

## CHAPTER V

### INTRODUCTION TO THE MONUMENT GROUPINGS

The boundaries of individual volumes of the *Corpus* of Anglo-Saxon Stone Sculpture were not drawn to reflect groupings of monument types; still less were the boundaries of historic English counties. One result of this has been that — within eastern England anyway — the groupings to which monuments reported in any given volume belong sometimes fit within the volume's boundaries, but more often they extend outwards into adjacent volumes. So it is with *Nottinghamshire* and Nottinghamshire. With the exception of a tiny group of local grave-markers, there is no monument type whose distribution can be confined to the county. Rather, the county is placed at the junction of several monument groups. Again with the exception of that tiny group of local grave-markers, relatively little of the stone on which early sculpture of Nottinghamshire is cut was quarried within the county's boundaries; most comes either from one of several different groups of quarries in Lincolnshire, the Soke of Peterborough, Northamptonshire or Derbyshire (see Chapter II, p. 11). In consequence, and as noted in the previous chapter, while there is considerable interest in the diversity of form and decoration of individual monuments, and perhaps especially in the category of free-standing crosses, there is not the same emphasis or innovative insight that can be placed on, or derived from, the types and groupings of monuments. In this respect, at least, Nottinghamshire offers a contrast with *Corpus* Volume V for Lincolnshire (Everson and Stocker 1999, 27–62). In particular, Nottinghamshire's range of grave-cover types can be seen as an extension of the distribution of standard Lincolnshire products very fully discussed there.

#### FREE STANDING CROSSES

##### FORMS OF CROSS-HEADS AND -SHAFTS

Proportionally speaking, Nottinghamshire has a far larger percentage of cross-shafts than was catalogued in Lincolnshire, with shafts representing 37.5% of

Nottinghamshire's 'main catalogue' items, albeit in a far smaller data-base. Though they are not uncommon elsewhere in the country and the shafts here are likely to have required them, there are no single-stone bases or socket stones identified as plausibly pre-Conquest in Nottinghamshire. There is only the very impressive composite pyramidal base at Stapleford — an outstanding monument in its own right — which seems to be original to the shaft it still supports and is associated with it by stone type and simple decoration (Stapleford 2, p. 195, Ills. 124, 141–4). All but one of the Nottinghamshire shafts have lost their cross-heads and strictly it is an assumption that all were originally topped-off by crosses at all. There is, however, no example that positively suggests that a decorated Nottinghamshire shaft was without a cross-head — i.e. was a stele — and we are not proposing that this monument form was ever present here. The Derbyshire and Cheshire comparatives for the newly discovered shaft at South Leverton (no. 1a–b, p. 170, Figs. 26–8, Ills. 104–7) typically sport cross-heads, for example, and the later composite monuments from south Wales that form the best formal comparisons for understanding the monument type represented by South Muskham 1 (p. 178, Fig. 29, Ills. 111–18) also standardly support cross-heads, as do the collared examples of the South Kesteven cross-shaft group in Lincolnshire, which might be thought to imitate, more simply, and in a single stone block, the early form exhibited by South Muskham 1 (Everson and Stocker 1999, 29–33). If, as we suggest, Shelford 1 (p. 152, Ills. 124–40) can correctly be identified with the documented *Gillecrosse*, that nomenclature too can perhaps be taken to indicate that the surviving shaft was topped with a cross-head.

Only one actual cross-head, or indication of a cross-head form, survives in Nottinghamshire. That is Rolleston 1 (p. 138, Fig. 21, Ills. 70–5); and, very curiously, it is not of the standard ring-headed form, widespread in northern and eastern England in the tenth and eleventh centuries (*Corpus* type E6 or E8

with a ring of type 1a: see Cramp 1991, figs. 2, 3), which is predominant even in Lincolnshire (Everson and Stocker 1999, 27). It is apparently not a ring-head of any type, but was rather a cross-head of type A11, or A12 (Cramp 1991, xvi, fig. 2). Taken together with the iconography of its decorative scheme, with evangelist symbols occupying the terminals of each cross-arm, this cross-head form links this monument far out of county, and out of region, to the well-known group of sculpted cross-heads from the Chapter House at Durham Cathedral (Coatsworth 1978; Cramp 1984, 68–72, 74, pls. 43.205–47.220, 51.241). The comparison also points to an eleventh-century date. Yet by stone type Rolleston 1 is unequivocally a product of the quarries of the Lincolnshire limestone edge.

The upper part of the shaft of Rolleston 1, though now destroyed, featured a panel bordered with a bold cabled roll-moulding (Ills. 70–2). Such cabling is not a characteristic of later pre-Conquest Lincolnshire shafts from the Ancaster quarries (Everson and Stocker 1999, 33–5), though it is a common feature of the decorative repertoire of grave-covers from the same quarries and from the contemporary Lincoln quarries. Bold mouldings on all four corners of shafts — which may have been the form at Rolleston — is certainly a feature of the ‘continuing tradition’ of early post-Conquest shafts in Lincolnshire, with examples at Castle Bytham and the St Guthlac stone at Crowland from that larger grouping also bearing inscriptions and, in both cases, apparently serving as some form of marker in the landscape — as we have suggested for Rolleston — rather than marking individuals’ graves (Everson and Stocker 1999, 88–90, ill. 443–55, 456–7).

Most of the shafts catalogued in Nottinghamshire are very major monuments in both size and aspiration. Stapleford 1 survives as a shaft nearly 3 metres tall (p. 188, Ills. 124–35), while still lacking a top section presumed to have been a cross-head; and, as noted above, it enjoyed the support of an ambitious, complex base that was itself nearly a metre high and occupied a footprint between 1.5 and 2 metres square (Stapleford 2, p. 195, Ills. 141–3). This not only enhanced this shaft’s monumental impact but presumably also related to the practical, engineering requirements for supporting a shaft of striking size. The remarkable collar from South Muskham (p. 178, Ills. 111–18), for all its fragmentary and serendipitous survival, also implies an impressively large original cross, standing perhaps up to 4 metres tall originally and with the cross-sections of the blocks that fitted

into the collar’s rebates above and below being at least 35 cm by 25 cm (Fig. 29). Somewhere between this massive monument and Rolleston 1 in scale, to judge by the dimensions of its surviving cross-section, was the cross of which Shelford 1 is the extant shaft section (p. 152, Ills. 88–91). Here we may surely presume that the principal scenes, which convey a complex and learned iconographic agenda on two opposed broad faces, were originally set at somewhat higher than eye-level — to be legible and suitably accessible to promote and sustain contemplation, reflection and prayer, but also to be looked up at. Since there is clearly decoration of the shaft above these figure panels, and presumably a cross-head above again, this too was originally a monument standing more than 3 metres tall.

What groups together these four major monuments — Rolleston 1, Stapleford 1, South Muskham 1 and Shelford 1 — and overrides their detailed differences of form, of decoration and stylistic affinities, of stone type, and ultimately of date, is their very monumentality. What unites them functionally, as we propose below in Chapter VII, and is intimately related to that monumental characteristic, is that they were public monuments with a specific role of marking and guarding and sacralizing major river crossings (p. 78 and Fig. 12). Those rivers — the Trent and the Erewash — were also significant ecclesiastical and secular boundaries at different dates, which links this monument grouping with traditions that we have seen continuing in the regional sculpture into the post-Conquest era and which are long thereafter part of the customary landscape of England (see e.g. Whyte 2009).

The fact that Shelford 1 may also be associated with an early monastic institution, and in that context equally unlikely to be an individual’s burial marker but rather part of the religious landscape, is a reminder that the major shaft at South Leverton falls within this same grouping. The early fragments here, too, imply a comparably monumental cross (no. 1a–b, p. 170, Figs. 26–8, Ills. 104–7). In the context of the large enclosure of a pre-Viking monastic institution that we have identified on topographical grounds here, presumably with multiple ritual foci disposed around it (Everson and Stocker 2007), it seems probable that this monument had just that non-funerary, quasi-public or at least communal function. That function properly correlates with the monumental form, as well as the date, of the South Leverton 1 cross.

## EARLY EXAMPLES

Three of the monumental crosses just discussed as members of one form of monument grouping are also pre-Viking in date. There is very little linkage between them in more traditional terms. They are in three quite different stone types: South Leverton is in a local Skerry sandstone, South Muskham in a Lincolnshire Limestone evidently from the quarries in the Ancaster area, and Stapleford in a Carboniferous Millstone Grit, which might itself have been a re-cycled Roman item (see Chapter II above). Their styles of carving are rather different, the fine shallow working at South Leverton reflecting the fine-grained character of the stone type, the deep-cut and rounded style of South Muskham reflecting the excellent, workable qualities of a top-class Lincolnshire limestone, and the relatively coarse style of Stapleford the far more intractable nature of the Pennine gritstone. There is little to compare between the decorative repertoire of the three either, though that judgement is limited by the very fragmentary survival at both South Leverton and South Muskham. In neither of those cases is there any survival of figure sculpture, whereas at Stapleford the panel with a single hieratic figure forms the focus of the composition (Ills. 135–6). Yet early cross-shafts with the sort of inhabited plant-scroll displayed at South Leverton (Ills. 104–7) commonly do feature empanelled figures in their schemes of decoration; and it is clearly the case, from the presence of a major stone rood (South Leverton 2, Ills. 108–10) at the same site, that the community there were accustomed to naturalistic figure sculpture decorating and informing their shared religious life. Both South Leverton and Stapleford, too, find their best comparisons in the distinctively Mercian art world of the pre-Viking era, albeit in different ways: Stapleford with hieratic figures in panels as at Edenham (Lincolnshire) or Newent (Gloucestershire) on the one hand, and with circular shafts with banded decoration like Wolverhampton (Staffordshire) on the other; South Leverton and Stapleford with plant-scroll forms seen in Cheshire, Derbyshire and Leicestershire (see Chapter IV above and their catalogue entries; also Everson and Stocker 2007). By contrast, at South Muskham too little survives to know directly whether figure sculpture was part of the cross-shaft's imagery. Perhaps one might conjecture that it is more likely to have been present than not precisely because of the function proposed here for the monument: the role of marker or guardian of a river and boundary crossing suggests an identified and depicted saintly

or divine patron. Rather than Mercian comparisons, however, the decorative detailing that survives points in this case stylistically northwards to Yorkshire and Northumbrian connexions.

In the case of Granby 1 (see Appendix C, p. 212), part of the argument that it may not have been the Roman artefact it has traditionally been identified as, is the reference in its only description to 'rude columns on the corners', which might imply a cross-section familiar among Anglo-Saxon shafts. And the figure sculpture, evidently of an overtly classical form, might suggest an earlier rather than later pre-Conquest date. If so, the presumed shaft may have featured a single figural panel, with floral and animal decoration on its other faces, and so have resembled generically a type of lay-out found across pre-Viking Mercian art in instances such as Stapleford, Edenham or Newent. But with the piece lost, and a pre-Conquest date at best conjectural, it might be rash to push this thinking any further.

## LATER EXAMPLES

In the later era, the two cross-shafts included in the discussion above (p. 47) about a grouping defined by monumentality and public function — Shelford 1 and Rolleston 1 — lie at completely opposite ends of the chronological spectrum: Shelford dating *c.* 900, Rolleston perhaps from the third quarter of the eleventh century (pp. 144, 165). By stone type both are products of the quarries of the Lincolnshire Edge; but they are very different, distinctive monuments in every other respect. The formal, stylistic and iconographic connexions of Rolleston 1 lie with the non-Scandinavian, essentially Anglian world of Cuthbert's community at Durham in the eleventh century (p. 47 above; Bonner *et al.* 1989, 367–467). By contrast, Shelford's sculptural connexions are with the adjacent Hiberno-Norse group of products in York and its immediate hinterland — notably at Nunburnholme — that were associated with the short-lived Viking kingdom of York, at a time when that kingdom exercised political and cultural influence in the northern East Midlands (Lang 1991; see Chapter VII). At the same time, the iconographic programme at Shelford stands out for its multivalent complexity and biblical learning, which provides reason also to associate it more fully with the influence of pre-Viking Irish scholarship, and even perhaps with the diaspora of religious foundations spreading it, than Jane Hawkes was inclined to in her consideration of Virgin and Child imagery in stone sculpture (see

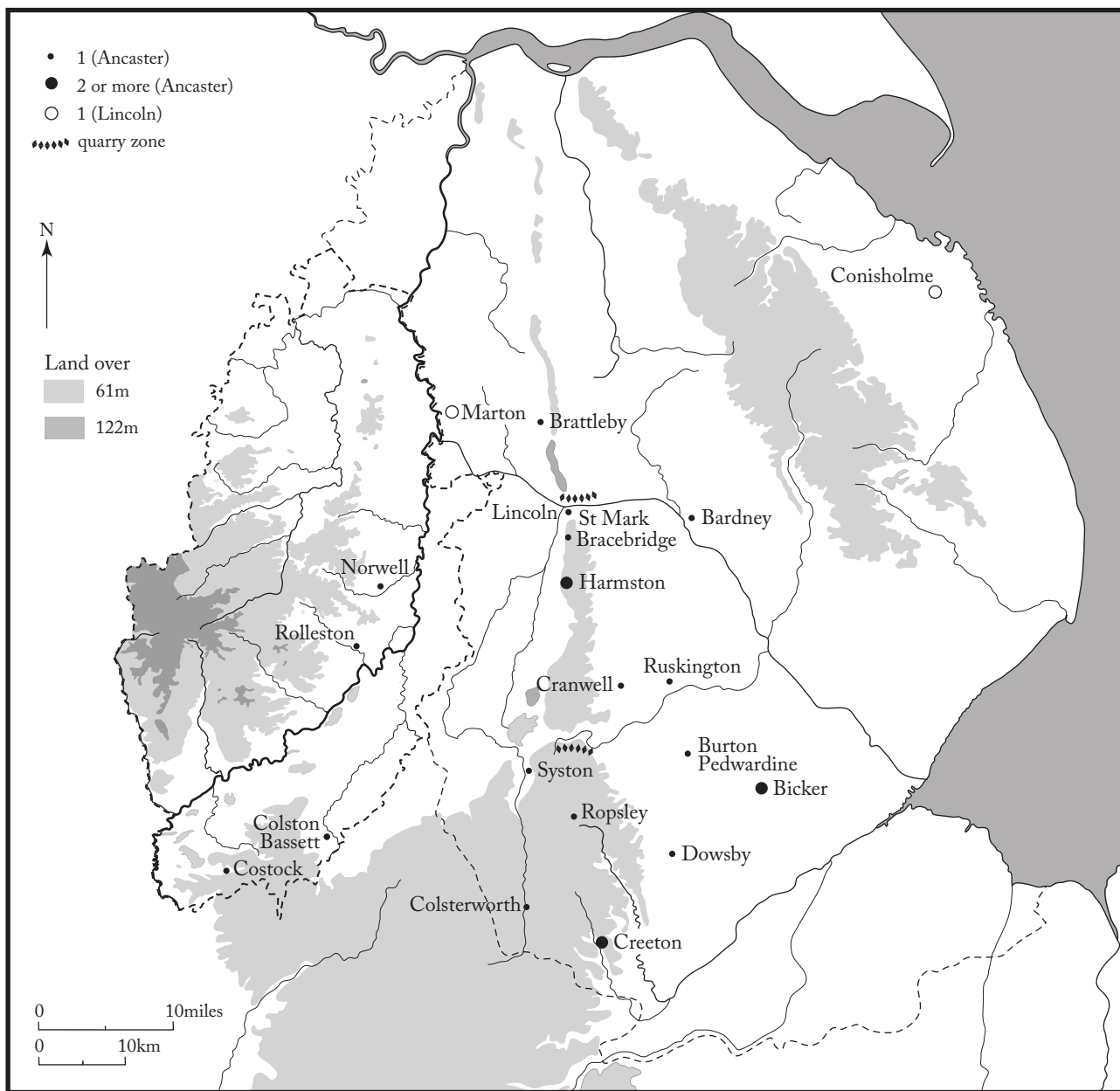


FIGURE 6  
Distribution of Ancaster shafts

catalogue entry, pp. 155–6; Hawkes 1997, 116–17, 132–3, 135).

In contrast to these special items sculpted in Lincolnshire limestone, a few Nottinghamshire shafts can probably be seen more simply as further instances of the fairly standard products of the Ancaster quarries in the tenth and early eleventh centuries (see Chapter II, p. 16). Seventeen items were listed and mapped as falling into this grouping in the Lincolnshire Corpus volume (Everson and Stocker 1999, 33–5, table 3, fig. 8; see this volume Table 2 and Fig. 6). Their distribution, unsurprisingly, was found to focus closely around the quarry source in Kesteven and into Holland, with limited penetration north to Lincoln and into Lindsey. At that stage no relevant examples were noted beyond Lincolnshire. This Ancaster tradition of shaft production forms a less coherent grouping than, for example, the South Kesteven cross-shafts from the Barnack/Clipsham quarries further south (*ibid.*, 29–33). Certainly they were not as standardized a product in form and decoration as the mid-Kesteven covers produced from the same quarries and through the same time span; and this may have contributed to a failure to recognise examples outside Lincolnshire at that time. But in fact the two clearest examples of the monument grouping in Nottinghamshire are both new discoveries post-dating the publication of the Lincolnshire Corpus volume. The fragment at Colston Bassett came to light during archaeological work on the ruins of the old church of St Mary's there in 2001 (p. 101, Ills. 9–13), whilst that at Norwell was discovered during the fieldwork for this volume (p. 129, Ill. 61). A third possible instance is represented by two fragments built into the church fabric at Rolleston, and boasts an earlier notice so opaque that it too essentially constitutes a new discovery (Rolleston 3a–b, p. 148, Ills. 84–5). The stone from Colston Bassett is decorated with interlacing and plaitwork of types within the repertoire of mid-Kesteven covers (see below), but it does not work as a fragment of such a cover and contrariwise must be a shaft. The stone at Norwell seems to be the product of splitting a shaft longitudinally then dividing the resulting block into conveniently reusable ashlar, and only the pattern of holes representing the interstices of interlace have survived re-cutting of the exposed surface. Rolleston 3's inclusion in this grouping depends on identification of the Ancaster stone type.

Costock 2 is an oddity (p. 105, Ills. 14, 18–19). It seems to be a recycled fragment from a cross-shaft whose proportions of broad face and narrow depth liken it closely to examples of the South Kesteven cross-shaft

group (Everson and Stocker 1999, 29–33), but whose stone type identifies it as an Ancaster product. Such hybridization is unsurprising in the circumstances of mass-production and regional distribution that we were able to identify and characterize in studying the Lincolnshire corpus of sculpture. Closer study of the material finally assembled by the Corpus of Anglo-Saxon Stone Sculpture as a whole, when complete, may reveal other instances — at least among the prolific material of eastern England. Costock 2, then, must be reckoned another sculpture most satisfactorily categorized in the grouping of 'cross-shafts from Ancaster quarries', too, despite the tendency of such categorization to underline the rag-bag nature of that grouping. There is no other example in Nottinghamshire of the prolific South Kesteven cross-shaft group — which in 1999 numbered forty-two items with a distribution across the southern East Midlands related to the river networks emptying into the Wash (Everson and Stocker 1999, 29–30, table 2, fig. 7). But, as is the case with the locally produced Barnack-style cover from nearby West Leake catalogued in Appendix A (p. 205, Ills. 160–2), Costock lies far south in the county and therefore as close to the north-western limit of the South Kesteven cross-shaft distribution (and Barnack cover distribution) as is possible in Nottinghamshire, and probably beyond them both. As Anglo-Scandinavian cross-shafts from the Ancaster quarries, however, these three or four items merely extend the known distribution of these products across the county boundary into the nearby Trent valley and south Nottinghamshire, consolidating rather than distorting it. The result is a distribution more closely mirroring, in smaller numbers, that of the mid-Kesteven covers, which were also produced around Ancaster (see below: Everson and Stocker 1999, 45, fig. 12; this volume, p. 60, Fig. 9). Along with their smaller scale and simpler decorative schemes, this coincident distribution may suggest that these shafts were principally designed and deployed as alternative markers of individual graves, on a par with the grave-covers, rather than for other purposes. Potentially, then, they represent the marking of founders' graves of churchyards and churches in the later tenth and early eleventh century, in the manner explored in our Lincolnshire discussions (Everson and Stocker 1999, 76–9), alongside the contemporary Anglo-Scandinavian covers and markers (below).

There seems no way of evaluating whether the lost item from Kneesall — described as a cross-base, but from its recorded dimensions very dubiously so — should be included in this grouping (Appendix C,

TABLE 2

Nottinghamshire Anglo-Scandinavian cross-shafts from Ancaster quarries  
(*supplement to Everson and Stocker 1999, table 3, p. 33, which listed seventeen items*)

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**Nottinghamshire**

18. Colston Bassett 1  
19. Costock 2  
20. Norwell 1  
21. Rolleston 3
- 

Kneesall 2, p. 214). Only the presence of a mid-Kesteven cover there affords any support to the supposition that it might have been an Ancaster product.

**GRAVE-COVERS**

**TRENT VALLEY HOGBACK TYPES (Fig. 7)**

Earlier discussion of the origins of the remarkable mid-Kesteven group of chest-like grave-covers (see below) and of their cultural context proposed a trail of development from the small group of sculptures in the hogback series dubbed by Jim Lang the 'wheel rim type' (1984, 101, fig. 9; Everson and Stocker 1999, 35–6, fig. 22). Comprising in Lang's analysis geographically disparate items at Lythe on the north Yorkshire coast (nos. 30 and 31), Derby Museum no. 1 in Derbyshire, and Shelton 1, Nottinghamshire, they were united by their very odd geometry, though cut in different local stone types and with decoration that was only generically similar (Lang 1984, 128–9, 154–5, 162; Everson and Stocker 1999, ills. 473–7; Lang 2001, ills. 569–71, 577–9).

Shelton 1 (p. 165, Fig. 25, Ills. 94–9) is the largest of this group and cut, like the mid-Kesteven covers, in good-quality Lincolnshire limestone from the Ancaster zone of quarries. This stone type and its range of interlace decoration related it more closely still to a remarkable cover of hogback form that can be conjured up from re-cycled blocks at Cranwell in Lincolnshire (Cranwell 2, see Everson and Stocker 1999, 136–9, fig. 25; here Ill. 189). As these two items deploy interlace with similar patterns to that decorating the mid-Kesteven cover group — even if executed in a more accomplished fashion — it is easy to believe that the distinctive, standardized, overall layout of the mid-Kesteven series (see Fig. 8, pp. 54–9) might be derived from this 'Trent Valley' hogback type. This is particularly true of the end panels set

transversely across the stone in the latter monument series, which are easily understood as simplifications of the complex form and decoration of monuments of the Trent Valley type. This line of analysis suggests that monuments such as Shelton 1 and Cranwell 2 both pre-date and act as models for the simpler, rectangular, but still highly decorated mid-Kesteven grave-cover series.

The second monument at Shelton, no. 2 (p. 168, Ills. 100–3), is not formally of the same type as Shelton 1 and Cranwell 2. A large chest with a coped lid and hipped gables, it is nevertheless linked to them by its identical Ancaster stone type, by its forms of interlace and overall sculptural quality. Though it has a more complex geometry than the standard mid-Kesteven covers, the way the interlace is organized on its side faces and set above a plain plinth offers an additional link to that group (see below). Shelton 2 can therefore be seen as in some way intermediate between Shelton 1 plus Cranwell 2 (now conceived, with the 'wheel rims' at Derby Museum and Lythe, as 'Trent Valley' hogbacks) and the main series of mid-Kesteven covers.

Rejecting traditional art-historical modes of thought that place special or iconic products first and see them as patterns for simpler and more standardized derivatives, it might be possible, of course, to suppose items such as Shelton 1 and 2 and Cranwell 2, all or severally, to be 'specials' or top-quality commissions from the Ancaster workshops, using stones of exceptional size to create monuments of extra impact and significance, without necessarily implying a chronological priority. This would remove a useful line of thinking in ordering and explaining the sequence of monument types in the later pre-Conquest East Midlands. But more importantly it would threaten to remove those items that clearly are of hogback form from their position as markers of Viking colonization — most likely to lie in the period of influence from the Viking kingdom of York, in the first half of the tenth century (Lang 1984; see Chapter VII) — and to

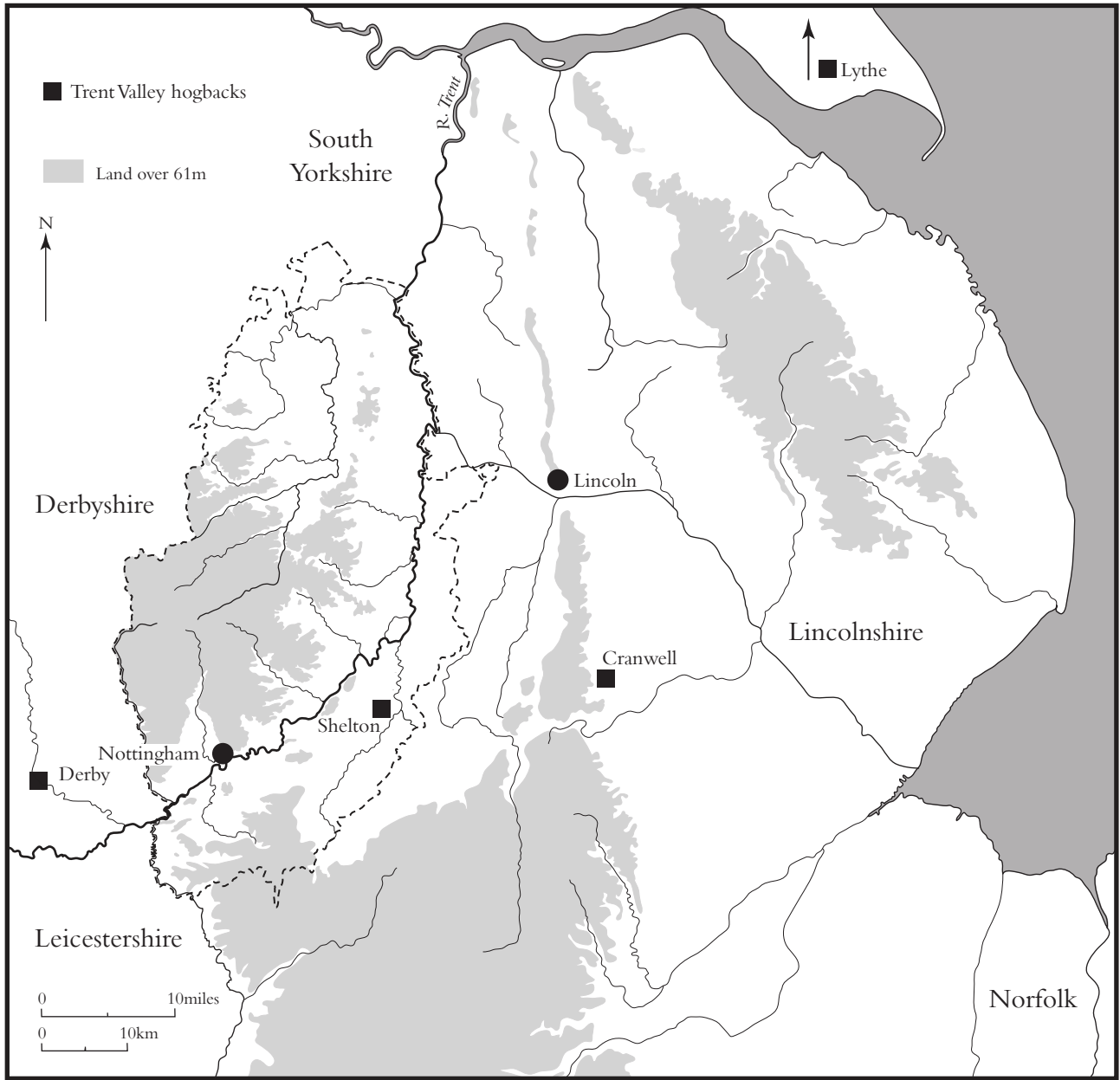


FIGURE 7  
Distribution of 'Trent Valley' grave-covers

lessen the sense that this sequence of stone artefacts and the development of the mid-Kesteven cover type together bear witness to a process of cultural negotiation of a shared Anglo-Scandinavian identity in the region (Stocker and Everson 2001). For these reasons, we prefer to reiterate the view that Shelton 1 and 2, along with Cranwell 2 and Derby Museum 1, are best dated earlier than the mid-Kesteven group and best understood as its progenitors. They are unlikely, therefore, to date later than the mid tenth century, but how much — if at all — earlier they might have been introduced is not possible to say. Any earlier than the second decade of the century is unlikely, however.

As was not the case when viewing this sequence of Viking period grave-covers from Lincolnshire, for Nottinghamshire the relationship of the fine grave-cover at Hickling to these tenth-century monuments is important and perhaps problematic (p. 115, Ills. 32–52). It might be possible to regard it as an isolated example or one-off (Everson and Stocker 1999, 46). Its combination of form as a coped cover, and decorative elements including a long-shafted cross and bear terminals, can lead to a late assessment of this cover's date, in the early eleventh rather than tenth century — a barren period sculpturally for Nottinghamshire, as is noted below. In such circumstances Hickling might be compared with a tradition of coped chest-like monuments that goes on into the post-Conquest period, though sometimes decorated with bear terminals (as at Lanivet in Cornwall: Preston-Jones and Okasha 2013, 163–4, ill. 124–30, 375–9) and sometimes with a long-shafted cross and flanking interlaced decoration (as at Newcastle in Glamorgan: Redknap and Lewis 2007, 488–91, ill. G114a–b).

Traditional art-historical assessment, by contrast, has concentrated on the motif of a quadruped enmeshed in interlace that is repeated in the cover's panelled decoration (Ills. 45–52). Such an approach links it with a number of other stone monuments in the southern East Midlands, and has led to an assessment of it as representative of a revival of the pre-Viking Mercian or Anglian 'great beast' motif, unlikely to have occurred before the recovery of the territory of the Five Boroughs by the Mercian-Wessex alliance under Edward the Elder and Æthelflead and secured by the mid tenth century. Such an approach would assign the Hickling cover to a date after 950 (e.g. Kendrick 1949, 79–81; Plunkett 1984, I, 104–12; see also Chapters IV and VII).

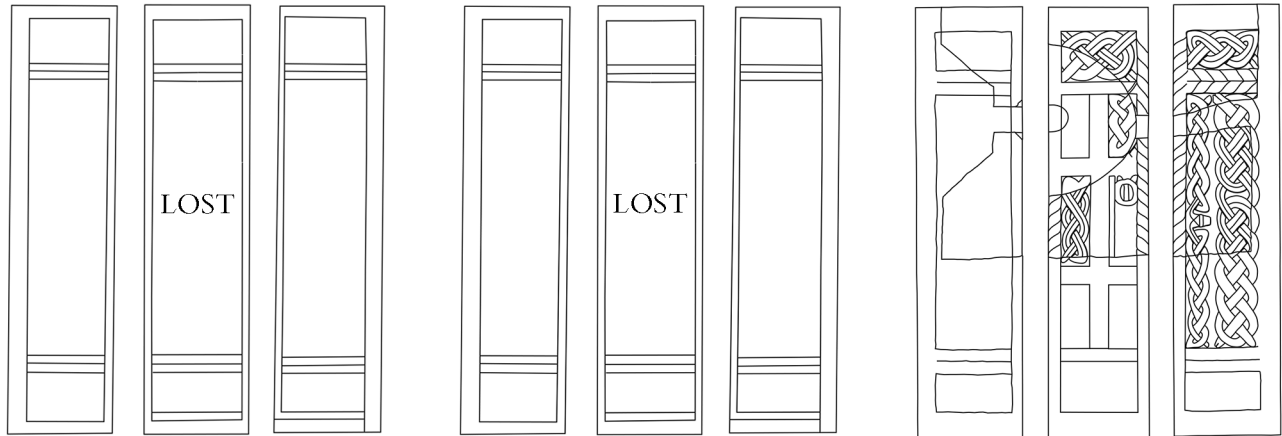
Our inclination, by contrast with either of these propositions about Hickling's date and context, is to emphasize that it is formally a hogback. Although

lacking the end panels of the Trent Valley hogbacks discussed above, it has the bear terminals of that tradition (Ills. 35, 38–44) and other decorative details susceptible of comparison not only with the small Derby hogback, but also with sculpture in and around York (see p. 123). These characteristics suggest that it belongs to the early tenth century and the period of southward influence of the Viking kingdom of York. The important new perception that it is fashioned from a re-cycled Roman half column in Carboniferous Millstone Grit (Fig. 19), which circumscribed the form this cover could sensibly take with minimum reworking, is perhaps a further factor pointing to an early tenth-century rather than a much late date (compare Everson and Stocker 1999, 80–4). But in that time-slot, Hickling 1 can hardly be considered an integral member of the group of Trent Valley hogbacks, nor does it influence in form, decoration or style the mid-Kesteven grave-cover group in the way that the pair of Shelton covers can be understood to do. In respect of carving style and the enmeshed quadruped it is closest to the monuments at Desborough in Northamptonshire and Narborough in Leicestershire (Kendrick 1949, pl. LII; this volume, Ills. 181–2, 183–4), and more generally through that enmeshed quadruped motif southwards to other pre-Conquest shafts in Leicestershire and the Soke of Peterborough, as at Breedon and Peakirk (Plunkett 1984, II, pls. 5, 16, 23), all traditionally supposed to belong to the later tenth or early eleventh century.

#### THE MID-KESTEVEN GRAVE-COVER GROUP (Figs. 8 and 9)

All six of the clear-cut examples of mid-Kesteven grave-covers from Nottinghamshire — East Bridgford 1, Girton 1, Hawksworth 1, Kneesall 1, Rolleston 2 and Screveton 1 (see the main catalogue) — were listed, mapped and illustrated diagrammatically in our primary characterization of this monument group for the Lincolnshire Corpus volume, together with the related monument Shelton 2 already discussed above (Everson and Stocker 1999, table 4, figs. 9 and 12). The only probable addition to this catalogue resulting from the present survey is a lost stone from Cotgrave, the terms of whose description make it likely that it, too, was a piece from a mid-Kesteven cover (Appendix C, p. 210). A further addition, but of a more tentative sort, is a lost stone from Eakring reported to resemble Rolleston 2 and East Bridgford 1 — both mid-Kesteven covers — but mentioned in the context of the Lindsey covers from Coates (Appendix C, p. 211). It should be noted that Colston Bassett 1 (Ills.

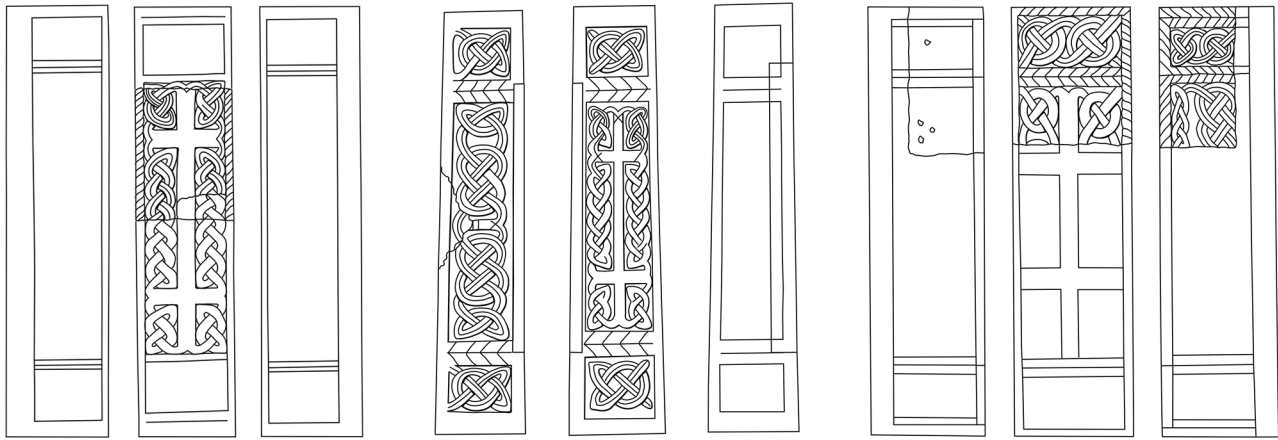




Cotgrave 1, Notts.

Eakring 1, Notts.

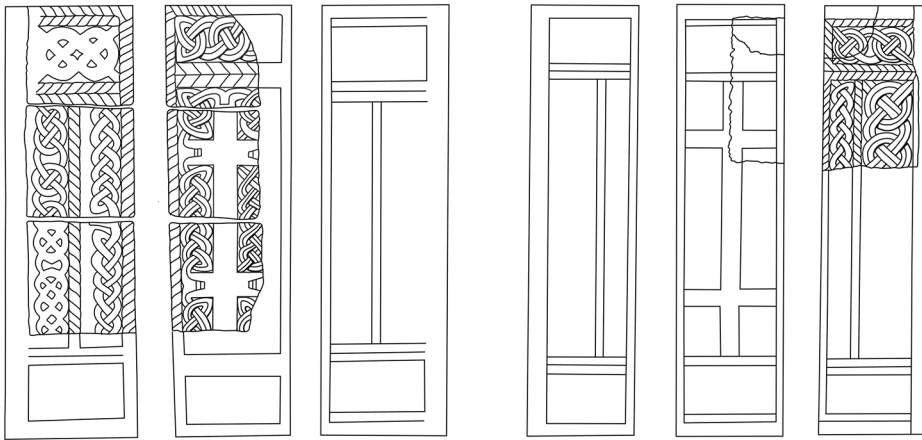
East Bridgford 1, Notts.



Girton 1, Notts.

Hawksworth 1, Notts.

Knecsall 1, Notts.



Rolleston 2, Notts.

Screveton 1, Notts.

FIGURE 8

Diagrammatic representation of all mid-Kesteven grave-covers (nts), updating Everson and Stocker 1999, fig. 9

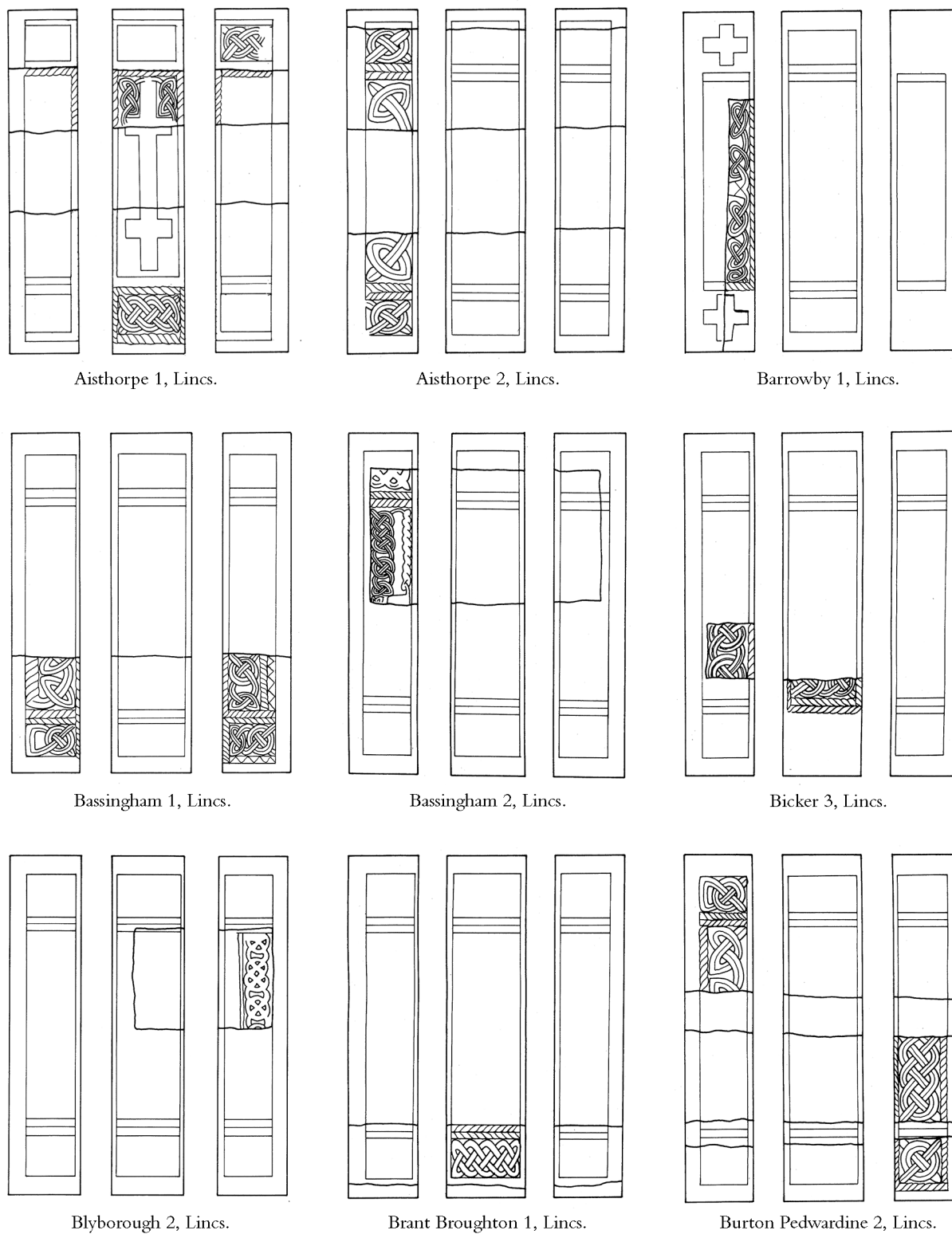
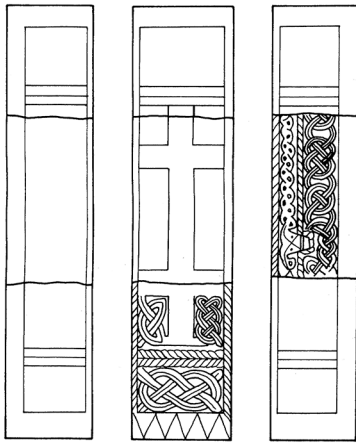
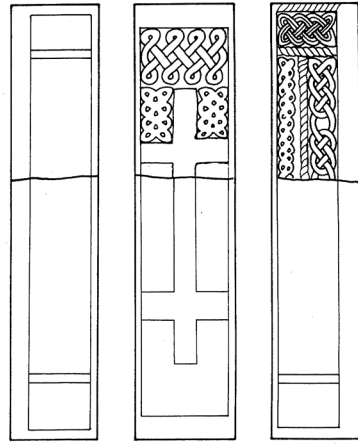


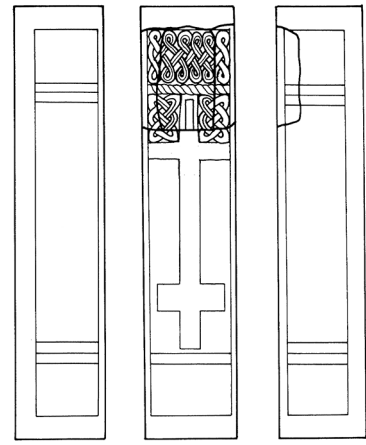
FIGURE 8  
Diagrammatic representation of all mid-Kesteven grave-covers, continued (nts)



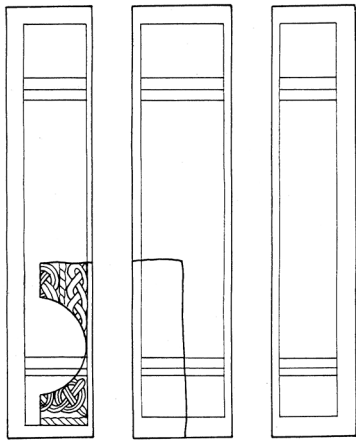
Burton Pedwardine 3, Lincs.



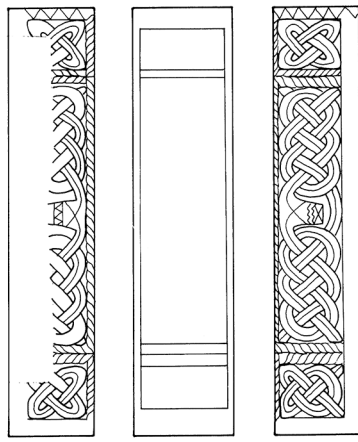
Coleby Hall 1, Lincs.



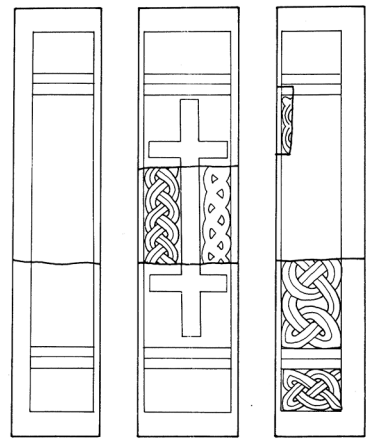
Colsterworth 3, Lincs.



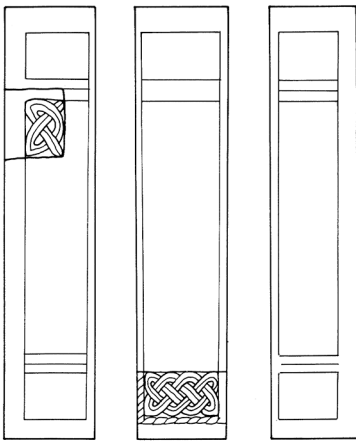
Corringham 1, Lincs.



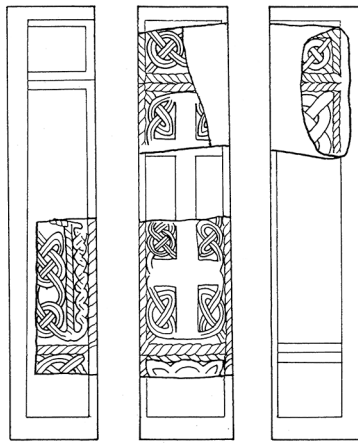
Creeton 7, Lincs.



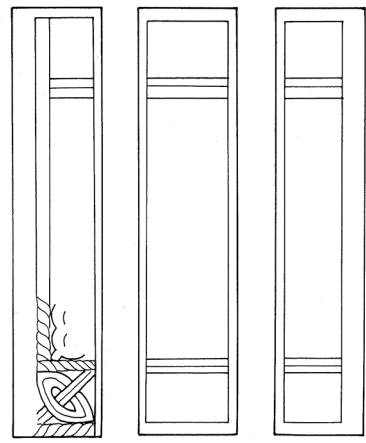
Creeton 8-9, Lincs.



Dowsby 3, Lincs.



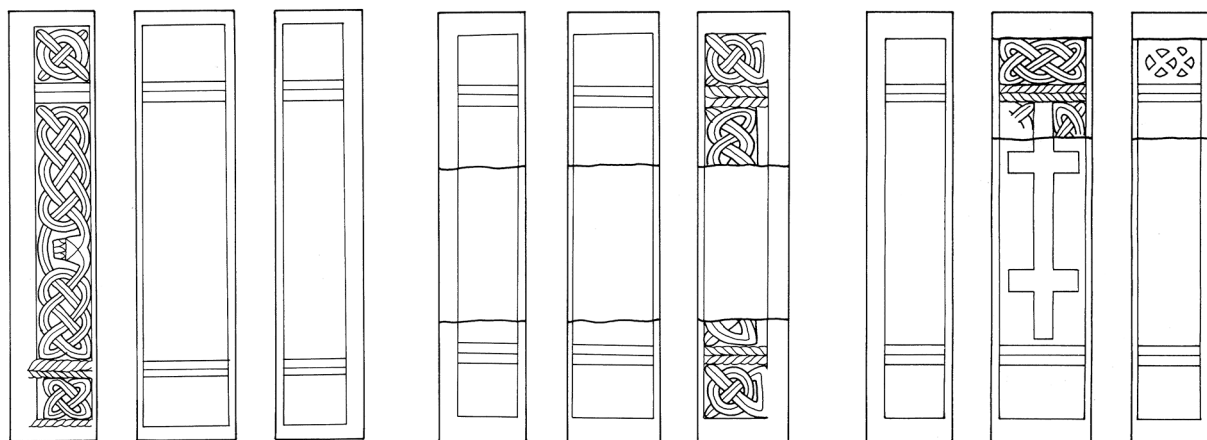
Eagle 1, Lincs.



Fulbeck 1, Lincs.

FIGURE 8

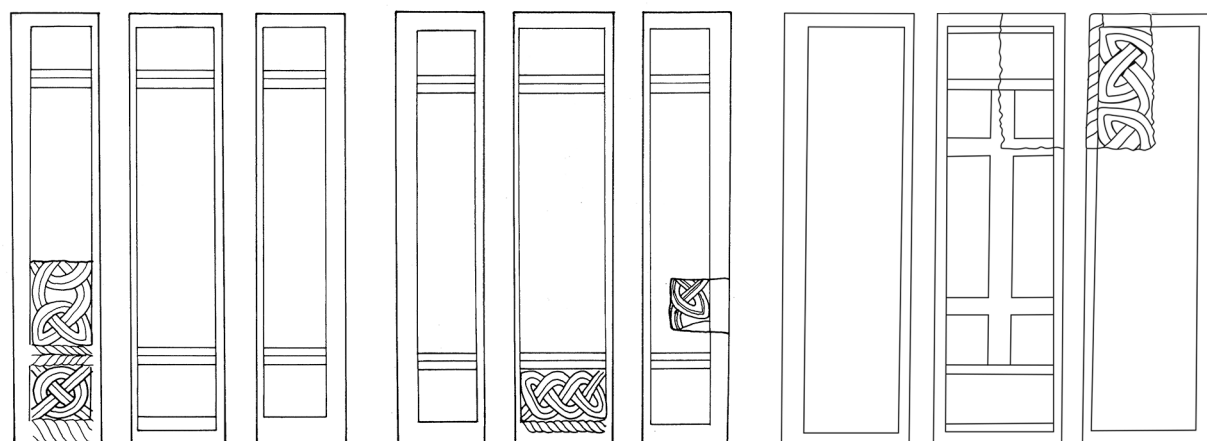
Diagrammatic representation of all mid-Kesteven grave-covers, continued (nts)



Hougham 1, Lincs.

Humberston 1, Lincs.

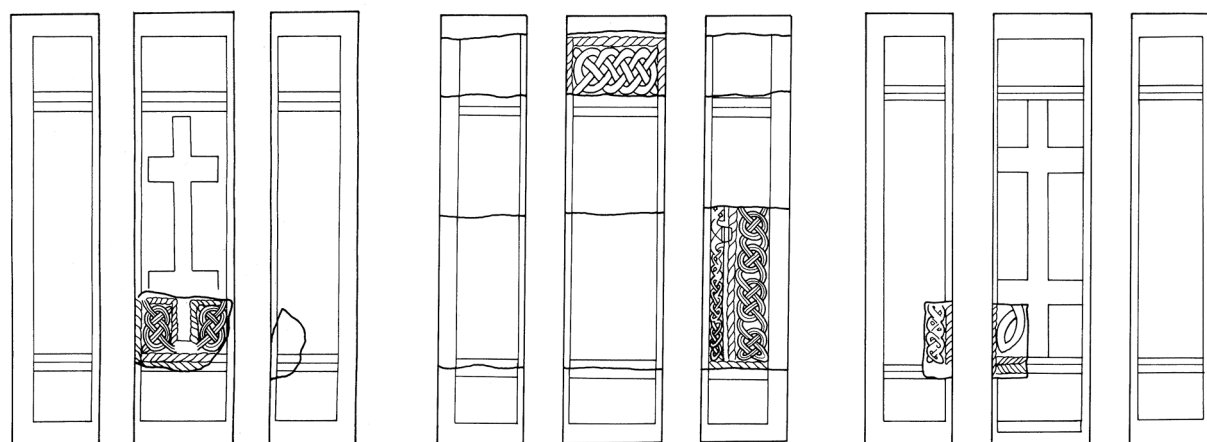
Kirkby Green 1, Lincs.



Kirkby Laythorpe 1, Lincs.

Kirkby Underwood 1, Lincs.

Leasingham, Lincs.



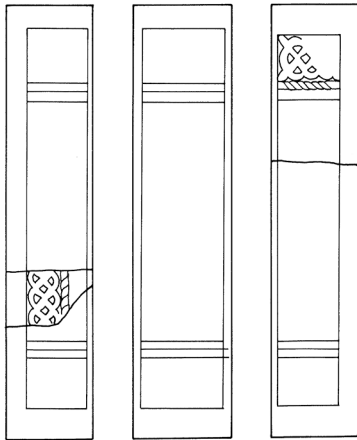
Lincoln St Mark 2, Lincs.

Lincoln St Mary-le-Wigford 2, Lincs.

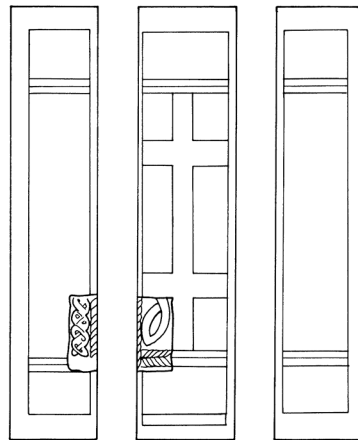
Little Ponton 1, Lincs.

FIGURE 8

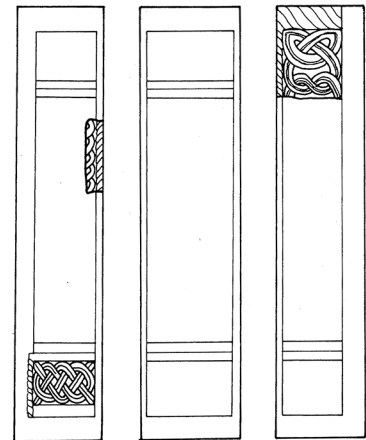
Diagrammatic representation of all mid-Kesteven grave-covers, continued (nts)



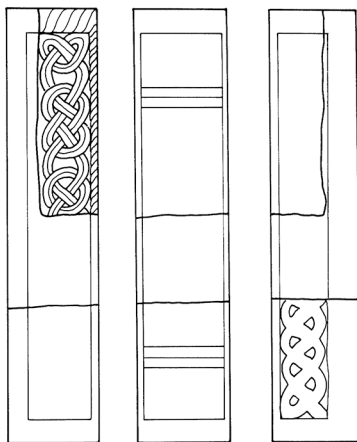
Normanton on Cliff 1, Lincs.



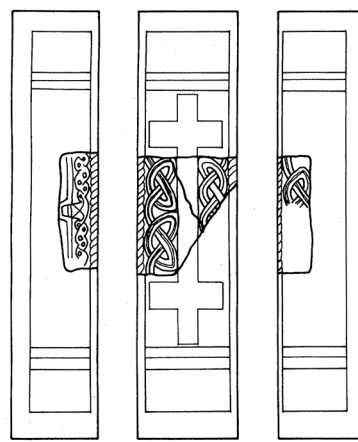
North Rauceby 2, Lincs.



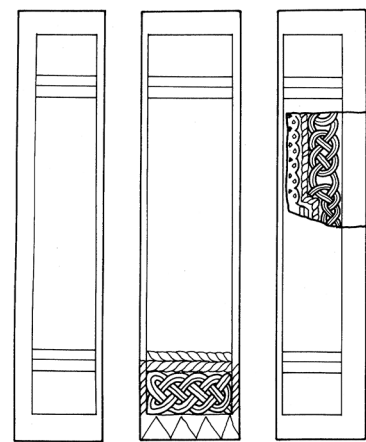
Rowston 1, Lincs.



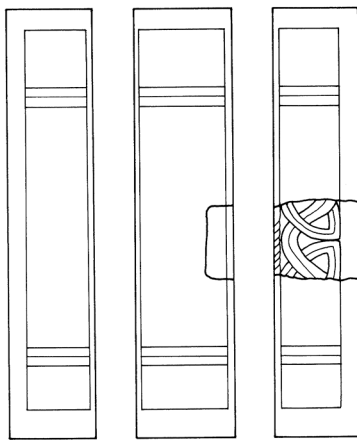
Scott Willoughby 1, Lincs.



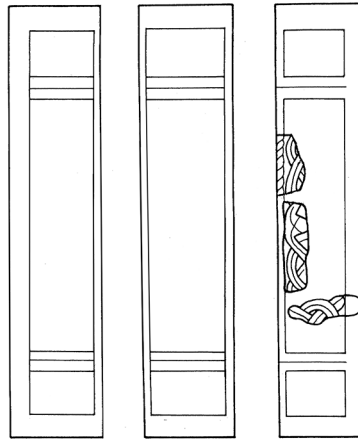
Sempringham 1, Lincs.



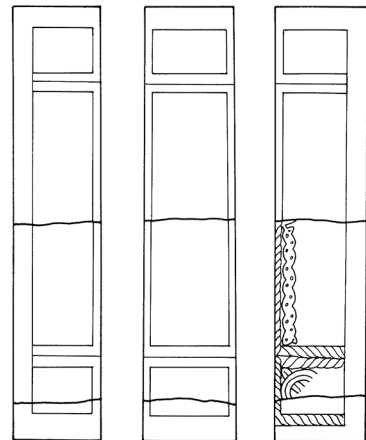
Sleaford (High School) 1, Lincs.



Sleaford (Old Sleaford) 2, Lincs.



Syston 2, Lincs.



Thurlby by Lincoln 1, Lincs.

FIGURE 8  
Diagrammatic representation of all mid-Kesteven grave-covers, continued (nts)

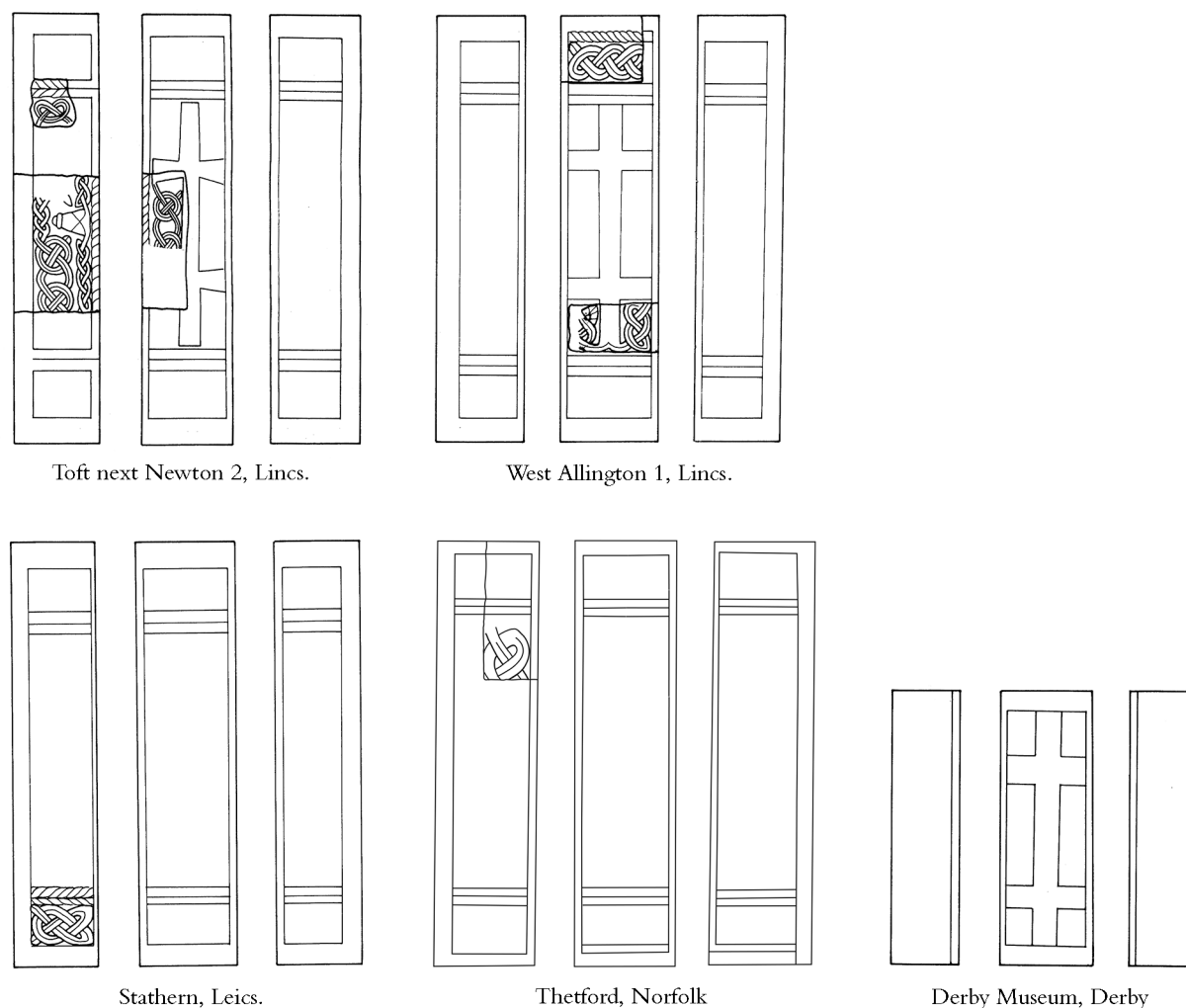


FIGURE 8

Diagrammatic representation of all mid-Kesteven grave-covers, continued (nts)

9–13) shares many of the decorative characteristics of the mid-Kesteven covers (Hall and Atkins 2004), but seems actually to be from a shaft from the same Ancaster quarries (above, p. 50).

These covers are local representatives of a much larger group of more than forty known monuments, found mainly in Lincolnshire but with a limited distribution into Leicestershire as well as these significant numbers in Nottinghamshire (Everson and Stocker 1999, 36–46, table 4, figs. 9 and 12; updated here in Table 3, Figs. 8 and 9). The discovery of an example in the sculptural collection from a church serving the merchant community in distant Thetford (Norfolk) only emphasizes the distinctive and emblematic character of these monuments, signalling in

a recognized way the origins and affiliations of the ‘foreigner’ (Everson and Stocker 2015). The addition of the examples from Cotgrave and/or Eakring does not materially affect the local distribution, only adding (if correct) a third and fourth example on its western fringe to add to those at Rolleston and Kneesall, and with Eakring also lying on the far side of the Trent from the quarry source (Fig. 9). As noted above (p. 50), this distribution is mirrored in smaller numbers by Anglo-Scandinavian shafts from the same quarries, and on the model advocated for Lincolnshire represents the foundation of graveyards and churches in these very similar Trent valley zones.

We have discussed this group of products of the Ancaster quarries at length elsewhere (Everson and

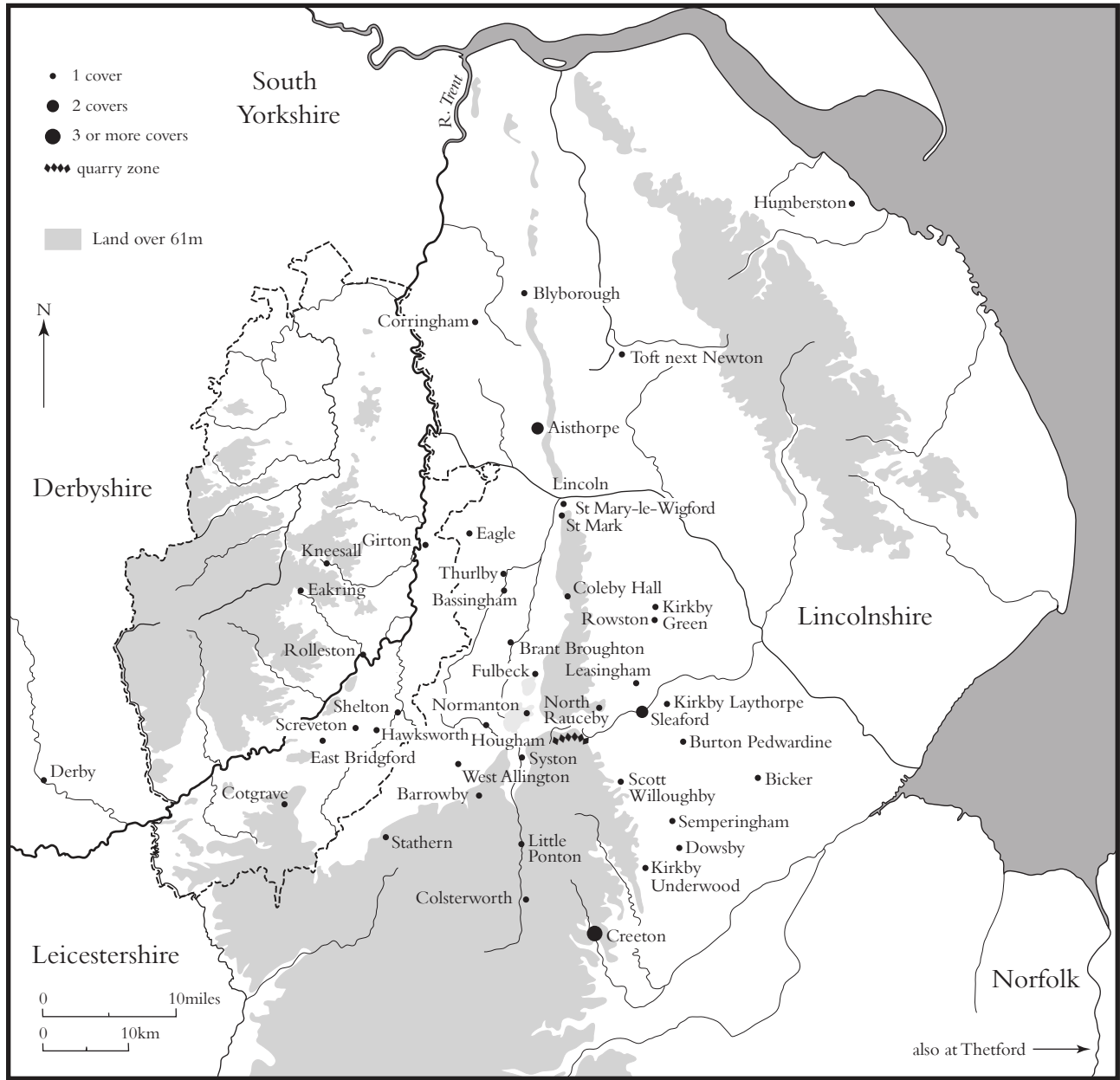


FIGURE 9  
Distribution of mid-Kesteven grave-covers

TABLE 3

Mid-Kesteven grave-covers in Nottinghamshire

- 
1. Cotgrave 1
  2. Eakring 1
  3. East Bridgford 1
  4. Girton 1
  5. Hawksworth 1
  6. Kneesall 1
  7. Rolleston 2
  8. Screveton 1
- Shelton 2 is a related monument
- 

Stocker 1999; Stocker and Everson 2001). The Nottinghamshire members of the group are not distinctively different from those analysed from Lincolnshire, though we take the opportunity to offer reconstructions or corrected drawn representations of several, where earlier representations have erred and, in cases such as Rolleston 2, have been uncritically reproduced (see Figs. 16, 17, 18, 20, 22, 23 below). Hawksworth 1 and Rolleston 2 (Ills. 28–31, 76–83) are amongst the very best surviving examples of the monument type anywhere, and in Hawksworth's case — though it is displayed vertically as if a shaft — the completeness of the stone enables a clear appreciation of its original chest-like form.

We have argued that this chest-like form so consistently produced in the group is a simplification of the complex geometry of the Trent Valley group (above, p. 51). Similarly, their decoration represents a simplification of the more complex detail of the earlier monument group. There are, furthermore, many characteristics of the second fine monument at Shelton (no. 2, Ills. 100–3), and of the equally ambitious monument at Cranwell in Lincolnshire (Cranwell 2, Ill. 189) — both Ancaster products — that suggest a transition between the two monument forms, as those Lincolnshire quarries moved to meet a new need and develop a market. As the mid-Kesteven covers are evidently derived from the Trent Valley group, they should — we have suggested — be allocated a somewhat later date (p. 51). The sequence probably

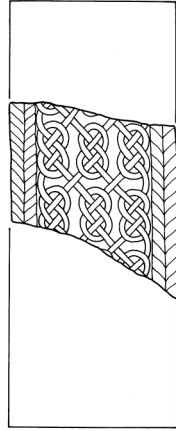
begins in the mid to third quarter of the tenth century, and monuments of this type probably continued to be made well into the eleventh century. Then — in Lincolnshire, at least — they were superseded by products belonging to the Fenland grave-cover group, produced in the Barnack area (Everson and Stocker 1999, 46–50). There is perhaps a danger of viewing these changes too schematically and as an end-to-end progression of one monument type replacing another, rather than as gradual, intercalated processes. It is worth noting that no Fenland grave-covers have so far been identified in Nottinghamshire, the most northerly example appearing to be just south of the county's southern border at Redmile in Leicestershire. As noted above, no examples of the South Kesteven cross-shaft group — in stone from the Peterborough area — are known either; but the Ancaster quarries could still, in Costock 2 (probably), produce a version of that monument type (p. 50). This pattern must raise the question, what memorial type filled this gap in Nottinghamshire in the early and middle eleventh century (see *Other grave-cover types* below)?

#### THE LINDSEY GRAVE-COVER GROUP (Figs. 10 and 11)

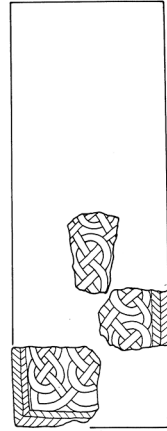
The two stones found at Coates on the west bank of the Trent south of Littleborough, and now lost (pp. 96, 99, Ills. 7–8), represent two separate covers of the Lindsey grave-cover type as defined in the Lincolnshire Corpus volume (Everson and Stocker



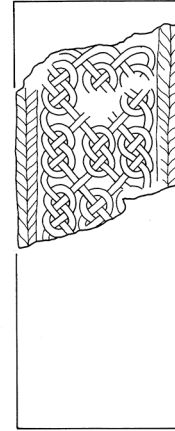
*Type a*



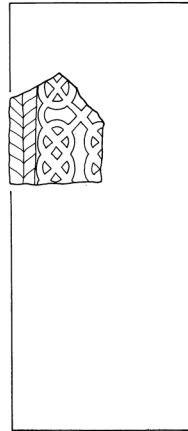
Blyborough 1, Lincs.



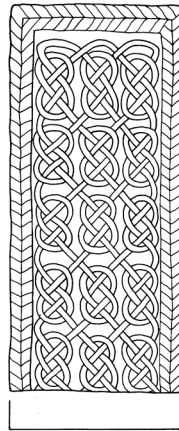
Laceby 1, Lincs.



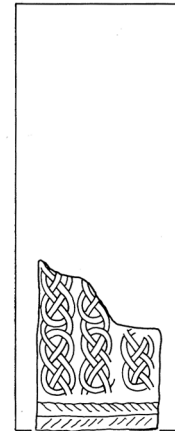
Lincoln St Mark 4, Lincs.



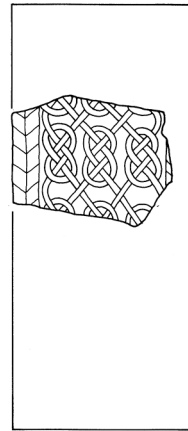
Little Carlton 1, Lincs.



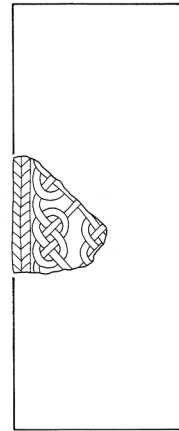
Miningsby 1, Lincs.



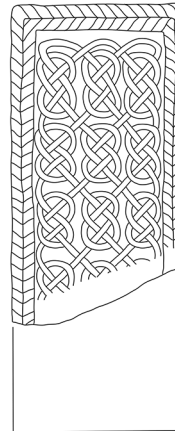
Miningsby 2, Lincs.



North Thoresby 1, Lincs.



Saxilby 1, Lincs.

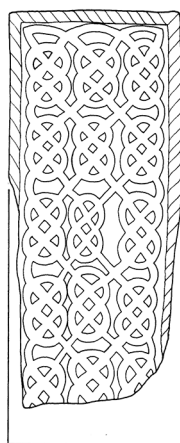


Thetford, Norfolk

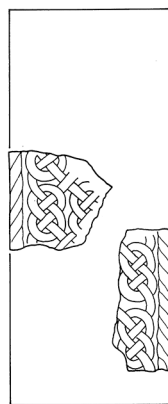
FIGURE 10

Diagrammatic representation of all Lindsey grave-covers (nts), updating Everson and Stocker 1999, fig. 14

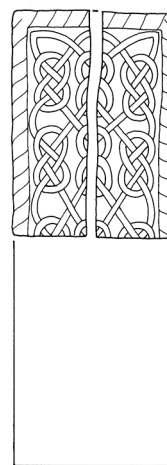
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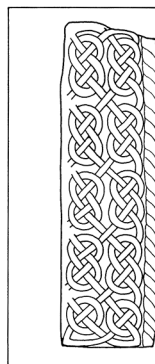
Cammeringham 1, Lincs.



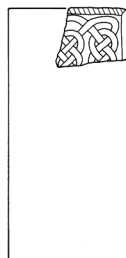
Lincoln St Mark 3, Lincs.



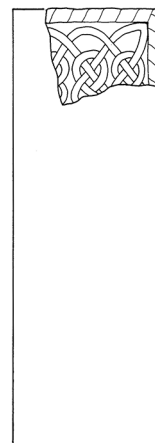
Manby 1, Lincs.



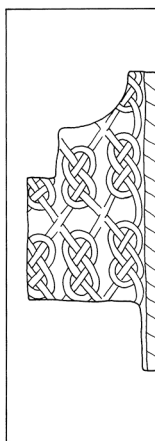
Northorpe 1, Lincs.



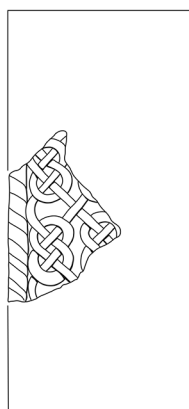
Stow 1, Lincs.



Tathwell 1, Lincs.



Theddlethorpe St Helen 1, Lincs



Coates 1, Notts.



Norwich St Martin-at-Palace-Plain,  
Norfolk

FIGURE 10

Diagrammatic representation of all Lindsey grave-covers, continued (nts)

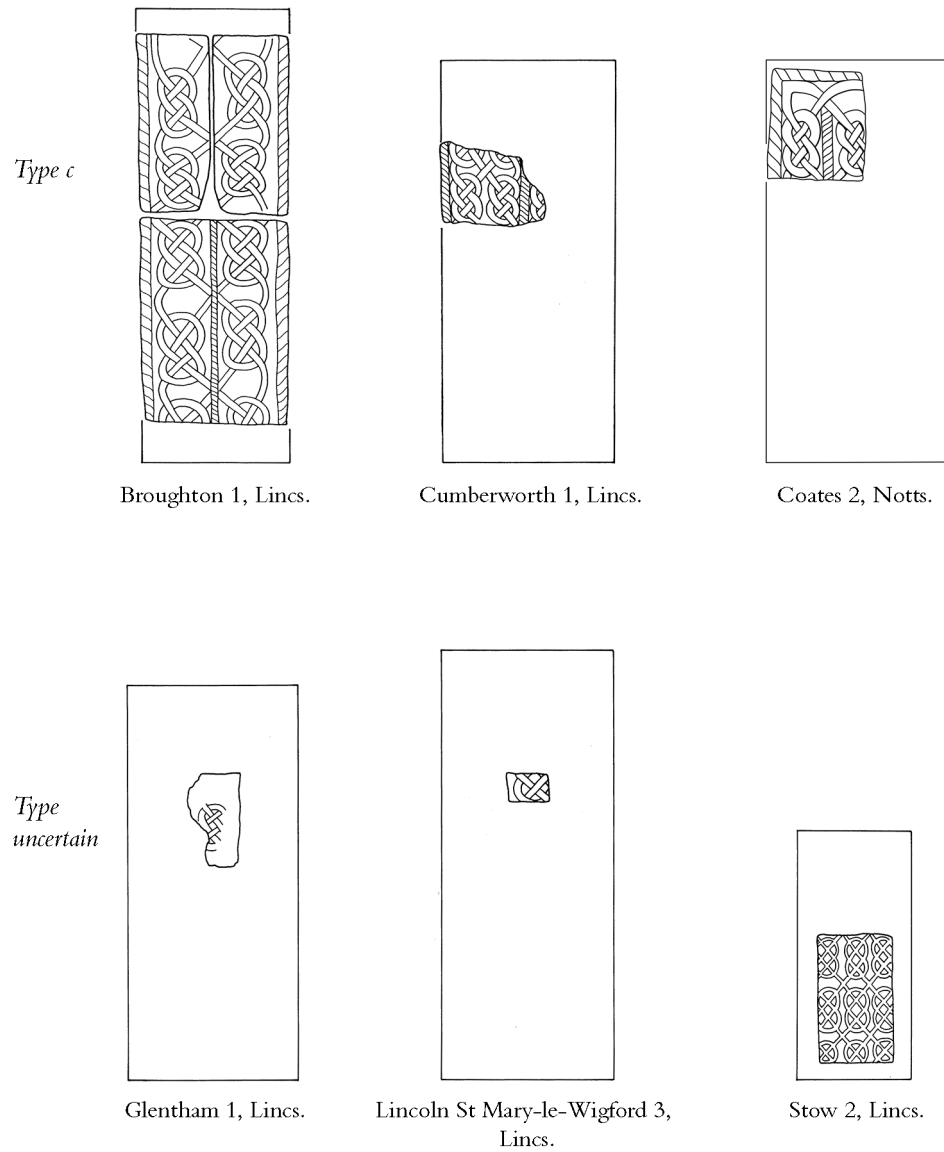


FIGURE 10

Diagrammatic representation of all Lindsey grave-covers, continued (nts)

1999, 51–7, fig. 14; this volume, Fig. 10). One was of sub-type (b) and the other of sub-type (c) (see Figs. 14 and 15 below). At first sight their find-spot breaks the pattern of distribution of this monument group (Fig. 11), which in the twenty-one cases logged in 1999 was believed to be confined to Lincoln and Lindsey (Everson and Stocker 1999, 56, fig. 15). We propose, however, that these stones came to Coates and to secular reuse there as rubble from across the river in Lindsey and probably specifically from the site of one of the medieval churches in Torksey (see p. 98).

There they perhaps originated in burials of members of the trading community at Lincoln's important outpost on the Trent. In another study, we have suggested that the identification of similar Lindsey covers at both Norwich and Thetford in Norfolk, far beyond their supposedly restricted local distribution, occurs in a similar context: namely at churches serving alien merchant communities in those distant places at a time when trade and trading settlements were booming through traffic and commerce via the river networks of the Danelaw (Everson and Stocker 2015).

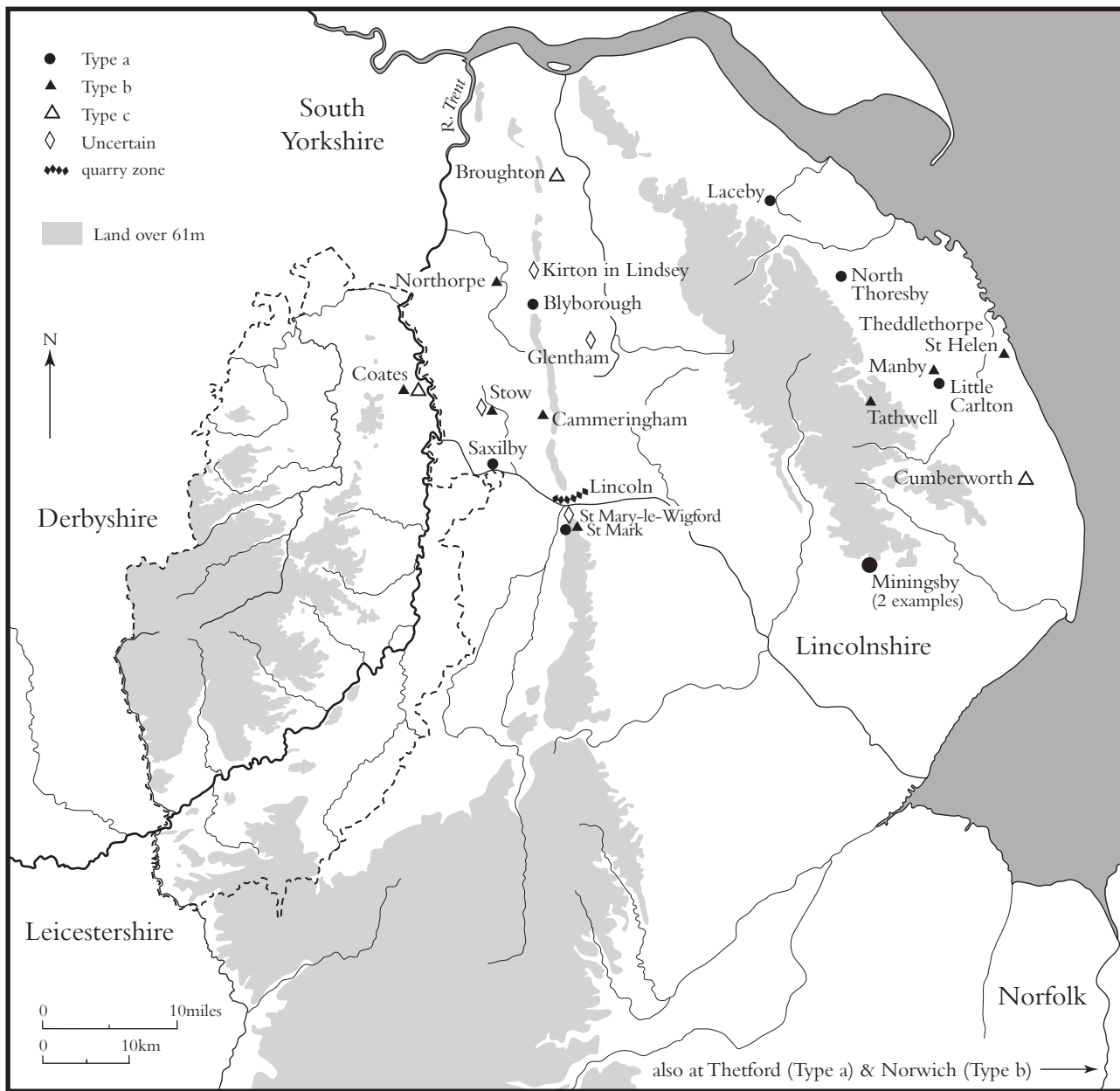


FIGURE 11  
Distribution of Lindsey grave-covers

The highly distinctive covers would have identified the origin of such individuals. In contrast to the mid-Kesteven group (above), no Lindsey covers have been found in routine rural locales in Nottinghamshire. The possibility remains, therefore, that these covers were distinctively associated with the re-founded bishopric of Lindsey, after 953, and produced in the bishop's quarries at Lincoln, and did not travel — since they had no place — west and north across the provincial boundary (Everson and Stocker 1999, 57).

#### OTHER GRAVE-COVER TYPES

Towards the end of the Anglo-Saxon period, discrete grave-cover types multiply in Lincolnshire, and the excavation of complete church sites such as St Mark's in Lincoln and the recovery of a mass of funerary sculpture reused in the church fabric help greatly to indicate both the diversity and the modest quality of much of it (Stocker 1986, in Gilmour and Stocker 1986). But the more recognizable types are of wide occurrence across that county, too, and were being carried into East Anglia and beyond. There is little comparable in Nottinghamshire. The earliest phase of Southwell (no. 1) must belong to this period, and is in Ancaster stone (p. 182, Ills. 119, 172); but, while the grave-cover at West Leake might perhaps be of the mid eleventh century (Appendix A, p. 205, Ills. 160–2), its sourcing from the Cadeby quarries rather than those of the Barnack area places it more probably alongside the post-Conquest Halloughton group (see Chapter VIII, p. 88). Otherwise grave-covers of this period are notably thin on the ground, and burial furniture does not seem to become abundant again until well after the Conquest, when 'national' forms of cross pattée monuments and their descendants become extremely common (Appendix F, p. 223). If such grave furniture in the later pre-Conquest period continued to mark the foundation of graveyards and churches under the stimulation of local lordship, is it the case that the structure of estates and lordship was so different in Nottinghamshire from that in Lincolnshire that the need for grave-covers was different, or less, and readily satisfied (see Chapter VII)?

#### GRAVE-MARKERS

Equally rare in pre-Conquest Nottinghamshire, though perhaps also representing a reasonable proportion of a small data-set, are stone grave-markers designed to be

set upright over graves. Because up to half of the height of such monuments commonly needed to be below ground, and would be only roughly dressed, these can be quite substantial stones and eminently suitable for re-cycling when early graveyards were cleared. But a common practice may have been to smash them off at ground level, rather than to dig them out; and this might contribute to their relatively poor survival. This certainly seems to have been the case in the later pre-Conquest cemetery at Newark, cleared for the first stages of construction of the castle there in *c.* 1070. Six out of the fifty-odd graves excavated in excavations in the 1990s are reported to have been marked by upright stones, but their published description suggests that what survived were only the roughly dressed, below-ground portions of these monuments (Appendix C, p. 214, and Ill. 200). No plausibly finished and decorated survival is noted. And it cannot now be checked, since the stones were evidently reburied and not even their specific stone type seems to have been recorded, to indicate whether they are very local products or (for example) products of the specialist quarries of the Lincolnshire limestone edge away to the east. This is rare and important evidence of the incidence of stone funerary furniture in a late pre-Conquest graveyard in the county, in itself indicating a high proportion of stone monuments; and it may signal a special category of church and burial ground (see Chapter VII).

Newark apart, we have just two decorated grave-markers in Nottinghamshire; Carlton-in-Lindrick 1 and Church Warsop 1 (pp. 93, 95). Both are located in the north west of the county, in an area where other pre-Conquest monuments are generally absent, and both use the local dolomitic limestone which serves also as the building material for the early Romanesque churches on these same sites (see Chapter VI). Generically, they are rectangular tablets similar to the main series of contemporary markers in Lincolnshire (Everson and Stocker 1999, 58–62). One is decorated with a simple equal-armed cross in low relief with an additional flourish, the other with a form of gridded pattern (Ills. 3–4, 5–6). With monuments on this scale and with simple decoration being produced from local resources and capable of being produced in a number of the county's serviceable indigenous stones, it is puzzling that simple markers have not been found more widely and also that simple grave-markers figure so little, if at all, in the overlap category or the continuing tradition in Nottinghamshire.