

# ACKNOWLEDGEMENTS

THIS volume has its roots in a growing appreciation of Anglo-Saxon manuscript illumination and stone carvings during the 1960s when I was studying graphic design at Art College in Leicester. It is fair to say that, in the uncompromisingly modernist environment of my college course, no one else understood why I should be interested in ‘old’ things, but the seeds of a life-long commitment had been sown. In the 1970s, after I had helped to excavate and record newly discovered carvings at St Oswald’s Priory in Gloucester, this interest developed into an artistic, art-historical and historical study of the Anglo-Saxon sculpture of Gloucestershire. I undertook this project as part of a team of three, with my wife, the archaeologist Carolyn Heighway, and with Michael Hare, a good friend and fine historian. It was Michael who actually produced the initial listing for the county from already published material and by visiting every medieval church in Gloucestershire — most of them by bus. For many years we wove the study around our day jobs and other commitments, and the work moved forward slowly. However, in response to a formal approach in 2002 from Rosemary Cramp to join the Corpus, we re-focused our study and managed to set more time aside to complete the work. At the same time the study area was extended to include Worcestershire, and eventually Herefordshire, Shropshire and Warwickshire as well. This has been a huge task that has been both exciting and exhausting, but we are all still speaking to each other and looking forward to seeing our work in print. Michael has been responsible for nearly all the historical material and for compiling many of the provenances. Carolyn has compiled the database and contributed the Roman section to the introduction, and she has also maintained an overview of the archaeological aspects of the work. I have contributed most of the introductory material, together with the individual catalogue descriptions of the pieces and the art-historical discussions. In this I have received much support and encouragement that is acknowledged below. Many holidays over the past ten years have been structured around the need to complete another section of the writing or to draw pieces of the sculpture for the comparative figures that are an integral part of the introductory chapters of this volume. I am deeply grateful for Carolyn’s continuing patience and support through this, sometimes rather noisy, process.

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Many of the photographs of the sculpture in this volume are mine, but valuable additional images have been provided by Steve Bagshaw, John Crook, Ken Jukes, Mick Sharp and by those who are included in the Photographic Acknowledgements. Michael Hare and I would like to thank Bernard Nurse and Adrian James of the Society of Antiquaries of London Library and Susan Worrall of the Cadbury Research Library, University of Birmingham for giving us permission to photograph manuscript drawings in their care.

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RICHARD BRYANT  
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