross Shaft No. 1 ii was drawn up (Plate 66).

ii. <u>Turned Pattern A, with an Added Diagonal and an Included Terminal</u> (Plate 125)

The pattern placed below the bizarre design, just described, on the Alnmouth Cross is also complex but it could scarcely be more of a contrast. In this case the complexity is gained by putting an extra diagonal through the element, making a predominantly straight lined pattern. Four pattern units are in each register, and are partially terminated so that only the central strands continue to

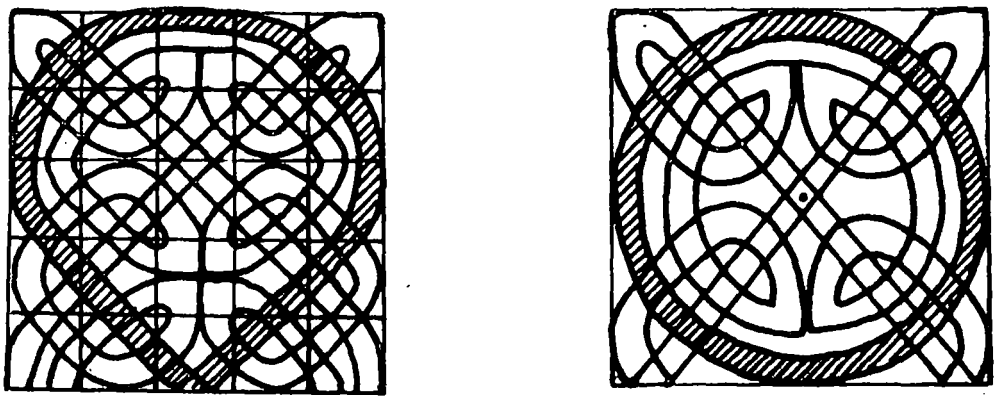
FIGURE 38

ai ii iii



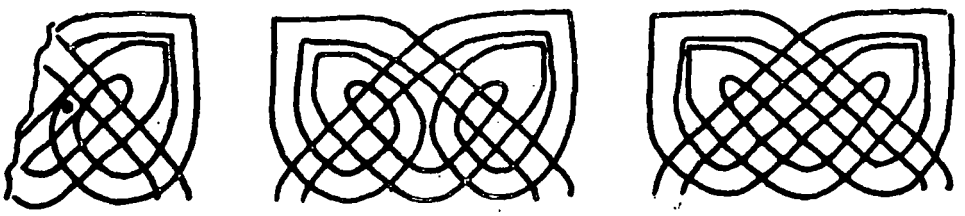
Pattern units from Bewcastle, St. Andrews and Alnmouth.

bi ii



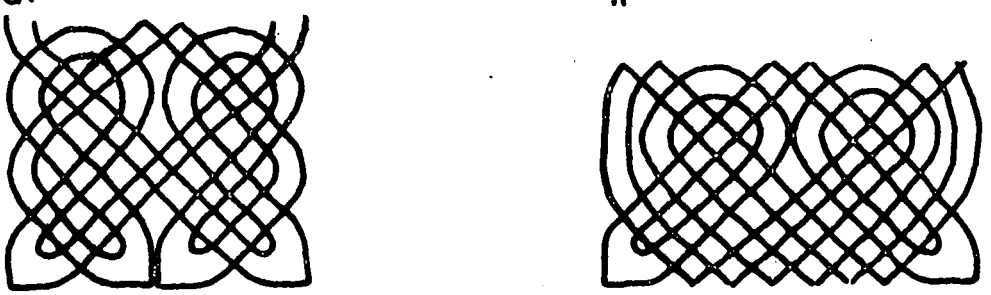
Pattern C with outside strands and the ring Knot.

ci ii iii



Lindisfarne, Stuart No 4 and reconstructions.

di ii



Lindisfarne pattern compared with one from Abercorn.

the second register which begins on the right, just before the break. The cord count is twelve, not sixteen as the one above, and with a rectangular unit measure of 6cm. across the horizontal axis and 4cm. on the vertical, the design looks slack and uncluttered compared to its fussy companion.

The long loop has been a consistent feature of the Designed Panel Group, appearing at Lindisfarne itself on Cross Shaft No.11 also at Jedburgh No.Ii, the Rothbury Base and Bewcastle No. iii (Figure 31c, Plates 60, 58 and 56A). In concept it is closest to Bewcastle No. iii (Figure 38ai, Plate 56A), but lacks the flow gained there by the use of concentric edge breaks. A similar design also appears on the broad face of St Andrews No. 14 in three registers[12] (Figure 38aii). That design differs in that the outside strand is turned back into the loop beside it instead of following a diagonal path through the next loop. The Alnmouth pattern follows neither the variations of Bewcastle No. iii nor St Andrews No. 14 and is quite straightforward, unique in sculpture (Figure 38aiii) but after the style of some designs on Durham 'Cassiodorus' (Folio 172V).[13] The Bernician roots are again apparent.

iii. Spiralled Pattern A (Plates 126 and 127A lower)

The twelve cord mirror image, spiralled Pattern A is used twice; the one on Lindisfarne Cross Shaft No. 3 has one of the largest unit measures in the group, 6cm., while that on the Alnmouth Shaft has not only the smallest in the group but one of the smallest in all

Northumbria (1.7cm.). The reason for this minute work, among those of a bold style, is that it decorates a represented cross shaft in the crucifixion scene. The large pattern has two pairs of units and is possibly reversing with a central opposed break in the manner of Abercorn 1934 No. 1 (Plate 63) but the broken edge of the stone makes this uncertain. The small pattern has three continuous registers, again interrupted by the broken edge of the stone. The loops, large or small, are rounded and without box points, with the outer spiralling strand curved around in a heavy blockish shape.

In spite of the popularity of the half pattern, used in the Corpus Christi College, Cambridge Ms. 197, Folio 22,[14] and in sculpture at Ripon and Hornby (Plates 13B and 50D), the mirror image version has not been observed previously except on the Pictish work of the Nigg Slab and the Aberlemno Wayside Slab (Plates 51A and B). Other spiralled patterns in mirror image form but with different elements were at Aldborough and Kirkby Moorside (Plates 27 and 28) and perhaps at Lindisfarne itself on Cross Shaft No. 1 (Plate 66) so it is not necessary to presume Pictish relationship because of the absence of spiralled Pattern A from Northumbria.

iv. Pattern C with Outside Strands (Plate 127A upper)

The fourth main face pattern occurs on the miniature shaft above the spiralled pattern. It is Pattern C with outside strands, a ten cord pattern, apparently regarded as a suitable pattern for a main face. There are two registers with four pairs of loops in the

tradition of the designed panel, the central four loops then can be thought of as joined Pattern C, but otherwise the design appears as a double circling motif.

This pattern is a vital one in relating this school to the St Oswald's Shaft at Durham, and it has been suggested (Chapter 5,213) that both patterns could have a common origin in the Lindisfarne area. This pattern is in an area where ring Knots were used both at Norham and Kirk at Morham (Plate 73B and A). The design with outside strands however is true interlace. Figure 38b shows the two forms compared. One would like to know whether the pattern here was inspired by a ring knot and translated into correct gridded interlace, or whether this form in interlace conversely inspired the ring knot, or again whether they both developed separately and logically, the one based on a squared grid, the other on a circle.

The Single Register of the Same Pattern (Plate 127B and C)

A side panel of the Alnmouth cross comprises a single register of this same pattern measuring 13cm. by 14.5cm., and one on Lindisfarne Cross Shaft No. 3 now badly distorted by weathering along the grain, is 14cm. by 18cm. (approximately). Being a single register terminated both ends the ring is complete but unlike the Ring Knots just mentioned, it is distorted into a long oval shape (compare Plate 73A to D). The use of this pattern in this manner gives a satisfying panel, in keeping with the other side panels.

v. and vi. Basic and Turned Pattern A, Turned Pattern C (Plates 128 and 129)

Three times Pattern A is used with a unit measure of 4cm.

(approximately), once on the narrow face of Lindisfarne Cross Shaft No. 3 and twice on the Alnmouth Shaft. On one of the latter designs, all units are turned to the horizontal axis after the tradition of the patterns of the early panel group, like Bewcastle No. iii or Abercorn No. 4. The Alnmouth panels are weathered but even so it can be seen that the points in all cases are exaggerated and the left hand loops are extended. This is further indication of template usage.

The Pattern C loops, turned through ninety degrees are used twice on Lindisfarne Cross Shaft No. 3, although the panel on the face with the circular motif, is now scarcely legible.[15] The loops in both cases point away from the horizontal axis. The unit measure of 4.5cm. to 5cm., is larger than that for Pattern A because the panel has only six cords across and consequently the strands are heavier than those of the Pattern A.

Pattern A is ubiquitous but only here is it used in short panels of two pairs of units. Pattern C turned through ninety degrees is used at Borthwick with outside strands added (Plate 67). Experiments with Pattern C loops are very much in keeping with the Bernician tradition (Chapter 4, 179-80) and also used in the Durham "Cassiodorus", Folio 81V.[16]

vii. Closed Circuit Pattern D (Plate 95A)

A panel made of one register of closed circuit Pattern D appears on Cross Shaft No. 2 and it is a neat reversing little design. Varieties of Pattern D with continuous strands were popular in the Northumbrian manuscripts[17] so it is odd that only

this closed circuit form should exist, both here and at Norham (Plate 69A), whereas the continuous pattern does not now exist in early sculpture.[18] The use of this pattern creates another link with St Oswald's Shaft Durham.

Summary

The sculptor was a direct inheritor of the designed panel tradition. His rigid use of short rectangular panels, usually in two paired units reversing the horizontal axis, on the narrow faces, and the use of larger more complex patterns, possibly in four paired units on the broad faces,is a less fluid form than the programme that was used on the Bewcastle cross. From this tradition, too, he takes his strands which are deep and tight packed at just over half width, although his carving is less finished than the early work. He also uses unit measures, mainly from 4cm. to 6cm., from that tradition. On the other hand there is no use of fine strands, glides, half patterns or continuous sequences, showing the Deiran influence which was so prominent in the Norham group. If this influence swept across Bernicia in the middle of the ninth century, here is a sculptor who looks to the former Designed Panel Group and shows nothing of the latter, through preference or ignorance. The use of Pattern F with outside strands in No. i is the only indication that he knew of the Norham work.

If he were a direct inheritor of the designed panel group but with the difference that he did cruder work with more rigid programmes, he could well have worked late in the ninth century, or early tenth

century, before or after the departure of the community, but at a time of reasonable peace with unbroken workshop traditions.

It must be pointed out that this was a master confident in his own style, not one trying to restore a former lost and part forgotten glory, as such an attitude leads to mistakes. Although some of his patterns have warps there are no mistakes, no cramping or spreading out of units as happens when re-using a pattern, no loose ends branching strands or capricious breaks as, for example, occurred at Hauxwell (see Chapter 6,237). Small details like the use of an even, rectangular unit measure in No.ii (Plate 125), and the fact that he fits both ten and a twelve cord pattern, at an excessively fine unit measure, into the same width on the represented cross shaft (Plate 127A), show he was draughting patterns, not re-using former designs. His pattern types, too, are appropriate to Bernicia, especially the asymmetrical loop, and are used with fair variety. The possible loss of much early work hinders a conclusion as to how original this designer was.

Work related to the Lindisfarne-Alnmouth Group

There is a further group of work at Lindisfarne, together with a shaft from the Great Farne Island and a fragment from Bothal, which is related to the Lindisfarne Alnmouth group, and also earlier Bernician work in pattern type. The physical resemblance in the group is strong,as most of the shafts have broad faces between 30 cm. and 40cm. and narrow faces about half the width. The edge mouldings are single, with a width of 2cm. to 2.5cm. while frequently there is

no horizontal moulding; the pattern terminals sometimes act as substitutes for mouldings between panels, especially those on the narrow faces.

The work in this group has varying degrees of competence and interest with regard to its interlace, but collectively it reinforces the scanty picture of the patterns used in Bernicia, also adds some variations to the themes, giving a wider perspective to the range of work done in or near this centre.

Lindisfarne, Cross Shaft No. 6[19] (Plate 130A and C)

In section, Cross Shaft No. 6 is closer to square than any of those to be discussed, being 24cm. by 19cm., but its mouldings are 2.5cm. (slightly rounded) and it has a clear blank space on the remaining narrow side between panels. Frets are the predominant feature and there is one animal (not interlaced), with two portions of interlace designs.

The carving is smooth and rounded. The interlace is in a soft humped strand, a contrast to the Lindisfarne-Alnmouth work but like the ring Knot design on Norham No. 10 and 11 (Plate 73B); the similarity is in the use of the pattern types of the Lindisfarne Shafts.

i. Spiralled Half Pattern A and Closed Circuit Pattern D (Plate 130C and A)

The single unit of the spiralled pattern is not complete, being broken off at the lower edge, likewise the closed circuit Pattern D

is broken at the upper edge of a narrow face, so there is no way of knowing if the artist was using short rectangular panels like those for the fret and the blank panel on the same side. What is clear is that these two patterns have counterparts in type and size among the Lindisfarne Alnmouth work, Nos. iii and vii. These are shown in Plate 130B and D. The work remaining on the shaft makes it apparent this was a craftsman of frets who possibly knew little of interlace and re-used templates at hand.

Lindisfarne, Cross Shaft No. 5[20] (Plate 131A)

A wide shaft of more usual proportions, 34cm. by 18cm., shows a similar outlook. Here both broad faces have frets, and one shows the beginning of a panel of animals, again not interlaced, while the remaining narrow face has an interlace design and a blank panel. The technique is cruder, less finished than that of Cross Shaft No. 6, especially on the interlace where the half width strands are roughly grooved between, more after the style of the Lindisfarne-Alnmouth work.

The Ring Knot and Undecipherable Motif (Plate 131A)

This 'ring knot' is the size of that on Lindisfarne Cross Shaft No 3 (Plate 127C) but there are signs of lack of pattern knowledge on the part of this sculptor. His curved loops do not turn correctly to their crossings, and strands are lost as they leave the knot, while on the left the diagonal strand goes 'over' twice in succession. This has been termed 'ring knot' because the ring

is complete and a new motif starts outside it, but the sculptor had no idea how to take the strands on in the normal manner (compare Plate 73). Whatever the second motif is, possibly a circle with diagonals, the cord count suffers a great drop in a very unorthodox fashion. One would again conclude that this master of frets was using a pattern he did not draw up, and in fact, one he did not even understand.

Lindisfarne Cross Shaft No. 9[21] (Plate 131B)

Cross Shaft No. 9 is yet another broad shaft, which has been used as building material and has been rough chiselled on three faces, but there is interlace on one narrow face. This side is 20cm. across and its width is about 35cm. so the piece could possibly be part of the same shaft as No. 5. The technique of the interlace is cruder and deeper, while the strands are in jerky blockish shapes with much claw chiselling showing.

Basic Pattern C (Plate 131B)

There is one complete panel and the start of others above and below which are, as far as the evidence goes the same. The pattern C is in three paired units, the upper pair forms Pattern E loops, which is the common form of terminal: the lower terminal, however, has the middle strands joined and the edge strands joined below them in a long bar, instead of the normal cross joining, so that this serves as a horizontal moulding between contiguous panels.

The arrangement in three paired units seems out of place in this area where symmetry was preferred. To have three consecutive panels of the same pattern, again, is odd and indicates that the sculptor still thought of interlace as panels, otherwise why did he not make one continuous length of pattern? Since other forms of Pattern C are at Lindisfarne, one would expect this common form to be known there, but only this poor example, with its unit measure at the common 4cm. is proof that it was.

Lindisfarne Stuart No. 1, Cross Shaft[22]

Stuart describes the stones, which are illustrated in his work as being incorporated in the priory walls. Two works are illustrated which are still at Lindisfarne, Nos. 3 and 6, but three others are not now there and two of these have interlace. A. Gibbs, who drew the illustrations, was a reliable artist, considering that he viewed stones in awkward positions, unfavourable light and often difficult weather conditions, so considerable credence should be allowed to his drawings although an occasional detail may be wrong.[23]

Stuart No. 1, then, is a cross shaft in two pieces with two remaining faces, with measurements approximately 13cm. by 23cm. and a single narrow moulding.[24] The broad face seems to be divided into squarish panels; a plain plait, a fret, a spiralled Pattern A type motif fitted into a square and terminals of an interlace or decorative pattern at a central break. The side has interlace panels and a blank area. It is these interlaces that are of interest, because one at least fits well into the milieu because of its pattern type.

i. Turned Pattern C

Pattern C turned through ninety degrees is here in two paired units pointing downwards, and the beginning of a third facing upwards is at the break, with sufficient room left across the break in the stone to complete the set of four paired units in the designed panel tradition. The unit measure is 3cm. to 4cm.

The pattern, being at a finer unit measure than that on Cross Shaft No. 3, shows it was not the same template, which was used. The use of four paired units reversing on a central axis is in the designed panel tradition, albeit a long panel of eighteen cords by six.

ii. Alternating Pattern D

With the plausible pattern, just discussed, appears one which is in accordance with the beginning of the four cord, alternating, Pattern D, a common pattern in sculpture (see pattern lists) but not one used in other existing Bernician work. Half Pattern C was used at Norham, so too was half Pattern B, while half Pattern A is used on a Lindisfarne cross arm (Plates 77B, 68B and 138C). So although the half pattern is rare it clearly does exist in Bernicia. It is odd on this shaft, where a six cord mirror image pattern is used above, for a four cord pattern to be used at the wider part of the shaft.

Lindisfarne, Stuart Cross Shaft No. 4, Fragment[25]

One interlace pattern is recorded on this fragment, which is close in proportion to Cross Shaft No. 6, with a similar plain moulding.

Joined Pattern C and Unknown Terminal

The drawing shows clearly a paired unit of joined Pattern C, but the broken terminal has a mistake made by either the sculptor or the artist who recorded it, as two strands appear to go 'under' at one point. If the mistake is made by the artist, A. Gibbs, the design could either have been a paired unit of Pattern A or B (Figure 38c) both eight cord patterns with a six cord pattern following.

Larger joined Pattern C was used at Jedburgh (Plate 118) and is reported by Stuart to be also at Jarrow.[26] Its appearance at Lindisfarne would be reasonable, also appropriate, in view of the fact that so many variations of Pattern C are used in this area. The terminal of Pattern A would follow the style of Abercorn No. 1 (Plate 62) but if it is Pattern B, it would be like that of a small cross head from Tynemouth (Plate 96).

The Great Farne Is., Cross Shaft[27] (Plates 132, 133 and 87C)

The worn and mutilated shaft found on Great Farne Is. and now in Durham Chapter Library, is but a shadow of what must have been an interesting cross. Part of the shaft has been sheered off on one side just past the middle of the broad face, while most of the remaining edges have been bevelled off or broken away. The surface damage is extreme, except on the lower part. However, the width of the shaft can be estimated from the pattern centres to the side, which is 17cm., although as much as a centimetre could have been worn from the side. So the total width would be 34cm. to 36cm. while

the breadth is about 17.5cm., which is in keeping with the group under discussion, and the small amount of mutilated moulding left seems about 2cm., slightly rounded. The broad faces have interlace panels at the top, a blank space, then animal panels of the sinuous interlaced type. No panel is complete. A small area of the surface on the narrow side has a very vague hole pattern on the upper half, the remains of interlace with a 4.5cm. unit measure. At this size only a six cord pattern could fit this space of 17.5cm. with mouldings. The pattern appears to stop after twelve cords vertically, the surface is then plain.

The technique seen clearly on the lower animals and a small piece of interlace on one side (Plate 132 lower edge) is bold with deeply cut, well rounded, smooth forms. The interlace itself is a fine example of the humped technique, well finished with few traces of claw chiselling.

i. Double Stranded Simple Pattern E (Plate 132)

The small area of pattern that remains along the central vertical axis is fortunately conclusive as double stranded Pattern E, with the possibility of the same variation of Coldingham (Plate 76A and shown on Plate 132 at the point marked 'X'). There is the full length of one register and a second one beginning at the break, while the unit measure of almost 6cm. over the single strand or 12cm. across the double strand is as large as any in the group.

Double stranding was used mainly in Bernicia (Chapter 3,Footnote 9) In the many occurrences of this pattern only the lower

register of the Monks Stone is close to the Farne Is. pattern in size. In its humped technique, however, it is more like the panel of two registers of a similar pattern at Coldingham and it may be added that the lower animals are very similar to those on one face of the Coldingham Shaft.[28]

ii. Interlace or Animal? (Plates 133 and 87C)

The upper pattern on the opposite side is now a hole pattern, with a few remnants of strand remaining. With a unit measure of 42.5cm. one would expect a fourteen cord pattern, although the terminal, which is clear, is for a ten cord pattern. Even by picking up the moulding for extra strands (as was done at Coldingham Plate 76) only a twelve cord pattern can make sense of the clues remaining (Plate 133), which would need then a double moulding to fit the design to the space.

On the other hand the Monk's stone, at Tynemouth, has a similar hole pattern with the same contrast between massed areas and single crossings (Plate 87B and C). The Great Farne Is. design could be similar but again 5cm. must be added to the width of the Tynemouth work each side to fit the Farne island shaft.

As interlace, the design is in keeping with the wide cord count patterns of Bernicia and would be similar to the Durham "Cassiodorus" pattern on Folio 172V (Plate 1B), while as an animal design it would link the work with Tynemouth and other regular interlaced animals like those on Abercorn 1934 or Thornhill, Scotland, which were thought to be ninth or tenth century (Chapter 5, 199 and 207).

Bothal, Cross Shaft Fragment[29] (Plates 134 and 135B)

A fragment of shaft from Bothal, now in the Museum of Antiquities in Newcastle, relates to the group in pattern types. It is too small to show whether the patterns on the main face are in panels but the side pattern, as a changing pattern, could be expected to be continuous. This shaft is small, 26cm. by 15cm., more like the earlier group, comprising Lindisfarne, Cross Shaft No. 1, Abercorn No. 4, Norham No. 2 and Coldingham (Chapter 5, Footnote 25,) It has however a single flat moulding, 1.5cm. to 2cm. and the same pattern on both broad faces like Lindisfarne Cross Shaft No. 2. This piece may be thought of as transitional.

The technique is a very fine grooved style, similar to that of the Filey sculptor(Plate 30), with the small ground pieces between the strands smooth and precise. The side interlace has only grooves and no spaces with the 'corner to corner' drawing seen only in the Durham AIL10, Folio 3V, (Introduction II, Plate 1A).

i. Pattern C with Outside Strands (Plate 134)

There is almost a whole register of this pattern on one side and one and a half registers on the other. The neat technique contrasts strangely with the uneven draughting. On the left side of the pattern illustrated on Plate 134A are two units perfectly drawn, with a unit measure of 4cm., while those on the right are stretched out, especially between the second and third grid line. Again on the opposite side, the top pair of units are well drawn, while the pair below are stretched with their points to the left causing complete chaos in the third pair which have no points

and the strands are not in their correct crossing positions.

An explanation of these variations, in keeping with the theories set down in the Introduction (Section III,37) would be that the pattern was moved on the right of the first side to give extra width, and stretched, perhaps broken during the work on the second side. This would explain perfect and imperfect sections of pattern.

Pattern C with outside strands in correct gridded proportion is a vital link with Lindisfarne-Alnmouth. The unit measure of 4cm., is a common one in the group. Although this pattern was also used at St Oswald's Durham and in several other works connected with the late Durham group discussed in Chapter 9 (91, 163, 166 and 167) the side pattern establishes a more definite link with the Lindisfarne-Alnmouth work.

Changing Pattern in Eight Cords (Plate 135B)

The tight strands of this pattern, square with the edge or following a diagonal course, disguise the elements from immediate recognition. The terminal element, however, is that of Lindisfarne-Alnmouth No. i and the third and fourth elements are those of the pattern register. The other element used is a Carrick bend with outside strands. The unit measure is very fine 2.5cm., although the wide strands hide this fact.

This is the only other appearance of the Lindisfarne-Alnmouth No. i motifs outside the work discussed early in this chapter. The Carrick bend with outside strand only occurs at Bewcastle on No.v.[30]

This is sufficient to establish its Bernician ancestry. The extraordinary thing is the use of these complex elements, as a changing pattern with the change occurring where the diagonal crosses the outside strand, in Deiran style. This must be a clever combination of two streams of influence.

Lindisfarne Cross Shaft No. 7 and Cross Arm Fragments[31] (Plates 136 to 138)

There is a further largish piece of shaft which has not only Viking designs[32] but also one recognisable interlace of interest. The shaft is narrower than the rest (42cm by 12cm.) and sharply tapering, but it has however edge moulding in accordance with the other work. Its programme on both broad faces is two panels separated by a curved moulding, with a blank area beneath, and a continuous design of unpinned loops is on the remaining narrow side.

The three fragments of head are in the same stone, with the same technique, and have a similar edge moulding, where it can be seen. Although measurement comparisons are difficult owing to the fact that fragments are so mutilated, they appear to be about the one size and their shape is a straight or a slightly concave end with a sharply curved neck similar to Norham No. 6. Two have interlace or plain plait designs on the ends showing that they were side arms. If these are not from the same cross, and in particular No. 7, they must be parts of similar works.

The technique of all works is humped with the 'under' edge as deeply cut as the ground. The pock marks left by a coarse claw

chisel are very obvious, distinguishing the group from the more careful humped techniques of Lindisfarne No. 6 or the Great Farne Is. Shaft. The deep carving all around each strand makes designs difficult to follow, as the continuity of strands is not obvious. C.R. Peers describes the two cross arms he saw as 'inferior work', with some justification, but it is the pattern types that are full of interest.

i. Pattern C and E combination with a twist (Plate 136)

On the cross shaft, above the curved moulding on one broad face, is a clear pattern unit which is a combination of Pattern C and E, similar to that used at Coldingham (Plate 76), but with the outer elements twisted. The right side of the work disappears into damage and also pattern confusion. A second register starts above the first but is mainly broken away. The unit measure is 6cm. and regular. This is an example of a nicely gridded pattern being carved in such a way that it is obvious the sculptor did not understand his subject, and would be explicable only by supposing templates were used.

The pattern itself being similar to the Coldingham design and in the unit measure of the Great Farne Is. Pattern No. i (Plates 76A and 132) is one which could be from an earlier Lindisfarne is one which could be from an earlier Lindisfarne source and is shown as Figure 32av among the complex patterns associated with Lindisfarne.

ii. Pattern F with "U" Bend Terminal (Plate 137A)

On one side of the largest cross fragment is a unit of Pattern F with "U" bend terminals and if it were intended as a mirror image design, the sculptor becomes utterly confused in its execution. The unit measure, like the pattern discussed is even, at 4cm..

The design is closest to that of Abercorn 1934 (Plate 71) but without outside strands (Figure 38d). It is strange that the closest connection with the Norham School should turn up in this debased form.

iii. Linked Pattern (Plate 137B)

The opposite face has a confused linked pattern, more like one used at Leven than anything else[33] and is possibly a Viking form but no better executed than the Anglian pattern.

iv. Basic Pattern B (?) and v. Half Pattern A (Plate 138B and C)

A second piece of mutilated cross arm has some form of pattern B, perhaps like Lindisfarne Stuart No. 4,[34] or the Tynemouth Cross Arm (Plate 96), while the end is decorated with half Pattern A in a similar manner to the decoration on a cross arm at Norham, No. 4 (Plate 68), but so much coarser.

vi. The Design with a Closed Circuit Long Loop (Plate 138A)

Two very small fragments represent a cross arm with long closed circuit loops not previously observed, but one which could be related to closed circuit Pattern D and one which is used at Tynemouth on a late work and similar to a pattern on a Durham cross

arm (Plates 179A and 168C).

These, the most debased works so far as technique is concerned, seem to summarise the Lindisfarne interlace history, with representatives from the Designed Panel Group, the Norham group, the later work and the Viking era.

Comments on work not discussed in detail

There are two further works at Lindisfarne and one at Norham, which need mentioning but not detailed discussion. One is a ring knot on Cross Shaft No. 8 (Plate 139) which also has a figure scene on the other face.[35] The interlace is crudely carved in a careless grooved technique that makes it almost meaningless. The radius would be about 14cm.. The second is a crudely carved design again in a grooved technique, on a cross slab.[36] The decoration is simple Pattern E and circles crossed by diagonals. Lastly at Norham there is part of a shaft, No. 16,[37] with a design on the side consisting of two circles crossed by single opposing diagonals. The technique is a neat grooved style.

Summary and date of the work

C.R. Peers classed Lindisfarne work as "Irish", "good" and "rough",[38] and this is basically what has been discovered here, but substituting the term "Designed Panel Group" for Irish. The question to be considered is how and where the "good" and "rough" work fits in relation to the Designed Panel group and to each other. It is also

interesting to consider what evidence there is here, for a large school of early works, which are now lost.

The Lindisfarne-Alnmouth School closely followed the principles of the early Designed Panel Group but with more rigid programmes and cruder technique. If the Designed Panel School went on well into the ninth century and the Norham school was producing works around the middle of the ninth century (Chapter 4,181 and 5,198), this Lindisfarne-Alnmouth group could be expected to be later ninth or early tenth century, carrying on, without a break in workshop traditions. This work is possibly not greatly separated in time from the Monk's Stone or St Oswald's Shaft Durham which is related in some major patterns. Other Lindisfarne works, Cross Shafts Nos 4, 5,6 and 9 together with Stuart Nos 1 and 4 are closely related to each other and to Lindisfarne-Alnmouth on technique or pattern type. These are the "good" works and should be within a generation or so of Lindisfarne-Alnmouth work.

The Bothal Shaft, like the Coldingham Shaft (Chapter 5 , 199) is possibly in a transitional phase and so too maybe the Great Farne Island Shaft, which physically resembles the group but has affinities with the Monk's Stone.

The "rough" work is represented by Lindisfarne Cross Shaft No. 7 and the cross arm fragments, which show by their patterns that the Viking era has come with no break in the patterns types but rather a lack of understanding of them. Finally Cross Shaft No. 8 and the slab show a complete loss both in technique and pattern types of the Anglian interlace tradition.

The very persistence of the panel form shows that there was a strong designed panel school at Lindisfarne, and the patterns that

appear, versions of Pattern C and Pattern B with double stranded simple Pattern E reinforce this belief. A picture has been built up, from very fragmentary evidence, of a very rich heritage of interlace at Lindisfarne, and one which could have been the inspiration for the great works of Bewcastle, Rothbury and Jedburgh but there is no evidence to show that accompanying ornament, inhabited vinescroll or monumental figure sculpture was ever used at Lindisfarne.

FOOTNOTES TO CHAPTER 7

1. PEERS, C.R. (1923-4) 266-7. He refers to manuscripts in general as "Irish" and to the Lindisfarne Gospels in particular as "not of Northumbrian inspiration".

2. Ibid., 255-70 Figures 1-6 and Plates 49-56.
He says these pieces were recovered from the Priory early this century (255). Only Cross Shaft No 11 is not now at Lindisfarne.

STUART, J. (1866) II 19-20 and Plate 26 Nos 1-5. These were still built into the priory. Of these Nos. 1, 3 and 4 are now missing. There remain a few fragments at Lindisfarne not yet published. The collection is now in the Lindisfarne Priory Museum in the care of the Department of the Environment.

Note: the numbers used in the text are those of C.R. Peers.

3. Simeon of Durham:ed.STEVENSON, J. (1855) 655-6.

4. Alnmouth Cross Shaft.
Now in the Museum of Antiquities, Newcastle.

STUART, J. (1866) II 65 and Plate 117. He believes it was discovered near the church in 1789.

COLLINGWOOD, W.G. (1927) 62 Figure 79.

OKASHA, E. (1971) Plates 2, A, B and C (illustrates three faces only).

Lindisfarne, Cross Shafts Nos 2 and 3.

STUART, J. (1866) II, No. 2 on Plate 26 (This is Peers No. 3)

PEERS, C.R. (1923-4) 268 and Plate 52, Figures 1-6.

5. Measurements of sections are taken low on the decorated area. A second measurement is only given if the taper is extreme (more than 2-4cm. over 50cm.).

6. There is an inner roll moulding around the figure panel of Lindisfarne Cross Shaft No. 3 (PEERS, C.R. (1923-4) Plate 52, Figure 5).

7. The Alnmouth Shaft appears to continue at the upper and lower edges. The Lindisfarne pieces may be one shaft, No. 2 is an upper shaft with the cross head beginning, and is in section 33cm. by 16cm. The lower piece is 37cm. by 19cm. at its lower edge (the upper section was not taken). This piece is continuing at its lower edge but if the two pieces were one work, very little would be missing between them.

8. STUART, J. (1866) II, Plate 117 shows the relationship of the two pieces.

9. PEERS, C.R. (1923-4) Plate 52 Figures 2 and 4.

10. Twists were used on a Masham and an Addingham Pattern (Plate 15C and 99A).

11. ZIMMERMANN, E.H. (1916) III Plate 247 and IV Plate 259B.

12. ALLEN, J.R. (1903) Figure 373A.

13. ZIMMERMANN, E.H. (1916) III Plate 248.

14. Ibid., IV Plate 259 B.

15. STUART, J. (1866) II Plate 26 shows this lower design as turned Pattern C, which is compatible with the visible remains.

16. ZIMMERMANN, E.H. (1916) III Plate 247.

17. Examples of six cord pattern D in Northumbrian Manuscripts.
Lindisfarne Gospels, Folio 210V.
Book of Durrow Folio 1V.

18. Lindisfarne, Cross Shaft No. 1 had a terminal for some form of six cord Pattern D on its narrow side (PEERS, C.R. (1923-4) Plate 51, Figure 2).

19. Lindisfarne, Cross Shaft No. 6.

STUART, J. (1886) II, Plate 26 No. 5.

PEERS, C.R. (1923-4) 268 and Plate 53 Figures 1 to 3.

20. Lindisfarne, Cross Shaft No. 5.

PEERS, C.R. (1923-4) 268 and Plate 53, Figure 4 and Plate 54 Figure 3. This figure is wrongly labelled as Cross Shaft No. 9.

21. Lindisfarne Cross Shaft No. 9.

PEERS, C.R. (1923-4) 269. This Cross Shaft is not illustrated in Peer's article because of the mistake mentioned in Footnote 20.

22. Lindisfarne Stuart No 1, Cross Shaft.

STUART, J. (1866) II, Plate 26 No. 1.

23. Ibid., Plate 26 No. 5, centre shows a slip in detail where the continuous Pattern D not the closed circuit pattern is shown.

24. Ibid., Plate 26, Nos 2 and 5 are in the scale of 1"=6" so the missing pieces Nos 1,3 and 4 should be at the same scale. However, as Gibbs' drawings are not absolutely accurate calculations are only approximate.

25. Lindisfarne Stuart No 4, Cross Shaft Fragment.

26. STUART, J (1866) II Plate 26, No. 4.

Ibid., 82, No. 1

27. Great Farne Is, Cross Shaft.
Now in the Chapter Library, Durham, No. 1.

GREENWELL, W. (1899) 51, No. 1 and Figure on 51 showing one broad face. The stone was found lying near one of the chapels on the island.

28. The animal referred to is on the unillustrated broad face of the Great Farne Shaft and consists of part of a lacertine body and a limb. The Coldingham animal is seen: ALLEN, J.R. (1903) III Figure 449B.

29. Bothal, Cross Shaft Fragment.
Now in the Newcastle Museum of Antiquities.
(————)(1901-2) 258-60, Plate facing 60.

30. COLLINGWOOD, W.G. (1927) Figure 135, the highest interlace.

31. Lindisfarne, Cross Shaft No. 7.

PEERS, C.R. (1923-4) 268, and Plate 53 Figure 5 and 6 and Plate 54 Figure 2.

Ibid., 269. He remarks upon only two pieces of cross head but these are not illustrated.

32. On the side of cross shaft No. 7 is a pattern of unpinned loops This pattern is shown by W.G. Collingwood to be used five times in Yorkshire associated with Viking works.

COLLINGWOOD, W.G. (1915) 264, No. 551 "Como braid".

On the broad face (PEERS, C.R. (1923-4) Plate 53 (Figure 5)) is a panel of a figure among snake like creatures which seems to show Viking influence.

33. COLLINGWOOD, W.G. (1911) 260 and Figure b on 261, (dated AC).

34. STUART, J. (1866) Plate 26, No. 4.

35. Lindisfarne, Cross Shaft No. 8.

PEERS, C.R. (1923-4) 269 and Plate 54 Figure
There is no illustration of the ring knot.

36. Lindisfarne, Cross Slab.
PEERS, C.R. (1923-4) 270 and Plate 56, Figure 1).

37. Norham No. 16, Cross Shaft.

STUART, J. (1866) II Plate 28, No. 16.

38. PEERS, C.R. (1923-4) 267.

CHAPTER 8

THE CENTRAL AREA IN THE TENTH CENTURY

The Community of St Cuthbert was at Chester-le-Street throughout most of the tenth century before moving on to Durham.[1] Sculptured remains at Chester-le-Street could be expected to be a kind of bridge connecting the sculpture of Bernicia and Lindisfarne itself which was done in the eighth and ninth century or even the tenth century, with the sculpture from Durham and its neighbouring area which will be shown to be eleventh century in date. This chapter is to assess the work of Chester-le-Street, to see if it shows a survival of Anglian interlace traditions, and to discuss related work, as preparation for the study of work of the Durham area.

Clearly the transfer of ideas straight from Lindisfarne to Chester-le-Street is too simple for the complex situation. Other great ninth century centres, and in particular Jarrow just seven miles away, were only recently devastated at the time of the arrival of the Community.[2] Two shafts, found at Jarrow, are in fact very relevant and it is with these that the discussion is begun.

Jarrow, Porch Cross Shaft and a Cross Shaft found in 1969[3] (Plates 140 to 143)

The two pieces of shaft are extremely alike, not only in their friable sandy medium with its hard mineralised surface,[4] but also in size and arrangement. The Porch Shaft tapers on its broad face from 41cm. to 39cm. and is estimated at 13cm.[5] width while the other is

about 36cm. in width, tapering, and is 14cm. wide. Both shafts have a distinctive double moulding, 6cm. on the main faces, with the inner beaded moulding 3cm. of this, while on the sides each has a single moulding 1.5cm. to 2.5cm. wide. However there is no horizontal moulding, blank space nor bar terminal, but the patterns are placed next to each other without division.

The pattern programmes, incomplete though they are, show a preference for interlace or plain plait. Only one panel has a different decorative form and that is a plant ornament (Plate 142A). The broad faces are panelled, the sides of the Porch Shaft appear continuous, but Cross Shaft (1969) has two patterns on its one remaining section of narrow face.

The technique is the strongest link between the shafts, as both lack claw chisel marks but are strongly worked, especially at the "under" edge, and have careful rounding and modelling, although the ground received little attention. There are a number of different expressions on both shafts: humped, high modelled, high with incised groove and a fragment at the top of Cross Shaft (1967) has a wide, low and incised strand (Plate 141A). Only on the Jedburgh Cross Head and the Irton Cross (Plates 70 and 110 to 112) has a variety of techniques been observed. The likeness of the two Jarrow pieces means that the same craftsman or the same workshop under one supervisor in all probability, carved these works.

i. Basic Pattern C (Plate 140B)

A panel made up of three paired units of Pattern C is used on

the front of the Porch Shaft. The strands are half width but heavy because the unit measure is 8cm. This heaviness is relieved by an incised groove, similar to Abercorn No. I (Plate 62). The loops are warped and instead of meeting on the vertical axis they push or cannibalise each other, and this is best explained by supposing templates drawn up with a unit measure of 8cm. being used in an overall space 3cm. too small,[6] (see Introduction III, 34).
The uneven number of pairs causes different terminals; the top are the normal conversion to simple Pattern E (see Appendix 1), the lower ones, instead of crossing the centre strands and joining them to the side, turn them back into short bars.

Pattern C is common and is used twice at this unit measure, firstly on Bewcastle No. ii and secondly on Hurworth No. i (Plates 55 and 106).

ii. Basic Pattern F with a Concentric Edge Break (Plate 140A)

The upper pattern on the same shaft has a finer unit measure (5cm.) therefore the strands are finer, and they are well rounded and deeply modelled. Its position is so close to the former pattern that its left terminal is pushed into the area left by the warping of the top terminal of the Pattern C. The pattern unfortunately has only one whole pattern unit, but it originally had at least two pairs of units, with the lower joined to the upper by a concentric edge break, which is gridded correctly with the outer strand running straight along the edge, the inner turning sharply (see Introduction III,33-34).

Several solutions for reconstructions are open. The break may have been capricious as those on Whithorn No. 3 (Plate 81A), or all the pairs may have been joined with breaks (Figure 39a). On the other hand they may have had edge breaks between every second pair to make an equivalent motif to Pattern C with outside strands or simply be a complete panel of four units with an unbroken encircling strand formed, (Figure 39b and c shows these possibilities).

This type is not common. Bewcastle No. iv used the half pattern (Plate 57), and in all likelihood, that sculptor knew the mirror image version as all other Bewcastle patterns are mirror image. If that is so it would almost certainly be a panel of two or four pairs. Chester-le-Street has this pattern used as a sort of ring knot (discussion under Horseman Stone No. v Plate 144B).

iii. Basic Pattern A (Plate 141B)

Pattern A, on the broad face of Cross Shaft 1969, is in four registers with normal terminals. The loops are even and well shaped in a humped strand with a unit measure of 6cm..

Ubiquitous Pattern A has this unit measure Abercorn 1934 No. i Hauxwell, Tanfield and Thornhill[7] (Yorks) (Plate 63, 104 and 122). Of these only Abercorn 1934 No. i is used as a panel in four paired units,and something of this panel attitude lingers at Jarrow although there is no central turn.

iv. The Split Plait (Plate 142B)

A split plait is used on the lowest panel of the second broad face. It is rectangular in shape, like the one at St Oswalds, and

even in its present damaged state can be seen to have very awkwardly placed lines crossing a huge central glide. Pellets may have been used as space filling additions to the design.

The Split Plaits are drawn to scale for comparison on Figure 45 and this one (a) is one of the biggest. It is noticeable too that most are hesitant in line direction as if the drawing up was not really thought out, although the concept was simple. If pellets were used it would make a lihk between this work and the Monkwearmouth Cross Shaft (Plate 45A).

v. Plain Plait (Plate 141C and 143B)

There is a ten cord plain plait on the front of the Porch Shaft with a unit measure of 6cm.,[8] while on the other shaft there is a twelve cord plait with capricious breaks at a unit measure of 4cm., and a slightly finer one on the narrow face.

As a plain plait can have no pattern interest it is significant only in distribution. It was not noted among the very early works, but there were plain plaits on Lindisfarne Cross Head No. 1 and Shaft No. 2,[9] and one has been noted on the small Billingham Shaft (Plate 45B) which have been dated ninth century (Chapters4,181,and 3,147).

vi. Simple Pattern E (Plate 143C and D)[10]

The damaged remains of simple Pattern E, on the right side of the Porch Shaft, were drawn by Gibbs as a continuous pattern of nine registers with a unit measure along the vertical axis changing from 4cm. to 2.5cm. and being 3cm. on the horizontal axis. A piece of plaster cast showing two and a half registers at the Edinburgh

Museum does not tally with the remains nor with Gibb's drawing, but its similarity in technique and unit measure show that it must be the other side now lost. The technique on both sides is almost humped, very similar in appearance to that on the Jarrow Octagonal Shaft (Plate 38).

Fine continuous Pattern E has been used in Northumbria at Jedburgh, on the shrine, and on Monkwearmouth Fragment No. 6 (Plates 61B and 8). A shorter coarse sequence is on the side of a shaft at Ilkley which also had connections with Monkwearmouth (Chapter 2,104Plate 20A). It is not surprising that this pattern is on a Jarrow work.

vi. Common Pattern D (Plate 143A and 95E)

Almost one register of this pattern remains on the side of Cross Shaft 1969 at a similar unit measure to simple Pattern E 3cm. to 4cm. The pattern is broken just in a place where the strands turn to form the version of Pattern D, which is called "common" (turned through ninety degrees from the basic position). In spite of the name the pattern has only been used on St Oswald's Shaft Durham (Plate 92) and there it was mixed with closed circuit units. Whether the Jarrow pattern continues like this or continues with the common pattern, or even continues at all cannot now be discovered. Plate 95E shows this pattern together with other examples of which Lindisfarne No. 3(A), St Oswald's (B) and Tynemouth (D) have already been discussed.

Summary of the Jarrow Shafts and Tentative Dating

These pieces show affinities with the Designed Panel Group

in the heavier than half width strand often used and in pattern type, and Bewcastle Nos. ii and iv, Abercorn 1934 No. i and Jedburgh No. 1 ii have been mentioned in this connection. The use of continuous mirror image patterns on the narrow sides is a feature also seen on the Monk's Stone and St Oswald's Durham while the Split Plait and common Pattern D make an important link with the latter. The technique of the sides, however, is like that of the Jarrow Octagonal Shaft and the use of simple Pattern E in a long sequence could be a feature of the home monastery. Warping and some slovenly details in the pattern expression, like the warping of Lindisfarne Cross Shaft No. 1 or St Oswald's Shaft, may place these works in the period when standards were more lax. A date just before the destruction would suit the facts as presented here.

Stuart notes that the Porch Shaft was in the North wall of the twelfth century tower, while Jarrow Cross Shaft 1969 was found archaeologically among destruction debris of the Saxon building.[11] This makes a pre-Viking date likely, but shafts could have been inserted as patching material to standing walls during any age.

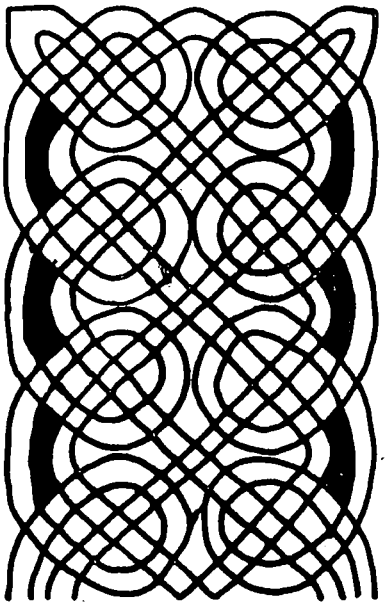
Chester-le-Street Cross Shaft,[12] No. 1 "The Horseman Stone"

(Plates 144 and 145)

The importance of the dating of the two Jarrow shafts is understood when the likeness between them and the Horseman Stone is realised. This shaft is a fascinating work, cornered from top to bottom and side to side with crooked designs, done in a vigorous technique. Like the Jarrow shafts the designs are mainly interlace;

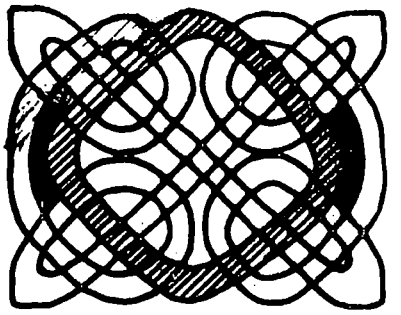
FIGURE 39

a

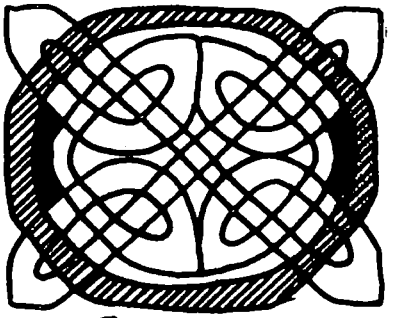


Pattern F with continuous edge breaks.

bi

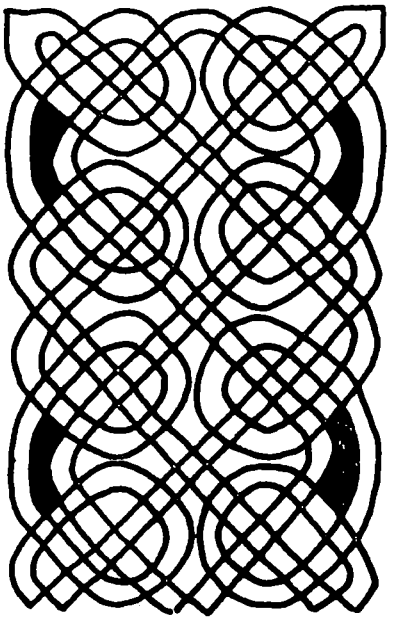


ii

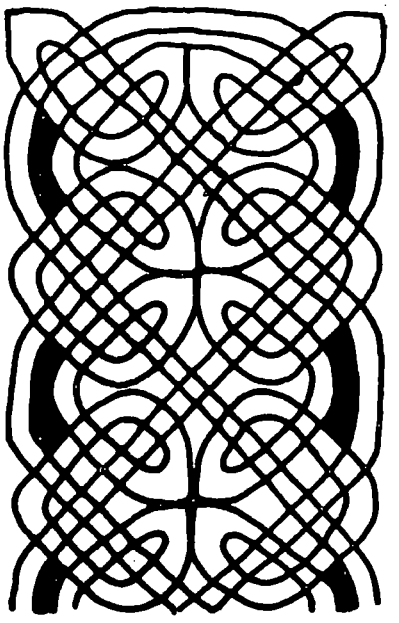


Patterns F and C. with breaks forming a free ring.

ci

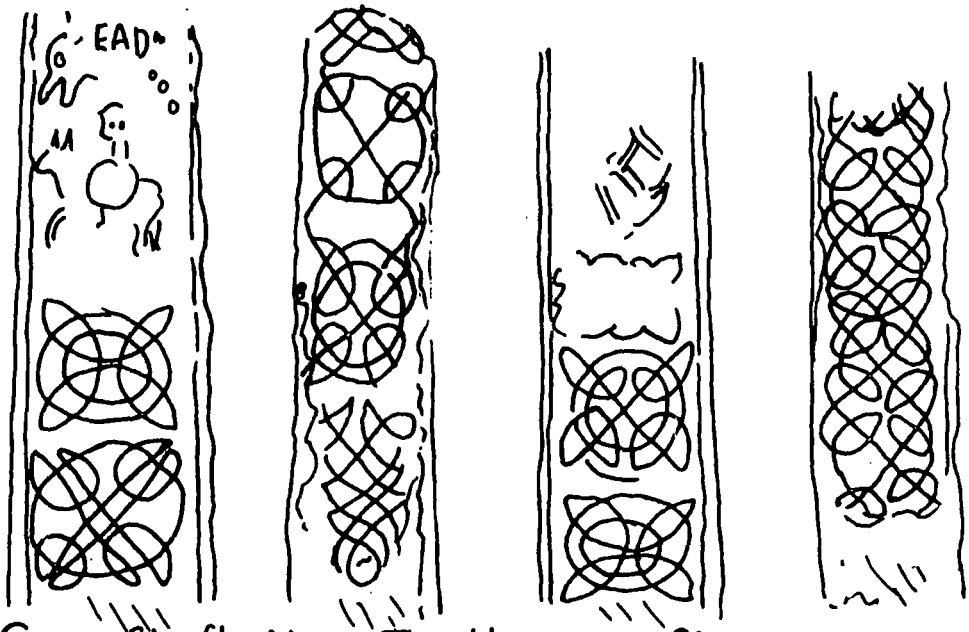


ii

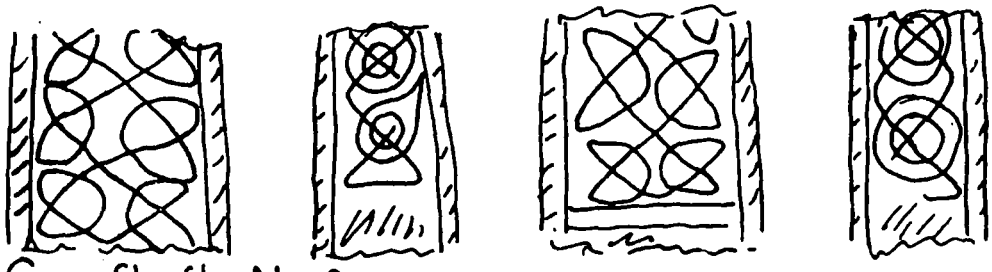


Pattern F imitating the four unit registers of Pattern C.

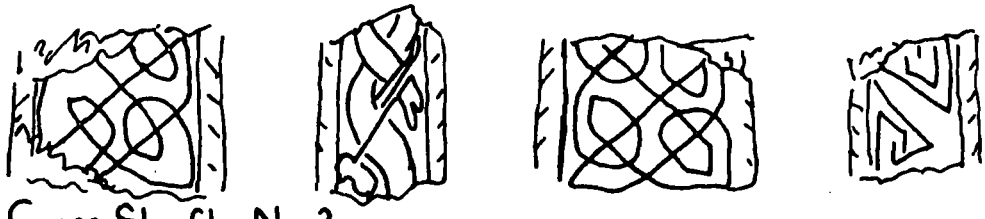
FIGURE 40



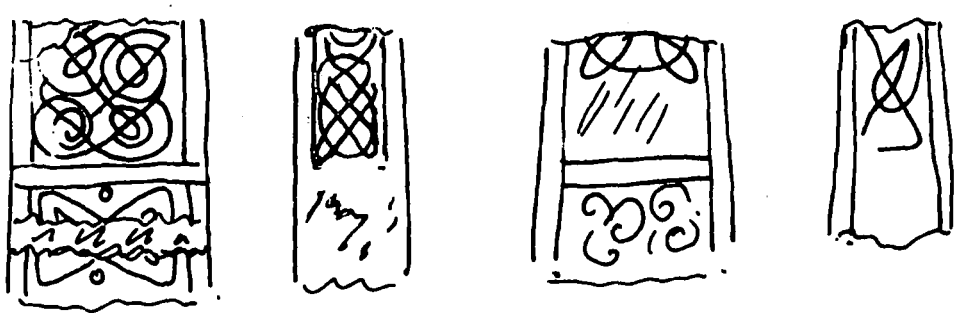
Cross Shaft No 1, The Horseman Stone.



Cross Shaft No 2.



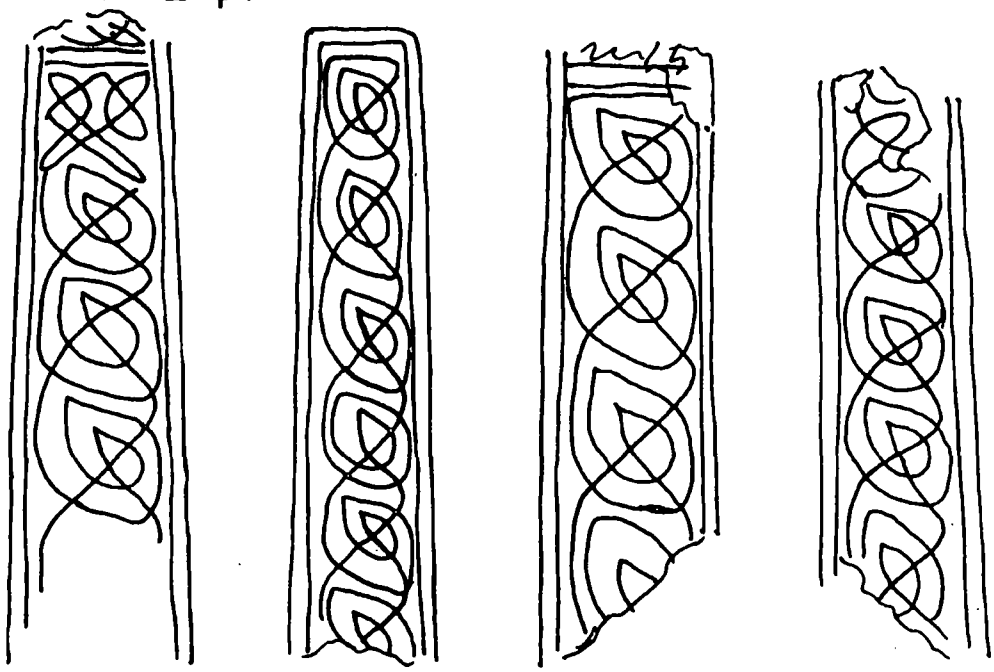
Cross Shaft No 3.



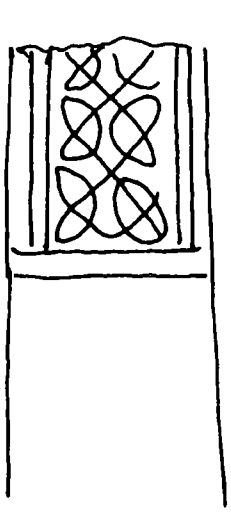
Cross Shaft No 4.

Chester-le-Street.

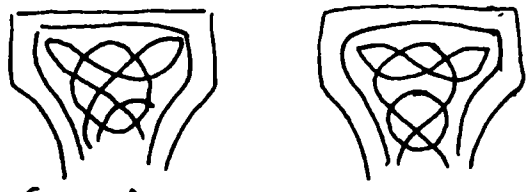
FIGURE 41



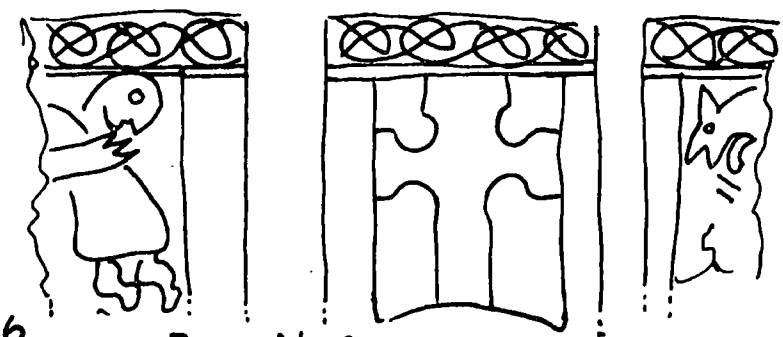
Cross Shaft No 5.



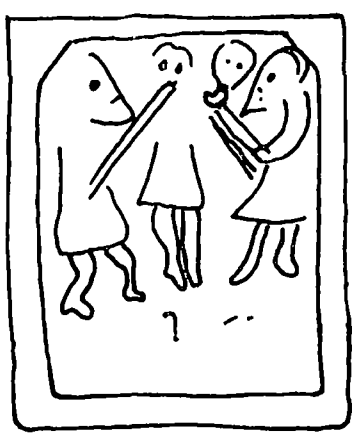
Cross Shaft No 6



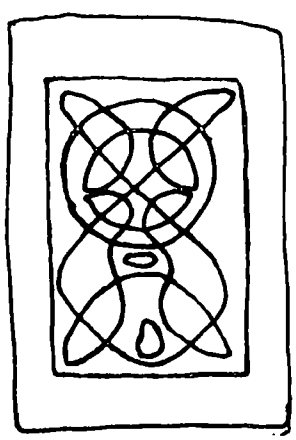
Cross Arm.

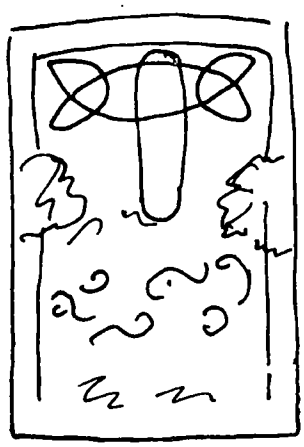


Base No 2.



Base No 1





Chester-le-Street

panels on the broad faces and continuous patterning on the sides. The panels are not divided by horizontal mouldings but push into each other. Unlike the Jarrow Shaft however this is squarer in section (approximately 20cm. by 24cm.).[13] It has practically no vertical moulding and the designs bite into this narrow edge in a haphazard fashion.

A more detailed observation of the programme shows that there is one figure scene on one side and an angular "plant" ornament, not dissimilar to that on the Jarrow Shaft (1969), on the other (Plates 145A and 142A), with panels of complete interlace below. One narrow side has a continuous eight cord pattern turning into a plain plait with capricious breaks just at the upper broken edge, while the other is really four patterns, seemingly joined like a changing sequence, but in fact they are tangled together with loose strands, butted strands and strands which spring hopefully from the damaged edge.

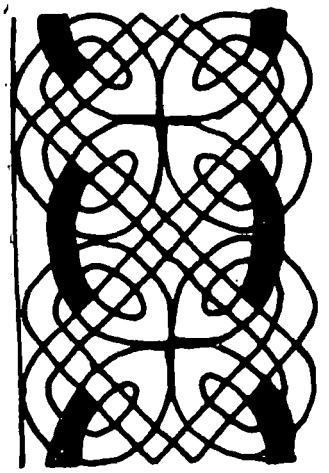
The technique is distinctive because of forceful lateral chiselling creating jerky lines, flat facets on the strand and sharp cuts where the tool has slipped but there is no trace of a claw chisel. The strands are either humped, or modelled or wide and flat with an incised groove. This is the range of the Jarrow Shafts and one which is unusual. The tooling,too, is but a rougher version of that on the shafts, perhaps rougher because of the harder sandstone used.

i. Basic Pattern C (Plate 144A)

There are three whole pattern registers with an upper pair of

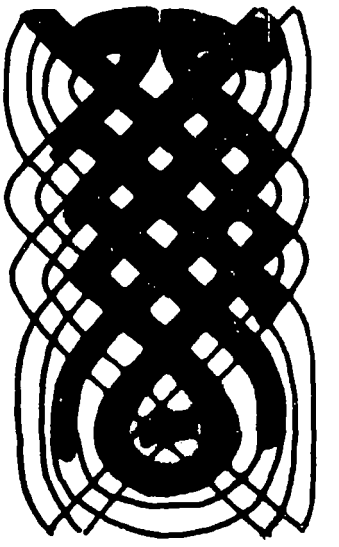
FIGURE 42

a



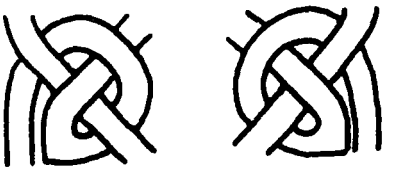
Pattern C with the linking strand drawn in from the edge.

b

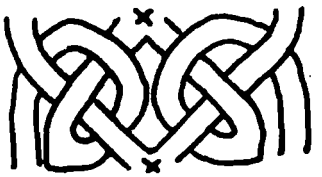


Pattern reconstruction.

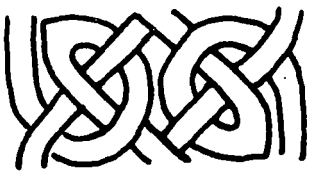
ci



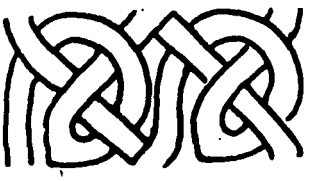
ii



iii

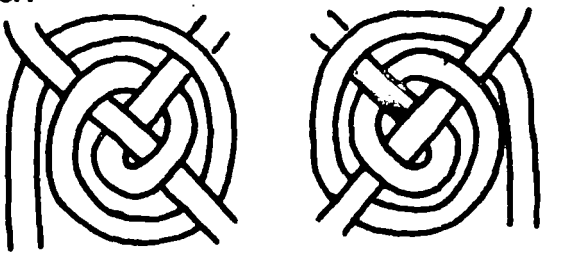


iv



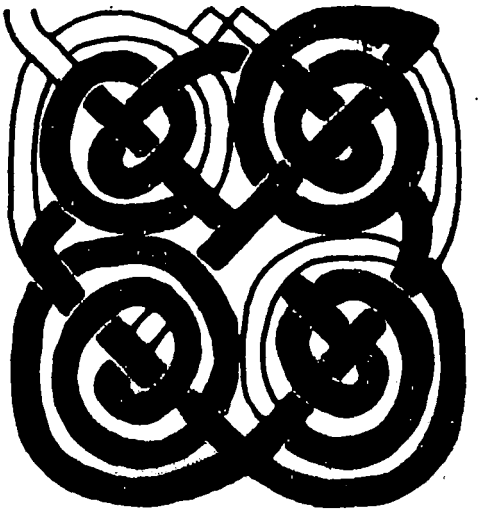
ci Pattern units laced the same way.
cii, iii and iv. Patterns which can or cannot be made.

di



Pattern units laced the same way

dii



Pattern reconstruction.

pattern units joining on to the plain plait, and the lower two just stopping as loose ends instead of being joined together as a simple Pattern E knot. A circling effect is caused in Pattern C by the linking strands between the registers; here, however these strands are pulled back from the edge to accent this effect (Figure 42a). This manoeuvre causes the pattern to look wrongly drawn, although in fact each register is just 15cm. by 20cm. which is in the correct proportion of 3:4, with a unit measure of 5cm. The lower and upper terminals, on the other hand, are badly distorted. The evidence appears to show that registers were drawn in by the use of templates, while the joining strands and terminals were freehanded in.

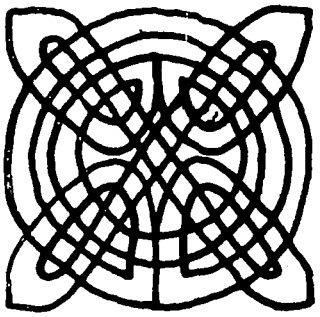
Such a template may well have come from Jarrow where basic Pattern C was used, and the unit measure of 5cm. was also known (Porch Shaft No. i and ii Plate 140A and B). The use of the mirror image side pattern is also in keeping with the same shaft, the extra width necessitating a higher cord count.

ii. The Ring Knot (Plate 145C)

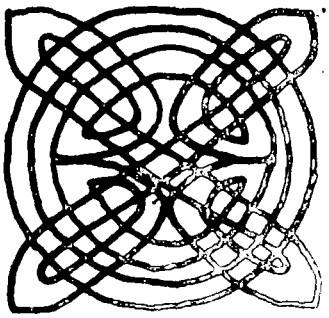
The Horseman Stone has the finest collection of complete circling motifs used anywhere in Northumbria, although the sculptor displays complete innocence of the methods of drawing a true circle. The ring knot is used in the collection. It is the type which has two loops connected with the outer "circle" here 20cm. across and two connected with the inner (Figure 43ai). The sculptor is confused by the lack of a free ring at the lower edge, which was naturally

FIGURE 43

ai

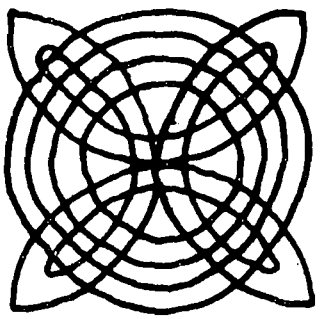


ii

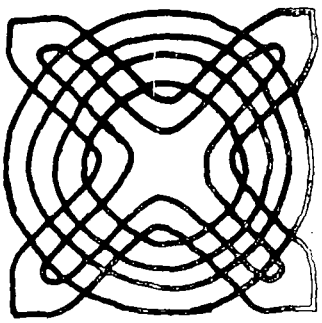


Chester-le-Street, ring knots.

bi

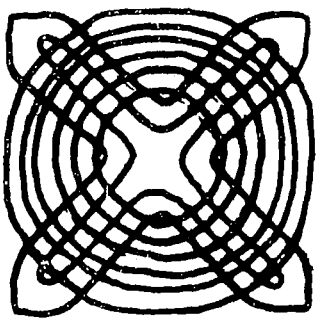


ii



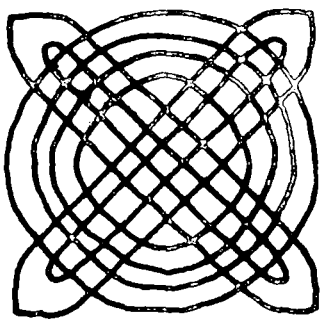
Chester-le-Street, closed circuit motifs.

c



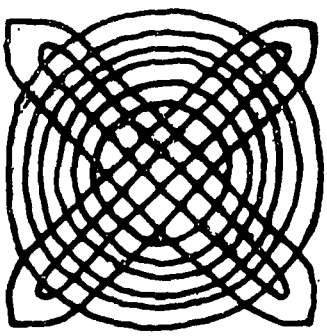
Hart, motif with three circles.

di

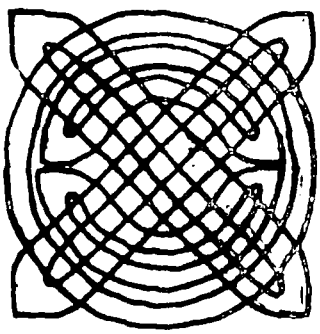


St. Oswald's.

dii



e



St. Oswald's (dii) and Jarrow (e), variations with three circles.

lost by the type of pattern he used, so he adds an extra section of strand. Apart from this and the warp the knot is pleasantly worked in a fine humped strand. The type is that used on Norham No. 11 and Kirk of Morham (Plate 73B and A) which are also both about 20cm. in diameter, but the warping here would make a template unlikely.

iii. The Double Circle with Threaded Loops (Plate 145D and E)

On both broad faces of the shaft are complete patterns with their outer circles 22cm. by 17cm. and 20cm. by 17cm. respectively. These are threaded through by a single strand forming four loops around them. The wide flat strand used, with its incised groove, is clumsily irregular in these tight packed patterns.

There are several complete motifs in Northumbrian sculpture which seem to be simplified versions of ring knots shown in Figure 43b to e. This particular one (Figure 43bi) gives the impression of Pattern C loops. The continuous strand forming four loops is not a new idea. There is one on Acca's cross which loops in this manner around a triple spiral, while an Ilkley[14] and a Yarm pattern (Plate 44) loop similarly without circles. The motif with circles appears too, in tenth century metalwork.[15] It is possibly a well known device used particularly when closed circuit patterns were popular.

iv. The Double Circle with Threaded "U" Bends (Plate 144B top)

The pattern at the top broken edge of the changing pattern has two circles, threaded with "U" bends, which is only a minor change from the pattern discussed (Figure 43bii). This variation is used over three circles, at Hart (Plate 154B and Figure 43ci).

v. Pattern F turned with Concentric Breaks (Plate 144 third from top)

Another pattern in the changing sequence, although with considerable damage and some mistakes, is recognisable as Pattern F in four units, turned and with edge breaks, forming thereby a complete central ring (Figure 39bi). The unit measure is 4cm., the overall measurement being 20cm. by 16cm. for ten by eight cords. This correctness supposes a template, and the mistakes could be explained by breaks in the mesh of this template, and confusion in making a pattern already terminated, to join onto the next (see Section III).

This is the second usage of a pattern from the Jarrow Porch shaft at a unit measure in the range used there. The unusualness of this complex pattern makes it stronger evidence than the more common Basic Pattern C for a connection between the two places.

vi. A Motif Based on Circles and Diagonals (Plate 144B, second top)

It would be hard to imagine a more bungled pattern than the second motif in the changing sequence. The idea appears to have been to thread five circles on opposing diagonals and combine all together with a large circle. This idea is used on a little shaft at Forcett, and there it is quite neatly organised.[16] The Chester-le-Street sculptor was apparently less at home with this Viking creation than with interlace.

vii. The Split Plait (Plate 145F)

In view of the sculptor's love of circling motifs, inevitably

he should interpret the split plait as being bound by a circling not a diagonalling strand. The wide strand he uses is not suited to the motif and strands necessarily undergo changes in width to complete the idea. It is clearly a freehand version of the motif used at Jarrow, Durham and Aycliffe. These can be seen together on Figure 45, the Chester-le-Street one being "c".

viii. Pattern D with Outside Strands with a Pattern F Unit (Plate 144 lowest)

The lowest motif which completes the changing sequence in a shape like a triangular pendant reminiscent of Viking work,[17] is actually Pattern D with outside strands, combined with a symmetrical loop. The terminals are wrong and the outside strand may not have existed but the strands are crossed at the edge as if an outside strand was expected. Figure 42b shows a logical reconstruction made by extending each strand to where it appears to be going. The unit measure is 4cm. and even, so that once more a template must be expected.

This time the pattern is closely connected with a pattern from Monkwearmouth on the cross shaft (Plate 45A). The Monkwearmouth pattern and the Chester-le-Street version are very alike in their half width, rhythmically swaying strands. A composite pattern is made of Pattern D with breaks at Hurworth and that pattern is similar to the one reconstructed on Plate 107, and Hurworth could equally well have drawn on Monkwearmouth for inspiration.

ix. Plait with Capricious Breaks (Plates 144A top and 145B)

There appear to be two areas of plain plait with odd breaks;

one just below the plant or animal ornament, very damaged, and the other above the Pattern C damaged at the upper broken edge. Such breaks appeared on the Jarrow Shaft (Plate 141C).

Summary of the Horseman Stone

The Chester-le-Street sculptor clearly knew nothing of geometry or measurement neither did he excel in basic interlace principles, such as lacing and terminating or joining registers. A few tracts of pattern are accurate in proportion in spite of this incompetence, so pattern templates are presumed. The complex ideas, Pattern D with outside strands and Pattern F with edge breaks, are distinctive and point to Wearmouth-Jarrow as the source. The Pattern C, the Split Plait and the plait with breaks, may be traced to the same place, and when the unusual technique is taken into account as well as the setting out with no horizontal divisions, the case for influence from the near centre is strong and there appears to be nothing in common with the distant Lindisfarne.

There are features of this stone common to shafts in the Viking era, not necessarily Viking features so much as a loss of early Anglian tradition. These may be listed as follows: narrow edge mouldings, capricious breaks, mistakes in lacing or cord count, failure to terminate strands or join registers and an increasing popularity of closed circuit patterns. In this work two features have been remarked on as Viking, the triangular pendant made of the Pattern D and the odd circle motif (Plate 144b, lowest and second from the top).

So we have a shaft of Viking date, with techniques and patterns influenced by works with no Viking detail and yet not holding to the highest Anglian ideas. If, in an ideal situation, the sculptors from the destroyed Jarrow, joined the new community at Chester-le-Street, how much time would elapse for this coarser technique to develop and for the odd collection of semi-forgotten complex patterns to be added to semi-understood new patterns? A master sculptor would scarcely change, but what of his apprentices or what of a sculptor who was only partially trained at the time of the Jarrow destruction? A gap of a generation, perhaps two, could be allowed.

The Horseman stone is not typical of Chester-le-Street, where most of the work is dull and repetitious, showing if anything decreasing pattern understanding and a fading ability to use the technique used on the "Horseman Stone".

Chester-le-Street, Cross Arm (Plate 146)

The large Cross Arm, 28cm. across the end, does not correspond in stone type or technique to any shaft. It is friable sand stone and carved into fluent, well rounded, humped strands, close in style to Jarrow Cross Shaft 1969, No. iii or even the Hexham Architectural features (Plates 141B, 40 and 41). The unit measure is large, 7cm. and regular as far as the shape allows.

i. and ii. Pattern D Continuous and Short Circuit

The pattern on one side has a neat terminal consisting of a Pattern D loop and a "U" bend, while that on the other side has a short circuit Pattern D motif. Both these designs are six cord.

The first reduces its cord count to four with some clever twisting or linking, the second merely adds a circle around the diagonals.

The continuous terminal is within the Anglian tradition, used in this exact form on Easby No. iii (Plate 18A). The short circuit Pattern D is dateable to a time when such patterns were popular. It appears on a Tynemouth fragment (not illustrated) and on a Tanfield piece (Plates 122). A cross arm with an asymmetrical design has not been observed in early work but there are several to be discussed in the following chapter.

Chester-le-Street
Three Cross Shafts, No. 2, Stuart No. 1 and No. 3 (Plates 147 to 149)[18]

The shafts, No. 2, Stuart No. I and No. 3 have three features in common: all have similar dimensions which are: 30cm by 19cm., 30cm. by 18cm. (approximately),[19] and 28cm. by 18cm. respectively; all have cable mouldings and lastly all have paired patterns, that is with patterns on opposite faces the same. The narrow sides of Cross Shaft No. 3 are the exception. It is these sides, too, that have the only decorative motifs which are not interlace. On the one side is a fret,the other has an interlaced animal.

The techniques vary and in these variations is a range, from styles close to the Horseman Stone to that simplest of all techniques, the three quarter width grooved strand. Cross shaft No. 2 on its broad faces has a wider strand with deep incised grooves very similar to those on the broad faces of the "Horseman Stone" but they are more deeply grooved at the under edge and less modelled. Stuart Cross Shaft No. 1, appears to be like this also. The sides of Cross Shaft No. 2 are in a high, half width strand, less modelled

and more grooved. The last shaft, No. 3 is in the common simple low grooved strand at three quarter width, carelessly carved so that it is not readily interpreted. One surprising feature is sharp deep but narrow drilled holes on many of the hole points.[20]

i. and ii. Simple Pattern E and Basic Pattern C (Plate 147)

These patterns are used on the broad faces of the shafts with incised strands. The simple Pattern E of Cross shaft No. 2 has scarcely one loop in normal proportions (that is 2:3), so that if a template were used the irregular spacing would have caused liberal freehanded alterations. Pattern C, has Gibbs' gloss of respectability in the drawing but appears little better, in the photograph and has a large but irregular unit measure.[21] One terminal inexplicably has a circle with two loose ends instead of a simple Pattern E loop.

The former pattern with its large unit measure is popular at all ages, perhaps because it is a very easy pattern to master. Pattern C is used less among later patterns but it is not surprising that it is used at Chester-le-Street, at a large unit measure because it is similar to that of the Jarrow Porch Shaft (No. i).

iii. Pattern A turned on One Side (Plate 149)

The pattern on Cross Shaft No. 3 has only one type of pattern unit, at a unit measure of 5.5cm. The loops on the left are turned up, those on the right are turned down. A template is necessarily supposed here, since a sculptor, so careless in cutting, would

scarcely be so regular in drawing.

The turned version first appears in the Book of Durrow on Folio 125V but the use of a single unit of Pattern A and turning it is a thing done frequently in the later works.[22] It is necessary when one pattern unit only is used instead of a pair of units with opposite lacing (Figure 42c).

iv. Pattern with Double Circles and Single Opposing Diagonals (Plate 148)

Only the sides of Cross Shaft No. 2 hold interest, since Stuart No. 1 has plain four cord plaits. Two circles are crossed by opposing diagonals and on one side the outer circle is given a point imitating the box point of the spiralled half Pattern A (see Figure 41, Cross Shaft No. 5). This same pattern has been noted on Norham No. 16.

Chester-le-Street Cross Shaft No. 4 (Plate 150)

Cross shaft No. 4 is a poor shaft which has gathered up artistic "scraps": scraps of outlay, of technique and of patterns. The shaft itself immediately suggests Lindisfarne influence. It is 22cm. by 15cm. which is closer to Chester-le-Street than Lindisfarne, with a plain moulding 2cm. by 2.5cm. which could be found at either centre, but its broad faces are divided into panels, with a blank area on one of these, while its narrow faces are half pattern, half blank. The horizontal moulding cuts through the vertical one in an individual way. The side patterns appear to be going to be long in the "Jarrow" tradition, rather than the short panels in the "Lindisfarne" tradition.

The patterns and techniques show quite a range. One motif at the top broken edge of a broad face appears to be that of the 'Horseman Stone' No. iii but is in a shallow grooved technique; another is a flag like doodle in a wide strand with an incised groove; another is "S" shaped lines simply incised into the ground, while the complete panel (Plate 150B) has half width grooved strands which are fairly high. The sides have clumsy and muddled four and six cord patterns in a low grooved technique (Plate 150A and C).

Spiralled Pattern A (Plate 150B)

Just as Pattern A needs a pair of pattern units, with opposing lacing to make a mirror image pattern, so too does the spiralled form. This sculptor, however, with only one type of laced unit, placed it in mirror image position in a space too narrow, and created a pattern full of butted joints, branching strands, wrong lacing with tentative chisel cuts. Figure 42d demonstrates what appears to have happened. In spite of this, the design is neat and effective as a panel. This idea is discussed further under Norton (this Chapter, Plate 159).

The interest in this lies in the rounded loops of the Lindisfarne-Alnmouth type (Plate 126 and 127A), done in a similar technique and in a complete panel with a small unit measure of 3cm. to 4cm. which could also have come from that school.

Chester-le-Street, Cross Base 1 (Plate 151 and 152A)

One large rectangular base, with a generous flat edge moulding of 5cm., has one figure panel and two interlaces. The figure panel

with the remains of an arch cutting off the top corners is extremely like that on Lindisfarne Cross Shaft No. 8 while the interlaces are in a low grooved style, with the strands cut well apart, a style which is similar to that of the same shaft, and also the Recumbent Cross Slab[23] (Plate 139). The interlaces on the base are related in pattern type to one or other of the Lindisfarne examples.

i. Ring Knot with an added Terminal (Plate 151)

The ring knot has a radius of 14cm., and it differs from the one on the Horseman Stone in that its loops are not pointed to the vertical axis but to the side (Figure 43aii). The strands leaving the knot do not cross but run concentrically to finish in a clever terminal motif, impressive in spite of mistakes in lacing. The sculptor leaves space which should be ground, standing like extra strands.

The broken but more slovenly ring knot on Lindisfarne No. 8 is also at this radius, so, too is a closed circuit pattern from St Oswald's Durham No. 16 (Plate 161).

ii. Variation of Simple Pattern E (Plate 152A)

The upper part of the second broad face has paired simple pattern E with the strands joined horizontally and crossed vertically with two other strands. The idea would be inexplicable as interlace if it were not for the resemblance to the cross interlace of the Lindisfarne Recumbent Slab. It is strange that the one real

contact between Lindisfarne and Chester-le-Street exists in the most debased interlace of each.

Other Chester-le-Street work not discussed in Detail

There is a longish piece of shaft, No. 5, 24cm. by 19cm. with flat narrow edge moulding in section and carved in a low grooved technique. All sides have spiralled half Pattern A, not gridded but drawn freehand with long points and in such a pleasant rhythm that mistakes and irregularities appear unimportant. One small panel of interlace attempted shows a complete lack of understanding.

This shaft relates to Cross Shaft No. 3 in that the points of the loops, seem to have inspired similar points on the circles (Plate 148); it links with No. 3 in its grooved technique and it also shows that some patterns at least were drawn freehand.

A very damaged piece of shaft No. 6, is interesting because it has a double moulding, cut through by the horizontal moulding, like that on Cross Shaft No. 4, and because it has simple pattern E again, smaller but equally as irregular as those on Cross Shaft No. 2 (Plate 147). Lastly there is a second base, smaller than the first but monumental in its carving, with column like mouldings and well spaced designs. It has a border of half pattern A around the upper edge (Plate 152B) and the lacing of the unit and the size is close to that of Cross Shaft No. 3 and also the single unit on Cross Shaft No. 4 (compare Plates 149 and 150A with 152B).

Summary of Chester-le-Street work

The cross arm and the "Horseman Stone" are the only works with a

flicker of Anglian interlace tradition and both are mixed with the simpler interlace which uses closed circuits. Other works are repetitious, simple and even then full of mistakes. Only the terminal of Base No. 1 has a turn of originality. However it is clear that all works after the Horseman Stone inter-relate in layout, pattern type, concept and technique, each to several others in a complex way. Some of these relationships go back to the Horseman Stone and others echo Lindisfarne work. The relationship between Lindisfarne Cross Shaft No. 8 and Chester-le-Street Base No. 1 is very close but each is the most debased interlace of its centre and the least related to the others.

The dating of it all pivots on the Jarrow Porch shafts: if they are proven ninth century before the destruction or even just after, the Horseman Stone could well be early tenth century and the related but less inspired works trailing off throughout the rest of that century. This would tie in with Lindisfarne where its last great expression in the work of the Lindisfarne-Alnmouth sculptor has been placed late ninth or early tenth century and has no direct contact with Chester-le-Street, possibly because the masons did not move and contacts were cut. Work from that centre, too, falls away in technique and pattern but without a gap in time. Relationships are then seen at a time when neither centre had inspiration, culminating in the great similarity of the poorest interlace, although in fairness this seems to have occurred when a lively figural style was in progress.

The Anglian tradition of interlace is reduced, at the most, to pattern units in the form of templates being used, so if this Community had the secrets of interlace among its possessions, it had not the artistic wherewithal to use them. One further necessary point is that this is not the only light, weak though it may be, flickering in the darkness; parallels in pattern type and technique are not hard to find, but examples from neighbouring places show that the types of work done at Chester-le-Street were done as a general style in that area.

Stainton-le-Street[24] (Plate 153)

Two pieces of shaft were found in the chancel of the church at Stainton-le-Street and are now set up as one shaft in the Chapter Library at Durham (No. 27). This squarish shaft, 24cm. by 21cm. has a narrow edge moulding eaten back by the pattern but the one complete stretch of moulding shows that it was a bead and reel design, perhaps imitating a baluster shaft. The surviving broad face has one panel of a figure under an arch with triquetras in the spandrel and traces of another. One narrow side has a length of deeply carved feet, while the other has a short stretch of interlace.

The programme as far as can be observed, is unlike the Horseman stone, although its proportions and narrow moulding immediately suggest that work. There is also a strong resemblance in the carving, for strands are humped and faceted by the use of strong lateral chiselling. The ground is roughly smoothed but there are no claw chisel marks.

Pattern A turned Various Ways

Pattern A is in neat units, with a unit measure of 4cm., and is turned different ways on the lower part; the upper part disintegrates into complete muddle (see Introduction III Figure 13c). There is only one type of laced template used, as was the case with Chester-le-Street Shaft Nos. 3 and 4.

Pattern A was used on Jarrow Shaft (1969) as well as at Chester-le-Street. The unit measure 4cm. is one that could be expected at either centre. The obvious lack of understanding of interlace principles is on a par with that shown by the Horseman Stone sculptor. This would appear to be the work of the same or a similarly trained sculptor.

Hart, Two Pieces of Cross Shaft and a fragment[25] (Plates 154 to 156 and 157A)

Three pieces from Hart, are very alike in size and stone but do not fit together. No. I is 29cm. by 20cm.; No. 2 is 28cm. by 17cm.; No. 5 is 24cm. by 14cm., and these are also about the measurements of several Chester-le-Street Shafts. All have double mouldings 4cm. to 5cm. wide on all sides, and several have simple horizontal divisions either crossing the roll moulding or stopping beside it. There are also two patterns juxta-imposed with no division at all (Plate 154A and B). Parallels for these can be found at Chester-le-Street.

The technique, with its sharply cut strands, faceted or rounded and often grooved through at the "under" edge, is individual but its lateral chiselling and general lack of claw chiselling link more

closely with Chester-le-Street work than with any other.

i. Simple Pattern E with a variety of terminals (Plate 154A and C, 155B, 156B and C and 157B)

All but one of the broad face patterns and also one side pattern are simple Pattern E. The broad face patterns are irregular and spaced out to fit the space, averaging about 10cm. by 7cm. each loop, while the narrow face has loops about 7cm. by 5cm. There are some orthodox terminals and some strange ones, for example that on Plate 154C shows a change to the "U" bend motif.

Pattern E on the side resembles the Jarrow Porch Shaft side interlace. The front patterns are about the size of those on Chester-le-Street No. 6.

Three Circles threaded with "U" bends (Plate 154B)

The three circles threaded with "U" bends are an advance step from the two which were on the Horseman Stone (Plate 145D and E). With three circles the relationship to the double circle effect, the ring knot fades, and it becomes a pattern in its own right (Figure 43c).

Circles with Diagonals and Other Motifs (Plate 155A and B, 156C)

The sides of No. 2 and 5 (Plate 155 and 156 respectively) are in a variety of very fine patterns. There are two circles and single opposed diagonals, one circle with single opposed diagonals, a Pattern F unit with "U" bend terminals and a four stranded motif giving the effect of a Carrick Bend (Plate 155A).

The fineness looks to the Durham group (Chapter 9,334 and 343)

but the technique is still the strongly chiselled type. The motifs are those of Chester-le-Street Cross Shaft No. 2 and 4 (Plate 147, 148 and 150C) especially the former which has both Pattern E and the short circuit motifs similarly placed on the broad face and sides. The Hart work is thus related to that done at Chester-le-Street but is more refined and varied.

Aycliffe Cross Arm Fragment and Billingham Stuart No. 2 Fragment[26]

(Plate 158)

Simple Pattern E, Circles and a "U" Bend Design

At Aycliffe there is a fragment of Cross Arm which is very different in technique from other work there which is described in Chapter 9,338 and 344.This fragment is chiselled like the Hart pieces, just discussed, but is a little crisper in finish since it is a limestone that is used. One face shows small Pattern E loops (Plate 158A), while a damaged narrow face can be made out to have a circle and diagonal pattern (not illustrated). These patterns relate to the Hart pieces. The second broad face has a strange "U" bend terminal with an outer bar terminal (Plate 158B).

The last mentioned pattern would make no sense by itself but a fragment from Billingham, not now visible in the masonary of the church, appears to have had this as a continuous pattern in six cords. Plate 158C shows it reconstructed to scale from Gibbs' drawing. This pattern, which is very unusual, must be related to the Aycliff pattern on the arm, which in turn is related to the Hart pieces.

Norton, Cross Shaft[27] (Plate 159A)

A piece of shaft incorporated in the pillars of the chancel arch at Norton, with its edges buried in cement, is about 33cm. in width and appears to have a single flat moulding. There is part of an interlace panel and a wider panel with a scroll design, which is presumably on an adjoined base. The interlace is in a grooved technique.

Spiralled Pattern A (Plate 159A)

The design is spiralled Pattern A placed in mirror image position but with one kind of lacing. This is the same problem found on Chester-le-Street Cross Shaft No. 4, drawn for comparison below the Norton piece on Plate 159B. The difference seems to be that the Chester-le-Street sculptor's design was cramped for space, the other had too much, so whereas the former cut out pieces of strand, the latter widened his outside rings. The centres are noticeably the same size, the loops are rounded, neither sculptor has heard of a box pointed terminal. Both necessarily have mistakes in lacing but not in the same place. This is the best of all examples of a template being used in two places and neither used suitably.

Gainford Cross Arm, No. 39[28] (Plate 160A and B)

Designs with Asymmetrical loops

The Church at Gainford is rich in sculptural works of different styles, but two relate to Chester-le-Street work. The first is a

small cross arm which is in shape, technique and its assymetrical loop patterns like the cross arm at Chester-le-Street (Plate 146). The Gainford Piece is both competent and interesting, and the design on Plate 160A looks back to the style of loop on the Ilkley Shaft No. iii (Plate 20D).

Gainford, Cross Shaft Fragment, No. 41[29] (Plate 160C)

Pattern D with Outside Strands

The second work, a shaft top, is very reminiscent of the Chester-le-Street Base No. 2, in that it also has well rounded mouldings bordering deep set designs which include lively figures and animals. The interlace (Plate 160C) is chiselled firmly and modelled deeply. The strands are wide with a medial groove and the ground left is well worked.

The Pattern D with outside strands is the same size as the one on the Horseman Stone (Plate 144B) and also near the size of the Monkwearmouth design on Plate 45A, and again might indicate a pattern survival. The terminals, however, are not formed by the outside strand meeting the diagonal at the side but cross joined in a wild fashion which shows a loss of the Anglian concept.

St Oswald's Durham, Cross Shafts No. 16 and 17[30] (Plate 161)

Two large shafts from St Oswald's, Durham are now in the Chapter Library there. No. 16 is decorated on the upper half of four sides, and the lower arm, while No. 17 has only one panel surviving and also a little decoration on the arm. The former has a double moulding on the broad faces, but all other faces have single mouldings.

The strands are done in a grooved technique, and any larger areas of ground are not cleared but make pseudo strands. This is very much the style of the Chester-le-Street Base, No. i (Plate 151).

Circles and Diagonals (Plate 161)

One broad face of the larger shaft has two registers of a simple design of two circles and two diagonals (Figure 43di); the two strands on either side which join the registers, run concentrically (Plate 161A). The second broad face on the same stone has three circles per register (Figure 43dii). One register on No. 17 is the type with two circles. Both sides of No. 16 have several registers, the one with single circles and double diagonals the other with a central strand dividing to encircle the diagonals (Plate 161B shows one side).

The last pattern seems an unorthodox type because of its branching strands but the others are in keeping with designs already mentioned. The interesting thing is that the concentric joining strands and the practice of picking up pseudo strands from the ground is very like Chester-le-Street Base No. 1, the ring knot design. This links these two Durham shafts, Chester-le-Street Base no. 1 which in turn is related to Lindisfarne Cross Shaft No. 8 and the Lindisfarne Recumbent Cross Slab.

Jarrow, Stuart No. 3[31]

Here is a frustrating missing link that might have been part of the triple relationship just mentioned. A. Gibbs, drew a shaft with a single moulding and two separate motifs, divided

horizontally, on an otherwise blank length of shaft, estimated to be 30cm. in width.[31] One pattern is two circles and two diagonals (like St Oswalds No. 17) the other a more complex idea with a hint of three circles (Figure 43e). There is no way of telling if this is a technique which would join it with the Porch Shaft and Shaft (1969), as a precedent for the Horseman Stone of Chester-le-Street, or if it is more like the St Oswald's Shafts.

Summary

Based on the evidence of the two Jarrow shafts the Porch Shaft and "1969" which have been placed in the late 9th century, the Horseman Stone has been dated first half of the 10th century and with it must be placed the Stainton-le-Street Shaft. The two works together give a picture of lively use of Anglian motifs (with little Viking influence) and include figure scenes, frets and interlace.

The Chester-le-Street work appears to have carried on from there, with a lack of inspiration and a technical decadence, over the rest of the tenth century. Hart, a known early centre, appears to have contemporary work, Billingham another early centre, could also have had work of this age, as Billingham Stuart No. 4 also suggests.[32] Greatham has a cross arm related to the Split Plait,[33] Norton the spiral pattern and there was much artistic activity at Gainford. All these show that there was artistic effort over the area, not great perhaps but certainly not without a flash of inspiration. Chester-le-Street would appear to be just one centre among many.

The work on Chester-le-Street, Base No. 1 in concept stands apart, the interlace is large and odd but the figural scene is good.

This could be said also of Chester-le-Street Base No. 2 and Lindisfarne Cross Shaft No. 8. If these both link with St Oswald's Nos. 16 and 17 convenient time would be late tenth century just before or after the move of the St Cuthbert community at a time when communications were restored.

It has been frequently mentioned in these last two chapters that there is a Durham 'type' of work and that it stands apart. The works just described can only be shown to cease at the end of the tenth century if it can be proved that there was a special style at Durham in the eleventh, which would make these large simple grooved interlaces out of context at a later date. Having described what was at Lindisfarne and Chester-le-Street and allotted it a tentative date, the way is clear to examine the work of Durham.

FOOTNOTES TO CHAPTER 8

1. Simeon of Durham:ed.STEVENSON, J. (1855) 664 and 671-3.

2. Ibid., Ibid., 654-7.

3. Jarrow Portch Shaft.
   Now cemented into the North Porch at St Paul's Jarrow.

   STUART, J. (1866) II, 65 and Plate 116, No. 4. He says the shaft was in the tower at that time.

   Jarrow Cross Shaft 1969.
   This shaft was found during the recent Archaeological Excavations of Professor R.J. Cramp on behalf of the Department of the Environment. The shaft was found in building debris and is now in the West Porch of the Church at Jarrow. It is shown here by the kind permission of Professor Cramp; it has not been published.

   Note - names are used because a comprehensive number system is currently being drawn up to include early and recent finds.

4. The porch shaft has lost part of the hardened surface and is crumbling quickly. Measurements for Plate 140 were estimated because of the condition of the stone.

5. This side is partially under cement and 13cm. is an estimation based on what can be measured and also Gibbs' drawing

   STUART, J. (1866) II Plate 116 No. 4.

6. The pattern should be 32cm. wide but only 28cm. or 29cm. is available.

7. ALLEN, J.R. (1891) 231 and Figure 26.

8. STUART, J. (1866) Plate 116 No. 4 (lower left).

9. PEERS, (1923-4) Plate 52 Figure 1. The cross arm end is not illustrated.

10. The reconstruction on Plate 143C and D and the discussion is based on observation, Gibbs' drawing and a photograph of the cast from the Museum of Antiquities of Scotland, Edinburgh, No 1C2.

11. STUART, J. (1866) II, 65.
    The information for Cross Shaft 1969 was supplied by Professor R.J. Cramp.

12. Chester-le-Street.
These stones are in the Anchorage at Chester-le-Street. Figures No. 40 and 41 show the stones which are important in an order suited to the discussion here. This seems necessary because they have not been adequately published. The figures are diagrammatic only at a scale of 1:10.

STUART, J. (1866) II 46-47 and Plate 91. No. 2 is at Chester-le-Street but No. 1 is now lost.

BROWNE, G.F. (1883) 182-8 and Plate facing 182 ("Horseman Stone") and Plate 184 (general view of all stones). These were found from time to time but mostly during repairs just prior to the writing of the article. Some stones shown are not now to be found.

STEPHENS, G. (1885) 88-92. Plate facing 89 showing the front and one side of the Horseman Stone.

HODGES, C.C. (1905) 221-3 describes the stones. He remarks that the finest disappeared in 1882. His lists include two not now at Chester-le-Street and also Stuart No. 1.

13. Sections are taken from the lower patterned area.

14. COLLINGWOOD, W.G. (1927) Figure 39.
Ibid., (1915) Figure e on 194.

15. WILSON, D. (1964) 124-7 No. 10 Figure 14i,j and k.

16. COLLINGWOOD, W.G. (1907) Figure c under Forcett on 320.

17. Pendants are seen on:
Stanwick Cross Shaft (COLLINGWOOD, W.G. (1907) Figure i and j on 395.

Sockburn (HODGES, C.C. (1905) Plate facing 238 (middle).

18. STUART, J. (1866) II Plate 91, No. 1

19. Ibid., was used for the estimation and it can be seen in the plate facing 184 (BROWNE, G.F. (1883) that the broad face of this shaft is about the size of the other two.

20. These are narrow radius (·7 mm approx.) and not like the rounded holes which seem to assist carving in some Durham work (Chapter 9 , 338).

21. STUART, J. (1866) II Plate 91, No. 1

BROWNE, G.F. (1883) Plate facing 184.

22. Examples of different forms of Pattern A with one pattern unit.

Stainton-le-Street (Plate 153).

Aspatria (COLLINGWOOD, W.G. (1927) Figure 178).

Kirkby Stephen (Ibid., Figure 15)

23. Cross Shaft No. 8 (PEERS, C.R. (1923-4) Plate 54, Figure 1)

The Recumbent Cross Slab (Ibid., Plate 55, Figure 1).

24. Stainton-le-Street.
Now in the Durham Chapter Library No. 27.

GREENWELL, W. (1899) 91, No. 27 and Figure on 92.

25. Hart, Cross Shafts and Fragments.
These pieces are displayed in Hart Parish Church.

HODGES, C.C. (1905) 232, describes the pieces. Hodges' Nos 1 and 2 are the numbers used here, No. 3 used for convenience here is his No. 4.

26. Aycliffe, Cross Arm Fragment and Billingham Stuart No. 2.
The Aycliffe piece is in the Parish Church there, but the Billingham piece is not now recognisable.

HODGES, C.C. (1905) 232 described as No. 3.

STUART, J. (1866) 64 and Plate 111, No. 2.

27. Norton, Cross Shaft.
In the Chancel arch of the Parish Church at Norton.

HODGES, C.C. (1905) 234.

28. Gainford, Cross Arm.
Now in the Chapter Library, Durham No. 39.

STUART, J. (1886) II 64-65 Plate 114 No. 18.

GREENWELL, W. (1899) 103, No. 39 and Figure on 103.

29. Gainford, Shaft Fragment.
Now in the Chapter Library, Durham No. 41.

STUART, J. (1866) 64-65 Plate 113, No. 3.

GREENWELL, W. (1899) 104-5 No. 41 Figures on 105.

30. St Oswald's Cross Shafts Durham.
These are in the Chapter Library Nos. 16 and 17.

GREENWELL, W. (1890-95) 281-5 Plate 2 shows No. 15 and Plate 3 shows No. 16.

GREENWELL, W. (1899) 75-77 Figures on 75, 76 and 77.

Note - these shafts have no great merit and when "St Oswald's Shaft" is mentioned it is No. 15 that is meant, unless it is qualified by a number.

31. STUART, J. (1866) II, 44-45 and Plate 82 No. 3. This stone was built into the tower.

The scale of the one piece still at Jarrow, No. 3 appears to be 1" = 7", and the estimation is based on this.

32. STUART, J. (1866) II, Plate 111.
This stone is not now decipherable.

33. This is in Greatham Parish Church but is unpublished, although drawings of it by W.G. Collingwood are displayed in the church.

CHAPTER 9

THE LATE DURHAM GROUP

The Community of St Cuthbert settled at Durham around 995. Under the Earl's protection and with stable resources and work force, it saw to the erection of a Cathedral.[1] A wave of artistic creativity could be expected to take place in this kind of atmosphere; and if this creativity were coupled with a resurgence of pride in past glory; there was in the possession of the Community a wealth of inspiration. Many portable treasures, including the Lindisfarne Gospels, had been carried from the island itself.[2] However, just as Victorian Gothic is distinguishable from thirteenth century Gothic, so too should any revival in interlace sculpture differ from early work and this difference would be in concept or expression not in the patterns themselves.

The fine cross from St Oswald's, which has been placed in the ninth century (Chapter 5, 218) contemporary with or soon after the Monks Stone, plays an important part in this revival because all six of its interlace designs and one of its animal patterns are used in the group, some of them several times, as if this small cross is the major source of inspiration. The nearest to this work, with regard to patterns is the Durham Grave Cover and this, with related work illustratesthe new concept well.

The work of the Durham Grave Cover Master

The group of work, done in a distinctive technique and unified

in both concept and pattern range, to the extent of appearing to be the work of one hand, consists of the Durham Grave Cover (Durham Chapter Library No. 24) as the major piece, and a cross arm and a fragment from Durham (Chapter Library Nos. 69 and 19), another cross arm from Hart, a shaft from Hexham No. 6, a piece from Gainford (Durham Chapter Library No. 43) and possibly a piece, recorded by Stuart, at Billingham (No. 6).[3]

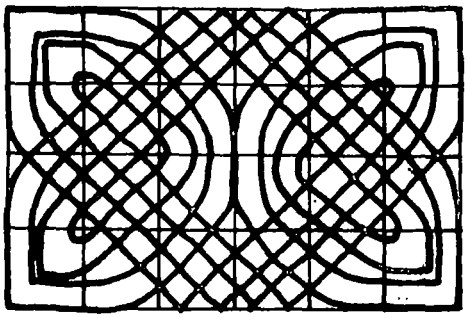
There is a precision, almost a rigidity, in the work of this sculptor. His forms are well cut and crisply finished and his edge mouldings, which are very straight or very rounded and deeply carved, seem to govern the work. The main decorative ornament of the sculptor is interlace, and he works in a slightly heavier than half width strand, flattish and beautifully finished on top with some rounding and modelling, and worked with straight sides to considerable depth by the aid of a fine claw chisel. The ground, which scarcely shows at the size and depth used, is well smoothed. Only small holes are left in their conical first stage without the sides being straightened.

The Durham Grave Cover (No. 24)[4] (Plates 162 to 165 and 168D)

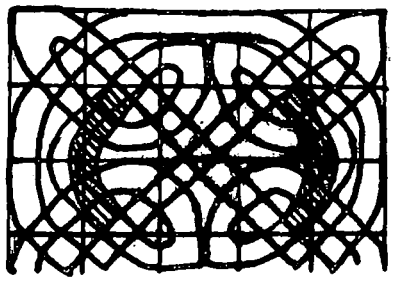
This huge slab is in three pieces and one end is missing. It had been thrown into the foundations of the Durham Chapter House, built in the 12th century, and in that position it was protected and has suffered little surface damage.[5] The slab is rectangular with a coped top which has two central ridges running along the length, but dividing near the end and crossing to either corner, leaving three triangular or segment shaped panels. Five rectangular panels are on the sides; two long ones on one side, three shorter ones

FIGURE 44

ai

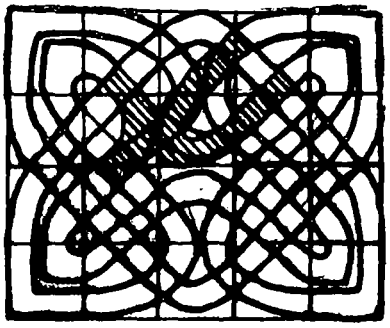


ii



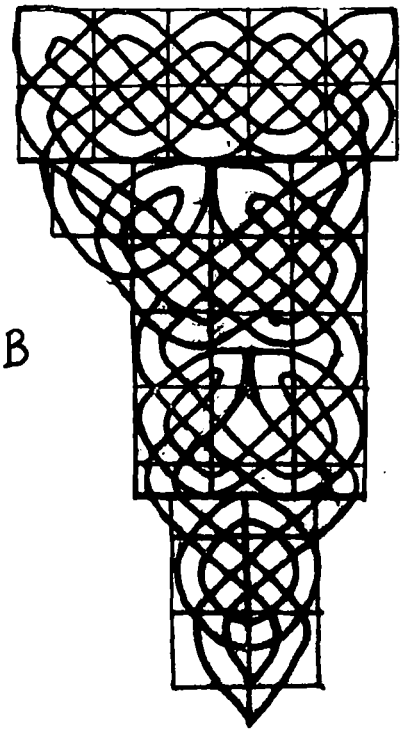
Two patterns drawn strictly on a square grid, with one alteration shaded.

b



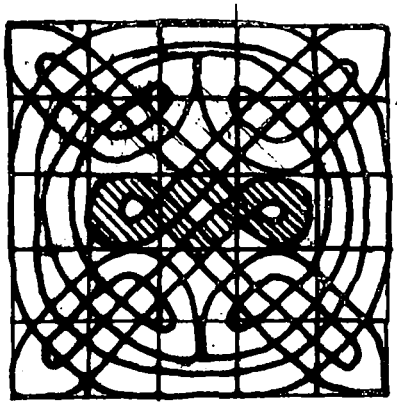
Alteration to reversing Pattern B shown shaded.

c



The grid used to decrease the cord count in a triangular panel.

d



Pattern C with outside strands made into a ten by ten cord pattern by the addition of unpinned loops (shaded).

on the other and all are fitted with interlace.

i. Double Stranded Simple Pattern E (Plate 162)

Three registers of double stranded simple Pattern E, which fill a long rectangular panel, must have have been drawn on a grid with the strands separate, as for a twelve cord pattern. This is detectable in the straightish outer strand of each pattern element and the almost pointed inner curve (Plate 62 and Figures 12 and 44ai). The unit measure is + 3cm. except through the lower loops where it is - 3cm. It is in fact less regular than the rigid style would make it appear.

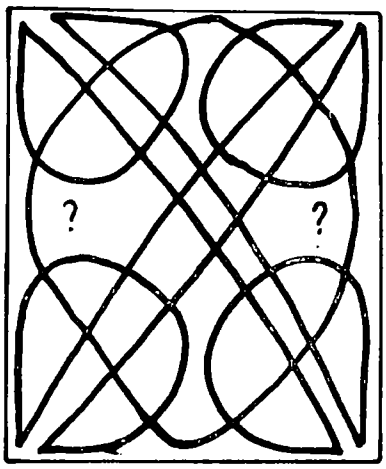
Simple Pattern E was used double stranded on St Oswald's Shaft and this was related to those of the Monks Stone, Tynemouth No. 3 and Lindisfarne Cross Head No. 1 in that all have a unit measure of 3.5cm. to 4cm. and are warped (Plates 65A, 86B,89 and 94). The Grave Cover pattern is smaller and appreciably neater.

ii. Pattern C with Outside Strands (Plate 163)

Pattern C with outside strands, the ten cord pattern, is used twice: it has three circling registers on the side with the three registers of Pattern E, and it has two registers (not illustrated) on the side with the shorter panels. Being less in cord count than Pattern E, it has a unit measure of 3.5cm. to 4cm. Again the "squarish" formation of the outer strands shows the grid strictly followed, except that the inner circling motif does not follow the grid but forms almost true circles, which is a compromise with the ring knot idea (Figure 44aii).

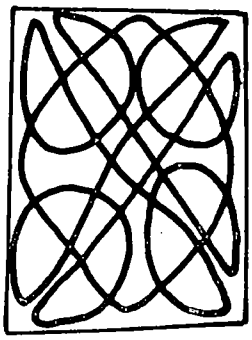
FIGURE 45

a



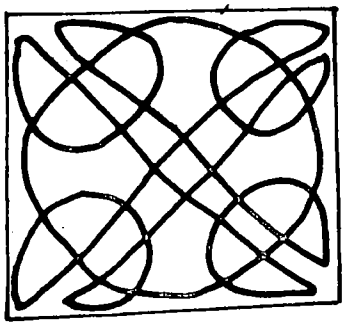
Jarrow.

b



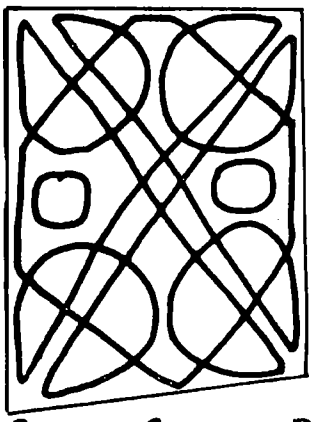
St. Oswald's, Durham.

c



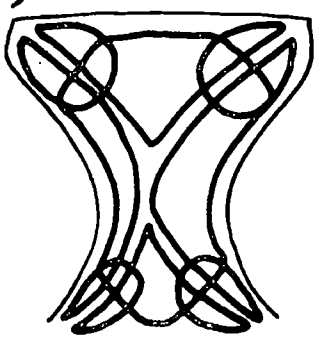
Chester-le-Street.

d



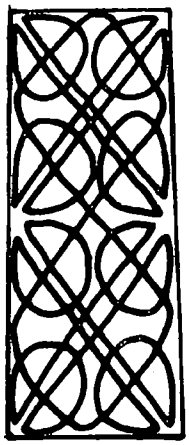
Grave Cover, Durham.

g



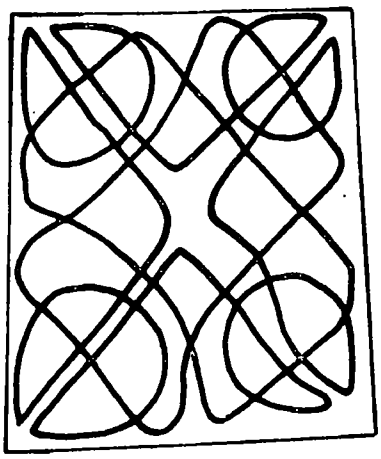
Woodhorn.

e



Aycliffe, North Aisle Cross

f



Aycliffe, Fragment.

Scale drawings of Split Plaits showing main features.

These patterns are close in size to the one on St Oswald's shaft and there is one break in the joined loops (Plate 163 upper right), in the manner of those on the early shaft, although the rest are normal. This could again speak of the use of some sort of surviving template with perhaps a little more care in doing so. On the other hand this sculptor enjoys a touch of irregularity, and the resemblance between the two patterns may be no more than that the ninth century work inspired this master to draw up this pattern.

iii. The Split Plait (Plate 164A)

The Grave Cover Split Plait is in an irregularly shaped, rectangular panel and yet the artist manages to give it an orderly appearance, with the outside "diagonalling" strand firmly following the edge of the panel where necessary and the addition of space filling pellets to keep the density of the pattern equivalent to the others (Figure 45d). Such pellets were used within this group. Although there have been three split plaits already discussed (Plates 90b, 142B and 145F and Figure 45a to c), the fact that this is now the third pattern which was used on St Oswald's Shaft, makes that work the likely source of inspiration.

iv. Variation of Pattern B (Plate 164B)

The short rectangle between the Split Plait and the Pattern C is a heavier eight cord pattern at a unit measure of 4.5cm. The lower part would appear to be a reversed pair of Pattern B registers like those of Abercorn No. 1 (Plate 62). The upper part with a single irregular break (Figure 44b) changes the whole tenor not only

of the pattern, but the group of panels on that side of the Grave Cover from regular four fold rhythm. For the fourth time in succession a pattern is related to one on St Oswald's Shaft. Pattern B was used there (Plate 93A) but being used as a side pattern it had to be continuous, although it is conceivable, if used as a face panel, it would have been in this reversing form. The patterns on the cross head of St Oswald's are after all unknown. The irregular breaks are the first but not the last example of the taste of this individual artist.

v. Half Pattern A (Plate 168D)

The use of half Pattern A at a unit measure of 2cm. as a space filler in the same frame as Pattern C with outside strands (Plate 163) is another divergence of taste and concept. Alternating Pattern D was used on St Oswald's shaft and half Pattern A at Jarrow and later at Chester-le-Street (Plates 90, 39C and 152B) but to use the half pattern with so fine a unit measure would seem to be inspired by some survival of very early work like those discussed in Chapter I.

The Irregular Panels (Plate 165)

The end three panels created special problems for the sculptor in the reduction of the cord count, and in his ability to cope with this, the sculptor proves himself to be a master of interlace principles. Each panel starts with a high cord count and trails off to nothing, keeping a unit measure of 3.5cm. to 4cm. all the way. The design on Plate 165C shows the finest of these with recognisable elements, well controlled, as the cord count drops from ten to eight, six, four

and two (Figure 44c). The other two panels are less aesthetically pleasing in their irregular use of "V" bends and twists. The appearance of a circle, a closed circuit motif, an unpinned loop, a branching strand and even a loose end (Marked "X" on the Plate 165) show that the sculptor had a taste also for forms outside orthodox interlace; ideas which are used in Viking times.

Other work by the same sculptor[6] (Plate 166, 167B to D, 168 and 171E and F)

The work of the group is in the same technique, with little in the way of pattern types, interlace or other ornamentation, outside that used on the Grave Cover. The Hexham shaft has a pair of seated animals at the broken edge of the lower arm, while on the broad face is the curved body and paw of a lacertine creature. The panel just above this is a horizontal plain plait. The Hart Cross Arm seems to have a repetition of the seated animals, while the Gainford piece has some form of chequers.

i. Pattern C with Outside Strands (Plates 166C, 167B and 171E)

One broad face of the Hexham shaft (Plate 166C) has two registers of Pattern C with outside strands, only slightly smaller than those on the Grave Cover at a unit measure of 3cm.. This design has the same squarish outside strands and inner circle as the Grave Cover design. The Hart piece (Plate 167B), has only the terminals clear, but appears to go on to a complete register and is broken just at the beginning of the neck. The unit measure is similar to that on the Grave Cover but squashed over on one side. The Durham Fragment,No. 19,

has a terminal on one side only (not illustrated) and the centre of a register on the other, which has unpinned loops between the paired units which would raise the cord count to be ten by ten (Plate 171E, Figure 44d). This variation indicates a sculptor of understanding. This small fragment may or may not be part of a cross arm.

ii. The Four Cord Two Strand Patterns (166B, 167C and D and 168A)

The use of fine four cord patterns is one of the most distinguishing features of this sculptor; scarcely anywhere else do the patterns appear in the Durham area, and certainly not at a unit measure of 1.75cm. to 2.5cm. On one side of the Hexham Shaft is one register of alternating Pattern D (Plate 166B) and on the other is a four cord plait starting with a Pattern D terminal (not illustrated). Another register of alternating Pattern D is used on one end of the Hart Cross Arm, while on the other side is a register of the variation which forms a symmetrical loop (Plate 167C and D). Furthermore, both these motifs appear on the Durham Cross Arm, No. 69 (Plate 168A). This Pattern D is related to half Pattern A which was used on the Grave Cover at the same small size (Plate 168D). The suggestion is that very early work inspired the master in this range of ideas.

iii. The Irregular Patterns (Plate 166A, 168B and E)

An equally distinctive feature is the use of irregular patterns in a very clever manner. The arm on the Hexham shaft (Plate 166A) has an irregular pattern full of "V" bends similar to the central front

segment on the Grave Cover (Plate 165B). However the Durham Cross Arm, No. 69, (Plate 168B) is full of interesting elements more like the Grave Cover side (Plate 165C). In this the cord count is reduced from ten to six and the six cord motif is like that of the Tynemouth Cross Arm (Plate 96B). Is this coincidence, one must ask, or did St Oswald's shaft have a similar arm? Finally a piece from Gainford (Plate 168E) has no reduction of cord count, but in the manner of Grave Cover No. iv (Plate 164B) enjoys a changing irregularity, perhaps influenced by the six cord changing patterns of Deira, but here changing at any point, not just at the side crossings. The top "U" bend motif is an echo of an Aycliffe Cross Arm and a Billingham pattern (Plate 158); the central motif with its symmetrical loop is reminiscent of Deiran work, while the asymmetrical loops are in the position of the Monkwearmouth lead Pattern (Plate 4). We cannot be sure now to what extent this man saw and imitated and to what extent he struck upon ideas by his own sheer inventiveness.

iv. The Closed Circuit Patterns (Plate 168C and 171F)

A form of pattern, not on the Grave Cover, but used in this wider field, is that of the closed circuit pattern, which was popular over the tenth century (Figure 43). On Cross Arm, No. 69, (Plate 168C) is a motif with two circles and a strand making four loops around it, or something of that nature, similar to those on the Horseman Stone (Plate 145E and F). On the Durham Fragment, No. 19 is a small panel with two circles crossed by single diagonals (Plate 171F). The use of these indicates a date after the commencement of the Viking era.

Billingham Stuart No. 6,[7] Cross Shaft

In Stuart's work there is illustrated the side of a shaft with common Pattern D and alternating Pattern D at a unit measure of 3.5cm. by 4cm.. These are both used on St Oswald's shaft (Plates 90A and 92). A clever manoeuvre, which reduces the cord count from six to four by using a Pattern C loop and unanswered bends, is reminiscent of the Grave Cover master, although the unit measure is high compared with his side patterns at Hexham which were at 2cm. The work could belong to other sculptors in the group but it is noticed here as a possible work of the diverse master.

Summary of the Work of the Grave Cover Master

Of the four patterns that the Grave Cover Master uses from St Oswald's shaft, one is larger, one smaller, one larger and varied and one the same size. This choice of patterns cannot be coincidental, but the other patterns he uses show that the artist is not contemporary. He uses irregular patterns and closed circuit patterns with touches of taste of the Viking era such as unpinned loops, branching strands, pellets and closed circuits. These show that he is working after the onset of the Viking era.

Several things combine to indicate that in fact he is designing a long time after the introduction of those ideas. He translates them into fine interlace, but in the tenth century they were heavy not fine interlace and substitutes for interlace. His use of patterns is ecletic: side by side he has the ninth century patterns of St Oswald's cross, the tenth century irregular interlace and closed

circuits, simplified interlace, together with a very fine interlace, always two strand, four cord in type which looks back to the eighth century or earlier. The suggestion might be made, with no great conviction behind it, that here is a piece of evidence that suggests as a source, the eighth century cross St Ethelwold, said to be standing in the Cathedral graveyard in the eleventh century.[8]

The Grave Cover sculptor's precise mouldings, almost polished finish to strands and pedantic following of the grid are hallmarks of a revivalist. This could place him in the eleventh century after the waves of Viking influence and in a settled era when research could be done. Such a date would be in keeping with the time when the community were settled at Durham, building a Cathedral.

The diversity of his work is contrasted with the limited number of early orthodox interlace patterns which he used. He seems to be an artist somehow understanding interlace theory, perhaps from surviving written instructions and diagrams, or from trial pieces lying around, but who used only the range he could see carved with his own irregular creations interspersed among them, and yet he had at hand dozens of patterns in the manuscripts of the Community. His unit measures, always a little bit over or under the old standard measurement of 3.5 or 4cm., point to the redrawing of patterns rather than reproducing them by any slavish copying or by means of templates. The Grave Cover master is one of the great workers of interlace, but also among the last.

Interlace with Regular Holes

A technique using strikingly regular holes of conical section, was developed. It is possible that high modelled works were always begun with preliminary conical holes (Section III, 28) but the strands were then worked until they had straight sides. The group under discussion retains pointed holes, and the grooves for breaks and the "under" strand were worked from the hole centres, so that in effect, the hole governs the strand and is not the negative space left when strands are completed. It was suggested, in Section III,28 that there was a simplified method of marking patterns and that carving using this method could be effective and minimal.

A theory is put forward here, that once this technique was developed it replaced the laterally chiselled and deep claw chiselled work, in the central area. When the works are looked at, starting with those that are fairly well worked and leading on to those that are predominantly hole patterns, sense is also made of pattern types. In the transitional stage these are related to the St Oswald's shaft and grave cover in their ideas, after that they retain only certain designs which readily conform to the technique. This theory enables a mass of interlace, otherwise confusing in its relationships, to be discussed in an orderly manner. The transitional works, the Aycliffe North Aisle Shaft, several Durham Crossheads and a piece from Hart will be discussed first.

The Aycliffe North Aisle Cross Shaft[9] (Plate 169, 88C and 93B)

This fine example of neat craftsmanship stood outside the Church at Aycliffe for centuries and then was broken and used as jambs, but

it is re-erected now in the church and is still in good condition. It has some similarities to the shaft of St Oswald, being only slightly narrower than the proportion 3:2 (36cm. to 21cm.), also it has patterned faces with a long blank area below, double edge mouldings of 3cm. on all sides, and horizontal divisions. However, there the likeness ceases, for this is a straight shaft scarcely tapering[10] and its horizontal divisions are wide, with all the panels straight and well separated. The panels on the faces are squarish except for two bands of plain plait horizontally running across the shaft, in the manner of the one on the Hexham shaft worked by the Grave Cover sculptor.[11] The sides are not continuous but are longer panels and also the patterned faces do not finish level.

The programme too, is entirely different. Figural panels are used, rigid frontal space-filling figures which have, as T.D. Kendrick points out, not more dominance than other decorative forms.[12] The plain plait is used three times, two panels are interlaced animals and two interlace. The most unusual feature of this cross is the use of non mirror imaged interlaced animals and a figure on the narrow side.[13]

The technique is clear and precise with a tendency to leave the holes in their conical form, but when the strands have straightened sides, these are worked with a fine claw chisel and the technique is very close to the manner of the Durham Grave Cover, but without that high degree of finish. The unit measure used on the face plaits is 5cm. but on the sides is 3.5cm., which gives that change in strand size used on the Jarrow shaft pieces, and in the Durham Grave Cover sculptor's group but not on the Tynemouth pieces or St Oswald's shaft.

i. Basic Pattern B (Plates 169B and 93B)

Basic Pattern B on the side is terminated at the top, clear for four registers but continuing to a fifth, is shown on Plate 93B to be exactly the same in type and unit measure as that on St Oswald's Shaft but without the irregularity. Clearly this is not a copy of one work drawn on another or the mistakes would have been transferred. The Durham Grave Cover sculptor also used St. Oswald's patterns but did not fall in with the mistakes, and the answer must be the same for both; a survival of templates is possible but more probably pattern instructions or trial pieces survival which enabled these designers to redraw the patterns correctly.

The Split Plait (Plate 169A)

This Split Plait is used in two registers, connected by the joining of the circuiting diagonal strands; but even joined it does not read as a continuous pattern. It is nearer to square than any of the other split plait and is smaller, straighter and more regular than the rest (Figure 45e).

This is the third pattern on this cross, counting the Whippet Panel as well as the two interlaces, which is in type the same as those found on the shaft from St Oswald's. All are straighter and neater, yet without the concept, since two are used on the sides which were face patterns on St Oswald's shaft, and necessarily so in that style of pattern programme. Neither is there any unity in size or rhythm with the face patterns or between the two sides.

Durham, Three Cross heads, Nos. 20,21 and 22[14](Plate 170 and 171A and B)

Of the four crossheads which were found in the foundations of the Durham Chapter House, three are similar to each other in the iconography of their figural scenes on the main faces, and all have interlace on the narrow sides of the arms. The technique of the interlace is not visibly different from the Aycliffe work just discussed, except that there are more conical holes because the unit measure is mainly 2.5cm. allowing less room to manoeuvre tools than that of 3.5cm. to 5cm. on the shaft. It is interesting that the one head with an extant lower limb (No. 22) is 33cm. by 20cm. at its base, while the Aycliffe shaft at its top broken edge was 34cm. by 18cm. The others can be estimated to need an even larger shaft and the loss of these shafts as building material is a sad loss to sculpture.[15]

i. Basic Patterns A and B (Plate 170A and C)

There is only one break making the difference between basic Patterns A and B and both patterns are on cross arms at a unit measure of 2.5cm.. There are three registers of basic Pattern A on one panel, with the orthodox cross joined lower terminal, but through lack of room the upper terminal leaves the outside strands lying and the inside strands joining each other. Basic Pattern B is on another panel the same size but is in two registers, and the extra space above the top terminal has a fret motif joined onto the terminal as a branching strand.

The last mentioned pattern links the work to St Oswald's Cross and to the Durham Grave Cover or the Aycliffe North Aisle Cross but at a finer unit measure. Pattern A is a common pattern and although

it is not used on any example mentioned already in this chapter it would be expected to be known where the less common Pattern B is known.[16] The terminals show post Viking influence.

ii. Common and Closed Circuit Pattern D (Plate 171A and B)

Closed circuit Pattern D is used four times. As well as the two illustrated panels, there is a register on the top arm and two registers on the side arms of No. 20 and all are about 2.5cm. in unit measure. Both types of Pattern D were used on the St Oswald's Shaft and it would appear by the use of these two types together again on Cross Head No. 21 (Plate 171B) that they were thought of as being inter-changeable by this sculptor also. This is another example of the ability to use a different unit measure.

iii. The Closed Circuit Patterns (Plate 170B, D and E)

The pattern of two circles and two diagonals is used in both one and two registers (Plate 170B and D). The registers are joined by the simple method of making crossed strands of the "U" bend terminals which is a normal interlace method. The second pattern (Plate 170E) is only slightly different with central breaks to reform the double diagonals into four long closed circuit loops.

The first pattern was used on the St Oswald's shafts No. 16 and 17, very much larger in size, with registers joined concentrically (Plate 161A). The Cross Head sculptor, like the Grave Cover sculptor in all probability, carved patterns like the ones he could see but translated these from their coarse expression into traditional looking

interlace. The variation on Plate 170E uses a combination of the form seen on the other side of the same cross arm and the Durham Cross Arm No. 69 (Plate 170D and 168C), forming the closed circuit loop which may also have been associated with closed circuit Pattern D which was used on Tynemouth Cross Shaft No. 2(Plate 179A). The design, too, is used on a late Lindisfarne cross Arm (Plate 138A).

Shaft Fragment, Hart[1] (Plate 167A)

Changing Pattern

A weathered fragment of shaft in the porch wall at Hart is the same in style and unit measure as the Durham cross heads. It has two registers of the closed circuit pattern which was on Cross Head No. 20, then a change to a pair of Pattern C loops, followed by a pair of Pattern A loops joined across the middle, as they were on the terminal on Cross Head No. 22, and the design is completed by either a pair of closed circuit Pattern D elements like those on Cross Heads 20 and 21, or elements joined at one end forming wide "U" bends. Plates 170B, A and 171A can be compared. In technique as well as pattern types the piece would appear to be the work of the Durham Cross Head sculptor, and the length of the sequence and the taper shows that it was a shaft piece dropping down the cord count from eight to six by the method used by the Grave Cover sculptor, namely by unanswered bends.[18]

Summary

The strong mouldings, the precision, the use of ideas from the St Oswald's Shaft and also closed circuit patterns, the ability to cope with different sizes but particularly the love of fine patterns, all

suggest that this work was contemporary or nearly so, to the work of the Grave Cover artist. The Aycliffe and Durham Cross Head sculptors (or sculptor) differ in that they use no irregular or half patterns, at least, not in the surviving group, and they leave more conical holes, which may just be a question of taste.

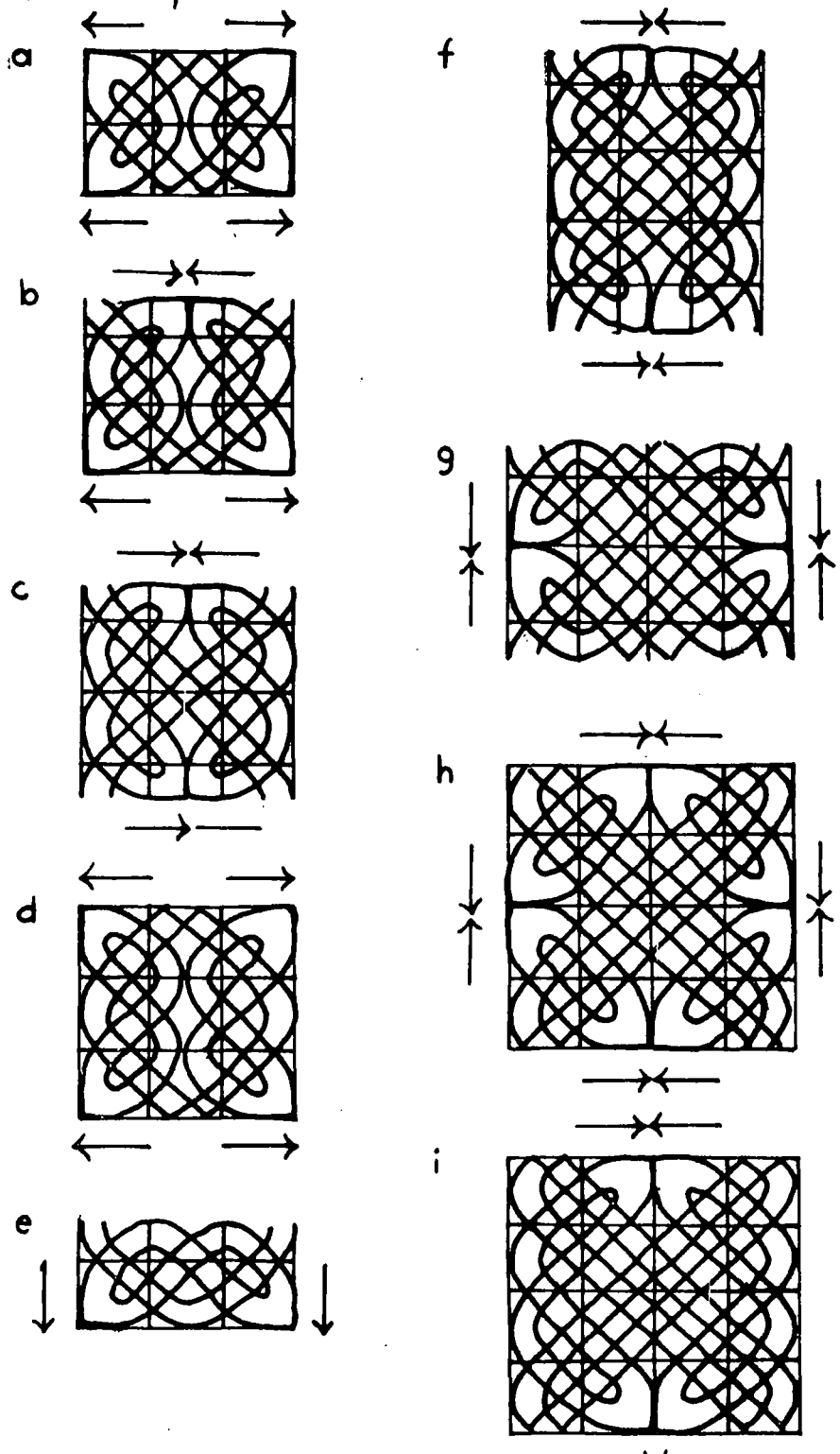
There now follows a mass of work which is shallower in technique, with more obvious holes and a more limited range of pattern, tending to favour those that have few long breaks. Most follow the programme of panelled broad faces with figures, animals,(lacertine or long legged with tangled interlace outside the body), plaits and interlace. The narrow sides usually have continuous interlace or long animals. Viking detail may be more or less evident. The Aycliffe South Aisle Cross exemplifies the interlace style.

The Aycliffe South Aisle Cross[19] (Plate 172, 173A and B, 174 and 95F).

The Aycliffe South aisle cross shows the new technique of interlace alongside all manner of animal ornament. It has heavy interlace on the face and fine interlace on the sides which is a characteristic of the group. These are designs in the cross arms and centres.

The side patterns have neat regular half width strands with conical holes and a unit measure of 3.5cm. to 4cm.. There is only one regular front piece of interlace, much coarser (5cm.) but with no enlargement of the holes, so that the style is grooved or humped with holes sitting oddly on the grooves, not appearing to blend in. The centres are, because of the needs of the patterns, mainly grooved.

FIGURE 46



Variations on the theme of Pattern D

i. Pattern A with added Diagonals and Central Elements (Plate 172)

This regular pattern is actually the extension of the legs of dog-like creatures. The twelve cord pattern consists of Pattern A with extra diagonals centrally placed laced around by added Pattern F elements. This form of widening was used with outside asymmetrical loops on several Whithorn patterns. (Plates 84A and B are two examples).

ii. and iii. Common Pattern D and Simple Pattern E (Plates 173B and A and 95F)

One register of what would appear to be Common Pattern D, extending to perhaps another in the broken area is at 3.5cm. to 4cm. which now appears to be a standard size (Plate 95F). Another six cord pattern, simple Pattern E,begins above it and completes the shaft.

Pattern D is clearly a good pattern for the technique as it has few breaks, and so too, is simple Pattern E. This pattern was not used on any work discussed earlier in this chapter, but it was a Wearmouth-Jarrow pattern and was used at a small size at Hart at a time when lateral chiselling was popular (Plate 8, 143C and D and 157A). Its simplicity makes it a likely pattern either to have survived or to be revived. Figure 46 shows this and the other six and eight cord patterns used in this group.

The Designs in Circles (Plate 174)

Both faces have large circular designs in the centre of the

head, lying flush with the surface. The designs are made of four pattern units filling a quadrant each. One design has an asymmetrical loop and is one that appears in the triangular and circular Knot work of Pictland;[20] the other is a simpler form. It may be that these quadrant designs had a late flowering in Northumbria as there is one in a similar technique at Hart and two complex ones at Woodhorn (Plates 181 and 2).

The Aycliffe Fragments[21] (Plates 175 and 176)

Numerous fragments have been found among building material at Aycliffe. The pieces are within the range of ornament on either the Aycliffe North or the South aisle cross and may represent several shafts.[22] One new thing occurs and that is narrow horizontal or vertical bands of simple ornament, simple Pattern E or circles with diagonals (Nos. 2, 6, 7 and an unnumbered piece). However for this study, patterns on two fragments only need to be noted.

Aycliffe, Cross Shaft Fragment No. 4 (Plate 175)

Reversing Pattern A and Alternating simple Pattern D

The face pattern, at a unit measure of 6cm. is in the strange hole and groove technique seen on the front of the South Aisle Cross, but here even the box points have been drilled off in the enthusiasm for holes. The side pattern has half width strands, at a unit measure of 3.5cm. and is beautifully box pointed, displaying the new technique at its best.

The Pattern A (Plate 175B) is in reversed registers, an unusual form, possibly not popular because of the over long outside strands.

It was used at Alnmouth but also could well belong to the experiments in turning Pattern A in the Viking Era.[23] The fine alternating simple Pattern D (Plate 175B) is a new pattern, but it is a compromise between simple Pattern E and D, shownon Figure 46b.

Aycliffe, Cross Shaft Fragment No. 7 (Plate 176)

The Split Plait with Added Diagonals

This damaged fragment, with a trace of interlace on one main face and a simple horizontal band and a large panel on the other, stands a little apart from other work in technique. The holes are deeper, where such are needed, but otherwise the strands are deep, straight sided having been worked with a claw chisel, but with very little modelling or rounding. The Split Plait elements are about the size of the ones on the Durham Grave Cover, but the sculptor has introduced a central break and extra diagonals so that it has an elaborate look of the square panels shown on Figure 35b and c. Interesting although the idea is, the sculptor found it impossible to carry out with any semblance of regularity (Figure 45f).

Durham, Cross Head, No. 23[24] (Plate 171C and D)

This Durham cross head has much in common with the Aycliffe South Aisle Cross, firstly in its programme of animals, regular and irregular interlace on the arms and secondly on its broad hole and groove technique on the face and one fine half width pattern on the side.

Simple Pattern E (171C and D)

Four simple Pattern E loops make complete patterns in the lateral arm shapes on one face. There is no subtle cord change here, the elements are distorted to the shape of the arm and a space filling pellet added (not illustrated). One arm end has two elements in heavy strands, like those on the face (Plate 171C), the other four elements in a fine strand similar to the Aycliffe South Aisle Cross side (Plate 173A).

Carham, Cross Shafts Nos. 1 and 2[25] (Plates 177 and 178)

One shaft from Carham is very large, 40cm. by 25cm. but only part of one narrow face survives and this has fine half width interlace with a unit measure of 3.5cm. for an eight cord pattern. The other shaft is more the usual size (30cm. by 19cm.) and has a hole and grooved interlace on the broad face with a unit measure of 4.5cm. On the sides are continuous patterns, one of which appears to be an irregular five cord broken plait, the other a more regular six cord plait.

i. Basic Pattern D (Plate 177)

The wide side of the first shaft has five registers of basic Pattern D, continuing at the break. It is only the fine half width pattern with its box points removed. Pattern D in its basic form was used for extra width as it is eight cord while the common or closed circuit form is six cord, and its use points to the loss of Pattern C from the repertoire, which was used turned in the same direction at Wycliffe or Bewcastle (Plates 21 and 55). Figure 46g shows the

relationship of basic Pattern D to other patterns used with this technique.

ii. Pattern A (Plate 178)

Pattern A is in a long strip of at least five registers and like the Aycliffe fragment its box points have been drilled away. Pattern A is in its orthodox position here but the expression without box points, is more similar to Aycliffe Fragment 4 even though it is turned, than to any other (Plate 175B).

Tynemouth, Shaft No. 2.[26] Variations of Pattern D (Plate 179A)

This piece of shaft had also been used as building material and consequently has lost one side. One broad face has an animal with a narrow horizontal panel of simple Pattern E similar to the narrow patterns at Aycliffe (Plate 176B), the other side has a figure. The remaining narrow face is a wider one again, calling for an eight cord pattern if the unit measure is to remain low (4.5cm.). The pattern used was the long closed circuit loops, crossed by two diagonals, a type of closed circuit Pattern D with eight cords. Figure 46h and i shows two similar versions. It is possible that the two central paired units are joined as in Figure 46i.

It is suggested that the closed circuit long loop was invented with the closed circuit Pattern D, since both have box points and both give the impression of being continuous, until closely inspected.

A Fragment From an Unknown Source[27]. Variations of Pattern D (Plate 179B)

A small fragment, possibly from the same area,is a very muddled

effort but interesting because of this. It appears to be the narrow face at the top of a shaft showing a six cord pattern at the unit measure of 3.5cm. One interesting thing is that holes were marked with regularity but the sculptor has taken strands between wrong holes and caused the registers to be out of step. Another interesting thing is that he uses one element of the alternating simple Pattern and several elements of closed circuit Pattern D facing outwards, (Figure 46b and d). This poor work stresses the fact that Pattern D was considered a suitable side pattern, possibly because of its tight mesh, and was used in a variety of ways.

Ovingham, Cross Shaft[28] (Plate 173C and D)

Simple Pattern E

A piece of shaft was taken from the tower at Ovingham. One of its broad faces relates it to Tynemouth No. 2[29] but its interlace design of simple Pattern E is not discernably different from that on the South Aisle Cross at Aycliffe so they are placed together on Plate 173 for that reason. It is also worthy of note that a little fret carved in the moulding above on each shaft is distinctive and adds to the argument that the shafts were connected.

Hexham, Cross Shaft No. 7[30] (Plate 95C)

Closed Circuit Pattern D

This long piece of shaft with a tangled interlace on its one surviving broad face was thought by both Hodges and Collingwood to contain animals.[31] The sides show at least five registers each

of closed circuit Pattern D, with a unit measure of 3.5cm. One register only is illustrated as it has little interest except that it belongs to this group which use the hole technique and favour that pattern.

Gainford Cross, Chapter Library No. 31 and "Church" Shaft[32] (Plate 180)

One almost complete cross and one shaft piece among the plentiful remains from Gainford, have a definite "hole" technique. Both have panelled faces and continuous side patterns. Some designs are also those used in the laterally chiselled work and some related to Aycliffe. Three interlaces are of interest.

i. Closed Circuit Panel related to the Split Plait (Plate 180B)

On one broad face of the Cross No. 31 is a crooked little panel carved in a shallow but clear hole technique. The design is like the closed circuit pattern with two circles and four loops seen on Plate 170E but for two things: the "circles" are more like circuiting diagonals and the loops are split so that they point to the corners like the loops of a Split Plait.

ii. Patterns E and D (Not illustrated)

On one side of the same shaft is a very worn continuous six cord interlace which has a unit measure of about 3.5cm.. Its upper edge begins with definite simple Pattern E loops, in the lower parts are infacing box points. Whether the work was regular or a changing pattern is not clear from the remains.

iii. A Variation of Pattern A (Plate 180A)

The Church Shaft has continuous side patterns in the hole technique, the one consisting of six cord plain plaits with regular horizontal breaks, and the other with plain plait terminals but an interesting pattern between. This has in effect the look of a linked chain but is, when thought of another way, Pattern A with central opposed breaks pairing the central strands rather than crossing them. This is yet another variety of Pattern A which attracted experiment in the Viking era.[33]

Woodhorn, Cross Shaft and Head[34] (Plate 157C and 181)

This final work for discussion is, at one and the same time, an individual interpretation and a summary of the best of the revival patterns. In the church there is a long part of a shaft with no broad face surface left but on one side tangled "animals" and the other interlace. The head retains three arms and the raised central boss. These central patterns are made of loops overlapping each other so as to appear like complex interlace. The designs are noted here as they are probably related to the quadrant patterns on the Aycliffe South Aisle Cross and a fragment from Hart (Plates 174 and 182).[35]

The technique must be mentioned as it consists of extremely deep holes and some good straight cutting with a claw chisel. The notable thing is the use of the same friable silt stone as was used on the Lindisfarne-Alnmouth pieces, and like those it has very little modelling or rounding but considerable depth. The new technique shows in marked contrast to the former half width grooved style (see Chapter 7, 263).

i. Simple Pattern E (Plate 157C)

The shaft has thirteen registers of Pattern E and is continuing beyond the break. These are the same size along the vertical axis as those used at Hart, Aycliffe or Ovingham (Plates 157A and 173C and D) but an enormous central glide expands the pattern and distorts the strands, leaving it a mystery as to why an artist with so many pattern at hand, did not use an eight cord pattern. There seems, in fact, to be the beginning of an eight cord pattern above.

The Cross Arm motifs (Plate 181)

This group consists of several types of space filling ideas. The Split Plait on the top arm (Plate 181A) is a distorted version of the common idea (Figure 44g) simply bent to the position required, and its "diagonalling" strand is formed into an edge strand. The other side of the upper arm has an irregular filling in the tradition of the Grave Cover Sculptor, but without his ability to change and count for narrow spaces (Plate 181E).

On a side arm (Plate 181F)is a pattern of four elements of Pattern A tilted to fit with some change of size. The pattern panel itself may be a survival from the Lindisfarne-Alnmouth group, but it is also a pattern of the Durham group. The way it is warped to fit, is reminiscent of the four elements of simple Pattern E on Durham Cross Head No. 23.[36]

On another side, Plate 181C is the closed circuit of two rings and double diagonals used at Durham (Plate 170B and D). The ring knot, or one register of Pattern C with outside strands, is

exactly the size of that at Hart (Plate 181G right with 167B). The most interesting of all is Pattern E with outside strands (Plate 181B). Pattern E and Pattern C were associated together in the great Lindisfarne Gospel Motif of Folios 2V and 94V. This form of infacing pattern units with outside strands was used in the Durham AII.16, Folio 37R,[37] but has no other appearance in sculpture. Its use here appropriately fitting in with other patterns, leaves us with the question as to just how much work is lost and what are the chances of a well known pattern not having appeared at all on our fragmentary remains.

Summary and date of the Durham work

Durham work has fallen into three groups. First is the St Oswald's cross and Tynemouth fragments, inseparable from the ninth century Monk's Stone (Chapter 5,217-19). This supposes a cell or at least a workshop from the Tynemouth Community set up at Durham in the St Oswald's area (known as Elvet). This workshop may have survived the troubled tenth century as Cross Shafts 16 and 17 would indicate, and these relate to the later work done at Chester-le-Street (Chapter 8, 321).

Then there is the second style which revives the patterns but alters the concept. This is seen in the work of the great and individual Grave Cover Master, and also in that of the Durham Cross Head Master, and on the North Aisle Cross. The work is notable for its accurate drawing up and care in execution simulating the Bernician high, half width, modelled strand. However it is clear

that a new technique accenting the holes is starting to be used. The range of patterns is limited mainly to patterns from the St Oswald's shaft and closed circuits.

The third stage shows an effective but often unenterprising use of this technique and consists of numerous works from Gainford, Aycliffe, Hart,[38] Durham itself, Woodhorn, Tynemouth, Carham, Ovingham and Hexham. The crosses have a set formula of ornament, little difference is displayed in interlace patterns and a standard unit measure is used.

The second style could well represent the early eleventh century, in the new settled era, while the third group shows the wave of creativity to be dying, and a narrow range of ornament continuing to be used with little inspiration. This style could well continue through the rest of the eleventh century up to at least the Conquest.

FOOTNOTES TO CHAPTER 9

1. Simeon of Durham ed STEVENSON, J. (1855) 647.

2. Ibid., 665-6 describes how the Community took with them the body of St Cuthbert and relics; 642 tells of how the Cross of St Ethelwold was brought to Durham; 661 describes how a book, thought to be the Lindisfarne Gospels fell into the sea as it was being carried with the Community as they set out for Ireland.

   It is clear that many manuscripts were brought to Durham, as well as the relics. These could well give impetus to a revival.

3. STUART, J. (1866) II, Plate 111, No. 6.

4. The Durham, Grave Cover.
   Now in the Chapter Library, Durham, No. 24.

   GREENWELL, W. (1890-5) 125-8, 131 and figures following 152 labelled E.

   GREENWELL, W. (1899b) 87-8 and Figures on 87 and 88.

5. Ibid., (1899) 90. He points out that the Chapter House was completed before the death of Bishop Galfrid Rufus (1140) and believes that the monument was made after 995 and before 1083. It was therefore comparatively new when it was interred.

6. Hexham No. 6, Cross Shaft.
   This was found in the Abbey (1908) and is now displayed there.

   COLLINGWOOD, W.G. (1925) 85-6, Figure 15. He reconstructs an eagle on the lower cross arm but it would appear to be seated quadrupeds, also he shows a figure under an arch but it is part of a lacertine animal with one paw.

   CRAMP, R.J. (1974) No. 6.

   Hart, Cross Arm.
   This is in the Parish Church at Hart. The pattern on the reverse corresponds with the paired animals on Hexham No. 6. This was not at first recognised and Plate 167B-D was drawn as if it were an upper arm.

   HODGES, C.C. (1905) 232, description only.

   Gainford, Fragment, No. 43.
   This is in the Chapter Library, Durham No. 43.

   STUART, J. (1866) II, Plate 114, No. 14.

   GREENWELL, W. (1899) 106, No. 43 and Figure on 106.

6. Durham, Fragment, No. 19
This is in the Chapter Library, Durham, No. 19. The piece may be a cross arm but the pattern on one broad face terminates opposite the pattern on the middle of the other. Patterns on an arm would be expected to terminate level.

GREENWELL, W. (1899) 78, No. 19 and Figure on 78.

Durham, Cross Arm, No. 69.
This piece was found recently in the North wall of the Chapter House and is now in the Chapter Library at Durham, No. 69.

7. Billingham Stuart No. 6,.Cross Shaft.
This stone like others mentioned by Stuart is probably still in the tower but destroyed by weathering.

STUART, J. (1866) II Plate 111, No. 6.

Measurements of this stone may not have been accurate, depending on its position in the tower.

8. Simeon of Durham ed STEVENSON, J. (1855) 642. The cross is described as having "curious designs" but there is no real guidance as to what these designs were, since no cross shaft at Lindisfarne is considered as earlier than 740 (Chapter 4,181).

9. Aycliffe, North Aisle Shaft.
This is now in the North Aisle of the Parish Church at Aycliffe.

STUART, J. (1866) II 46 and Plate 90. He says this was taken from the fabric of the Church and replaced in the Churchyard

HODGES, C.C. (1905) 218-221 and Plate facing 220. He says this was used as lintels and taken out about 1845.

WOOLER, E. (1907-8) 65-66 and Plate facing 65.

CRAMP, R.J. (1966) Plates 2a and c.

10. The upper pattern is 34cm. by 19cm. while the lower is 36cm by 21cm. and these measurements are separated by 110cm.

11. COLLINGWOOD, W.G. (1925) Figure 15.

12. KENDRICK, T.D. (1941), 7.

13. An Ilkley Cross Shaft is the only work discussed here which has a figure on the side (COLLINGWOOD, W.G. (1915) Figure i on 195).

14. Durham, Three Cross Heads.
These are in the Chapter Library, Durham, No. 20, 21 and 22.

GREENWELL, W. (1890-5b) 124-33 and Figures following 152B,C and D

Ibid., (1899) 79-83 and Figures on 79, 81, 82 and 85.

These pieces were taken from the Chapter House foundations.

15. No. 22 is 25cm. at the narrowest part of the lower limb while No. 20 is 29cm. and No. 21 is 33cm. in this position so both might be expected to fit a larger shaft.

The lower arm of the small Hexham Cross shaft, No. 6 is 27cm. at the junction and the shaft is 25cm. The head being stepped out 2cm.. The Durham Cross Shafts may have followed this pattern.

GREENWELL, W. (1899) 90, points out that the large shafts were probably trimmed for building blocks while the heads were simply used as rubble.

16. Patterns A and B were used together on Abercorn No. 1 (Plate 62) and are also used together on Rothesay No. 2 (ALLEN, J.R. (1903) III Figure 434B).

17. Hart, Shaft Fragment.
This piece is low on the outside of the east wall of the porch. It was not observed by Hodges (HODGES, C.C. (1905) 232).

18. The sculptor who carved this pattern could also have carved the shaft, Billingham Stuart No. 6 (see footnote 3), which was tentatively ascribed to the Grave Cover Master.

19. Aycliffe, South Aisle Cross.
This is now set up in the South aisle of the Parish Church at Aycliffe.

STUART, J. (1866) II 46, Plate 89. He says the shaft was used architecturally but replaced on its base where part of the shaft remains.

HODGES, C.C. (1905) 218-221 Plate facing 220.

WOOLER, E. (1907-8) 65-66 Plate facing 65.

20. Examples of this pattern in a square or triangular panel are

St Vigeans Nos 19, 1 (ALLEN, J.R. (1903) III Figures 290A and 250B)
Longierait (" " Figures 308A)

21. The Aycliffe Fragments.
These are mostly in the Parish Church at Aycliffe.

STUART, J. (1866) II, Plate 89, shows one which seems to be Hodges No. 6.

HODGES, C.C. (1905) 118-119 lists twelve fragments, most of which are still in the church.

Note: the numbers used here are Hodges'.

WOOLER,E.(1907-8) Plate facing 66 shows Hodges Nos 2,3,5 and 7.

CRAMP, R.J. (1966), Plate 3c. Shows Hodges No. 6.

22. The fragments have served different purposes and are damaged on different faces. However the similar stone, size, repetition of designs would indicate some reconstruction is possible.

23. These are discussed in Chapter 7

24. Durham, Cross Head.
This is now in the Durham Chapter Library, No. 23. It was found with Nos. 20, 21 and 22.

GREENWELL, W.G. (1890-5b)123-29 and Figures following 152, labelled A.

Ibid., (1899) 84-6, No. 23 and Figures on 84 and 85.

25. Carham, Cross Shafts Nos 1 and 2.
These are now in the Museum of Antiquities, Newcastle.
The numbers used here are for convenience only.

(1901-2) 153 and Plate facing 153 shows No. 1
No. 2 is unpublished.

26. Tynemouth No. 2, Cross Shaft.
This piece is now in the Museum of Antiquities, Newcastle.

CARR, S.S. (1904) 120 and Figure 1.

GREENWELL, W. (1907)134-5 and Figure 3.

27. Fragment from an unknown source.
This is in the Museum of Antiquities, Newcastle.

28. Ovingham, Cross Shaft.
This is in the Parish Church at Ovingham.

HASTINGS, F. (1946) 177-181, Plate 5 Figures 1 and 2 and Plate 6 Figure 1. This stone was found in 1946 in the Church buildings.

29. Ibid., Shows the Tynemouth piece for comparison on Plate 7 Figures 1 and 2.

30. Hexham No. 7, Cross Shaft.
This is displayed in the Abbey at Hexham.

HODGES, C.C. (1888) 50 on Plate 42H. He says this piece was found 1876 in the ruins of the Common House

COLLINGWOOD, W.G. (1925) 86-8 and Figure 16 called "the snake cross"

CRAMP, R.J. (1947) No. 7.

31. HODGES, C.C. (1907) 44 "Lacertine monsters intermingled with Knotwork."

COLLINGWOOD, W.G. (1925) Figure 16. Shows an animal and snake heads.

32. Gainford, Cross.
This is now in the Chapter Library, Durham, No. 31.

STUART, J. (1866) 64-5. Plates 112 No. 1 and 114
The pieces were found during restorations to Gainford Church.

GREENWELL, W. (1899) 97-9, No. 31 and Figure on 98. He says they were found during restorations 1864 and given to Durham in 1896.

"Church" Shaft.
This shaft was removed later from the fabric and is displayed in the Parish Church. It is the largest of several pieces.

HODGES, C.C. (1905) 231, described only.

33. See Chapter 8, F.N. 22. Also a similar design on the Shaft at Kirkburton (COLLINGWOOD, W.G. (1915) 202-3 and Figures g and j on 202) This is dated late A or AC. The pattern is a turned version of the one at Gainford.

34. Woodhorn, Cross Shaft and head.
The works are in the now disused Church at Woodhorn.

FYSON, D.R. (1960) 149 and Figures 1 and 2.

35. Hart, Cross Centre.
This is not discussed further here. It is in the Church and is described as No. 6 (HODGES, C.C. (1905) 232).

36. GREENWELL, W. (1899) Figure on 84 (lower limbs)

37. ZIMMERMANN, E.H. (1916) IV Plate 327.

38. HART Nos. 3 and 6 (HODGES, C.C. (1905) 232) Not otherwise mentioned.

CONCLUSION

The aim of this work has been to sort out the types or styles of Northumbrian interlace and to group them into schools. The method, comparisons of unit measure, technique and pattern types of the works themselves has produced many subtle details and brought out the importance of many fragments formerly passed over. Although the whole decorative programme of each work has been kept in mind and also the wider field of interlace design, the study has been one of detail rather than broad theories and this has for the most part been compatible with the ideas of W.G. Collingwood, the one person who has seen and drawn most of these works, and also been in agreement with the ideas of R.J. Cramp, who has reviewed much of the field in recent articles.

Some new ground has been opened up and the concept of the interlace of well known works has been looked at in great detail. The picture, as seen from an interlace viewpoint is as follows. Some very early work is to be found in the recent fragments from Monkwearmouth, together with the fragment long since found but which by itself was an anomaly. This Monkwearmouth work is here linked with a number of small fine works which have a filigree-like approach. This second group is apparently connected with Hexham-Ripon.

The vast amount of Anglian interlace, however,is truly sculpturesque or mature and is found in a great variety of expression over the whole area. This is the work described by W.G. Collingwood as "A2" and may be thought of as spanning about a century, perhaps from 750 to 850, but hard and fast dating is not possible with an

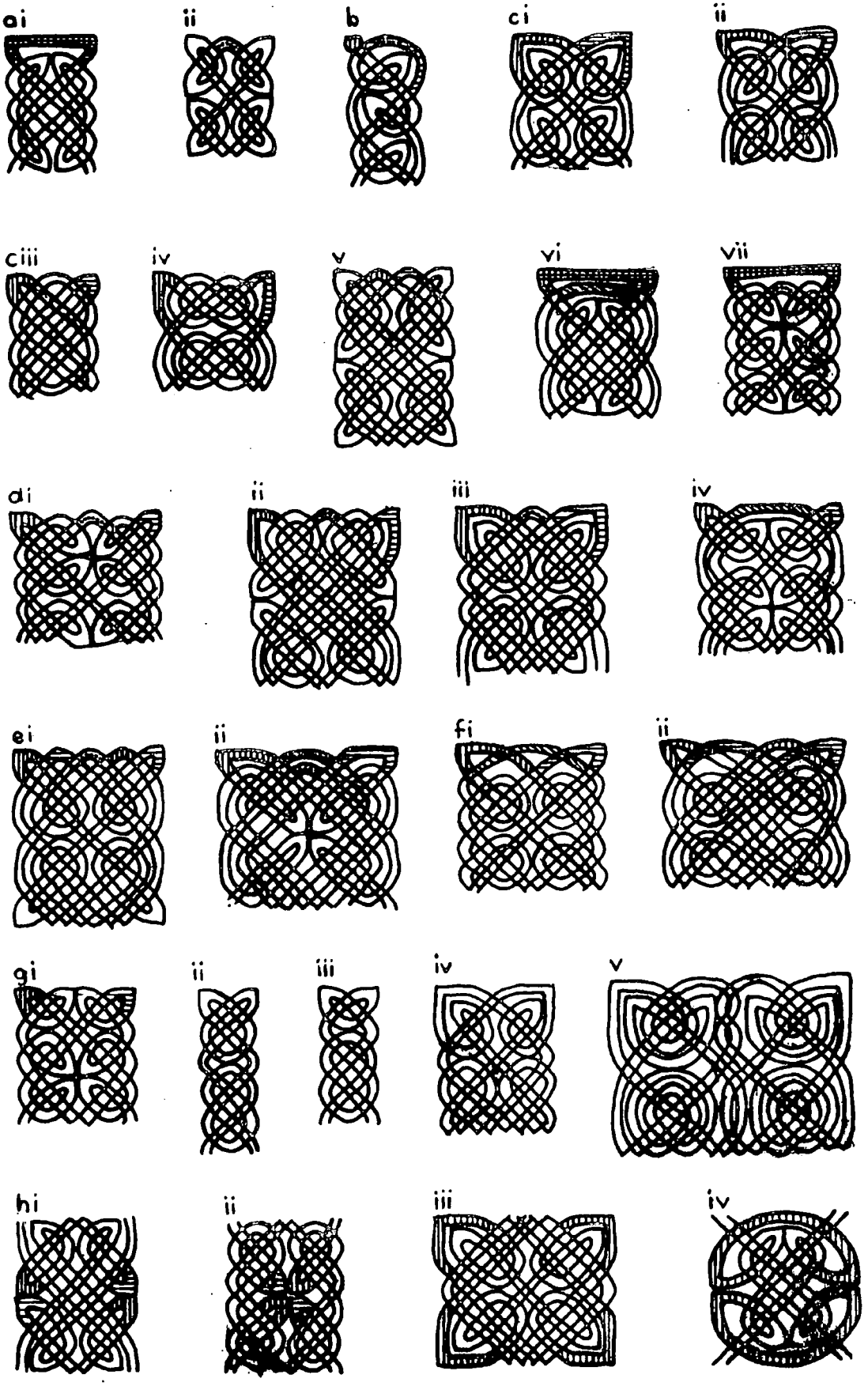
internal study of this nature. The most magnificent of this work is expressed in two groups which are almost diametrically opposed in concept: the Ripon Group with its light mesh, continuity and love of change, and the Designed Panel Group of Bernicia, with its heavier mesh, rigid symmetry of detail and organised panels. These groups do not represent the whole story, a more fragmentary group but one which produced outstanding work in interesting designs is found around Lastingham; while Wearmouth-Jarrow hints at continuing with less "orthodox" and varied works and is possibly a centre of great consequence in the central area. Further, the work of the North shows a wave of Deiran influence, fused with the Design Panel style, and is exemplified by the Norham work. This wave flows as far as Dumfries and Wigtown. Tynemouth,too,has expression receiving ideas from both Bernicia and Deira, possibly towards the end of the era.

A later development of mature interlace in Deira was one of bold, complex but continuous designs and this style carried through into the Viking era. However, the huge quantity of Viking work with some Anglian detail was not discussed; only one thread was followed, and that was of the work of Lindisfarne and Chester-le-Street which has not been adequately discussed in previous works. Lindisfarne was not proved a great centre of early sculptural interlace but there were hints this was so and these indications were seen also in the later work. The study showed a lively Anglian style slip into a period of dullness and finally ignorance. Chester-le-Street, independent of the home island with influence from Jarrow, showed exactly the same lapse. This

complete loss makes the Durham revival more brilliant. Several masters there, with a new technique, rejuvenate interlace to something of its former glory. The pattern range is not great; they use only a few ninth and tenth century designs, but they are used with understanding and order. It is the understanding, that is puzzling; was it gained from written instructions, trial pieces or sheer ingenuity?

This, then, is the outline of Northumbrian sculptured interlace, which happily ends on a high note. A by-product of the study has been one of a different nature; a contribution to interlace theory as a whole. This work owes much to J. Romilly Allen, who made a major step forward when he reduced this ornament to what it is, a comprehensible vehicle of expression. Unfortunately he did this overwell, and his three hundred interlace designs tend to discourage not encourage. There is set forth here a new form of categorising patterns which should once more dispel the idea of complexity and demonstrate that the interlace discipline is not only orderly but one which can be enjoyed.

FIGURE 47


ai
ii
b
ci
ii
ciii
iv
v
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vii
di
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iii
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ei
ii
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gi
ii
iii
iv
v
hi
ii
iii
iv

APPENDIX 1

Terminals

The pattern terminals, the endings of the strands, were always as simple as possible in sculpture, and there were certain standard procedures for joining the strands in different positions. The position dictates whether the ends will be joined outside the space of the register or within it. There are three main ways of joining: pairing strands with their opposite number in the mirror image scheme; cross joining central strands with outside strands and alternately joining each strand to its neighbour. It is rare for strands to be left lying loose, but when this does occur in Anglian work, the end is enlarged to an arrowhead. Figure 47 shows the methods used on designs with different strand positions.

a. Two Strands.

Two strands are normally paired either by joining as a bar terminal across the top of the register (ai) or joining at the centre (aii).

b. Three Strands or any uneven number.

When there are three strands or an uneven number, one end must be loose while the others join as convenient.

c. Four Strands.

It is usual to cross join four strands (ci and ii) or alternately join them (ciii, iv and v) but it is possible to pair the strands (cvi and vii).

d. Six Strands.

There is, of necessity, one paired join when six strands are used and the other four may be joined by any method (di-iv).

e. Eight or more Strands.

There would appear to be a great number of possible combinations of joining large numbers of strands but most patterns are terminated by alternation (ei). The concentric edge break can be used to make the edge more interesting but it is rare (eii).

f. Elaborate Joining.

In a few patterns a scheme was devised of joining strands outside the register and using a whole extra unit. This type features unanswered bends (fi and ii).

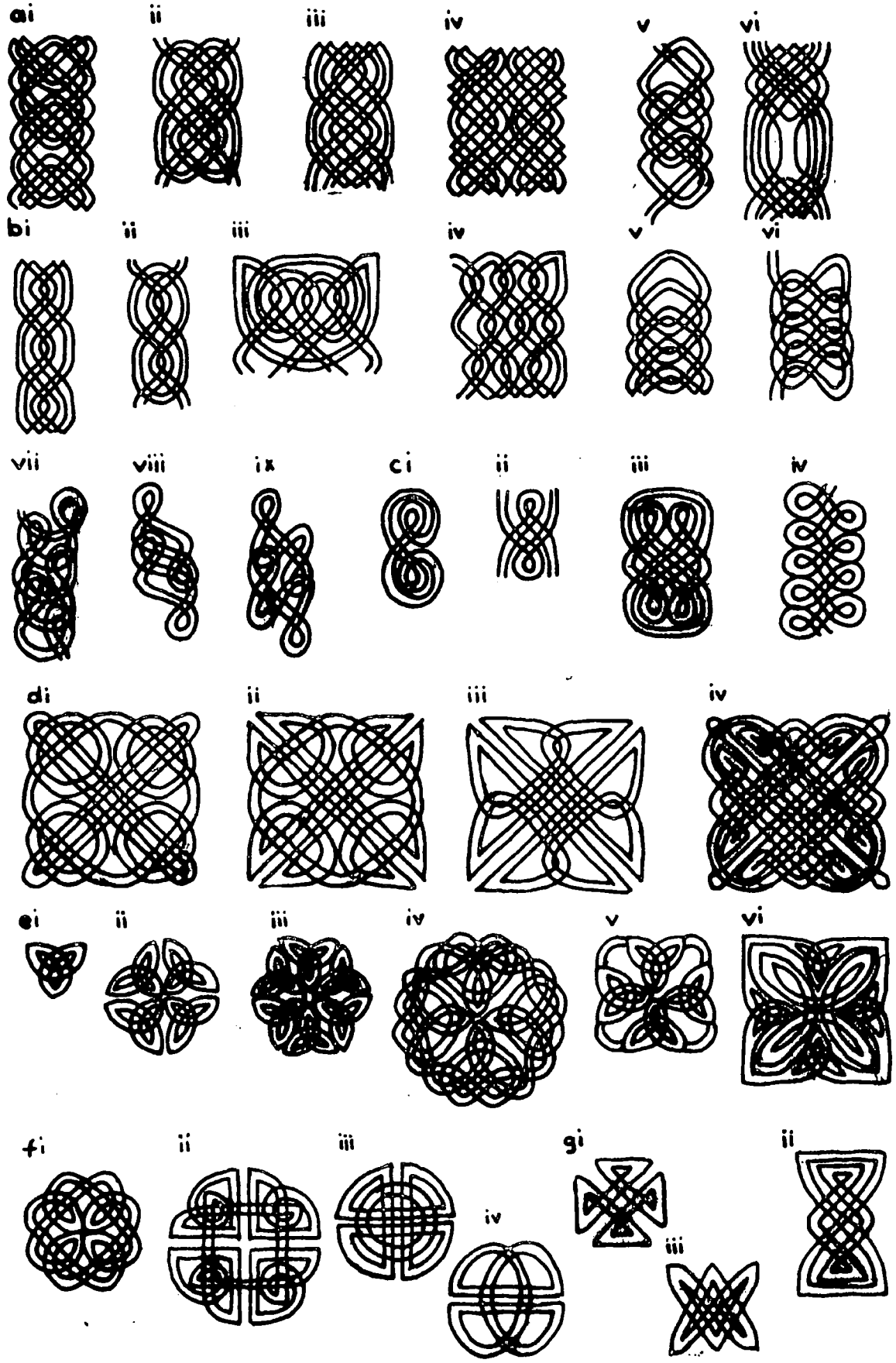
g. The Changed Unit.

The last register may be a different type of pattern unit or even element. The change in "gi" is only apparent, in that it is the normal alternate joining of strands that makes the terminal appear as simple Pattern E. However, gii, iii and iv do in fact change the pattern. The complex pattern of gv is a clever change which prevents an uninteresting terminal being formed of bends alone.

h. Included Terminals.

Some patterns have standard terminals included in each register, which adds interest to the design while reducing the number of strands. It is common for the "U" bend terminal to be used with Patterns D and F (hi and ii). Other ideas may be used such as the larger terminal shown in hiii, and the encircled motif has, in a sense, an included terminal which reduces the strands at the end of the register.

FIGURE 48


ai
ii
iii
iv
v
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vii
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iv
ei
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iii
iv
v
vi
fi
ii
iii
iv
gi
iii
ii

APPENDIX 2

Patterns not included in the Pattern Lists.

Certain patterns are not included in the six fold scheme because they do not have the elements used there. Some of these works can be drawn on a square grid, others not. The patterns shown on Figure 48, comprise those used in Northumbria, but only Anglian work or Anglian-Viking work mentioned in the text, which means many Northumbrian Viking patterns are not shown.

a. "V" Bends.

The "V" bends on illustrations ai-iv are really simplifications of patterns with other elements, and in this they are akin to the closed circuit patterns. The design, av, is a clever one strand pattern more like those on bvi and vii but because it forms a diagonal through itself it is grouped with "V" bends not twists. The design with branching strands avi is unorthodox.

i	Whithorn,No. 3 Jedburgh,Slab	iv	Whithorn,No. 19
ii	Pickering	v	Ledsham
iii	Watton Cross (C)*	vi	St Oswald's, Durham, No. 16.

b. Twisted and Linked Patterns.

Most twisted designs can be drawn on a grid (bi-v) but others are unorthodox (bvi-ix). Although in all cases the strands twist about each other, several of these designs are made of closed circuit links.

i Leeds Museum (c)
ii Jarrow,Octagon (?) +
iii Cundall
iv Birstall (c)
v Hexham,No. 36
vi Leven (c)
Lindisfarne, Cross Head No. 3
vii Ingleby Arncliffe
St Peter's York
viii Monkwearmouth No. 1
ix Monkwearmouth No. 5 (?)

c. Patterns with unpinned loops.

i Jarrow Octagon (?)
ii Hexham No. 35 (?)
iii Irton
iv Leeds,Church Shaft (c)
Lindisfarne,Cross Shaft No. 7(P)

d. Square Panels divided Diagonally.

The square panel (dii) had a popular usage, the others are rare. The Ilkley pattern (div) is extremely unusual because it has a single diagonal.

i Norham
ii Aycliffe, North Aisle Cross
Aycliffe, No. 7
Chester-le-Street, No. 1.
Durham, Grave Cover
Greatham (1 unit only) (H)
Jarrow
St Oswald's, Durham
Woodhorn
iii Yarm
iv Ilkley Museum No. 2

e. Triquetra Designs

Triquetras are not able to be drawn on a square grid and so were only used in spandrels, circles and squares. No eiv is an elaborate design of the same kind of concept. The pattern evi uses both triquetra and a similar four looped form.

i Stainton-le-Street (G)
ii Lindisfarne, Stone 6 (P)
iii Hexham, No. 9
Ripon,Cross Head (C)
iv Masham
v Hornby
vi Yarm

f. Assorted Circular Designs.

The irregular design of Woodhorn is not added because its form is not understood.

i Hart, No. 6
ii Aycliffe, South Aisle Cross
iii Aycliffe, South Aisle Cross
iv Jedburgh, Slab

g. Straight Line Designs.

These designs appear to be in an Anglian context.

i Lastingham, Large Cross Arm (the design not published)
ii Wensley (C)
iii Carlisle, Cross Arm (the design not published)

* These are designs not illustrated in this thesis but can be found:

C: COLLINGWOOD, W.G. (Yorkshire articles, 1907, 9, I and 15 as appropriate).

H: HODGES, C.C. (1905)

G: GREENWELL, W. (1899)

P: PEERS, C.R. (1923-4)

+ If the design is not complete and its extension is in any way doubtful it is marked (?).

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