

FIGURE 12 Examples of Interlace: (a) Ilkley 5C; (b) Ilkley 5A; (c) Hartshead 1C; (d) Collingham 2Cii; (e) Leeds 1Aiii; (f) Cundall/Aldbrough 1Bv, Yorkshire NR

for example the square pattern on face A (Ill. 375) relates to the Book of Durrow, fol. 125v (Alexander 1978, ill. 21). Two pattern types on this cross, the square pattern on face A and the circled pattern on face C (Figs. 12a–b), however, also have later analogues within the West Riding, for instance on Collingham 2 (Ill. 172), the cross-base at Hartshead (Ill. 312), and Leeds 1 (Ill. 491): this suggests that once established they became part of the broader repertoire (see Figs. 12c–e). It is interesting therefore that the fragment of a small shaft, Leeds 3 (Ills. 505–8), has similar relationships with Jarrow as Ilkley 5, and this too may be part of the same group.

Darfield 2 (Ill. 188), though from a very different area, and a site with no known monastic associations, has interlace with a fine, high, rounded strand, and the layout of its pattern elements invites comparison with the Ripon imposts (no. 9, Ills. 671–5) and their parallels, rather than with the imposts at Ledsham (no. 4, Ills. 463–6). This piece could be part of a shaft, reused as a building stone, but there is no sign of a taper, and the width of the piece is also much the same as the height of the Ripon string-courses. If it is part of a string-course, it reinforces the idea of an otherwise unknown early church at Darfield, at least from the eighth or early ninth century. There is only one interlace panel on Rothwell 1, one register of half-pattern E with added diagonal (Ills. 680, 682). This frieze, however, appears to show direct influence from Mercian sculpture at sites such as Breedon-on-the-Hill, Leicestershire, and although not as fine is probably of a similar date.

One shaft from Collingham has interlace which stands fully within the Anglian tradition, although in forms which had a continued influence into the Anglo-Scandinavian period. The interlace on face B of Collingham 2 (Ill. 171) has its closest parallels in a late eighth- to early ninth-century cross-shaft from Hauxwell in north Yorkshire (Lang 2001, 120–2, ill. 311–14), while that on face C (Ill. 172) can be compared to an interlace panel on face B of the Cundall/Aldbrough shaft of the same date (*ibid.*, 93–7, ill. 181), and also to the encircled pattern on Ilkley 5C (Ill. 378), mentioned above (see Figs. 12a, 12d, 12f). The animal ornament and larger scale of the Collingham versions, however, suggest this piece is later but that its carver was working within a tradition established in the area.

There are some interesting relationships among sculptures with interlace in the area around Dewsbury, although the only piece from Dewsbury itself is the incomplete and also lost cross-head no. 11, probably of eighth- to ninth-century date, which had an incomplete but apparently fine-stranded interlace (Ills. 221–4). The most important piece in the group, however, is the cross from Wakefield (Ills. 773–6). This has links with Addingham 2 and Waberthwaite 2 in Cumberland (Bailey and Cramp 1988, 46–7, 151–2, ill. 5–10, 582–5); Hauxwell 1 in north Yorkshire (Lang 2001, 120–2, ill. 311–14); and Hackness 1 and Kirkdale 8 in east Yorkshire (Lang 1991, 135–41, 162–3, ill. 454–63, 563–7), because of the unusually large unit measure and thin-stranded open interlace found on all. Adcock (1974, 226), however,

believed this group was centred in Deira. Closed-circuit elements, capricious breaks and occasional breakdowns in geometrical precision are the hallmarks of this group, which support a date in the late pre-Viking period, perhaps even extending into the tenth century, although the Wakefield cross is likely to be early within this development. Adcock thought the fact that *all* the decoration on Wakefield 1 is interlace was a unique feature, but this is also found on a shaft from Thornhill, no. 2 (Ills. 728–31). The distortions on this piece suggest that the interlace was laid out using templates rather than grid points applied to the surface of the stone. Adcock did not consider the shafts from Thornhill in her analysis of the Wakefield cross, but the scale and style of the patterns, the use of templates, and the large unit measure (c. 9 cm) on face C, suggests that this is part of the same group. The fragment of a cross-arm, Thornhill 9 (Ills. 760–2), shares the same style and approach to design and I would consider it possibly the head of this cross, but for the fact that it is in a different stone. On Thornhill 5 (Ills. 743–6), the angularity of the interlace and the use of closed-circuit elements, especially on face B, could suggest a date when an Anglo-Scandinavian taste prevailed. However, many of the elements also show a connection with the major monuments on this site, so this too is probably ninth to tenth century in date rather than firmly in the tenth century. Nos. 2, 3, and 4 from Kirkheaton (Ills. 448–51, 452–5, 457–60) all have links with interlace patterns at Thornhill (especially Thornhill 2), and although these are incomplete there is some sign that the abstract decoration here was also restricted to interlace.

An interesting aspect of the Dewsbury area is the number of cross-bases which appear to be associated with it, and all those with decoration have prominent interlace. The interlace on the base from Hartshead (Ills. 310–13) is not regularly gridded, and also shows some adaptation to the shape of the stone, which is not perfectly squared. It makes use, however, of early Northumbrian pattern types, based on a fine strand. There are some similarities in its use of a fine wiry interlace to Kirkdale 8A, east Yorkshire (Lang 1991, ill. 563), as Collingwood also noted (1915a, 251), and which we have already seen is related to a Deiran group including the Wakefield cross. A relationship in pattern concept between a twist design on face C of Hartshead (Ill. 312) with one on Ilkley 5A (Ill. 375) has also already been noted above (see Figs. 12b–c). Even though Kendrick (1949, 65) placed the Hartshead base in his list of ‘belated scrolls’, there seem a number of reasons for seeing it rather in the late pre-Viking period. An obvious parallel to Hartshead is the

cross-base from Rastrick, in the same area. The open wiry interlace with its vertical parallel patterns on face C (Ill. 628) is a feature of layout shared with Hartshead 1B (Ill. 311). It also shares a pattern, closed-circuit pattern B, with the shaft Thornhill 5C (Ill. 745). The base from Birstall, in the same area, is similar in its deployment of fine-stranded interlace and twist designs (Ills. 71, 73). Collingwood (1915a) recognised that all these pieces had no trace of Scandinavian influence in choice of pattern or style, but placed all relatively late in his series, with Hartshead as the earliest but nevertheless at the very end of the Anglian pre-Scandinavian period, and therefore late ninth century. The other two, according to his system, could be as late as the eleventh century. The use of twists, however, seems to look back to early Anglian sculptural traditions, as on Jarrow 22 and Hexham 36–8 (Cramp 1984, pls. 99.527–8, 100.529–34, 185.1016–18), which are related to early Northumbrian manuscript art, such as Durham MS A. II. 10, fol. 3v (Webster and Backhouse 1991, 111, cat. 79), although on Birstall the effect is looser and less complex. I suggest that all these cross-bases are close together in date, and relate to a period of experimentation, based on earlier Anglian patterns and forms, at the end of the Anglian, pre-Viking period, and centred on the Dewsbury/Wakefield area.

Interlace of the Anglo-Scandinavian period includes its share of those types considered characteristic of the period: the plain plait; those simplified forms of interlace which are really twists incorporating loose rings; and tangled interlace in which the discipline imposed by gridding, or templates based on originally gridded patterns, has been completely lost. Aberford 1 (Ills. 1–4), for example, exhibits several of these characteristics. There is, in keeping with a very limited distribution of purely Scandinavian forms of monument (Chap. IV, p. 36) and pattern types, only one certain example of the Scandinavian vertebral ring-chain, on Burnsall 1 (Ill. 85), although there may be a crude example on Kildwick 2 (Ill. 396). The Burnsall shaft also has ring-knots (Ills. 84, 86–7), and these are an important feature of the Leeds cross, no. 1 (Ills. 478, 492), which in addition has an example of the Como-braid twist typical of the later period elsewhere in Yorkshire (Ills. 479, 490; Lang 2001, 29), and ring-knots are also found on the fragments of a similar cross, Leeds 2 (Ills. 493–5, 503). There is an unconnected, less managed ring-knot on Staveley 1 (Ill. 716). However, there are also examples of the continuing strength of the Anglian tradition: in the recognisable though often simplified patterns on the group from Frickley, for example (nos. 1–4, Ills. 260–77), or on the shaft from East Riddlesden Hall (Ills. 240, 243).

Half patterns (Cramp 1991, xxxii) are an Anglian feature, and even laid out on a large scale to fill a complete side are not in themselves evidence of a date in the Anglo-Scandinavian period — see for example face B of Collingham 2 (Ill. 171), of probably the late ninth century. But hardened, garbled, or simplified into closed-circuit units joined by space-filling glides, this feature often accompanies others of undoubted Scandinavian influence, as on Gargrave 1 and Kildwick 1–4 (Ills. 278–81, 391–406). Large-scale side-filling step and meander patterns are often found in conjunction with, or instead of, interlaces with these traits, for instance on Aberford 1 (Ill. 1).

On the other hand, there are also some interesting new developments which seem genuine innovations or the result of fresh influences in the Anglo-Scandinavian period. An angular interlace crossing at right-angles on either side of the centre is found on five cross-heads from four sites in England, all in the West Riding, on Aberford 3 (Ill. 11), Collingham 5 (Ills. 162, 164), Kirkby Wharfe 1 and 3 (Ills. 432, 440), and Saxton 1 (Ill. 688). The lost Kirkby Wharfe 4 (Ill. 430) may also have had an example of this interlace pattern, but there on a ring-head, which makes it rather different from other examples in the group, but indicates Scandinavian interest in the development of the type. Bailey (1980, 219) proposed the type as evidence of Viking influence, since a similar motif is found on Viking-age crosses in the Isle of Man. However, most of the Manx examples have a rather different version of the crossing, a much tighter formation in which the strands cross at a true right-angle in the centre of the cross-head, sometimes enclosed within the central circle: as on, for example, Gaut's cross, Michael, Isle of Man (Kermode 1907, pl. XXX). The heads at Kirkby Wharfe are the most nearly complete, but the Yorkshire examples all seem to show the strands bowing outwards to accommodate a central circle or circles. While it is true in general that on Anglian crosses the interlace progresses from arm to adjacent arm, rather than from arm to opposite arm, the strands on face C of the Anglian cross-head Ilkley 8 also appear to pass directly from the upper to the lower arm (Ill. 373). Influence from Anglian modes of decoration might lie behind this further stylisation, therefore, especially as the lattice-like scrolls on Collingham 3 and Kirkby Wharfe 2 are clearly following earlier medallion-scroll types well established in earlier sculptures from Wharfedale (p. 53). The relationship with the Manx pattern, in the period of specifically Norse-Irish ascendancy, is nevertheless very

interesting, but there might be a case for seeing some influence passing in the opposite direction, from east to west.

However, it is also true, as Bailey noted (1980, 218), that this pattern is found in the same area of England which has the 'tendrill pattern', a form of interlace or chain in which some strands break to terminate in a tendrill with a leaf-like tip: this is also found in Manx sculpture (and again on Gaut's cross), and clearly relates to the Mammen phase of Scandinavian art in which such tendrills begin to feature. This is a curious development in Scandinavian art, which seems to show influence from interlacing plant-scrolls, including medallion scrolls, a prominent motif in Northumbrian sculpture (below, p.53). Anglo-Scandinavian artists could have met with the medallion scroll, which clearly influenced West Riding sculpture of the Anglo-Scandinavian period, before the arrival of the Norse-Irish in Yorkshire; but possibly it was the continued presence of the Anglian motif which made local sculptors more receptive to the 'tendrill pattern' (see for example Guiseley 1, face B, in which a recognisable medallion scroll is stylised with tendrills ending in clubbed tips: Ill. 308). The west Yorkshire examples are on Barwick in Elmet 1 (Ill. 25) and Spofforth 1 (Ill. 711), in the same area as the 'right-angled crossing' interlace; but unlike in the Isle of Man, the two motifs have not so far been found together on the same sculpture, except possibly in the doubtful case of a fragment at Bingley, no. 1, which has what appear to be clumsy attempts at these patterns (Ills. 61, 62).

There are a small number of shafts with extremely crude patterns, some based perhaps on interlace (for example on Cawthorne 4), but others appear even more abstract, such as the 'D patterns' which appear also on Cawthorne 1–4 (Ills. 139–43, 146–7, 150), and on a fragment from Penistone (Ill. 631). Sidebottom (1994, 85–7) included with these the shafts from Ecclesfield (Ill. 247) and Mexborough (Ill. 536) as part of the 'Incised Motif' sub-division of his 'North Regional' school (see Chap. VII, pp. 76–7). The basis for the 'D pattern' could be a crude attempt at laying out a more complex pattern, such as interlace. The pattern on the Ecclesfield shaft is shallower, while the 'D pattern' seems only occasionally present: the rest appear to be crosses within circles, a still crude pattern but one found quite widespread in the late period (see p. 150); while at Mexborough the incised pattern comprises quite capably executed framing scrolls, which enclose a lattice with alternately raised or indented circles.

PLANT ORNAMENT

(Cramp 1991, pp. xxiv, xxviii, figs. 10–13)

Plant ornament is a major feature of West Riding sculpture, appearing in some form at over thirty sites, including its crudest reflexes in the late pre-Conquest period. Inhabited scrolls are, however, a very small proportion of these, and they will be considered briefly here in relation to the type of scroll in which they appear, as well as in the section on animal ornament (p. 54). The vine or plant-scroll is strongly represented in sculpture before the tenth century, but apart from the geometric types discussed below, it has not been found at one of the earliest documented sites, Ripon — perhaps surprising in view of the importance of plant-scrolls at its related site, Hexham in Northumberland (see Cramp 1984, 15). It is possible that Ripon maintained a programme which reflected the Insular taste for geometric ornament, especially interlace, and eschewed the introduction of the plant-scroll, and this could be an interesting possibility given the Lindisfarne connections of the earliest monastery there (Chap. II, p. 14). However, as there are fragments of cross-head from Ripon which correspond closely with details of heads from Hexham, it may be only that the shafts with plant-scroll from Ripon have not survived.

Geometric forms of plant ornament are as always rare, but perhaps more frequent in the West Riding than in other Northumbrian areas, and some appear to be very early. Ledsham 5 (Ills. 471–5) is an example of one such pattern, which can be seen as a row of stylised four-petalled flowers, with a raised boss between each pair of petals, or as a series of broken circles, each enclosing a square with concave sides, within which is a boss. A half-pattern version, which emerges clearly as a formal row of pairs of leaves each enclosing a bud, is found on a possible altar-pillar or other furnishing from Ripon, no. 8 (Ill. 667). The associations of this pattern type are all early, with the closest parallels in Visigothic Spain. The association of this pattern with St Wilfrid's foundation at Ripon, and also with a site which is certainly '*in Loidis*' where we know there was a seventh-century church (see Chap. II, p. 10) is probably significant. It is also interesting that both the west Yorkshire examples seem closer to the probable models than those from the slightly later Wilfridian foundation at Hexham (no. 34), and a site showing Hexham influence, Simonburn (no. 2), also Northumberland (Cramp 1984, pls. 185.1015, 218.1238), in both of which the design has been stylised into a less flower-like form.

As with many patterns in this area, however, this geometric plant ornament goes on to have a longer

after-life: Ilkley 4a has a remarkably pure version of the pattern isolated as a single motif within the cusp on each side of the lower arm of a cross-head (Ills. 345, 347). Darfield 1 has what might be an elaborated version of the pattern (Ills. 186–7), with overlapping leaves showing a relationship to interlace. Also on this piece is a flower which could be interpreted as a version of the same type in which the buds or pellets between the petals have become leaves or petals themselves, or as a version of a related pattern, the compass-drawn 'marigold' motif. This is also found at Hexham, notably on no. 22, a panel which if not Roman is of the seventh century, but which in either case is likely to be the model, or one possible model, for the motif (Cramp 1984, 186, pl. 182.972). At Hexham there are indeed simplified versions at the centre of two eighth-century cross-heads, nos. 8 and 9, both with eight petals (ibid., pls. 172.910, 178.944). An example with eight scooped petals is also found empanelled on the underside of the arm of a cross-head from Rothbury in Northumberland (no. 1aF: Cramp 1984, pl. 212.1212): this looks very similar to the use of the motif as a side ornament on Ilkley 4. There is another, also eight-petalled, on a fragment of cross-arm from Hoddum, Dumfriesshire: this appears to be on the main face at the end of a side arm (Craig 1992, iv, pl. 56 C). Possibly apart from the eight-petalled flower on Darfield 1, there is no other surviving example in the West Riding from such an early period, although the reconstructed part of the Ledsham door hood-mould (Ill. 462) contains an eight-petalled marigold, which Butler (1987) argued was probably part of the original design (perhaps surviving on the lowest blocks: see no. 3b, Ill. 468). As a simple geometrical form the marigold appears on the otherwise plain back of the High Hoyland cross-head (no. 1, Ill. 327), where it is a incised pattern with eight leaves or petals, but with no attempt at scooping or rounding to convey a more naturalistic flower. This cross-head could be as late as the late ninth to tenth century. Even later than this, the motif is found on two works of the tenth century: as a minor five-petalled motif below the centre of the cross-head on Kirkby Wharfe 3 (Ill. 432); and as an incised pattern with a slight spiralliform effect at the centre of another head, Otley 9 (Ill. 613).

Possibly the earliest example of a simple plant-scroll is that on Ledsham 1 (Ill. 469). This site has other very early motifs, as noted above. Although this scroll shares some of its interlacing features with eighth- to ninth-century cross-shafts such as Easby 1, face B (Lang 2001, 98–102, ills. 185–6, 193–212), the heart-shaped leaves of the central volute (a leaf-whorl forming the shape of a cross), the fine single strand, and even the tendency to

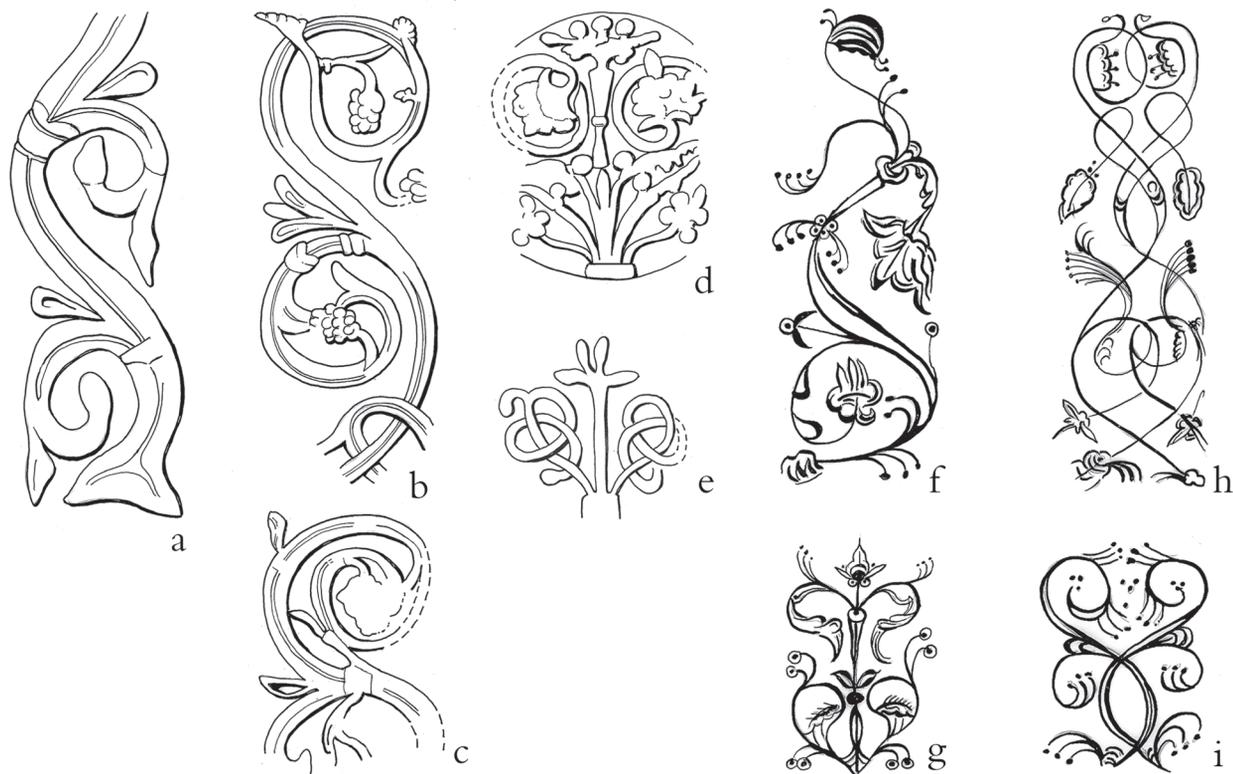


FIGURE 13 Examples of Plant Ornament

(a) Crofton 2D; (b) Easby 1cDiii, Yorkshire NR; (c) Hackness 1aDii, Yorkshire NR (Ryedale);
 (d) Little Ouseburn 5C; (e) Cundall/Aldborough 1Cii, Yorkshire NR; (f–i) Barberini Gospels, fol. 124b, details

interlacement are so strongly reminiscent of the string-courses at Mercian sites such as Breedon-on-the-Hill, Leicestershire, of similar date, that similar influences seem likely. At Breedon, this has been seen as arriving in Mercia in the mid to late eighth century, during the reign of Offa, as a new inspiration derived either from Near Eastern models or from manuscript sources drawing on those models (Cramp 1977, 194, fig. 50). Some of the detail of the restored strip-mould around the door (Ill. 462) suggests that the original could have been of the same date. This was a simple undulating plant-trail rather than a scroll, but the reconstruction shows variants on the heart-shaped leaf which may be a true reflection of what was there, as the possibly original lowest block on the west side shows either a triple leaf or a large bud between two leaves (Ledsham 3a, Ill. 467), both of which are represented in the reconstructed sections above. The scroll type represented first on Ledsham 1 seems to have been influential in west Yorkshire. The inhabited version on Otley 1 (Ills. 555–7) is discussed below along with

the medallion scroll on the same cross (pp. 52–3). Otley 7, which is possibly part of the head of Otley 1, has a simple form of spiral scroll with a round berry bunch on face C (Ill. 599), and it is a simplified form of this scroll which appears with increasing stylisation over the succeeding centuries. Ilkley 4 (Ills. 346, 350), however, where the scroll also has pointed, serrated leaves, is probably as early as, or earlier than Otley 1. Ilkley 5 seems to have a worn example of a similar scroll (Ill. 376). On Ilkley 2, although with a rather heavy-looking stem, which becomes a principal feature, there are the ridged nodes, long pointed berry bunches, buds, hollow heart-shaped leaves and the central hollow-petalled flowers in the centre of each volute on face B (Ill. 358); and the round grape bunches on face D (Ill. 360) also invite comparison with other early Deiran work including Easby 1 and Wycliffe 3, both in north Yorkshire (Lang 2001, ill. 193–212, 1108–11; see also the discussion of medallion scrolls below, p. 53). The middle sections of the scrolls on Ilkley 1, faces B and D (Ills. 336, 338) are heavier, more stylised

versions of the spiral scroll on Ilkley 2, with the spiral heavily emphasised and the flower/grape bunch terminals within the volutes stylised into a more rosette-like form.

The spiral scroll on face C of Dewsbury 10 (Ill. 233) is a rare example of the type from the pre-Viking period in the south of the area. It is not essentially different from early work at Otley, and it has serrated leaves like Otley 1 (Ill. 567) and the tangled medallion scroll on Dewsbury 4 (Ill. 201). Although at some distance, Frickley 3D (Ill. 273) seems to be a late Anglian or early Anglo-Scandinavian version of the same stylised scroll with a rosette-like centre, and there is another fragment of such a scroll on Frickley 1 (Ill. 260). Dewsbury 10 may have been the source for Frickley rather than direct influence from the Otley estate group. While acknowledging that there are similarities between the Sheffield 1 cross and carvings in Derbyshire, especially Eyam, the spiral scroll on face B (Ill. 693) has the rosette-like bunches of Frickley 3 which also link it to developments at Ilkley.

The plant trail with its undulating stem emphasised rather than the branching tendrils, already noted in the reconstructed hood-moulding from Ledsham (Ill. 462), is also found on Crofton 2B and D (Ills. 180–1). There it is an only slightly simplified version of the plant trail on Easby 1D (Lang 2001, ill. 211), and the Crofton scooped leaf is also paralleled on a similar split/median-incised plant trail on Hackness 1, east Yorkshire (Lang 1991, ills. 459–60). The Crofton shaft could be of the same eighth-century date (see Figs. 13a–c). Similar features are also found on a very fine piece from Dewsbury, no. 8 (Ill. 215), showing that in the late eighth to early ninth century this plant form was influential throughout Deira. Collingham 2D (Ill. 173) has a stylised and flatter version of the plant trail, which shows a link with Crofton in the simplified root standing directly on the lower edge of the panel. The leaf- and flower-forms are rather different, however, with some volutes ending in a curling or clubbed tip, others in various forms of tri-lobed leaf or flower, and one which curls, interlace-like, around itself.

In the Dewsbury/Thornhill area there are several examples, all clearly related to each other, but all on late pre-Viking pieces showing the strength of the Anglian tradition. Dewsbury 6 with its fringed leaves and trumpet-bindings (Ill. 211) looks related to the spiral scroll on Dewsbury 10 (Ill. 233), and simplified versions appear on Dewsbury 14 and 15, a probable cross-base and a probable shrine-tomb (Ills. 235, 238–9). Plant trails at Thornhill, on nos. 3 and 8 (Ills. 733, 755), clearly relate to these late Anglian works at Dewsbury.

As with the medallion scroll (below), the spiral scrolls and plant trails have a long after-life in the Anglo-

Scandinavian period, with examples on Burnsall 3 (Ill. 96), Conisbrough 1, which appears related to the Frickley group (Ill. 149), and most notably on Leeds 1 which shows the long-lasting influence of the heavy spiral scroll with rosette berry bunch (Ills. 479, 481, 488). Otley 4 and 6 (Ills. 584, 592) could also be late manifestations of the spiral scroll or plant trail with very stylised vestigial leaf forms. Other sculptures such as Gargrave 1 and 4 (Ills. 281, 285), Guiseley 1 (Ill. 307), Kippax (Ill. 426), and Middlesmoor (Ills. 538–40) seem to show influence from the 'spiral-scroll school' in Cumbria (Bailey and Cramp 1988, 33–8).

The medallion scroll type also begins in the seventh to eighth centuries, with Ledsham 2 (Ills. 470, 476–7), like Ledsham 1, belonging to a relatively early phase. It has a crossing medallion scroll with an abrupt rootless start on the base of the panel — a trick which, in a simpler and perhaps more logical form, is found on a variety of later West Riding examples — and unusual interlinked birds which relate to early eighth-century manuscript styles (see below, p. 54). There are no followers of this design in the West Riding, however.

The most important example of a plant-scroll decorated shaft from the early period, although a little later than those from Ledsham, is Otley 1 (Ills. 552–63, 566–7). It is important of course because of its sculptural competence (although it suffers somewhat in comparison to near-contemporaries such as Easby in north Yorkshire because of its greater degree of wear), and for its iconographic programme, but the points of comparison with major monuments such as the Bewcastle cross in Cumberland are also striking, and its Bernician connections provide evidence for the strength of the monastic network in pre-Viking Northumbria. Interestingly, however, its northerly connections are with Bewcastle and Jarrow, rather than with the Wilfridian centre of Hexham and the sites influenced by it, even though Otley is the centre of an estate which is likely to have had Wilfridian origins. However, from the time of Wilfrid it is likely to have been an estate which went with the archbishopric of York (Chap. II, p. 19). Within Yorkshire the strongest relationships of Otley 1 are with its near contemporary, the Easby cross (Lang 2001, 98–102, ills. 185–6, 193–212), in its iconography and in its inhabited spiral scroll as well as in its use of the medallion scroll.

Within its own area the inhabited scroll of Otley 1D (Ills. 555–7) has few surviving followers. Only the cross-head Ilkley 8, from part of the same Wharfedale estate, shows clear influence in the lively birds pecking fruit — the bird on Ilkley 8C (Ill. 373) with down-bent head, although adapted to fit the cross-arm, has a familial

relationship with the bird with its long down-bent neck and head at Otley (Ill. 567; see Figs. 14d,g). But the inhabited medallion scrolls from the same site seem to look toward different models. Ilkley 7 (Ill. 383), for example, is an inhabited scroll, but its large animal occupying two medallions is like the large bird on the lower part of Easby 1C (Lang 2001, ills. 200, 207–9) or that on Heversham 1, Westmorland (Bailey and Cramp 1988, ill. 351), or perhaps even more appositely and closer, the large creatures in the scrolls of the ‘Uredale master’ at Cundall/Aldbrough (Lang 2001, fig. 14, ills. 160–84). This is not surprising as a more exact version of the Cundall/Aldbrough large creature, empanelled and involved in a single volute of plant-scroll, is found on face C of an earlier shaft from Ilkley, no. 2 (Ill. 359). A fragment from Leeds (no. 4, Ill. 510) may show part of a more stylised version of an inhabited medallion scroll, but is too fragmentary to place convincingly.

The uninhabited medallion scroll from Otley, however, seems to have had considerable influence locally, appearing in both competent and clumsy versions in a variety of styles. For example, the spiral scrolls on faces B and D of Ilkley 1 (Ills. 336, 338) both segue into two registers of a medallion scroll at the top. These have a clear relationship with the empanelled medallions on Otley 1C (Ills. 552–4), and their closest analogue on the Bewcastle cross, Cumberland (Bailey and Cramp 1988, ill. 100), from the dropping leaves/flowers on interlinked tendrils in the centre of the medallion, to the crossing tendrils terminating the motif at the top. In the Anglo-Scandinavian period a simplified rounded medallion scroll appears on Addingham 1C (Ill. 14). An angular, lattice-like version (still with the central interlinked tendrils) links Collingham 3A (Ill. 153) with Kirkby Wharfe 2A (Ill. 436), remarkably close in style and detail. These Wharfedale sites, also parts of the Otley estate, were probably directly influenced by the important monument at Otley. Barwick in Elmet 1A (Ill. 22) could be directly influenced by Otley also, but it is perhaps more probable that this is modelled on an already stylised version such as those at Collingham and Kirkby Wharfe. It is actually very close in detail to both these examples, though more crudely rendered (as well as more worn). An even cruder but still clearly related version is that on Staveley 1A (Ill. 713), and it also seems to have appeared on the lost Guiseley 2 (Ill. 299), as well as on two faces of Guiseley 1 (Ills. 307, 308). A fragment at nearby Bingley, no. 1 (Ill. 60), also possibly had a version of this theme.

The tangled scroll on the Anglian cross-shaft Dewsbury 4 (Ill. 201) is at first glance quite different from the scrolls on Otley 1, faces B and C, and its followers. It has been compared to a piece from Wensley, north Yorkshire

(Lang 2001, 221, no. 1, ill. 865), but this not only has ridged nodes and rather different fruit and leaves, it is also less obviously related to the medallion type. Dewsbury 4B, however, is clearly based on a medallion scroll with interlinked shoots in the centre of the medallion, and terminating tendrils above. The looping and knotted tendrils are more complex than those at Otley, and the strands are finer and less deeply carved, but there are similarities in the pointed serrated leaves. Moreover, Otley 7, probably part of the head of Otley 1, has a fragment of a bifurcating and tangled scroll on the end of the arm (Ill. 598), and Ilkley 7 has a tangled spiral scroll on face B (Ill. 384), while the earlier Ledsham 1 also has interlinked tendrils (Ill. 469). The underlying medallion is more regular and less fleshy than on Masham 4 and 5, north Yorkshire (Lang 2001, ills. 632, 636). Dewsbury 4B does not have the median-incised stem or ridged nodes of Easby 1Biii (ibid., 100, ill. 205), but it is similar in its fineness of strand and pointed leaves; and the difference in layout and added complexity are partly to do with the broader face on which the scroll is displayed. Dewsbury 4 therefore seems to share characteristics with other major Deiran monastic sculptures of the late eighth to early ninth centuries with links to Otley. Sculptures with tangled scrolls in Bernicia, for example Norham 1, Northumberland (Cramp 1984, 209, pl. 203.1157), have been held to show the influence of Deiran sculpture in the early ninth century.

Bush-scrolls and related plant ornament are found relatively frequently in the West Riding. Plant forms in the spandrels of the framing arches of panels are found on Dewsbury 4A (Ill. 200) and Otley 1A (Ill. 564), both significant pieces in the development of Anglian sculpture in the early pre-Viking period. Plant arcades on horizontal string-courses or imposts are found at Rothwell, on nos. 1 and 2 (Ills. 681, 682), both pieces which show striking relationships with similar architectural decoration from Mercian sites such as Breedon, Leicestershire, and Fletton and Castor, Northamptonshire. There is another possible example at Darfield (no. 3, Ill. 189). Plant ornament framing an arched panel and marking out the lower, broader part of the shaft, is a feature of Collingham 1 (Ills. 166–9).

On Little Ouseburn 5 (Ill. 535) the bush-scroll in the centre of the cross-head, with its large ‘Byzantine blossom’ type leaf-flower (Fig. 13d), has connections with eighth- to ninth-century metalwork and manuscripts (see p. 210). Its closest contemporary parallel in sculpture is with the small bush-scrolls on the Cundall/Aldbrough shaft, face C (Lang 2001, ill. 162), rather than with Croft 1 (ibid., ills. 147–52) or York Minster 1 (Lang 1991, ills. 1–5). Although the Cundall/Aldbrough bushes are less florid,

they all terminate at the top with a large, flower-like form (Fig. 13e); the other two examples are also inhabited. The bush-scroll seems to emphasise the form of the cross: probably we have to understand it as a form of flowering cross. This is even more obvious in the case of a much more stylised version on Ilkley 6 where the tri-lobed buds in the hollow-sided diamond-shaped spandrel at the centre actually take the form of a cross (Ill. 387). This appears to be the lower part of a shaft, however. There is a possible parallel to this piece on a fragment of cross-shaft from Jarrow, no. 1A (Cramp 1984, pl. 90.474), where a side-linked scroll (which may have developed from a bush-like root, now missing) has a cross-shaped arrangement of berries in a similar position. Links with Jarrow and sites related to it have been noted above.

Another group of bush-scrolls centres on Dewsbury, although only one example survives there, on no. 7. Face C of this piece (Ill. 214) has a bush with flower-like terminals, as at Little Ouseburn, while the bush on face A (Ill. 212) is more abstract yet still controlled and balanced. The example on Thornhill 6A (Ill. 747) represents a different form of abstraction, using a rigid 'tree' structure around which two separate scrolls twine without (on the surviving section) any cross-joining. This plant with its median-incised stem has buds but no fruit, flowers or leaves. It is possible, however, to interpret Dewsbury 7A (Ill. 212) as having the same rigid underlying structure, as indeed Collingwood reconstructed it (1915a, 170, fig. u). The Dewsbury and Thornhill pieces both have a double edge-moulding: Dewsbury 7 has plain sides (Ill. 213), Thornhill 6 has a broad face made up of borders within borders (Ill. 750).

Around the edges of this Dewsbury area, the three cross-bases associated with it all have examples of bush-scrolls. One, on face A at Hartshead (Ill. 310), is an inhabited scroll strongly reminiscent of the shaft from Croft, north Yorkshire (Lang 2001, no. 1, ill. 147–52), although less regularly gridded. The cross-base at Rastrick is very worn but has bush-scrolls on two faces, both with shoots and volutes terminating in large hollow tri-lobed leaf-flowers (Ills. 626–7). The large flower is reminiscent of Ilkley 2B (Ill. 358), but the rigid central stem and the mound-like base are very like the Dewsbury 7 and Thornhill 6 examples (Ills. 214, 747). The most abstract is that on the Birstall cross-base (Ill. 70), but this too has the rigid central stem and the mound-like base. The scrolls here look wild and space-filling, but the branches on each side are balanced and the volutes still have buds and small flower terminals. Falstone 1, Northumberland (Cramp 1984, pl. 165.881), shows a comparable development to Birstall with a panel-filling adaptation of a bush-scroll. Birstall and Rastrick both appear to be

variations of the themes developed at Dewsbury and Thornhill, and I do not believe they can be far removed from their probable exemplars in date. The bush-scroll on face D of the Sheffield cross (Ill. 695), forms the base for the development of a spiral scroll: it is similar in concept to the spiral scrolls which develop into medallion scrolls on Ilkley 1, faces B and D (Ills. 336, 338).

Late developments of the bush-scroll are found at Barwick in Elmet 2 (Ills. 26, 28) and Kippax 1 (Ill. 426), on pieces influenced by Scandinavian taste and probably related to the north-western 'spiral-scroll school'. Eleventh-century Ringerike plant/animal ornament appears on two pieces at Otley, nos. 11 and 12 (Ills. 601, 606), on both of which the design is incomplete but the characteristic lobed terminals are clearly recognisable.

ANIMAL ORNAMENT (Cramp 1991, p. xlvi)

The earliest Anglian animal ornament in the region is confined to inhabited plant-scrolls, and the earliest of these is probably the fragment with interlocked birds, Ledsham 2 (Fig. 14a, Ills. 470, 476–7, and see above, p. 52), with its strong links to eighth-century manuscript styles. Interlocked birds are very rare in Northumbrian sculpture. One of only two parallels is from Billingham, co. Durham, which seems to be a tenth- to eleventh-century revival of earlier Anglian styles (Cramp 1984, 50, no. 7, pl. 16.76). On one broad face of a shaft from Aberlady, East Lothian, there are four interlocked birds with crossed necks, involved in interlace, not a plant-scroll (*ibid.*, pl. 265.1432; see Fig. 14b). These compare to the bird-mesh on the Lindisfarne Gospels *Quoniam* page (fol. 139r; see Fig. 14c) and that on the cross-carpet page (p. 220) of the Lichfield Gospels (Alexander 1978, ill. 33, 77). Paired birds within a medallion are less uncommon. They are found on faces A and D of the Cundall/Aldbrough shaft (Lang 2001, 94, fig. 14, ill. 160, 182). The closest connections of the Ledsham piece are therefore with Northumbrian and Mercian manuscript styles of the eighth century, and with other sculptures of the same date. The delicate but sharp cutting is like Croft 1, north Yorkshire, while the tails of the Ledsham birds, fanned with stylised parallel feathers, are close to the birds in the lowest register of Croft, face C (Lang 2001, ill. 152), and they are laced within the scroll in a similar manner.

The creatures on Otley 1a–cD (Ills. 555–7, 567) are not much later, but these are very different, more naturalistic in both appearance and disposition. There is nothing formalistic or mechanical in their placing; the top three on fragment 1a all face left, as does the animal on 1b: of those surviving only the lowest on 1c faces right.

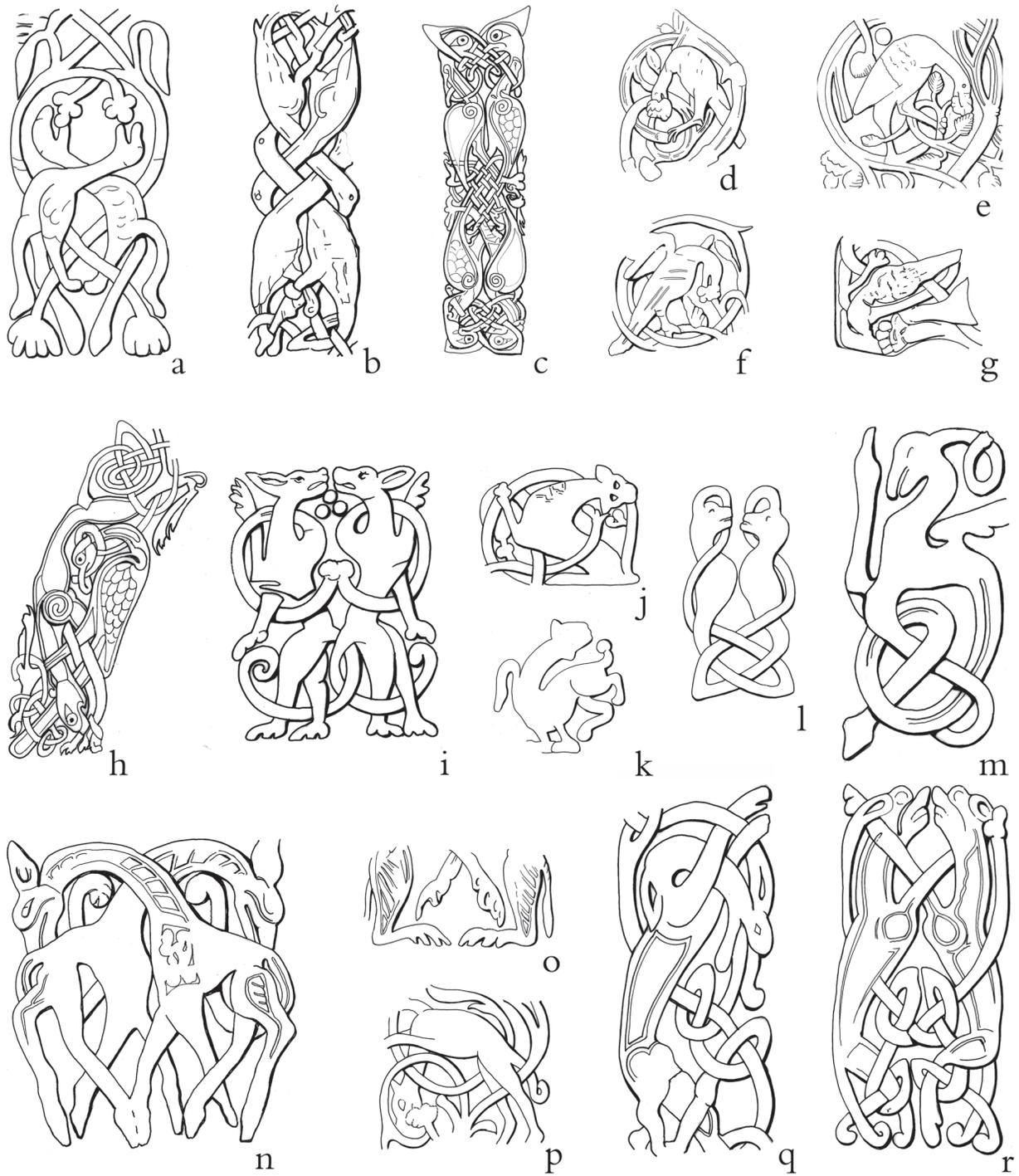


FIGURE 14 Examples of Animal Ornament

(a) Ledsham 2; (b) Aberlady, East Lothian, Scotland; (c) Lindisfarne Gospels, fol. 139, detail; (d) Otley 1aD; (e) Easby 1cC, Yorkshire NR; (f) Cundall/Aldbrough 1Dv, Yorkshire NR; (g) Ilkley 8C; (h) Lindisfarne Gospels, fol. 139, detail; (i) Ilkley 2A; (j) Ilkley 2Cii; (k) Cundall/Aldbrough 1Ciii, Yorkshire NR; (l) Ilkley 1Aii; (m) Ilkley 1Aiii; (n) Crofton 2A; (o) Hackness 1bAiii, Yorkshire NR (Ryedale); (p) Cundall/Aldbrough 1Dvi, Yorkshire NR; (q) Collingham 2Ai; (r) Collingham 2Aiii

The birds perch on the branches, and there is an illusion of depth created not only by the depth of carving but by the way their tails and legs lie under or over the supporting scroll. The uppermost is plump and pigeon-like, the next has a long neck which is bent down to peck at fruit near its feet (Fig. 14d): its neck is long but not exaggeratedly so. Below is a small cat-like quadruped with slender, delicate legs and paws. The creature on 1b is again a quadruped, almost squirrel-like in pose though with a thinner tail. This rears up in its scroll, and its head must have appeared above and behind the branch: the only one not completely contained in its volute. The lowest bird pecks at fruit but has a more alert pose than either of the topmost birds. Although here in a spiral not a bush-scroll, the animal and bird types have clear affinities with those of the late eighth-century Northumbrian Ormside bowl (the bird with the long, down-bent neck, for example, features among its lively repertoire of creatures: see Ill. 858). Even the sculptured friezes at Breedon-on-the-Hill, Leicestershire, of the same date, are not quite the same, in that the birds in plant-scrolls there are more dominant within their scrolls (Cramp 1977, fig. 51). There are similarities with Easby 1, north Yorkshire, especially in the bird with the down-bent head (Lang 2001, ill. 199; see Fig. 14e), but on Easby 1C the creatures come even closer to dominating the containing scrolls, and their limbs and tails 'lock' a section of branch between them rather than perching naturalistically. That same process, of birds entwined with scrolls, sometimes with backward-turned heads, or upside down, had however already begun on the cross-head Ilkley 8 (Fig. 14g, Ills. 365, 373), which may be part of the same cross as no. 1, and is fully developed on the shaft Ilkley 7 (Ills. 383–4) where the creatures are also clumsier and less comfortable in their habitat than on the eighth-century sculptures, and the thickening and simplifying of the scrolls, a characteristic of Ilkley sculpture, is also present.

There are no inhabited plant-scrolls from Dewsbury, but the cross-base at Hartshead has an example in a bush-scroll (Ill. 310, and see above, p. 54). The birds here — the upper pair facing, the lower pair upside down and addorsed — are also bursting out of the scroll which has little in the way of flowers and fruits. These uncomfortable-looking birds, whose necks are all crossed by the main strand of the volute, are less symmetrical than those on Croft 1A and C, in the North Riding (Lang 2001, ill. 147, 152), and the overall design is also not regularly gridded, but in their interlace-like relationship they are remarkably similar. Such patterns foreshadow the enlarged beasts and scroll of York St Leonard's Place 1 (Lang 1991, 109–10, ill. 369), which represents the same stage as Ilkley 7 (above) where the

animal ornament is beginning to dominate, a change in taste that precedes the Anglo-Scandinavian period.

Dragonesque animal ornament appears in plant-scroll elsewhere in Yorkshire but makes no appearance in surviving West Riding sculpture: it is however a development of Anglian sculpture of the ninth century. Animals both dragonesque and naturalistic, independent of plant-scroll but in many cases enmeshed in extensions of their own tails, are also ninth-century, pre-Viking developments. It sometimes appears that these are descendants of creatures locked in a leafless scroll, but that there were new sources available in the ninth century, particularly imported textiles, is amply demonstrated by the two griffin- (or wyvern-) like creatures on the broad faces of Otley 2 (Ills. 569, 571). Lang (1990a, 11) noted the relationship of these beasts to the *senmurv* or hippocamp found on sixth- to seventh-century Byzantine silks. Adcock (2002, 1, 92–4), in an extended study of this piece, showed how the creature on face C (Ill. 574) is still strikingly close to its foreign exemplar, while that on face A (Ill. 573), a more bird-like creature, has already been 'toned down and brought into line with Anglo-Saxon pattern concepts', while the smaller pair of dragonesque creatures on face B (Ills. 570, 572) have been naturalised further by being linked through their interlaced tails using a common motif, simple pattern E. Her well-made point is that such exotic creatures very swiftly became adapted to indigenous methods of pattern-making and construction, and indeed tastes. Otley 2 may not have been the only expression of this trend, but its importance in this process within the West Riding cannot be overestimated.

Lang (2001, 43) believed it possible that Ilkley 2 (Ills. 357–60) was the work of the 'Uredale master', the sculptor of Cundall/Aldbrough 1 and Masham 1, 4, 5 in north Yorkshire (Lang 2001, ill. 160–84, 597–638); and indeed, apart from the placing of the Ilkley creatures within more conventional panels, descriptions of the empanelled animals in plant-scroll and the linked paired animals could certainly apply to both the Ilkley and Cundall/Aldbrough examples, as already noted in relation to the plant-scroll (p. 51). On Ilkley 2A (Ills. 354–6, 357) there are two, possibly three, panels with paired confronted animals, one pair dragonesque, one of quadrupeds. These animals with their upright prancing postures, drilled eyes, and axial disposition, are as well-modelled as those on the north Yorkshire shaft, and like them display all their limbs (Fig. 14i). The animal seen from above at the base of Ilkley 2C (Ill. 359) is close to, but not a slavish copy of, the upper creature on Cundall/Aldbrough 1C (Lang 2001, ill. 162, 173). They are remarkably close if they are not by the same hand (see Figs. 14j–k).

On Ilkley 1 a hardening and flattening of these lively animals has taken place, and the reuse of templates is suggested by the fact that a single animal on face Aiii (Fig. 14m, Ill. 335) appears to be the cut-down half of a pair, with the leg of the missing animal crudely adapted as its unnaturalistically bent-back foreleg (Adcock 2002, 1, 104–5, fig. 7giv). Adcock compared Ilkley 1's animal ornament with face A of a clearly Viking-age shaft from Waberthwaite, Cumberland (Bailey and Cramp 1988, 151–2, ill. 582), in its 'bold size and clumsy confusion'; but while accepting the description, the accompanying ornament is so very different that one has to see Ilkley 1 in a closer relationship to Otley 1 (in its medallion scrolls) and Ilkley 2. It must be later than both, but there is no reason to assume a tenth-century date — it is more likely to be of the late ninth, early tenth century.

Much the same indication of locally-inspired work appears on Ilkley 3 (Ills. 361–4). This is very worn, but the large-scale single animals, their legs enmeshed in their interlacing tails, are at the very end of the independent Anglian tradition. They are still very varied however. The quadruped on face A (Ill. 361) prances upright like one of the paired animals on Ilkley 2 (Ill. 357). On face C (Ill. 362), one of the animals has a long slender neck with backward-turned head, a little like one of a pair of creatures on Crofton 2 (Ill. 185, and see below). The creature in the panel below is plainly dragonesque, although its head is more dog- than dragon-like. On the remaining face, the animals are even more worn, but the upper two panels clearly had quadrupeds and the posture and disposition is different in all three panels (Ill. 364). This still seems to emulate the carver of Ilkley 2, but while at a distance, it is clearly not as advanced in stylisation as Ilkley 1.

It is interesting to try and place the shafts Crofton 2 and Collingham 2 in this pre-Viking development. Crofton 2A (Fig. 14n, Ills. 179, 185) has a pair of horse-like quadrupeds with long arched necks which cross so that their heads rest on each other's flank in an almost naturalistic manner: these can be compared in respect of their hatched decoration (mainly of their manes) and double-outlining to Mercian parallels, for example Gloucester (Cramp 1978a, 21, fig. 1.2, l), but these two features are also found on a pair of incomplete canine beasts on Hackness 1A, east Yorkshire (Lang 1991, ill. 454; see Fig. 14o). The Crofton piece is therefore likely to be earlier than Ilkley 2 — it should be of the eighth century. I have already discussed its plant-scroll in relation to Easby (p. 52), but the scooped leaves on face A at Hackness are also like Crofton, especially face D (Ill. 181). There is an incomplete panel below which seems to have held very similar animals disposed in the same way as

those on Ilkley 5A (Ill. 375), except for the loops of interlacing tail round the neck. Crofton 2 also has a panel, on face C (Ill. 182), in which the terminals of a register of abstract interlace are developed into two snake-like heads biting leaf-shaped tails.

Collingham 2A (Ill. 170) and its animals with double-outlining and spiral hip joints also have connections with Mercian work (Cramp 1978a, fig. 1.1, s–u), but the paired, profile, dragonesque creatures on face Aiii (Fig. 14r) also look like a development of those on Ilkley 2 (Ill. 357; see Fig. 14i); and as Collingwood (1915a, 157) said, the upright prancing animal biting its own tail in the panel above (Fig. 14q) still has features in common with the beasts in plant-scroll pecking at fruit, and it is not too far removed from the specific parallel he suggests on Cundall/Aldbrough face D, although there the creature is disposed horizontally (Lang 2001, ill. 184; see Fig. 14p). The interlacing development of the tail has gone much further at Collingham 2 than on Ilkley 2, but might have been very close to Ilkley 3, if that were less worn. Compare the head of the beast on Ilkley 3Cii (Ill. 363), for example, with that on Collingham 2Ciii (Ill. 172), and note also the horizontal panel of twist on face A (Ill. 170), positioned similarly to a horizontal panel of interlace on face A of Ilkley 3 (Ill. 361).

The west Yorkshire animals which most raise the question of Mercian influence are those on the two pieces at Rothwell (Ills. 678–82), from the area south of Leeds, where the similarity to string-courses at Breedon and other Mercian sites (Cramp 1977) is quite striking.

A simplified version of two addorsed snake-like beasts with interlace tails, under what might be a reminiscence of a bush-scroll element, is found on one of the runic shafts at Thornhill (no. 4, Ill. 739). Apart from the inhabited scroll at Hartshead (Ill. 310), and two very small panels on the side of the cross-head Dewsbury 9 (Ill. 218), this is the only trace of pre-Viking animal ornament in the southern half of the region; but the small animal seen from above at Dewsbury is actually very interesting as a pointer to the connections of this site in the late eighth, early ninth centuries. Thornhill 4, with its almost free-style animals in interlace, must belong to the very end of this phase or overlap with the Anglo-Scandinavian period. Burnsall 3A and 4A (Ills. 93, 97), which could be late ninth to early tenth century in date, could also be a late version of this type of paired, snake-like animal.

In the Anglo-Scandinavian period proper there seem to be no clear examples of beast-chains in the West Riding at all. There is only one example of the fettered ribbon animal so widespread in the rest of Yorkshire, on Otley 3 (Ills. 579, 581). Barwick in Elmet 1A has the only example of pierced, ribbon-type animal in the

Jellinge style — but the fact that it has an identifiable Scandinavian feature is itself notable. Unusually the animal is combined with elements of a medallion scroll (Ill. 22). There are a number of examples which look like crude references to the late Anglian long-limbed animals involved in interlace, as possibly on Bilton in Ainsty 2B (Ill. 49). The large eagle on East Riddlesden Hall, face A (Ills. 240, 244), may be a late reminiscence of the large scale but more fantastic beasts on Otley 2 (Ills. 573–4), but it also has links with the late revival of Anglian art in northern Northumbria (see p. 149). The large, almost free, profile beasts on Kirkheaton 2A (Ill. 448) with their surrounding but unconnected interlace also look like a late revival of Anglian themes.

On Ripon 3 (Ill. 655), two birds facing across the centre of a cross-head seem to be an Anglo-Scandinavian era revival of an early Christian scene symbolising Resurrection: it has been suggested that this is actually a copy of a late ninth- to early tenth-century cross-head from Catterick, north Yorkshire (Lang 2001, 80–1, ill. 111–15; see p. 235).

Single animals, some part of ‘hart and hound’ or hunt scenes are found most certainly on Harewood (Ill. 332) and Staveley (Ills. 714–15), where human figures are also present (see Chap. VI, p. 65), and possibly on Barwick in Elmet 2C (Ill. 28, where it could however be a crude reminiscence of an inhabited plant-scroll), also Gargrave 2 (Ill. 282, but see below), and High Hoyland 4 (Ill. 317). As in the rest of Yorkshire, such animals — alone or in groups with figures, but free from interlace — occur at sites and on monuments with strong Scandinavian associations, and must be seen as expressive of Scandinavian or Scandinavian-influenced taste: none in the West Riding occurs on a site with known or assumed earlier monastic associations, although the earlier cross-head at High Hoyland (no. 1, Ills. 318–28) might suggest that this is not a safe assumption. The hunt scenes on the base of many Irish high crosses from specifically monastic sites may be the original source of influence on Norse-Irish patrons, but whether it had a specific religious significance in the tenth century is open to doubt.

There is no certain example of the *Agnus Dei*, although a quadruped standing directly above a cross on Gargrave 1 might have been one (Ill. 278), and that on the lost

Gargrave 2 another (Ill. 282), if it was not part of a ‘hart and hound’ or hunt scene.

The creatures on the Stansfield shaft show a mixing of traditions. The backward-turned quadruped involved in its own tail (Ill. 717) is not much like those on Ilkley 1 or 3 — it is more static, like those in the mid- to late-ninth-century phase in Mercia (Cramp 1978a, fig. 1.2 i,j) — while the distorted creature on face Bii (Ill. 718) could hark back to a slightly earlier phase of empanelled animal ornament of west and north Yorkshire provenance as on the Cundall/Aldbrough shaft (see Lang 2001, ill. 162). The isolated empanelled creatures look like north Yorkshire Viking-period taste, however, and the plump bird is close to examples on Brompton 3 and Kirklevington 3 (*ibid.*, ill. 39, 408). The carver of Brompton 3 shows a similar eclecticism to that of the carver of the Stansfield piece, borrowing with considerable competence from Anglian plant-scrolls and figures. The interlace on face C, though large-scale and therefore late, appears to have been constructed using a good template.

The remaining identifiable creatures of the Anglo-Scandinavian period are the end-beasts on the Kirkby Malzeard (Ill. 429) and Burnsall hogbacks (nos. 11–13, Ills. 127–31, 132–6, 137–8), of which only the Burnsall animals survive for inspection. As has been noted, they are unusually plain, even minimalist, which seems to reflect a local taste for plainness at this site. As suggested in the discussion, p. 117, the bear-like figure on Cawthorne 4 (Ill. 142) may be related, perhaps as an expression of Anglo-Scandinavian taste, in this case clumsily translated to a shaft. It is otherwise inexplicable. The Mirfield beasts are certainly late: one long-bodied animal on face D, free of interlace or plant-scroll (Ill. 547), and two outward facing beast-heads across the top (Ills. 546, 549). The Christian content of this stone is explicit, however, in the figure on face A with its staff-cross. There is an apparent relationship with some small late grave-markers in York (Lang 1991, ill. 133–41), but the most remarkable thing about this piece is its conservatism, harking back however crudely to the Anglian cross-shaft tradition, though it may well be a small personal memorial.