



CHAPTER VII

SCULPTURE OF THE SCANDINAVIAN PERIOD: MONUMENT FORMS AND CARVED MOTIFS

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INTRODUCTION

As noted elsewhere (Chapter IV), the purely Scandinavian domination of this region from 867 onwards was short lived. By the first quarter of the tenth century, Scandinavian control in the Midlands—the area later known as The Five Boroughs and the regions that came under their control—had largely become subject to West-Saxon domination. Only in the surviving sculpture of Cumbria, Lancashire north of the Ribble and the Scandinavian kingdom of York is some reflection of Scandinavian identity expressed. The sculptural remains of the region covered by this volume, however, show less of the Scandinavian presence that certainly existed in the area by the tenth century.

Indeed, the ability to discriminate between what is or is not characterised as Anglo-Scandinavian influence is difficult and, at times, practically impossible. There are several reasons why this might be the case. As set out elsewhere (Chapters III and VIII), many of the pieces of sculpture are fragmentary, meaning too little decorative information is available to make accurate judgements about dates (based on stylistic considerations), while some motifs are long lived and ambiguous in date. For example, one of the features that has been considered diagnostic in monumental carving is the zoomorph. Yet it is difficult to say with certainty that an animal motif is Anglo-Scandinavian, because Scandinavian animal ornament of this period—in effect the Borre-, Jellinge-, Mammen- and Ringerike-style creatures—are rare in England and not clearly represented in the area covered in this volume. This paucity of purely Scandinavian animal forms in sculpture which could be dated to the Anglo-Scandinavian period has, of course, long been recognised (cf. Bailey 1978, 176). In addition, it is fair

to say that all animal art of the period draws upon a general Germanic form which pervaded Anglo-Saxon art. A ‘Mercian beast’ is a form previously recognised in the Midlands in Anglo-Saxon sculptural art, but the extent to which this style of animal form differed from its Anglo-Scandinavian counterpart is not a matter of certainty; rather, it is one of judgement (see e.g. Wilson 1984, 142–7; Tweddle *et al.* 1995, 34–40; also Chapter VI, pp. 73–4).

Another difficulty in the identification of Anglo-Scandinavian ornament is one that might be described as relating to ‘ethnicity’. It could be said that pre-Viking Age and post-Viking Age art forms are separated largely by chronology but it is well established that, even in the Viking-controlled parts of England, diverse groups of Scandinavians and Anglo-Saxons occupied different areas at the same time, and it is probable that differences in origin and identity influenced the expression of monumental art forms. In the area included in this volume, it is quite likely that the division that existed between the Viking-controlled lands of the north-east Midlands and those under the jurisdiction of the West Saxons or Mercian ‘English’ had its effect on the expression of contemporary sculptural forms and their decoration.

FORMS OF SCULPTURE

The predominant form of monumental sculpture in the region under consideration here is the free-standing cross, where the carvers adopted a rectangular-sectioned shaft; but cross-head survival is limited. Recumbent monuments are rare and only a few coped or flat tomb-stones are recorded, but there are a number of round-sectioned cross-shafts.

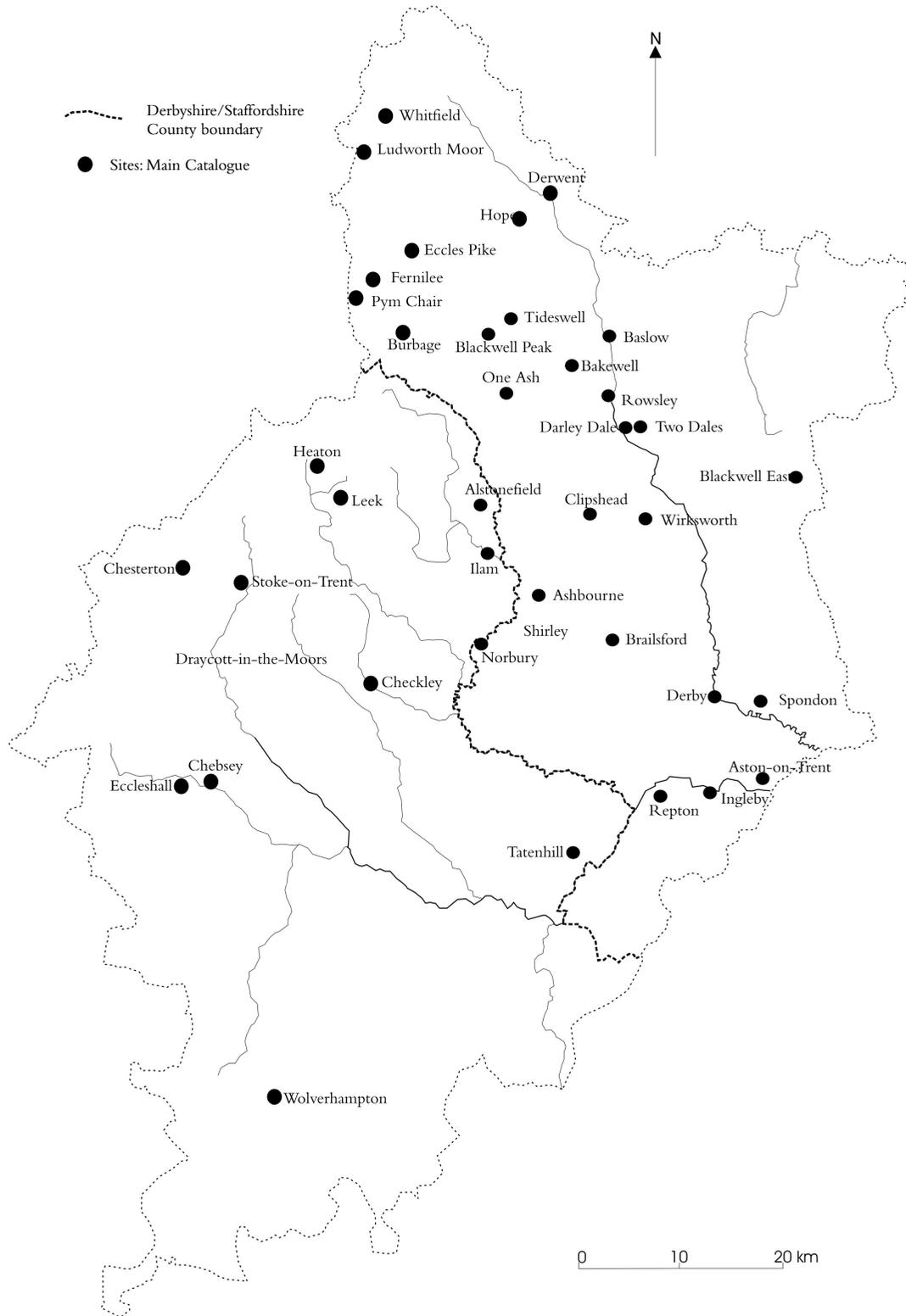


FIGURE 33
Scandinavian period sculpture sites (later ninth century to eleventh century)

FREE-STANDING, RECTANGULAR SECTIONED CROSSES

The majority of the sculptures take the form of the familiar rectangular-sectioned cross-shaft which tapers towards the top. The taper is, perhaps, a little more accentuated in Anglo-Scandinavian forms than those assigned to the pre-Viking period, a good example being Two Dales (1)—now at Bakewell—where the shaft tapers from 40 cm to 22 cm on its broad face (Ills. 418–21). However, many of the shafts are extremely fragmentary and it is difficult to make generalisations. Nevertheless, there are no cross-shafts in this region that are truly square in section and few have the surviving remains of their cross-heads. Decoration on this form of monument generally covers the whole face with few areas left plain, except where that part was intended to be inserted into a base or buried below ground, and in most cases the decoration of the rectangular-sectioned cross-shafts is divided into panels with arcades or horizontal mouldings. All appear to have had edge mouldings, although some are so badly damaged that they are difficult to identify. Where they do survive, the edge mouldings are varied, with some being flat-banded while others are cable-moulded or rolled.

ROUND-SHAFT CROSSES

There are a number of round-shafted crosses in Derbyshire and Staffordshire which are concentrated in the northern part of the two counties (see Chapter III, p. 27). The round section is almost invariably ovoid, providing for two broad faces and two narrow, although this distinction is often small. In most cases, the lower part of the round-shafts are left plain, suggesting they were cut from a smooth cylinder before the taper was applied, further allowing the decoration to be set in the upper portion of the shaft as the cylinder was cut back. In most cases, the plain area was separated from the upper decoration by a moulded or double-moulded collar, although occasionally, some decoration was also added immediately below the collar (as, for example, on Brailsford 1, Ills. 127–30). The upper part of round-shaft crosses, as elsewhere in Anglo-Saxon England—in the north-west and Cheshire, for example (Bailey and Cramp 1988; Bailey 2010), was carved into a rectangular form, similar to the rectangular shafts, with broad and narrow tapering faces (Fig. 34). A good example, typical of this form, is the round-shaft at Ilam (2) where the lower section of the shaft is a largely undecorated cylinder, separated from the upper section by a moulded collar, the upper



FIGURE 34

Wincle Cleulow 1, Cheshire: detail of round-shaft with squared upper section

section then taking a rectangular-sectioned form (Ills. 551–2, 554–5). Often, only the upper part of the shaft has survived and although some of these fragments may have been regarded as part of a fully rectangular shaft in the past, the surviving decoration can often help to suggest its original form, as at Alstonefield (Ills. 495–513).

Round-shaft crosses are generally small, often less than 1.5 m high (although, again, most are incomplete) and with a width of typically 35–40 cm or less. There are, however, exceptions: Chebsey 1, for example, is considerably larger (Ills. 515–18), being almost 2 m high and 50 cm wide at the base (see also Leek 6, Ills. 582–5).

At Ludworth Moor (1a–b), Derbyshire, and at Alstonefield (13–16) in Staffordshire, are several undecorated cylindrical shafts which may have been parts of round-shaft crosses (Ills. 226–9, 627–33).

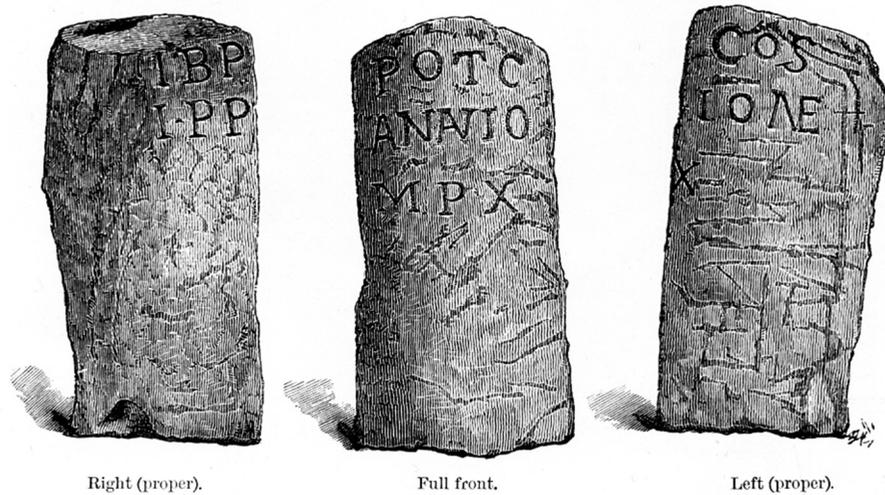


FIGURE 35

Roman milestone (RIB 2243) found near Buxton, Derbyshire. After Watkin 1876, 51

Supporting this identification is the fact that the section of the cylinders in each case is slightly ovoid and made from Millstone Grit, a stone-type invariably used in the production of round-shafts in the two counties (see Chapter III) with the exception of (again) the large round-shaft at Chebsey (1). Given these features, it is feasible that many of the smaller round-shafted crosses in this region may have been fashioned from reused Roman milestones (often formed from Millstone Grit and slightly ovoid—a good example is displayed in Buxton Museum (Sedgley 1975, 28); see Fig. 35), with the upper part carved away by Anglo-Saxon sculptors, creating the squared tapered form. It is also notable that many round-shafts, such as that at Chebsey, are located close to Roman roads (see Fig. 14, p. 35). There are no round-shafts in this area for which a complete cross-head survives, although at Ilam (2) and Leek (6), the central boss of the cross-head is preserved; only the cross-arms are missing (Ils. 551–2, 554–5, 582–5).

CROSS-HEADS

There are a few extant cross-heads of this period in the area covered here, and it is difficult to offer a generalisation of Anglo-Scandinavian cross-heads typical of the region. Encircled cross-heads are introduced, however, and these belong to the later pre-Conquest period. Only that at Tatenhill (1) survives complete along with a large part (if not all) of

its shaft (Ils. 607–10). It is a wheel-type cross-head, and a similar form was found at Leek (5) where the ends of the arms touch each other and are joined (Ils. 579–81); the decoration of the Tatenhill cross-head no longer survives. There are a few incomplete cross-heads attached to shafts; two have been mentioned at Ilam (2) and Leek (6) and there are others: at Ashbourne (1), Ilam (1), Eccles Pike (1), Bakewell (8) and Leek (4), for example. In each case, little more than the central portion has survived and so the complete forms of the original cross-heads cannot be discerned.

Otherwise there are fragments of cross-heads, independent of their shafts and in various states of survival, at a few locations. More complete fragments are found at Rowsley (1) and Leek (5). Both are circle cross-heads although they differ in that the Leek example has touching arms (Ils. 579–81) and that at Rowsley (unusually for this region) has scrolled arm-terminals (Ils. 408–9), like that at Amesbury, Wiltshire, which has been dated to the ninth/tenth centuries (Cramp 2006, 199, ils. 383–7). However, both the Rowsley and Leek cross-heads have a central boss and are decorated with two-stranded interlace and so can perhaps be considered characteristic of cross-heads of the period in the immediate region. Included among the fragmentary cross-heads in Derbyshire and Staffordshire is also that now missing from Elton Moor (1) which had curved terminals with rounded arm-pits (Ils. 192–5), a form similar to that

of the fragmentary cross-head from One Ash Grange (1 and 2, Ills. 237–41) and possibly that from Pym Chair (1, Ills. 243–6). There are, in addition, several cross-heads which do not allow a full reconstruction of their completed form due to their fragmentary nature although, in some cases, reasonable conjecture can be made. Examples are those at Bakewell (32), Clipshead (1) and Derby (6) where the form of the surviving portions of the cross-arms suggests that they had wedge-shaped terminals, although no details of the arm-pits or central arrangement survive (Ills. 83–6, 132–6, 161–5). Such fragmentation means that some cross-heads may have been wrongly dated.

GRAVE-COVERS AND RECUMBENT MONUMENTS

There are a small number of Viking-age recumbent slabs known from the two counties, and one sarcophagus with fragments of its lid, all of which are in Derbyshire. The provision of decorated tomb-slabs and similar monuments appears to have been highly selective. Only a few sites have produced evidence of this type of monument and it is reasonable to regard their presence as indicative of centres of ecclesiastical importance. Further afield this same relationship emerges at other major ecclesiastical centres, at Dewsbury in west Yorkshire or at Durham (see Coatsworth 2008, 129–48; Cramp 1984, 66–74). In Derbyshire, Anglo-Scandinavian tomb-slabs and related monuments are found at Bakewell, Derby (St Alkmund) and Repton. At Bakewell, two such (coped) monuments (Bakewell 33 and 34, Ills. 87–90, 91–2) have so far been recovered, one of them dated to the Anglo-Scandinavian period (Bakewell 33). At Repton, in addition to an earlier grave-cover (Repton 15, Ill. 335) a ‘hogback’ tombstone (now lost) is recorded (Repton 18, Ills. 347–8), alongside two tenth-century elaborate tombstones bearing a wide medial vertical moulding flanked by animal and foliate ornament (Repton 16–17, Ills. 336–46) and a late, possibly tenth-century terminal from a shrine which may have had gable ends (Repton 10, Ills. 311–22; see further Chapter V). At Derby, a ‘hogback’ style monument (Derby 8, Ills. 180–3) from St Alkmund’s is now preserved in Derby Museum alongside the sarcophagus (Derby 7a–b, Ills. 166–79) which was removed from below the old church as it was being demolished, and a grave-cover (Derby 9, Ills. 184–5), probably of a later date than the ‘hogback’, which was also retrieved from the excavations of St Alkmund’s. The plain grave-cover with paired crosses (Derby 10, Ills. 186–7) may also possibly be pre-Conquest.

Unlike other areas, such as Cumbria or north Yorkshire (see Bailey and Cramp 1988; Lang 2001), only two of the recumbent sculptures (the now-missing Repton 18 and Derby 8) follow the form of a ‘hogback’ monument: having a strong, bowed, upper ridge incorporating animal heads (usually bears) at either end of the ridge. Derby 8 takes this form, having a cross-section which is generally ‘loaf-shaped’, rising to a ridge at the top (Ills. 180–3), although this part of the piece is badly damaged. There may also have been an animal head on its surviving end, but this has been broken away, so its original form and type are unverifiable. Bailey (1980, 91–2) and Lang (1984, 89–90) described the ‘hogback’ as a monument form associated with Norwegian (or *Gaelic-Norse*) settlement and, indeed, it has also been suggested that at least one regional group in the counties included here has strong ‘Norse’ associations (see Chapters III and IV). Despite this, Anglo-Scandinavian recumbent monuments of ‘hogback’ type in this area are rare.

Of the other extant pieces of (apparently funerary or commemorative function), Bakewell 33 has a triangular section with an almost flat ridge along its top and is unlike any other monument form in the region. It is difficult to describe this piece as a ‘hogback’ although there does seem to have been a slight bow to its ridge (Ills. 87–90); it is perhaps better described as a coped shrine cover. Otherwise the recumbent stones that can be said to be dated to this period include a flat grave-cover carrying a cross with a U-shaped foot (Derby 9, Ills. 184–5), not paralleled elsewhere in this region but which is likely to have emerged quite late in the pre-Conquest period. The plain grave-cover with paired crosses (Derby 10, Ills. 186–7) has been seen by Everson and Stocker (1999, 36) as an outlier of their Mid-Kesteven group, probably dating to the eleventh century. In their form (recumbent and slightly coped with a dominant median strip running vertically along their length), the remains of the two funerary markers from Repton (16–17, Ills. 336–46) can also be dated to the tenth century, but the plant motif flanking the median moulding of Repton 17 reveals the influence of ‘acanthus’-inspired motifs of southern ecclesiastical art produced during the so-called Benedictine Reform. Lastly, the sarcophagus from Derby St Alkmund’s (7a–b, Ills. 166–79), unique in its form and decoration not only in the region but across Anglo-Saxon England generally, is possibly a recut Roman coffin, given that Derby (Little Chester) was a principal Roman centre, later occupied by the Vikings.

CROSS-BASES

Cross-bases are difficult to identify with any specific period and are usually assigned to the earlier or later periods by association, either by their form or where a contemporary cross-shaft is also found at the same location. With respect to the former, there is a recognised type of post-Conquest cross-base which often has chamfered edges, sometimes end-bosses and, more often, a square socket. In the case of possible pre-Conquest bases, there is no chamfer or end-bosses and the sockets are rectangular to accommodate the form of the shaft. In a few cases, round sockets appear in bases of similar form, in which round-shafted crosses have been displayed, as at Ludworth Moor (1a–b, Ills. 226–9), and Disley (Lyme Handley 1–3) in Cheshire (Bailey 2009, 78–80, ills. 160–2).

In this area, however, three bases can be identified in Derbyshire and one in Staffordshire. At Beeley Moor (1–2), two cross-bases are known, although only one is currently locatable (Ill. 477). Both, nevertheless, have been recorded as plain and having rectangular sockets and both have been associated with the Two Dales cross-shaft (1, Ills. 418–21), although Beeley Moor 1 appears to have a socket with different dimensions to the shaft. The base that may once have stood at Pym Chair (3, Ill. 478) is now too fragmented to confirm its original form, and at Tideswell, the cross-base associated with a shaft bearing the remains of Anglo-Scandinavian (or tenth/eleventh-century) ornament, although plain (Ills. 479–80), has a square socket meaning there is some doubt that it can be dated to the pre-Conquest period. In Staffordshire, the base at Upper Penn (1, Ill. 635) has been associated by local tradition with Lady Godiva (as is made clear by the accompanying signage), but it is unlikely to be a cross-base contemporary with her life-time and so dateable to the Anglo-Scandinavian period.

SCULPTURAL ORNAMENT

Sculptural ornament in this region is generally less informative in terms of signalling social identity, symbolic significance or date than those assigned to the pre-Viking period. Figural ornament and, in particular, identifiable biblical episodes, are largely absent from the corpus of tenth- and eleventh-century material in this volume (see Chapter VI, p. 77). Ornamentation in the form of interlace, scrolls and abstract motifs is the primary decoration on the crosses and cross-heads. To say that the decorative schemes are secular in nature is perhaps an overstatement but,

in many cases, the only overtly Christian signifier is the cross-head itself. Decorative schemes appear to be regional in that certain elements or sets of elements tend to define the character of regional groupings, as described in Chapter III. This suggests that the schemes may have had meaning and were not random selections of design elements. In terms of craft-work, many Anglo-Scandinavian sculptures in this region, especially those on the less fertile soils of the Pennines, are of poor quality in relative terms, which may reflect the standing of the patron, as far as their (in)ability to engage quality workmanship was concerned. Ornamentation can be categorised into broad types of decoration, as set here (interlace, linear patterns, animal and plant motifs and figural decoration), but it can also include the type of cutting, moulded (raised) or incised, for example, and even the use of plain areas to accentuate the decoration elsewhere. In the region under consideration here all carving techniques are moulded and the use of plain areas is minimal (with the exception of the round-shafts, as noted above).

INTERLACE AND KNOTWORK

Interlace patterns are perhaps the mainstay of the carved decoration of stone sculptures in this region, as elsewhere in Anglo-Saxon England (Adcock 1974; Cramp 1991, xxviii–xlv). Here, they are usually contained within panels, separated by horizontal and side mouldings and include a terminal design, generally made by returning strands of the pattern back into the interlace. Most are simple designs employing two to four strands, although there are exceptions where more complex interlaces are employed as, for example, on Norbury 2A or Bakewell 28D (Ills. 72, 231) where the Stafford Knot (Cramp 1991, xxxii, simple pattern E), a complicated interlace of mirrored asymmetrical loops, is used; despite its name, these knots are as prolific in Derbyshire as Staffordshire, if not more so. Perhaps the most elaborate interlace pattern is that on the sarcophagus from Derby St Alkmund's (Derby 7a–b), which uses multi-strand, complex patterns of spiral designs and mirrored interlaces (Ills. 166–79) but, for all its apparently accomplished design, the patterns can be slightly irregular and the workmanship far from perfect.

The repertoire of interlace patterns throughout the two counties considered here is thus varied and there is no single type that stands out as a 'favourite' or one that is characteristic of the area. However, one regionalised interlace pattern engages a strand of variable thickness in a non-geometric arrangement,

most usually associated with animal ornament in that it often emerges from the tendril-like appendages of zoomorphs. This is concentrated in the south of Derbyshire, although an example of this thicker-strand type can be found at Hope (1B, Ill. 215) in the north. Not surprisingly, the two- and three-strand interlace patterns are most widely used on the narrow faces of smaller monuments (for example, Ilam 4, Ill. 556) and across the arms of cross-heads (as on Rowsley 1, Ills. 408–9). One interlace pattern occasionally used is a multi-strand design giving the appearance of plain plait; it is perhaps a pragmatic response to filling wider panels of stone where the sculptor had a larger area to decorate. A good example of this is Darley Dale 1C (Ill. 139).

Many of the interlace patterns are irregular in width where the pattern has been progressively ‘squeezed’ to fit a tapering panel of the shaft. Some are constructed by using a double strand which is usually median-incised: it comprises an incised line down the centre of the strand of interlace. Not all interlace patterns are accomplished works. Indeed many, if not most, give the impression that the carver was less than skilled at working in stone but, although this gives rise to the possibility that many sculptors of the period were possibly more versed to working with wood, this is also a feature of sculpture usually dated to the later period elsewhere where there is the loss of the use of a grid which produced more regular ‘geometric’ patterns.

LINE PATTERNS AND SIMPLE IRREGULAR MOTIFS

There are a number of sculptures in the region that utilise a line pattern, sometimes referred to as a key or fret design, categorised as meander types (Cramp 1991, xlv); the same design is relatively widespread in northern England, in Cumbria and Cheshire for instance (Bailey and Cramp 1988; Bailey 2010; see Fig. 36), but is otherwise found in England in Roman contexts, which may have provided the inspiration for its use in this period. Here, most of these motifs cluster in northern Derbyshire and northern Staffordshire, close to the Pennine uplands and can be identified with the regional group, termed here the ‘Pennine Fringes’ group (see Chapter III and Fig. 12). The line or key pattern is invariably found in association with an interlace pattern and other design elements, such as a simple or stylised scroll. Sometimes it terminates in a simple spiral scroll as at Ilam (2D, Ill. 555), where the rounded base of the panel indicates it was intended to form part of the decoration of the upper portion

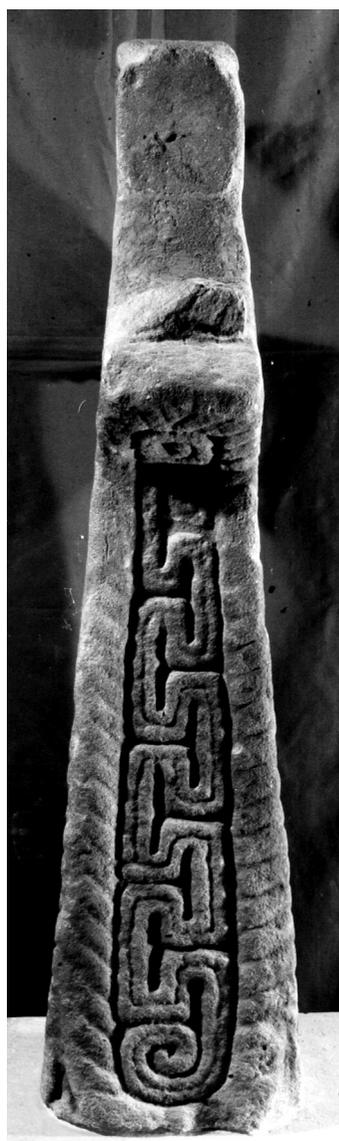


FIGURE 36

Disley Lyme Hall 1D, Cheshire: regional key pattern

of a round-shaft cross. Spiral designs are also found in association with an interlace on the shaft from Two Dales (1D, Ill. 421) where, this time, the panels have rounded tops.

Another design element which may also be described as a line pattern is that found on several cross-shafts which takes the form of an irregular filling pattern that varies greatly from shaft to shaft. These are usually small, non-geometric designs and did not form a principal feature of the overall decorative scheme. Examples are found on the shafts of Brailsford

1, Leek 6, Heaton 1 and Ilam 2 (Ills. 127–30, 542–3, 551–5, 582–5). As with the line or key pattern, this irregular line motif is more commonly associated with round-shaft crosses.

A further ‘filling’ pattern found on several shafts is the pellet motif. It is widespread across the two counties and does not seem to be particularly regionalised. Whether the pellet was intended to be symbolic or skeuomorphic as has been proposed at Sandbach, Cheshire (see e.g. Hawkes 2002a, 90) is uncertain.

PLANT-SCROLLS

As has been noted (Chapter VI, p. 72), plant-scrolls are a significant feature of the Peak District crosses dated to the pre-Viking period, but they are also included on several later monuments. At Bakewell, in Derbyshire, they appear to take the form of simplified copies of the more elaborate and well-crafted scrolls on the earlier major monument, Bakewell 1 (Ills. 11–13). One example is preserved on Bakewell 27A (Ills. 66–7), where it is used in conjunction with a line pattern (on 27D). Here, the plant-scroll more closely resembles a spiral, although the simplified form makes a feature of a central leaf design. Similar plant-scrolls, having prominent central leaf or berry motifs are also found elsewhere with one variety taking a slightly squared form; it is sometimes found on narrow shafts where interlace and line patterns are also included: as at Brailsford (1, Ills. 130), Stoke-on-Trent (1, Ill. 605), or Upper Hulme (1, Ill. 611).

ANIMAL ORNAMENT

Animal ornament on the sculptures of this region is perhaps, as already noted (Chapters III and VI), the most problematic type of motif invoked to distinguish between Anglo-Scandinavian and other Anglo-Saxon carvings. In the 1930s and 1940s Kendrick (1938, 198–9; 1949, 79–80), following earlier work by scholars such as Brøndsted (1924), identified a particular form of Mercian beast which, in his analysis of sculpture in *Late Saxon and Viking Art* he went on to describe as an ‘Anglian’ or ‘Mercian beast’ form that had an Anglo-Scandinavian successor (Kendrick 1949, 80). According to Kendrick the Anglo-Scandinavian form was based on that of the pre-Viking period and, by implication, this meant that the differences between the zoomorphs of the two phases of activity are not obvious, if they exist at all; it is an argument that has been developed further by subsequent scholars, such as



FIGURE 37
Asfordby, Leicestershire: regional animal type

Plunkett (1984). Certainly, there is no animal form in this region that can be easily identified as having been produced under clear Scandinavian influence. Here, the predominant animal form is emmeshed and/or enlaced with strands of interlace (usually of variable regularity). A good example can be seen at Ashbourne (1C, Ill. 4). Some of the animal forms are less involved with interlace patterns, as on Repton 16A, where a rampant beast is depicted with little enlacement (Ill. 338). The same also applies to Derby 2A–C (Ills. 152–4) where, despite being so worn, there seem to be three discrete rampant zoomorphs (2D is missing).

Nevertheless, we can say that animal art of this period is regionalised in the area covered by Derbyshire and Staffordshire. Zoomorphs are mainly found in the south of Derbyshire with only one example in Staffordshire, although there is one geographical exception at Bakewell in Derbyshire (Bakewell 33, Ill. 89). Otherwise, they cluster at Derby, Aston-on-

Trent, Ashbourne and Spondon in Derbyshire (Ills. 4, 5, 410–11) and at Chesterton in Staffordshire (Ills. 531–2). They are, however, also found further afield in the East Midlands, for example, at Asfordby in Leicestershire (Sidebottom 1994; and see Fig. 37), and from Gloucester to Bedford (Bryant 2012; Tweddle *et al.* 1995). The animal form is invariably associated with non-geometric interlace, often incorporating strands of variable thickness. For example, at Aston-on-Trent 1, the animal's appendages morph into a geometrical, closed-circuit, pattern (Ill. 5). The zoomorph itself is usually represented as a rampant beast and, in most cases, is depicted as a serpentine creature or a hybrid resembling a griffin. Several animal forms are preserved on the recumbent coped monument from Bakewell (33, Ill. 89) and, although they have become indistinct with wear, they appear to be hybrid beasts associated with interlace patterns and can also be described as adopting a rampant stance.

FIGURAL ORNAMENT

Most of the figure-types of the Anglo-Scandinavian period preserved on the sculptures of Derbyshire and Staffordshire are carved in high relief and may originally, like their earlier counterparts (see Chapter VI, p. 74) and similar examples in Cheshire (Bailey 2010, ill. 262–6, 284–6), have had pierced eyes; this is certainly the case at Hope and Norbury (1) (Ills. 216, 219, 234). However, wear and erosion have made this detail difficult to discern elsewhere and so make it hard to identify features typical of the figural carvings in the region.

There is, nevertheless, a figure-type that can be identified by its raised arms; this is found at Norbury (2C, only visible in a mirror), Alstonefield (2, Ill. 485–6), Checkley (1, 520, 522, 524–5), and Ilam (Ilam 1 and Ilam Estate 1, Ills. 547–8, 557, 559). The context of these figures is not obvious but they appear to be geographically restricted to the Dove Valley region and are probably part of the repertoire of a 'sub-school' (see Chapter III and Fig. 11). The figures at Checkley and Ilam Estate are further distinguished by plait-work bodies but this particular motif is also found at Brailsford (Ills. 126, 128) in connection with an entirely different figure type: it is highly stylised, crudely fashioned and almost comical in appearance, and although one arm is raised (holding a small shield),

the other rests on his sword. It presents a clear attempt to show the figure (perhaps the patron) as a warrior, one who is clearly 'battle-ready'. In this respect the Brailsford figure is analogous to that at Norbury (who has both arms upraised), which can perhaps be identified as a mythical figure such as Heimdall the Norse god (Turville-Petre 1964, 147–55), or more likely a secular warrior (possibly the patron, as he would like to be remembered). The same can be said of the lower figure on Alstonefield 2 (Ills. 485–6, now lost) who, like the figure in the upper panel, had his arms upraised and wore a tunic similar to that worn by the Norbury figure, but was depicted with his shield over his torso and his sword at his waist.

Apart from the types of figures featured on the sculptures of the Scandinavian period in this region, figural scenes are certainly less common than on those dated to the eighth and early ninth centuries. Where they are depicted, they are largely seen in secular or ambiguous contexts and are mainly concentrated in the Dove Valley region of the two counties (see Fig. 11, p. 26), but with some exceptions: at Hope, for example, where there are three figural panels. On Hope 1A is a figure, now indistinct, which appears to be in a 'warrior' stance, bearing a sword over its shoulder and possibly wearing some form of helmet (signified by the double outline round his head; see Chapter VI). On the same face, other two figures, touching, and wearing what may be hooded headgear, face each other (Ills. 214, 216); it has been suggested that they refer to an agreement being reached (see Hope 1, p. 184). On 1C are two further figures facing each other with a staff-cross between them (Ills. 217, 219). Although the meaning is unclear, there seems to be an ecclesiastical context and this panel could reference either the acceptance or affirmation of Christianity by the patron, or perhaps the establishment of the Church in the region under his aegis. The figure on the shaft at Chesterton (Ill. 533) may belong to the Anglo-Scandinavian period but it depicts a figure type not typical of the region and, unlike Hope, its ecclesiastical context is unambiguous, the figure being identifiable as Christ carrying the cross (see Chesterton 1, p. 281). Also less ambiguous is the figure found on Alstonefield 5 (Ill. 491) which echoes similar figures at Bakewell 9 and 29 (Ills. 27–8, 69) in that it is shown as literate (holding a book) and is most likely an ecclesiastical figure.