



In previous issues of this Newsletter (December 2015 and June 2016) we have touched on the need to update the legal status and structure of CRSBI as an organisation. We are pleased to be able to tell you that the CRSBI is now registered with the Charity Commission as a Charitable Incorporated Organisation (a CIO for short). Until now the fund-raising and financial management of the Corpus has been looked after by the *Friends of CRSBI*, which was set up some ten years ago as a charitable trust and has successfully fulfilled its role. The *Friends* worked in tandem with the Project Board, which was responsible for the operational work of the Corpus. Following a new status made available to charities by Government, it has been decided to merge these two bodies into a CIO which has taken the name of the *The Corpus of Romanesque Sculpture in Great Britain and Ireland*.

The main benefits of the new structure are:

- The 'Corpus', as a permanent body of knowledge, will have an owner and be vested in an ongoing body
- The new CIO will be legally responsible for the organisation of the Corpus, not the individual members of the team having personal responsibility as hitherto

There will be one organisation, not two. The detailed operational running of CRSBI will be the responsibility of a new Management Board. They will report to a body of trustees who will meet twice a year. The Board has been operating on an interim basis over the last year, continuing the work of the former Management Sub-Committee. The ongoing arrangements will be subject to consideration by Trustees at their first meeting in November. Names and short biographies of the Trustees and the names of the members of the Management Board are set out later in this Newsletter.

*Simon Kirsop, Secretary, Trustees*  
*Nigel Clubb, Chair, Interim Management Board*

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## Help from the Norfolk & Norwich Archaeological Society

Earlier this year, we submitted an application to the Norfolk & Norwich Archaeological Society for funding to enable us to employ some of our free-lance editors to manipulate several hundred digitised images of the Romanesque sculpture of Norfolk into their correct positions on our website. We are absolutely delighted to announce that our



application has been successful! We have now received the award, and so work on the Norfolk images can begin, making it quicker and easier for us to publish the reports for over one hundred and fifty Norfolk sculpture sites.

Jill Franklin

## Romanesque Cloister Sculpture

*John McNeill reflects on its scarcity*

Stray fragments of carved stonework from English Romanesque cloisters are not things that will regularly detain the CRSBI fieldworker. The reasons for this are complex, and are not only the result of the disappearance of the overwhelming majority of abbeys in England in Wales in the name of religious reform between 1536 and 1541. The dynamics of late medieval building in England were also important, and a considerable number of Romanesque cloister arcades, probably the majority, were replaced by glazed and traceried cloisters in the 14th and 15th centuries. Thus, the only section of Romanesque cloister arcade that survives in situ is a part of the Infirmary cloister at Canterbury Cathedral Priory. And while the backs of many Romanesque cloister walks remain standing, alongside the sculpture associated with their various chapter-house, refectory or church portals, the arcades can only be reassembled through loose material – all of it recovered through site clearance,

archaeological excavation or as the result of the replacement of decayed stonework.



*The Infirmary cloister at Canterbury Cathedral*

Most of this loose material consists of capitals or voussoirs. Bases or columns are much rarer. Fragments that probably predate 1200 and are likely to have originated in cloister arcades survive from the abbeys of Battle, Bermondsey, Bristol (St Augustine), Byland, Calder, Crowland, Easby, Fountains,

Glastonbury, Gloucester (now cathedral), Hyde, Jervaulx, Kirkstall, Newminster, Reading, Rievaulx, Roche, Sawley, Sherborne and Westminster, from the priories of Bridlington, Lewes, Ivychurch and Thetford, from the cathedrals of Canterbury, Durham and Norwich, and (possibly) from Castle Acre and Jarrow – most of it now held in museums, lapidary collections or displayed in neighbouring parish churches. This list is highly provisional and it would be useful to hear from fieldworkers if they have encountered reused or loose carving that could conceivably have originated in a 12th-century cloister.



*Cloister capital from Westminster Abbey*

The earliest material to survive plausibly sits among the various architectural fragments recovered from the monastic precinct at Jarrow. Stylistically the Jarrow fragments appear late-11th century, and since the west range at Jarrow was left unfinished when Aldwin moved the monastic community to Durham in 1083, the monastic precinct, along with any putative cloister arcade, should date to between 1074 and 1083. However, these fragments might have come from the ranges

around the cloister rather than its arcade. A similar caveat attaches to the celebrated Judgement of Solomon capital from Westminster Abbey of c. 1100, which may have embellished the chapter-house entry. Indisputable evidence for carved capitals that originated in cloister arcades only begins to build from c. 1120 onwards. The most extensive assemblages are those from Norwich, Reading, Westminster and Bridlington, where it is just about possible to create 'virtual' reconstructions of the appearance of cloister walks.

Whether it is possible to draw any general conclusions about the English Romanesque cloister remains an open question. The slender evidence suggests there were two principal strands – one represented by the single columns, elaborate carving, rhythmic sophistication and tight intercolumniations of Reading and Westminster - the other characterised by paired columns, as seem to have been used at several cathedral priories and which in turn became *de rigueur* in Cistercian and Augustinian great cloisters. Both strands gave rise to open and lightweight cloister arcades offering extended vistas of columns arranged in rhythmic combinations, in which respect it is worth noting that where capitals or supports from the angles of cloister arcades survive, they are arranged as clustered columns. With the exception of the Eadwine Psalter drawing of the east walk of Canterbury's great cloister nobody has come up with evidence for a single pier in an English 12th-century cloister arcade. In a European context that is surprising – and a future challenge to archaeologists and CRSBI fieldworkers! Identify a pier capital from an English Romanesque cloister – and you will have made a significant contribution to what little we know of the visual backdrop against which 12th-century monastic life was conducted.

## Toby Huitson keeps his eyes peeled for re-used sculpture

Identifying re-used sculptural fragments always gives me a special thrill, and there seem to be many examples of Romanesque material that was re-used in later centuries. Sometimes it can be seen in walls. A small cushion capital I found by chance at the site of Conishead Priory while on holiday in the Lake District in 2014 has now been rescued and published. This summer I was on holiday in north Norfolk, staying at the historic site of Castle Acre. Of course, the Priory is already well-covered in Jill Franklin's comprehensive entry for the Corpus. However, my eagle eyes spotted some re-set fragments in some local buildings some distance away near the medieval Bailey Gate. In several of the houses various moulding sections were visible including a chip-carved piece in one frontage. Peering discreetly behind some dustbins, I found some more decorative mouldings. There were at least two different stone types present, including a cream freestone and a chocolate-brown ironstone. Could these have originated from the Priory? The street lies directly in front of the remains of a substantial Norman castle, and so we cannot necessarily assume its provenance. However, in my research I have found that polychrome masonry and prestige stones are generally much more likely to originate from ecclesiastical than secular sites, and there are

surviving in-situ examples of such polychrome masonry in the Priory. It goes to show how there is so much to discover just by looking carefully at buildings.



*Can you spot the chevron voussoir?*



*Chip-carved piece with chamfer*

## The Return of the Glossary

You may have noticed that the very comprehensive and useful illustrated glossary mysteriously disappeared from the Resources section of the CRSBI website, or at any rate lost its vital illustrations. Toby Huitson has been tasked with restoring and revising it, and the project is well on its way. You will find the glossary

entries covering Abacus to Wedge Moulding with Ron Baxter's knowledgeable text on the 'Resources' section of the website. Entries for A-G are complete at the time of writing, and some additional entries and useful cross-references will be added to make it a fully-functional resource for experts and novices alike. When an entry is selected, an enlarged

image appears with further detail. Currently, there are glossary entries for most letters of the alphabet – all except U, X, Y, and Z, so if

any of you know of any examples, please let Toby know and he will add them!

## Who are the Trustees?

The Trustees of this new organisation are set out below with short biographies:

### *Mary Berg*

Co-author with Howard Jones of *Norman Churches in the Canterbury Diocese* (The History Press 2009). Contributor to *Early Medieval Kent* (Boydell, 2016). Chairman of Kent Archaeological Society's Churches Committee. Former treasurer of the CRSBI Project Board. Fieldworker for Kent.

### *Dr Nicola Coldstream*

Past President of the BAA and a former Chairman of CRSBI, a Fellow of the Society of Antiquaries and currently a member of the Cathedrals Fabric Commission. She has published a number of books including *The Decorated Style: Architecture and Ornament 1240-1360* in 1994 and *Medieval Architecture in the Oxford History of Art series* in 2002, as well as numerous articles in learned journals. She has had an interest in Romanesque sculpture for many years. Fieldworker for Oxfordshire.

### *Kate Davy*

Kate is a practising barrister in leading chambers in London. For her first degree she studied History and Law at Cambridge. She has recently obtained an MA in Gothic Architecture at the Courtauld Institute and is currently studying for a PhD in Mediaeval Architecture. She is a trustee/board member for three arts charities and acts as their legal advisor.

### *Professor Eric Fernie*

Eric Fernie has taught at the universities of East Anglia and Edinburgh and was Director of the Courtauld Institute of the University of London. He is a fellow of the British Academy, the Royal Society of Edinburgh, the Society of Antiquaries of London (of which he has been President), and the Society of Antiquaries of Scotland. His books include *The Architecture of the Anglo-Saxons* (1983), *An Architectural History of Norwich Cathedral* (1993), *Art History and its Methods* (1995), *The Architecture of Norman England* (2000), and *Romanesque Architecture: the First Style of the European Age* (2014). As a student of George Zamecki he has also specialised in and delivered lectures on Romanesque sculpture.

### *Catherine Hardman*

Catherine Hardman first had contact with CRSBI a good few years ago in her role as a specialist in digital preservation in the heritage sector with the Archaeology Data Service, based at the University of York. Her role then, as now, is to help plan for the long term sustainability of the resource. She has experience in governance roles and is currently the Vice Chair of the Royal Commission on the Ancient and Historical Monuments of Wales in her spare time from her day-job as Head of Preservation and Access in the Parliamentary Archives based in the House of Lords.

### *Jim King*

An active member of the BAA since 1979 and a member of the International Centre for Medieval Art, also a Fellow of the Society of

Antiquaries. Published papers in a number of learned journals the most recent being "Norwich Castle Keep: Dates and Contexts" was published in 2015 in 'Norwich: Medieval and Early Modern Architecture and Archaeology' (The BAA conference Transactions). Fieldworker for Scotland and Cumbria.

***Professor Neil Stratford***

Keeper of Medieval and Later Antiquities at The British Museum, 1975-1998 (Emeritus, 1998-); Professor of medieval art and archeology at L'Ecole nationale des Chartes, Paris, 2000-2003; various teaching posts in

London and the United States since 1970; director and principle author of *Corpus de la sculpture de Cluny, I. Les parties orientales de la Grande Eglise Cluny III*, Paris, Editions Picard, 2011; author of numerous articles on Romanesque and Gothic art, architecture and Kleinkunst. Correspondant étranger de l'Académie des Inscriptions et Belles-Lettres (Institut de France), 2002-2012; Associé étranger de l'Académie, 2012- (Membre de l'Institut); Officier, Ordre des Arts et des Lettres, 2006- ; Commandeur, Ordre des Arts et des Lettres, 2013-; Grand prix de La Société Française d'Archéologie, le 23 mai 2011.

## **And who are the members of the Interim Management Board?**

**The current members and roles of the Interim Management Board are:**

**Nigel Clubb, Chair**  
**Ron Baxter, Research Director**  
**Nora Courtney, Project Coordinator**  
**Jill A Franklin, Editing Manager**  
**Karen Impey, Project Director**  
**Susan Nettle, Treasurer**

*Biographies of the members of the Management Board will be included in the next Newsletter*