CHAPTER VII

ORNAMENTAL REPERTOIRE

INTERLACE AND GEOMETRIC ORNAMENT

As with other volumes in this series, the interlace and geometric patterns seen on Cornish sculpture are described in relation to the comprehensive system developed by Gwenda Adcock and laid out in the *Grammar of Anglo-Saxon Ornament* (Cramp 1991, xxviii–xlv; also available on-line at <http://www.ascorpus.ac.uk/asgrammar.php>).

This method poses problems, however, since Cornish sculpture has its own character which, although ultimately derived from the same models, does not fit easily into a system developed primarily to describe the much more complex interlace which is a characteristic of northern sculpture. Such complex interlace is simply not seen in Cornwall, making much of Adcock's analysis of northern decoration less than relevant. The problem is not unique to Cornwall: others have found the same in relating South-western and Welsh sculpture to these guidelines (Cramp 2006, 41; Edwards 2007, 72–81; Redknap and Lewis 2007, 94–101) but the problem is even more exaggerated given the small amount and the repetitive nature of the Cornish material.

This discussion begins by briefly summarising the characteristics of Cornish interlace and knotwork, and then compares it to that seen on South-western and Welsh sculpture, in an attempt to establish relationships and areas of influence.

The Cornish interlace patterns were first comprehensively analysed by Langdon while compiling material for his *Old Cornish Crosses* (Langdon, Arthur 1889a; Langdon, Arthur 1890–91). Romilly Allen, in an introduction to the early sculpture in *Old Cornish Crosses* summarised the situation as follows: 'There is not much variety in the patterns of the interlaced work'; this he attributed to the intractable nature of the granite from which most are carved, causing fine interlaced work to be avoided and knots to be made on a larger scale (Allen, J. R. 1896, 351).

Patterns based on simple pattern F (the Carrick Bend; figure-of-eight) predominate on cross-shafts; the main alternative to this is simple pattern E (the Stafford Knot) and there are only three instances of simple pattern A (Cramp 1991). Where single knots of pattern A and D apparently occur on St Blazey 1 (Ills. 4, 7), they could easily be due to an error in layout or sculpting. On Gwinear 1 (Ill. 94), one register of pattern F is terminated at the bottom with a single pattern E knot but at the top is not properly finished: two loose stands fade out beside Christ's feet. One distinctive pattern repeated on three monuments in Cornwall, but seen most clearly on Gwinear 1 face *D* (Ill. 97), involves a broad undulating band interlaced with Stafford Knots (simple pattern E). On Gwinear 1 and Sancreed 1 (Ills. 93, 215), and less certainly on Minster 1 face *A* (Ill. 140), the broad band is the body of a serpent and the Stafford Knots the tail which twines down the body to be bitten in the creature's mouth. Similar examples occur from Bexhill in Sussex (on a grave-cover dated to the tenth to eleventh century: Tweddle *et al.* 1995, 122–3) and from Aycliffe in Co. Durham, Aycliffe 2, where it appears on a cross dated to the late tenth century (Cramp 1984, 43–4). This motif is discussed further in the section on animal and figural imagery; suffice to note here that, although the parallels are widely dispersed geographically, none which are close in design occur in South-west England or Wales.

Closed circuit patterns and simple knots are common. The most ubiquitous is the triquetra, perhaps because its triangular form is particularly well-suited to filling cross-arms and the triangular spaces on the ends of coped grave-covers. Ring-twist (twist and ring, closed circuit pattern A) is found in several instances in east Cornwall, while closed circuit pattern B (two oval rings placed diagonally and interlaced with one or two circular rings) is relatively common. A single ring may be inserted in a panel with other knots, as on Gwinear 1 face *C* (Ill. 96). A unique occurrence is the Borre style ring–chain on Cardinham 1 (Ill. 46).

More ambitious interlace patterns are attempted in only a few cases; the most notable of these is on St Neot 1, but more complex patterns are also found on Padstow 2 and on St Just-in-Penwith 1 where it is unfinished or cut back (Ill. 101). For the most part, the patterns on St Neot 1 are irregular with rings inserted but one panel (face *B*) features a fine S-shaped pattern developed from a six-cord plait (Ill. 152). Langdon, in his analysis of the eight-cord pattern on Padstow 2 (Ills. 166, 168), suggested that this was the only one in Cornwall to have a range of sculptural and manuscript parallels, these including crosses at Ilkley and Wakefield, and the manuscripts Harley 2788 and Cotton Vespasian A1, both in the British Library (Langdon, Arthur 1896, 410). The cross is now very worn and in a position that makes examination difficult, but as far as can be made out, Langdon's analysis appears to be correct. The parallels suggest that at Padstow, the site of St Petroc's monastery, there might have been access to a manuscript which provided models for an innovative sculptor.

St Neot 1 and St Just-in-Penwith 1 are members of the Panelled Interlace group, which also features good examples of six- and eight-strand plaitwork; the only other six-strand plait is on another of the Padstow crosses (Padstow 3, Ill. 171). In east Cornwall only there are a few instances of simpler two-, three- and four-strand plaits, with the notable exception of the angular and irregular plaits on Phillack 1 in the west (Ills. 197–201).

Although the patterns are mainly simple, an impression of complexity may be given by using wide strands incised with one or two lines down the middle; this is most commonly seen in west Cornwall where it is a defining characteristic of the Penwith group, although there are a few instances in the east of the county also. As a result of the way in which much of the carving is executed, the interlacing bands are generally very closely spaced, making for dense knotwork in which it may be difficult to discern the patterns; only on St Neot 3 are the individual knots well spaced out and clearly defined (Ill. 156; Colour Pl. 31). As on St Neot 3, glides are occasionally used to separate individual pattern registers. On the whole, the patterns are quite neatly laid out. This is particularly the case with the crosses of the Panelled Interlace group, but is also so, though less obviously, with other monuments.

In Wales, as in Cornwall, the repertoire of interlace ornament 'is far more restricted and the patterns are on the whole less complex' (Edwards 2007, 72), compared with the rest of Britain and Ireland, with simple patterns based on types E and F predominating. The common use of single knots and closed patterns is also similar. On the other hand, the plaitwork patterns which may incorporate breaks and isolated interlace knots, which are the most common feature in Wales, are not seen much in Cornwall except on monuments of the distinctive but restricted Panelled Interlace group. The potential for misunderstanding more complex knotwork is certainly seen in Cornwall, as in Wales, for example on the front of Cardinham 1 (Ill. 43).

The erratic and assymetrical layout characteristic of much Welsh sculpture, the result of 'little forward-planning' (Edwards 2007, 73), is not such a feature of Cornish sculpture. As noted above, Cramp (2006, 41) also found that the rules and conventions of interlacing geometric patterns found in the north, particularly in Northumbria, do not apply in the South-west: 'There is a very limited repertoire of geometric types of interlace in the south-west, in which rows of pattern F (figure-of-eight) or pattern C, both simple and encircled, together with plain plait, are the most common. There is also however a type of free-running non-geometric interlace … which is composed of loops and twists linked by long diagonals'. Cramp also noted that strands are generally median incised. Cornwall's ubiquitous use of pattern F is similar, although on the whole employed in a far simpler fashion. Cornwall, on the other hand, has no instances of pattern C at all. As noted above, plain plait and non-geometric interlace are found, but are far more a feature of Welsh sculpture. The use of median-incised strands is common to all.

In conclusion, the knotwork employed in Cornwall can be compared with both Wales and the South-west, but is of even more limited a range. The choices and preferences are perhaps more like Wales than the South-west but the preponderance of plain plaitwork and complex interlace is something that Wales and the South-west have in common. In Cornwall only crosses of the Panelled Interlace group share this feature. In stark contrast with Wales is the fact that on the sculpture of east Cornwall, the patterns are invariably combined with foliage work. On the whole, we are left with the feeling that while Cornwall has features in common with the rest of the South-west and Wales, it has adapted, used and repeatedly copied these common features in its own distinctive way. It is worth noting that the pattern and appearance of the Cornish material also resonates with much Cumbrian sculpture (Bailey and Cramp 1988), presumably because of the shared Viking-age date rather than due
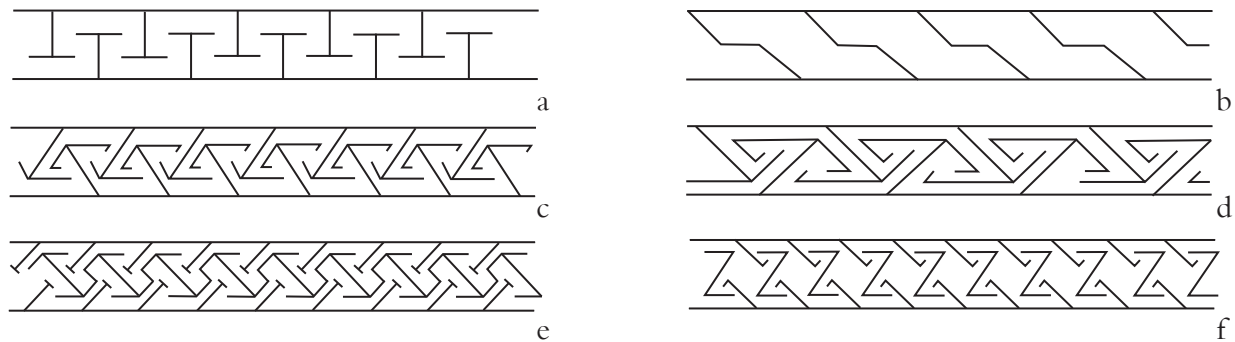
FIGURE 19
Fret/key patterns on sculptures in Cornwall
(categories after Allen, J. R. 1903, 308–63; Cramp 1991, xlv–xlvi;
Edwards 2007, 73–81; Redknap and Knight 2007, 99–101)

a. RA 899 / K1 / Meander 1 (see Camborne 1 and 2; Cardinham 1)

b. RA 887 / J4 / Step 2 (see Cardinham 1; Gulval 1; Minster 1)

c. RA 926 / N2 (see Sancreed 1; St Erth 1(?))

d. RA 926? / N2 or N3? (see Sancreed 2)

e. P2/W1 (see Lanivet 3 – top)

f. RA 884a? / R2/W1 (see Lanivet 3 – side; Padstow 5)

to direct influence from Cumbria. The use of ring-twist and the appearance of the Borre style ring-chain on Cardinham 1 (Ill. 46), for which the closest parallel is in north Wales, help to highlight this commonalty and emphasise the fact that a peninsula like Cornwall is likely to have wide-ranging sea-borne contacts.

FRET PATTERNS

The Corpus of Anglo-Saxon Stone Sculpture's *Grammar* (Cramp 1991, xlv, fig. 27) illustrates a small number of basic line patterns. For more elaborate straight line, key or fret patterns the numbering system developed and used by Romilly Allen (Allen, J. R. 1903, 308–63) has been used in Corpus descriptions. More recently, however, a typology for frets and line patterns has been evolved to describe instances in Welsh sculpture (Edwards 2007, 73, 77–81, figs. 7.14–16; Redknap and Lewis 2007, 99–102, figs. 71–5) and this works well for the Cornish examples. The Welsh system has therefore been adopted in the present catalogue to describe Cornish line patterns and frets, but for convenience and to avoid confusion, a concordance to all three is included here (Table 1 and see Fig. 19).

Fret patterns (straight-line patterns, key patterns) form a very small part of the ornamental repertoire of Cornish early medieval sculpture. In his introduction to the ornament of the early Christian sculpture of Cornwall, Allen stated: 'Of the key patterns on the

monuments of Cornwall there is but little to be said, except that those on the Lanivet coped stone [Lanivet 3] are interesting as being identical with those on the cross-shaft at Penally, in Pembrokeshire' (Allen, J. R. 1896, 351–2).

Not only are there few examples but for the most part they are very simple and are types of the basic Z and T frets (Welsh types J and K: see above) which Bailey has suggested are distinctive Viking-age motifs (Bailey 1980, 72). In this respect Cornwall can be compared with south-west Wales, of which Edwards (2007, 77) has observed: 'The range of patterns used is not large and they never reach the complexity of those found on the Pictish and Irish sculpture'. Wales nonetheless features more elaborate and ambitious frets, and in greater numbers, than does Cornwall. In Cornwall there are only twenty instances of fret patterns, on fifteen monuments. Most fill narrow rectangular panels down the sides of crosses or on coped grave-covers. That on St Breward 2 acts, unusually, as a very narrow border to a main sculptural panel (Ills. 24, 26–7), and only on Lanivet 2 does the fretwork appear on the main face of a major monument, even though it is badly constructed and misunderstood (Ills. 119–20).

Though examples are scarce, a few observations can be made on their distribution, which is distinctive and reflects the overall differences between sculpture in east and west Cornwall. In the far west of Cornwall, three crosses and one coped stone all feature a triangular fret which is found nowhere else in Cornwall. These

TABLE 1: CORNWALL FRET/KEY PATTERNS

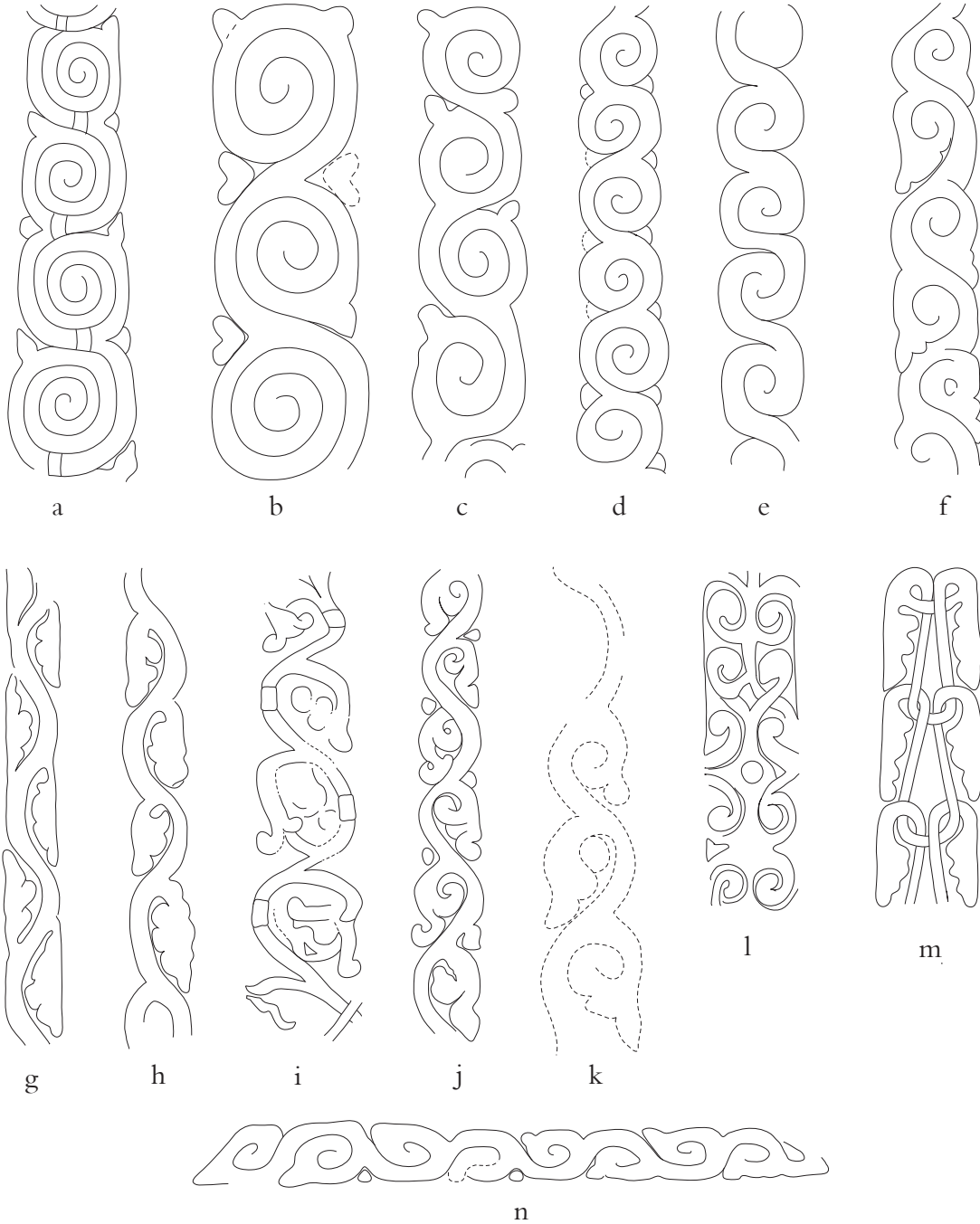| MONUMENT	SCOTLAND [1]	WALES [2]	CORPUS [3]	NOTES
ST BREWARD 2 (cross-shaft)	887	J4	Step 2	Used as a narrow band parallel to the main edge-moulding
ST BURYAN 2 (coped stone)				Stone worn, pattern uncertain but possibly same as Sancreed 1 and St Erth 1
CAMBORNE 1 (altar)	899	K1	Meander 1	
CAMBORNE 2 (altar)	899	K1	Meander 1	
CARDINHAM 1 (cross, face *D*, head)	887	J4	Step 2	
CARDINHAM 1 (cross, face *D*, shaft)	899	K1	Meander 1	
ST ERTH 1 (cross, face *B*)	926?	N2?		Stone worn; this parallel was Romilly Allen's suggestion [4]
ST ERTH 1 (cross, face *D*)				Damaged, but possibly the same as face *B*
GULVAL 1 (cross, faces *B* and *D*)	887	J4	Step 2	
LANIVET 2 (cross, face *A*)				Panel very worn. Described by Langdon as 'debased key-pattern ornament' [5]
LANIVET 2 (cross, face *C*)				Panel very worn. Described by Langdon as 'debased diagonal key-pattern ornament similar to …the front' [6]
LANIVET 3 (coped stone, top)	884a?	P2/W1		Romilly Allen has nothing exactly the same; this parallel is the closest
LANIVET 3 (coped stone, faces *B* and *D*)	940	R2/W1		
MINSTER (cross, face *D*)	887	J4	Step 2	
PADSTOW 5 (coped stone, faces *B* and *D*)	940	R2/W1		
SANCREED 1 (cross, face *D*)	926	N2		
SANCREED 2 (cross, face *D*)	926?	N2/N3?		Although basically the same pattern, this is slightly more complex than the pattern on Sancreed 1, and back to front in comparison.
ST TUDY 1 (coped stone)	887	J4	Step 2	Or a simple 2-strand plait
WARLEGGAN 1 Section of cross–shaft)	887	J4	Step 2	Small section of pattern in '8' shape only. May alternatively be a simple 2-strand plait.

1. Allen, J. R. 1903, 331–63
2. Edwards 2007, 73, 77–81; Redknap and Lewis 2007, 99–102
3. Cramp 1991, xlv

4. Allen, J. R. 1903, 341
5. Langdon, Arthur 1896, 296
6. Langdon, Arthur 1896, 297

a   b   c   d   e   f

g   h   i   j   k   l   m

n

probably all reflect copying, or alternatively are the work of a single craftsman.

In the Camborne area of west Cornwall there are two altar slabs, Camborne 1 and 2, featuring identical T frets (Welsh pattern K1: see above and Fig. 19a), used in each case as a border to the stone (Ills. 36, 39). Again, these look like two examples of a single craftsman's work. The third use in Cornwall of this fret is in a completely different context, on one face of the Cardinham 1 cross (Ill. 46). The only other fret found in east Cornwall is pattern J4, a series of Zs, which in several instances may alternatively be a simple two-strand plait (Fig. 19b). The single example of this in west Cornwall is on Gulval 1 (Ills. 84, 86) where this pattern and other features mark the cross out from other West Penwith sculpture.
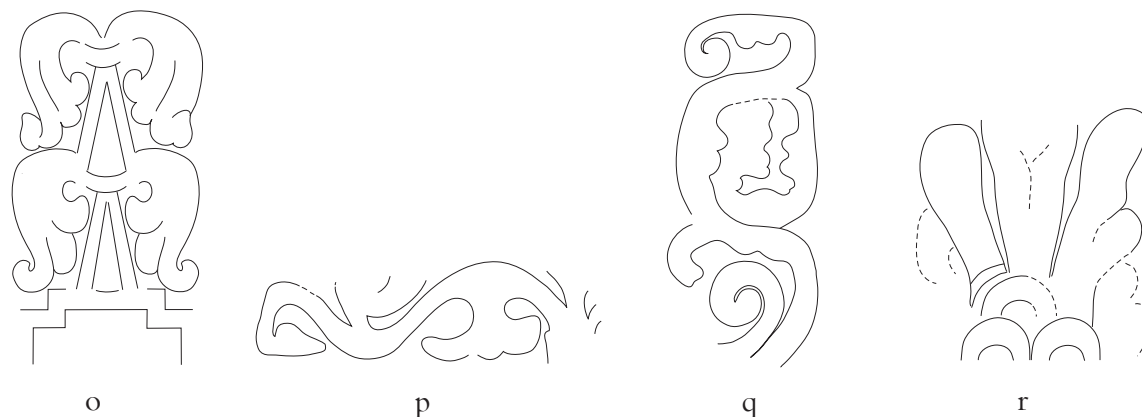
FIGURE 20
Plant ornament on sculptures in Cornwall
a – Cardinham 1C; b – Warleggan 1D; c – St Teath 1D; d – Lanivet 1A; e – Padstow 3B; f – Lanhydrock 1A;
g – Minster 1B; h – Padstow 3D; i – St Neot 3A; j – St Neot 3D; k – Lanivet 1D; l – St Teath 1B; m – St Breward 2C;
n – St Tudy 1; o – St Neot 3C; p – St Buryan 2; q – St Breward 2A; r – Padstow 2A

Lanivet, in mid Cornwall, stands out from both west and east Cornwall, for here the coped stone (Lanivet 3) features two different triangular fret patterns (Ills. 124–30) while one of the two major churchyard crosses (Lanivet 2) has two fretwork panels, on a cross which has a number of other unusual features. The two panels on the cross are so worn that it is difficult to identify the patterns (Ills. 120, 122), although in any case they appear poorly designed and may not conform to any recognised pattern. As noted above, Allen observed that the key patterns on the coped stone were also found at Penally in Pembrokeshire. This applies to the two patterns (Fig. 19e–f): both occur on Penally 2 while that on the roof (P2/W1) is also found on Penally 3 (Edwards 2007, 414–21, ills. PB83, PB84). R2/W1 is also seen on Padstow 5 (Ills. 174–5) and on a bronze pommel guard from Exeter (Wilson 1964, 130–1, no. 17, pl. XVII, 17).

The Copplestone and Exeter crosses in Devon also feature frets but do not have the same patterns as the Cornish examples (Cramp 2006, ills. 10–13, 26–9). Strangely, none of the Cornish crosses that these Devon monuments most resemble (St Neot 1, St Cleer 2 and 3, and St Just-in-Penwith 1) contain any fret patterns at all. Cramp contrasts the simple key patterns seen on the Copplestone and Exeter shafts with the finer, and earlier, geometric ornament seen on sculptures at Bradford-on-Avon and Glastonbury, ornament which can be paralleled in manuscripts of the eighth century and which forms a common part of the early Anglo-Saxon ornamental repertoire. Cramp suggests that the patterns on the Copplestone and Exeter shafts 'seem to demonstrate new influences from stone carvings outside the area' (Cramp 2006, 42). Here she is presumably thinking of Wales since the panelled carving of the two Devon crosses in question, and in particular the patterns on the Exeter cross, can be paralleled in Wales (Cramp 2006, 82–3, 86–7; Edwards 2007, 89–90). The parallels between Padstow, Lanivet and Penally indicate that this is certainly a possibility for Cornwall: the crosses at Penally are considered by Edwards to date from the late ninth to the first half of the tenth century whereas the Lanivet and Padstow monuments may be rather later.

PLANT ORNAMENT

With one exception, plant ornament occurs only in east Cornwall, although here it is found widely. There are two very contrasting types of plant ornament: one, a tight, almost leafless, spiralling scroll and the other a trail or bush with floppy acanthus-type leaves (known as acanthine ornament: Cramp 2006, 51). None of the plant ornament is inhabited or has any features other than leaves or leaf buds.

The earliest and best examples of the two different forms are found separately on two monuments, Cardinham 1 and St Neot 3 (the Fourhole Cross) which, though they stand in reasonably close proximity on Bodmin Moor, are very different in style and cultural affiliations. These two crosses may well have been the

main inspiration for all other monuments in Cornwall featuring plant decoration, for most other examples feature a mixture of types and are generally less well executed. The spiral scroll and the acanthine ornament are not only different in style but also in their likely source of origin. While the acanthine ornament clearly relates to southern English decoration of the tenth and eleventh centuries, the spiral scroll has no obvious model in the south and is far more like scrollwork found in the Midlands and north of England. Emphasising this northerly link is the fact that the best spiral scroll in Cornwall appears on Cardinham 1, a cross which also features the Borre-style ring-chain.

Unlike any other cross in Cornwall, the Fourhole Cross on Bodmin Moor (St Neot 3, p. 174) features plant ornament on three sides, while the fourth has a run of figure-of-eight knots. Regrettably, the cross is very worn and has been disfigured by use as a later boundary marker. However it is clear that face *A* (Fig. 20i, Ill. 155) features a simple running scroll rising from a base in one corner; a large, curling three-lobed leaf, each one slightly different, hangs down in each volute and, opposite each leaf, the stem is clasped to the frame of the panel. The carving is lightly incised and the design almost sketched on to the shaft without the usual Cornish tendency to fill every space. This sketchy design gives the impression of having been based on a manuscript exemplar rather than on sculptural models. A similar pattern, but more compressed to fill the narrower space, runs down one side of the shaft, face *D* (Fig. 20j, Ill. 158 and Colour Pl. 32). Here there are no clasps tying the plant stem to the side. On face *C* (Fig. 20o, Ill. 157), again sketchily incised rather than relief-carved, is a tree-like plant with two mirror-image stems rising vertically to be clasped at the top before falling to both sides in two curling triple-lobed leaves. Apart from the fact that it is carved of granite, which superficially gives it a Cornish appearance, the cross is more akin to the sculpture and decorative work of south-western England than it is to most other Cornish material. All of the features (the shape of the leaves, the clasps on the sides, the form of the plants, in combination with the simple pattern F on face *B*, Ill. 156 and Colour Pl. 31) can be compared with south-west English sculpture in general and its acanthine ornament in particular (Cramp 2006, 42, 51–5). The designs are very simple but this could be an intelligent response to a medium which is difficult to carve. It should be noted that this Cornish acanthine decoration is not at all like the only example found in Wales at Penally (Edwards 2007, 81).

In marked contrast is Cardinham 1 (p. 131), which has a tight spiral scroll, rendered in well-modelled relief, on one of its main faces (Fig. 20a, Ill. 45, Colour Pl. 1). The spiralling stem occupies every inch of the face, making the scrollwork almost square, except where small buds and vestigial leaves occupy the small spaces between spirals. A double line represents the nodes where the stems branch; there is no room for any other elaboration. This plant scroll is unlike any in southern England. Its closest parallels are with the spiral scrollwork found in Cumbria, for example at Kirkby Stephen and Penrith (Bailey and Cramp 1988, ills. 399, 401, 487, 508). In north Yorkshire, on the eastern side of the Pennines, the scrollwork on the Crathorne hogbacks is also similar and of interest because on these the scroll is combined with a three-strand plait, as on St Tudy (compare Lang 2001, ills. 133–7, with Fig. 20n in this volume). Since direct influence from Cumbrian or Yorkshire sculpture seems unlikely, unless the migration of a skilled mason is envisaged, it is necessary to consider a metal, wood or manuscript model.

The fine design and execution of the plant ornament on these crosses suggests that they are the primary examples, which then formed models for most of the other plant ornament found in the area, with the possible exception of the patterns seen at Padstow and St Teath. The two different types, the acanthine trail/tree and the spiral scroll, both occur in simplified or cruder versions on other monuments. Unlike south-west England east of the Tamar, the acanthine tree is less common than the trail (see Cramp 2006, 51) while the spiral scroll occurs most often. Not surprisingly, the closest copies of each type are found in parishes adjoining those of their models: the spiral scroll most resembling that on Cardinham 1 is found on Warleggan 1 (Fig. 20b, Ill. 239), now at Glynn but originally found only 3 km away, while that with plant ornament most like St Neot 3 is about 8 km away on the St Breward 2 shaft (Figs. 20m, 20q, Ills. 24, 26). Most other crosses feature a combination of pattern-types: a typical example is Lanivet 1, which has an acanthine trail on face *D* (Fig. 20k, Ill. 118, Colour Pl. 7) and a spiral scroll on face *A* (Fig. 20d, Ill. 114, Colour Pl. 6).

The crosses at Padstow present a few differences in their plant decoration, suggesting that further models may have existed for these, as might be expected at this monastic site. A section of a very simple bush-like plant on face *A* of Padstow 2 (Fig. 20r, Ill. 164) has a rootstock similar to that seen on Todber, Dorset (face 1cC), the base of Colyton, Devon (face 1cA), (see Cramp 2006, 52–3, fig. 22 (l) and (i) respectively), or on Cambridge, Corpus Christi College MS 183,

fol. 1v (Cramp 2006, ills. 530–4), while a completely leafless spiral scroll appears on face *B* of Padstow 3 (Fig. 20e, Ill. 170). A double scroll on St Teath 1 is too worn to identify with certainty (Fig. 20L, Ill. 221), but it too may have a similar layout to Todber 1cD (Cramp 2006, 53, fig. 22 (j)).

The only plant decoration found in west Cornwall is on the extremely worn fragment, St Buryan 2; this appears to be a simple acanthine trail or bush (Fig. 20p, Ills. 33–4).

ANIMAL ORNAMENT

Given the rich tradition of animal ornament in Anglo-Saxon art in general and in Wessex sculpture in particular, with two fine examples in Devon at Colyton and Dolton (Cramp 2006, 80–2, 83–5), it is surprising that animal ornament is rare in Cornwall. There are in fact only three instances. The two finest examples are on the Gwinear 1 and Sancreed 1 crosses, both members of the Penwith group. Both of these crosses contain an identical ribbon animal whose body undulates from the bottom of the cross-shaft to the top from where it returns as a long tail knotted into a series of triquetras which fill the spandrels (Ills. 93, 97, 215, and Fig. 3b–c, p. 6). Although the detail is far less clear on Sancreed 1 than Gwinear 1, it appears that in all respects the animals are the same: from the overall layout, to the shape and position of the head, eye, ear, mouth-biting-tip-of-tail, and leg, and even to the way the tail always overlaps the body, never going under, as it should if the interlace were rendered correctly. This is seen most clearly on the Gwinear 1 cross. Although Sancreed 1 is extremely worn, it appears to be the case here too, other than perhaps at the bottom. The confidence with which this 'mistake' with the tail is executed makes it doubtful whether it was a mistake at all, but rather an intentional device, intended perhaps to shackle the beast more securely or to introduce symmetry to the bonds. The third example is on Minster 1 face *A* (Ill. 140, Colour Pl. 11). Here there is similar ornament in the top panel, but there appears to be no evidence of an animal head, although admittedly this monument is very worn.

The similarity of the creatures on Sancreed 1 and Gwinear 1 makes it likely that they were both copying the same model. That model, however, though probably based on Anglo-Saxon ornament, cannot be found in Wessex animal ornament, most of which is far more imaginative, complex and detailed. The closest parallels are far away: one on a cross at Aycliffe in Co. Durham, Aycliffe 2 (Cramp 1984, 43–4, pls. 9.29–30, 10.31–2: last half of the tenth century), and another two on a coped grave-cover at Bexhill, Sussex (Tweddle *et al*. 1995, 122–3, ills. 10–19: tenth to eleventh century). The Bexhill examples are less similar than is Aycliffe.

The only other animals in Cornish early medieval sculpture are the crude, worn beasts at either end of the coped grave-cover at Lanivet (Lanivet 3, Ills. 124–7, 130). The positioning of the animals on this stone suggests a relationship with the hogbacks of northern England but the monument's more squat form, and the range of decoration that is employed, are entirely different. Moreover the animals appear to be crouched quadrupeds with tails, possibly dogs, and are unlike the bears and serpents seen on northern hogbacks (Lang 1984, 106–8). It is as though the idea has been repeated, but not the detail.

In Wales, as in Cornwall, animals are only rarely represented in the sculpture and none is like the Cornish examples. See for example: Nash-Williams 1950, 46, pl. LXV; Edwards 2007, 82; Redknap and Lewis 2007, 101–5. These animals are in strong contrast with the vibrant creatures seen later in Cornwall on Romanesque tympana and especially on fonts of the Bodmin series (see for example those at Roche and Bodmin: Sedding, E. 1909, pls. CXXXVIII and VIII; Pounds 1995, 15).

FIGURAL ORNAMENT

With the exception of the Crucifixions which characterise the Penwith group (p. 88), Cornwall has no tradition of figural sculpture in the early medieval period. There are no complex scriptural scenes like those seen on the Irish high crosses of Kells and Monasterboice (Harbison 1992), and nothing like the depictions of lay figures and pagan myth seen on Viking-age sculpture in the north of England (Bailey 1980). Two carved panels at St Stephen by Launceston, though potentially of early medieval date, are considered from their context to be more likely early Norman (pp. 219–23, Ills. 269, 270). An important cross-base at Gulval featuring zoo-anthropomorphic images of the Evangelists (Gulval 2, p. 147, Ills. 88–91, 338–41) has been recognised too late to be included in this discussion: although it can be noted that it is out of character with all other Cornish figure-carving.

SAINTS AND OTHERS
Disregarding, then, the St Stephen's panels (of Christ

in Majesty and the Virgin and Child) and Gulval 2, there are only three examples, on two monuments, of human figures other than the Crucifixion. The Penzance 1 cross has two simple incised child-like figures. The larger, on face *A* of the monument just below the cross-head, consists of a head with pointed chin or beard, a body in a belted tunic, stick-like legs and out-turned feet, with arms either raised or outstretched (Ills. 185, 189). The other is on one side of the cross, face *B*. It has an egg-shaped body and appears to have both arms out to one side (Ills. 186, 190). The simplicity of both these figures makes certain identification difficult, although Thomas has suggested that one may represent *Recgisi*, the supposed sponsor of the cross, holding up a miniature version of his monument, while the other may be the Risen Christ (Thomas, A. C. 1999, 39–43). Given the lack of detail in these simple, and worn, figures and the fact that these identifications depend to some extent upon interpretation of the inscriptions, they must remain speculative. However the suggestion that the main figure may represent Christ is persuasive. Penzance is in the Penwith area where the majority of early medieval sculpture features a Crucifixion on the cross-head. Although the figure in question is below the cross-head, it is only just below it and in a prominent position. Moreover, although very sketchily rendered in comparison with the other relief-carved Crucifixions in the area, its full-frontal stance, with feet turned out, belted tunic, and possibly outstretched or raised arms is comparable.

The only other example of figure carving other than in a Crucifixion scene is over 70 km away, on the Lanivet 2 cross, where a crude, 0.9 metre-high figure is incised in a central panel on one of the shaft's main faces, face *A* (Ills. 119–20). Again, the figure is very simple, with no anatomical detail. A line surrounding the figure is presumably a crudely-rendered mandorla. Hanging down on the left-hand side of the figure is a long stick-like object which has been interpreted as either a tail (Langdon, Arthur 1896, 296) or more plausibly as a key, in which case the figure could be St Peter. (The first person to make this suggestion was Nancy Edwards, about 30 years ago, but the idea has never been suggested in print.) Why such a unique depiction of the saint should appear at Lanivet is obscure: the church has no known dedication and St Peter has no particular historical connection with Cornwall as a whole. Thus the origin of the figure is a mystery but the way the simple outline figure is surrounded by decoration, which fills every gap in the background, is very reminiscent of the decorative

style on cross-slabs at Llandyfaelog Fach (no. 1) and Llanhamlach (no. 1) in Breconshire, Wales (Redknap and Lewis 2007, 185–90, 210–13: dated tenth to eleventh century). The same sort of decoration can be seen surrounding the crude figure on a 'late and provincial' slab at Warden, Northumberland (no. 1), dated by Cramp to the first half of the eleventh century (Cramp 1984, 229–30, pl. 227.1281; quote from p. 230).

The paucity of figure sculpture in Cornwall reflects a similar situation in Wales, where the figures are likewise relatively few, and for the most part simple and crude (Nash-Williams 1950, pls. LXIX, LXX, LXXI; Edwards 2007, 82–3; Redknap and Lewis 2007, 101–5). The reason for the scarcity of figure sculpture in both Cornwall and Wales is uncertain, but in Cornwall at least it may reflect the fact that the ornamental repertoire is generally limited. It may also be related to the fact that figure sculpture is often associated with architecture (as are the St Stephen's panels), and there is no certainly early medieval architecture in Cornwall.

CRUCIFIXIONS

Given the overall lack of figural sculpture in early medieval Cornwall, it seems the more remarkable that the county should be blessed with a remarkable series of Crucifixion carvings. In this bounty, Cornwall is unlike Wales, where there are relatively few depictions of the Crucifixion, most of them very different from the Cornish examples. Seven crosses of the early medieval period in Cornwall feature a Crucifixion (eight if Penzance is included) and it is one of the defining characteristics of the Penwith group (p. 88), in the extreme west of the county.

In contrast with the figural depictions described above, the early medieval Crucifixions are all carved in relief and their uncluttered simplicity gives them a remarkable clarity and impact. Christ stands alone: there are no attendants to the Cornish Crucifixions, no angels or sponge-bearers or female attendants such as appear on sculptural Crucifixions from other areas of the country. The cross-head is used as the crucifix on which Christ stands, forward-facing and erect. His head fills the top arm of the cross and, cramped by the shape of the cross-arms, his shoulders slope down to outstretched arms, his hands overlapping the edge-moulding which frames the cross-head. Christ's lower body, clothed in a short robe or tunic, occupies the lower cross-arm. A narrow waist, constricted, like the shoulders, by the shape of the monument, has straight

legs which extend onto the cross-shaft; there the over-large, out-turned feet extend across the width of the shaft.

On most monuments, the figure has little carved detail, but a number of features can be seen on the monuments considered as a group. The figure on St Buryan 1 has a circular halo (Ill. 29), while crude facial features can be seen on the Paul 1 Crucifixion figure (Ill. 178). All have the characteristic sloping shoulders and the Gwinear 1 figure's arms are noticeably bent (Ills. 92, 94). Christ invariably wears a simple knee-length tunic and the wide arms suggest that this has long sleeves, although the ends of sleeves cannot be seen. On the Gwinear 1 cross, Christ's tunic has a well-defined hem, while on St Buryan 1 and Sancreed 1 (Ills. 212, 214) the tunic is belted. On St Buryan 1, the hem of the tunic dips down either side of the legs, presumably in an attempt to suggest relief (as on the Cumbrian cross, Gosforth 1, face C; Bailey and Cramp 1988, 101, ill. 301). Also on St Buryan 1, Christ is represented with palms open. On Gwinear 1 the fingers can be made out, the greater detail visible here being in all probability due to the use of elvan rather than granite. While the detail to be seen on most of these sculptures is now limited, it is possible that when first carved, greater detail could have been painted in.

Amongst the Cornish Crucifixions there is a good deal of variety in the quality with which the figures are designed and sculpted, those on St Buryan 1 and Gwinear 1 being the best proportioned and most realistic. These may therefore have been the monuments that headed the series. In comparison, Paul's Crucifixion figure is poorly proportioned with a massive head and the figure on Phillack 1 (Ill. 197) is excessively long and thin.

The general appearance of these simple tunic-wearing figures has much in common with the various figures, mythical, lay or biblical, which appear on Viking-age sculpture in the north of England. Particularly close are the Crucifixion figures on Gosforth 1 and 5 (Bailey and Cramp 1988, 100–4, ills. 301–8; 106–8, ills. 323–31), both dating to the first half of the tenth century, and the St Peter crucifixion on Aycliffe 1 (late tenth or early eleventh century: Cramp 1984, 41–3, pl. 8.28), although these all appear on the cross-shafts, not the head. The figures of Christ on the Durham cross-heads nos. 7 and 8 of the eleventh century have a similarity, although the scenes are more complex and confined to a circular area at the centre of the cross-head (Cramp 1984, 70–2, pls. 46.213–16, 47.217–20). In Wales, a very close parallel can be seen on the fragment at Llanfachraith, Anglesey (Nash-Williams 1950, 53–5, pl. LXIX, 6), while a disc-headed cross at Llan-Gan, Glamorgan (Llan-Gan 1), has the Crucifixion plus attendants on the cross-head with bosses on the opposite side (Redknap and Lewis 2007, 337–9); bosses are of course another attribute of the Penwith group, see Chapter IX, p. 88. Equally, the possibility of metalwork models cannot be ignored and Viking amulets bearing crude figures with arms outstretched may also represent a possible source of influence (Fuglesang 1981, and see below).

In northern Yorkshire is a remarkable group of crosses which presents a particularly close parallel for the Penwith group (Bailey 1980, 150–4; Lang 2001, 36–8). These crosses all have a simple Crucifixion totally contained within the cross-head. Although the details of the figures in the Yorkshire group are different, the layout and dramatic effect is similar, as is their very limited distribution. Like the Cornish group, they appear to represent 'a highly localised stylistic taste' (Bailey 1980, 154). The distribution of this northern Yorkshire group is closely linked to areas of Scandinavian settlement, and the appearance of the Crucifixion there is attributed by Coatsworth to Scandinavian contact with Ireland (Coatsworth 1979, I, 141–5; Coatsworth 2000, 167–71; followed by Lang 2001, 36–7). Potential models for the Yorkshire Crucifixions are found in a small area to the west of the Wicklow Mountains in Ireland where the ultimate example is the Cross of Moone, Co. Kildare (Harbison 1992, II, fig. 511). The latter is seen by Coatsworth (2000, 163–4) as the culmination of a process of simplification and evolution in the portrayal of the Crucifixion from the more complex scenes on earlier scriptural crosses to the simple rendering where the cross-head is the cross with Christ alone on it.

On the other hand, Bailey (1980, 151) has pointed out that in southern England from the tenth century artists had begun to explore a new version of the Crucifixion derived from Continental models, in which Christ, clad in a loin-cloth, is shown suffering, body sagging, arms raised; compared to this, the northern Crucifixions with their stylised, forward-facing, triumphant figures appear archaic and provincial. In the sculpture of Wessex and the South-west, examples of the Crucifixion are found primarily as large-scale roods within churches, not on cross-heads (Tweddle *et al*. 1995, 73–9; Cramp 2006, 58–9). Thus Cornwall is more clearly allied with the northern and western style and does not follow the developments of the south. An exception is the monument from Chulmleigh, Devon, which is considered to be probably eleventh-

century and Romanesque (Cramp 2006, 91–2, ill. 39) and may well therefore have been influenced by the Cornish examples.

The fact that Cornwall's immediate neighbours either do not generally feature the Crucifixion in their early medieval sculptural repertoire (Wales) or use a different model in a very different way (Wessex) then raises the question of the origin of the Cornish series. Is it the result of innovation in Cornwall which by coincidence occurred in parallel with the Yorkshire group? Or were the sculptors or their patrons aware of, and seeking to emulate, the outstanding Irish monuments? As there is no evidence for direct Scandinavian influence in west Cornwall in the early tenth century, that possibility may be ruled out. However the Bodmin Manumissions do refer to Irishmen in Cornwall at this time (see Chapter IV, p. 33), making it a distinct possibility that the ideas for using the cross-head in this way could have come directly from Ireland. The bosses which feature on the Penwith group crosses could also have had such an origin, as bosses feature frequently on the Irish monuments.

Figures of Christ seen on Viking pendants of the tenth centuries and later (Graham-Campbell and Kidd 1980, 180–1, figs. 109–12) bear a passing similarity to both the Cornish and Yorkshire Crucifixions (Cramp in Lang 2001, 38). However, their iconography — showing Christ tied to the cross or entwined in a scroll (Graham-Campbell 1980, ills. on p. 188; Fuglesang 1981) — is different and their distribution appears to be Scandinavian, so the possibility that one may have influenced the other seems remote. Nonetheless these small, beautifully crafted metal ornaments do demonstrate a means by which ideas may have been transmitted.

In Cornwall, the image of the Crucifixion on the cross-head proved so popular that it was copied many times on the later medieval wayside crosses, with the earliest copies potentially in St Buryan parish, close to St Buryan 1 (Preston-Jones and Langdon, Andrew 1997, 118–19; see also Chapter X, p. 105). Arthur Langdon (1896) lists some thirty-five. Like the early medieval Crucifixion crosses, all occur in west Cornwall, although they cover a much wider area with the furthest east being at Flushing on the Fal estuary. Far simpler than the early medieval crosses, the majority of these wayside monuments contain as their only other carving a simple outline cross on the opposite side of the head. The Crucifixion is clearly derived from the earlier examples, most being simple forward-facing figures with outstretched arms and often with out-turned feet (see Fig. 22t–v, p. 103). Some of the representations are extremely crude and, in some, realism is sacrificed in the interests of design. Interestingly, the deterioration of the image in copying, seen in Cornwall, shares features in common with that seen on the Crucifixions of northern Yorkshire: compare for example the splayed legs of Pendarves no. 1, Camborne, or the Camborne Institute Cross, with Thornton Watlass 1 and 2 in Yorkshire (Langdon, Arthur 1896, 136–8, 310–11; Lang 2001, 213–14, ills. 812, 813), or the crude incised image of the figure with its legs apart on the Trevu, Camborne Cross with Stanwick 7, face *A* (Langdon, Arthur 1896, 286–7; Lang 2001, 204–5, ill. 768).

BOSSES

Most of the crosses of the Penwith group (p. 88) include five prominent bosses on the head, on the face opposite the Crucifixion. The bosses, set in the centre and on the five arms, are plain and uncluttered by any other decoration. On St Buryan 1 and Gwinear 1 (Ills. 31, 96), the bosses are well proportioned and placed on the cross-arms over the ring, but on some other monuments in this group, for example Paul 1 (Ill. 179, Colour Pl. 20), they are so large in relation to the cross-heads that there is no room for any decoration other than the edge-moulding and the bosses are not carefully placed in relation to the ring. On Phillack 1 (Ills. 197–201), bosses also appear on the side of the head. Two Cornish crosses (Wendron 1, and possibly Breage 1) feature five bosses on both sides of the head (Ills. 243–5, 13–18). Being only four miles apart and in the Carnmenellis rather than the West Penwith granite area, they may suggest a small and distinctive local group.

While single bosses appear frequently on cross-heads in stone sculpture of this period in England and Wales, the use of five bosses is much less common. Monuments of the tenth- to eleventh-century 'spiral scroll' school in Cumbria feature a lorgnette or cruciform arrangement of five bosses linked by a spine, and isolated examples of this occur elsewhere, the nearest to Cornwall being in Wales at Llandeilo Fawr in Carmarthenshire (Llandeilo Fawr 3: Edwards 2007, 241–2). However these are not exactly like the Cornish examples. Bosses occur frequently on Irish sculpture and on the whole this seems the most likely origin for this motif in Cornwall, since Ireland has also been invoked as a probable source of inspiration for the Crucifixion.

On the South Cross at Clonmacnoise in Co. Offaly, for example, there are not only five bosses on the cross-head (Harbison 1992, II, fig. 158) but also panels of bosses as part of the decorative scheme on the shaft (Harbison 1992, I, 54–6). In Ireland, there is clear evidence of the derivation of the crosses from metalwork originals (Harbison 1992, I, 345–7; Edwards 1990, 165), with the bosses used like nails and studs to fix and decorate metal-covered wooden crosses or secure the individual metal components. A small skeumorphic suspension link on the top of the South Cross at Clonmacnoise clearly indicates its ultimate derivation from a metal pectoral cross, and here the bosses on the arms are located exactly over the ring, as though to fix the two parts together. Simple, derivative examples more like the Penwith ones can be found in Ireland too, for example at Taghmon in Co. Wexford (Harbison 1992, II, fig. 567); for Penwith it seems just as likely that the idea for the bosses was transferred direct via the medium of sculpture, than that the idea arose independently as a result of copying a simple pectoral cross.

Bailey (1980, 148–50) suggests that groups of five small bosses seen at the centre of the cross-heads at Irton, Northallerton and Lancaster may be symbolic of the five wounds suffered by Christ while on the cross. The five bosses on the Penwith group crosses are certainly decorative, but their possible symbolism cannot be discounted; in combination with the Crucifixion they could have conveyed a potent message.

Most crosses of the Mid and East Cornwall group (p. 91) feature a small boss at the centre of the head, sometimes with a very small hole at its centre; on some of the crosses with trefoil-shaped holes, the central boss is more prominent. But unlike the five bosses, one central boss is a far more common feature generally in the early sculpture of the British Isles.