



# Newsletter

No. 10

## August 2018

The Trustees of the CRSBI have appointed Dr Xavier Dectot to lead its volunteer Management Board. He brings both scholarship and managerial expertise to the project.

He has been the Keeper of Art and Design at National Museums Scotland in Edinburgh since 2016. His museum career has encompassed the Musée de Cluny and the Musée du Louvre at Lens, where he was Director for five years.

Xavier Dectot said "I am delighted to accept this volunteer position. I have found the CRSBI online catalogue invaluable for my own research and look forward to working closely with the boards and the volunteers to make this unique endeavour even more complete and fruitful."



*Dr Xavier Dectot at IMC 2018*

At this time we say goodbye to Nigel Clubb, who has led the CRSBI management board for the past five years, a period which has seen great improvements in our structure and organisation, and considerable progress towards our goal of recording all carved

stone of the Romanesque period in these islands. Nigel's contribution to this progress has been substantial. We publish a short assessment of his achievements and his own farewell. Thank you Nigel from all of us. In Nigel's place Xavier Dectot takes the role of chair of the management board. Welcome Xavier.

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We also are saying thank you and goodbye to two other members of the volunteer Management Board: Dr Jill Franklin and Nora Courtney.

Jill has been on the board running the project for many, many years. She has shown a dedication to editing and academic standards for the project that will be hard to replace. She is the CRSBI fieldworker for Norfolk (author of 24 published sites) and is stepping down to dedicate more time to writing up the

remaining site reports as well as her many additional academic pursuits.

Nora Courtney stepped into a role created for her in 2009 as Fieldwork Coordinator. She established a much needed communication and support network for CRSBI fieldworkers and identifying where new fieldworkers are needed. Fieldworkers have greatly appreciated her cheerful welcome to CRSBI and never flagging support in all sorts of ways.

Nora will remain active in CRSBI as Secretary to the Board of Trustees and as a fieldworker,

whilst her family and grandchildren will also keep her busy.

John Wand has kindly offered to take over as the new Volunteer Fieldwork Coordinator, and we introduce him later on in the issue.

While handing out thanks we should also mention the generosity of architectural practice Allies and Morrison, who have made space in their offices available for meetings of the Management Board and for training sessions, including the one for editors and fieldworkers which is coming up in November – see the notice at the end of this newsletter.

## CRSBI: A Retrospective

*Nigel Clubb takes stock on retiring as Chair of the Management Board*

I first became aware of the Romanesque style at the age of 7 as a chorister at St Woolos Cathedral in Newport, South Wales, although I would have called it ‘Norman’ at that time. Later on in life, I attended several years of classes and perambulations with John McNeill to gain a firmer appreciation of medieval architecture and art. In the meantime, my working life at the Royal Commission in England and later at English Heritage, had involved me in supporting the understanding, conservation and enjoyment of the historic environment through the supply of information and archives. I never imagined that I would be called to Chair the Board of the Corpus and have the privilege of performing in that role.

In thinking about CRSBI, the heart of the work is, and always will be, the recording of sites by our volunteer fieldworkers without whom there would be no Corpus. The time and energy they put into applying an exacting recording standard is hugely impressive, driven as they are by the

satisfaction of visiting and understanding sites and increasing the number of site reports available to others to access in the Corpus, which is even more essential at a time when the teaching of Romanesque in our countries seems to be at risk.

There is another side to managing a complex project across the whole of Britain and Ireland. The responsibilities of charitable trustees are becoming ever greater with financial and legal requirements with which they are required to comply, notably ensuring that the charity is solvent, that funds are forthcoming to meet its liabilities and that the monies and other assets of the charity are not abused. Moreover, the Board on behalf of the CRSBI Trustees undertakes many duties of compliance; examples include Health and Safety, Copyright and the recent General Data Protection Regulations. The Board is responsible chiefly for the significant operational responsibilities of CRSBI, such as the recruitment and training of fieldworkers and the coordination of the flow of reports

from fieldworkers, through editing to placing online. Managing the relationship with our information systems supplier at King's College is itself a complex contractual and technical task in ensuring the website remains accessible and is developed. The Corpus also has to build on its standing with the research community at home and abroad and communicate effectively with its stakeholders and users.

We rely on those who give their time to the governance and management of the Corpus at both Trustee and Board level, and those who are accountable when, for example, progress seems slow and/or when the organisation seems less responsive to the needs of fieldworkers than it should be.

In looking to the future, there are clearly some priorities to be addressed if the original

vision of those who launched the Corpus 30 years or so ago is to be met, and we must do better in improving the volunteer experience for our fieldworkers and in seeking their engagement in how we do this.

In retiring from the role of Board Chair, while retaining the highest respect for our fieldwork volunteers, I would like to pay tribute to all those who serve the Corpus, whether in a management or in a fieldwork capacity, or indeed in both of these areas, as is often the case.

I wish my highly qualified and talented successor as Board Chair, Xavier Dectot, every success with the future of CRSBI, as well as everyone with a past, present or future stake in this great enterprise.

*Nigel Clubb*

## Thank you Nigel

*Jill Franklin summarises what he did for us*

The Corpus has been chaired by a succession of distinguished men and women over the years, all of whom have made a lasting impact on the project; Nigel Clubb's contribution will be equally enduring. As Nigel heads for greener valleys, the Management Board of CRSBI would like to record its thanks for his outstanding leadership over the past four years, the last two as Board Chair.

When Nigel accepted the invitation to join the CRSBI management team, he brought with him a wealth of professional expertise in heritage management. Throughout his tenure as Chair, he has guided us with skill, tenacity and vision as we addressed various pressing administrative challenges, notably the need to process the accumulation of fieldwork, the

completion of our coverage of Wales, the creation of a range of essential policy documents and, not least, the successful transformation of CRSBI into a Charitable Incorporated Organisation (CIO). Nigel's support for the Board's efforts in all of these areas has been vital, as has his determination to maintain good communications with his far-flung team.

Nigel's over-arching concern has been to ensure that the Corpus preserves its structure as a corporate endeavour, seeing that as the best means of securing its future. It was Nigel's expressed wish that we put out the call for his successor wherever it would attract the best possible candidate; this proved to be an excellent strategy!

## Continuity and Revival of Anglo-Saxon features in post-Conquest Sculpture

*By this year's lecturer, Malcolm Thurlby*

Many aspects of Anglo-Saxon architecture and sculpture continued in an unbroken tradition after the Conquest and were even specifically revived to emphasize an Anglo-Saxon heritage into the thirteenth century. Here I cite just a few examples. On the tympanum of the south nave doorway at Knook (Wiltshire) the inhabited foliage scrolls belong to an Anglo-Saxon tradition but the interior enclosing arch is purely Norman in execution. This suggests that the work dates after the Conquest under the patronage of Alward Colling and his wife, Leofgeat, who made embroidery for Edward the Confessor and William I.

At Worcester Cathedral the capitals of the arch to the chapel in the east wall of the south transept - which should be dated before the entry of the monks entered the church in 1089 - have been convincingly paralleled by George Zarnecki with capitals in the canon tables of the Copenhagen Gospels (Royal Library, G.K.S.10, 2°), c. 1000. The depiction of the plain cushion capital in the scene of Potiphar's wife holding Joseph's garments in British Library, Cotton MS Claudius B. IV, f. 58r, Old English Hexateuch of the second quarter of the 11th century, indicates that cushion capitals were used in Anglo-Saxon architecture, examples of which may have been reused in Worcester Cathedral crypt and slype.

Bibury (Gloucestershire) belonged to Worcester Cathedral and I have suggested that the capitals of the chancel arch there may date after the Conquest. Now I am less sure. The quirked chamfer occurs before the Conquest on the west doorway of Sherborne

Abbey, and the trapezoidal shape of the capital is paralleled in the canon tables in Morgan Library MS 869 fol. 126v (c. 1000-20), while the foliage is paralleled in the capitals in the arch framing the portrait of St John in the same manuscript.

Iconographic and stylistic aspects of the capitals of the east presbytery arch at Hereford Cathedral (commenced 1107-15) follow Anglo-Saxon models. On tympana, the figure of Christ on the Prior's Doorway at Ely Cathedral and the south nave doorway at Water Stratford (Buckinghamshire) reflect Anglo-Saxon models, as do the angel on the north doorway at Halford (Warwickshire), the St Michael at Hallaton (Leicestershire), and the beasts in foliage on the south doorway at Stratton (Gloucestershire) (fig. 1).



*Above: Fig. 1. Stratton (Gloucestershire), St Peter, S doorway, tympanum*

Elements of pre-Conquest metalwork are evident in the capitals of the main arcades at Northampton, St Peter., and the interlacing tails and limbs of the creatures on the south

doorway at Bradbourne (Derbyshire) speak clearly of Anglo-Saxon sources.

At Malmesbury Abbey the iconography of the Old Testament scenes on the arch to the south porch follows Anglo-Saxon models, while the heads of the flying angels above the apostles on the side tympana of the porch are specifically Anglo-Saxon in style, as an appropriate reference to St Aldhelm.

Similarly, the retrospective effigies of Anglo-Saxon bishops Dudoc and Giso at Wells Cathedral recreate Anglo-Saxon head types to emphasize the pre-Conquest heritage of Wells over Norman Bath.

To end with the beaded medallions on the nave clerestorey of Malmesbury Abbey (fig. 2), a motif that occurs in a number of buildings associated with Roger, Bishop of

Salisbury (1102-39), which may reflect stucco examples on the north chancel wall at Milborne Port (Somerset) (fig. 3), kindly brought to my attention by Robin Downes. Milborne Port is almost certainly post-Conquest but many aspects of its design depend on an Anglo-Saxon tradition. Perhaps the medallions belong to this heritage.

Further reading: Malcolm Thurlby, 'The Anglo-Saxon Tradition in Post-Conquest Architecture and Sculpture', in *The Long, in Twelfth-Century View of the Anglo-Saxon Past*, ed. D.A. Woodman and Martin Brett (Farnham: Ashgate, 2015), 307-358.



*Left: Fig 3. Milborne Port (Somerset), interior, N chancel wall, detail, stucco medallion*

# International Medieval Congress in Leeds

*Two Sessions for 2018*

CRSBI participated in this year's IMC at the University of Leeds (2-5 July). The Corpus contributed papers by six speakers in two academic sessions on 4th July. These papers, by contributors to the database, demonstrate its research potential. The Special Focus of this year's Congress was on Memory. CRSBI's overall session title was:

*'At the Cutting Edge of Digital Memory - The Online Corpus of Romanesque Sculpture in Britain and Ireland: post-Conquest carving at your finger tips'*

*Abstract:* Mainland Europe's connection with Britain and Ireland became arterial during the art-historical period dubbed Romanesque, a pejorative term coined by antiquaries, dismissing the pan-European architectural styles of the 11th and 12th centuries as 'sub-Roman.' Though adumbrated by classical forms, Romanesque architecture was innovative, notably as a matrix for carved ornament.

A post-conquest building boom in Britain combined with a shift in liturgical practice to produce a skilled workforce and an increasingly articulated and perforate masonry architecture: columnar and arcuated, its inter-connecting nodes of focal interest— arcades, capitals, imposts, voussoirs, doorways— called for distinctive carved embellishment. What survives, be it figural, foliate or geometric, on buildings and on furniture, ranges from the unsophisticated to the exquisite, the finest rendered with the delicacy of carved ivory and metalwork.

CRSBI would like to thank Jill Franklin for her work in organising these IMC sessions. We also would like to extend deepest thanks

for the generous support of an anonymous donor who helped fund the CRSBI speakers to attend the IMC.

## List of speakers and Abstracts for the CRSBI sessions

**Session 1045: Wed. 04 July - 09.00-10.30.**

Chair: **Ron Baxter**, Research Director, CRSBI, UK. Organiser: **Jill A Franklin**, CRSBI, UK.

Paper a. Speaker: **Toby J. Huitson**, School of History, University of Kent, UK.

*'Architecture and Memory: the Re-use of Romanesque Sculptural Fragments'*.

Romanesque sculptural material was often re-cycled in later centuries, both consciously and unconsciously, in whole and in part. How did this take place, and what can it tell us about wider cultural memory of the Romanesque? This paper will draw on examples including several parish churches in eastern and south-eastern England.

Paper b. Speaker: **James C. Cameron**, CRSBI, UK. *'Spot the altar: locating the liturgy in the Romanesque parish church.'*

In the 12th century many village churches were rebuilt in stone, and had their east ends extended with apses, only to have them replaced in the 13th century by a square-ended chancel. This architectural change is often explained as a consequence of an "eastward drift" of the altar, but with reference to a wide range of churches and the evidence of liturgical fittings such as pillar piscinas and sedilia, this paper will show that the reality was much more complicated.

Paper c. Speaker: **Jill A Franklin**, CRSBI, UK.  
*'Baptismal Fonts (I): Ornament as Monument - A Family of Elaborately Decorated Romanesque Fonts in Victorian churches in Norfolk.'*

A group of distinctive fonts—undocumented but datable from their style to the 12th century and clearly carved by a single workshop—survives in a cluster of 19th-century north Norfolk parish churches that replaced much earlier structures. Relics of the ancient buildings that once housed them, the fonts are telling memorials to those lost institutions.

**Session 1145: Wed. 04 July - 11.15-12.45**

Chair: **Eric C. Fernie**, Courtauld Institute of Art, University of London, UK.

Paper a. Speaker: **Thomas E. Russo**, Dept of Art History, Drury University, Missouri, US.  
*'Baptismal Fonts (II): The Romanesque Coleby Font Group: A Design, Distribution and Iconographic Analysis.'*

The baptismal font in the parish church of Coleby (Lincolnshire) is a superb example of a 12th-century family of fonts that was manufactured locally, most probably at Ancaster. This paper will explore the distribution of these fonts, their common characteristics as a group, their unique features within the group and the iconography of both their form and imagery.

Paper b. Speaker: **David Robinson**, Independent Scholar, London, UK.  
*'For the Record: Putting the Romanesque Sculpture of Wales online.'*

The Norman invasion of Wales in the late 11th and 12th centuries constituted a widespread cultural incursion from Continental Europe. Romanesque architecture and sculpture was first introduced by the Norman elite in an outburst of new stone building, spearheaded by castles, cathedrals and monasteries. Equally important, however, was the way that the Romanesque style was early adopted by Welsh princes.



*Photo of speakers and the CRSBI team at Leeds conference IMC 2018*

Paper c. **Susan Nettle**, Independent Scholar, Teddington, UK. *'Baptismal Fonts (III): Magnates in the Midlands.'*

Three Romanesque fonts in later parish churches provide the background to an exploration of the possible motivations for three Anglo-Norman adventurers to establish monasteries. This paper will consider what might be learnt from looking at Lenton, Coleshill and West Haddon in a different light.

CRSBI is very grateful to this year's speakers. Anyone wishing to offer a paper to next year's CRSBI sessions at IMC should get in touch with us at [info-crsbi@kcl.ac.uk](mailto:info-crsbi@kcl.ac.uk)

We are also grateful to Dr Agata Gomolka, John Wand and Rita Wood for running the hands-on CRSBI display to promote our project to the hundreds of medieval academics at the conference.



*CRSBI Exhibition at Leeds IMC 2018*

## Introducing John Wand

*Our new volunteer Fieldwork Coordinator in his own words*

Having taken over as Voluntary Fieldworker Coordinator, it might be helpful to introduce myself. After completing a DPhil in radiocarbon dating, I joined the Research Councils - public bodies funded by the Government to support academic research and doctoral training.

Whilst working I started part-time education in archaeology, culminating in a BA. My undergraduate dissertation looked at the relationship between the area of the nave of Norman parish churches and the parish population as suggested in the Domesday Book. Mick Aston of Time Team fame was one of my supervisors.

After graduating I have continued this research. On my visits to parish churches, I often encountered Romanesque sculpture and I started to wonder whether this was

being recorded, which led me to discover CRSBI.

In 2015, I became a fieldworker covering Wiltshire, Gloucestershire and Oxfordshire, and, therefore, I have experience of the practicalities of fieldwork. I hope that this will enable me to help fellow fieldworkers to overcome issues and answer questions. Fieldworkers' site recordings are the foundation of this wonderful resource.

I can help with questions or find further support for you from the Research Director and editors. Please do not hesitate to contact me if you would like advice or assistance.

You can send a message to John Wand at [fieldworker@crsbi.org](mailto:fieldworker@crsbi.org)



## CRSBI Training Day

*Please sign up for the next training session to support fieldworkers*

**F**inally and perhaps as the most important issue, the team at the CRSBI feel that we must do all we can to support our fieldworkers.

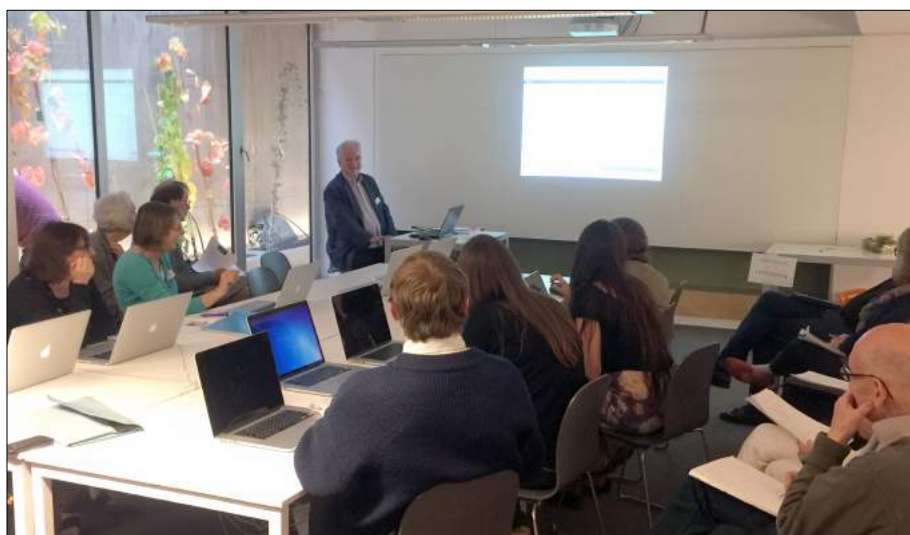
In the autumn, we are having a training session with Ron Baxter (Research Director) and our team of editors to help support our fieldworkers. We will offer training in writing site reports and adding them to the system.

There will be a chance to ask questions and we will cover how to organise material in a report, the importance of using consistent glossary terms, and how to easily use the online form.

Space is limited, so please book early. If you are interested in additional sessions, please get in touch with us. The CRSBI team is dedicated to improving the volunteer experience for our fieldworkers and in seeking their engagement in how we do this.

### ***TRAINING DAY FOR FIELDWORKERS AND EDITORS***

There will be a Training Day for Fieldworkers and Editors on 13th November 2018 at the offices of Allies and Morrison, Southwark St, London SE1 0HX beginning at 11am



*CRSBI Training Day for editors, attended also by fieldworkers, in 2016, held at the offices of Allies and Morrison in London*

*Please get in touch with the team at [info-crsbi@kcl.ac.uk](mailto:info-crsbi@kcl.ac.uk)*

**[www.crsbi.ac.uk](http://www.crsbi.ac.uk)**