



Quite a lot has been going on behind the scenes during 2015 in the way of updating CRSBI to conform to modern standards. Fieldworkers will have seen evidence coming into their mailboxes in the form of invitations to confirm that CRSBI can legally use their photographs (copyright law) and that they have considered the risks of clambering about in the upper spaces of old buildings (Health and Safety law). Some people might see this as overkill, but nowadays no well-run organisation can afford to ignore it. Of less practical impact on fieldworkers is the legal status of CRSBI, but that needs updating too. And everyone needs to work to common

standards, so the help sheets have also been updated. If you haven't looked at the Resources section of the website recently you may be surprised at the amount of useful stuff that lives there.

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Good news for fieldworkers

from Dr Jill A Franklin, CRSBI editing manager.

You'll have noticed a marked increase in the number and geographical spread of the fieldwork reports appearing on the website since CRSBI's first group of specialist editors started work in Spring 2014: another sixty or so sites have been added apiece for Yorkshire and Oxfordshire since then, as well as fifteen for Wiltshire and Nottinghamshire. Meanwhile, our Research Director, Dr Ron Baxter, has uploaded more than eighty Somerset reports over the same period. The good news now is that CRSBI's editorial team is being expanded. More trained editors will soon be available to put your sculpture reports onto the website.

...and good news for our sponsors! The majority of CRSBI's editors — trained by Dr Baxter — are highly qualified young art historians with a working knowledge of Romanesque architecture and sculpture. They mostly have the innate advantage of being digital natives, positively in their element in the corpus IT system. CRSBI's generous sponsors will doubtless be pleased to learn that they are supporting a rising generation of medieval art historians in this way, whilst also helping the project to achieve comprehensive coverage.

So, fieldworkers, don't delay! Send in your site reports! Make use of these long winter evenings to upload your photos and add your texts to the online form,

having typed them up as Word documents first. Go to <http://www.crsbi.ac.uk/resources/field-worker-resources/> for guidance. Once your report is complete, click 'Ready for review' and one of our editors will take it from there. Fieldworkers and editors can

'talk' to each other at this stage via the Notes section of the online form (remember to sign off any comments or queries with your initials!) Before long, you will have the satisfaction of seeing your work appear on the website, fully credited to you as the author.

The Domesday Book

John Wand considers some of its uses

Where possible, we summarise information from the Domesday book in our site entries, but why is this useful and how can Domesday help CRSBI's work? The Domesday Book was commissioned in Christmas 1085 by William the Conqueror, and was completed in 1086, a reflection of the excellent administration inherited by the Normans. It consists of two volumes, Great Domesday covering most of England south of the Tees, and Little Domesday covering Norfolk, Suffolk and Essex in rather more detail. Domesday gives information by individual manors on such things as the number of ploughlands, annual income, population and ownership. There is still debate over the purpose(s) of Domesday, but it was, in part, linked to taxation. So why should landowners volunteer information to the taxman? One theory is that, after the upheavals of the previous 20 years, Domesday gives **the** record of ownership. Not having an entry could therefore negate any rights of ownership. Demonstrating ownership is one reason why Domesday is both reasonably complete and continued to be consulted over the next few centuries, thereby helping to ensure its survival.

For CRSBI purposes one entry of interest is the listing of churches. It is clear that the Domesday enumeration of churches is

very uneven. Thus churches are mentioned for 352 out of the 639 settlements listed in Suffolk, but for only 17 of the 444 settlements in neighbouring Essex, whilst architectural evidence demonstrates that even the Suffolk entries do not cover all churches in the county in 1086. This patchiness in coverage probably reflects uncertainty over whether a church was part of the manorial resource. In some cases it was regarded as such, and there are even examples of fractions of churches where ownership was divided (eg Wantisden in Suffolk). In the vast majority of entries the reference is to 'church'; in a very few cases dedications are given, normally to distinguish between churches in a settlement with more than one church (eg Norwich). Furthermore, mention of a church in Domesday does not necessarily mean that the present church is the building that is referred to (eg Carisbrooke, Isle of Wight).

On a more positive note, the other Domesday information that we record in our entries does indicate the owner of the manor and likely patron of the church. The information also helps to give a feel for the size of the settlement served by the church. Typically an entry will give the number of peasants by class (eg villain, bordar, cottar, slave); these figures in fact give the number of heads of household. Historians have spilt much ink over what

multiplication factor to use to arrive at a total population figure; the usual factor is between 3 and 5.

One further complication - as mentioned above, Domesday entries are by manor. Whilst in many cases there is a one to one match between 'manor' and 'parish', this is not always the case. Sometimes one

manor encompassed more than one parish. In other cases two or more manors were contained within the parish. If we want CRSBI entries to reflect the population served by a parish church we might want to think about listing all manors in such cases.

Fieldworker Notes

New Instructions for Fieldworkers were issued at the end of the Summer, which should make the completion of a site report more straightforward. These can be accessed on the website. Go to Resources and you will find them under Fieldworker Guidelines. <http://www.crsbi.ac.uk/resources/fieldworker-resources/> The new videos which explain, step by step, how to go about uploading a report on to the CRSBI database will help too. If you need a copy of these contact Nora Courtney at noraromanesque@gmail.com.

Five new fieldworkers have been recruited, and fieldwork in North West England is going ahead well. Now the need is for more fieldworkers in the South West, particularly in Devon and South Gloucestershire.

A Date for your diary
Professor Jane Geddes will give the annual lecture on Tuesday April 26th 2016 at 5.30pm

QUIZ

How many of these pieces of romanesque sculpture can you identify? Answers on the last page.



Photo 1



Photo 2



Photo 3

New Training Videos

Links to the online video instructions on how to upload your information to the website

https://vimeo.com/126199919	https://vimeo.com/126199920
https://vimeo.com/126199923	https://vimeo.com/126199924
https://vimeo.com/126199928	

Obituary

Nicola Coldstream and Jane Cunningham remember Janet Newson

Janet Newson, the fieldworker for Oxfordshire, died of a stroke on 1st June 2015, a few months short of her 80th birthday. Janet was a remarkable person. She was by training and profession a zoologist, and came to Romanesque sculpture relatively late in life, after her daughters were grown up and she had retired from a career that took her and her husband, Robin, to Canada and Africa. From 1991, now settled in Enstone near Chipping Norton, Janet took classes first with the WEA, then with John McNeill at Rewley House. She was a meticulous, conscientious and productive fieldworker, and had almost completed her work on Oxfordshire, assisted in part by Jane Cunningham and Nicola Coldstream, when she died. Janet was already anticipating a move to record churches over the county boundary in Gloucestershire, a few miles from her home.

Janet's qualities as a fieldworker arose both from her temperament and her scientific background. She was quite shy, quiet and extremely modest. Her enthusiasms were kept well within bounds, expressed through action rather than words. She loved food, so her cooking was excellent and she always chose good pubs for lunch on fieldwork days; her garden shows her love of flowers, including an orchid house where she grew her most favourite flowers of all; she was also an accomplished flower painter. She never drew attention to any of this. You just became aware of its



excellence.

Janet looked at Romanesque with a scientist's eye, which was mildly disconcerting to someone reared in an arts milieu. Her training certainly reinforced her natural precision, accuracy and care when recording or photographing; but as a scientist she expected that a motif would turn out identically each time, and she could be puzzled by the differences between one voussoir and another on a beakhead or chevron arch. You sensed slight disappointment with the sculptor for not getting it 'right' each time. This did not, however, prevent her from being fascinated by the variety and this fascination led to an article on beakheads published in 2014 in *Oxoniensia* [J. Newson, 'Beakhead Decoration on Romanesque Arches in the Upper Thames Valley', *Oxoniensia*, 78 (2013), 71-86.], work started under and encouraged by John McNeill. Had she lived, Janet would have taken members of the local history society on a visit to three of her 'beakhead'

Wood and Lead?

CRSBI has always been a survey of all Romanesque stone sculpture, but where there is a clear link between the stone carving and the wooden sculpture on a site it is obvious that this latter should be recorded too. Photos of both stone and wooden capitals from Compton in Surrey illustrate a clear connection. It has also been decided to include Romanesque lead fonts in our survey.

churches, and she was due this Autumn to address the Friends of Iffley Church. She had already enthused members of her family: Robin often accompanied her on field trips, and her daughter Libby enjoyed a session with her at Burford in early May.

Among the last buildings we worked on was Oxford Cathedral, three days of recording, with one still to go. Janet uncomplainingly photographed bay after

bay of not-quite-identical foliage capitals, and if that had been her last piece of work for the Corpus it would have been sad, since even she found it dull. But three days before her stroke we had a day out in east Gloucestershire with John Wand, to show him the ropes. Janet had prepared for the day with her usual care, routes and pub mapped out, notes to hand. The sun shone and we finished up at Condicote, which is a winner. It was a good day and she loved it.

A New Status for CRSBI

Nigel Clubb explains

CRSBI has decided to adopt a new organisational status as a Charitable Incorporated Organisation (CIO). Currently, the Friends' organisation is a registered charity operating under a trust deed, but the status of CRSBI itself is less clear. We propose to merge the Friends with CRSBI so they will become one body, which will be incorporated as a CIO. This won't change the work of CRSBI, of course, but it will provide an opportunity to review how we manage ourselves. More information on this review and on the appointment of Trustees to the new body will follow in due course.

Reminder

Copyright and Health & Safety forms

If you have not already done so, fieldworkers should sign and return the Copyright and Health and Safety policy forms which Nora Courtenay sent you with an email in September. It was dated 26 September and came from mickandnora@btinternet.com. If you can't find the email, ask Nora to resend it to you, using the address noraromanesque@gmail.com. Print the forms, sign them, scan or photograph the signed copies, and send them by email to Nora, in the case of the copyright form, and to Jill Franklin at crsbi.healthandsafety@gmail.com, in the case of the Health and Safety form

Support your Newsletter

We would love to have your contributions to the newsletter - stories from fieldwork expeditions, tips, anecdotes - and illustrations too - photos to illustrate articles, or drawings like Katharine Waldron's wonderful cartoons which enlivened our first few issues. Please send your contributions to crsbi.newsletter@gmail.com

Answers to the Quiz

Photo 1 is Priory Church, St Bees, Cumberland. Photo 2 is Parish Church, Linton, Roxburghshire. Photo 3 is Durham Cathedral.