

· EXTENDED PROGRAMME ·

International  
Conference

# Women of the Cistercian Order

unveiling nunneries and  
expanding horizons

Via Zoom

(please note that all times specified in  
this programme are displayed in Lisbon  
Time)

28-31  
January 2025

Stuns attending Mass inside a church. Peter Thompson 05/11/16





**Internacional Conference Women of the Cistercian Order:  
unveiling nunneries and expanding horizons**

**TUESDAY, 28<sup>TH</sup> JANUARY 2025**

**14h00:** Opening session/ Welcome words

CATARINA TENTE (Director of the Institute for Medieval Studies, Nova University of Lisbon)

CATARINA FERNANDES BARREIRA and CONCEIÇÃO CASANOVA (PI and Co-PI of the research Project of Lorvão)

**14h20-15h00:** Opening lecture by EDUARDO CARRERO SANTAMARIA (UAB – Spain)  
- *Sounding the Nunnery. A gendered history of acoustics?*

**ABSTRACT**

The churches of the Cistercian monasteries have had a crazy interpretation in acoustic terms. Once the supposed acoustics of their churches or their intentionality have been dismissed, it is necessary to reflect on what the sound of their buildings might have been like. What seems quite clear is that there were great acoustic differences between male and female churches. Not only because of the generally smaller format of the women's churches, but also because the liturgy itself developed inside them entailed a very different sound use of the built space. In this paper I will talk explain how the space was organised acoustically in the nuns' churches, and I will try to demonstrate how the liturgy is the key element to understand how a sound that today is impossible to perceive in its acoustic reality could have been.

**Eduardo Carrero** (Madrid, 1967) is professor of History of medieval art in the Universitat Autònoma de Barcelona. His line of research focuses on the functional interpretation of architectural space in medieval European cathedrals and monasteries. His understanding of Medieval architecture is done from the perspective of the interaction of uses and functions, based on the necessities generated by the daily life of the clergy and the liturgy. He has worked on the idea of architectural space from a functional perspective, insisting on the contemporary vision of historical architecture and the problem of its temporal perception.

Moderator: CATARINA FERNANDES BARREIRA (IEM NOVA FCSH)

**15h00-15h20:** Debate

**15h20-15h30:** Break

**Session I: Music and Liturgy I**

Moderator: ZUELMA CHAVES (CESEM NOVA FCSH)

**15h30-16h10:** Keynote session by MANUEL PEDRO FERREIRA (CESEM - In2Past NOVA FCSH) - *Cistercian Nuns, Iberia, and Polyphony*



## ABSTRACT

This presentation will explore the characteristics of the Cistercian Order's presence in the Iberian Peninsula, followed by a concise overview of its relationship with feminine foundations. The distinctive traits of Cistercian chant—its melodic versions, notation, performance and pronunciation—will be shortly examined. Attention will then turn to the role of polyphonic singing within the Order. In Iberia, the primary sources of Cistercian polyphony are linked to nunneries such as Arouca, Lorvão, Las Huelgas, and Vallbona. However, the influence of royal patronage and male monasteries, including Alcobaça and Santes Creus, must also be considered. Beyond Iberia, an important source of Cistercian polyphony originates from the nunnery of Hauterive in Switzerland. The remainder of the conference will focus on analyzing the musical styles represented in the surviving corpus. Particular attention will be given to pieces from Vallbona and Arouca, the trope *Catholicorum concio* from Hauterive and Las Huelgas, and *Nicholai solemnia* from Hauterive. These works will be assessed for their alignment with, or divergence from, traditional Cistercian ideals.

**Manuel Pedro Ferreira** studied Music and Philosophy in Lisbon and earned his Ph.D from Princeton University, where he was a student of Kenneth Levy, Margaret Bent and Harold Powers, among others. He is a Professor at the Universidade Nova de Lisboa (Dpt. of Musicology), where he also chaired, between 2005 and 2023, the Centre for the Study of the Sociology and Aesthetics of Music (CESEM). From 1995 onwards he has been performing and recording with the early music ensemble Vozes Alfonsinas, as its founder and director. He has published nearly two hundred scholarly papers. His prize-winning book *Osom de Martin Codax* (Lisbon, 1986) was followed by many others, either as an author or editor, e.g. *Cantus coronatus* (Kassel, 2005), *Aspectos da Música Medieval*, 2 vols. (Lisbon, 2009-2010), *Revisiting the Music of Medieval France* (Farnham-Burlington, 2012), *Musical Exchanges, 1100-1650: Iberian connections* (Kassel, 2016) and *The Notation of the Cantigas de Santa Maria: Diplomatic Edition*, 3 vols. (Lisbon, 2017). He has been additionally active as a music critic, a composer and a poet. He is a member of the Academia Europaea (since 2010) and also served as Director-at-large of the International Musicological Society (2012-2022).

**16h10-16h30: KRISTIN HOEFENER (CESEM NOVA FCSH) - "Angelorum cum regina": A Compiled Office Cycle from St. Mechtern near Cologne (c.1300)**

## ABSTRACT

This paper studies the office cycle *Angelorum cum regina*, likely created in the Cistercian nunnery of St. Mechtern near Cologne around the year 1300. Founded in 1277, the convent housed a community of Cistercian nuns, many of aristocratic origin, whose high level of education likely contributed to the production of manuscripts at or for the convent. The convent was built on the site of the legendary martyrdom of Saint Gereon and his companions, and it held an important collection of relics, including those of Saint Gereon and the Eleven Thousand Virgins. These relics suggest a particular role for these saints in the convent's liturgical practices, as reflected in the manuscript's content. The *Angelorum cum regina* office cycle is preserved in an antiphoner from Cologne (Köln, Erzbischöfliche Diözesan- und Dombibliothek Cod. 1264). The manuscript contains 41 chants for the feast of the Eleven Thousand Virgins: 10 for both Vespers, 25 for Matins, and 6 for Lauds. Of these, 22 are unique, with no known concordances, while 19 are borrowed from other office cycles. The office reflects the creative process of the Cistercian nuns at St. Mechtern, who sought a balance



between original and borrowed chants, combining existing liturgical material with potential new composition. Prevalent compositional practices such as contrafactum and melodic borrowing repurposed material to fit changing contexts. Thus, analyzing the textual and musical sources of the Angelorum cum regina cycle reveals a complex interplay between tradition and innovation, combining adapted and original material in the medieval liturgy of a Cistercian nunnery. Through a detailed analysis of the cycle's structure, this study will explore the nature of office compilation in newly established convents like St. Mechtern, where Cistercian nuns needed liturgical books to support both their devotional and educational practices. The office provides insights into the early development of a female convent, a time when the sisters were more able to shape their specific liturgical practices, education, and the transmission of religious culture.

**Kristin Hoefener**, Ph.D., is a researcher in the Early Music Group at CESEM, University Nova of Lisbon, with the project "Chant Culture in Female Dominican Convents with a Focus on Portugal: Repertoire, Sources, and Practical Performance" (2022.05825.CEECIND/CP1725/CT0041). She holds a doctorate in musicology from the University of Würzburg (Germany) and a double master's degree in musicology (University of Amsterdam) and medieval history (EPHE, Paris). From 2021 to 2023, she was a Marie Skłodowska-Curie Postdoctoral Fellow at the University Nova in Lisbon with the project "The Revival of Salve Regina. Medieval Marian Chants from Aveiro: Musical Sources, Gender Specific Context, and Performance" (RESALVE, n° 101038090). Her scholarly focus lies on medieval sacred chant within its historical, hagiographic, and liturgical contexts, as well as on performance practice and gender dynamics. Recent publications include a book on liturgical offices and the cult of Saint Ursula *Kultgeschichte als Musikgeschichte: Offizienzyklen zu Ehren der heiligen Ursula und der elftausend Kölner Jungfrauen* (Schöningh/Brill, 2022) and articles in journals like *Kurtrierisches Jahrbuch*, *Textus&Musica* and *Kirchenhistorisches Jahrbuch*. Additionally, she is the founder and artistic director of the ensemble KANTIKA, specializing in medieval music, and works as choir conductor.

**16h30-16h50:** ALBERTO MEDINA DE SEIÇA (CESEM NOVA FCSH) - "*Veni Sponsa Christi*": A Brief Overview of the Ordo for the Consecration of Nuns in the Missal of Lorvão

#### ABSTRACT

This presentation examines the Cistercian consecration rite of nuns as recorded in a 14th-century missal from the Monastery of Lorvão, near Coimbra. Drawing on initial findings from a larger investigation into Portuguese Cistercian liturgical manuscripts, this study is part of the interdisciplinary project *Books, Rituals, and Space in a Cistercian Nunnery: Living, Praying, and Reading in Lorvão, 13th-16th Centuries* (PTDC/ART-HIS/0739/2020, PI: Catarina Barreira). The analysis focuses on the contextual significance of each chant, treating them as interconnected elements within the rite rather than isolated parts. By exploring the choreographed interplay of prayer, chant, and symbolic gesture, the consecration rite is shown to demarcate a transformative boundary—signifying the novice's transition into the consecrated life within the monastic community.

**Alberto Medina de Seiça** is a Research Fellow of CESEM—Centre for the Study of the Sociology and Aesthetics of Music at Lisbon Nova University and a member of the executive team for the project "Thematic History of Music in Portugal and Brazil". He is Editor of the Portuguese Early Music Database and a member of the Scientific Committee for the Catalogue of the Musical Archive of the House of



Braganza's Museum-Library. He holds a PhD in Musicology from Lisbon Nova University with a dissertation on late plainchant.

16h50-17h10: Debate

WEDNESDAY, 29<sup>TH</sup> JANUARY 2025

## Session II: Libraries, Music and Cistercian Liturgy I

Moderator: JOÃO LUÍS FONTES (IEM NOVA FCSH)

9h30-10h10: Keynote session by CATARINA FERNANDES BARREIRA (IEM NOVA FCSH) - *Gendered Liturgy: Exploring the Libraries and liturgical Practices of Portuguese Cistercian Nuns*

### ABSTRACT

Over recent decades, research on Cistercian monasteries in Portugal has expanded considerably, bringing increased attention to female communities and offering new insights into the medieval Portuguese monastic landscape. While much of this scholarship has focused on the early stages of monastic life—such as founders, donations, and the social backgrounds of abbesses and nuns—significant questions remain regarding the codices, particularly liturgical ones, used to adhere to Cistercian regulations. Central to this inquiry is the question of their provenance: in which scriptorium or scriptoria were these manuscripts created?

The Lorrvão Project was established to address these gaps by focusing on the illuminated manuscripts of the Monastery of Lorrvão, the oldest female Cistercian house in Portugal, founded in 1211. Its primary aim was to investigate the development of Lorrvão's library while exploring themes of female agency and potential gendered dimensions within its liturgical texts. Using Lorrvão as a case study, my presentation broadens the scope to examine the libraries and liturgical books of Portuguese Cistercian monasteries more generally. It aims to analyse surviving sources—primarily liturgical books—to uncover expressions of female agency and gendered aspects of Cistercian liturgy. I explore how nuns and monks navigated male-oriented norms to adapt and shape their rituals. By examining various liturgical books and texts from the 13th to 17th centuries, the research reveals how these communities adapted their practices and interacted within the broader Cistercian network. The findings underscore the pivotal roles played not only by abbots but also by abbesses and nuns in shaping Portuguese Cistercian identity, challenging enduring assumptions about women's contributions to medieval religious life.

**Catarina Fernandes Barreira** is a Research Fellow in the Institute of Medieval Studies (IEM), Faculty of Social Sciences and Humanities, Nova University of Lisbon, funded by national funds through the FCT, under the Norma Transitória DL 57/2016/CP1453/CT0019. Her field of specialisation is Medieval Art, and her research interests focus on Medieval Liturgy, Cistercian Order, Cistercian Monasteries; Libraries; Scriptoria; Codices (and their material study); circulation of manuscripts. She holds a PhD in Art Sciences from the University of Lisbon (2011). Thereafter, she was awarded with a Post Doctoral fellowship also sponsored by FCT: her work focussed on the illuminated manuscripts of Alcobaça in the 14th and 15th c., in a project completed in July 2017. In her research, she explored the Alcobaça library manuscripts, uncovering a previously unexplored timeline and distinguishing between external and



monastery-crafted manuscripts. She also laid the foundation for ongoing investigations, innovating methodologies for analysing illuminated codices, particularly liturgical manuscripts. Presently she is conducting investigations into the illuminated liturgical codices produced in the scriptorium of Alcobaça between the end of the 12th and the 16th c. premised on contexts of production, use (s) and circulation (in the monastery and within other Cistercian communities). She is also exploring Alcobaça's identity as a centre of book production and how it shaped other monastic communities like Lorvão. A leading force in competitive funding enterprises, she was the Principal Investigator of the project Cistercian Horizons. Studying and characterizing a medieval scriptorium and its production. Alcobaça. Local identities and liturgical uniformity in dialogue, concluded in 2022, and financed by the FCT. Presently, she is the Principal Investigator of the project Books, rituals and space in a Cistercian nunnery. Living, praying and reading in Lorvão, 13th-16th c., also financed by the FCT.

**10h10-10h30:** ANTONIA FIALHO CONDE (CIDEHUS UÉvora) - *La présence de la musique dans le quotidien monastique de S. Bento de Cástris (Évora): d'espace identitaire à la transition vers la modernité*

### ABSTRACT

L'élection canonique des abbesses dictée par le Concile de Trente accentuerait l'importance du legs triennal des abbesses en termes de parrainage de campagnes d'œuvres, notamment d'œuvres d'art. Dans le cas des cisterciens au Portugal, la Congrégation Autonome d'Alcobaça viendrait à consacrer, à travers les organes créés à cet effet, la régulation de l'élection et le contrôle des fonctions des abbesses. Pour étudier l'impact de ces déterminations en termes de réalisation des volontés des communautés, seule la comparaison systématique des données entre recettes et dépenses permet de l'évaluer; dans le cas du monastère cistercien d'Évora, seulement à partir du dernier quart du XVIIe siècle. Ainsi, ayant été instaurés dans ce monastère les abbés triennaux en 1586, il devient évident que les données disponibles pour les quatorze dernières années du XVIe siècle et tout au long du XVIIe siècle se trouvent de manière plus éparse, car elles nous ont été léguées de manière moins structurée et méthodique, comme indiqué. Il en va de même pour les abbesses perpétuelles, notamment pour le XVIe siècle.

Cependant, la documentation pour le XVIe siècle, précisément de la transition entre le formulaire abbatial à vie et l'imposition des mandats triennaux, et sur laquelle nous nous proposons de travailler, offre des données très intéressantes sur l'intervention directe des abbesses dans la commande artistique, en général, et des Livres de Chœur, en particulier, recourant à ce qui se faisait de mieux dans le royaume, et qui y circulait (enlumineurs), assurant le lien entre les traditions locales et les déterminations de l'Ordre et, plus tard, du Concile de Trente.

**Antónia Fialho Conde** (Scopus Author ID: 56001670400) is Professor at the Department of History of the University of Évora, where she teaches undergraduate and postgraduate courses in the areas of History and Heritage. She is an integrated member of CIDEHUS and collaborates with C.E.H.R./UCP, HERCULES Lab and LEM CERCOR. She is Director of the Master in Management and Enhancement of Historical and Cultural Heritage and adjunct to the Master Erasmus Mundus TPTI (Universities of Évora, Paris 1- Sorbonne and Padua). Her research interests lie in the History of Portugal (early modern period), in the History of female Cistercian monasticism (early modern period), in Historical-Cultural Heritage and Material Culture (early modern period), areas where she has published several works, directed and collaborated in nationally and



internationally funded research projects, and supervised theses and dissertations.

10h30-10h50: Debate

10h50-11h00: Break

### Session III: Economy, daily life and culture

Moderator: MÁRIO FARELO (Lab2PT ICS)

11h00-11h20: CONSTANCE H. BERMAN (University of Iowa - USA) - *The manuscript account book for the Cistercian nuns of Maubuisson*

#### ABSTRACT

The account book for Maubuisson reveals an unusual economic adaptation by that abbey of nuns founded by Queen Blanche of Castile west of Paris in 1236. Whereas most abbeys of Cistercian monks and nuns alike, had taken advantage of new economic practices of the high middle ages including extensive sheep-raising and moving those sheep from winter to summer pastures and back (for instance from the summer pastures of the Causse de Larzac to the winter grazing along the Mediterranean) the nuns of Maubuisson at least in the immediate vicinity of the abbey, adhered to or readopted the production of pigs in the forests of Cergy, along with the production of building materials for their church and abbey. Eventually the nuns would rent out some of those forest rights for several years at a time.

Elsewhere there were more typical granges. The practices in the immediate vicinity of the abbey, however, is a highly unusual practice for such a community of nuns and is more typical of the early medieval economy. Careful attention to details in the manuscript book may help explain this unusual adaptation near the abbey itself.

**Constance H. Berman** is a Professor of History Emerita at the University of Iowa. She specializes in Medieval Social, Economic, Religious, and Women's History, with a focus on the Cistercian order and its development in medieval Europe. She earned her Ph.D. (1978) and M.A. (1972) in History from the University of Wisconsin, Madison, and holds a B.A. (1970) from Carleton College in Northfield, Minnesota.

Professor Berman is the author of several major publications, including *The White Nuns: Cistercian Abbeys for Women and their Property in Medieval Europe* (University of Pennsylvania Press, 2018), which explores property management in women's monastic communities. Another influential work is *The Cistercian Evolution: The Invention of a Religious Order in Twelfth Century Europe* (University of Pennsylvania Press, 2000; paperback edition, 2010), where she examines the origins and growth of the Cistercian order. Her earlier research, *Medieval Agriculture, the Southern-French Countryside, and the Early Cistercians: A Study of Forty-three Monasteries* (American Philosophical Society, 1986), investigates agricultural practices and monastic life in medieval southern France.

Currently, she is editing a manuscript volume of accounts for the Abbey of Maubuisson, a Cistercian convent founded by Queen Blanche of Castile in 1236.

11h20-11h40: LUÍS RÊPAS (CHSC UC) and PAULO LOPES (IEM NOVA FCSH) - *Venturing beyond the cloister: female monastic identity in Medieval Portugal*



## ABSTRACT

In an attempt to control the expansion of female monasticism that took place across Europe during the 12th and 13th centuries, Pope Boniface VIII issued the bull *Periculoso* (1298). This decree mandated a life of strict enclosure for all nuns –regardless of the Order to which they belonged– and prohibited any contact with the outside world.

However, despite being ideally dedicated to monastic stability and withdrawal from worldly affairs, the Portuguese Cistercian nunneries of the 13th and 14th centuries exhibit practices that diverged from this mandate. This paper aims to examine a series of instances in which nuns left their state of enclosure, addressing two central questions: what were the circumstances and motivations behind these departures (such as consecration ceremonies, transfers between monasteries, escape, abduction, and wars, among others), and what were their consequences?

**Luís Rêpas** holds an M.A. and a PhD in Medieval History from the University of Coimbra (2000 and 2021) and is a full researcher of the Centre for the History of Society and Culture (CHSC/FLUC) and a collaborating member of the Institute for Medieval Studies (IEM/NOVA-FCSH). He specialises in Portuguese Medievalism focussing on Religious, Social and Cultural History, particularly Monasticism, Nobility and Women's History. His Masters Dissertation, *Quando a Nobreza Traja de Branco. A Comunidade Cisterciense de Arouca durante o Abadessado de D. Luca Rodrigues (1286-1299)*, was published in 2003 and in 2021 he completed his Doctoral Thesis based on a transversal investigation into Cistercian nunneries in medieval Portugal, which was awarded the A. de Almeida Fernandes Prize (for Portuguese Medieval History).

Among his other publications are several articles and book chapters on Cistercian nunneries and their communities, and on liturgical manuscripts from Cistercian houses. He was a member of the Cistercian Horizons' project team, which studied the Alcobaça's scriptorium and its production, and he is currently a researcher in the project *Books, rituals and space in a Cistercian nunnery. Living, praying and reading in Lorvão, 13th-16th centuries* (PTDC/ART-HIS/0739/2020), both funded by the Portuguese Fundação para a Ciência e a Tecnologia. Since 2022, he is an Invited Assistant Professor at the University of Coimbra.

Integrated Researcher at the Institute of Medieval Studies (IEM), **Paulo Catarino Lopes** is also Associate Researcher at CHAM – Humanities Center, both Research Units of the Faculty of Social Sciences and Humanities (Faculdade de Ciências Sociais e Humanas) of Universidade NOVA de Lisboa (NOVA FCSH), academic institution in which he obtained the degrees of Master and PhD in History after graduating in the same scientific domain at the School of Arts and Humanities (Faculdade de Letras) of Universidade de Lisboa (FLUL). Having as field of specialization Medieval History, his research interests focus on the following themes: Mobility; Identity; International Relations.

**11h40-12h00:** Debate

**12h00-14h00:** Lunch break

### **Session IV: Nunneries and Cistercian culture**

Moderator: PAULO LOPES (IEM NOVA FCSH)

**14h00-14h40:** Keynote session by MERCEDES PÉREZ-VIDAL (UAM – Spain) - *Cistercian Women and Blurred Religious Identities. Broadening Horizons*



## ABSTRACT

The role of Cistercian networks in the transmission of cultural practices has recently been the subject of several projects, such as *Cistercian Horizons*, *Aragonia Cisterciensis*, *Lemacist* or *RECIMA*. At the same time, the study of local or regional networks, or monastic landscapes, has shown that, without denying the existence of specific aspects of each order, a comparative view that includes several orders not only provides a broader perspective but also allows us to analyse the mutual influences and interactions between orders and between religious communities and their social milieu. This is particularly true for women religious, given the complex and often belated process by which their communities were integrated into the structures of the respective orders.

The study of neglected written and material sources from communities of women religious has proved fruitful in breaking down some of the boundaries and categories that have hindered our understanding of these communities and networks. Turning to the materiality and life of these “small things” allows us to tell stories of the diversity and fluidity of women's and men's religious lives and to highlight the creation and renewal of multiple religious identities. However, the role of many of these written and material artefacts in the creation, transmission and renewal of religious identities in women's convents is only now being fully uncovered and reinterpreted. Moreover, the Iberian world and other areas on the “periphery” of the continent face additional challenges and remain less well integrated into the mainstream, usually English-speaking, historiography of women religious.

An example of this fluidity and blurred boundaries in the creation of religious identities is provided by the last folio of a gradual from Lorzão (BNP, LC 238). It contains an unknown source of musical theory and practice that helps to challenge some assumptions about gender and boundary relations in book production and liturgical performance.

This source proves that the musical culture of this monastery at the beginning of the 16th century was not only based on the Cistercian liturgical tradition, but on a much wider, more diverse set of sources that were not exclusively monastic. Like any other order's discipline, that of the Cistercians was compatible with a variety of clerical backgrounds and religious identities, but in this case the source used had its origin beyond the monastic milieu and beyond the Portuguese kingdom, in the entourage of the University of Salamanca. The author used Marcos Durán's *Lux bella* and *Comentario sobre Lux Bella* printed in 1498. Both were small-format treatises in the vernacular containing the rudiments of music, known as “artes de canto”, which circulated widely in the Iberian Peninsula and America, also among communities of women religious.

This paper aims to explore the fluid boundaries and ambiguous identities of Cistercian nuns through a comparative analysis of specific written and material sources from Lorzão and other communities of Cistercian nuns and women religious. It will discuss the varying degrees of women's participation in the liturgy and the fluidity of gender relationships. It will also consider the constant negotiation between the liturgy promoted by an order and local practice.

**Mercedes Pérez Vidal** is Ramón y Cajal Researcher at the Department of History and Art Theory of the Universidad Autónoma de Madrid. She received her PhD in Art History in 2013 from the Universidad de Oviedo, with a thesis on the Dominican female monasteries of medieval Castile. Her research focuses on the cultural history and art history of women's convents during the Late Middle Ages and the Early Modern Period, specifically the relation of art and architecture to liturgy; nuns' libraries and manuscript production; and the networks of cultural transfer between the Iberian Peninsula and other territories. She has been a postdoctoral fellow at the Universidad Nacional Autónoma de México (2014–2015), Marie Skłodowska Curie fellow at the University of Padua (2015–2017), and the Heinrich Heine University Düsseldorf



(2017–2019), and senior scientific fellow and lecturer at the University of Oviedo (2021–2022). She is also a member of the research team of the project Books, Rituals and Space in a Cistercian Nunnery. Living, Praying and Reading in Lorvão, 13th–16th centuries, <https://doi.org/10.54499/PTDC/ART-HIS/0739/2020>. She is the author of *Arte y liturgia en los monasterios de Dominicás en Castilla* (2021), and the editor of *Women Religious Crossing between Cloister and the World. Nunneries in Europe and the Americas, ca. 1200–1700* (2022). <https://orcid.org/0000-0002-0573-0681>  
<https://uam.academia.edu/MercedesPerezVidal>

**14h40-15h00:** MARGA MINGOTE (Universitat Rovira i Virgili, Tarragona – Spain) - *The monastic school in the Royal Monastery of Santa Maria de Vallbona de les Monges: Cistercian culture and liturgical practice (Thirteenth to Fourteenth centuries)*

### ABSTRACT

This communication proposal covers the period between the Thirteenth and the Fourteenth centuries during the abbey of Blanca d'Anglesola in the Royal Monastery of Santa Maria de Vallbona de les Monges (Lleida – Catalunya). This abbess represents the maximum exponent of the matronage of cultural and liturgical practice within this Cistercian female monastery. On the one hand, Blanca d'Anglesola enriches the library of the archive with the acquisition of books that the community needs to respond to the novelties of the order in daily liturgical practice. On the other hand, Blanca d'Anglesola is also a promoter of the creation and development within this monastery of a monastic school in which, with the help of the figure of the master of novices, a select group of nuns are selected to devote themselves to deepening in the study of singing and music and sacred texts. Not only will these aspects be exposed in this communication, but the deep artistic concerns of this abbess and their insistence on keeping their community at the forefront of the latest innovations and indications of the Cistercian order will also be expressed, but also to promote and take care of the dialogue with sisters of other orders, such as Dominicans nuns and Poor Clares, making their abbacy an example of sorority among medieval female monasteries.

Translator and musicologist, **Marga MINGOTE** completed her advanced studies in singing and historical percussions at ESMUC (Barcelona). Elegant, velvety and crystalline are adjectives often used to describe the voice of this soprano who has performed the *Song of the Sibyl* for twelve years and whose repertoire includes opera and baroque and classical oratorio works, as well as music from the Italian *Seicento*.

Marga Mingote combines teaching with research. Currently, she has completed her doctoral thesis on *El Gradual de Blanca d'Anglesola (s. XIV): litúrgia, creació i memòria. Estudi codicològic del manuscrit 19 del fons musical de l'arxiu del Reial Monestir de Santa Maria de Vallbona de les Monges* at the Universitat Rovira i Virgili of Tarragona under the direction of Dr. Francesc Massip Bonet and Dra. Araceli Rosillo-Luque, in a desire to highlight an accurate and up-to-date work on the artistic, cultural and musical heritage of the Cistercian world through the medieval female matronage.

**15h00-15h20:** ARACELI ROSILLO-LUQUE (Arxiu-Biblioteca dels Franciscans de Catalunya – Spain) - *Authority, Community and Culture: Cistercian Nuns Networks in Medieval Catalonia*



## ABSTRACT

One of the most interesting traces of female Cistercian houses in medieval Catalonia was its distribution along the newly conquered Christian territory, creating two distinct networks around Santa Maria de Valldemaria and Santa Maria de Vallbona. This contribution will show the presence of Cistercian nuns in this context in order to analyse how these networks were created and supported, both materially and spiritually, and who were the main figures that sustained its development from the twelfth to the fifteenth centuries.

**Araceli Rosillo-Luque** holds a PhD in History by the Universitat de Barcelona. She is technical director in the Arxiu-Biblioteca dels Franciscans de Catalunya (Spain), member of Tacita Muta (Research Group on Women and Gender Studies in Ancient Antiquity, Universitat de Barcelona) and co-editor of the Brepols series *Women in Christianity*. She has been member and collaborator in several projects connected to medieval and early modern women religious, as *Atlas Claustra* (2012-2014), *Monastic Wales* (2013), *Spiritual Landscapes* (2015-2019), *The Mother Tongue. The Mother Tongue: Textuality, Authority and Community in Post-Teresian Reform Female Monasticism (ca.1547-1700)* (2021-2023), and others as *Senecta* (2021-2024) and *Folia Recepta* (2021-2024).

Her main research interest are women's monastic practices and cultural transmission, aged women's cultural representation, and mendicant heritage and libraries. She collaborates as a teacher in courses on monasticism and medieval and modern spirituality at the University of Barcelona. Some of her most recent publications are: *Ageing and Medieval Spiritualities*, ed. Mireia Comas-Via and Araceli Rosillo-Luque, Monograph volume, *Quaderni di Storia Religiosa Medieval*, 26/2 (2023); "Espacios de vivencia, espacios de convivencia: monasterios femeninos y valores comunitarios. Miradas del presente y el pasado", in: *Tejiendo pasado. Los conventos femeninos. Espacios, poderes, culturas*, Ángela Muñoz and Isabel Baquedano (eds.), Madrid: 2022, pp. 160- 178; "Las espiritualidades femeninas y sus espacios de vivencia y representación: reflexiones en clave geográfica", in: *De Barcelona al món. Les ciutat de Carles Carreras i Verdaguier, Lluís Frago et alii* (eds.), Barcelona: Milenio, 2021, 117-135; "De nenes a abadesses. Llinatge i cultura als cenobis femenins altmedievals (segles IXX)" in: *El Monestir de Sant Joan. Primer cenobi femení dels comtats catalans (c-887-1017)*, Irene Brugués, Coloma Boada, Xavier Costa (eds.), PAM, 2019, pp. 365-202.

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**15h20-15h40:** Debate

**15h40-15h50:** Break

### **Session V: Libraries, Music and Cistercian Liturgy II**

Moderator: ALBERTO MEDINA DE SEIÇA (CESEM NOVA FCSH)

**15h50-16h30:** Keynote session by MARGOT FASSLER (University of Notre Dame – USA) - *Cistercian Sequentiaries from Three Female Houses in Context*

## ABSTRACT

This discussion is of three sequentiaries that were sung by, or at least were copied for, three Cistercian convents: in Rulle, in Wonnenthal, and the collection from The Abbey of Santa María la Real de Las Huelgas. The lecture compares these



repertoires and various strategies within them, and then situates their contents in the context of select sequence collections from other women's houses: Benedictine, Dominican, and Franciscan.

**Margot Fassler**, is Keough-Hesburgh Professor Emerita of Music History and Liturgy, University of Notre Dame and Robert Tangeman Professor Emerita of Music History, Yale University. Her books include *The Virgin of Chartres* (Yale, 2010); *Music in the Medieval West and Anthology* (New York, 2014); (with Jeffery Hamburger, Eva Schlotheuber, and Susan Marti) *Life and Latin Learning at Paradies bei Soest, 1300-1425: Inscription and Illumination in the Choir Books of a North German Dominican Convent*, 2 vols. (Munster, 2016); *Medieval Cantors and Their Craft* (ed. with Katie Bugyis and AB Kraebel) (York, 2017), and *Cosmos, Liturgy and the Arts in the Twelfth Century: Hildegard's Illuminated Scivias* (Philadelphia, 2023), with a full-dome reconstruction of creation and the cosmos (premier March 1, 2025, with C. Jara and B. Wolff). Professor Fassler is now working on a book with Professor Susan Rankin, University of Cambridge, and editing the volume *Art, Artistry and Liturgy in the Medieval Book* with Professor Eva Schotheuber, University of Düsseldorf. In addition to "Creation and Cosmos," digital work includes several documentary films on various aspects of sacred music, and now the project "The Medieval Liturgy: Tutorials for Students, Teachers and Researchers" with Professor Katie Bugyis of Notre Dame. This interactive teaching venture is supported by the University of Notre Dame and by a grant from the National Endowment for the Humanities. Fassler is a former president of the Medieval Academy of America, a fellow of the Medieval Academy, a fellow of the American Academy of Arts and Sciences, and an honorary member of the American Musicological Society. In Fall, 2024 she was the Bennett Fellow at the Pontifical Institute of Medieval Studies and the Centre for Medieval Studies, University of Toronto.

**16h30-16h50: INNOCENT SMITH, op** (Dominican House of Studies, Washington, DC - USA) - *Bible Missals and the Cistercian Liturgy*

### ABSTRACT

In the 13<sup>th</sup> century, a significant number of bible missals were produced, juxtaposing the text of the Vulgate with liturgical formularies for the Mass. Although Dominicans and Franciscans were the most prominent users of this type of hybrid book, Cistercians also took part in this phenomenon. In this presentation, I will describe three Cistercian bible missals produced in Northern France or England in the second quarter or middle of the 13<sup>th</sup> century (London, British Library, Add. MS 57531; Paris, BnF, latin 36; Paris, BnF, latin 10431), showing their range of liturgical texts and significance within the broader context of 13<sup>th</sup> century production of biblical and liturgical manuscripts and the transmission of the Cistercian liturgy.

**Innocent Smith** is Visiting Assistant Professor of Dogmatic Theology and Pastoral Studies at the Dominican House of Studies, Washington, DC. Ph.D. in Theology (*Dr. theol.*), *summa cum laude*, Universität Regensburg (2021). License of Sacred Theology (S.T.L.), *summa cum laude*, Pontifical Faculty of the Immaculate Conception, Washington, DC (2015). Publications (Selected)

#### Monograph

- *Bible Missals and the Medieval Dominican Liturgy*, *Manuscripta Biblica* 12 (Berlin: De Gruyter, 2023). xii, 503 pp.

#### Articles and Book Chapters

- "Liturgical Preaching and the *Summa Theologiae*," *The Thomist* 87 (2023): 463-83. (Peer-reviewed)



- “The Orations of the Medieval Dominican Liturgy,” in *The Medieval Dominicans: Books, Buildings, Music, and Liturgy*, ed. Eleanor J. Giraud and Christian T. Leitmeir (Turnhout: Brepols, 2021): 285–98. (Peer-reviewed)
- “‘Lest the sisters lose devotion’: Dominican Liturgy and the *Cura Monialium* Question in the Thirteenth Century,” in *The Medieval Dominicans: Books, Buildings, Music, and Liturgy*, ed. Eleanor J. Giraud and Christian T. Leitmeir (Turnhout: Brepols, 2021): 321–33. (Peer-reviewed)
- “Beyond the Initials: Melodic Evidence for the Liturgical Origin of a Regensburg Antiphony,” in *Gottesdienst in Regensburger Institutionen: Zur Vielfalt liturgischer Traditionen in der Vormoderne*, ed. Harald Buchinger and Sabine Reichert, Forum Mittelalter Studien 18 (Regensburg: Schnell und Steiner, 2021), 295–306.
- “Medieval Encounters with the Propers of the Mass,” *Worship* 95 (2021): 267–77. (Peer-reviewed)
- “St. Thomas Aquinas and the Early Christian Virgin Martyrs,” *Archivum Fratrum Praedicatorum* n.s. 4 (2019): 5–36. (Peer-reviewed)
- “1 Timothy 2, 1 and the *Expositiones Missae* of Thomas Aquinas,” *Sacris Erudiri* 58 (2019): 203–19. (Peer-reviewed)
- “Scriptural Plurality in the Writings of Thomas Aquinas: The Case of Psalm 67, 7,” *European Journal for the Study of Thomas Aquinas* 37 (2019): 49–64. (Peer-reviewed)
- “Gospel Antiphons and the Concordance between Mass and Office,” *Antiphon* 23 (2019): 78–87. (Peer-reviewed)
- “Liturgical Prayer and the Theology of Mercy in Thomas Aquinas and Pope Francis,” *Theological Studies* 79 (2018): 782–800. (Peer-reviewed)

**16h50-17h10:** Debate

**THURSDAY, 30<sup>TH</sup> JANUARY 2025**

### **Session VI: Monastic Sigillography**

Moderator: LUÍS RÊPAS (CHSC UC)

**9h30-10h10:** Keynote session by MARIA DO ROSÁRIO MORUJÃO (CHSC UC) – *Seals of nunneries in dialogue*

#### **ABSTRACT**

It was in the second half of the twelfth century that Cîteaux introduced the use of seals to authenticate documents in its abbeys. As might be expected in an order that placed so much emphasis on the strict definition of practices to be followed by all its houses, there were also detailed rules on this subject from the General Chapter. The same rules, focused on the material and iconographic characteristics of the seals, applied to both male and female monasteries. However, in this lecture we will be interested only in the seals of nuns' communities.

We will study how the abbeys complied (or not) with the official regulations, and whether the Portuguese case differed from the rest of medieval Europe. We will also explore the sigillographic uses of nunneries belonging to other rules, the study of which is still practically unrealised in Portugal, thus making a comparison that allows us to understand the differences and similarities between Cistercian nunneries seals and those of other monastic orders.



**María do Rosário Morujão** has a PhD in History of the Middle Ages and is an assistant professor at the University of Coimbra. She is a member of the Centre for the History of Society and Culture and collaborates with the Centre for the Study of Religious History. She is also a member of various national and international organisations, including the Commission Internationale de Diplomatie, the Société Française d'Héraldique et de Sigillographie, and the Sociedad Española de Ciencias y Técnicas Historiográficas. She has worked on, and is currently active in, several research projects, both in Portugal and abroad, and coordinates the project "SIGILLVM PORTVGALIAE - corpus of Portuguese seals".

**10h10-10h50:** Keynote session by SAUL A. GOMES (CHSC UC) - *Testimonies of Cistercian Spirituality in Portuguese Sigillography*

#### **ABSTRACT**

The author proposes to focus and analyze aspects of Portuguese Cistercian spiritual sensitivity based on the observation of some medieval and modern seals from the chancelleries of the abbeys of this religious order in Portugal. In fact, the seals of the Portuguese Cistercian chancelleries are, in themselves, a historical, iconographic and textual source, through which one can glimpse some of the essential formulations of the identity and spiritual experience of the Bernardine religious men and women in Portugal.

**Saul Gomes** teaches Medieval History of Portugal and Paleography and Diplomatics at the Faculty of Arts of the University of Coimbra. He published several studies on Portuguese Cistercian history, among which he highlights the research dedicated to the knowledge of the chancery, formularies and seals of the Monastery of Alcobaça in medieval and modern times.

**10h50-11h10:** Debate

**11h10-11h20:** Break

#### **Session VII: Cistercian Normative and Visitations**

Moderator: MARIA DO ROSARIO MORUJÃO (CHSC UC)

**11h20-12h00:** Keynote session by GHISLAIN BAURY (Le Mans Université – France)  
- *Règles, normes et visites dans les abbayes de moniales cisterciennes au Moyen Âge*

#### **ABSTRACT**

Les monastères cisterciens féminins présentent la particularité d'être apparus au XII<sup>e</sup> siècle, avant même que l'Ordre cistercien n'envisage la possibilité de les inclure dans son organisation institutionnelle. Leur cas fut seulement traité à partir du début du XIII<sup>e</sup> siècle, par le chapitre général de Cîteaux. Les capitulants durent tenir compte de la situation de fait, mais cherchèrent à imposer de nouvelles normes contraignantes, spécifiques aux moniales, notamment le respect d'une clôture stricte. Les communautés ne reçurent pas de bonne grâce cette nouvelle réglementation : beaucoup parvinrent à retarder leur application par diverses stratégies de résistance passive, parfois jusqu'au début du XIV<sup>e</sup> siècle. Les nouvelles fondations, en revanche, durent s'y plier. Du XIII<sup>e</sup> au XV<sup>e</sup> siècle, les moines cisterciens furent donc confrontés au problème de la transmission orale et écrite de leurs normes aux moniales. Ils durent également s'efforcer de mettre en œuvre des stratégies pour vérifier qu'elles étaient bien respectées. Les manuscrits survivants, très peu nombreux, ne donnent



cependant que de rares indices de ce processus. Le mécanisme crucial des visites est également peu documenté, alors qu'il s'agissait du principal levier utilisé pour contrôler les communautés de moniales. Cette communication vise à dresser l'état actuel de la question, à l'échelle de l'Occident et de la péninsule Ibérique.

**Ghislain Baur**y est maître de conférences en histoire médiévale à l'université du Mans. Il mène des travaux sur la question des moniales cisterciennes, en particulier dans la péninsule Ibérique, depuis ses recherches doctorales de la seconde moitié des années 1990. Il est l'auteur de l'ouvrage *Les religieuses de Castille. Patronage aristocratique et ordre cistercien (XII<sup>e</sup>-XIII<sup>e</sup> siècle)* (Presses Universitaires de Rennes, 2012) et de dix-neuf articles sur ce sujet. Il est le co-directeur du projet RECIMA (Réseaux cisterciens au Moyen Âge) et a fait partie des équipes de plusieurs projets d'études cisterciennes dans la péninsule Ibérique (LEMACIST I and II, *Aragonia cisterciensis*). Il est membre du Comité de Rédaction des revues *Cîteaux – Commentarii cistercienses* et *Cistercium*.

**12h00-12h20:** LUÍS RÊPAS (CHSC UC) and MÁRIO FARELO (Lab2PT ICS) - *The jurisdictional dispute between Claraval and Alcobaça over the Convent of Almoester in the late Middle Ages*

#### ABSTRACT

Abbot Pierre de Virey of Clairvaux's visitation to the Iberian Cistercian monasteries in 1492-1493 produced a series of documentary records reflecting his vision for reforming the Order's houses in the Iberian kingdoms. This paper draws on an unpublished set of documents concerning the jurisdictional link between the Abbot of Alcobaça and the Convent of Almoester (Santarém), shedding light on Virey's efforts to reassert Clairvaux's authority over this convent.

**Luís Rêpas** holds an M.A. and a PhD in Medieval History from the University of Coimbra (2000 and 2021) and is a full researcher of the Centre for the History of Society and Culture (CHSC/FLUC) and a collaborating member of the Institute for Medieval Studies (IEM/NOVA-FCSH). He specialises in Portuguese Medievalism focussing on Religious, Social and Cultural History, particularly Monasticism, Nobility and Women's History. His Masters Dissertation, *Quando a Nobreza Traja de Branco. A Comunidade Cisterciense de Arouca durante o Abadessado de D. Luca Rodrigues (1286-1299)*, was published in 2003 and in 2021 he completed his Doctoral Thesis based on a transversal investigation into Cistercian nunneries in medieval Portugal, which was awarded the A. de Almeida Fernandes Prize (for Portuguese Medieval History).

Among his other publications are several articles and book chapters on Cistercian nunneries and their communities, and on liturgical manuscripts from Cistercian houses. He was a member of the Cistercian Horizons' project team, which studied the Alcobaça's scriptorium and its production, and he is currently a researcher in the project *Books, rituals and space in a Cistercian nunnery. Living, praying and reading in Lorvão, 13th-16th centuries* (PTDC/ART-HIS/0739/2020), both funded by the Portuguese Fundação para a Ciência e a Tecnologia. Since 2022, he is an Invited Assistant Professor at the University of Coimbra.

**Mário Farelo** is an Assistant Professor at the Instituto de Ciências Sociais, Universidade do Minho, and a full member of Lab2PT and as a collaborator researcher of IEM and CH-ULisboa. He holds an M.A. from the University of Montreal (1999), as well as an M.A. and a Ph.D. in Medieval History from the Universidade de Lisboa (2004, 2009). His postdoctoral research, titled "O Reino de Portugal e o intervencionismo do Papado de Avinhão (1305-1377)," was supported by IEM, CEHR, and LaMOP (2009-2014).



He held positions as an Invited Assistant Professor at the Department of History, NOVA FCSH (2008–2009, 2015–2016), and served as Coordinator of the "Territórios e Poderes" research group at the IEM (2014–2019). He was also a Senior Investigator at the Universidade Nova de Lisboa for the ERC-funded project VINCULUM: "Entailing Perpetuity: Family, Power, Identity. The Social Agency of a Corporate Body (Southern Europe, 14th–17th Centuries)" (2019–2022).

His research centers on the peripheral officialdom of the Portuguese Crown, the medieval history of Lisbon, and the diplomatic relations between Portugal and the Papacy in the late medieval period. He also explores the ecclesiastical, urban, diplomatic, and cultural history of medieval Portugal, including the University of Lisbon-Coimbra and the *peregrinatio academica* of Portuguese scholars during the medieval and early modern periods.

**12h40-13h00:** Debate

**13h00-14h00:** Lunch break

### **Session VIII: Medieval Bookbinding and the Architecture of the Book**

Moderator: ISABEL POMBO (LAQV-REQUIMTE NOVA FCT)

**14h00-14h40:** Keynote session by ALBERTO CAMPAGNOLO (Director of the Book Heritage Lab at KU Leuven – Belgium) - *Beyond Style: Reconsidering Historical Bookbinding Descriptions*

#### **ABSTRACT**

The study of historical bookbindings has traditionally relied on stylistic categorizations, with scholars frequently using visual characteristics to classify bindings according to period, regional style, typical structures, or decorative technique. While these style-based descriptions have proven useful for identifying and grouping bookbindings, they can often obscure critical aspects of the objects, such as their materiality, production techniques, and the cultural or monastic contexts in which they were created. This becomes even more problematic with later bindings, where the focus on aesthetic or decorative elements may overlook key technical and functional details that contribute to a deeper understanding of these artefacts and their historical significance.

In this lecture, I will highlight the limitations of relying on stylistic descriptions, particularly as they apply to early medieval bookbindings. Though convenient for organizing collections and providing a quick reference for scholars, style-based categorizations tend to offer a superficial understanding of these objects' complex histories. This is especially true for early medieval bookbindings from the Carolingian and Romanesque periods, where the physical construction and material choices reveal much about the socio-cultural environment in which the bindings were created and used.

A central theme of this talk will be the concept of hybridity in bookbinding techniques, particularly in the context of Carolingian-Romanesque bindings. These hybrid bookbindings, such as those from the Cambrai and Fleury collections, exemplify a fascinating blend of older Carolingian methods with innovative Romanesque techniques. This fusion reflects a transitional phase in the development of medieval bookbinding that defies strict stylistic classification. For instance, while Carolingian bookbindings typically employed complex board-lacing patterns and robust sewing supports, the gradual shift towards simpler methods in the Romanesque period illustrates a blend of continuity and adaptation.

Such hybridity also challenges traditional categorizations by revealing how medieval bookbinders pragmatically responded to evolving practical needs and



technological advances. The use of archaic techniques alongside newer innovations provides a more complete and dynamic narrative of the evolution of book production. These changes not only speak to broader technological trends but also reflect the cultural priorities of monastic communities—where practicality, durability, and reverence for tradition often intersected.

By moving beyond stylistic labels and embracing a more codicological approach—one that considers the physical structure, material choices, and technical details of the bindings—we gain a richer understanding of these artefacts. This method reframes bookbindings as complex historical documents in their own right, not merely as containers for the text they protect. Recent advances in fields such as biocodicology and material analysis have reinforced the importance of studying binding materials (such as different types of leather, parchment, or wood) to trace the origins, workshop practices, and even trade routes that influenced the production of medieval manuscripts.

The hybrid nature of Carolingian-Romanesque bindings, in particular, reveals much about the adaptation and continuity of monastic traditions. The reuse of materials, as observed in the bindings of Cambrai manuscripts, alongside the integration of new techniques, demonstrates the pragmatic decisions made by medieval bookbinders in response to the needs of their religious communities. These decisions, which are often overlooked in a purely stylistic analysis, are crucial for understanding the broader cultural and technological shifts occurring during this period. By re-examining these bindings through a codicological lens, we can uncover a more comprehensive understanding of historical book production and its role in shaping the intellectual and spiritual lives of readers across medieval Europe.

**Alberto Campagnolo** (ORCID: [0000-0002-8672-8400](https://orcid.org/0000-0002-8672-8400)) trained as a book conservator (1998-2001) in Spoleto, Italy, and has worked at various institutions, including the Vatican Library. He studied Conservation of Library and Archive Materials at Ca' Foscari University Venice (2001-2006) and later completed an MA in Digital Culture and Technology at King's College London (2007-2009). He received his PhD (2010-2015) from the Ligatus Research Centre on the [automated visualization of historical bookbinding structures](#). His academic career includes postdoctoral fellowships at the Herzog August Bibliothek (Germany) and the Library of Congress (USA), as well as roles as adjunct professor at the University of Udine and the Institute Polytechnique de Paris.

Currently, he is an Assistant Professor and Director of the Book Heritage Lab at KU Leuven. He is also Senior Researcher for the ERC-Funded project PRIMA, investigating modern manuscript codicology. Additionally, Alberto recently completed a Postdoctoral Research fellowship (2021-2024) at the Université Catholique de Louvain (Louvain-la-Neuve, Belgium), focusing on the Codicology and Biocodicology of Carolingian Bindings (CaReMe project). His ongoing collaboration with Dot Porter on the [VisColl](#) project continues to innovate digital humanities applications in manuscript studies. Alberto is also Editor-in-Chief of the [Journal of Paper Conservation](#) and serves on the Executive Board of the International Association of Book and Paper Conservators (IADA).

**14h40-15h00: INÊS CORREIA (IEM NOVA FCSH) - *The anatomy of the medieval book: Observation and interpretation through conservation practise***

## ABSTRACT

The conception of Lorrain's manuscripts, like many other manuscripts from the same period, is generally associated with Christian ritual practices. With special emphasis, books intended for the divine office contain references to words and gestures, which express sacred actions and formulas of consecration and prayer, derived from the respective communion and observance. Books are, in this



sense, the instruments of centralization of the monastic community, which is unified and regulated by the experience of reading. The destination of the medieval manuscript is reflected in the choice of format, dimensions and page formulation and the relationship between function and form is directly linked to physiological requirements essential to the reading process.

Notwithstanding the set of verbal marks or annotations resulting from that process, coexists in the medieval manuscript another type of marks, which equally subsidizes its apprehension as a historical object. We talk about some effects of material deterioration, left on the book block directly related with handling during the practice of reading. What will be the impact of this evidence on the codicological context of the medieval codex and its documentary value?

In the interdisciplinary context in which conservation science develops and operates, the conditions for an integrated study of the damage appear to be met. A study more permeable to the integration of perspectives that different disciplinary areas have of the damage and its meaning. It is important to characterize the damage as a mark of use, and define in this sense, practical guidelines that avoid altering its meaning during the conservation approach.

An experimental model was designed for observation and recording of reading evidence directly linked to handling, which allows obtaining a distribution pattern of these usage marks. In addition to characterizing various types of recognized damage, such as discoloration, gelatinization or mechanical damage – and with a view to preparing a future Atlas of Parchment Pathologies – the support pargaminaceous was described sequentially, respecting its codicology. In this way, the variation in intensity of handling stains was recorded based on the degree of saturation observed, obtaining the representation of the incidence of reading in certain texts.

The significance of this type of apparent change in support is irreplaceable and must constitute a matter of analysis and conservation. Generally marked as physical-chemical damage, included in the group of localized spots, with diffuse limits and a progressive effect, these changes have relative meaning, so that a simple cleaning intervention can ‘delete’ the information it carries.

**Inês Correia** (1972) is a Senior Paper and Book Conservator. Between 1997 and 2018 worked as Book conservator for the safety and conservation of permanent Manuscripts collections in storage and exhibitions at the National Archive of Torre do Tombo (ANTT) in Portugal. Has experience in national and international conservation projects for both public and private institutions including UNESCO, Levantine Foundation, Fundação Oriente.

Since 2010, belongs to IEM (Instituto de Estudos Medievais, FCSH NOVA) and cooperated within interdisciplinary teams in scientific projects to increase medieval manuscripts knowledge and related conservation and academic activity.

PhD in 2014, from the Department of Art History at FCSH-UNL, having developed research with the support of FCT (SFRH/BD/44192/2008), on the archeology of illuminated manuscripts from the Lorrvão Monastery. At FCSH NOVA complemented her experience in the training area, both at the academic level and occasionally at the curricular level. Among other projects, we highlight those developed in Goa in the area of Preservation in public and private libraries; in the National Archives of Torre do Tombo, the rebinding of Royal Chanceries from the 16th Century, the recovery of medieval codices, particularly from the monastic fund of Lorrvão, in addition to recurring courier missions at national and international exhibitions.

Since 2017, she has been developing research, curatorial and production practices, authoring the project “LivroObjecto - Anatomia e Arquitectura” with which he explores the materiality of the Book from different artistic and creative areas, whether in the curatorial context, production and teaching.

Is currently Head Conservator of MUDE - Museu do Design | CML, Portugal and has particular coordination and curatorial participation in Graphic Design Collections, developing collection preservation policies and supervising



conservation and restoration programs, supervising and monitoring air installations conditioning and all necessary risk mitigation actions. MUDE's conservation department develops partnerships with several academic institutions to study design collections, characterize materials and host internships as part of master's and doctoral studies. As coordinator and responsible for collection management, she develops the necessary tools to systematically record the physical state of design pieces and implements monitoring and prioritization programs. She is professor at DELLI at Universidade Lusófona and teaches on the master's degree in design, also supervising students in their dissertations. Collaborates in the IDA-Iberian Design Archives Project, as coordinator and mediator.

**15h00-15h20:** ANA TOURAI (LAQV-REQUIMTE NOVA FCT) and CONCEIÇÃO CASANOVA (LAQV-REQUIMTE NOVA FCT) - *Preserving the Legacy: Portuguese Medieval Bookbindings Documented and Shared.*

### ABSTRACT

The study and preservation of medieval bookbindings provide valuable insights into the historical craftsmanship, the biographies of objects, and the decision-making process in book conservation. These bindings may offer a wealth of information about materials, techniques, and cultural practices of their time, while also shedding light on the history of libraries and the dissemination of knowledge. Despite their significance, however, the field has faced persistent challenges that hinder its progress, including difficulties in interpreting these objects, scarce historical records, or the absence of standardized terminology and methodologies, which restrict the broader dissemination of knowledge.

Recent interdisciplinary initiatives, such as the *Cistercian Horizons* and the *Books, Rituals, and Spaces in a Cistercian Nunnery* project, have taken important steps to address this subject. Through the development and application of specialized tools for documentation and analysis, these projects have undertaken comprehensive examinations of Portuguese medieval bookbindings, revealing valuable insights into their structural features and distinctive practices within two Portuguese scriptoria.

This presentation highlights the contributions of these initiatives, focusing on the dissemination of findings through innovative means, such as open-access resources designed to make this specialized field more accessible to both scholars and the public. It seeks to underline the significance of incorporating bookbinding studies into broader historical and conservation frameworks while inviting discussion on strategies for achieving this integration.

**Ana Tourais** is a PhD student in Conservation and Restoration of Cultural Heritage at the NOVA-University of Lisboa, where she also earned her Bachelor's degree (2017) and Master's degree (2020). Since 2019, Ana has focused on the study of medieval bookbindings, particularly the Alcobacense collection. She initially joined the team of the *Horizontes Cistercienses* research project and is currently part of the *Books, Rituals, and Spaces in a Female Monastery* team. Her work explores various aspects of medieval bindings, including terminology development, the creation of descriptive tools, the codicological and material study of these books, and their conservation status.

**Maria da Conceição Casanova** holds a PhD in Conservation and Restoration: Theory, History, and Techniques from Universidade Nova de Lisboa – Faculdade de Ciências e Tecnologia, conferred in January 2012. She earned her degree in Art History, with a specialization in Archaeology, from the Universidade do Porto in 1983, and completed a National Diploma Course in Paper Conservation at Camberwell College of Art, University of London, in 1989.



Currently, she serves as an Assistant Professor at Universidade Nova de Lisboa and is the Vice-President of the Associação para o Desenvolvimento da Conservação e Restauro. She is also a Guest Researcher at the Instituto de Estudos Medievais (IEM) and a Researcher at LAQV/REQUIMTE – the Associated Laboratory for Green Chemistry. Over the course of her career, she has been recognized with two awards: one from the Portuguese Ministry of Culture and another from the English Secretary of State for Education and Science. Additionally, she has received two individual research grants from the Fundação Calouste Gulbenkian and the Fundação para a Ciência e Tecnologia. Maria da Conceição Casanova has extensive experience leading conservation and restoration teams in prestigious institutions. She has held key positions as director or coordinator of conservation-restoration departments and programs at several prominent organizations, including the Biblioteca Nacional de Portugal, the Instituto dos Arquivos Nacionais/Torre do Tombo, the Instituto de Investigação Científica Tropical, and private institutions such as the Fundação Calouste Gulbenkian.

Finally, considering the scope of the project “Books, rituals, and space in a Cistercian nunnery”, a somewhat provocative question will be raised: is there a ‘gender’ for collection care practices and codices’ patronage? Considering these topics it is possible to identify distinctive features in the female houses from those for male houses?

**15h20-15h40:** Debate

**15h40-15h50:** Break

### **Session IX: Conservation and Restoration of Medieval books**

Moderator: CATARINA MIGUEL (HERCULES UÉvora, In2Past)

**15h50-16h30:** Keynote session by CONCEIÇÃO CASANOVA (LAQV-REQUIMTE NOVA FCT) - *Tracing the Historical Journey of Medieval Codices: From Abbey Shelves to Modern Conservation Practices*

#### **ABSTRACT**

Medieval codices embody and accumulate diverse layers of knowledge from their production to the present day. The biographies of these objects reflect numerous transformations, including additions to suit new functions or align with the beliefs and preferences of subsequent owners. They also bear signs of use, material recycling, and deterioration, alongside evidence of preservation and restoration efforts spanning centuries. These overlapping interventions create a complex narrative that is often difficult to interpret. Understanding a book within this dynamic context poses a significant challenge for historians, conservators, and other scholars, requiring interdisciplinary collaboration. This multifaceted approach must inform conservation decisions to ensure the codex is safeguarded for future generations.

This communication examines the evidence of care and conservation practices applied to medieval books, tracing their evolution from monastic settings to the modern institutions responsible for their safeguarding. It explores how these interventions have shaped the identity of the codices—either by enriching them with contextual information or, conversely, contributing to the loss of significant data. Key concepts in medieval book conservation, from the principle of ‘minimal intervention’ to the more recent concept of ‘conservation codicology’, will be discussed. The presentation includes case studies of manuscripts housed in Portuguese archives and libraries, particularly those from the Alcobça and Lorvão Cistercian Monasteries and the Augustinian Monastery of Santa Cruz-



Coimbra. These examples illustrate various challenges and conservation strategies applied to medieval books over time.

Special attention is given to early preservation policies within monastic contexts, demonstrating their relevance not only as historical evidence but also as foundational practices that continue to inform contemporary conservation policies. Finally, the discussion addresses how such interventions have impacted the cultural aesthetic and historical values attributed to manuscripts, shaping their significance in both past and present contexts.

**Maria da Conceição Casanova** holds a PhD in Conservation and Restoration: Theory, History, and Techniques from Universidade Nova de Lisboa – Faculdade de Ciências e Tecnologia, conferred in January 2012. She earned her degree in Art History, with a specialization in Archaeology, from the Universidade do Porto in 1983, and completed a National Diploma Course in Paper Conservation at Camberwell College of Art, University of London, in 1989.

Currently, she serves as an Assistant Professor at Universidade Nova de Lisboa and is the Vice-President of the Associação para o Desenvolvimento da Conservação e Restauro. She is also a Guest Researcher at the Instituto de Estudos Medievais (IEM) and a Researcher at LAQV/REQUIMTE – the Associated Laboratory for Green Chemistry. Over the course of her career, she has been recognized with two awards: one from the Portuguese Ministry of Culture and another from the English Secretary of State for Education and Science. Additionally, she has received two individual research grants from the Fundação Calouste Gulbenkian and the Fundação para a Ciência e Tecnologia. Maria da Conceição Casanova has extensive experience leading conservation and restoration teams in prestigious institutions. She has held key positions as director or coordinator of conservation-restoration departments and programs at several prominent organizations, including the Biblioteca Nacional de Portugal, the Instituto dos Arquivos Nacionais/Torre do Tombo, the Instituto de Investigação Científica Tropical, and private institutions such as the Fundação Calouste Gulbenkian.

Finally, considering the scope of the project “Books, rituals, and space in a Cistercian nunnery”, a somewhat provocative question will be raised: is there a ‘gender’ for collection care practices and codices’ patronage? Considering these topics it is possible to identify distinctive features in the female houses from those for male houses?

**16h30-16h50: CATARINA TIBÚRCIO (NOVA ID FCT) - *The communion of books: the life of Lorrvão library in the Late Middle Ages (12th to 16th centuries).***

### **ABSTRACT**

As the construction of the Monastery of Santa Maria de Lorrvão was attributed to the end of the High Middle Ages, it was at the time of the Low-Middle Ages that its library experienced significant campaigns to increase the literary and liturgical content.

During this period of four centuries, the monastery was home to two distinct communities, first, a male one, which came from the foundation and, from the thirteenth century, another, female, which remained there until the extinction of the religious orders in the nineteenth century.

The study that I bring to this congress was carried out through a quantitative material approach to the codices at the Lorrvão Library collection. All the codicological components of the binding and the bookblock, as well as all the testimonies of subsequent interventions, were identified, systematized, schematized, cross-referenced and confronted, to provide an individual and overall view of the production and life of this group of books. As a complement,



documentary information was also extracted from primary and secondary sources.

Thus sustained, I will try to draw the possible panorama about the evolution of Lorvão library and the relations - commission, production and uses - that can be deduced to have existed between each of the communities and their literary collection.

**Catarina Tibúrcio** has a degree in Tourism Business Management from the Estoril School of Tourism. She is a technician in Conservation and Restoration of Mural Painting, with a Technological Specialization Course, by the Institute of Arts and Crafts of the Ricardo do Espírito Santo Silva Foundation. He holds a master's degree in art, Heritage and Theory of Restoration from the Faculty of Arts of the University of Lisbon. She holds a PhD in History of Medieval Art from the Faculty of Social Sciences and Humanities of the Nova University of Lisbon, with a PhD project funded by the Foundation for Science and Technology (SFRH/BD/114758/2016). She is a collaborating researcher at the Institute of Medieval Studies of the Nova University of Lisbon. Over the past 14 years, her research has focused on the production, use and circulation of illuminated Portuguese manuscripts from the Late Middle Ages. He continues to work in this field, applying comparative and integrative approaches, especially in medieval Art History, Codicology and Palaeography. She was a collaborating researcher in two funded research projects: "Hebrew illumination in Portugal during the 15th century", from 2012 to 2015 (PTDC/EAT-HAT/119488/2010); and "CISTERHOR - Cistercian horizons. Study and characterize a medieval scriptorium and its production: Alcobaça. Local identities and liturgical uniformity in dialogue", from 2018 to 2022 (PTDC/ART-HIS/29522/2017). She is currently a postdoctoral researcher at NOVA ID of the Faculty of Science and Technology of the Nova University of Lisbon, in the project "Books, rituals and space in a Cistercian convent. Living, praying and reading in Lorvão, centuries 13-16", from 2020 to 2025, (PTDC/ART-HIS/0739/2020). She is also, currently, a visiting professor at the Faculty of Human and Social Sciences, of the University of Algarve.

**16h50-17h10:** Debate

**FRIDAY, 31<sup>ST</sup> JANUARY 2025**

### **Session X: Pigments, Colours and Illumination I**

Moderator: CATARINA MIGUEL (HERCULES UÉvora, In2Past)

**9h30-10h10:** Keynote session by MAURIZIO ACETO (UPO - Italy) - *About whales, drunken monks and knights: the contribution of analytical chemistry to the knowledge of miniature paintings*

#### **ABSTRACT**

The term *miniature painting* describes a painting technique in which small drawings, usually richly decorated, are laid on a support. According to this definition, even Egyptian paintings on papyrus can be considered as miniature paintings, but the term is classically associated with medieval and Renaissance artistic productions. Since medieval miniature painters had in their palettes several organic colorants mordanted with alum, it became usual to speak of their artworks as of *illuminated manuscripts*, i.e. manuscripts made with alum-rich colourants, along the lines of Dante Alighieri's *Divina Commedia* when, in canto XI of the Purgatorio, after meeting the miniature painter Oderisi da Gubbio, he



writes: "...non se' tu Oderisi/ L'onor d'Agobbio e l'onor di quell'arte/ Ch'alluminar chiamata è in Parisi?"

Illuminated manuscripts have been thoroughly studied from the artistic-historical point of view, but not from the material point of view, possibly because their conservation has always been privileged over the knowledge of the material aspects. Art historians used to rely upon information contained in the ancient artistic treatises, rather than looking for information coming from diagnostics. For this reason, the first reliable data yielded by chemical analysis on illuminated manuscripts were produced not more than 40 years ago, with the pioneer works by Guineau, Clark and Fuchs among others.

Indeed, the various techniques at disposal nowadays allow scientists to obtain information on miniature paintings, that can be of great interest to art scholars. Examples can be the possibility of authenticating the miniatures (which, as any other type of artworks, are frequently subjected to counterfeit) or at least of identifying later interventions. The conservation state of miniatures can be assessed by different analytical techniques, so that proper restoration interventions can be suggested. Different artists at work inside a volume can be identified, according to the differences among their palettes. Another interesting aspect is the market value of a miniature or an entire volume, according to the ranking of the colourants used: it is well known that the different colourants had different prices according to their provenance, the ease of supply, the degree of refinement, etc., and in many cases, they were used according to the symbolical meaning of the features painted. A classic example is the use of lapis lazuli vs. the use of azurite, indigo or smalt: the first one was among the most expensive colourants, and therefore it was chosen for the most important details, while the other had average to low prices.

In this talk, the various contributions of analytical chemistry to the study of miniature painting will be discussed, with examples taken from the scientific literature, from simple representations to luxury books.

**Prof. Maurizio Aceto** was born in Turin (Italy) on October 28 th 1964. He had a degree in Chemistry in 1988 from the Università degli Studi di Torino and a PhD in 1993 in Chemical Sciences at the same university. Since 2017 he is Associate Professor at the Università degli Studi del Piemonte Orientale, where he teaches courses in the field of analytical chemistry. He is currently affiliated with the Dipartimento per lo Sviluppo Sostenibile e la Transizione Ecologica in Vercelli. His main research interests deal with characterisation of cultural heritage items, in particular of painting artworks and jewellery, using non-invasive and micro-invasive analytical techniques. A relevant part of his research is devoted to the identification of colourants and inks in illuminated manuscripts and ancient documents, for the purpose of authentication, dating, support to conservation, provenance studies on raw materials, etc. In this realm, he has developed collaborations with several cultural institutions all over Europe, among which the Biblioteca Ambrosiana in Milan; the Biblioteca Apostolica Vaticana in Vatican City; the John Rylands Library in Manchester; the Bibliothèque Nationale de France in Parigi; the Stofnun Árna Magnússonar í íslenskum fræðum in Reykjavík; the Stiftsbibliothek and the Stiftsarchiv in St. Gallen; the Kungliga Biblioteket in Stockholm; the Österreichische Nationalbibliothek and the Kunsthistorisches Museum in Vienna. Along his carrier, he has analysed more than 900 manuscripts, dating from the 2 nd to the 20 th century. He is president of CENISCO (Centro Interdisciplinare per lo Studio e la Conservazione dei Beni Culturali) at the Università degli Studi del Piemonte Orientale. He has a total of 4513 citations and an H-index of 35 (Scopus 08/10/2024). Since 1990 he has published 114 articles on ISI journals and 36 contributions in books; he has attended 232 national and international conferences with submitted contributions, and 51 national and international workshops as invited speaker.



**10h10-10h30:** SILVIA BOTTURA-SCARDINNA (L-Università ta' Malta) - *Shedding light on manuscript illumination: spectrochemistry behind the blue and green paints of the manuscripts of Lorvão monastery*

#### **ABSTRACT**

Illuminated manuscripts are items that have attracted lasting attention of scholars for their multi-faceted social contents; however, their fascination also arises from their being coloured. Book leaves could be supplemented with paints, namely single or multi-layered applications of viscous mixtures that primarily include coloured materials called "pigments". The colour of pigments arises from a broad range of physical interactions with a small portion of electromagnetic spectrum (the visible radiation), based on the compositional and structural features of these materials. Although mediaeval and Renaissance artists were not aware of the chemical-physical origin of colour in pigments, they had strong, hands-on understanding of the practical implications of these physical phenomena. As a matter of fact, artists could achieve a desired optical effect by formulating and overlaying coloured mixtures, each prepared through careful selection, manipulation, and mulling of a broad range of materials. Several scientific efforts have been devoted to understanding the origin of the optical properties of individual materials; another, more recent mode of studying paints is to observe them as complex systems. This lecture presents the results of a scientific study which endorses the latter scientific view which was carried out as part of the "LORVÃO" project (PTDC/ART-HIS/0739/2020). This study explored the variation of the optical properties for two common pigments in the Portuguese mediaeval Cistercian production: azurite and malachite. Historically accurate reproductions of azurite and malachite-based paints were prepared at varying formulations, and these results were compared to a case study to reach deeper understanding of the illuminating production of the Lorvão fund.

**Silvia Bottura Scardina** is a Heritage Scientist. She graduated B.A in Book Conservation from the University of Rome Tor Vergata in 2013, graduated M.Sc. in Science and Technologies for Cultural Heritage Conservation from Sapienza University of Rome in 2016 and graduated Ph.D. in Heritage Science from the University of Lisbon in 2022. Afterwards, she was a post-doctoral fellow of the HERCULES Laboratory (Heritage Science), University of Évora, R&D intern (Heritage Science) at the Rijksmuseum of Amsterdam, Laboratory manager of the Department of Conservation & Built Heritage of the University of Malta; currently, she is a Research fellow at the CNR-ISPC. Her scientific expertise encompasses the use of mobile scientific techniques to study the art-technical processes of ancient book decoration and currently researches the application of X-ray non-invasive methodologies for the study of heritage materials.

**10h30-10h50:** Debate

**10h50-11h00:** Break

#### **Session XI: Pigments, Colours and Illumination II**

Moderator: CONCEIÇÃO CASANOVA (LAQV-REQUIMTE NOVA FCT)

**11h00-11h40:** Keynote session by CATARINA MIGUEL (HERCULES UÉvora, In2Past) - *Exploring the Hues of Cistercian Illuminations in Portugal: a Decade-long Retrospective of Material Characterisation Narratives*



## ABSTRACT

This presentation explores the vibrant world of Portuguese Cistercian manuscript illuminations, synthesising a decade of interdisciplinary research on their material composition and artistic narratives. By combining insights from liturgical and codicological studies, art history, chemistry, and conservation science, it explores the palette of pigments, binders, and techniques employed by medieval illuminators from the Alcobaca and the Lorvão scriptoria. Advances in analytical methods that merge spectroscopic techniques with chemometric analysis have unveiled the origins, trade routes, and local adaptations of materials, offering a fresh perspective on medieval artistic practices and cultural exchanges of Medieval Portugal, at the same time that emphasises the symbiosis of aesthetic choices and monastic values, illuminating the Portuguese Cistercian spirit and creativity.

**Catarina Miguel** holds a degree in Chemical Engineering and a PhD in Conservation Sciences. She is an integrated researcher at the HERCULES Laboratory, University of Évora, a researcher at In2Past, and a member of the City University of Macau Chair in Sustainable Heritage.

Her work focuses on Heritage Sciences, with a particular emphasis on Analytical Chemistry, notably spectroscopic analysis. Catarina's research delves into the molecular composition of works of art, exploring degradation phenomena, the history of artistic production, and the techniques employed by artists throughout history.

She is the principal investigator of the ROADMAP Project (PTDC/ART-HIS/0985/2021), which examines the work of Renaissance illuminator António de Holanda, advancing knowledge in art history and conservation.

**11h40-12h00:** EVGENIA FANI KOUGKA et al, (ARCHMAT Erasmus Mundos programme) - *An Archaeometric Study of Smalt Pigments in Cultural Heritage-Production, Characterization and Uses*

## ABSTRACT

This study presents the archaeometric analysis of smalt pigment found in a newly discovered illuminated manuscript, the BPE MS LC4, from Évora's Public Library, with no signs of its authorship nor the place and date for its production. Smalt—a cobalt-rich potassium glass pigment with a vivid blue hue—was historically prized in European art, particularly in painting, glass, and ceramics. Still, its use in manuscript illumination remains rare and understudied. The presence of smalt in the BPE MS LC4 offers valuable insight into the material and cultural choices of Renaissance illuminators, suggesting broader interactions with the pigment trade networks and technical practices of the time, Figure 1. The research follows a three-pronged approach: establishing a historical context for the BPE MS LC4, verifying the presence of smalt, and reconstructing the production techniques used to create and apply this pigment in manuscripts in collaboration with the VICARTE Research Unit-NOVA University.

To confirm the use of smalt in BPE MS LC4, a series of non-destructive analytical methods were employed, including handheld X-ray fluorescence (h-XRF), External Reflection Fourier-Transform Infrared Spectroscopy (ER-FTIR), Hyperspectral Imaging analysis and Scanning Electron Microscopy coupled with Energy dispersive X-ray Spectroscopy (SEM-EDS). These methods allowed for a detailed chemical characterisation and distribution analysis of smalt within the manuscript's illuminations, offering insights into its compositional stability. Its comparison with what was found for the historically accurate reproduction of the capital illuminations present in f.21v allowed a deeper understanding of how the historical illumination was produced. Moreover, by synthesising smalt



samples under controlled laboratory conditions and analysing them alongside the original manuscript pigments, this research clarifies the technical processes used by the illuminator.

This work enhanced the understanding of smalt production and its application in cultural heritage artefacts, underscoring the importance of interdisciplinary approaches combining historical research with scientific analysis for heritage conservation.

**Evgenia Fani Kougka** has a degree in Physics and an MSc in Archaeological Materials Science through the EMJMD ARCHMAT program at the University of Évora, Aristotle University of Thessaloniki, and the Sapienza University of Rome. During her master's research, she worked on studying the production, characterisation, and historical use of smalt pigments in cultural heritage, reflecting her deep passion for the scientific exploration of ancient materials. During this time, she gained expertise in historically accurate reconstructions and in-situ non-invasive spectroscopic analysis of illuminated manuscripts, namely EDXRF, UV-Vis-FORS, HSI analysis, ER-FTIR and SEM-EDS.

**12h00-12h20:** Debate

**12h20-14h00:** Lunch break

## **Session XII: Cistercian Heritage**

Moderator: CATARINA FERNANDES BARREIRA (IEM NOVA FCSH)

**14h00-14h20:** ZUELMA CHAVES (CESEM NOVA FCSH) - *Cistercian books and libraries Database: merging knowledge for the preservation of a unique Cultural Heritage*

### **ABSTRACT**

The importance of the vast documentary corpus from the Cistercian monasteries located in Portugal is undeniable, justifying the plurality of analytical perspectives through which it has been studied. Building on the results of two previous projects dedicated to the identification, digitization, study, and conservation of this documentary corpus - "Historical Collection of the Monastery of Arouca - Recovery and Cataloging" and "Cistercian Horizons: Studying and Characterizing a Medieval Scriptorium and Its Production: Alcobaça. Local Identities and Liturgical Uniformity in Dialogue" - both conducted at research centers of FCSH NOVA, specifically CESEM and IEM, the multidisciplinary team of the ongoing project on the Monastery of Lorvão was able to create a digital platform to make available the results of research focused on the books and other documents from Portuguese Cistercian monasteries. The database "Cistercian Books and Libraries in Portugal" (available at <https://cisterbooks.fcs.unl.pt>) thus arises from the need to promote means for the dissemination of holistic studies on this documentary collection, with particular emphasis on the Portuguese collections of medieval codices.

**Zuelma Chaves** is a member of the Early Music Studies Group at CESEM, NOVA FCSH and has participated as a researcher in multiple projects involving digital surveys, the description of sources and the organization of musical collections. In 2022, she catalogued the 450 choir books at the National Library of Portugal. She is currently coordinating a project to catalogue 9,000 musical manuscripts from the same institution. Together with Alberto Medina de Seïça, she is responsible for designing and developing the Liturgical Feasts and Rites database.



She is finalising her PhD on the study of typologies of religious music manuscripts in Portugal and Brazil (12th-19th centuries).

**14h20-14h40:** Debate

**14h40-14h50:** Final remarks by JOÃO LUÍS FONTES (IEM NOVA FCSH)

**João Luís Fontes** is an Assistant Professor in Medieval History at the Faculty of Social Sciences and Humanities of the New University of Lisbon, where he made his PhD with a dissertation entitled "From "Poor Life" to the Religious Congregation of Serra de Ossa. Genesis and institutionalisation of an eremitic experience (1366-1510)". Researcher and Deputy-Director of the Institute for Medieval Studies of the same Faculty, and also a member of the Centre for Religious History Studies of the Catholic University of Portugal. He's also deputy-director of the IEM's e-journal *Medievalista*.

Between 2013 and 2019, he was a post-doctoral fellow by the Foundation for Science and Technology, with the project "The desert in the city: women's religious experiences in Portugal in the late Middle Ages (1350-1525)". His current research interests are Eremitism, Lay Spirituality, Hagiographic Literature, Courtly and Noble Culture and Piety, Social Elites, Geography and Heritage of Religious Institutions, Rituals and Liturgical Worship, History of Spirituality, History of Women. More information in <https://www.cienciavita.pt/portal/9D1F-EF62-93F2>.

**14h50:** Closing