

Spanien gewebt worden sein. Ihre Webekante enthält sieben grobe Baumwollfäden wie ein Fragment im Kathedralschatz von Sens, bei dem Baumwolle ebenso im Anschluß Verwendung fand (L. v. Wilckens: *Die textilen Künste von der Spätantike bis um 1500*. München 1991, Abb. 93), was wohl auf Spanien weist. Dort hat man im 12. Jahrhundert auch andere gewebte Vorbilder des Orients nachgebildet (F. L. May: *Silk Textiles of Spain, Eighth to Fifteenth Century*. New York 1957, Abb. 23). Da die Seide aus dem Schrein des hl. Trudo stammen soll, es überliefert ist, daß dessen Reliquien 1169 in neuen Seidenhüllen in einem erneuerten Schrein geborgen wurden (S. 41 und 53), sollte man sie etwa um 1165 datieren können.

Leonie von Wilckens

Forschungsunternehmen

CORPUS OF ROMANESQUE SCULPTURE IN BRITAIN AND IRELAND (with three illustrations)

Of the thirty research projects sponsored, administered and financed by the British Academy, the *Corpus of Romanesque Sculpture in Britain and Ireland* (CRSBI) is the youngest, having been adopted by the Executive Council in May 1988. Not everybody is familiar with the aims and history of the British Academy, and thus a few introductory words seem appropriate.

At an international meeting of European and American academies at Wiesbaden in 1899, Great Britain was represented by the Royal Society, founded in the seventeenth century for „Improving Natural Knowledge“. It was as a result of the Wiesbaden meeting that the Royal Society declared that in future it would be unable to represent the humanities and in order to fill that gap, the British Academy was formed in 1901 and the following year it was granted a charter by King Edward VII. Initially, the Academy had four sections: I History and Archaeology, II Philology, III Philosophy and IV Jurisprudence. It was not until 1924 that the Academy received from the Government an annual grant of £ 2,000, becoming nearly £ 42,000 by 1955 and augmented by generous grants from various charitable trusts.

The British Academy is a Fellowship of not more than 350 Ordinary Fellows, governed by a President and Council elected by the Fellowship. The four original sections have grown gradually to seventeen, of which History of Art is the eleventh. The Academy is housed in Cornwall Terrace, overlooking Regent's Park in the centre of London. To-day the Academy receives from the Government a grant of over twelve million pounds a year, the greater part of which goes for postgraduate studentships, research grants, fellowships of three-years duration in British universities and readerships. In addition, the Academy sponsors British

schools and institutes overseas (e. g. in Rome, Athens, Jerusalem, Ankara), arranges lectures and symposia, supports international scholarly exchanges, publishes the results of research and each year its own *Proceedings*.

Not only does the Academy finance external research but it also has under its wing twenty-nine projects, some of which are part of international undertakings such as, for instance, the *Corpus Vasorum Antiquorum* and the *Corpus Vitrearum Medii Aevi*. One of the projects is the *Corpus of Anglo-Saxon Stone Sculpture*, started in 1972 and of which three volumes have already been published and nine more are in preparation. The new *Corpus of Romanesque Sculpture* is, to some extent, a sequel to the Anglo-Saxon one, but while the first covers only England, the Romanesque series is to include England, Scotland, Wales and Ireland (Ulster and the Republic of Ireland). In fact, the Royal Irish Academy is giving the project its full support.

The aim of the *CRSBI* is to create a text and image database of all the surviving Romanesque sculpture *in situ*, in museums and in private collections. Monuments destroyed but of which descriptive and visual records exist, are being included. Electronic publication on CD-ROM (or optical disc) is the primary objective, possibly with „spin-off“ publications in printed form. The *CRSBI* is run by a small working committee of experts helped by the General Secretary of the Academy, the Secretary of the Academy Projects and the Assistant Secretary (Systems), who is a computer expert.

The first task of the working committee was to compile a *Glossary* for the use of fieldworkers or investigators, so as to ensure uniformity of description. This *Glossary* is being improved, most recently by a detailed classification of the very complex forms of the chevron ornament, which, it is hoped, will be universally adopted. The working committee drew up *Guidelines* for the use of investigators in the hope that their work will be carried out in a uniform pattern. The fieldwork is being done by volunteers, who do not receive any fees, but the Academy covers their travelling expenses and the cost of photography.

At the outset it was decided to respect the old, historical boundaries of the English counties (considerably altered in 1974), allocating each county to one or more investigators; each catalogue entry is being signed by its author. The size of the counties and the density of the relevant monuments within them vary considerably and so the speed of the work is difficult to predict, especially since the investigators (over forty at present) are all doing their travelling, library work and writing in their spare time. Some live considerable distances from the county on which they are working (three live in the U.S.A.) and this makes fast progress difficult to achieve. It is hoped, however, that three to five years for completing one county is a reasonable estimate. What makes predictions particularly difficult is our ignorance about the number of monuments to be recorded. On a rough estimate, for instance, it was expected that a county of moderate size such as Herefordshire had about one hundred sites, but as the work proceeds this figure has become nearly one hundred and fifty and is still increasing. Inevitably, there are occasional problems in dating. A piece of sculpture once published as Roman is

now rejected by the authors of the *Corpus Signorum Imperii Romani* (another project sponsored by the Academy) and has to be considered as a likely addition to the *CRSBI*. In some cases, there is a difference of views on whether a sculpture is Anglo-Saxon or Romanesque, as for instance the (by now celebrated) relief excavated by Martin Biddle at Winchester and attributed by him to the reign of King Cnut (1016–35). Biddle thinks the subject of this panel is an episode from the *Volsunga Saga*. The piece was included in the exhibition of Romanesque art in 1984 and since then it has been published by Jonathan Alexander as representing the story of the King of the Garamantes and is presumed to have once decorated the palace of William the Conqueror at Winchester (M. Biddle, „A late Saxon frieze sculpture from the Old Minster“, *The Antiquaries Journal*, XLVI, 1966, pp. 329–32; *English Romanesque Art 1066–1200*, Hayward Gallery, London, 1984, No. 97; J. Alexander, „Sigmund or the King of the Garamantes“, *Romanesque and Gothic. Essays for George Zarnecki*, Woodbridge and Wolfeboro, 1987, pp. 1–6).

Not only will the *Corpus* lead to the re-examination of many controversial problems but, more importantly, will reveal the wealth of sculptural decoration in the eleventh and twelfth centuries in Britain and Ireland, much of which still awaits discovery. Who would, for instance, suspect the existence of some twenty reliefs of great interest, no doubt from the local church, re-used in a rustic inn in Shropshire (*Abb. 10–11*)? There are undoubtedly many such discoveries still to be made. Fresh material constantly comes to light in excavations and demolitions, for many religious, especially monastic buildings were demolished at the time of the dissolution of the monasteries in 1539 and later, in the next century, the Puritans wrought havoc with what was left of religious art. Broken statues and reliefs were sometimes employed as building material or left amongst the ruins and gradually became covered by soil. Most of them perished but some survived and are being discovered and, no doubt, even when the *Corpus* is completed, there will be a need to issue supplements.

Many exciting results are expected from this project. First of all, historians of Romanesque sculpture will have all the available material at their fingertips to be used for whatever study they wish to pursue. They will be relieved from the anxiety that perhaps they have left out something important and that they rely on incomplete evidence. Secondly, since the material will be computerized verbally and visually, this will open a great many possibilities of research at present difficult to carry out accurately and with speed. Most of all, it is the hope of all those participating in the project that it will bring Romanesque sculpture to the attention of local people who not always realize its importance and that, as a result, it will lead to a greater appreciation and greater care in ensuring its preservation.

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