

**THE HIGH CROSSES OF 'NORTHERN IRELAND': AN ICONOGRAPHIC
REVIEW OF A MODERN GEO-POLITICAL GROUPING OF EARLY
MEDIEVAL MONUMENTS**

VOLUME 2 OF 2

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Illustrations

Chapter 1: Introduction

Key: Red = Figural Crosses

Green = Non-figural Crosses

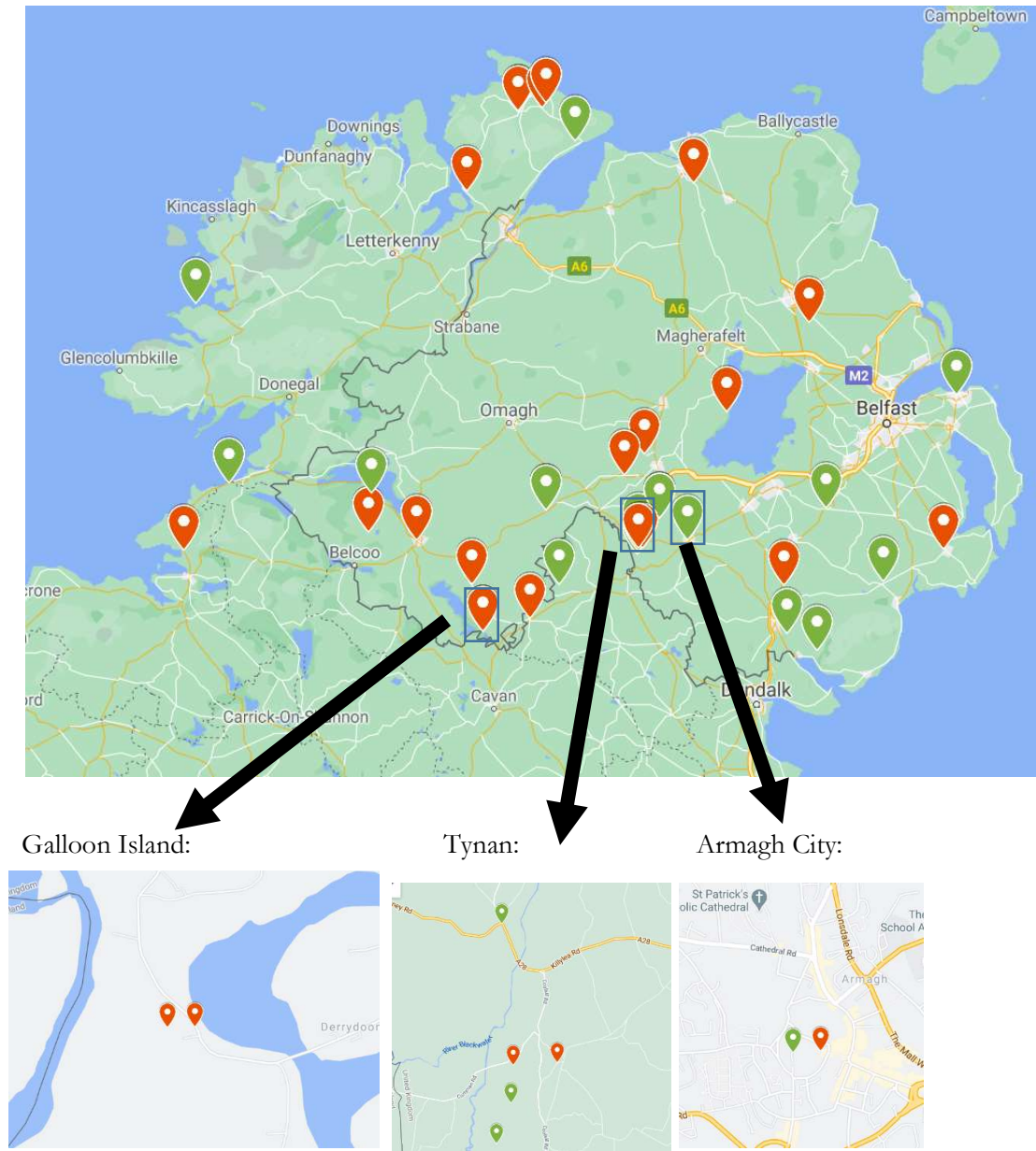


Figure 1.1 Map of 'Northern/Ulster Group' of High Crosses



Figure 1.2 'Martyrs of Ireland', c.1869



Figure 1.3 'Illustrious Sons of Ireland', c.1873



Figure 1.4 Arboe Cross, c.1898

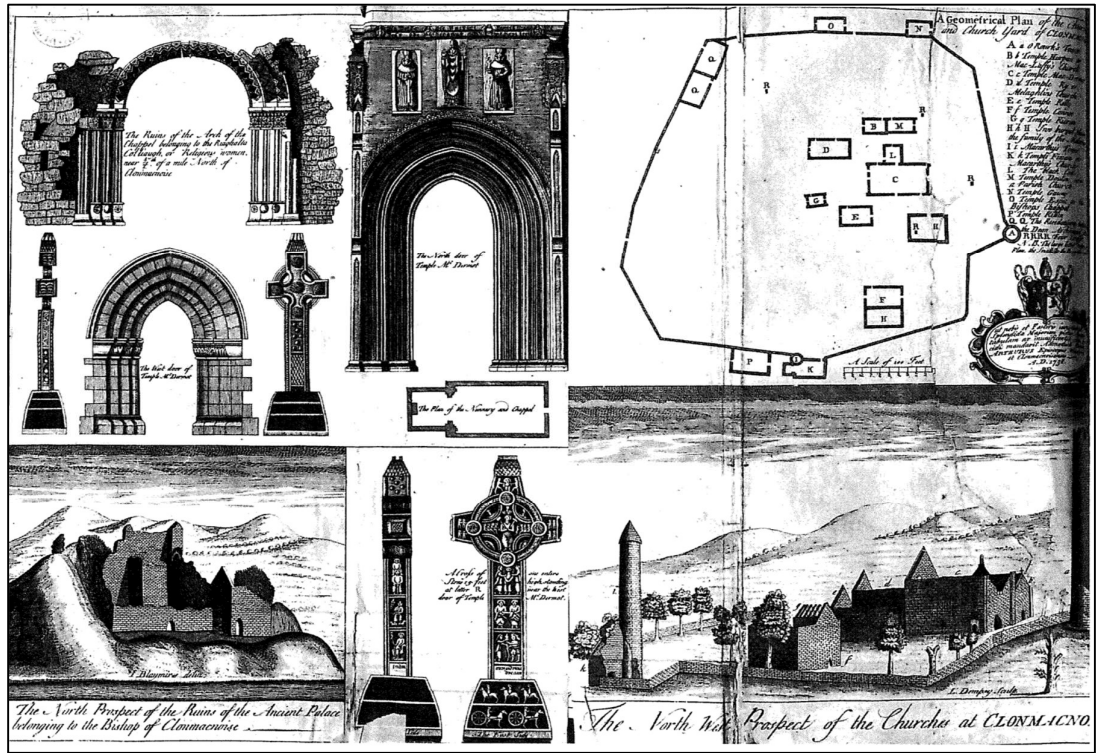


Figure 1.5 Clonmacnoise, Jonas Blaymire, 1736.

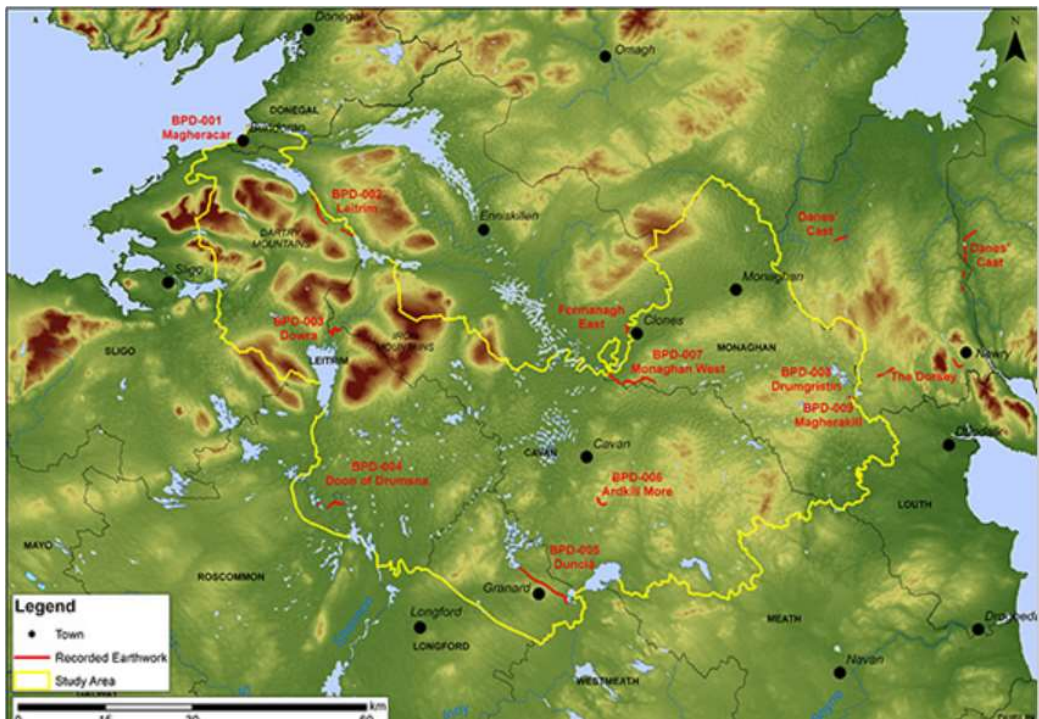


Figure 1.6 'Black Pig's Dyke'



Figure 1.7 Rita Duffy, *Siege II*, 1989

Chapter 2: Tracing the Historical Contexts of the Monuments and their Settings



Figure 2.1 Map of Armagh, Richard Bartlett, 1602

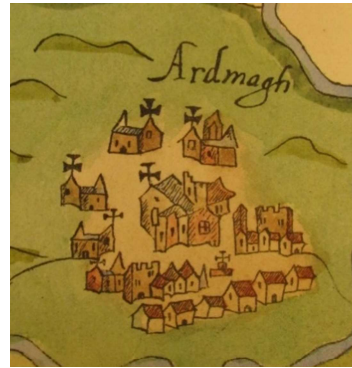


Figure 2.2 Detail: Baronial Map of Armagh, 1609

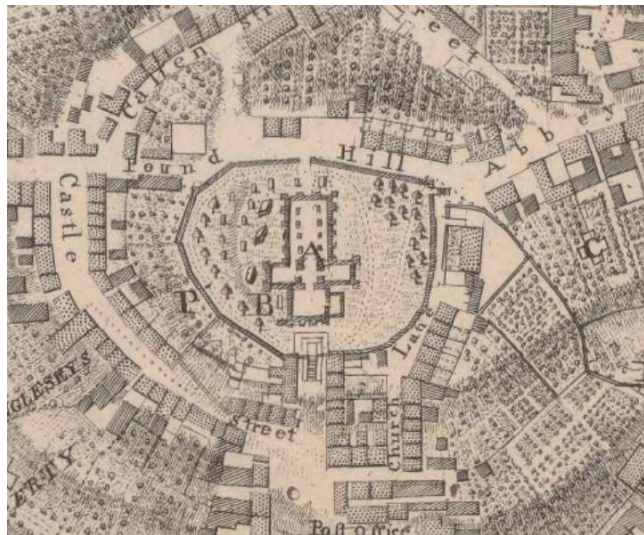


Figure 2.3 Detail: Armagh Map, John Rocque, 1760

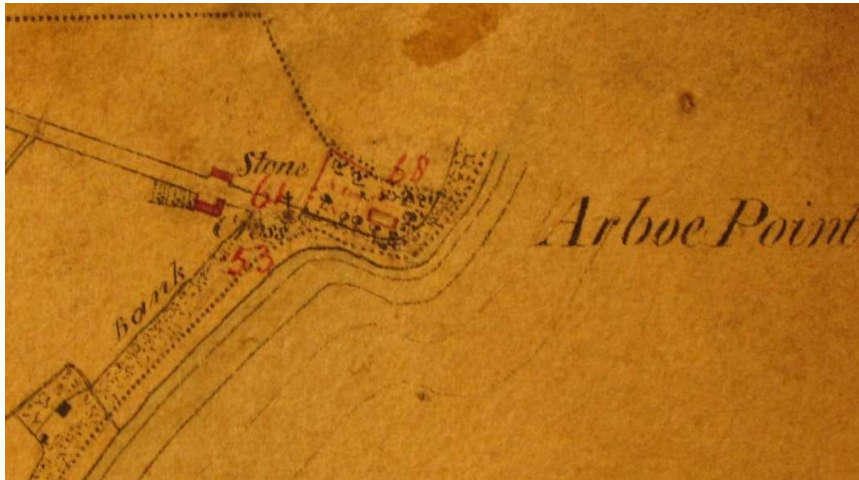


Figure 2.4 Detail: Arboe OS Map, c.1830s



Figure 2.5 Detail: Clones OS Map, 1860



Figure 2.6 Detail: Donaghmore (Tyrone) OS Map, 1834



Figure 2.7 Detail: Tynton OS Map, c.1830s

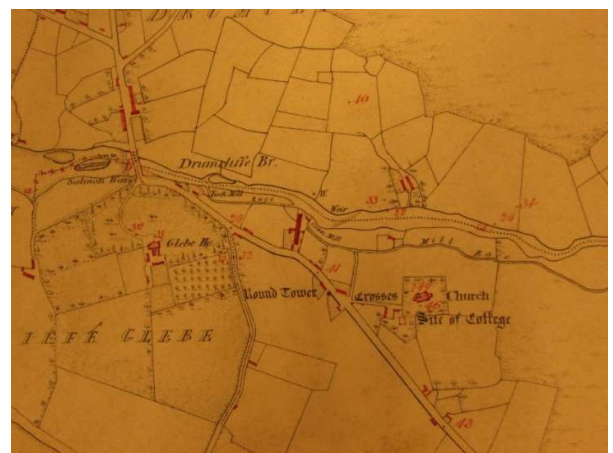


Figure 2.8 Detail: Drumcliff OS Map, 1837



Figure 2.9 Detail: Boho (North Toneel) OS Map, 1834



Figure 2.10a Arboe Cross, East Face, Henry O'Neill, 1857

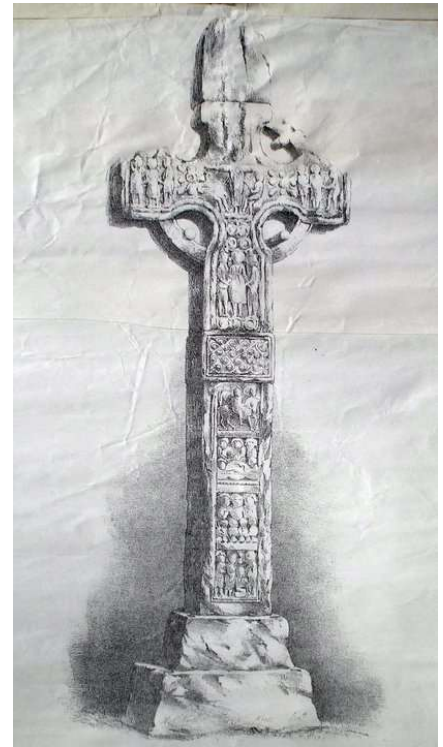


Figure 2.10b Arboe Cross, West Face, Henry O'Neill, 1857



Figure 2.11 Arboe Cross, Anonymous, after 1850



Figure 2.12 Clones Cross, John Eliot Howard, 1855



Figure 2.13 Clones, Henry Dryden, 1857



Figure 2.14 Capstone, Clones Cross.

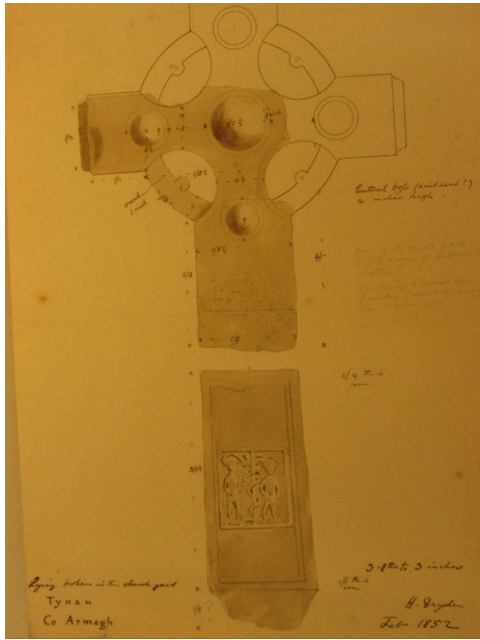


Figure 2.15 Tynan Village Cross, Henry Dryden, 1852

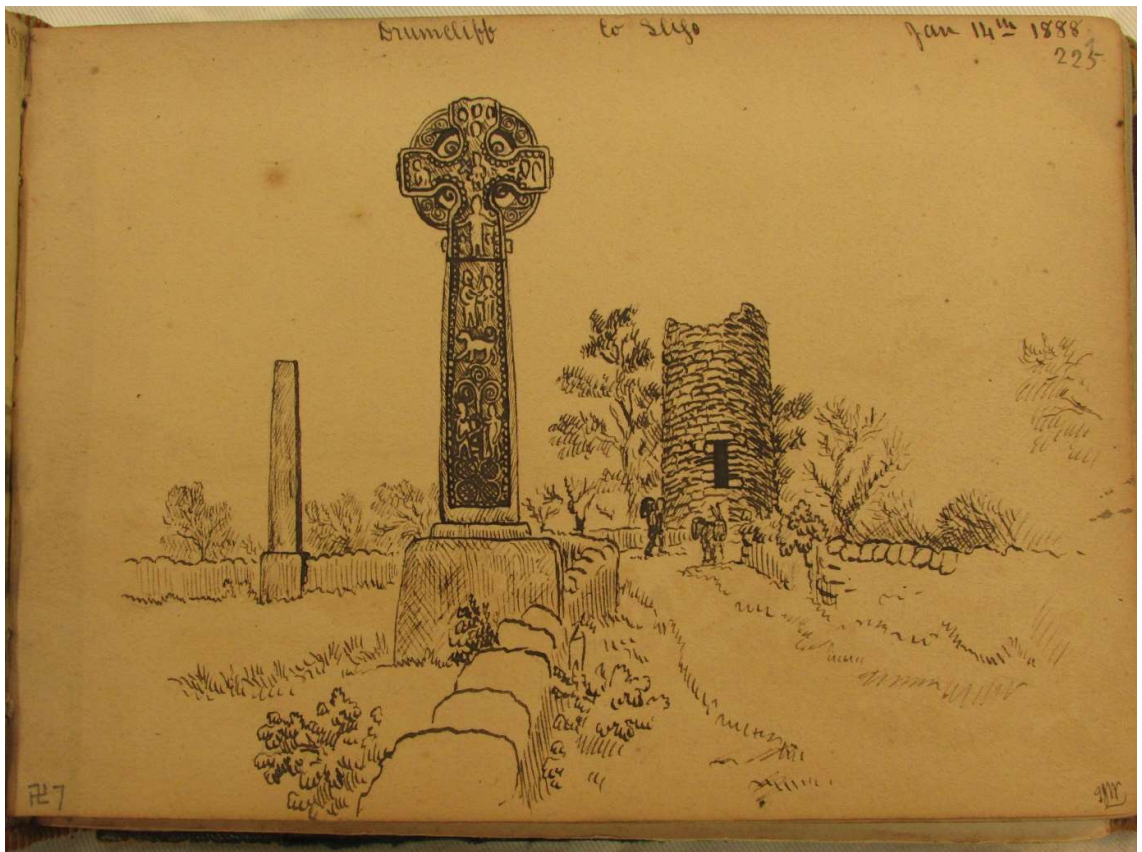


Figure 2.16 Drumcliff Cross, Thomas Johnson Westropp, 1888

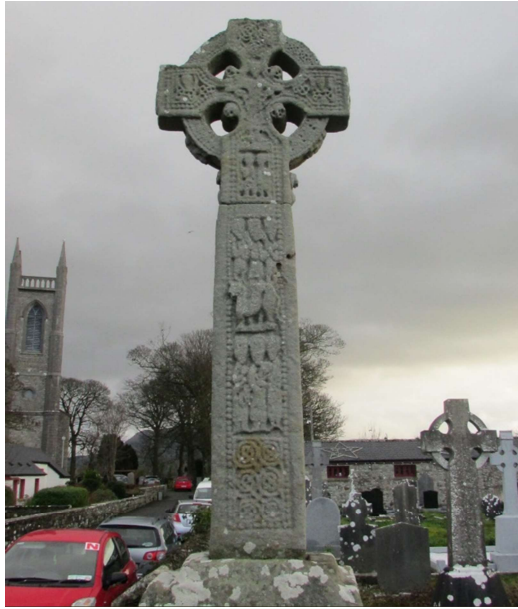


Figure 2.17 Drumcliff Cross

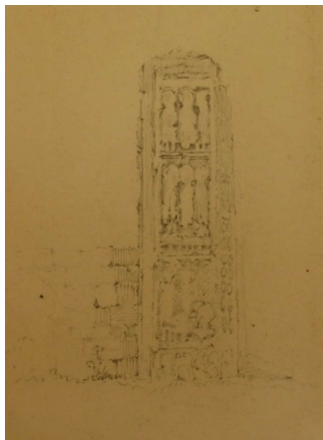


Figure 2.18a Camus Cross-shaft, East, John Stokes, 1835

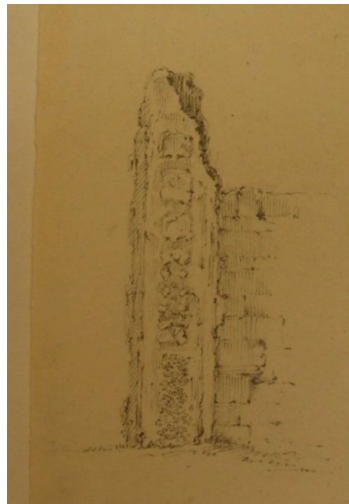


Figure 2.18b Camus Cross-shaft, South, John Stokes, 1835



Figure 2.18c Camus Cross-shaft, North, John Stokes, 1835



Figure 2.19a Camus Cross-shaft, North,
George Victor du Noyer, 1836



Figure 2.19b Camus Cross-shaft, South,
George Victor du Noyer, 1836



Figure 2.19c Camus Cross-shaft, East,
George Victor du Noyer, 1836

ings is the antique mutilated market-cross, of which
an engraving is annexed.

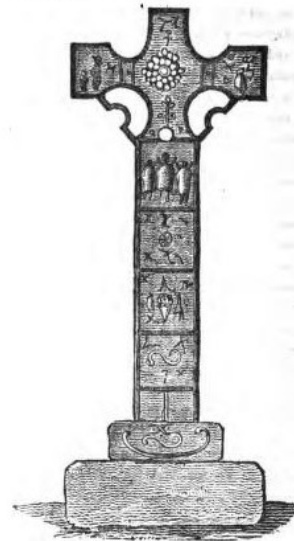


Figure 2.20 Armagh Cross, Charles Coote, 1804

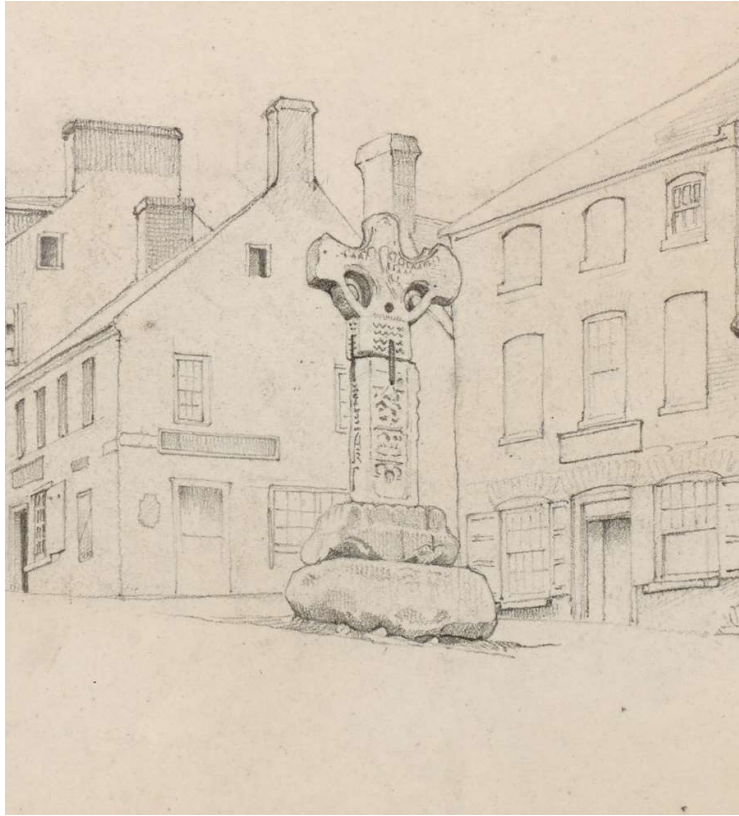


Figure 2.21 Armagh Cross, Charles Varley, 1808



Figure 2.22 Armagh, James Black, 1810



Figure 2.23 Armagh Cross, John Bell, 1812

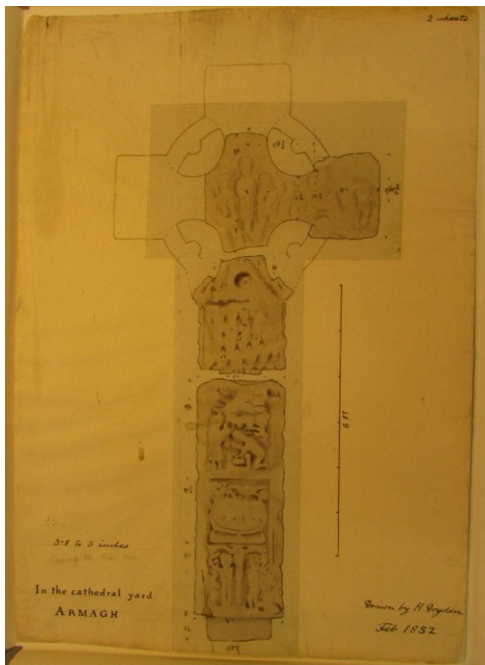


Figure 2.24a Armagh Cross, East, Henry Dryden, 1852

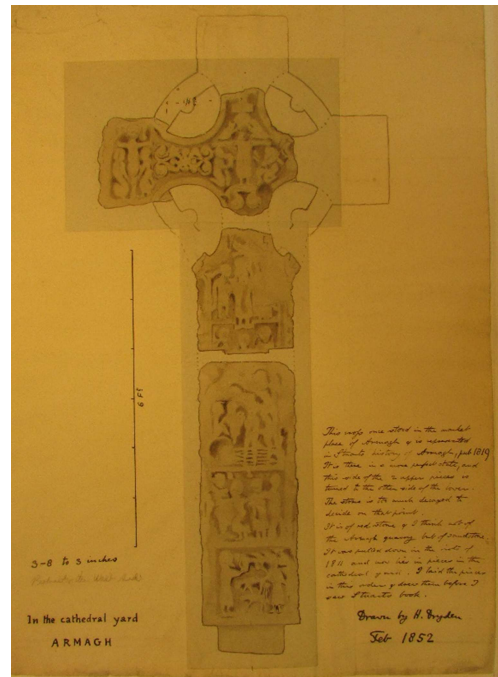


Figure 2.24b Armagh Cross, West, Henry Dryden, 1852

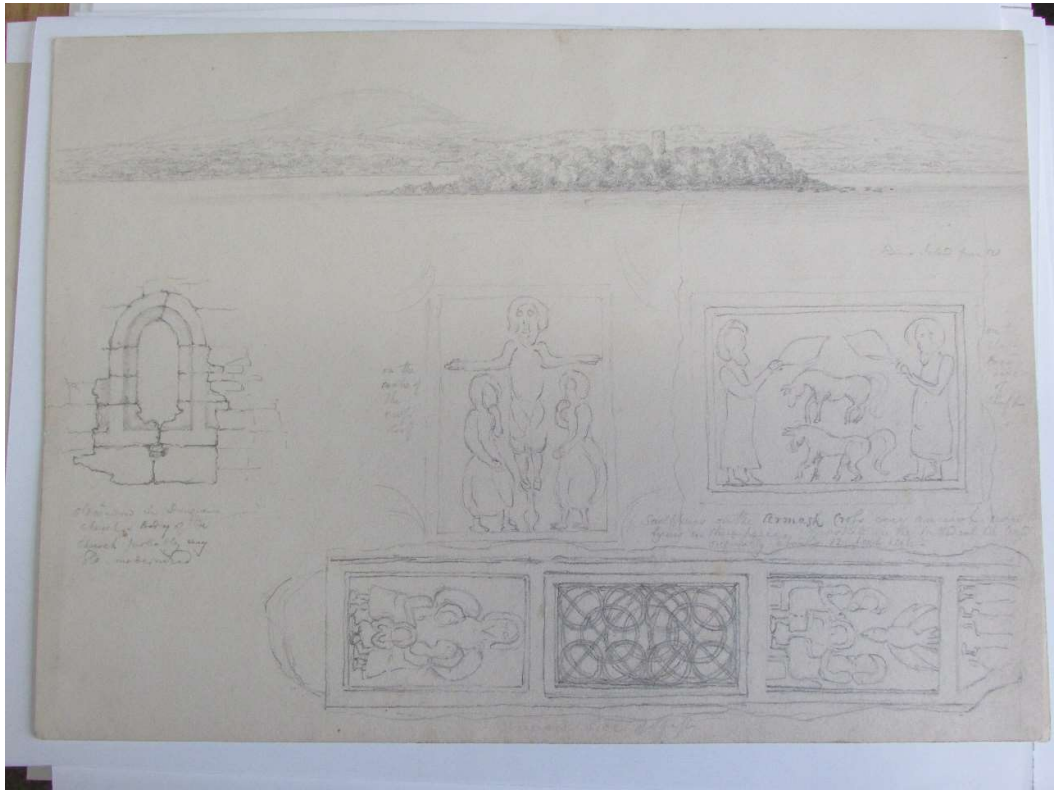


Figure 2.25 Armagh Cross, Anonymous, mid-nineteenth century



Figure 2.26 Galloon West Cross-shaft, Edward W. Durnford, 1835

Chapter 3: Armagh (Armagh)



Figure 3.1 Armagh Cross-shaft, East Face



Figure 3.2 Armagh Cross-head, East Face



Figure 3.3 Camus Cross-shaft East face



Figure 3.4a Armagh E1



Figure 3.4b Interpretive Sketch Armagh E1



Figure 3.5 Camus W1



Figure 3.6 Adam and Eve, Glass Intaglio, Late-fourth century



Figure 3.7 Adam and Eve, Breedon, ninth century



Figure 3.8 Adam and Eve, Diddlebury, tenth century



Figure 3.9a Armagh E2



Figure 3.9b Interpretive Sketch, Armagh E2



Figure 3.10 Camus W3



Figure 3.11 Noah's Ark, Catacombs of Marcellinus and Peter, Rome, late-third century



Figure 3.12 Noah's Ark, Roda Bible, late-tenth – early-eleventh century



Figure 3.13 Noah's Ark, El-Bagawat, early-fifth century



Figure 3.14a Noah's Ark, Junius 11, c.1000

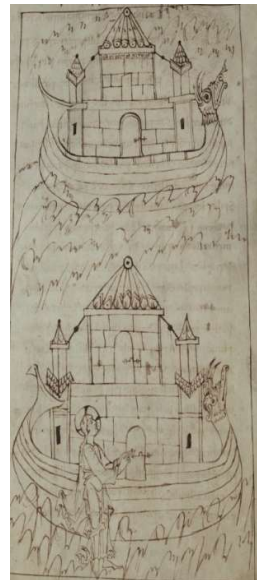


Figure 3.14b Noah's Ark, Junius 11, c.1000



Figure 3.15 Noah's Ark, Killary



Figure 3.16 Noah's Ark, Cot. MS Claudius B. iv, fol. 15v, late-eleventh – early-twelfth century



Figure 3.17a Armagh E3



Figure 3.17b Interpretive Sketch, Armagh E3



Figure 3.18 Camus W4



Figure 3.19 Sacrifice of Isaac, Sarcophagus of St Sidoine, fourth century



Figure 3.20 Sacrifice of Isaac, Sarcophagus, 325-350



Figure 3.21 Sacrifice of Isaac, Tile from Tunisia, fifth century



Figure 3.22 Ivory Sacrifice of Isaac, eighth – ninth century

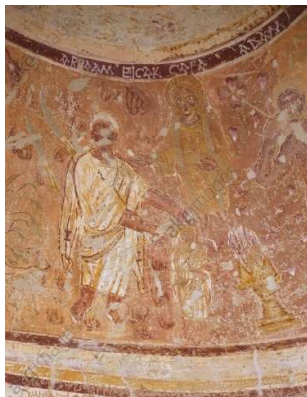


Figure 3.23 Sacrifice of Isaac, El-Bagawat, fourth century



Figure 3.24a Armagh E4 and E5



Figure 3.24b Interpretive Sketch, Armagh E4 and E5



Figure 3.25 Daniel in the Lions' Den, Killary



Figure 3.26 Daniel in the Lions' Den, Galloon West

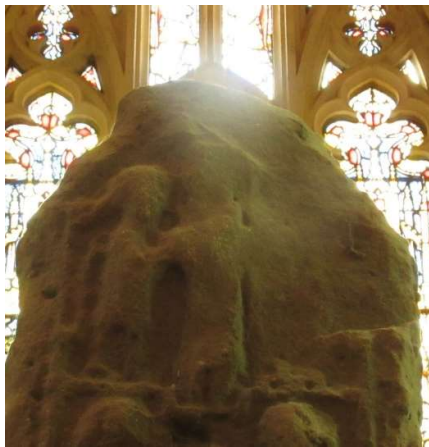


Figure 3.27a Armagh E6



Figure 3.27b Interpretive Sketch, Armagh E6



Figure 3.28 Mocking of Christ, Cross of Scriptures, Clonmacnoise



Figure 3.29 Arrest of Christ, Downpatrick Cross



Figure 3.30 Arrest of Christ, Augustine Gospels, fol. 125r, late-sixth century



Figure 3.31a Armagh Cross-head East Face



Figure 3.31b Interpretive Sketch, Armagh Cross-head East Face



Figure 3.32a Armagh Cross, East Face, Cross-head, Left Arm



Figure 3.32b Interpretive Sketch, Armagh Cross, East Face, Cross-head, Left Arm



Figure 3.33 Crucifixion, St Gall Gospels, eighth century



Figure 3.34 Crucifixion, Muiredach's Cross, Monasterboice



Figure 3.35 Rinnagan Crucifixion Plaque, eighth century



Figure 3.36 Kells Crucifixion Plaque, eleventh century

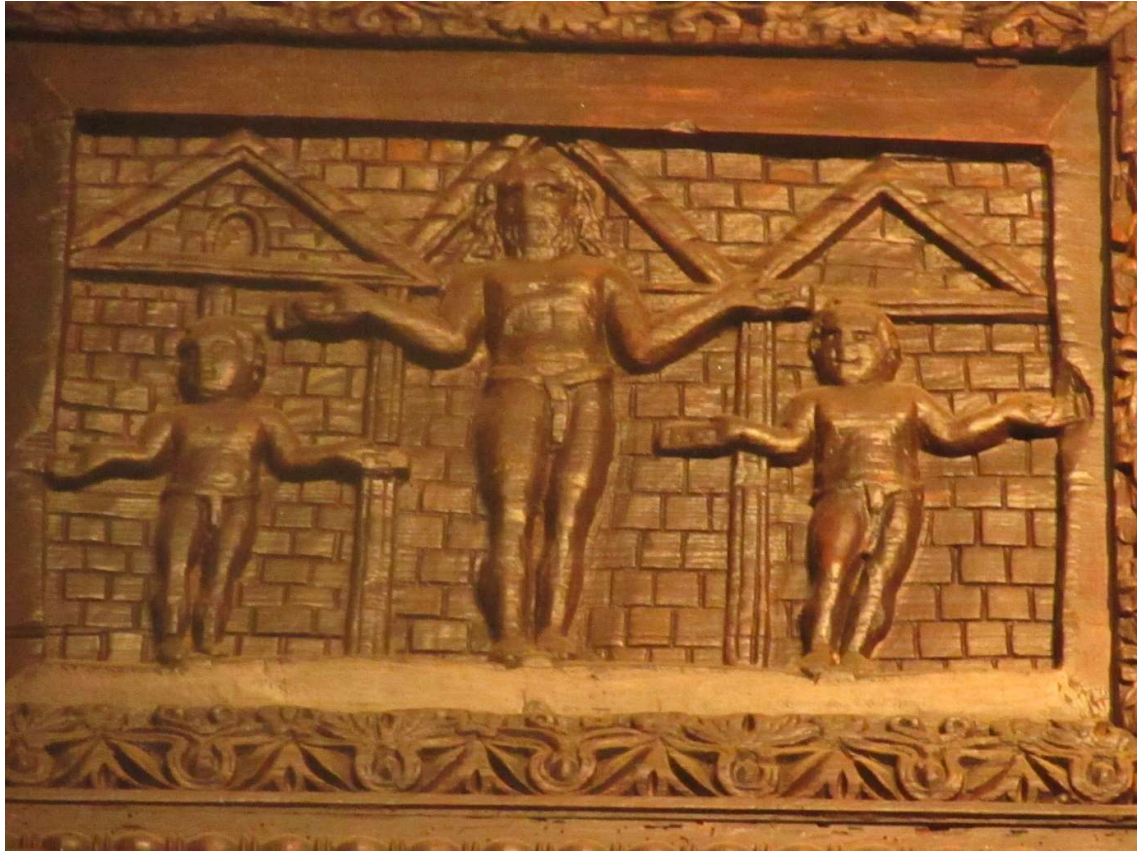


Figure 3.37 Crucifixion, Sta Sabina Doors, Rome, c.432



Figure 3.38a Armagh S1



Figure 3.38b Interpretive Sketch, Armagh S1



Figure 3.39 Camus W2



Figure 3.40 Connor Face 1, Scene1



Figure 3.41 Cain and Abel, Ashburnham Pentateuch, sixth – seventh century



Figure 3.42 Cain and Abel, OE Hexateuch, late-eleventh-/early-twelfth-century



Figure 3.43 Cain and Abel, Junius 11, c.1000



Figure 3.44a Armagh S2



Figure 3.44b Interpretive Sketch, Armagh S2



Figure 3.45 David and Goliath, silver, Cyprus Plate, 613-630



Figure 3.46 David and Goliath, David Casket, ninth century

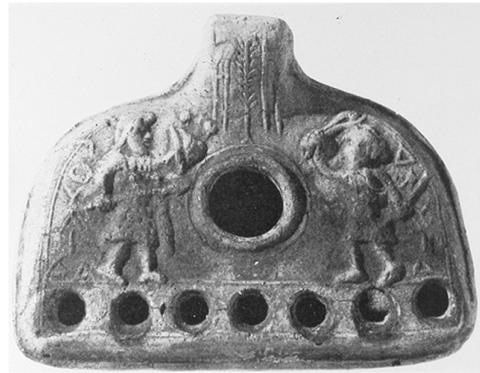


Figure 3.47 David Encountering Goliath, Terracotta Lamp, fourth century



Figure 3.48 David and Goliath, Stuttgart Psalter, fol. 165r, 820-30



Figure 3.49 David and Goliath, Sacra Parallela, fol. 91r, ninth century



Figure 3.50 David Beheading Goliath, Bible of San Paolo fuori le Mura, fol. 83v, c.870



Figure 3.51a Armagh S3



Figure 3.51b Interpretive Sketch, Armagh S3



Figure 3.52 Daniel Combating the Lion, Masham, early-ninth century



Figure 3.53 David Combating the Lion, Durrow



Figure 3.54 David Combating the Lion, Tall Cross, Monasterboice



Figure 3.55a Armagh W1



Figure 3.55b Interpretive Sketch, Armagh W1



Figure 3.56 Nativity, Sarcophagus of San Celso, Rome, late-fourth – early-fifth century

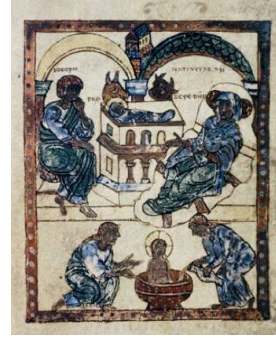


Figure 3.57 Nativity, Æthelstan Psalter, fol. 85r, 899-924



Figure 3.58 Nativity, Throne of Maximian, Ravenna, 545-53



Figure 3.59a Armagh W2



Figure 3.59b Interpretive Sketch, Armagh W2



Figure 3.60 Camus E1



Figure 3.61 Adoration of the Magi, Muiredach's Cross, Monasterboice



Figure 3.62 Hypapante, Kalenderhane Djami, seventh century



Figure 3.63 Presentation and Purification, Santa Maria Maggiore, Rome, fifth century



Figure 3.64 Presentation and Purification, Ivory, c. late-ninth century



Figure 3.65 *Hypapante*/Presentation Castelseprio, eighth century



Figure 3.66 *Hypapante*/Presentation Wirksworth, late-eighth century



Figure 3.67a Armagh W3



Figure 3.67b Interpretive Sketch, Armagh W3



Figure 3.68 Camus E2



Figure 3.69 Baptism of Christ, Arian Baptistery, Ravenna, fifth century



Figure 3.70 Baptism of Christ, Catacombs of Callixtus, Rome, third century



Figure 3.71 Armagh W4



Figure 3.72 Miracle at Cana, Dewsbury, late-eighth – early-ninth century



Figure 3.73a Armagh W5

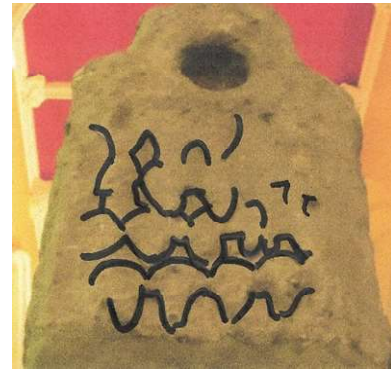


Figure 3.73b Interpretive Sketch Armagh W5

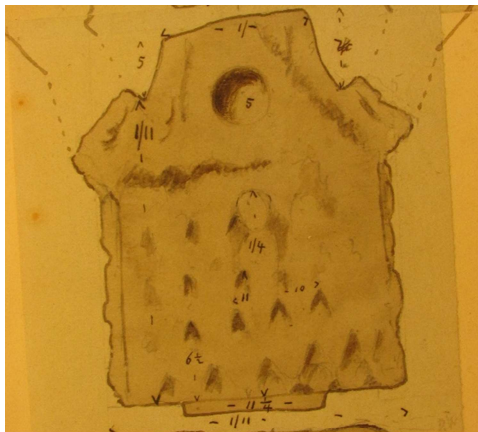


Figure 3.74 Detail: Dryden's Armagh Cross

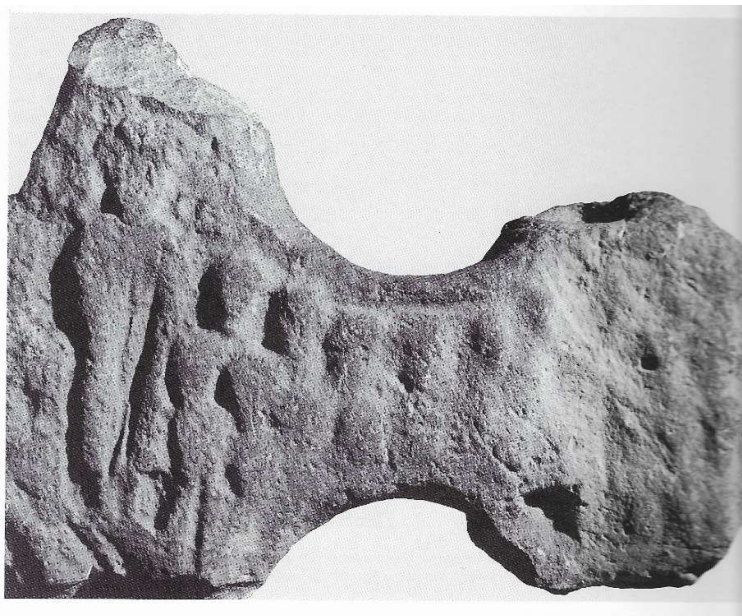


Figure 3.75 Armagh Cross-head West Face



Figure 3.76 *Maiestas Dei*, Codex Amiatinus, fol. 796v, c.710

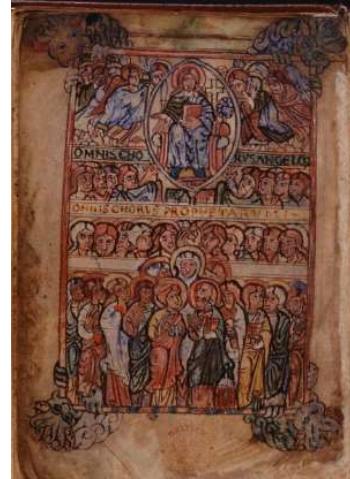


Figure 3.77 Second Coming, Æthelstan Psalter, fol. 2v, early-tenth century



Figure 3.78 Last Judgement, Pericope of Henry II, fol. 202r, 1007, 1012



Figure 3.79a Armagh N1



Figure 3.79b Interpretive Sketch, Armagh N1



Figure 3.80 Three Hebrews in the Fiery Furnace, Checkley, early-tenth century



Figure 3.81 Three Hebrews in the Fiery Furnace, Cappella Greca, Catacombs of Priscilla, Rome, third century



Figure 3.82 Three Hebrews in the Fiery Furnace, Tall Cross, Monasterboice



Figure 3.83a Armagh N3



Figure 3.83b Interpretive Sketch, Armagh N3



Figure 3.84 Paul and Anthony, Ruthwell, mid-eighth century

Chapter 4: Arboe (Tyrone)



Figure 4.1 Arboe Cross, West Face



Figure 4.2 Clones Cross, South-East Face



Figure 4.3a Arboe E1



Figure 4.3b Interpretive Sketch, Arboe E1



Figure 4.4 Clones SE1

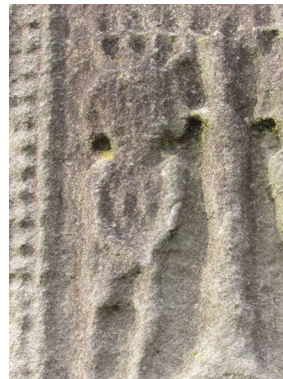


Figure 4.5 Detail: Clones SE1

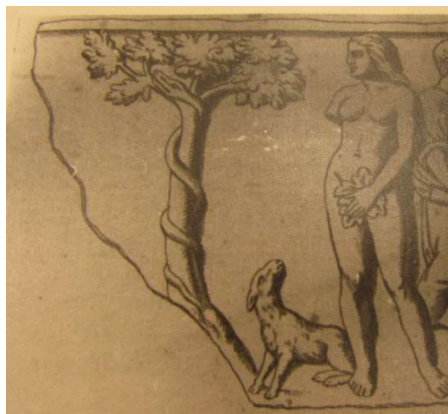


Figure 4.6 Adam and Eve, Lost Sarcophagus, Rome, fourth century



Figure 4.7 Adam and Eve, Killary Cross



Figure 4.8 Adam and Eve, Kells Broken Cross



Figure 4.9 Adam and Eve, Downpatrick



Figure 4.10a Arboe E2



Figure 4.10b Interpretive Sketch Arboe E2



Figure 4.11 Clones SE2



Figure 4.12 Sacrifice of Isaac,
Roman Sarcophagus,
fourth century



Figure 4.13 Sacrifice of Isaac,
Sarcophagus of Agape and
Crescentianus, Rome, c.325-350



Figure 4.14 Sacrifice of Isaac,
Farfa Gospels, fol. 6r,
ninth century



Figure 4.15a Arboe E3



Figure 4.15b Interpretive Sketch, Arboe E3



Figure 4.16 Clones SE3

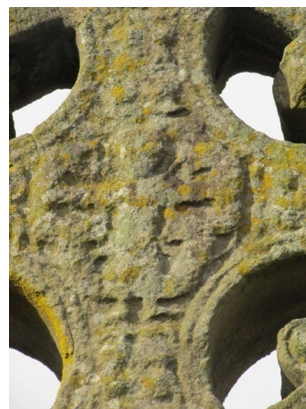


Figure 4.17 Clones Cross-head, Centre SE



Figure 4.18 Daniel in the Lions' Den, Catacombs of Marcellinus and Peter, Rome, fourth century



Figure 4.19 Daniel in the Lions' Den, Meigle, ninth century



Figure 4.20 Daniel in the Lions' Den, Antwerp Sedulius, fol.10v, c.860



Figure 4.21a Arboe E4



Figure 4.21b Interpretive Sketch, Arboe E4



Figure 4.22 Three Hebrews in the Fiery Furnace, Terracotta Lamp, fourth century



Figure 4.23a Arboe E6



Figure 4.23b Interpretive Sketch, Arboe E6



Figure 4.24 Detail: Arboe, Cross-head, East



Figure 4.25a Arboe Cross-head, East

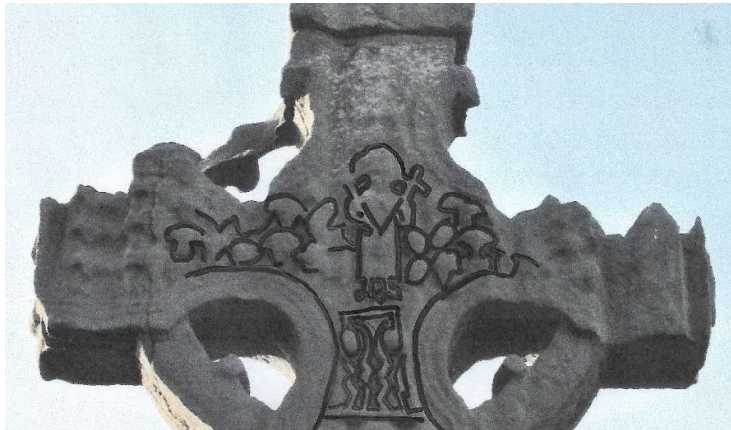


Figure 4.25b Interpretive Drawing, Arboe Cross-head, East



Figure 4.26 Second Coming, Sacra Parallela, fol. 68v, ninth century



Figure 4.27, Christ as Judge, Stuttgart Psalter, fol. 9v, 820-30



Figure 4.28, Christ as Judge, Stuttgart Psalter, fol. 76a r, 820-30



Figure 4.29a Arboe S1



Figure 4.29b Interpretive Sketch, Arboe S1



Figure 4.30 Clones Cross-head, left arm, SE



Figure 4.31a Arboe S2



Figure 4.31b Interpretive Sketch, Arboe S2



Figure 4.32 David Slays the Lion, Tiberius Psalter, fol. 8r, mid-eleventh century

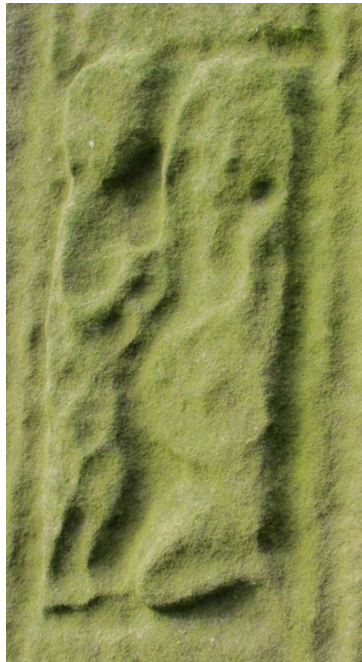


Figure 4.33a Arboe S3



Figure 4.33b Interpretive Sketch, Arboe S3



Figure 4.34 David Slaying Goliath, Werden Psalter, fol. 74r, 1030-60



Figure 4.35 David Slaying Goliath, Vitellius Psalter, fol. 1r, c.910



Figure 4.36a Arboe S4



Figure 4.36b Interpretive Sketch, Arboe S4



Figure 4.37 Paul and Anthony, Kells Market Cross



Figure 4.38 Paul and Anthony, Kells, Cross of Patrick and Columba



Figure 4.39 Paul and Anthony, Muiredach's Cross, Monasterboice



Figure 4.40a Arboe W1



Figure 4.40b Interpretive Sketch, Arboe W1



Figure 4.41 Galloon East W1



Figure 4.42 Clones NW1



Figure 4.43 Adoration of the Magi, Ivory, *c.*500-50



Figure 4.44 Presentation in the Temple, Oratory of John VII, Santa Maria Antiqua, Rome, 705-7



Figure 4.45a Arboe W2



Figure 4.45b Interpretive Sketch, Arboe W2



Figure 4.46 Clones NW2



Figure 4.47 Miracle at Cana, Sta Sabina, Rome, 413-30



Figure 4.48 Miracle at Cana, Ivory, 400-420



Figure 4.49 Miracle at Cana, Tokali Kilise, 900-924



Figure 4.50a Arboe W3



Figure 4.50b Interpretive Sketch, Arboe W3



Figure 4.51 Clones NW2



Figure 4.52 Last Supper, Sant'Apollinare Nuovo, Ravenna, early-sixth century



Figure 4.53 Last Supper, Augustine Gospels, fol. 125r, late-sixth century



Figure 4.54 Loaves and Fish, Catacomb of St Callixtus, Rome, second to third century



Figure 4.55 Loaves and Fishes, Hornby, ninth century

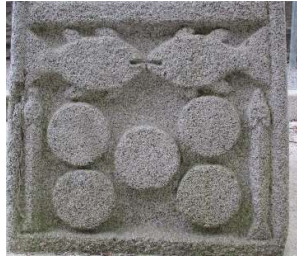


Figure 4.56 Loaves and Fishes, Moone



Figure 4.57 Miracle of the Loaves and Fishes, Trinity Sarcophagus, Rome, c.325



Figure 4.58a Arboe W4



Figure 4.58b Interpretive Sketch, Arboe W4



Figure 4.59 Arboe W4, Detail: O'Neill, 1859



Figure 4.60 Clones NW, Cross-head lower-cross-arm



Figure 4.61 Triumphal Entry, Sarcophagus of Junius Bassus, Vatican, 359.



Figure 4.62 Triumphal Entry, Homilies of Gregory Nazianzen, fol. 196v, 879-883



Figure 4.63 Flight Into Egypt, Mústair, c.800



Figure 4.64 Flight Into Egypt, Ruthwell, mid-eighth century



Figure 4.65a Arboe W6



Figure 4.65b Interpretive Sketch, Arboe W6



Figure 4.66 Arboe O'Neill Drawing, 1859



Figure 4.67, Arrest of Christ, fol. 114r, Book of Kells, c.800



Figure. 4.68a Arboe Cross-head, West



Figure. 4.68b Interpretive Sketch, Arboe Cross-head, West



Figure 4.69 Crucifixion, Rabbula Gospels, fol. 13a, sixth century



Figure 4.70 Crucifixion, Duleek



Figure 4.71 Metz Crystal

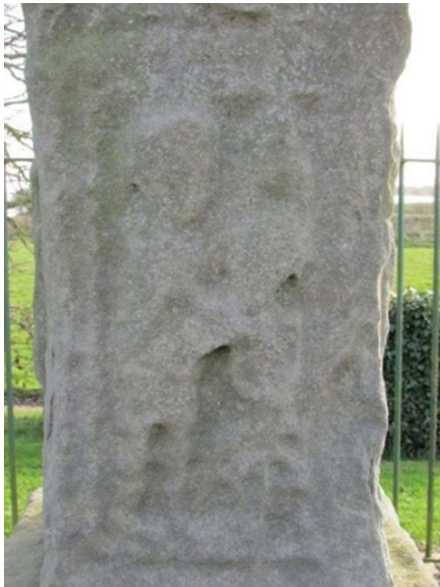


Figure 4.72a Arboe N1

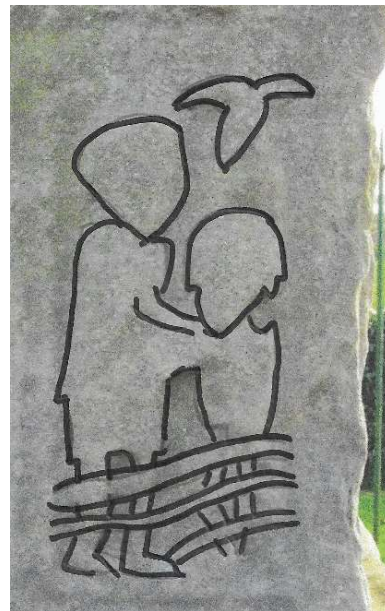


Figure 4.72b Interpretive Sketch, Arboe N1



Figure 4.73 Baptism, Ivory

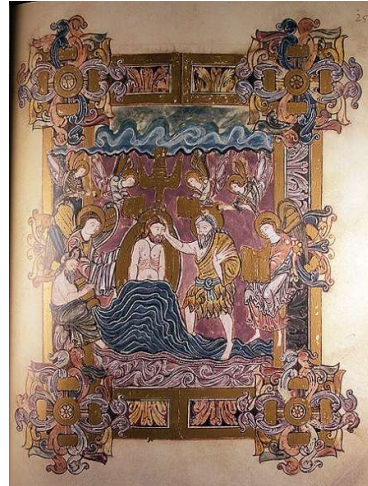


Figure 4.74 Baptism, Benedictional of Æthelwold, fol. 25r, 971-984



Figure 4.75a Arboe N2



Figure 4.75b Interpretive Sketch, Arboe N2



Figure 4.76 Connor Face 1, Panel 2



Figure 4.77 Healing of the Woman with the Issue of Blood, Sarcophagus, Rome, 333-36



Figure 4.78 Healing of the Woman with the Issue of Blood, Ivory, c.800-820



Figure 4.79 Kneeling Female, Gold-glass Medallion, third – fifth century



Figure 4.80a Arboe N3



Figure 4.80b Interpretive Sketch, Arboe N3



Figure 4.81 Massacre of the Innocents, Sacramentary of Drogo, fol. 31r, 844-855



Figure 4.82a Arboe N4



Figure 4.82b Interpretive Sketch, Arboe N4



Figure 4.83 Good Shepherd, Catacombs of Callixtus, third century



Figure 4.84 Good Shepherd, Sculpture, 900-1299

Chapter 5: Donaghmore (Tyrone)



Figure 5.1 Donaghmore Cross, East Face



Figure 5.2 Village Cross, Tynan, East Face



Figure 5.3 Terrace Cross, Tynan



Figure 5.4 Island Cross, Tynan



Figure 5.5 Well Cross, Tynan



Figure 5.6a Interpretive Sketch, Donaghmore E1



Figure 5.6b Interpretive Sketch Donaghmore E1



Figure 5.7 Nativity, Killary



Figure 5.8 Nativity, Benedictional of Æthelwold, fol. 15v, 963-984



Figure 5.9 Adoration of the Manger, Sandbach, early-ninth century.



Figure 5.10 Nativity, Sarcophagus Fragment, late-fourth century



Figure 5.11a Donaghmore E2



Figure 5.11b Interpretive Sketch,
Donaghmore E2



Figure 5.12 Adoration of the Magi, Crispina Sarcophagus, Rome first third of fourth century



Figure 5.13 Adoration of the Magi, Ivory, late-fifth century



Figure 5.14a Donaghmore E3



Figure 5.14b Interpretive Sketch, Donaghmore E3



Figure 5.15 Baptism of Christ, Werden Casket, ninth century



Figure 5.16a Donaghmore E4



Figure 5.16b Detail: Donaghmore E4



Figure 5.16c Interpretive Sketch, Donaghmore E4



Figure 5.17 Miracle at Cana, Ivory, *c.*900



Figure 5.18a Donaghmore E5

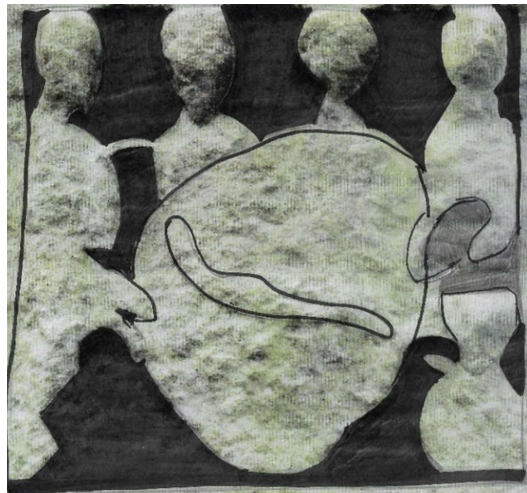


Figure 5.18b Interpretive Sketch, Donaghmore E5

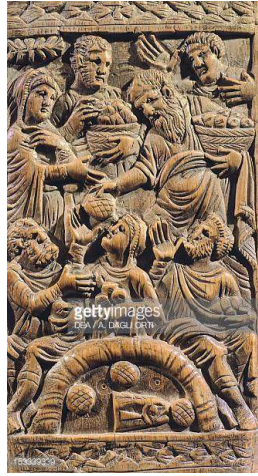


Figure 5.19 Miracle of the Loaves and Fishes, Throne of Maximian, Ravenna, 545-553

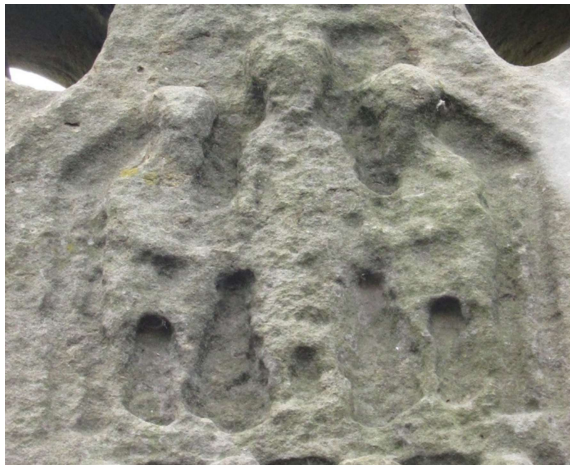


Figure 5.20a Donaghmore E6



Figure 5.20b Interpretive Sketch, Donaghmore E6



Figure 5.21b Donaghmore Cross-head, East Face



Figure 5.21b Interpretive Sketch, Donaghmore Cross-head, East Face



Figure 5.22 Crucifixion, Gellone Sacramentary, fol. 143v, 755-787



Figure 5.23 Passion Ivory, c.420-30



Figure 5.24 Crucifixion, Graiguenamanagh



Figure 5.26 Crucifixion, Tuam



Figure 5.25 Crucifixion, Moone



Figure 5.27 John's Gospel, Book of Kells, fol. 290v, c.800



Figure 5.28a Donaghmore W1



Figure 5.28b Interpretive Sketch, Donaghmore W1

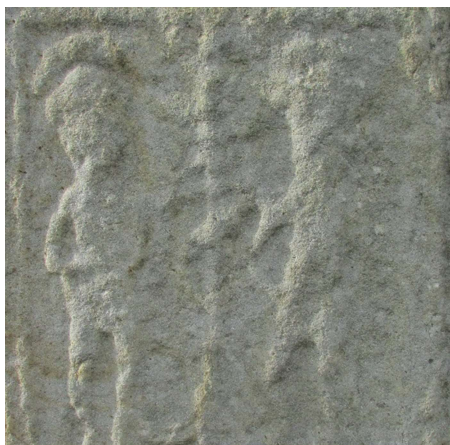


Figure 5.29 Village Cross, Tynan, E1



Figure 5.30 Adam and Eve, Kells Broken Cross



Figure 5.31 Adam and Eve, St Matthew's Cross



Figure 5.32 Adam and Eve, Farnell



Figure 5.33a Donaghmore W2



Figure 5.33b Interpretive Sketch, Donaghmore W2



Figure 5.34 Cain Slaying Abel, Ivory



Figure 5.35a Donaghmore W3



Figure 5.35b Interpretive Sketch, Donaghmore W3



Figure 5.36 Sacrifice of Isaac, Graiguenamanagh



Figure 5.37 Sacrifice of Isaac, Killary



Figure 5.38 Sacrifice of Isaac, Drumcliff Fragment

Chapter 6: Donaghmore (Down)

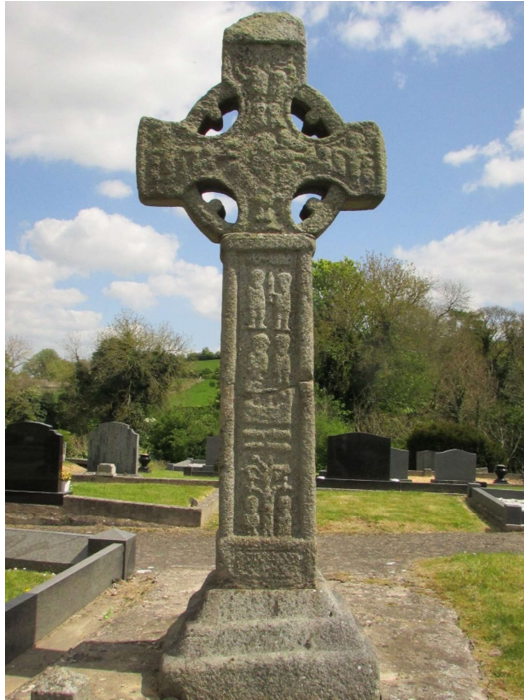


Figure 6.1 Donaghmore West Face



Figure 6.2 Donaghmore East Face



Figure 6.3 Galloon East Cross



Figure 6.4 Galloon West Cross



Figure 6.5 Galloon East Detail



Figure 6.6 Galloon West Detail

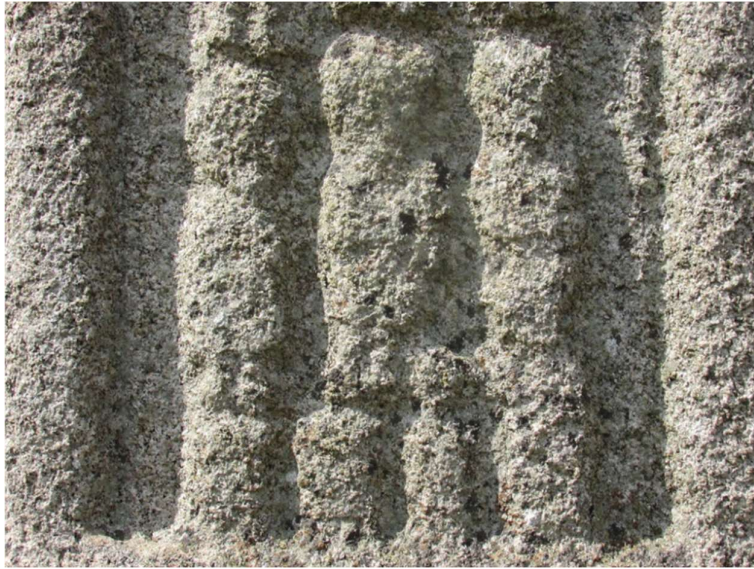


Figure 6.7a Donaghmore E1

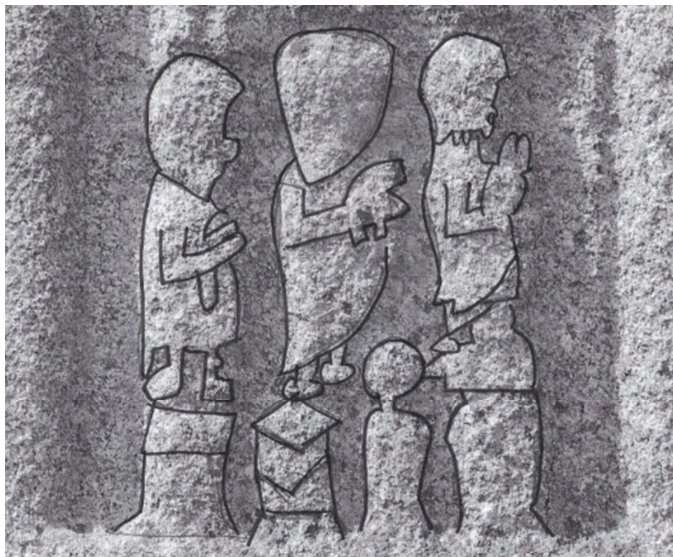


Figure 6.7b Interpretive Sketch, Donaghmore E1

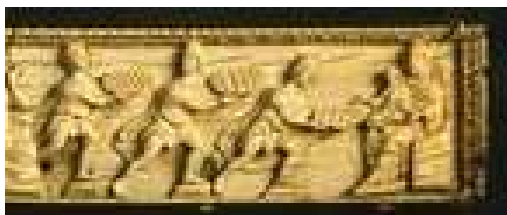


Figure 6.8 Adoration of the Magi, Werden Casket, ninth century



Figure 6.9a Donaghmore Cross E2



Figure 6.9b Interpretive Sketch, Donaghmore E2



Figure 6.10 Processing Figures, Dura Europos, early-second century



Figure 6.11 Procession, Stuttgart Psalter, fol. 118b, early-ninth century



Figure 6.12a Donaghmore, Centre of Shaft



Figure 6.12b Interpretive Sketch, Donaghmore Cross, Centre of Shaft



Figure 6.13a Donaghmore Centre Left



Figure 6.13b Interpretive Sketch, Donaghmore Centre of Shaft



Figure 6.14 Moses Striking the Rock, Catacomb of Callixtus, Rome, fourth century



Figure 6.15 Flagon, Traprain Law, fifth century



Figure 6.16a Donaghmore Centre Right



Figure 6.16b Interpretive Sketch, Donaghmore Centre Right

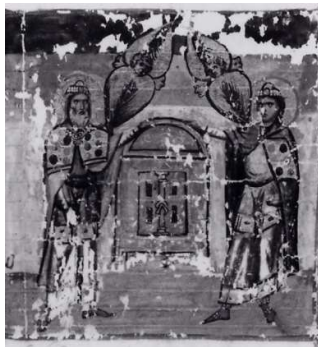


Figure 6.18 Ark of the Covenant with the Cherubim, Byzantine Octateuch, fol.106r, eleventh century

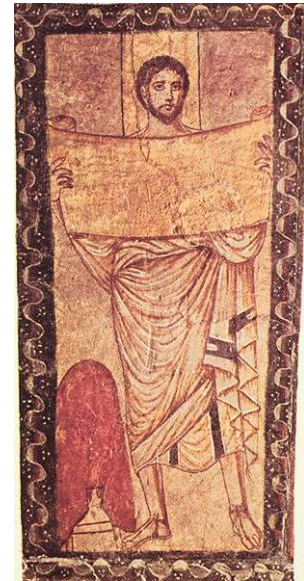


Figure 6.17 Prophet with the Ark of the Covenant, Domus Ecclesia, Dura Europos, mid-third century



Figure 6.19a Donaghmore, Centre Top Left



Figure 6.19b Interpretive Sketch,
Donaghmore Centre Top
Left



Figure 6.20 David Carrying Goliath's
Head, Tall Cross, Monasterboice



Figure 6.21, David with Goliath's Head, Werden
Psalter, fol. 74r, 1030-60

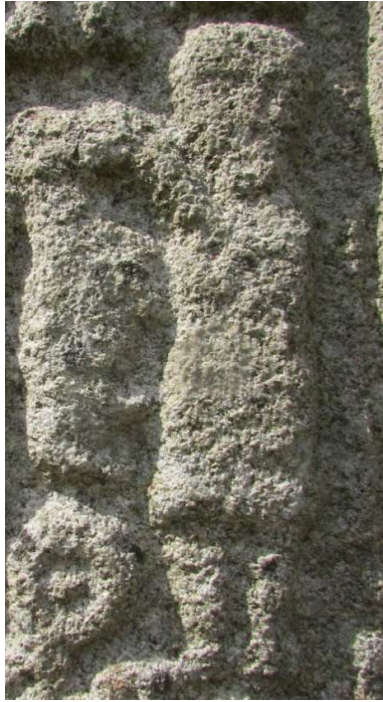


Figure 6.22a Donaghmore, Centre Top Right



Figure 6.22, Interpretive Sketch, Donaghmore
Centre Top Right



Figure 6.23 David Combatting The Lion, Kildalton, eighth century

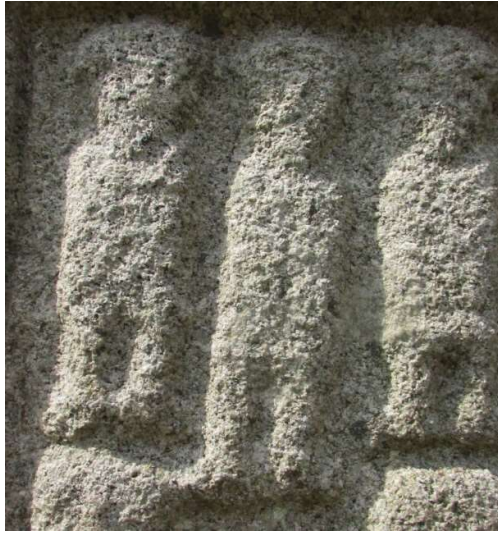


Figure 6.24a Donaghmore E5



Figure 6.24b Interpretive Sketch, Donaghmore E5



Figure 6.25 Galloon East W2



Figure 6.26 David Anointed by Samuel, St Petersburg Codex, fol. 9v, eighth – ninth century



Figure 6.27 David Anointed by Samuel, Cotton MS Tiberius, fol. 9v, second half twelfth century



Figure 6.28 David Anointed by Samuel, Breedon, ninth century



Figure 6.29 David Anointed by Samuel, Tall Cross, Monasterboice



Figure 6.30 David Anointed by Samuel, Galloon East N3



Figure 6.31 Galloon West W1



Figure 6.32 David Anointed by Samuel, Cyprus Plate, sixth century



Figure 6.33 David Anointed by Samuel, Theodore Psalter, fol. 97v, eleventh century

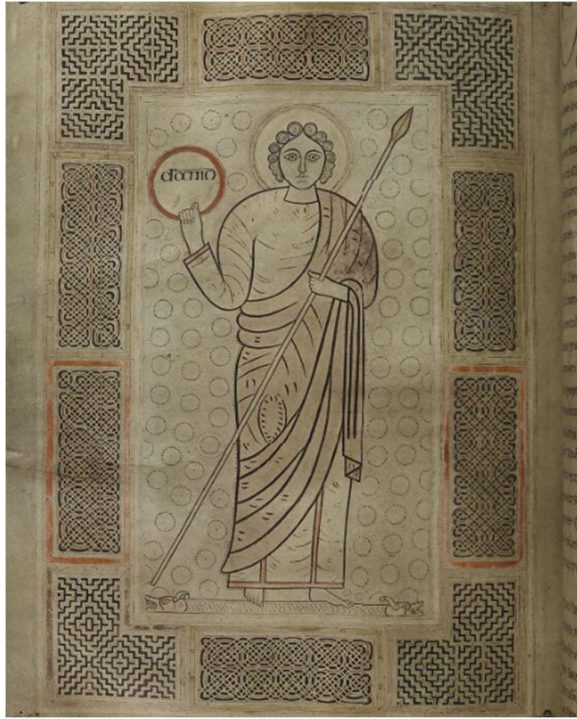


Figure 6.34 Durham Cassiodorus, fol. 172v, eighth century



Figure 6.35a Donaghmore East Cross-head



Figure 6.35b Interpretive Sketch, Donaghmore East Cross-head



Figure 6.36a Donaghmore S1

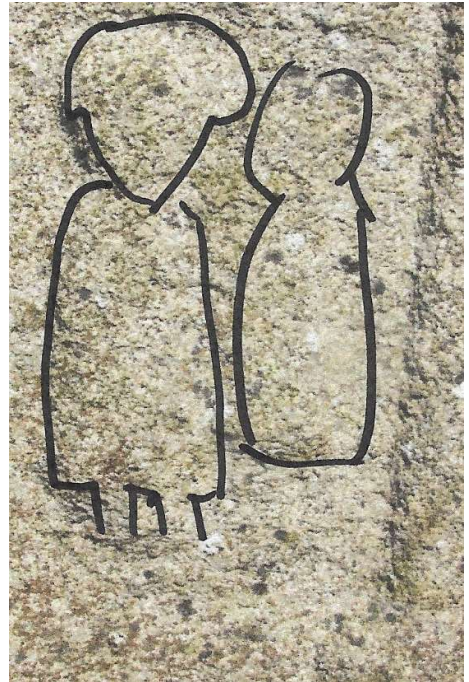


Figure 6.36b Interpretive Sketch,
Donaghmore S1



Figure 6.37 Castledermot South, left cross-arm



Figure 6.38a Donaghmore W1



Figure 6.38b Interpretive Sketch,
Donaghmore W1



Figure 6.39 Galloon West E3



Figure 6.40 Newent, Gloucestershire,
ninth century



Figure 6.41 Adam and Eve, Epitaph, Rome, third to fourth century



Figure 6.42a Donaghmore W2



Figure 6.42b Detail Donaghmore W2



Figure 6.42c Interpretive Sketch Donaghmore W2



Figure 6.43 Noah's Ark, Apamean Coin, 244-249



Figure 6.44 Noah's Ark, Vienna Genesis, fol. 6v, sixth century



Figure 6.45 Noah's Ark, Ashburnham Pentateuch, fol. 9r, sixth century



Figure 6.46 Noah's Ark, Cotton Tiberius Mappa Mundi, fol. 56v, tenth century



Figure 6.47a Donaghmore W3



Figure 6.47b Interpretive Sketch, Donaghmore W3



Figure 6.48 Foundation of Clonmacnoise, Cross of the Scriptures



Figure 6.49 Lichfield Angel, early-ninth century



Figure 6.50a Donaghmore W4



Figure 6.50b Interpretive Sketch, Donaghmore W4



Figure 6.51 David Encounters/Smites Goliath, Ullard



Figure 6.52 David Arming Himself Against Saul, Sant-Ambrogio Doors, 380-520



Figure 6.53 David Arming Himself Before Saul, Sacra Parallela, fol. 285r, ninth century



Figure 6.54a Donaghmore West Cross-head



Figure 6.54b Interpretive Sketch, Donaghmore West Cross-head

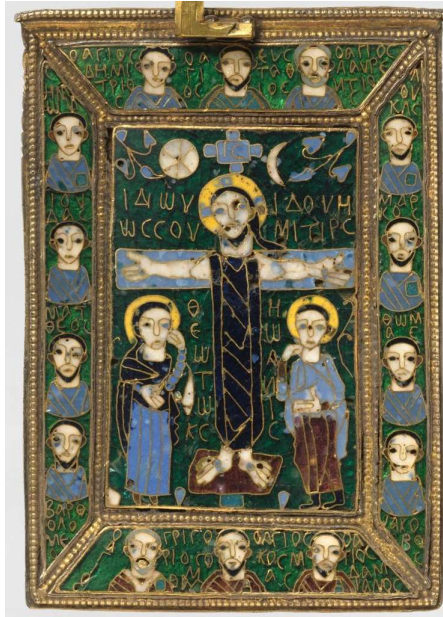


Figure 6.55 Crucifixion, Fieschi Morgan Staurotheke, ninth century



Figure 6.56a Donaghmore N2



Figure 6.56b Interpretive Sketch, Donaghmore N2

Chapter 7: Drumcliff (Sligo)

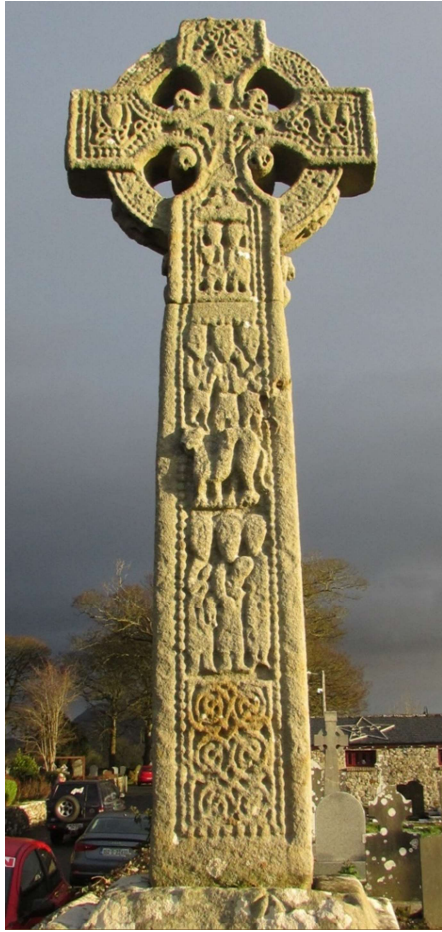


Figure 7.1 Drumcliff East Face

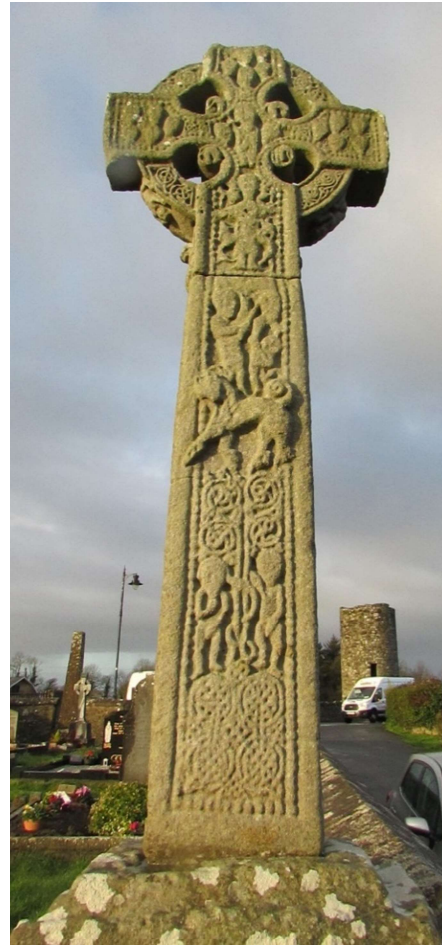


Figure 7.2 Drumcliff West Face



Figure 7.3 Boho West Face



Figure 7.4a Drumcliff E1



Figure 7.4b Interpretive Sketch, Drumcliff E1



Figure 7.5 Boho E1



Figure 7.6 Adam and Eve, Lisnaskea



Figure 7.7 Adam and Eve, Durrow



Figure 7.8 Adam and Eve,
Eccleshall, ninth century

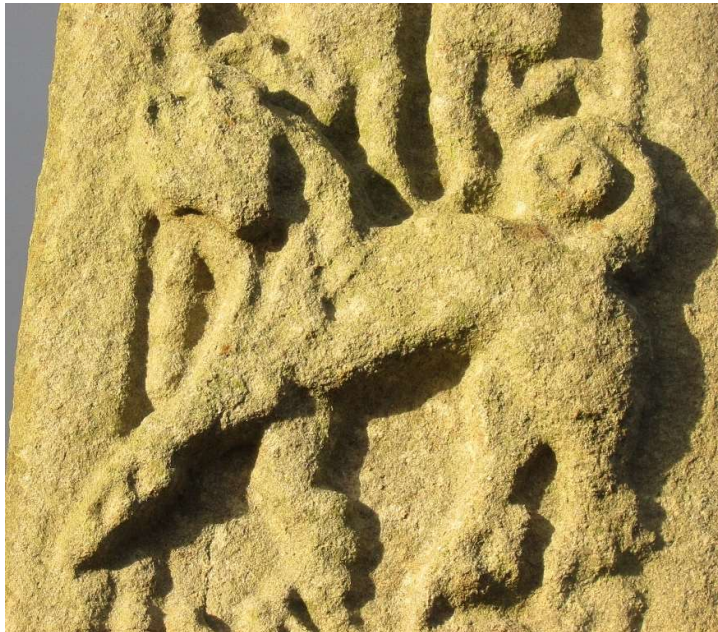


Figure 7.9 Drumcliff E2



Figure 7.10a Drumcliff E3



Figure 7.10b Interpretive Sketch, Drumcliff E3



Figure 7.11a Drumcliff E4



Figure 7.11b Interpretive Sketch, Drumcliff E4



Figure 7.12a Drumcliff East Cross-head

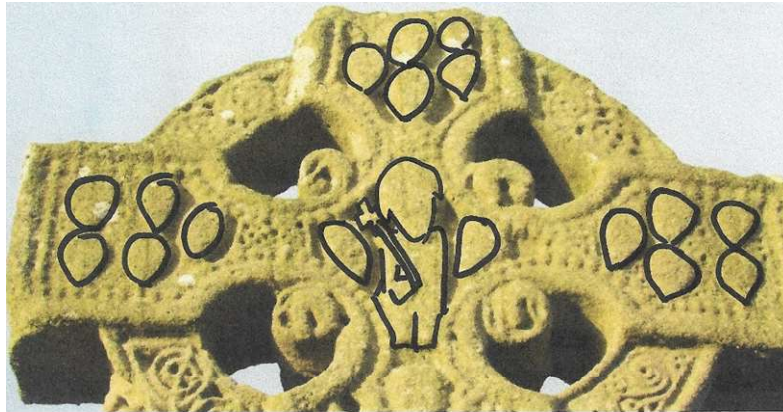


Figure 7.12b Interpretive Sketch, Drumcliff East Cross-head

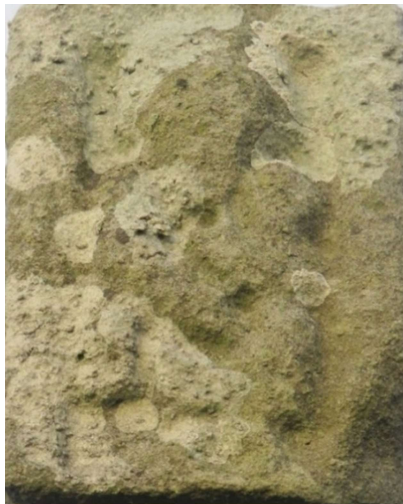


Figure 7.13a Drumcliff South Face,
Cross-head arm end



Figure 7.13b Interpretive Sketch
Drumcliff South Face,
Cross-head arm end



2 St. Cuthbert's coffin, *Madonna and Child*. Durham, Cathedral Library (drawing: Donald McIntyre, Cathedral architect)

Figure 7.14 Virgin and Child, Cuthbert Coffin, Late-seventh century



Figure 7.15 Virgin and Child, St Martin's Cross, mid-eighth century



Figure 7.16 St Virgin and Child, Oran's Cross, eighth century



Figure 7.17a Drumcliff W2



Figure 7.17b Interpretive Sketch, Drumcliff W2



Figure 7.18 Boho W3



Figure 7.19 Boho W4



Figure 7.20 *Hypapante*, Byzantine ring, seventh century



Figure 7.21 Drumcliff W2

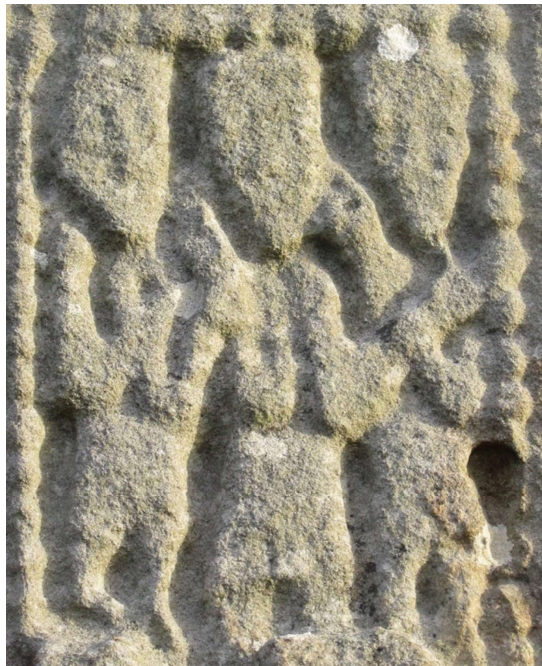


Figure 7.22a Drumcliff W3



Figure 7.22b Interpretive Sketch,
Drumcliff W3



Figure 7.23 Arrest of Christ Sant'Apollinare Nuovo, Ravenna, sixth century



Figure 7.24 The Flagellation, Stuttgart Psalter, fol. 165r, c.820-30



Figure 7.25 Second Mocking of Christ, Muiredach's Cross, Monasterboice



Figure 7.26a Drumcliff W4

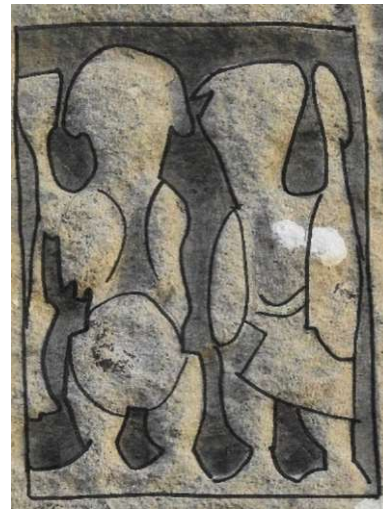


Figure 7.26b Interpretive Sketch, Drumcliff W4



Figure 7.27 Return from Egypt, Downpatrick



Figure 7.28 Crucifixion, Byzantine gold pendant, sixth – seventh century



Figure 7.29 Crucifixion, Codex Egberti, fol. 83v, 977-993



Figure 7.30 Crucifixion, Bristol Psalter, fol. 35v, tenth century



Figure 7.31a Drumcliff West Cross-head



Figure 7.31b Interpretive Sketch Drumcliff, Cross-head West



Figure 7.32 Downpatrick Cross-head East

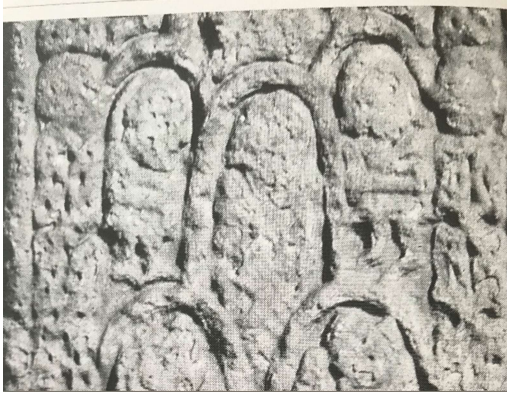


Figure 7.33 South Cross, Sandbach, mid-ninth century

Chapter 8: Symbolic Associations of the Iconography



Figure 8.1 Detail: *The Resurrection*, Cosmas and Damiano, Rome, sixth century



Figure 8.2 Cain Flees, William Blake, 1825



Figure 8.3 Armagh Cross-shaft South Face



Figure 8.4 Armagh Cross-shaft West Face



Figure 8.5 Armagh Cross-shaft North Face



Figure 8.6 Arboe Cross
East Face



Figure 8.7 Arboe Cross
South Face

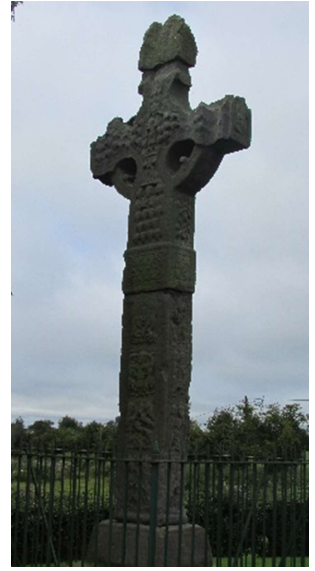


Figure 8.8 Arboe Cross
North Face

Appendices

Appendix 1

Catalogue of Figurally-Carved, Free-Standing Stone Crosses and Fragments in the North of Ireland

In each case the monuments and fragments will be described in order: East (E), South (S), West (W) and North (N) faces, starting with the lowermost panel (numbered 1) and moving up the shaft to the cross-head, and where relevant, the capstone. As the focus of this study is the figural carvings of the crosses, the non-figural carvings are here only briefly described. The stone types have been identified by field work (see App. 3), and the dates given are based on the findings of this study.

1.1. Ar(d)boe, Tyrone (NI)



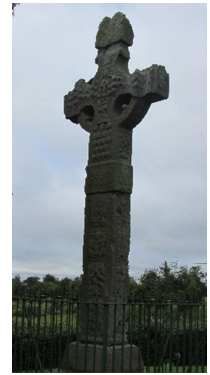
East Face



South Face



West Face



North Face

Current Location: Entrance to (ruins of historic) monastery at Ar(d)boe; protected from people, but not the elements, by a metal fence.

Current Condition: Broken horizontally in 3 pieces: between panels 4 and 5 and between the cross-head and capstone (Figs 4.82, 4.68), which has been replaced over the ringed cross-head. Considerable wear and damage to the cross-head includes the loss of one of the upper quadrants of the ring and severe wear to the capstone.

Stone Type: Fine-grained, Grey Sandstone.

Date: Ninth century.

Description: The two-tiered base bears no carving. The cross is carved on all 4 faces with a mix of figural scenes and interlacing patterns; the East and West faces have 9 and 8

individual panels (respectively), all of which, except Panels 5, 7 and the cap-stone depict figural scenes, while the South face contains 5 panels, of which all but the fifth are figural; the North face is divided into 9 panels, of which 5-7 and 9 contain interlacing. On each of the 4 faces the panels are contained vertically by a continuous double moulding, with a wide, flat horizontal moulding dividing each scene, except on the collar panels where there is a triple moulding, the middle of which is beaded.

East Face:

Shaft

E1:



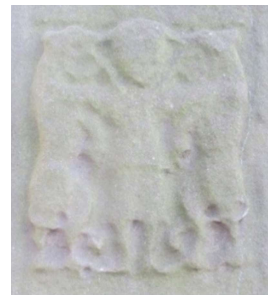
2 full-length standing figures, with their knees bent, face one another in profile across a vertical moulding rising between them that rises from a 3-pronged base; it has a sinuous band wound around it, which terminates at head height where it points towards the figure on the left. The centrally rising object bifurcates to form arches that bend to fall between the figures' bodies and the edge of the panel frame; small circular objects protrude above the arches. Both figures are naked and that on the left is characterised by an oval head with pointed chin and a helmet-like hair style; both arms are crossed in front with the right hand resting on the left fore-arm. That on the right is more worn but has a wide head and a slightly longer hairstyle than their counterpart; their over-long arms are held tight to the torso and cross in front of the groin.

E2:



A full-length, profile, figure stands on the left, characterised by a long beard, holds a large, long, thin object upraised with both hands; he faces another figure on the right that bends over a centrally positioned rectangular object which they hold with both hands. On the right, above this figures' horizontal back, is an animal with a long snout and higher still, a small, winged figure. Both human figures wear knee-length garments over which is a tunic.

E3:



A central, frontal-facing figure with a tonsure-like hairstyle and wearing a knee-length tunic with a shorter mantle on top stands with arms outstretched; 2 leonine animals with large heads, open-jaws and tongues stretched out towards the central figure, stand on either side with their hind-legs facing, as if rearing towards, the central figure, their long tails curled between their hind-legs.

E4:



In the bottom half of the Panel are 2 kneeling figures confronting each other, with the head of a third, smaller figure between them. Above is a fourth head from which arched objects extend over the top of the 3 figures below. Surrounding the group are a series of distinctive curvilinear, vertical lines that terminate beyond the confines of the panel.

BREAK

E5: Collar: The first panel above the break contains an interlace and boss pattern with crossed terminals.

E6:



Composed of 4 horizontal registers, the topmost contains 3 half-length figures with the two flanking figures facing inwards at each side, while these in the other registers are depicted as heads or busts. In the top row, the central figure, which is frontal facing, holds a rectangular object on the left and a crozier in front of its chest held by its left arm. The register below contains the heads of 3 figures, and a half-length figure in profile on the left facing the centre. The 2 central figures face forwards and that on the right faces the centre. Below is a row of 3 heads, all frontal-facing, and, in the lowermost register are 4 more. The hair of all the figures forms a short, ear-length bob. A vertical crack transects this panel and that above in the cross-head.

Cross-Head



The cross-head is encircled by a worn ring which has completely eroded in the upper quadrant on the right side (as viewed looking at the East face). The extant lower portions of the ring contain interlace carving and within all 3 is a small circular form.

Centre: A forward-facing figure stands in the centre wearing a calf-length robe; both feet turn outwards. The arms are bent – the shoulders markedly rounded – and a staff is held in each hand, so that both extend over the shoulders. While the terminal of that over the left shoulder is too worn to identify, that over the right shoulder forms a cross.

Despite heavy weathering so that the double moulding is obliterated in the upper corners, 5 heads on the left and 7 on the right, can be discerned; one on the left appears to hold a trumpet which extends towards the central figure. Additionally, there are a number of bosses: 7 on the right and at least 4 on the left where there is considerable damage. Below the feet of the central figure is a horizontal line under which are two circular objects among 6 undulating vertical lines.


Left: This cross-arm has suffered considerable weathering and on the far left is almost completely worn away. Nearest the centre of the cross-head (possibly) 8 heads can be seen which likely are a continuation of the central scene.


Right: Now completely worn away, just 2 (possible) further heads can be discerned.

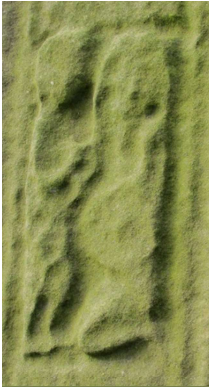
Capstone: Broken from and re-attached to the cross-head, the capstone is badly abraded so that none of the original carving now remains.


South Face:

Shaft

S1:  2 full-length standing figures face one another, both wearing a short tunic. The figure on the left holds a long, thin object that widens where it curves over the head of that on the right, whose right arm is bent at the elbow to reach towards (and touch?) the left arm of the figure on the right.

S2:  The lower half of the panel is filled with a four-legged animal facing right. Its fore-legs are raised over a possible (very worn) animal in the bottom right corner. On its back is a kneeling figure whose arms reach down and hold on to its large head; the tongue protrudes from the wide jaw. The kneeling figure wears a short tunic and a longer knee-length one, both hemlines are visible. Above the creature's head is a smaller four-legged animal, positioned so that its legs stretch out before it to the right of the panel.

S3:  Composed of 2 figures, that on the left stands in profile holding a long, thin object that curves at the top over the head of that on the right. Each wears a knee-length garment although the details of that on the right can no longer be distinguished. Although of the same height as the figure on the left, that on the right has their left leg bent under them, and the right leg bent with its foot in front, signifying his taller proportions. He holds a round object with a central boss over his body on the left.

S4:  The upper portion of this panel is incomplete due to a break in the stone. Immediately below the break is a bird in downward flight with a circular object below, possibly in its beak; its wings are fully outstretched. Below are 2 small worn profile figures turned to face one another; both are seated on high-backed chairs (visible on the right) with low, arched, seats. Above their heads are curling terminals indicative of croziers.

BREAK

S5: Collar: The panel on the collar of the cross-head, contains a small, fine-stranded interlace pattern surrounded by a triple moulding, the middle one of which is beaded.

S6: An interlace panel of 4 bosses, possibly floriated at the top and bottom.

Cross-head

Under ring: An interlace panel of 4 circular forms, surrounded and framed by a further, now worn, interlace pattern.

Cross-arm: Almost completely worn, the left only is visible and shows that there was a framed panel, possibly interlace like that observed on the collar, from the evidence of the thick carving on its lower left.

Upper ring: At its height, any possible decoration on the upper ring cannot be seen.

Capstone: Worn, no carving extant.

West Face:

Shaft:

W1:



2 full-length figures stand on the left in profile facing right and holding small objects in their crooked right arms that drop below their hands. A third figure, above whose head are 2 small round objects with small protrusions to the left, kneels facing right, and holds a large, oval object before them towards a fourth profile figure standing, on the right who turns to face them. The figures are characterised by a certain lack of proportion: those standing are elongated and overly slim, particularly that on the right, while the kneeling figure has a large, bulbous head.

W2:



Composed of 3 horizontal registers, the lowermost contains 6 objects. Above these is, left to right: the bust of a figure in profile looking to the action on the right, their hands held before them; a standing figure with their left arm, and perhaps their right (obscured by weathering), reaching towards a prominent circular object held by the third figure; this figure faces forwards and appears to pour liquid from the object held before him into the third-from-right object in the row below; the fourth figure, on the right, is in profile, facing the action, and appears to be seated on a low chair. In the top register are three busts of figures, larger than those below. That on the left is in profile and has long hair stretching down its back at the left. In the centre is a frontal-facing figure and, on the right, the third figure is in three-quarter profile and the angle of their elbows indicates that they are lifting both hands to their face.

W3:



Composed of 3 horizontal registers. The uppermost contains the busts of 3 figures; that on the left is in three-quarter profile facing the centre, with its right arm held at a right angle; the figure in the centre faces frontally and has both arms raised and crossed in front of their chest; the figure on the right is also in three-quarter profile, with its left arm raised at a right angle. They each have short hair, cut to ear length. The middle register is more heavily abraded, particularly on the left where there may have been the bust of a figure whose right arm is raised and holds a central

circular object that dominates the panel. On the right is the bust of a figure in profile, arms raised at right-angles, also holding the central object. This is overlain by a fish-like shape. Along the bottom frame of the panel is a row of 12 small, round objects.

W4:



A figure, the head of which extends beyond the top edge of the panel frame, sits in three-quarter profile upon a tall, four-legged, equine animal, the left fore-leg and right hind-leg of which are both raised in movement to the right. There is an oval form to right of the rider's head. Visible in the upper left corner are the hind-quarters of a second (equine) creature, and in the upper right, its head.

BREAK

W5: Collar: A heavily worn interlace and boss pattern with cross joining terminals.

W6:



Standing above a heavily abraded interlace pattern of 3 bosses are 3 full-length, standing figures; that in the centre wears a tunic to just above his knees and his feet point outwards. He is frontal-facing with his arms bent out from the elbow while those flanking him are in profile looking towards him; each has their legs parted with the front knee slightly bent and their arms bent as they reach towards the figure in the centre so that their hands grasp his garment, tearing it, a detail indicated by a vertical oval at the front. Both wear short tunics and the figure on the left is distinguished by a long, pointed beard.

Cross-Head



Centre: A central standing figure wears a knee-length robe with a short over-tunic; the arms are stretched out horizontally (though that on the viewer's right is worn from just above the elbow) with the thumb of the hand on the left distinctively pointing upwards. Just above the outward pointing feet is an object that rests between and

around both ankles. A single figure is bent under each arm of this central figure. The feet of that on the left point to the centre and the knees are bent showing that they were in profile despite the upper body being badly worn above the long thin object held in both hands, the pointed end of which terminates just below the armpit of the central figure. The feet of the figure on the right again point to the centre; the knees are bent and the hips tipped upwards. The arms are bent from the elbows, 90° from the body, and they hold a long thin object which terminates just below the chin of the central figure. Below the feet of all 3 figures is a fine-stranded interlace pattern of four bosses and above the head of the central figure are, 6 short vertical lines, too worn to discern any detail.

Left: 3 full-length, standing figures; that on the left is in profile with both feet pointing to the centre; their head is badly worn due to losses at the top of the cross-arm, the right arm is bent 90° from the elbow across the body and, due to weathering, merges with that of the central figure who wears a knee-length garment with a short over-tunic and faces forwards with both feet pointing outwards. Their arms, raised from the elbow at 90°, extend out from the body. The figure on the right turns in profile to the centre, with feet apart and pointing inwards to the other 2 figures, their front knee bent slightly. The 2 flanking figures wear short tunics, have hunched shoulders and bend their heads forwards to fit within the confines of the panel.

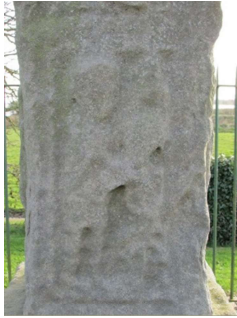
Right: 3 full-length, standing figures; that on the left is in profile standing with both feet together and holding the right arm of the central figure. They wear a short tunic and their head is badly weathered; their right arm, bent slightly at the elbow, extends across the body. The central figure wears a knee-length robe and faces frontally with his feet pointing outwards; his arms are raised at the elbow 90° from the body. The figure on the right is in profile facing the centre, with feet apart and pointing inwards to the other 2 figures, with the front knee bent slightly. They wear a short tunic, and both arms reach across their body, with their left and right hands holding the left hand and elbow, respectively, of the central figure.

Capstone: Badly abraded; the extant carving consists only of 5 undulating vertical mouldings.

North Face:

Shaft:

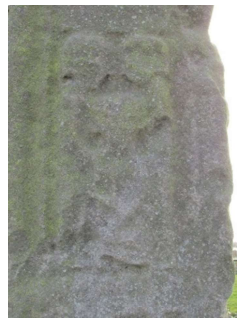
N1:



2 full-length, standing figures; that on the left wears a knee-length robe and is in profile with their arms held out towards the head of the shorter figure on the right, who has suffered some wear but can be seen as also in profile, facing left. Above their head is a worn form. At the bottom of the panel, two horizontal lines extend its full width crossing through the legs of both

figures.

N2:



2 full-length standing figures in profile, their heads almost meeting in the centre of the panel, flank a central figure kneeling in profile turned to the right. Both standing figures wear long robes, while that of the worn, kneeling figure cannot be determined. The arms of the figures on the left and right, although worn, can be seen reaching towards the central figure, whose arms are crossed before them.

N3:



Badly worn, 2 full-length profile figures, turn to the centre with their arms raised to hold a small, upside-down figure between them. This small central figure has its legs outstretched and arms hanging outwards on either side of their head.

N4:



1 full-length figure in a knee-length robe stands in profile turned to the left, their legs held far apart and knees bent. They carry a long, thin object held in the left arm at a right-angle from the elbow; the left arm reaches to hold the object at the right shoulder above which it protrudes. The top of the panel is worn and eroded below the break. On the left, the worn carvings cannot be clearly determined, but appear to form 2 (1 below, and 1 above) objects/animals.

BREAK

N5:

Collar: Small interlace pattern, surrounded by a triple moulding, the middle of which is beaded.

N6: An interlace pattern of thickly carved lines, it takes the form of two Xs interspersed with bosses.

Cross-head

Under ring: An interlace pattern of 4 circular forms, surrounded and framed by a further, now worn, interlace pattern.

Cross-arm: Eroded on the right, evidence of interlacing remains.

Upper ring: This has been eroded away.

Capstone: Worn, no carving extant.

References

Allen, 1887: 134; AMSC, 1928: 34; AMSC, 1947: 54-6; AMSC, 1962: 76; AMSC, 1977: 95-7; Bigger & Fennell, 1897, 1-7; Bourke, 1993: 179; Carpenter & Moss, 2014, 143-58, 151; D'Aughton, 2004: 16-19; Edwards, 1990: 168; Evans, 1966: 197; Flower, 1954: 87-97; Halpin & Newman, 2006, 116; Hamlin, 1982, 69-75; Harbison 1992a: 15-18, 191-3, 194-5, 199-200, 214-5, 217-9, 226-7, 228-9, 241, 242-3, 246-7, 250-2, 252-3, 256-7, 261-2, 270-2, 274, 296-7, 297-300, 304-5; Harbison, 1995, 64; Harbison, 2001: 147; Henry, 1930, 96-8; Henry, 1933, 137; Henry, 1964: 30, 35, 70; Henry, 1967: 123, 136, 152, 153, 155, 160, 171, 181; Hughes & Hamlin, 1977, 88-90; Humphrey, 2011: 56, 58, 63, 64, 69, 70, 72, 73, 74, 75, 81, 112, 127, 149, 153; Johns, 1843: 96; Historic Monuments Guide, 1983: 35, 140; O'Neill, 1857: 11-12; Powell, 2007, 98-102; *PSAMNI*, 1940: 241-2; Porter, 1971: 15, 41, 73-4, 81, 83, 86, 93, 108, 113, 114, 115, 116, 120, 121, 123, 124; Roe, 1945: 1-23; Roe, 1956: 81-84; Sexton, 1946, 54-56; Veelenturf, 1997: 67, 71, 79, 83, 89, 98-101, 108, 111, 115, 125, 127-8.; Weir, 1980: 218.

1.2. Armagh, Armagh (NI)



East Face



South Face



West Face



North Face



Cross-Head

Current Location: West end of north aisle in St Patrick's Church of Ireland Cathedral, Armagh

Current Condition: The cross is broken into three parts of which two (now joined together) make up the shaft; the third is the (free-armed) cross-head displayed separately against the interior (south) wall of the building. Despite the broken condition and the loss of a number of fragments, the carving of some panels is well preserved.

Stone Type: Medium-grained Grey Sandstone.

Date: Mid-eighth to ninth century.

Description: On the East and West faces of the shaft are 5 and 4 panels (respectively) with figural scenes; the South contains 4 badly worn panels, 2 depicting figural scenes and 2 possibly containing interlacing; the North face also contains 4 panels, 2 with figural scenes and at least 1 with interlacing. The broken and worn cross-head is displayed so that only one face can be viewed.

Shaft:

East Face

E1:



Badly worn. 2 full-length figures stand flanking a vertical object which bifurcates to curve over their heads and continue in a now worn intertwining pattern down the edges of the panel. Both figures are naked; that on the left faces forwards, and that on the right, distinguished by a pointed beard, is in profile. A ribboned band winds around the central vertical moulding to terminate at

the top on the left. A large, squared indentation in the upper central left of the panel is likely secondary; it is mirrored on the west face.

E2:



The panel is filled by a large, flat-topped oval with, on the left, an open-mouthed animal-head terminal – facing left – and on the right, a coil. In the centre of the oval are 5 indentations, and below are 3 small, triangular protrusions. At the top, between the terminals, the carvings are worn, but a bird can be discerned flying right to left with a branch

and twigs in its beak.

E3:



1 full-length, standing figure on the left faces and holds the hair (pony-tail) of a figure kneeling on the right who bends over a centrally placed rectangular object within which is a second, smaller, protruding rectangle. Above on the right is a third, small, figure with legs tucked under and what may be a wing to the right. In the centre at the top is a heavily worn

quadruped, facing left.

E4:



Broken scene. Lower fragment is badly damaged and worn flat in the centre. In the left lower corner a long rectangular shape extends towards the centre; above it is a small rounded form. Above and to the right of this, the carvings are too worn to determine. On the right of the panel and seeming to extend from a vertical object, is a horizontal form extending to the lower centre from where it bends 90° upwards; above, is a smaller vertical protrusion over which the thin line of a curve is visible. From these remains, it is difficult to distinguish between the original carvings and the subsequent damage.

BREAK

E5:



Above the break are 2 bosses/heads of figures flanking a lower head/boss. The frame of the panel mirrors this, with a rectangular dent in the top.

E6:



On the right the panel is flat, the carvings having been broken off. On the left are 2 full-length standing figures; that on the left is smaller and in profile and is distinguished by an object stemming from his upper back towards the lower frame. The larger, frontal-facing figure in the centre of the panel stands on a lower plane and wears a long garment; his head is worn smooth.

South Face

S1:



Badly worn but retains the remains of 2 full-length standing figures. Both are in profile turned to the right with the head of that on the left being bearded and facing forwards. This figure holds a long, round-ended object up towards the figure on the right. Despite damage on the right, particularly in the top corner, the figure appears to bend diagonally away from that on the left, and holds a long, thin object across its body at hip-height.

S2:



2 full-length figures stand facing one another. That on the right is taller with a larger head and holds a long thin, vertical object, the height of the panel; in front of it is a round object with a small central boss. The legs of the figure on the left are splayed with the knees bent and an object hanging low between them.

S3:



Badly worn. From the centre of the panel is an object, bisected into two strands at both ends, which curves towards the bottom right-hand corner where it curls underneath. The lower left corner is worn and no detail can be discerned. In the upper left corner are two small circular elements. On the right, above the curving central element is a figure with bent knees and an arm reaching towards the upper section of its bifurcated terminal.

S4:

Damaged. 2 bosses with 2 arch-like objects above.

West Face

W1:



1 full-length figure stands in profile on the left wearing a long robe with their right arm out-stretched towards the upper middle of the panel. In the centre are 3 distinct carved elements: at the bottom and centre are 2 quadrupeds with tails on the right and heads on the left, with that at the bottom distinguished by a pointed ear; at the top is a secondary, rectangular hole, like that in the same position in E1. On the right stands a second profile figure, worn almost smooth in its upper half.

W2:



A badly worn panel. On the left a figure stands in profile facing to the right. Beside them is a seated figure who faces forwards, holds a large object on their lap and has a small circular boss on either side of their head. To the right are 2 further standing figures, wearing garments to the shin; the right-most is severely worn but is slim and in profile.

W3:



2 full-length standing figures on the right, with legs among horizontal undulating lines extending from a concave circle at the bottom left. Above are 2 small, worn figures.

W4:



Heavily worn; three conical-shaped objects on the right; the carving on the left is entirely lost.


BREAK

W5:





Broken and worn; 16 roughly discernible bosses, arranged top to bottom: 4-3-4-3, with a large (secondary) hole at the top.


North Face

N1:  At the bottom in the centre is a small, crouching figure, facing forwards, flanked by figures standing in profile that bend down to touch the shoulder and head of the central figure. Above is the head of a fourth figure, from whom extends a line arcing over the heads of the figures below. From these lines to the upper edge of the panel's frame are (3 on the left and 2 on the right) short, horizontal lines.

N 2: Interlacing.

N3:  2 figures seated on high-backed chairs in three-quarter profile face one another with their knees almost touching. They both reach to hold a large oval object between them. Above their heads is a large bird with wings extended the full width of the panel, descending with the central oval object grasped in its pointed beak.

N4:  Broken scene, partial remains only. On the left and centre are the legs and lower hemlines of 2 figures. On the right are the feet of a third figure.

N5:  Above a heavy, modern, cement band, are a series of very worn carvings including a secondary squared hole.

Cross-head

Facing

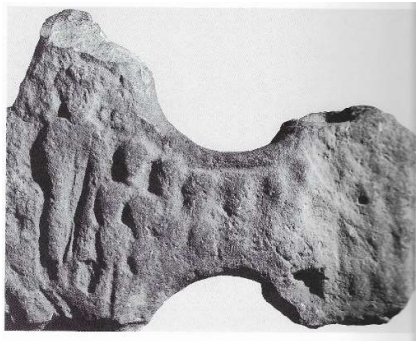


The cross-head is broken at the top, bottom and both arms to varying degrees but its extant form indicates that it was free-armed: a large central section remains partially framed with curving arm-pits and extends to the left in a narrow arm that culminates in a panel smaller than that in the centre.

Centre: A central figure, characterised by a short, pointed beard and wearing a knee-length garment holds both arms outstretched horizontally under which worn figures crouch on each side. That on the left has their left leg bent before them and their right leg bent backwards, while their right arm (possibly both, wear makes it indeterminable) holds a long thin object towards the face of the central figure. That on the right is more worn, but the position of their legs is similar to that on the left, and their head is also bent back at an awkward angle; they hold a long thin object towards the armpit of the central figure. Above the arms of the central figure are, on each side, a small, winged profile figure; their heads appear to touch the head of the central figure, as do their outstretched arms.

Left: Central figure, raised on a pole, with arms outstretched horizontally and wearing a long garment; a small figure stands on a trapezoidal form under their right arm, the left is broken and too worn to discern. A section of embossed interlacing separates these figural carvings from those in the centre.

Wall-facing



The details of this face are not visible for direct analysis; described here are the carvings as seen in Harbison (*HCI, II, Fig. 51*).

Centre: A tall central figure clothed in a knee-length robe with a diagonal indentation (damage) from the left foot to right shoulder. Both arms are tucked in front of the figure, bent up from the elbow, to hold a foliate staff over the shoulder on the right, and on the left, a staff, the terminal details of which cannot be discovered. They are flanked, on the right, by 12/13 sub-oval objects (as in W5) which are increasingly worn towards the right where no carvings are visible. These were likely mirrored on the, now lost, left cross-arm.

References:

Allen, 1887: 134; Bourke, 1993: 175, 179-180; Crawford, 1907: 187–239; Crawford, 1918: 174–79; Crawford, 1926: 1–10; Crawford, 1927: 1–6; D’Aughton, 2004: 16-19; Edwards, 1990: 97,

167; Farrell, 1978: 47–53; Hamlin, 1995: 187-96; Hamlin, 2008: 227-8; Harbison, 1992: 19-23, 191-3, 197-8, 199-200, 214-5, 217-9, 226-7, 228, 241, 242-3, 249-50, 250-2, 252-3, 274, 297-300, 304-5; Henry, 1930: 89-109; Henry, 1964: 19-20, 29-30, 36-38; Henry, 1967: 2, 19, 20, 25, 39, 42, 135, 136, 137, 138, 140, 152, 153, 155, 189; Hourihane, 2001: 65-7; Hughes & Hamlin, 1977: 110; Humphrey, 2011: 63, 69-71; Johns, 1843: 107-9; Lezzi, 1994: 311; PSAMNI, 1940: 66; Historic Monuments Guide, 1983, 35, 150; Paterson, 1955: 190-1; Porter, 1971: 17, 31-2, 88, 130; “Proc.” *JRSAI*, 1911: 299; Roe, 1955: 107–14; Sexton, 1946: 61-3; Stuart, 1819: 143; Veelenturf, 1997: 61, 66, 71, 83, 89, 100, 101, 127, 128, 136.

1.3. Boho, Fermanagh (NI)



East Face



South Face



West Face



North Face

Current Location: Outside the east end of the Sacred Heart (Roman Catholic) Church, Boho, North Toneel, Co. Fermanagh

Current Condition: Stands as a monolithic shaft broken at top; the carving remains in good condition; the cross-head is missing.

Stone Type: Medium-grained Grey Sandstone.


Date: Mid-tenth century

Description: Mostly decorated with panels of interlacing, there is 1 panel with a figural scene on the East face and 2 on the West. The panels are contained vertically by a continuous roll-moulding inset against round edge-mouldings. Horizontally only one moulding appears, on the East face.

East Face

E1: Rectangular interlace panel comprising two strands forming two interconnected circular sections.

E2: Slim panel of key-pattern interlace.

E3:  2 full-length standing figures face forwards, flanking 2 central mouldings that rise vertically from two circles at the bottom and expand in a four-circle interlace pattern above their heads. Both figures hold one hand to their groins and the other at head-height reaching towards the central object. The figure on the right has a small round object in their upraised hand, and is distinguished by a pointed beard that extends to their waist.

Around the central moulding a long, thin ribboned band winds from the feet of the figure on the right, to terminate at the head of the figure on the left.

E4: Very worn interlace.

South Face

S1: Worn, two-circle interlace.

S2: Black panel with large square indentation just over half-way up.

S3: Worn interlacing with 8 small hollows.

S4: Shallow, worn interlace.

S5: Worn and broken interlace.

West Face

W1: Six-circle interlace.

W2: Three-part interlace.

W3:



3 standing figures, the central of which is taller than those in profile flanking, and faces forwards. The left arm cannot be seen, but the hand appears in front, holding a large object, a circular part of which rests against their chest on the right, and a longer, draped part crosses the figures' body, where their right arm reaches around to hold it; it terminates at

about knee-height, between the central and left flanking figures. All 3 figures have short, bob-like haircuts and wear knee-length garments. The figure on the right has their right arm bent at the elbow, reaching towards the central figure, and that on the right has their hands clasped low before them.

W4:



Worn, and possibly broken at the top; 3 full-length standing figures have 2 horizontal lines across their legs at shin-height. The left and central figures face to the right, particularly evident as the pointed beard of the central figure is evident to their right. The more worn figure on the right faces them. All 3 wear short tunics.

North Face

N1: Small interlaced pattern at bottom, with an uncarved smooth surface above it, at the top of which is a small hollowed circle.

N2: Interlacing.

N 3: Worn, shallow interlacing.

N4: Interlacing.

Cross-head

Facing

Bossed interlace.

Back

Bossed Interlace

References

Alexander, 2018: 119, 199, 200, 205, 275, 279, 280; AMNINSC, 1952: 19; AMNINSC, 1963: 19; AMNINSC, 1978: 18; Carpenter & Moss, 2014: 154; Crawford, 1907: 197; De Paor & De Paor, 1958: 149, 165; Donnelly, 2006: 151; Gefreh, 2015: 212; Harbison, 1992: 28-29, 190-191, 236-237, 250-252; Hamlin, 1980: 54; Hamlin, 2008: 12-4, 108, 150; Humphrey, 2011: 45, 133; Henry, 1930: 99; Henry, 1933: 137; Henry, 1947: 173; Henry, 1964: 64; Henry, 1967: 136; Hickey, 1976: 54; Humphrey, 2011: 45, 133; Kelly, 1995: 197; King & Humphrey, 2014: 26; Lowry-Corry, 1935: 154; Historic Monuments Guide, 1983: 152; Porter, 1971: 130; Richardson & Scarry, 1990: 31; Sexton, 1946: 71-2; Stokes, 1901: 556; Thornley, 1932: 369-71; Thompson, 1936: 144-45; Weir, 1980: 143;

1.4. Camus (sometimes Macosquin), Derry (NI)



East Face



South Face



West Face



North Face

Current Location: Inside the gates at the entrance to Camus cemetery (slip road off A54, Curragh Road, 1 mile outside Coleraine).

Current Condition: Monolithic shaft, broken at the top, but standing in its original base-stone; the cross-head is missing.

Stone Type: Medium-grained Grey Sandstone.

Date: Ninth century.

Description: Both the East and West faces contain 4 panels with figural scenes while the North and South each have 3 complete panels of interlace and further interlacing interrupted by the horizontal break at the top of the stone. On the East face the frames of the panels are interlinked: that is, the horizontal framing device turns back on itself in the centre, creating a double frame and a link between the scenes in the panels above and below.

Base: Large tapered, 3-stepped monolith standing above-ground.

Shaft:


East Face


E1:




On the left is a full-length figure standing in profile facing 3 other figures on the right; the right arm is bent 90° from the elbow towards the first of those who is seated, facing forwards and holding a large object on their lap, which extends, curving, from their right upper chest, to the knee

of the standing figure on the left. Above the seated figure's head are 2 small, worn objects. To the right is a second full-length figure, turned in profile and further to the right are the feet, partial garment and head of a fourth figure, whose body is worn smooth.

E2:  A full-length figure on the left, standing in profile, reaches towards a shorter central figure with a disproportionately large head and pointed beard; both are set among horizontal undulating lines extending from two circular objects in the bottom right corner. A third, small figure sits/perches on the topmost circle.

E3:  3 full-length standing figures face forwards with 6 small conical-shaped objects at their feet. They wear knee-length garments, but are too worn for the position of their arms to be determined, and the heads of the central and right-most figures are worn smooth.

E4:  2 full-length figures stand in profile facing the centre with arms reaching towards a central large circle above which is a square section that has been in-filled with modern cement. Above this, are the neck and head of a third, frontal-facing figure.

South Face

- S1: Bossed interlace.
- S2: Key-pattern interlacing.
- S3: Interlace.
- S4: Interlaced circle.

West Face

W1:



2 full-length standing figures face one another with a vertical object between them towards which they both reach, that on the left at hip-height and that on the right, at shoulder-height. Both wear long-garments and the left-hand figure has a short, pointed beard. A thin band of (worn) interlacing extends over their heads and down both sides of the panel.

W2:



3 full-length standing figures; that on the left in profile reaches towards the central figure at shoulder-height, and wears a short tunic fully exposing long legs. The central figure wears a knee-length tunic and turns in profile to the right, holding a long, thin, curving object over the head of the figure on the right who also wears a knee-length tunic and, facing the central figure, raises his arm to him at chest-height.

W3:



A large sub-rectangular form fills the panel and culminates in an open-mouthed beast-head on the left (and facing left) and a coil on the right; worn carvings resembling a bird can be discerned between the two. Below are three small triangles evenly spaced at the left, centre and right.

W4:



Badly worn and broken on top left corner. 1 figure on the right bends towards the centre with arms out-reached towards a possibly rectangular object in the centre. Above their head is a 4-legged, long-snouted animal with a short tail on the right. On the bottom left, are the long tunic with protruding feet of a second figure.

North Face

N1: Interlace.

N 2: 3 sets of 4-bossed interlace.

N3: 3 sets of interlaced circles.

References

Crawford, 1907: 198; D'Aughton, 2004: 16-19; Edwards, 1983: 27; Given, 1905: 145-152; Hamlin, 1982: 71; Hamlin, 2008, 264; Harbison, 1992: 30-2, 190-1, 196-7, 197-8, 199-200, 242-3, 250-2, 252-3, 256-7; Henry, 1930: 97-8, 99; Henry, 1933: 137; Henry, 1964: 30; Henry, 1967: 123, 136, 152; Historic Monuments Guide, 1983: 154; Humphrey, 2011: 69; Porter, 1971: 131; *PSAMNI*, 1940: 190; Sexton, 1946: 78; Weir, 1980: 218, 221; Williams, 1993: 148-151.

1.5. Carndonagh, Donegal (RoI)



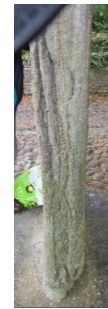
East Face



South Face



West Face



North Face

Current Location: In a roadside shelter on Church Road (R238) in Carndonagh village.

Current Condition: Monolithic, free-standing cross with considerable wear to North face and some surface peeling of carving on lower left of East face.

Stone Type: Medium-grained Grey Sandstone.

Date: Ninth to tenth century.

Description: East and South faces comprise figural carving, with the North face too worn to determine whether it was carved; the West face is filled with a single interlaced panel, worn almost flat in the middle.

Shaft

East Face

E1:



3 figures standing in profile facing left, wearing long garments that cover their bodies entirely. They are characterised by flat-faces, with small protruding noses, large, bulbous eyes in the centre of their heads, and bob-length hairstyles.

E2:



A central, standing, fully frontal-facing figure wears a shin-length garment, and has their arms outstretched from the elbow. They are characterised by large eyes, nose, a small, smiling mouth, and a tightly-cropped hairstyle/halo above the head. Underneath each arm is a smaller, flanking figure, in profile facing the centre; in appearance they resemble those of E1: flat-faces, large-eyed, with a sharp chin and nose. Above the arms 2 further figures flank the central figure's head, and are turned in profile to face it. That on the left has both feet positioned as if perching on the shoulder of the central figure, and their body is curved around the head of that figure; they have a short cape/wing on the left. The figure on the right is more worn, but appears to wear a knee-length garment.

Cross-head

Interlace.

South Face

Shaft

S1:



4 figures, arranged one above the other up to the armpit of the cross-head, are worn almost flat, but can be seen as large-headed, with big eyes, and small mouths and noses.

S2:



Interlace.

West Face

W1: A single interlace panel fills this face of the cross.

North Face

This face is too worn to determine what, if any, carvings may have depicted.

References:

Crawford, 1907: 192; Crawford, 1926: 77; Harbison, 1985: 49-52; Harbison, 1992: 1: 6, 32-33, 273-4, 289-90, 325, 332, 338, 346-7, 373, 375-6, 392; Henry, 1930: 95, 102; Henry 1933: 201; Henry, 1940: 56-8, 103, 203; Henry, 1964: 64; Kelly, 1995: 201; O'Donoghue, 2011: 191; Sexton, 1946: 80-82; Stevenson, 1956: 93-4.

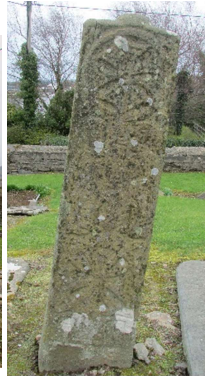
1.6. Carndonagh Graveyard Cross, Donegal (RoI)



East Face



South Face



West Face



North Face

Current Location: Church of Ireland graveyard, Carndonagh Village.

Current Condition: Monolithic, pillar stone, standing at an angle – at risk of falling.

Stone Type: Medium-grained Grey Sandstone.

Date: Ninth to tenth century.

Description: This pillar-stone is carved on all 4 sides, with figural schemes on the broad East and West faces; a figure's head protrudes from the top of the East face.

East Face

E1: Key-pattern interlace.

E2: Interlace cross.

E3:



emblem on their small body.

A vertical piece of interlace in the centre, both strands separate to form a cross around a figure standing with arms outstretched at the top of the pillar stone. This figure wears a full-length robe, and their head – characterised by big eyes and a small, thin mouth – protrudes from the top of the monument. Underneath, on either side of the vertical interlace pattern, are two figures in profile facing the centre. They are flat-faced with sharply protruding noses and chins, and they sport short, bob-type hairstyles; both wear knee-length garments, and that on the left bears a distinctive cross

South Face

Interlace pattern.

West Face

W1: Quatrefoil, interlace device.

W2: 2 figures in profile face one another wearing knee-length tunics, and characterised by flat-faces with big eyes and sharply protruding noses and chins.

W3: An encircled interlace device.

North Face

Interlace pattern.

References:

Harbison, 1992: 1:345.

1.7. Carrowmore, Donegal (RoI)



East Face

West Face

Current Location: Centre of field on Movice Road, Gleneely.

Current Condition: Monolithic cross, surrounded by rubble.

Stone Type: Fine-grained Grey Sandstone.

Date: Ninth to tenth century.

Description: 2 broad and 2 narrow faces; only 1 figural carving on West cross-head.

West Face

Cross-head

Centre:



Line-incised single, frontal-facing figure wearing a full-length cloak with a seam up the centre at the front, and characterised by a large head with oval eyes and curved mouth.

References:

Crawford, 1907: 192; Harbison, 1992: 1:33, 301, 326, 376, 392.

1.8. Clonca, Donegal (RoI)



East Face



West Face

Current Location: In field at cross-roads along country-road leading from R238 to Clonca.

Current Condition: Broken into 2 fragments, the shaft, and one cross-arm, re-joined with a cement cross-head.

Stone Type: Fine-grained Grey Sandstone.

Date: Mid-tenth century.

Description: The East face comprises 4 panels, those on the bottom and top feature interlace patterns, and of the other 2, 1 is figural and the other depicts 2 animals. The West face of the shaft has only interlace devices, while the cross-head fragment features figural carving on both sides. Broken at the top of the shaft, on the East face, it is clear that the extant cross-arm fragment belongs to the shaft as the interlace pattern matches up. There are no vertical mouldings, but between each panel is a single horizontal moulding separating the carvings.

Shaft

East Face

E1: Interlace panel.

E2:



2 forward-facing figures sitting side-by-side, with feet pointed outwards, and their hands joined before them.

E3:



2 quadrupeds, with legs folded under them, heads to the centre, and long, curling tails running along the outer edge of the panel.

E4: Key-pattern interlace.

Cross-head, Right Arm

Interlace pattern.

West Face

W1: 2 coiling objects, one above the other that terminate in serpentine heads at the centre of the panel.

W2: Key-pattern panel.

W3: Key-pattern panel.

W4:



1 profile figure seated on the left on a low, high-backed chair facing to the centre; characterised by a flat-face with protruding nose and chin, and a bob-like hairstyle. The arms are raised before them, to the right to hold a round object within which are 5 bosses. Below are 2 fish, moving to the left.

Cross-head

Left Arm



A single, fully frontal figure, standing with feet pointing outwards, and a large head with big eyes, small mouth, and pointed chin, holds vertically in their right arm, a long, thin, object that tapers in at the top.

References:

Crawford, 1907: 192; Hamlin, 1995: 191; Harbison, 1992: 1:44, 256-57, 305-306, 308-309, 325-26, 338, 376, 392; Kelly, 1991: 117-125; Roe, 1970: 219-20.

1.9. Clones, Monaghan (RoI)



South-East Face



South-West Face



North-West Face



North-East Face

Current Location: The Diamond, Clones town centre, surrounded by a metal fence.

Current Condition: Constructed from 3 pieces of 2 or possibly 3 separate monuments. The wide faces of the shaft are in good condition with the figural scenes distinguishable, while the interlace panels of the 2 narrow faces are less well preserved. The capstone is a modern addition, bearing secondary carvings.

Stone Type: Fine-grained Grey Sandstone.

Date: Ninth century.

Description: Both the South-East and North-West faces contain 4 panels, the uppermost of which form a collar filled with interlace; it is above these that the cross is broken, and the head (probably from a different early medieval cross) has been attached. At the base of the shaft, a significantly large area has been left uncarved. The cross-head contains figural scenes in the centre and in the left and right cross-arms. On the North-West face the capstone is also decorated. The South-West and North-East faces of the shaft contain only interlaced panels except for the ends of the cross-arms, each of which contains a single figure. The mouldings are consistent across the shaft; a continuous band of beading surrounds all 3 figural scenes on the South-East and North-West faces, with an inner undecorated, flat moulding dividing each panel.

South-East Face:

Shaft

SE1:



2 figures stand either side of a vertical object which emerges from a small triangular mound at the bottom and bifurcates at the top over the figures' heads with protrusions above and below; at head height, a further projection

reaches towards the figure on the left. Neither figure wears any discernible clothing and both have their knees slightly bent and are in three-quarter profile facing one-another with their arms bent and held over their respective groins. The figure on the left is characterised by a short hair-cut and a pair of small breasts while that on the right bears a similar haircut but has a long, pointed beard which extends to the waist.

SE2:



A figure on the left stands in profile facing the centre; he has a long, pointed beard and holds aloft, diagonally, a rectangular object that tapers at the end. In the centre at the bottom is a short table-like structure over which bends a second figure who stands on the right of the panel. The left arm of this figure hangs down and holds a long, curving object horizontally; their right arm is held by the other figure's left hand. Above the head of the figure on the right is a quadruped facing left, with a short tail, and a long snout; in the top right corner, is a small figure with a round head, short body, and a small wing on either side.

SE3:



A central figure stands with toes pointed outwards and arms raised from the elbows at 90° from the body. They wear a knee-length tunic with short, wide sleeves, and sport a short, bob-type hairstyle. They are flanked by 2 small animals on each side, the backs of which are pressed against the frame of the panel so that their legs stretch out in front of them towards the central figure.

They are open mouthed and long tongues extend towards the standing figure in the centre.

SE4: A badly worn interlace panel surrounded by beaded moulding; it is broken at the top centre, with an indent into which the cross-head is now placed.

Cross-head



Centre:



A central standing figure wearing a full-length robe has their feet pointing outwards and arms extended fully horizontally from his body. They are surrounded by 4 animals, one below each arm, which have their backs curved against the edge of the crosses moulding and their heads under the central figure's armpits. The other 2 curve around the outstretched arms, their heads beside that of the central figure. There is a small interlace pattern on each side of the scheme.

Bottom:



A small scene depicting 2 equine animals, one behind the other, turned to the right. A large-headed figure sits on the front animal.

Left:



3 standing figures; that on the left is slim and in profile facing the centre. Apparently naked, they have long legs and their arms extend to touch the shoulder of the central figure who is wide-set but also in profile and turned to the right (determined by the position of their feet). They wear a knee-length tunic, and their

arms are stretched out and slightly upwards to hold a curving object over the head of the figure on the right, who faces them in profile. This figure is also wide-set but shorter than the other 2; they wear a longer, calf-length robe, and their arms are bent at 90° from the elbow, with the right arm touching the waist of the figure in the centre.

Right:



2 figures stand in profile facing one another; they each wear short tunics and have their feet apart and arms reaching for a central vertical object which separates them; it is held by that on the left.

Capstone: Apparently carved in relatively modern times, the capstone panel is surrounded by a single moulding; at the top is a small head on which the short hair, eyes and nose are distinguishable. Below is a small panel which bears the letters 'SC'.

South-West Face:

Shaft

SW1: A fine and tightly interlaced pattern.

SW2: An interlace panel of 14 circular motifs.

SW3: A fine and tightly interlaced pattern the same as that at SW1.

SW4: The collar of the shaft, a small interlace pattern of one central, large, circular motif, with a medium sized boss at each of the four corners of the panel with a further smaller boss in between each.

Cross-head

Bottom: A small and worn interlace pattern consisting of 2 circular motifs.

Under ring: A squared interlace pattern surrounded and framed by a single moulding and a further (now worn) interlace pattern.

Under cross-arm: A rectangular panel of now worn, fine and tightly wrought interlacing.

Cross-arm: A single figure, badly worn, wears a knee-length robe and turns in profile to the right. The visible right arm is bent 90° from the elbow across the body, the head is worn.

Capstone: No decoration.

North-West Face:

Shaft

NW1:



2 full-length, standing figures on the left wear short tunics, and have their arms bent from the elbow with each holding a small object. A third, forward-facing, seated figure holds an object of 2 oval parts; above them is a small circular boss. On the right is a fourth standing full-length figure turned in profile to face the others. The standing figures are

disproportionately tall and slim while the seated figure is clothed in a full-length robe hiding their feet.

NW2:



Composed of 3 registers arranged one above the other. The lowermost forms a row of 6 objects, of which that on the left is damaged. Above are the busts of 4 figures, left to right: a profile figure, badly worn, looks into the scene, beside them is another worn figure who faces frontally, and beside them is the third frontal figure who holds an object before them. The figure on the extreme right turns in profile to face the others. In the top register are three busts, larger than those below. On the left, the worn figure is in profile; in the centre is a frontal-facing figure and, on the right, the third figure is in three-quarter profile facing them.

NW3:



At the bottom is a worn row, broken off on the left, containing 10 extant small objects. There is a large centrally placed circle upon which is a now worn, long, undulating, horizontal object. Flanking the circle are standing figures whose arms reach towards and possibly hold the circular object. A third figure, represented by a frontally facing bust, is set at the top of the panel.

set at the top of the panel.

NW4: A badly worn interlace panel.

Cross-head



Centre:



A central figure with arms out-stretched fully horizontally; the details, including their dress and hairstyle are too worn to determine. There are worn carved elements both above and below their arms. Under the right hand a small, circular object, from which extends, diagonally, a roughly rectangular object, sits against the inner moulding of the armpit of the cross-head. Above are curving objects terminating in small circles beside the central figure's head.

Bottom:



Badly eroded, but may have included 2 figures.

Left:



A central figure with arms outstretched wears a shin-length tunic, with elbow-length sleeves. Under each arm is a further figure, turned in profile to the centre. They are heavily worn and distinguishing details cannot be determined.

Right:



A central figure with arms outstretched wears a shin-length tunic with sleeves to the elbow. Under each arm is a further figure, turned in profile to face the centre. They are heavily worn and any details cannot be determined.

Capstone: Carved in modern times, features an 'X'.

North-East Face:

Shaft

NE1: Continuous interlaced panel.

NE2: Central boss surrounded by five others.

Cross-head



End of cross-arm: 1 worn figure wearing a shin-length tunic, turned in profile to the right, with their right arm raised 90° from the elbow. The head is broken and worn almost smooth.

References:

Allen, 1887: 134; Bourke, 1993: 175, 179; Bourke & Fry, 1989: 70; Crawford, 1907: 198; Crawford, 1927: 4 n.1; D'Aughton, 2004: 16-19; Edwards, 1983: 27; Halpin & Newman, 2006: 159-60; Hamlin, 1982: 73; Hamlin, 1995: 187; Harbison, 1977: 287; Harbison, 1992: 45-7, 93, 191-2, 196, 199, 202-3, 227, 242-3, 252, 256-7, 274, 338, 349, 269, 373-4, 392; Henry, 1964: 30; Henry, 1967: 134, 136, 140, 150, 151, 152, 153, 159; Humphrey, 2011: 69; Johns, 1843-53: 1:96-8; Neill, 2009: 291-292; Historic Monuments Guide, 1983: 36; Richardson & Scarry, 1990: 34; Roe, 1945: 5; Roe, 1970: 215 n.8; Wakeman, 1875, 339-40; Weir, 1980: 197, 218, 221.

1.10. Connor, Antrim (NI)



Front, Carved Face (1)



Unfinished Face (2)



Uncarved Face (3)

Current Location: Inside north transept of St Saviour's (Church of Ireland) Church, Kells, Co. Antrim.

Current Condition: Only a portion of the cross-shaft remains; it is unfinished, with 2 faces uncarved, 1 of which is badly worn; it has been broken horizontally at both top and bottom.

Stone Type: Reddened Basalt.

Date: Early ninth century.

Description: Two panels that contain figural scenes survive on Face 1 (broad), and 1 on Face 2 (narrow). The panels are interlinked through the back-turned mouldings of their framing devices.

Face 1

Panel 1:



3 standing figures. That on the left, in profile, has long legs, but is too worn for their clothing to be determined, but their right arm can be seen reaching across them to rest on the shoulder of the middle figure, and their face looks out at the viewer, with 2 deep eyes, and a small, thin mouth, as well as a sub-rectangular object above their head perhaps their hair, or head-wear. That in the middle is in profile, facing right, and wears knee-length shorts with a hip-length over-garment. In their right arm they hold aloft a long, thin object, which widens and curves over the head of the shorter figure on the left. More worn, this figure turns in profile to the left, and their left arm appears positioned inactively before him.

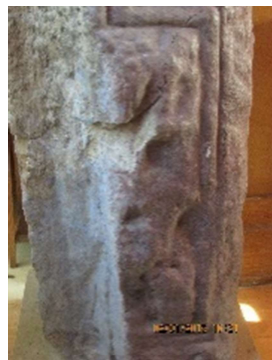
Panel 2:



Badly worn at the top so the details of the heads/faces cannot be discerned. 3 figures, that on the left and right stand in profile facing the centre, and wear short tunics; they each reach towards the central figure who has their legs bent underneath them, as if kneeling.

Face 2

Panel 1:



Partial scene, cut vertically down the middle. Of the extant, worn carvings, a small basket-like object sits in the lower, right-hand corner.

Panel 2: Framed panel, no carving within.

References:

Bourke & Fry, 1989: 70; Connor, 1907:190; Harbison, 1992: 60-1, 196, 199, 337, 392; Henry, 1933: 137; Henry, 1964: 30; Henry, 1967: 136, 152; *PSAMNI*, 1940: xx, 32.

1.11. Donaghmore Parish, Down (NI)



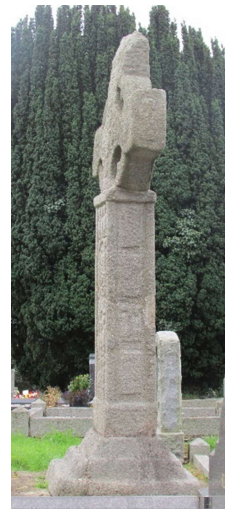
East Face



South Face



West Face



North Face

Current Location: St Bartholomew's Church of Ireland graveyard, Donaghmore Road, Newry.

Current Condition: Composite shaft and cross-head.

Stone Type: Newry Granodionite.

Date: Ninth century.

Description: The East face contains possibly 7 distinct scenes but they are not arranged in panels. On the cross-head there appears to be a single scene stretching across its width. The West face is arranged into 4 distinct sections, but without separating mouldings; the cross-head has a figural scene in the centre and left arm, only. The South face contains 1 scene with 3 panels of interlacing above including the end of the cross arm; the North contains 3 interlaced panels and 2 figural scenes at N2 and the end of the cross-arm.

East Face:

Shaft

E1:



At the bottom of the cross-shaft are 4 short pillars; the third from left extends slightly higher than the others and terminates in a small round object. Above are 3 standing figures wearing knee-length tunics where right arms bend at the elbow across their bodies and hold small objects; they all face to the right.

E2:



3 figures of varying height and clothing stand as if on the heads of those below. The figure on the left has a long beard, faces right and wears a garment that hangs below the knee. The central figure is the smallest of the 3 and wears a short tunic; the feet point to the right but the head may face forwards. The right-hand figure is tall, turns in profile to the left, and wears knee-length shorts with a tunic to the hips; he has a long, pointed beard and holds his hands clasped before him.

E3 Left:



2 small figures. That on the far left is in profile, facing right, with shoulder-length hair or headgear and wears a knee-length tunic; the second figure – with a pointed beard – faces forwards, his clothing indeterminate due to weathering. Above the head of the figure on the left is a filled circle that extends in a horizontal moulding up to a

hollow circle with a single boss in the middle. Extending from the moulding connecting the two circles are two further, curving mouldings, the uppermost curling into a small circle on the right, and continuing below to another filled-in circle to the right of the two standing figures; the lowermost curves slightly, extending to the right of the shaft where it terminates in a hollow circular shape.

E3 Right:



A box-like form, square at the base, but rounded at the top.

E4 Left: 1 frontal-facing figure wearing a knee-length tunic and leggings standing with both arms foreshortened and holding a long, thin object extending vertically over their right shoulder to culminate in a sub-square shape.

E4 Right:



On the right is a standing profile figure turned to the left with their head facing the viewer and dressed in a knee-length tunic and leggings. The left arm is raised and reaches towards the muzzle of a quadruped with all four (short) legs pointing towards the figure on the right.

E5:



3 figures. That on the left is in profile, turned to the right, wearing a short garment cut diagonally so it is longer at the back, and headwear that also extends behind them. They carry a short, thin object held vertically towards the head of the central figure who sports a moustache and is taller than those flanking him, with his feet at a lower level, and his arms

are crossed before him. The figure on the right also faces forwards with their hands joined before them, wearing a knee-length tunic decorated with a band around the lower hem.

Cross-head



Badly worn. A large, frontal-facing central figure wears a full-length robe and carries 2 long, thin objects crossed before them and extending over each shoulder. This figure is flanked by (possibly) 4 figures on the left and 5 on the right. Carvings below the feet of the central figure in the lower cross-arm are not

discernible, but in the upper cross-arm, which is broken on the right, are 2 vertical objects – possibly figures – and above them is a horizontal object from which extends 3 short objects above and below.

South Face:

Shaft

S1:



Badly worn. A figure on the left stands, in profile turned to the right, wearing a garment to the ankle. An object/figure on the right appears to float at around thigh-height (of the figure on the left) with a squared base, and with a large round terminal/head.

S2: Interlacing.

S3: Interlacing.


Cross-head


End of cross-arm: Interlacing.


West Face:


Here, the scenes are not separated by horizontal mouldings, but are nevertheless clearly divided into 4 discrete schemes.

Shaft

W1:  2 short figures face forwards; that on the left clothed in a hip-length tunic while that on the right is distinguished by a full-length robe and pointed beard. The arms of each figure are held together over their groins. Between them a tall vertical moulding rises and divides into 8 arches high above their heads, each of which terminates in cross-forms.

W2:  2 pairs of small, thin, horizontal objects are arranged above each other. Above is a flat shape containing a horizontally curved object that rises to worn forms on the left and right. The scheme is obscured by an uneven diagonal break in the shaft that continues vertically downwards at the right. In the centre of the curved slope are the busts of two worn figures.

W3:  2 standing figures face forwards wearing knee-length tunics; that on the right has a short, pointed beard, and the feet are lower than those of the figure on the left. That on the left is the shorter and wider of the 2 and wears a garment that terminates on the left in a small circular form; their head is cocked slightly to the right. Both figures hold their arms low before them and that on the left may bear an object.

W4:  2 figures, both wearing hip-length tunics and shorts. The left-hand figure is clean-shaven with short, cropped hair, and the arms not visible. The figure on the right, has a short, pointed beard, and holds out to the left with both hands a long, thin vertical object with a pointed top.

Cross-head



Left: A standing central figure wearing a shin-length tunic, and with arms outstretched fully horizontally, and flanked by 1 (worn) diminutive figure under each arm.

Centre: A large, standing central figure wearing a shin-length, panelled garment with sleeves to the elbow, and arms outstretched fully horizontally from the shoulder. Flanked by worn forms: 1 small figure bending backwards, under each arm, and smaller still angel-like figures above.


Right: A standing central figure wearing a shin-length tunic, with arms outstretched fully horizontally, and flanked by 1 (worn) small figure under each arm.

Upper: 2 pairs of small figures arranged one above the other; each is in profile facing the centre, and has a small round head and triangular body.

North Face

Shaft

N1: Interlacing.

N2:  2 standing figures; that on the left is shorter and, wearing a full-length robe, holds their arms close to their body and has a circular object above their head; the figure on the right is taller and wider, wears a knee-length tunic and has their arm raised bearing a long, thin object vertically between them.

N3: Interlacing.

N4: Interlacing.

Cross-head

End of cross-arm: Badly worn. 1 large, frontal-facing, seated figure wearing a garment hat totally enshrouds their body.

References:

Alexander, 2017: 201 n.39, 265 n.65, 278 n.113 & 133, 287-288, 291, 455, 459, 461; *AMNI*, 1952: 19, 50; *AMNINSC*, 1963: 19, 49; *AMNINSC*, 1969: 47; *AMNINSC*, 1978: 18, 47; *Annual Reports & Proc.*, 1894: 392-4; Atkinson, 1925: 230-4; Bourke, 1993: 175, 178, 179;

Cowan, 1915: 157-61; Crawford, 1907: 196; Edwards, 1983: 27; Hamlin, 1997: 60; Hamlin, 2008: 291-2; Harbison, 1992: 1:61-4, 191-2, 197, 199, 208, 215-7, 220, 274, 278, 281, 297-9, 308, 325, 332, 337, 349, 392; Harbison, 2014: 52; Henry, 1933: 203; Henry, 1964: 65; Henry, 1967: 136; Johns, 1843: 1:250; Lett, 1891: 392; Lezzi, 1994: 301-24; Historic Monuments Guide, 1983: 36, 151; *PSAMNI*, 1940: xxi, 122-3; Richardson & Scarry, 1990: 30; Roe, 1949: 45; Sexton, 1946: 117; Weir, 1980: 135.

1.12. Donaghmore, Tyrone (NI)



East Face



South Face



West Face



North Face

Current Location: Outside the boundary wall of Donaghmore Old Cemetery, at the junction of Castlecaulfield Road and Pomeroy Road.

Current Condition: A central part of the shaft is missing leaving a horizontal break between Panels 4 and 5. The cross-head is badly worn, with both upper quadrants of the ring missing and the capstone broken horizontally.

Stone Type: Fine-grained Grey Sandstone.

Date: Ninth century.

Description: The East and West faces of the shaft are filled with 6 and 5 panels (respectively), all of which contain figural scenes except W4 and W5, and while the cross-head contains figural scenes in the centre, and across both cross-arms of the East face, the centre of the West face is filled with interlacing flanked by animals on the left and right. The South and North faces each contain 4 panels filled with interlacing. The scenes on the East face of the lower shaft are separated by a single horizontal moulding, while on each side are two narrow mouldings and a larger corner roll moulding which combine to frame the overall programme. The arrangement is similar on the upper fragment except that the outer roll-moulding is not as heavy as on the lower shaft. On the North face a single continuous pellet-moulding sits within an outer corner roll-moulding which continues across both fragments; the same arrangement albeit more worn is found on the South face. On the West face the moulding on the lower shaft is distinctly more elaborate than on the other faces; each scene is linked as the single moulding turns horizontally above each scene and, without meeting in the middle, turns back on itself to continue as the frame of the next scene.

Between the two lines of this back-turned moulding is a thin inner moulding which terminates in each case where it meets the continuous vertical line of pellet-moulding, beyond which is a heavy vertical moulding; two further narrow pellet mouldings are followed on the corner by the heavier roll-moulding. The upper shaft continues the corner roll-moulding with two inner pellet-mouldings, however the embossed and interlaced panels are framed more immediately (as noted above) by a heavy, squared frame not used elsewhere on the cross.

Base: Three steps.

East Face:

Shaft

E1:



A figure on the left stands in profile facing the centre with the head facing the viewer; they wear a belted, knee-length tunic, and their arms extend, at head-height, towards an object in the upper centre of the panel. In the centre, at the bottom, is a quadruped facing the left, with an arched back, pointed face and horn, above which is a further worn animal reduced now to 1 fore- and 2 hind-legs, a thin torso and a head that appears long and snout-like. Above this is a carved form which, on the right, has a sharply defined square edge while on the left is a small circular carving from which a worn carved element extends to the right within its confines. From this uppermost form protrude 4 small mouldings, 2 above and 2 below. On the right of the panel is a second standing figure whose body is in profile, but their head with pointed chin is turned to face the viewer. They wear a knee-length garment and lean forward, both arms held at 90° reaching towards the centre.

E2:



On the left is a static figure in profile wearing a knee-length garment who holds both arms bent at 90° from the elbow revealing wide, drooping sleeve; and they hold a small rectangular object towards a figure on the right seated in a high-backed chair. This figure, who has a short bob-like hairstyle, sits facing forwards with their feet, turned outward, pointing in opposite directions visible below a long, ankle-length, robe. On their lap, to the left, is a small horizontal form, above which is a round

object. On either side of their head is a small, round boss. On the right two profile figures face the seated figure; they wear knee-length garments and their legs are splayed. That beside the seated figure holds an object towards them, while on the extreme right the arms of the figure are bent, but weathering makes it impossible to determine if and what they carry.

E3:



On the left a short figure wearing a full-length robe stands above two bosses placed on top of one another from each of which a moulding arches down to the lower centre of the panel. The figure second from left stands among these two mouldings and although small and worn, but their hands can be seen crossed before them; above their head is a worn object. In profile with an arm extended towards this figure is a third on the right; they are taller and wider than the figure with which they interact. On the extreme right, a second small figure in a knee-length garment stands above an arched mound; weathering makes the direction of their gaze difficult to discern.

E 4:



2 rows of 4 busts; the top row is very worn, particularly in the case of the bust second from right, whose head is broken off along with the moulding above. In the row below/in front, the 4 figures' heads are set before the chests of the upper/back row of figures; their arms are crossed below their torso and below this are 6 (now worn) conical-shaped objects.

BREAK

E5:



A large central circular object bisected by a curved moulding, dominates the panel. Around it are arranged 6 figures, 1 on each side, and 4 in a row above. Wear makes the direction of their gaze, and their (inter)actions undiscernible, except for the figure in the upper left who turns in profile to the right.

E6:



A tall, frontal-facing figure in the centre wears a knee-length robe and a short hair-style; their arms are by their sides. They are flanked by a shorter figure on either side both of whom are in profile facing the centre, with arms

bent 90° to hold the lower arms of the central figure. They wear very short, thigh-length garments and have short, pointed beards.

Cross-head



Centre: A large central figure with arms outstretched horizontally stands, feet together, on a small rectangular object, wearing an ankle-length robe. Above each arm is a small, worn figure and below their left arm is a distorted figure, bending backwards around the curve of the cross' arm-pit; they hold a long, thin pole that extends to the upper right of the central figure's chest. On the right is a similarly (albeit less) contorted figure; they hold a short, thin pole which terminates under the armpit of the central figure's outstretched arm.

Left: Broken in the top left corner. 3 figures, the central of which, wears a short robe, has their legs held tightly together and their arms extended to either side, hands held by the 2 flanking figures who turn in profile towards them. These wear short robes and that on the right has a short beard.

Right: A central, frontal-facing figure whose legs are held tightly together and whose feet do not reach the 'ground'-level where 2 flanking figures stand, has both arms outstretched. All 3 wear short garments and the flanking figures are turned in profile to face, their arms bent at 90 degrees below the outstretched arms of the central figure.

South Face:

Shaft

S1: Semi-circle within which is a curving object with 4 protrusions (legs of an animal?).

S2: Interlace within a lozenge.

S3: Interlace within a circle.

S4: Interlace within a lozenge.

BREAK

S5: Badly worn. No extant carvings.

West Face:

Base

Badly worn. A quadruped (equine?) faces right, with a worn object/figure on its back.
Probably secondary/modern.

Shaft

W1:



2 naked figures stand with their feet pointed towards one another, but their faces turned to look at the viewer; they flank a central vertical moulding that rises from an 'n' shape in the moulding of the lower edge of the panel and bifurcates over their heads where it falls down behind them in a tangle of (worn) interlace. Wound around the central element is a second, long, thin moulding, that terminates where it reaches towards the head of the figure on the left. Both figures have their hands clasped before their groins, and that on the right may have had a moustache.

W2:



3 figures. That on the left is the shortest, is turned in profile to the left, and wears a knee-length tunic with a cape that extends slightly at the back. The figure in the centre turns in profile towards the left, wears a similar knee-length garment and cape, and their left hand reaches towards the hood of the figure on the left: with their right hand they hold a long, thin object curving over the head of that figure. On the right, a third, tall, naked figure, with long legs is positioned frontally, but their right arm reaches across their body to touch the shoulder of the figure in the centre.

W3:



On the left is a figure, bent from the hips, with their hands resting on a rectangular object centrally placed at the bottom of the panel. Above, on the left, is a small worn figure and a four-legged animal. On the right stands a figure turned in profile to the centre, but with their head turned out towards the viewer; their left arm is bent, their hand touching the head of the bending figure. Both wear knee-length tunics.

W4: Four bosses within a lozenge.

BREAK

W5: Interlace within a circle.

Cross-head

Centre: A lozenge shape with the 4 points twisted, within which are 5 bosses.

Left Arm: 1 curling animal.

Right Arm: 1 curling animal.

North Face

Shaft

N1: Animal within semi-circle.

N2: Interlace within a lozenge.

N3: Interlace within a circle.

N4: Interlace within a lozenge.

References:

Allen, 1887: 134; Bourke, 1993: 179; Burges, 1936: 5; Carlisle, 1810: 16; D'Aughton, 2004: 16-19; Hamlin, 2008: 381; Hanson, 1843: 275-8; Harbison, 1992: 23, 64-7, 73, 191-192, 196, 199, 241-3, 245, 250-3, 256-7, 261-2, 270-1, 274, 317, 323, 332, 347, 249, 373-4, 377, 392; Harbison, 2017: 92-100; Henry, 1964: 30; Henry, 1967: 136, 137, 152, 153, 181; Historic Monuments Guide, 1983: 35, 140; Lewis, 1837: 469; Johns, 1843: 1:278; Leslie, 1911: 233; Ó Doibhlinn, 1957, 428; Porter, 1971: 119, 121, 134; *PSAMNI*, 1940: 245; Roe, 1956: 81-84; Rogers, 1988: 100; Sexton, 1946: 118.

1.13. Downpatrick, Down (NI)



East

West

South

North

Current Location: Down County Museum, Downpatrick.

Current Condition: Removed from its position outside the Church of Ireland Cathedral Church of the Holy Trinity, Downpatrick, the cross is displayed together in two parts: the shaft which has been broken at the top and bottom and the (sub-ringed) cross-head is set over the broken upper edge of the shaft; the monument is badly worn overall, but especially on the West and South faces. It sits in a modern base and is topped by a new cap-stone.

Stone Type: Mourne II Granite.

Date: Early ninth century.

Description: Broken at the bottom so that carvings there are incomplete. The East face of the shaft preserves 4 panels, each containing figural scenes that also fill the centre and both horizontal arms of the cross-head. On the worn West face are 5 panels, 3 of which can be distinguished as bearing figural carving but nothing of the cross-head decoration can be determined. The South face preserves a single section of interlacing, while the North face is too badly worn to decipher.


East Face:


Shaft


E1:



Busts of 2 figures in profile turned towards one another and reaching for a round object situated between their heads, which is held by a triangular object from above.

E2:  3 standing figures wear knee-length tunics; that on the left is turned in profile to face the centre, the feet point in that direction and their right arm reaches diagonally across their body. The central figure is fully frontal, with their arms clasped before them; the legs of that on the right are bent so that they appear to be moving to the centre; the position of their arms cannot be determined. Above are 3 round objects, similar in shape and size to the heads of the figures below (in E1).

E3:  3 figures, 2 in profile, standing, flanking a central seated figure.

E4:  A seated profile figure on the right and a winged figure on the left with an object between them.

Cross-head



Centre: Central figure with curving outstretched arms wears a knee-length tunic. Under each arm are the worn carvings of a pair of figures turned in profile to the centre; their heads are close to the arms of the central figure, and their bodies bend awkwardly around the curve of the armpits. Above the arms of the central figure are worn, curving objects.

Left: 3 standing figures wearing knee-length garments; that in the centre has outstretched arms.


Right: 3 standing figures wearing knee-length garments; that in the centre has outstretched arms.


South Face:


Interlacing.

West Face:

Shaft

W1:  Fragmentary. Two heads, each framed by an arch which meets in the centre and has small circular bosses protruding from the top.

W2:  Badly broken and worn. 2 figures, 1 standing in the centre and 1 on the right beside whom, on the right-hand edge of the panel, is a long thin vertical moulding. A third head is visible on the left.

W3:  An equine animal faces left, where its head can be discerned; on its back is a tall, wide figure.

W4: Worn, no scenes discernible.

Cross-head



Very worn. A row of 10 (?) vertical objects/figures.

North Face:

Shaft

At the bottom are two curving elements; to the right of the lower curve is a circular object.

References:

AMNINSC, 1952: 19; *AMNINSC*, 1963: 19; *AMNINSC*, 1978: 18; Bentley & Hebden, 2013; Bentley & Hebden, 2013 – 2014; Bigger & Fennel, 1897: 272-274; Bigger & St. John Philips, 1898: 405; Bourke, 1993: 175, 179; Crawford, 1907: 196, 201; Harris, 1744: 32; Harbison, 1992: 4, 67-8, 192, 196, 231-2, 274, 297, 299, 349, 276, 384, 392; Henry, 1933: 136; Henry, 1964: 30; Henry, 1967: 136, 152; Henvey, 2012: 65-84; Johns, 1843: 1:80; King, 2013: 15-18; King, 2014: 16-19; King & Humphrey, *Historic Monuments Guide*, 1983: 50, 151; Paterson, 1875: 35-41; Proudfoot, 1954): 97-102; Proudfoot, 1956: 57-72; *PSAMNI*, 1940: xx, 118; Rankin, 1997: 16; Reeves, 1992 (first published 1847 by Hodges and Smith): 229; Richardson & Scarry, 1990: 36; Sexton, 1946: 121; Weir, 1980: 135, 218, 221.

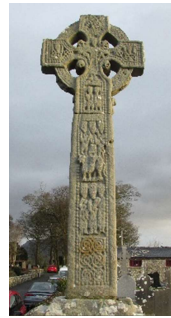
1.14. Drumcliff(e), Sligo (RoI)



East Face



South Face



West Face



North Face

Current Location: On the boundary wall of graveyard to the south of St Columba's (Church of Ireland) Church, Drumcliff, Sligo.

Current Condition: The shaft is broken at the base and near the top; the bottom of the ringed cross-head is also broken, but otherwise the carvings are well-preserved.
Possibly stands in original base-stone?

Stone Type: Medium-grained Grey Sandstone.

Date: Mid-tenth century.

Description: The East and West faces of the shaft contain 4 and 5 panels respectively; all except those at the bottom on the West, contain animal or figural scenes, while the cross-head is filled with a central figural scene surrounded by interlace in all 4 arms. The South and North faces are filled with 4 panels of interlace with 3 panels containing animals above the break in the cross-head.

East Face

Shaft

E1:



A double-stranded, 4-circle interlace motif extends at the top centre into a vertically rising moulding and terminates in a floriated section of interlace above the heads of 2 flanking figures. Around the vertical moulding is wound a long, thin ribbon, beginning at the bottom by the feet of the right-hand figure, and terminating where it touches the head of the figure on the left. Both figures are naked and their left hands cover their groin; the right hand of the figure on the left holds a small circular object up to their mouth, while the

right hand of the other figure reaches towards the central vertical moulding at chin-height. The figure on the left has cropped, curling hair, while that of the figure on the right is shorter.

E2:



A large animal in high relief extends beyond the vertical moulding on the left and right. Its tongue is extended and it has two small, pointed ears, large paws, a long mane, and a curling tail.

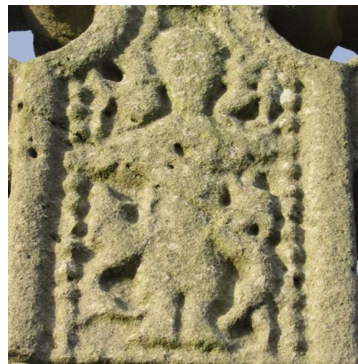
E3:



2 figures stand awkwardly above the animal in E2, each standing on their left legs with their right legs bent up behind them; their bodies are turned towards each other, but the head of that on the right faces away to the right. Both wear short tunics. The figure on the left has both arms raised and their right arm holds the pony-tail of the figure on the right; in the left hand is a long, thin object that terminates at the head of the figure on the right. The figure on the right holds a round object at hip-height.

BREAK

E4:



A large central figure with arms outstretched horizontally wears a shin-length robe. An animal is featured under each arm: the hind-legs of that on the left point towards the central figure with its fore-legs out-stretched so that the paws lie in the armpit of the central figure; the animal on the right stands on its hind-legs with its fore-legs on the central figure's upper torso and its head raised to their armpit. Above

the central figure's arms are two small animals; that on the left is very worn, but the hind-legs of that on the right curve in to the neck of the central figure, and the fore-legs are slightly raised.

Cross-head



Centre: A single, standing figure wearing a full-length robe holds a long, thin object across their body, which terminates in a cross over the left shoulder. Their head is tilted slightly to the left. They are flanked by two pointed ovoid bosses; that on the left bears evidence of facial features in the form of a nose and recesses for eyes.

Top: Five pointed ovoid bosses.

Left: Five pointed ovoid bosses.

Right: Five pointed ovoid bosses.

South Face

Shaft

S1: Worn, shallow interlace panel.

S2: Interlace.

S3: Square hollow.

S4: Zoomorphic interlace.

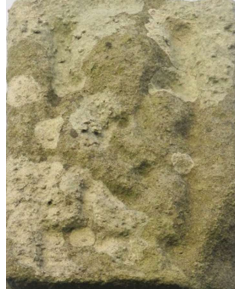
S5: Worn, shallow interlace panel.

S6: Animal.

S7 (under curve): Animal.

Cross-head

End of cross-arm: Very worn with lichen distorting the appearance of the carvings. A





central figure sits with their feet pointing to the right although the body and head are both positioned frontally. The arms reach in front of them with the left arm held higher. Between it and the figure's large head is a small oval, while the disproportionately long right arm cradles the object that stretches across and extends beyond the lap.

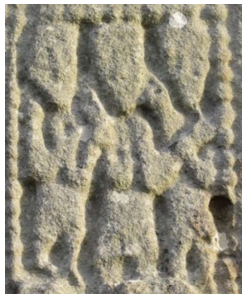
West Face

Shaft

W1: Interlace.

W2:  3 disproportionately tall standing figures all wear shin-length robes and have cropped, curling hair. The figure on the left is in profile, and has arms raised towards the central figure who faces frontally and clasps in their arms a small child, swaddled, their left arm supporting its upper body, and the right, its lower. The child's garment hangs down in three sections before the figure on the left. The figure on the right is in profile and turned to face the centre; their arms are bent, reaching towards the central figure and child.

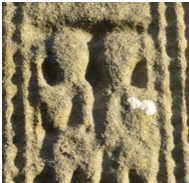
W3:  An animal in high relief extends beyond the outer (vertical) moulding on both sides. It has an undulating torso, short legs and large paws on which it stands firmly grounded; a long, thin tail hangs behind it. The face is worn, and likely broken by a hole at that point.

W4:  3 standing figures are variably positioned and dressed. The figure on the left stands in profile facing the centre wearing a knee-length robe; their arms are raised up from the elbows with the forearms crossed before their chest; the mouth, nose and eyes are faintly indicated. The central figure is frontal-facing and wears a full-length robe; their arms are also raised upwards from the elbows and their forearms extend outwards, away from their body with that on the right extending across the body of the figure on the right, where they hold a long, thin object that extends horizontally from the chin of the figure on the right to the edge of the panel on the right. That figure is turned in profile to face the centre, wears a knee-

length tunic, and their right arm is raised to touch the head of the central figure, while their left arm is bent up from the elbow to hold the forearm of the central figure. The nose and cheeks of this figure are visible.

On the right of this panel, below the elbow of the right-most figure, a hole has been bored through to the outer edge of the cross-face.

BREAK

W5:  Badly worn, the details of this panel are unclear. 2 seated figures face forwards. They wear knee-length robes and hold short, thin objects against the outer edge of the panel, which terminate in protrusions that touch their heads. The figure on the right holds an object.

Cross-head

Centre:



A large figure fills the centre of the cross-head. Their head hovers above the breastbone and shoulders and is set in the narrow space of the upper arm; the arms extend horizontally, bending down

from the shoulders into the lateral cross-arms. The body tapers to fit into the lower cross-arm, with the feet emerging from below the ankle-length robe and pointing outwards; the right edge of the garment is worn away. Under each arm is a small figure bending backwards against the curve of the armpits of the cross-head; they are very worn, but both have their arms extended towards the central figure.

Left: Interlace with a figural head?

Right: Interlace with a figural head?

Top: Interlace.

North Face

Shaft

N1: Worn, shallow interlace panel.

N2: Interlace.

N3: Worn, shallow interlace with a square-hole in the centre.

N4: Interlace.

N5: Worn interlace panel.

N6: Animal.

N7 (under curve): Quadruped facing downwards.

Cross-head

End of cross-arm: Quadruped facing downwards.

References:

Alexander, 2018: 119, 157, 199, 205, 233, 258, 277-278, 279, 280, 281; Allen, 1887: 134; Arnold, 1969: 49; Carpenter & Moss, 2014: 144, 154; Crawford, 1907: 215; De Paor & De Paor, 1958: 149, 165; De Paor, 1987: 146-8; Donnelly *et al.*, 2006: 121; Evans, 1966: 188-189; Gefreh, 2015: 76, 81, 169, 175, 178, 211, 215, 227; Gougaud & Armstrong, 1920: 130; Hamlin, 1980: 54, 58; Hamlin, 2008: 104, 108; Harbison, 1970: 17, 216; Harbison, 1977: 287, 292, 293; Harbison, 1992:, I, 70-74, 190-191, 219-220, 227-228, 234-235, 236-237, 248-249, 274-282, 296-300, 338; Hawkes, 1989: 115; Hawkes, 1997: 126, 128-129; Henry, 1933: 137; Henry, 1947: 173; Henry, 1963: 84; Henry, 1964: 65; Henry, 1967: 134, 136; Hickey, 1976: 39; King, 2014: 26; Humphrey, 2011: 5, 18, 30, 33, 34, 44, 45-6, 59, 93, 121, 122, 133, 146; Johns, 1843: 208; Keane, 1867: 449; Kelly, 1995: 197, 203; Lowry-Corry, 1934: 154; Macalister, 1928: ???; Milligan, 1896: 302; O'Neill, 1863: 29-34; Porter, 1971: 53, 119, 121, 134; Richardson & Scarry Press, 1990: 35; Roe, 1945: 5; Sexton, 1946: 125-6; Stokes & Westropp, 1896: 557-559; Veelenturf, 1997: 60, 71, 83, 89, 90, 111, 128; Weir, 1980: 208, 209;

1.15. Fahan Mura, Donegal (RoI)



East Face



West Face

Current Location: Graveyard at St Mura's Church of Ireland, on R238.

Current Condition: Under wooden scaffolding for protection.

Stone Type: Inaccessible for analysis.

Date: Ninth to tenth century.

Description: Stone slab carved with interlaced cross on both broad faces, which breaks out of the panelled face on both sides.

East Face

Interlace cross fills this face of the stone slab.

West Face

Interlace cross fills this face of the stone slab, with a 2 flanking profile figures facing towards the shaft of the cross. They are characterised by flat faces with sharply protruding noses, and rounded a head with a bob-like hairstyle. Each wears a patterned full-length robe.

References:

Crawford, 1907: 189, 193; Edwards, 1983: 18; Harbison, 1992: 1:2, 6, 88-89, 346, 359-360, 362, 373, 375-376; Henry, 1930: 95; Henry, 1933: 1; Mallory & McNeill, 1991: 214 Stevenson, 1956: 93-6.

1.16. Galloon East Cross, Fermanagh (NI)



West Face



North Face



East Face



South Face

Current Location: Galloon Island Cemetery, Upper Lough Erne.

Current Condition: Broken at base and top of shaft, cross-head lost.

Stone Type: Medium-grained Grey Sandstone.

Date: Early ninth century.

Description: Broken at the top. Scenes and sections of interlace are not separated into panels; the East face features 2 figural schemes alternated by 2 interlaced patterns while the West face depicts 3 figural scenes. The South face has interlacing only and the North face depicts a figural scheme at the top and bottom with animals in between.

East Face

E1:



Badly worn. 1 standing figure on the left wearing a knee-length tunic is in profile facing right, holding both arms raised towards the upper centre of the panel. On the right a second figure kneels in profile facing left, with hands stretched out and downwards to rest on a central, rectangular object. Above their head is a small 4-legged animal, facing left, to the right of which – above the bent back of the figure on the right, below – is a small, winged figure in profile facing left, with arms reaching out to touch/hold the animal.

E2: Incised cross.

E3:



3 standing figures, wearing knee-length tunics, each with a broad lower hem. Those on the right and left are turned in profile to the centre, with their left and right arms (respectively) grasping the central figure's fully-horizontally outstretched arms, and their left and right arms (respectively)

holding small round objects up to either side of the central figure's head.

E4: Panel of interlacing forming 4 circular motifs.

South Face

Continuous panel of worn interlacing with a downwards facing, 4-legged reptilian animal at the top.

West Face

W1:



Badly worn. 2 figures stand to the left of a smaller/seated figure above whose head is a single, small circular boss; on the right is a further standing figure, possibly in profile facing the centre.

W2:




1 figure stands on the right facing another in the centre; that on the right has their left arm reaching up towards the head of the central figure, and their right arm outstretched before them as if holding an object. That in the centre faces forwards; both wear knee-length tunics. On the left a small figure stands/hovers above 2 small, round objects arranged one above the other in the lower left corner, from each of which extends 2 horizontal mouldings.

W3:




2 profile figures stand facing each other wearing knee-length garments, with their arms raised upwards to hold a sub-circular object held in the beak of a bird flying downward with outstretched wings.

North Face

- N1:  2 profile figures stand facing one another with legs and arms intertwined and faces touching.

N2: Quadruped facing left.

N3: Quadruped facing left.

- N4:  2 standing figures; that on the left is shorter, wears a knee-length tunic, and holds their hands clasped low before them. The taller figure on the right wears a shorter tunic, and is characterised by a hairstyle/headwear that extends to the shoulder. They are turned in profile to the left and hold a small, thin, curving object over the head of the figure on the left.

References:

AMNINSC, 1952: 19; *AMNINSC*, 1963: 19; *AMNINSC*, 1978: 18; Cole, 1928: 127-8; D'Aughton, 2004: 16-19; Edwards, 1983: 27; Hamlin, 1980: 56; Hamlin, 2001: 51-65; Hamlin, 2008: 344; Harbison, 1992, 91-3, 99, 199, 209-11, 242-3, 250-1, 288-90, 304, 323, 337, 361, 373-4, 377, 392; Henry, 1964: 18; Henry, 1967: 136, 140, 152; Hickey, 1976: 39; Historic Monuments Guide, 1983: 153; Lowry-Corry, 1934: 165-176; Macalister, 1949: 122; Mytum & Evans, 2003: 3; *PSAMNI*, 1940: 183; Richardson & Scarry, 1990: 39; Rogers, 1967: 89-93; Rogers, 1982: 63; Sexton, 1946: 156.

1.17. Galloon West Cross, Fermanagh (NI)



East Face

South Face

West Face

North Face

Current Location: Galloon Island Cemetery, Upper Lough Erne.

Current Condition: Only the cross-shaft remains, set in a modern base-stone, broken at both the base and the top. The carving remains largely in good condition on the East face but less is preserved on the North, South and West faces. It leans to the North.

Stone Type: Medium-grained Grey Sandstone.

Date: Early ninth century.

Description: The decoration on all 4 faces features 4 distinct schemes, 2 of which on the East face depict figural scenes while only 1 does so on the West, the upper panel of which appears uncarved/unfinished; the others are empty or filled with interlacing. The upper 2 panels on the South side are devoted to figural and animal ornament, but only 1 panel is filled with figural ornament on the North face; the others are filled with interlace. There are no framing devices separating the scenes/schemes on any of the shaft's 4 faces.

East Face

E1:



Badly worn, and obscured by moss. 3 standing figures: with those on the left and right turned in profile to face the centre with their arms reaching up towards the head of the figure in the centre who faces forwards and extends their arms out to the sides horizontally from the shoulders.

E2:



A central, frontal-facing figure standing with feet pointing outwards wears a full-length robe and has their arms extended horizontally from the elbow. They are flanked by 4 quadrupeds arranged above and below each arm (those above are smaller), which are positioned with their limbs extended towards the central figure and their backs against the edge of the shaft. Those on the bottom have their tongues extended towards the central figure, and the top left's jaw is open wide.

E3:



2 naked figures with bent knees stand in profile facing and flanking a central, vertically-rising, long, thin moulding that splits at head-height to form 3 arches over each of their heads. Each figure has their hands clasped before their groins.

E4: Collar: broken.

South Face

S1: Worn.

S2: Worn.

S3: Badly worn.

S4: Badly worn. Animal?

West Face

W1:



Badly worn. 6 small round objects arranged in 2 rows of 3, with a seventh, larger, round object above in the centre, from which arches extend downwards at the edge of the cross-shaft.

W2:



A standing figure on left wears a knee-length tunic and has a distinctive, pointed hairstyle/headwear, with arms outstretched to hold the head of the figure on the right who also wears a knee-length tunic and bends forwards from the hips to reach their hands towards a low, rectangular object in the centre at the bottom of the scheme. Above and behind the head of the figure on the right are worn carvings now comprising 2 sub-circular objects, and a triangle below on the right.

W3: Uncarved rectangular panel.

W4: Collar: Uncarved rectangular panel.

North Face

N1: 8 bosses.

N2: Downward-facing, 4-legged reptilian animal.

N3: Badly worn. 2 figures?

N4: Collar: broken.

References:

Cole, 1928: 128; Edwards, 1983: 27; Hamlin, 1980: 54; Hamlin, 2008: 344-345; Harbison, 1992: 1:92-3, 192, 197, 199, 226-7, 250-1, 323, 361, 373-374, 377, 392; Henry, 1964: 18; Henry, 1967: 136, 140, 152; Hickey, 1976: Lowry-Corry, 1934: 170-1; Historic Monuments Guide, 1983: 153; Mytum & Evans, 2003: 3; *PSAMNI*, 1940: 183; Richardson & Scarry, 1990: 39; Rogers, 1967: 89-93; Rogers, 1982: 63; Sexton, 1946: 158-9.

1.18. Killeeshil Fragment, Tyrone (NI)



Front



Right



Back



Left

Current Location: Display case, Killeeshil and Clonaneese Historical Society.

Current Condition: Fragment preserving upper portion of cross-shaft and lower portion of cross-arm; broken at top and bottom.

Stone Type: Coarse-grained White Sandstone with Quartz pebbles.

Date: Ninth to tenth century.

Description: A figural carving is preserved on 1 broad (front) face, with interlace on the narrow faces, and 'back'.

Front:

- 1: A frontal-facing figure wearing a hooded garment, holds an object in their arms clasped before them. Their eyes and nose can be seen.
- 2: Badly worn. Interlace panel.

Right

An interlace panel.

Back

A worn interlace panel.

Left

Badly worn. An interlace panel.

References:

Foley, 2017-18: 87-91.

1.19. Killesher, Fermanagh (NI)



Front



Right

Current Location: Enniskillen Castle Museum, Co. Fermanagh.

Current Condition: Cross-head fragment, broken on both sides and at the bottom.

Stone Type: Medium-grained Grey Sandstone.

Date: Eleventh century?

Description: Figural carving is preserved on the broad, accessible face, with interlace on the narrow faces, and 'back'.

Front:

Badly worn. A central, frontal-facing figure wearing shorts and a short tunic, holds their arms outstretched horizontally, with a slight bend, on either side. Above their head is a round object that may have contained further (interlaced?) carvings.

References:

Hamlin, 1980: 53-55; Harbison, 1992: 1:128, 274, 376, 392.

1.20. Lisnaskea, Fermanagh (NI)



North-East



South-West

Current Location: On Main Street, Lisnaskea in square before Market House.

Current Condition: Fragment, well-preserved with 1 figural scene, re-presented in modern base with cross-head added.

Stone Type: Fine-grained Grey Sandstone.

Date: Mid-tenth century.

Description: The North-East face depicts interlace and one figural scene, while the South-West shows a series of bosses only.

North-East Face

NE1: Worn interlace panel.

NE2:



2 figures face one another in profile with exaggeratedly bended knees. They wear short tunics and that on the left is characterised by a long, pointed beard, and a hairstyle that flicks out at the nape of the neck. Between the figures and arising from a triangular mound in the middle at the bottom of the panel is a long, thin, moulding that bifurcates above their heads to form a floriated interlace pattern.

South-West Face

Filled with 32 bosses.

References:

AMNINSC, 1952: 56; *AMNINSC*, 1963: 54; *AMNINSC*, 1969: 51; *AMNINSC*, 1978: 51;
Edwards, 1983: 27; Harbison, 1992: 1:136, 190, 374, 392; Henry, 1964: 68; Henry, 1967: 136;
Hickey, 1976: 39; Historic Monuments Guide, 1983: 153; Lowry-Corry, 1935: 153-56;
Richardson & Scarry, 1990: 44; Rogers, 1982: 53, 156-7; Weir, 1980: 146.

1.21. Village Cross Tynan, Armagh (NI)



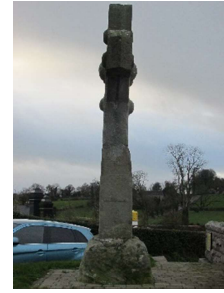
East Face



South Face



West Face



North Face

Current Location: Abbey Road, facing St Vindic's Chapel, Tynan, Armagh.

Current Condition: Fragmentary; lower shaft and one cross-arm are original.

Stone Type: Fine-grained Grey/Brown Sandstone.

Date: Ninth century.

Description: Each broad face (East and West) comprises 1 low-relief figural scene surrounded by a single moulding; the narrow faces (South and North), have panels of interlace of varying forms. The cross-head is mostly modern, but an extant original fragment features a boss in each cross-arm.

East Face

Shaft

E1:



2 figures stand on either side of a long, thin, vertical moulding that bifurcates into small arches over each of their heads; around it is wound a ribboned moulding which terminates at shoulder height, facing the figure on the right. The figure on the left faces forwards, with arms bent, but meeting before their groin; they have a cropped hairstyle and wear a short tunic. The figure on the right is in profile facing left, their arms arranged in the same way as that on the left, and they wear a short tunic over shorts.

Cross-arm

1 boss.

South Face

S1: Badly worn. Square panel of interlace.

BREAK

S2: Worn, and broken at bottom. Lozenge-shaped panel of interlace.

West Face

Shaft

W1:



Badly worn. A frontal-facing figure wearing a short tunic and leggings, stands centrally holding a round object before them to the right. Flanked by 8 busts turned in profile the centre.

Cross-arm

1 boss.

North Face

N1: Square interlace panel.

BREAK

N2: Broken at bottom. Square interlace panel.

References:

AMNI, 1928: 31; *AMNI*, 1947: 47; *AMNI*, 1962: 67; Allen, 1887: 134; Crawford, 1907: 191; De Paor, 1987: 145; Hamlin, 2008: 252-4; Harbison, 1977: 286; Harbison, 1992: 1:181-2, 192, 221-222, 346, 374, 392; Henry, 1964: 70; Henry, 1967: 136; Herbert, 1997: 244; Johns, 1843: 1:116; Marshall, 1932: 9; McAnallen, 1990: 9-38; *PSAMNI*, 1940: 64; Reeves, 1886: 415-416; Stalley, 2014: 178 n.106; Weir, 1980: 100; Wylie, 1997: 130-172.

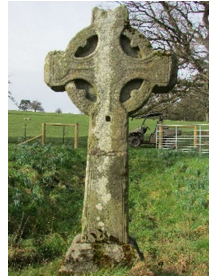
1.22. Well Cross Tynan, Armagh (NI)



East Face



South Face



West Face



North Face

Current Location: Enclosure in field to the East of the driveway of Tynan Abbey Estate, Armagh.

Current Condition: Worn, but appears to be intact, with some modern interventions in the framing carvings.

Stone Type: Medium-grained Grey Sandstone.

Date: Ninth century.

Description: West face comprises 2 figural scenes in the lower cross-arm and centre of the cross-head. The other 3 faces contain only interlace. The cross-head is framed by a single moulding.

East Face

Cross-Head

Circular interlace pattern with single mouldings connecting to semi-circular devices at the end of each cross-arm.

South Face

Cross-Head

Lower Arm: Interlace.

End of Cross-Arm: Badly worn. Carved; details indistinguishable.

West Face

Cross-Head

Lower Arm:



Badly worn, and broken at the top centre with a secondary (filled) hole. 2 figures face one another with a central, vertical moulding that extends to the left (but is worn on the right) with 3 small round objects hanging below it.

Centre:



Worn almost smooth. 1 central, frontally-facing figure stands with arms outstretched horizontally; clothing indeterminable. Above and below each arm are worn carvings; that on the lower right is a quadruped with all 4 legs pointing towards the central figure.

Upper Arm: Circular interlace device.

North Face

Cross-Head

Under Arm: Lozenge-shaped interlace device.

End of Arm: Badly worn. Carvings indeterminable.

References:

AMNINSC, 1952: 47; *AMNINSC*, 1962: 47; *AMNINSC*, 1978: 45; Crawford, 1907: 191; Hamlin, 1995: 188, 193; Harbison, 1977: 287; Harbison, 1992: 1:182, 274, 304, 349, 374, 392; Henry, 1967: 136; Kelly, 1986: 59, 60, 64; Marshall, 1932: 9; Reeves, 1884: 415, 422, 426; Weir, 1980: 100.

Appendix 2

Table of Non-Figurally-Carved, Free-Standing Stone Crosses and Fragments in the North of Ireland

This table lists the early medieval free-standing stone crosses and cross fragments extant in the North of Ireland that are decorated with non-figural ornament. Together with Appendix 1 it illustrates the full corpus of early medieval carved stone crosses preserved in the region and contextualises the relative emphasis on the figural carvings.

Cross Location	Fragmentary	Modern Interventions	Ring-headed Cross	Plain Cross-head	Interlace Panels
Aghanaglack, Co. Fermanagh	✓			✓	
Armagh Fragment, Co. Armagh	✓				✓
Bangor Fragment, Co. Down	✓				✓
Boho (cross-head?) Fragment, Co. Fermanagh	✓				✓
Caledon, Co. Tyrone	✓	✓	✓		✓
Carrownaff, Co. Donegal			✓	✓	
Clogher North Cross, Co. Tyrone	✓	✓	✓		✓
Clogher South Cross, Co. Tyrone	✓	✓	✓		✓
Clonlea, Co. Down				✓	
Dromore, Co. Down	✓	✓	✓		✓

Cross Location	Fragmentary	Modern Interventions	Ringed-headed Cross	Plain Cross-head	Interlace Panels
Drumcliff Porch Fragment, Co. Sligo	✓				✓
Drumcliff Church Fragment, Co. Sligo	✓				✓
Drumgooland, Co. Down		✓	✓		✓
Eglisk East Cross, Co. Armagh	✓		✓		✓
Eglisk South Cross, Co. Armagh	✓		✓	✓	
Inishkeel, Co. Donegal	✓				✓
Inishmacsaint, Co. Fermanagh	✓	✓		✓	
Kilbroney, Co. Down					✓
Selloo, Co. Monaghan	✓				✓
Tullaghan, Co. Leitrim	✓			✓	
Tynan Island Cross, Co. Armagh	✓	✓	✓		✓
Tynan Terrace Cross, Co. Armagh	✓	✓	✓		✓

Appendix 3

Stone Type of the ‘Northern/Ulster Group’ of Crosses

This table outlines the findings of the geological survey undertaken by Dr Ian Meighan and Megan Henvey in 2019 when the crosses and their bases were examined petrographically using an x10 hand lens and torch. It includes the key geological features of the monuments, including the colour (appearance), the size of the grains that make up the stone and the nature of their sorting, as well as the visibility of layers (bedding) and the commonly appearing mineralogies.

KEY: C – Coarse-grained M – Medium-grained F – Fine-grained
 P – Poorly sorted MV -Muscovite Mica FS – Feldspar
 HZ – Horizontal

The Sandstone Crosses												
Cross /Shaft							Base					
Locality	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to quartz	Other Observations	Colour	Grain Size	Size Sorting	Bedding Present?	Minerology in Addition to Quartz	Other Observations
Arboe, Tyrone	Grey	M	P	No	MV		Grey	M	P	Hint – HZ	MV	Vertically elongated weathering cavities
Armagh Indoors Shaft, Armagh	Grey	F		No	MV	Veinlet present						
Armagh Indoors Head, Armagh	Grey	F		No	MV							
Armagh Outdoors, Armagh	Grey	F		No	MV	As indoors	Grey	M		Hint		
Clogher North Cross, Tyrone	Grey				MV	Same as Donaghmore (Tyrone)? Repair fragment with MV & FS; same source as Donaghmore (Tyrone) Base?						Same as Cross
Clogher South, Tyrone	Grey				MV							

Cross /Shaft							Base					
Locality	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to	Other Observations	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to	Other Observations
Donaghmore, Tyrone	Grey	F		No	MV	Veinlets near base; otherwise appears to be of uniform lithology	Grey Pebbly Sandstone	C		Yes; hint of trough bedding	MV; FS	Base 'inferior quality' Carboniferous Sandstone
Killeeshil, Tyrone	Whitish with quartz pebbles	C	P	Hint	FS	Different from the grey sandstones : import?						
Tynan Village Cross, Armagh	Grey / Brown	F		No	MV	All of Cross same lithology						Same as Cross
Tynan Fragment in Wall, Armagh	Grey / Brown	F		No	MV	Same as Cross above.						
Clones, Monaghan	Grey	F		No			Grey			Yes; HZ		Same as Cross
Galloon East, Fermanagh	Grey	M				Severely overgrown						
Galloon West, Fermanagh	Grey	M	P			As above; with Quartz pebbles	Grey	F				Finer grained than Cross
Tynan Terrace Cross, Fermanagh	Grey	F		No	MV		Grey			Yes, HZ		Same as Cross
Tynan Well Cross, Fermanagh	Grey	M			MV							
Lisnaskea, Fermanagh	Grey	F		No			Grey	F		Yes; HZ		Same as Cross

Cross /Shaft							Base					
Locality	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to quartz	Other Observations	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to quartz	Other Observations
Boho Cross-shaft, Fermanagh	Grey	M		No		Veinlets Present	Grey	C		Yes; Weak, sub-HZ		
Boho Cross-head fragment, Fermanagh	Grey	M		No		Same as Cross above.						
Killesher, Tyrone	Grey	M		Yes	MV	Finely & well-bedded: 'vertical' bedding perpendicular to carved surface.						
Drumcliff, Sligo Outside	Grey	M		No	MV; FS	W face, quartz vein?	Grey	F		Yes; HZ	FS; No MV?	Below 'base' calcareous sandstone?
Drumcliff in Church, Sligo	Grey	M			FS	Same as Cross above? Quartz vein						
Drumcliff in Church Porch, Sligo	Grey	M			FS	Same as Fragment above?						
Carndonagh, Donegal	Grey	M		Yes; on narrow faces, vertical and irregular	MV	Front face with mudstone lenses. Brown weathered surface is seen. 'Poorer Carboniferous Sandstone relative to others of this study.						

Cross /Shaft							Base					
Locality	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to quartz	Other Observations	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to quartz	Other Observations
Carndonagh, Donegal	Grey	M		Yes; on narrow faces, vertical and irregular	MV	Front face with mudstone lenses. Brown weathered surface is seen. 'Poorer Carboniferous Sandstone relative to others of this study.						
Carndonagh; Two Small flanking monuments, Donegal	Grey	M		Hint vertical bedding.	MV	Small patches of shale. Likely same source as above.						
Carndonagh Cross-slab, Donegal	Grey	F	P	Yes, Vertical	MV; FS	Most poorly sorted seen in study.						
Carrowmore, Donegal	Grey	F	P	Poorly bedded?	FS	Very lichen-covered. Joints parallel to bedding.						
Clonca, Donegal	Grey	F	P	Yes; Poorly developed vertical bedding		Bedding-parallel joints.						
Clonca Cross Fragment, Donegal	Grey	F		No								

Cross /Shaft							Base					
Locality	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to	Other Observations	Colour	Grain Size	Sorting	Bedding Present?	Minerology in addition to	Other Observations
Clonca Base Fragment, Donegal	Grey	F		No								
Cooley, Donegal	Grey	F		No			Grey	M		Yes; HZ		Bedding-parallel joints present
Camus, Londonderry	Grey	M		No	MV; FS	Dark Brown weathered surface throughout	Grey	M				Lithology same as Cross?
Non-Sandstone Crosses												
Connor, Antrim	Reddened Basalt					Aphyric and Amygdaloidal. Uncarved side is joint surface, mineralised (calcite)						
Donaghmore, Down	Newry Granodionite					Lacking foliation & Large Enclaves.						
Dromore, Down	Newry Granodionite											
Drumadonnell, Down	Mourne Granite G2; Dark-Quartz											
Kilbroney, Down	West Mourne Granite (G5?) and G4.											

Appendix 5

Iconographic Programmes of ‘Northern/Ulster Group’

This table sets out the iconographic programmes of each cross in the ‘Northern/Ulster’ Group facilitating engagement with the relationships between the schemes vertically, and in the round. This also enables comparison between the iconographic programmes of the crosses, and (in conjunction with Appendix 4), highlights the varied and distinctive uses of the schemes to be apprehended. The crosses are listed alphabetically to facilitate cross-referencing with Appendix 1.

	Arboe				Armagh			
	East	South	West	North	East	South	West	North
1	Adam and Eve Knowing Their Nakedness	Cain and Abel	Presentation in the Temple	Baptism of Christ	Eve Knows Her Nakedness, Calls Adam to Her	Cain and Abel	Nativity	Three Hebrews in the Fiery Furnace
2	Sacrifice of Isaac	David Combatting the Lion	Miracle at Cana	Healing Miracle?	Noah's Ark	David Confronting Goliath	Presentation in the Temple	Interlace
3	Daniel in the Lions' Den	David Combatting Goliath	Miracle of Loaves and Fishes	Massacre of the Innocents	Sacrifice of Isaac	David Combatting the Lion	Baptism of Christ	Paul and Anthony Breaking Bread in the Desert
4	Three Hebrews in the Fiery Furnace	Paul and Anthony Breaking Bread in the Desert	Flight Into Egypt	Good Shepherd?	Daniel in the Lions' Den	?	Miracle at Cana	?
5	The Elect	Interlace	Second Mocking of Christ	Interlace	Healing Miracle?		Figures Awaiting Judgement/The Elect	
6					Arrest of Christ			
Crosshead Centre	Last Judgement		Crucifixion		Crucifixion		Last Judgement	
Crosshead Left			Thief Crucified		Thief Crucified			
Crosshead Right			Thief Crucified		LOST			
Crosshead Top								
Crosshead Bottom								

	Boho		Camus		Carndonagh		
	East	West	East	West	East	South	West
1	Interlace	Interlace	Presentation in The Temple	Adam and Eve Knowing Their Nakedness	Three Figures	Figure	Interlace
2	Adam and Eve Knowing Their Nakedness	Interlace	Baptism of Christ	Cain and Abel	Crucifixion	Figure	
3		<i>Hyppapante</i>	Miracle at Cana	Noah's Ark		Figure	
4		Baptism of Christ	Miracle of the Loaves and Fishes	Sacrifice of Isaac		Figure	
5							
6							
Crosshead Centre							
Crosshead Left							
Crosshead Right							
Crosshead Top							
Crosshead Bottom							

	Carndonagh Graveyard		Clonca		Clones		
	East	West	East	West	South-East	North-East	North-West
1	Interlace	Interlace	Interlace	Interlace	Adam and Eve Knowing Their Nakedness		Adoration of the Magi
2	Interlace		2 Figures	Interlace	Sacrifice of Isaac		Miracle at Cana
3	Crucifixion		2 Animals	Interlace	Daniel in the Lions' Den		Miracle of the Loaves and Fishes
4			Interlace	Miracle of the Loaves and Fishes			
5							
6							
Crosshead Centre			Figure with Sword		Daniel in the Lions' Den	Good Shpeherd?	Crucifixion
Crosshead Left					Cain and Abel		Thief Crucified
Crosshead Right							Thief Crucified
Crosshead Top							
Crosshead Bottom					Horseman		

	Connor		Donaghmore Down			
	Face 1	Face 2	East	South	West	North
1	Cain and Abel	Miracle at Cana	Processing Figures	Daniel in the Lions' Den?	Adam and Eve in Paradise	David Confronting Goliath
2	Healing Miracle?		Processing Figures		Noah's Ark	
3			Left: Moses Striking the Rock; Right: Ark of the Covenant?		Unidentified	
4			Left: David Carrying Goliath's Head; Right: David Combatting the Lion		David Arming Himself Before Saul	
5			David Anointed by Samuel			
6						
Crosshead Centre			Last Judgement		Crucifixion	
Crosshead Left					Thief Crucified	
Crosshead Right					Thief Crucified	
Crosshead Top						
Crosshead Bottom						

	Donaghmore Tyrone		Drumcliff		
	East	West	East	South	West
1	Nativity	Adam and Eve Knowing Their Nakedness	Adam and Eve Knowing Their Nakedness		<i>Interlace</i>
2	Presentation in the Temple	Cain and Abel	Animal		<i>Hypapante</i>
3	Baptism of Christ	Sacrifice of Isaac	David Decapitating Goliath		Animal
4	Miracle at Cana		Daniel in the Lions' Den		Second Mocking of Christ
5	Miracle of the Loaves and Fishes				Soldiers Casting Lots
6	Arrest of Christ				
Crosshead Centre	Crucifixion		Second Coming	Virgin Mary and Christ Child	Crucifixion
Crosshead Left	Thief Crucified				5 Heads
Crosshead Right	Thief Crucified				5 Heads
Crosshead Top					
Crosshead Bottom					

	Galloon East				Galloon West		
	East	South	West	North	East	West	North
1	Sacrifice of Isaac	Interlace	Adoration of the Magi	Embracing Figures	Anointing?	?	8 Bosses
2	Interlace	Reptile	Baptism of Christ	Quadruped	Daniel in the Lions' Den	Sacrifice of Isaac	Reptile
3	Anointing?		Anthony and Paul Breaking Bread in the Desert	David Anointed by Samuel	Adam and Eve Knowing Their Nakedness	Unfinished	Two figures
4							
5							
6							
Crosshead Centre							
Crosshead Left							
Crosshead Right							
Crosshead Top							
Crosshead Bottom							

	Killeeshil	Killesher Fragment	Lisnaskea	
	Front Face	Front Face	North-East	South-West
1	Hooded Figure		Adam and Eve Knowing Their Nakedness	32 Bosses
2				
3				
4				
5				
6				
Crosshead Centre		Crucifixion		
Crosshead Left		LOST		
Crosshead Right		LOST		
Crosshead Top				
Crosshead Bottom				

	Village Cross, Tynan			Well Cross, Tynan
	East	North	West	West
1	Adam and Eve Knowing Their Nakedness	Interlace	Christ <i>Militans</i>	Adam and Eve
2				
3				
4				
5				
6				
Crosshead Centre				Daniel in the Lions' Den
Crosshead Left				
Crosshead Right				
Crosshead Top				
Crosshead Bottom				

Abbreviations

ACM	Armagh County Museum
ACW	Ancient Christian Writers
<i>AJA</i>	American Journal of Archaeology
<i>AMNI</i>	Ancient Monuments of Northern Ireland
<i>AMNINSC</i>	Ancient Monuments of Northern Ireland Not in State Care
<i>AMSC</i>	An Account of the Ancient Monuments in State Charge
ASPR	Anglo-Saxon Poetic Record
<i>AU</i>	Annals of Ulster
BAR	British Archaeological Research
BL	British Library
BM	British Museum
CCCC	Corpus Christi College, Cambridge
CMCS	Cambridge Medieval Celtic Studies
CASSS	Corpus of Anglo-Saxon Stone Sculpture
DIAS	Dublin Institute of Advanced Study
ECMS	Early Christian Monuments of Scotland.
HBS	Henry Bradshaw Society
<i>HCI, I</i>	Harbison, Peter. <i>The High Crosses of Ireland: An Iconographical and Photographic Survey, Volume 1: Text</i> . Bonn: Dr. Rudolph Habelt GMBH, 1992.
<i>HCI, II</i>	Harbison, Peter. <i>The High Crosses of Ireland: An Iconographical and Photographic Survey, Volume 2: Photographic Survey</i> : Dr. Rudolph Habelt GMBH, 1992.
<i>HE</i>	Bede, <i>Ecclesiastical History of the English People</i> (Oxford, Oxford University Press, 2008)
HMSO	Her Majesty's Stationery Office
ICA	Index of Christian Art
<i>ICA, I</i>	Schiller, Gertrude. <i>Iconography of Christian Art, Volume 1</i> . Trans. Janet Seligman. London: Lund Humphries, 1971.
<i>ICA, II</i>	Schiller, Gertrude. <i>Iconography of Christian Art, Volume 2: The Passion of Jesus Christ</i> . Trans. Janet Seligman. London: Lund Humphries, 1972.
<i>JADHS</i>	Journal of the Armagh Diocesan Historical Society (<i>Seanchas Ardmhacha</i>)

<i>JMAI</i>	Journal of the Medieval Academy of Ireland (<i>Peritia</i>)
<i>JRHAAI</i>	Journal of the Royal Historical and Archaeological Association of Ireland
<i>JRH</i>	Journal of Religious History
<i>JRSAI</i>	Journal of the Royal Society of Antiquarians (Proc. JRSAI)
<i>JWCI</i>	Journal of the Warburg and Courtauld Institutes
<i>MD</i>	Martyrology of Donegal
<i>MG</i>	Martyrology of Gorman
<i>MO</i>	Martyrology of Oengus
<i>MT</i>	Martyrology of Tallaght
<i>NAI</i>	National Archives of Ireland
<i>NI</i>	Northern Ireland
<i>NISMR</i>	Northern Ireland Sites and Monuments Record
<i>NLI</i>	National Library of Ireland
<i>OS</i>	Ordnance Survey
<i>OSM</i>	Ordnance Survey Map
<i>PRIA</i>	Proceedings of the Royal Irish Academy
<i>PRONI</i>	Public Records Office Northern Ireland
<i>PSAMNI</i>	Chart, D.A., Estyn Evans, E., Lawlor, H.C. and Baird, W. & G. <i>A Preliminary Survey of the Ancient Monuments of Northern Ireland</i> . Belfast: HMSO, 1940.
<i>PSAS</i>	Proceedings of the Society of Antiquaries of Scotland
<i>RBMAS</i>	<i>Rerum Britannicarum Medii Aevi Scriptores</i>
<i>RIA</i>	Royal Irish Academy (Trans. RIA)
<i>RoI</i>	Republic of Ireland
<i>RSAI</i>	Royal Society of Antiquaries of Ireland
<i>SNR</i>	<i>Saltair Na Rann</i>
<i>SPCK</i>	Society for Promoting Christian Knowledge
<i>TTH</i>	Translates Texts for Historians
<i>UJA</i>	Ulster Journal of Archaeology
<i>UK</i>	United Kingdom
<i>V&A</i>	Victoria and Albert Museum, London

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