



The Corpus of
**ROMANESQUE
SCULPTURE**
in Britain & Ireland

Newsletter

April 2017

We are pleased to offer you the next issue of our Newsletter. Although it has been the close season for fieldwork, much has been done since our September newsletter to bring completion of the CRSBI project closer. The improved constitution and management structure which we told you about last time has been put in place and is now bedding down. The additional editors have been busy clearing sites for publication on the web. There is a lot to look forward to, starting with the annual lecture. And the sun has come out again to illuminate our fieldwork expeditions. So to begin, here are the forthcoming events.

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THE ANNUAL LECTURE

Tuesday 25 April

The Annual Lecture is entitled *North and South of the Loire: The Culture of Copying and the Rebirth of Sculpture* and will be held at 5.30pm at the Courtauld Institute of Art on April 25th. The lecture will be given by Professor Deborah Kahn. The costs associated with the lecture and reception are generously met by John Osborn. CRSBI would like to thank him for his support.

Abstract of the lecture

Starting with his thesis of 1950 on "Regional Schools of English Sculpture", Professor George Zarnecki, deputy director of the Courtauld Institute of Art from 1961 – 74, showed himself to be a master of visual comparison. In one of his last articles (written in 1992), he surveyed the iconographic kinship between the earliest Romanesque sculptures at Saint-Benoit-sur-

Loire, Bayeux and Toulouse. These far-flung similarities revealed a culture of copying that led to what may be regarded as a rebirth of architectural sculpture in these regions. The article still serves as the basis for further exploration of the visual relationships between the earliest monumental architectural sculpture and the role of copybooks and loose sketches in the transmission of motifs and iconography. George speculated that the likely source of all these relationships was the monastery and library at Saint-Benoit-sur-Loire — as indeed has turned out to be the case. Moreover, the emergent taste for monumental architectural sculpture on the great new ashlar buildings of the first half of the 11th century appears to reflect not only the preoccupations of the abbot of Saint-Benoit, Gauzlin (1004-1030), but also those of his half brother Robert II (972-1031), whose foundations at Saint-

Germain-des-Prés and Saint-Aignan at Orléans were richly carved in the 1020s as well. The rebirth of monumental architectural sculpture in the early eleventh century thus turns out to have been given impetus by the ascendant Capetian dynasty. These connections amplify the links set forth by George Zarnecki and confirm not only his extraordinary ability to trace previously unnoticed formal lineages but also his role in laying the ground for future studies in the field of Romanesque art.



About our distinguished lecturer

Deborah Kahn graduated at Sarah Lawrence College and obtained her doctorate at the Courtauld Institute of Art, London. She

joined the Boston University faculty in 1996 after teaching for seven years at Princeton University, one year at Columbia University, and having worked for a year at the Metropolitan Museum of Art. She has served as a consultant on Medieval sculpture for the Dean and Chapter of Canterbury Cathedral, from 1982-1988, and as consultant on medieval sculpture for the Dean and Chapter of Lincoln Cathedral from 1986-1988. From 1980 to 1985 she served as chief research officer and administrator for the Hayward Gallery Exhibition, *“English Romanesque Art 1066-1200”*, held in London in 1984. Her books include *Canterbury Cathedral and its Romanesque Sculpture* (1991), *The Romanesque Frieze and its Spectator* (editor, 1992) and *English Romanesque Art* (1984). She is currently writing a book on Romanesque sculpture for Thames and Hudson. Professor Kahn teaches the medieval section of the survey to the history of art (AH 111), and upper level undergraduate and graduate classes in medieval art, and is advising multiple Ph.D. Students.

CRSBI at Leeds IMC 2017



The CRSBI will be running its first conference session at this year's Leeds International Medieval Congress which takes place on 3-6 July. The title of the session is *Diagnosis, Transmission, Reconstruction: Anatomising the Body of Romanesque Sculpture*. The session will seek to reveal some of the ways in which the CRSBI's searchable and fully illustrated database is enabling art historians to build an understanding of Romanesque stone carving

by identifying authorship, tracing the diffusion of carved ornament, recreating workshop practice, and reimagining aesthetic criteria. Ron Baxter, James King and Agata Anna Gomółka will present papers entitled *The Corpus of Romanesque Sculpture and the Medieval Workshop; The Romanesque Sculpture of Dunfermline Abbey and Its Influence: Evidence and Some Questions; and Carving Romanesque Bodies*.

Trustee Mary Berg becomes an FSA
Congratulations to Mary Berg MBE FSA on her election to the fellowship of the Society of

Can you identify these?

Answers on the last page



Number 1



Number 2



Number 3

Antiquaries of London on 16th March. In addition to carrying out fieldwork for the Corpus in Kent, Mary has been Treasurer of the CRSBI and is now one of our Trustees.

More Fieldworkers

The best news is that at least seven new fieldworkers have been recruited to record

sites in Wales. Numerically there are fewer sites in Wales than in some English counties but geographically they are very spread out, and some are comparatively inaccessible, so recording them has been a challenge. With these new recruits we hope that the Principality will soon have all its Romanesque sculpture recorded. Elsewhere there has been steady progress, and we are grateful to those who have continued to take images, to measure and to record, and to send in completed reports. In England we still need more fieldworkers in Devon, Gloucestershire, Cornwall, Lancashire and Hampshire, and there are sites to complete in several other counties too.

Please note that the new email address for Fieldworker Coordination is crsbifieldworker@gmail.com.

Sorting out Norfolk

Thanks to our successful application for a grant of £625 from the Norfolk & Norwich Archaeological Society to move 1000 early digitised images of the Norfolk sculpture into their correct positions in their sites, three CRSBI editors have now been assigned to this and are already making good progress.

Training

Given the quantity of new reports now being added to the website, at such a fast pace, CRSBI editors need to be able to work independently and to the highest standard. It was therefore decided to hold a retraining session for the existing editorial team to ensure that quality is maintained. The session was led by Dr Ron Baxter in October last year and was held at the Southwark offices of Allies & Morrison Architects who generously provided IT equipment, accommodation and refreshments for the event. It was attended

by about 25 members of the CRSBI team, including fieldworkers.

Offline Site Reports now on the Website

For many years before the upgrade to our system in 2013, fieldworkers submitted reports as Word documents, together with their images and slide lists. Our team has now uploaded the material for these off-line reports, adding more than 450 sites in

addition to the 600 reports which were uploaded and added to the website in 2016. Of the sites recently uploaded, 100 have been published on the website and another 150 will be published in the next few months. This is a major step forward. If you are a fieldworker, please check the status of your reports on your MyCRSBI page to see if your reports have been added and if your work has been published.



At the training session

A Romanesque Conference in Poitiers

John McNeill looks at the international picture

A few weeks ago, the British Archaeological Association issued a call for papers for the fifth in its series of International Romanesque conferences - to be held in Poitiers in April, 2018 on the theme of the 'Regional and Transregional in Romanesque Art and Architecture'. Getting to this point gives pause for thought, for the series came out of no more than a couple of seemingly casual conversations ten years ago, lamenting the lack of research proposals on Romanesque subjects from post-graduate students. The feeling then was that although Romanesque had enjoyed considerable popularity in the UK over the second half of the 20th century, the previous decade had seen a decline in the number of undergraduate courses being offered, and a sharp decline in interest among postgraduates. In Europe, however, the situation appeared much healthier. Perhaps one way to rekindle enthusiasm would be to connect the Anglophone world with continental scholarship, and establish a

biennial series of conferences that would look at the subject internationally, and be internationally based. Despite the pan-European aspirations of the *Journées romanes de Cuxa* and the then medieval *Convegno Internazionale di Studi* at Parma, there is still a tendency for northern and southern European scholars to discuss Romanesque separately. A different platform might help bring them together, particularly if that platform were peripatetic. At least it would offer a new opportunity to open out the subject. The result was that John Osborn generously undertook to finance the first two conferences, and the British Archaeological Association agreed to take on their organisation.

The fundamental aim was thus to create an international forum to discuss Romanesque, and the original proposal was that a conference should be held in London in April, 2010, to be convened by John McNeill and Richard Plant. However, we were under

no illusions that if we were to establish this as a series, the BAA should make preliminary plans for a second conference, and Rosa Bacile generously agreed to convene a conference in Palermo for the Spring of 2012. The theme for Palermo seemed so resonant and clear it almost suggested itself - *Romanesque and the Mediterranean* - the aim being to examine points of contact and artistic exchange between the Greek, Latin and Islamic worlds. And it set a tone for subsequent conferences. Although the papers should be from and about the whole of Romanesque Europe, as far as possible their unifying theme would be appropriate to the place where the conference was held. Thus, *Patronage, Process and the Making of Romanesque* in the National Museum of Catalan Art in Barcelona (2014), and *Saints, Shrines and Pilgrimage* in Oxford (2016). Returning to that first conference in London our initial thoughts were to address what in fact we will now do in Poitiers, and put together something that examined regional identity. In the event we decided on the title *Romanesque and the Past: Retrospection in the Art and Architecture of Romanesque Europe*, and the call for papers invited potential speakers to consider spolia, selective quotation, archaism, and the construction of histories. Is what passes for the past in, say, Romanesque Ireland or

Hungary, similar to the past as viewed from southern Italy.

The transactions of those first two conferences have now been published, and we are well on the way towards publishing the third. As for the future, the series does seem to be gaining a place in the affections of European scholars and it has unquestionably succeeded in one of its aims - to establish an international forum in which to discuss Romanesque. Speakers have come from Spain, France, Italy, Hungary, Germany, Poland, Russia, Norway, UK, US and Ireland. John Osborn has continued, unflinchingly, to offer his support, and without his resourcefulness and keen generosity, there simply would be no future. Whether the series has succeeded in rekindling postgraduate enthusiasms for the Romanesque is another matter, but having just stepped out of a Courtauld research seminar at which two recent doctoral candidates presented work on 11th and 12th-century subjects, one feels there is hope.

The call for papers for the BAA Romanesque conference in Poitiers can be downloaded from the BAA website (<http://thebaa.org>). Full scholarships to attend the conference will be available for students.

A Fan Club for Spanish Romanesque

Rose Walker has the address

Although no one rivals the Corpus, with its many volunteers and Friends, for its recording of Romanesque sculpture, other organisations and projects are similarly devoted to Romanesque in Europe and beyond. For example, there is a Spanish association: *Amigos del románico* that was set up in 2004 at Tudela (Navarre) to promote awareness – and enjoyment – of

Romanesque. It is open to all. They organise weekends and study days for local groups, and publish a biennial journal called '*Románico*'. In addition they support conservation projects including the portal of Santa María la Real in Sangüesa (Navarre) and the discovery of a porticoed gallery at Nuestra Señora del Vallejo de Alcozar (Soria). This is the address of their website:

<http://www.amigosdelromanico.org/inicio.html>. If you know of any association in another country that supports Romanesque

nationally or locally please let us know so we can mention them in a future newsletter.

The Management Board

In our last newsletter we reported the reorganisation of the CRSBI as a Charitable Incorporated Organisation and gave you the names of the Trustees (who have the oversight of the organisation) and of the members of the Interim Management Board, pending confirmation of their appointment by the Trustees. This has now taken place so we can give you a bit more information about them.

Nigel Clubb, Chair

Nigel began his working life with the Greater London Council, where he became Head of Housing Policy.



After switching to the heritage sector, he became a Senior Archivist at the Berkshire Record Office. He subsequently set up the Greater London Historic Environment Record, before becoming Head of the English Heritage Records Office. For 15 years he was Director of the National Monuments Record, the UK's largest historic environment and photographic archive. He was responsible there for major on-line initiatives and volunteer projects such as the Heritage Gateway, Britain from Above and Images of England. He was also a member of the National Committee of the Victoria County History. He is currently a member of the Heritage Lottery Fund Committee for Wales and a Trustee of the Brecknock Society and Museum Friends and of the Glamorgan-Gwent Archaeological Trust Ltd. His published articles are principally on the use of archives and information systems in the management and enjoyment of the historic environment. He is a Fellow of the Society of Antiquaries, a Member of the Chartered

Institute for Archaeologists and a Registered Professional Archivist.

Jill A Franklin, Editorial Director

Jill joined CRSBI's management committee in 2010, having begun the Norfolk field work for the incipient Corpus under Prof. George Zarnecki in



1984. After a first degree in Fine Art (Sculpture), Jill obtained a Master's in Art History at the University of East Anglia (UEA) in 1980. Her research on the Romanesque cloister fragments at Norwich Cathedral was published in the catalogue of the exhibition of carving at the cathedral held in the Sainsbury Centre (1980) and in a collection of papers on medieval sculpture commissioned by the Society of Antiquaries (1983). Following an Archival Fellowship at the British School in Rome (1982), Jill was Area Editor for Medieval Sculpture on the Grove Dictionary of Art (1985-8). She lectured freelance on medieval art history for 20 years, including at UEA, UCL and for the University of Notre Dame (Indiana). Jill now writes on Romanesque architecture and sculpture. She was Visiting Fellow at UEA (2003-6) and a council member of the British Archaeological Association (2010-13). She

contributed to and co-edited the Festschrift for Prof. Eric Fernie (2012). Her PhD by publication (UEA, 2013) was supervised by Prof. Sandy Heslop. A Fellow of the Society of Antiquaries since 1989, Jill co-authored the Catalogue of Paintings in the Collection of the Society of Antiquaries of London (2015). Before becoming CRSBI's Honorary Editorial Director, Jill was volunteer manager of CRSBI's nine freelance editors from 2015-16.

Ron Baxter, Research Director



Ron came to Art History after a career in Metallurgy, quickly deciding to specialise in the medieval period. He completed a PhD at the Courtauld Institute of Art on the subject of English Latin Bestiaries, which later

became a book. His involvement with the CRSBI began in 1989 when George Zamecki recruited him as the fieldworker for Berkshire. He has since completed the fieldwork in eight more English counties and is active in three others, and his role also includes the training of editors and fieldworkers, as well as attempting to maintain a high academic standard for the material published on the website. In addition to his Corpus work he regularly lectures and writes on art and architectural history and has recently published a monograph on Reading Abbey. He is a Fellow of the Society of Antiquaries and a member of the Fabric Advisory Committee of Peterborough Cathedral.

Nora Courtney, Project Coordinator



Nora was appointed in this role for CRSBI in 2010, and she has supervised the new programme for the further recruitment of fieldworkers. Nora

completed a History Degree at Bristol University before going on to complete an MA at the Courtauld Institute of Art in 1967, where she studied under George Zarnecki. From 1973 she taught medieval art in the Extra Mural departments of London University, and later of Surrey University and, since 1989, she has taught for the Birkbeck Extra Mural Department for twenty years.

Karen Impey, Project Director

Karen received an M.Phil. at the Courtauld Institute of Art on Yorkshire Romanesque sculpture before working for Richard Philp, an art dealer specialising in medieval



and renaissance art. She now works for PS Website Design in Yorkshire. Karen completed a Masters of Arts (Art History) and Bachelor of Fine Arts (Painting) at York University, Toronto. As a volunteer for CRSBI, she led an overhaul and redevelopment of the CRSBI website and database system from 2011-2014, and has remained on the management board. Her other volunteer work has been mainly for the British Archaeological Association: as website officer, managing the creation of a new website in 2013, and as the conference organiser from 2004-2009, Karen ran five-day residential conferences for medievalists and enthusiasts in the UK, Ireland and abroad.

Susan Nettle, Treasurer



Susan began her working life with the British Geological Survey learning the ropes of editorial production on such publications as World Mineral Statistics. She then moved into the higher education sector leading the

publications team at University College London. A short stint at the then newly opened Said Business School at the University of Oxford offered the opportunity for hands-on experience of international student recruitment marketing. Birkbeck College asked her to establish an events programme specifically aimed at engaging former students. At Queen Mary, University of London, Susan established the annual fundraising programme; she was also

Secretary for four charitable funds which provided support for student activities. In addition to being a volunteer fieldworker in the West Kent and Surrey areas for CRSBI Susan is also on the organising committees of the London Art History Society and the Richmond Archaeological Society. She is currently a part-time student at Birkbeck studying for an MA in the History of Art.



A Welsh font (Llanwenog, Cardiganshire)



Getting it taped

Answers to the quiz. Image 1 is a corbel table at Castle Acre, Norfolk. Image 2 is a gable from Old Sarum, now in The Salisbury Museum. Image 3 is from the west doorway of the nave at Leominster Priory, Herefordshire