

INTERNATIONAL SYMPOSIUM  
CISTERCIAN HORIZONS

PROGRAMME

September 29<sup>th</sup>

to

October 1<sup>st</sup>

Digital event -  
Sessions to be held  
via Zoom





# International Symposium CISTERCIAN HORIZONS

29 and 30 September, 1 October 2022

Via zoom (please note that all times specified in this programme are displayed in Lisbon Time i.e., Western European Summer Time (UTC/GMT +1 hour))

## 29 SEPTEMBER

9h00 | Opening session/Welcome words

MARIA DE LURDES ROSA (Director of the Institute for Medieval Studies, Nova University of Lisbon), INÊS CORDEIRO (Director of the National Library), ANA PAGARÁ (Director of the Monastery of Alcobaça), CATARINA FERNANDES BARREIRA & CONCEIÇÃO CASANOVA (PI and Co-PI of the research Project Cistercian Horizons)

9h30 | Opening lecture

EMILIA JAMROZIAK (University of Leeds): Cistercian Studies in the 21st century. How did we get here and what might be the future

### ABSTRACT

The lecture will focus on how the current state of Cistercian Studies, as interdisciplinary and single-discipline field has been shaped by traditions and inheritances. Paradoxically, it is at present a field that is both very integrated and internationalised, but at the same time, is very often fragmented and marginalised. It shares structural similarities with other "monastic and mendicant studies" and can be in dialogue with area of heritage and with living monastic institutions. Besides providing my perspective on where Cistercian Studies are at present and what are the most promising developments, I will sketch possible future directions.



EMILIA JAMROZIAK is Professor of Medieval Religious History at the University of Leeds. She has published 3 monographs on various aspects of monastic social and cultural history in North-western and East Central Europe. Her forthcoming book, under contract with Amsterdam University Press, explores Cistercian engagement with the cult of the saint, between 1300 and the first decades of the 16th c. through a series of case studies from Central and East-Central Europe. Jamroziak was a 2015-16 Humboldt Fellow at TU Dresden and 2019-20 Marie Curie- and Horizon 2020-funded fellow at the University of Erfurt. She has been the recipient of 4 AHRC grants and her current work focuses on the constructions of the historiography of Latin monasticism since the 19th century.

Debate | Moderator – Catarina Fernandes Barreira

Pause

10h50 | Keynote session

JANET BURTON (University of Wales): Cistercian: How Cistercian? Late Medieval Welsh Abbots and their Communities

#### ABSTRACT

It has been traditional to discern two distinct groups in the Cistercian settlement of Wales. The first comprised those abbeys founded by Anglo-Norman incomers and located in the marcher areas, and the second, those established by native Welsh rulers and situated in what became known as Pura Wallia, territories that remained under the control of native rulers until the English Conquest of 1282-1284. This paper considers the second group of abbeys which, even after the English Conquest, remained politically, culturally, and linguistically distinctive. Through the prism of their abbots, it considers evidence for ways in which the Welsh Cistercians maintained links with the Order and their identity as members of an international organization, while at the same time negotiating a path through local demands and pressures. It sheds light on the often neglected fifteenth century when the Cistercian Order itself faced considerable changes, and raises questions that can be applied to other regions where Cistercians had to adapt to life in a conquered and a colonised land.

JANET BURTON is professor of medieval history at University of Wales: Trinity Saint David (Lampeter Campus), Fellow of the Royal Historical Society, the Society of Antiquaries, and the Learned Society of Wales. She has published extensively on aspects of the monastic orders and has a particular interest in the north of England and Wales. Her publications include *Monastic and Religious Orders in Britain 1000-1300* and *The*



Monastic Order in Yorkshire 1069–1215, both published by Cambridge University Press, and editions and translations of *The Foundation History of the Abbeys of Byland and Jervaulx* (2006), and *Historia Selebiensis Monasterii: The History of the Monastery of Selby* (2013). She has also written many articles on the Cistercians, the Regular Canons, and Religious Women. With Dr Karen Stöber she is director of the Monastic Wales Project ([www.monasticwales.org](http://www.monasticwales.org)), which has resulted in the publication of two books. They are also general editors of the *Journal of Medieval Monastic Studies* (JMMS) and its associated book series, *Medieval Monastic Studies*, both published by Brepols.

Debate | Moderator – Jonathan Wilson

11h50 | Session I - Cistercian communities

SAUL A. GOMES (University of Coimbra): Le monastère de Alcobaça: normative disciplinaire et culture juridique

#### ABSTRACT

L'abbaye de Santa Maria de Alcobaça occupe une place centrale dans l'histoire du monachisme cistercien portugais. Cette centralité vient non seulement de sa richesse économique effective et de son vaste patrimoine lui permettant de s'imposer comme le plus grand cloître monastique du Portugal de tous les temps, mais aussi de son intégration à la société, surtout médiévale, dans laquelle elle s'est affirmée. Il faut surtout relever le dialogue que cette abbaye a maintenu dans le cadre de cette dernière, que ce soit au niveau de la défense de ses droits et de ses intérêts institutionnels et juridiques, canoniques et civils; dans le domaine de l'assistance à l'Ordre lui-même et à la hiérarchie de l'Église; dans la résolution de problèmes ecclésiastiques normatifs et disciplinaires judiciaires, ou, encore, en cultivant une culture juridique, au service des défis politiques et juridiques auxquels s'est confrontée la Couronne du Portugal, laquelle, avec une certaine fréquence, s'est ingérée dans la régularité de la vie de cette communauté. C'est ce problème que l'auteur entend explorer dans sa communication.

SAUL ANTONIO GOMES est professeur agrégé du département d'Histoire de la Faculté des Lettres de l'Université de Coimbra où il travaille depuis 1987. Spécialiste en paléographie et diplomatique portugaises du moyen âge et de l'époque moderne, l'auteur a plus d'une centaine de titres dédiés à l'histoire du monachisme notamment sur les ordres religieux des chanoines réguliers de saint Augustin, des cisterciens et des mendiants. Parmi les études publiées sur l'histoire cistercienne portugaise, on peut relever les titres plus récents : " Abbés et vie régulière dans l'abbaye d'Alcobaça (Portugal) au Moyen Âge : un bilan", in *Les personnes d'autorité en milieu régulier*. Dir. Jean-François Cottier, Daniel-Odon Hurel et Benoît-Michel Tock, Saint-Étienne, Publications de l'Université de



Saint-Étienne, 2012, pp. 141-153; O Mosteiro de Odivelas. Documentos Fundacionais (Coord. científica), Odivelas, 2021; “Testemunhos de exercícios abaciais e de autografia em mosteiros cistercienses femininos portugueses na Baixa Idade Média”, in *Optimo Magistro Sodalivm et Amicorum Mvnmv. Homenagem a Aires A. Nascimento pelo seu 80º aniversário*, (Coord. Arnaldo Espírito Santo, Maria Cristina Pimentel, Paulo Farmhouse Alberto e Rodrigo Furtado), Lisboa, Centro de Estudos Clássicos, 2022, pp. 575-596 et *O Mosteiro Cisterciense de Santa Maria de Seça: Elementos da sua História*, Leiria, separata de *Anais Leirienses*, 11, 2022, pp. 7-66.

LUÍS MIGUEL RÊPAS (Institute for Medieval Studies, Nova University of Lisbon) & MÁRIO FARELO (Institute for Medieval Studies, Nova University of Lisbon): Guidelines for a reform: the visitation of Pierre de Virey, Abbot of Clairvaux, to the monastery of Santa Maria de Alcobaça (1492)

#### ABSTRACT

The visitation of the Abbot of Clairvaux Pierre de Virey to the Iberian Cistercian monasteries in 1490-1493 left a set of documentary traces shedding light on his conception of reform of the Cistercian communities in the peninsular kingdoms. The present paper, which draws upon a completely unknown visitation recently discovered, aims to analyse the different perspectives of that reformation process in the specific case of the monastery of Alcobaça at the end of the Middle Ages.

LUÍS MIGUEL RÊPAS holds an M.A. and a PhD in Medieval History from the University of Coimbra (2000 and 2021) and is a researcher in the Institute for Medieval Studies (IEM/NOVA-FCSH) and in the Centre for the History of Society and Culture (CHSC/FLUC). He specialises in Portuguese Medievalism focussing particularly on Monastic and Social 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 he recently completed his Doctoral Thesis based on a transversal investigation into Cistercian female communities in medieval Portugal, which was awarded the A. de Almeida Fernandes Prize (for Portuguese Medieval History). Among his other publications are several articles on Cistercian female monasteries and their conventual communities (namely Arouca, Almoester, Odivelas, Cós and Cástris) and also on liturgical manuscripts from Cistercian houses, included in leading journals, essay collections and acts of congresses. He is currently researcher in the project “Cistercian Horizons; studying and characterizing a medieval scriptorium and its production: Alcobaça – Local Identities and Liturgical Uniformity in Dialogue” (PTDC/ART-HIS/29522/2017) and researcher contracted in the project “Books, rituals and space in a Cistercian nunnery. Living, praying and reading in Lorrvão, 13th-16th centuries” (PTDC/ART-HIS/0739/2020), funded nationally by the Fundação para a Ciência e a Tecnologia.



MÁRIO FARELO holds an M.A. from the University of Montreal (Canada) (1999) and an M.A. and PhD in Medieval History from the University of Lisbon (2004 and 2009). He undertook between 2009 and 2014 a postdoctoral project at the Institute for Medieval Studies (IEM), the Centre of Religious History Studies (CEHR) and the LAMOP concerning *Le royaume du Portugal et l'interventionnisme de la Papauté d'Avignon (1305-1377)*. He was assistant professor in the Department of History of the NOVA University School of Social Sciences and Humanities (NOVA FCSH) (2008-2009, 2015-2016) and coordinated the Research Group Territories and Powers at the IEM (2014-2019). He is currently senior researcher contracted in the ERC CoG VINCULUM Project; *Entailing Perpetuity: Family, Power, Identity. The Social Agency of a Corporate Body (Southern Europe, 14th-17th Centuries)*.

Besides the history of entail documentation and of the relations between the kingdom of Portugal and the Papacy, his other subjects of research are the history of medieval Lisbon; ecclesiastical, urban and cultural history of medieval Portugal, mainly the history of the University of Lisbon-Coimbra and the Portuguese medieval and early modern peregrinatio academica.

Debate | Moderator – Maria Filomena Andrade

13h10 | Pause

14h40 | Keynote session

EDUARDO CARRERO SANTAMARÍA (University Autònoma of Barcelona): *The historical architecture of Cistercians today: limits and possibilities of study*

#### ABSTRACT

The Cistercian Studies in relation to the monastery are in need of a profound renewal. Few phenomena of medieval culture and, above all, of its art and architecture, have been the subject of a greater concentration of historiographical proposals that have finally become commonplaces and, to a certain extent, dogmas. A short list would include the existence of a "Cistercian" style architecture that would serve to identify the Order, the consideration of the monks as ambassadors of the Gothic style, the equivocal bareness of the walls of their churches, the supposed creation of architectural designs that - like the famous "Bernardine" church plan - would have been used as a construction pattern and model, the magnified role of the founder monastery as a model for a new monastery to follow, ... The list is enormous. In recent decades - and not without constant (and sometimes belligerent) questioning by the more conservative sectors of the academic world - some of these ideas have been rethought from being directly questioned to being nuanced in less vertical



parameters. In this paper I will deal with this healthy exercise in reflection on a deeply rooted historiographical legacy, which is serving to refresh some approaches.

EDUARDO CARRERO SANTAMARÍA (Madrid, 1967) is full lecturer in the History of Medieval Art in the Universitat Autònoma de Barcelona. His line of research studies the relationship between medieval European architecture and the function for which it was built, its changing uses throughout history and our way of looking at it from the 21st century. In this sense, his interpretation 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 is the author of five books published by different recognised entities in the field of research. His articles appear in different European research journals, placed in the highest percentiles of evaluation agencies such as *Anuario de Estudios Medievales*, *Hortus Artium Medievalium* or *Journal of Medieval Iberian Studies*.

Debate | Moderator – Luís Miguel Rêpas

Pause

15h50 | Session II – Cistercian books and libraries

ANA SUÁREZ GONZÁLEZ (University of Santiago de Compostela): Los otros libros de los cistercienses (ss. XII-XIII)

#### ABSTRACT

Para conocer los libros que las comunidades cistercienses elaboraron, poseyeron o utilizaron ayer, en los siglos XII y XIII, hay que prestar atención hoy a los restos de códices con mala fortuna, a los fragmentos, al "pergamino viejo". Son estos los otros libros de los cistercienses, camuflados y más vulnerables, que merecen ser rescatados y puestos en valor.

ANA SUÁREZ GONZÁLEZ es Profesora Titular de la Universidad de Santiago de Compostela. Su actividad docente e investigadora siempre se ha desarrollado en el área de conocimiento de Ciencias y Técnicas historiográficas –codicología, paleografía, diplomática, etc.- y su producción científica ha merecido el reconocimiento de cuatro



tramos de investigación consecutivos por la Comisión Nacional Evaluadora de la Actividad Investigadora. Ha publicado más de un centenar de trabajos científicos como única autora (libros, capítulos de libros y artículos) y participado en una decena de proyectos de investigación competitivos de ámbito autonómico y estatal.

En la actualidad es la investigadora principal del Proyecto de I+D Libros, memoria y archivos: cultura escrita en monasterios cistercienses (siglos XII-XIII), LEMACIST, Ref. HAR2017-82099-P financiado por la Agencia Estatal de Investigación y el Fondo Europeo de Desarrollo Regional (FEDER) en el marco del programa estatal de fomento de la investigación científica y técnica de excelencia, subprograma estatal de generación de conocimiento (convocatoria 2017), Ministerio de Ciencia, Innovación y Universidades de España.

GHISLAIN BAURY (University of Le Mans): Alcobaça et les bibliothèques cisterciennes de la péninsule Ibérique au Moyen Âge: essai de typologie des fonds

#### ABSTRACT

Avec ses 459 manuscrits conservés à la Biblioteca Nacional de Portugal, dont 344 médiévaux, le fonds d'Alcobaça est le plus important fonds bibliographique cistercien de la péninsule Ibérique. Cette communication vise à en présenter une typologie et à la confronter à celle des autres bibliothèques cisterciennes ibériques du Moyen Âge. Celles-ci sont connues par quelques fonds subsistants (Santes Creus, Huerta, Vallbona de los Monges, Poblet et Las Huelgas de Burgos), mais aussi par des catalogues (La Real de Majorque, Valldigna, Poblet, Santes Creus, Vallbonne, San Clemente de Tolède, Bouro et Seïça), par des mentions dans les sources diplomatiques, ainsi que par des fragments, de mieux en mieux connus grâce notamment au projet LEMACIST de l'Universidade de Santiago de Compostela. Il s'agira d'apprécier, entre autres, la proportion de manuscrits liturgiques ou d'ouvrages de culture savante liés à l'enseignement universitaire, afin de mieux cerner les pratiques de lectures à Alcobaça et plus généralement dans les communautés cisterciennes de moines ou de moniales au Moyen Âge.

GHISLAIN BAURY est professeur agrégé en histoire médiévale de Le Mans Université. Spécialiste des études cisterciennes, il a réalisé une thèse sur les communautés féminines dans le royaume de Castille aux XIIe et XIIIe siècles. Il a notamment travaillé sur leurs liens avec la structure institutionnelle de l'Ordre, sur leurs rapports avec la grande noblesse et la royauté, sur leurs choix économiques et sur leurs bibliothèques. Il est membre du Comité de Rédaction de la revue internationale *Cîteaux - Commentarii cistercienses* et du Comité Scientifique de la revue espagnole *Cistercium*. Il co-dirige le projet RECIMA (Réseaux Cisterciens au Moyen Âge, Le Mans Université) et participe aux projets LEMACIST (Libros, Memoria y Archivos : Cultura Escrita en Monasterios Cistercienses, Universidade de Santiago de Compostela) et *Aragonia Cisterciensis* (Espacio, arquitectura y función en los monasterios de la orden de Císter en la corona de Aragón, Universitat Autònoma de Barcelona).



Debate | Moderator – Francisco P. Meirinhos

## 30 SEPTEMBER

10h00 | Keynote session

CLAIRE MAITRE (Institut de recherche et d'histoire des textes - CNRS): Les lectures de l'office nocturne à l'abbaye de Clairvaux

### ABSTRACT

L'ordre cistercien, fondé en 1095, a promu une réforme de la liturgie dans l'intention de revenir aux sources telles qu'elles avaient été instituées par Benoît de Nursie au VI<sup>e</sup> siècle. Dans ce but diverses études furent menées au long du XII<sup>e</sup> siècle, puis un manuscrit de référence promulgué vers 1180-1190 dans lequel toutes les parties de la liturgie avaient été soigneusement révisées.

Ce manuscrit est actuellement conservé à la Bibliothèque municipale de Dijon sous la cote 114 (82). Chaque nouvelle abbaye de l'ordre devait recevoir de son abbaye fondatrice les livres nécessaires à la liturgie soigneusement collationnés sur cet exemplar ou sur l'une de ses copies. Aucune divergence ne devait donc s'élever entre les différentes copies des livres liturgiques de l'ordre. Par ailleurs, il y a quelques années a été entrepris en France, à l'IRHT, le catalogue de tous les manuscrits médiévaux provenant de l'abbaye de Clairvaux. Cette abbaye, troisième fille de Cîteaux, fondée en 1115, connut une immense expansion et sa bibliothèque fut l'une des plus importantes du Moyen-Âge. Deux volumes de ce catalogue ont déjà paru et trois derniers volumes sont en cours, dont l'un sera consacré aux livres liturgiques. Parmi eux, une cinquantaine de bréviaires, dont j'assure la notice. A priori, il semblait qu'en décrire un reviendrait à les décrire tous et, pour cette raison, j'ai transcrit puis publié intégralement l'un d'entre eux : Claire Maître, *Le bréviaire cistercien*, Troyes, Bibliothèque municipale, ms. 2030 (Spicilegium Friburgense 46) Fribourg, 2015, 864 pages. Mais mon étonnement a été grand de découvrir, en ouvrant d'autres bréviaires, que leurs lectures n'étaient pas toujours identiques. C'est ce sujet qui fera l'objet de ma communication.

CLAIRE MAITRE est directrice de recherche émérite à l'Institut de recherche et d'histoire des textes (CNRS). Agrégée de musique en 1976, chargée puis directrice de recherche à l'IRHT depuis 1989. En 1992, elle a soutenu une thèse sous la direction de Georges Duby, professeur au Collège de France, sur la théorie du plain-chant cistercien.



Docteure habilitée à diriger des recherches, Claire Maître a participé à des multiples conférences, congrès et divers séjours d'étude à l'étranger, notamment en Allemagne, en Angleterre, en Autriche, aux États-Unis, Hongrie, en Italie et en Pologne.

Debate | Moderator – Manuel Pedro Ferreira

Pause

11h20 | Session III – Music and Liturgy

MANUEL PEDRO FERREIRA (CESEM, Nova University of Lisbon): Alcobaça and its Liturgy for St. James

#### ABSTRACT

The aim of this paper is to present a particular variant of the proper liturgy for St. James found in books of Alcobaça and of its foundations (or associated female monasteries). Its existence was signalled by Manuel Rey Olleros in his 2009 dissertation but its relation to the other Iberian liturgical propers and its probable origin is yet to be explored. The monastery of Alcobaça could not fail to relate to its religious environment, which included devotions that did not find an adequate liturgical expression in the standard Cistercian books. Supplements with new propers for the most popular local saints, notably those deserving the highest honours in the diocese of Lisbon, were thus prepared, and became a distinct mark of the Portuguese Cistercian spirituality.

MANUEL PEDRO FERREIRA was educated at Lisbon and Princeton University, where he wrote his PhD dissertation under Kenneth Levy on Gregorian chant at Cluny. He teaches at the Music Sciences Department of the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa (FCSH/NOVA), which he sometime coordinated. Since 2005 he also chairs the Research Centre on the Sociology and Aesthetics of Music (CESEM) at FCSH/NOVA. In 1995 he founded the early music ensemble Vozes Alfonsinas, which he still directs in concerts and recordings. He was elected in 2010 a member of the Academia Europaea and is since 2012 member of the Directive Board of the International Musicological Society.

Dedicated mainly to musicological studies, Manuel Pedro Ferreira published a vast number of papers in books and journals worldwide. He received the Music Essay Award from the Portuguese Music Council for his book *O Som de Martin Codax / The Sound of Martim Codax* (Lisboa, 1986) and was responsible for the facsimile edition of both the 16th-century *Cancioneiro da Biblioteca Publica Hortensia de Elvas* (Lisboa, 1989) and the 15th-century *Porto 714 MS* (Porto, 2001). He also published *Cantus Coronatus – Seven*



cantigas d'amor by King Dinis (Kassel, 2005); *Antologia de Música em Portugal na Idade Média e no Renascimento*, 2 vols., 2 CDs (Lisboa, 2008); *Aspectos da Música Medieval no Ocidente Peninsular*, 2 vols. (Lisboa, 2009-2010); and *Revisiting the Music of Medieval France: from Gallican chant to Dufay* (Farnham-Burlington, 2012). He edited a double issue of the *Revista Portuguesa de Musicologia* (2004-2005) and the following books: *Dez compositores portugueses. Percursos da escrita musical no século XX* (Lisboa, 2007); *Medieval Sacred Chant: from Japan to Portugal* (Lisboa, 2008); *A Sé de Braga. Arte, Liturgia e Música, do final do século XI à época tridentina* (with Ana Maria Rodrigues; Lisboa, 2009); 'New Music', 1400-1600: Papers from an International Colloquium on the Theory, Authorship and Transmission of Music in the Age of the Renaissance (with João Pedro d'Alvarenga; Lisboa-Évora, 2009); *Harmonias do Céu e da Terra: A música nos manuscritos de Guimarães (séculos XII-XVII)* (Lisboa-Guimarães, 2012); *Do canto à escrita: novas questões em torno da lírica galego-portuguesa* (with Graça Videira Lopes; Lisboa, 2016); *Musical Exchanges, 1100-1650: Iberian connections* (Kassel, 2016). He has been additionally active as a music critic, a composer and a poet. He is married and father of three.

ZUELMA CHAVES (CESEM, Nova University of Lisbon) & ALBERTO SEIÇA (CESEM, Nova University of Lisbon): *Liturgy and Music in Cistercian Nunneries: an annotated checklist of the remaining chant books of three Portuguese monasteries* (Lorvão, Celas, Arouca).

## ABSTRACT

The celebration of the liturgical rites constitutes the organising axis of Cistercian daily life in obedience to what was prescribed by the Rule – 'nothing is to be preferred to the Work of God' (*Nihil operi Dei praeponatur*, RB 43, 3), that is to say, to the sacred liturgy. Its ritual diversity is not only reflected in the different genres and forms of chant and the various agents of its performance but also finds its materialized translation into multiform typologies of books preserving the aural memory of an immense musical repertoire: chants for the mass and the office of the hours, for processions and burials, for blessings and monastic vows.

This paper aims to present the surviving set of plainchant books from three major Cistercian female monasteries: Santa Maria do Lorvão (Penacova), Santa Maria de Celas (Coimbra), and Santa Maria de Arouca. Getting to know these books is to glimpse the cultural and material context that shaped them, and the lines of continuity and rupture in a liturgical-musical tradition that, notwithstanding the promotion of chant uniformity within multiple monastic houses, could not entirely subtract itself from local specificities. Despite the differences among each monastery's surviving collection, the synoptic approach allows a more detailed vision of the context of book circulation (and emulation) within monasteries and the role of female commissioning and patronage.



ZUELMA CHAVES is a Ph.D. student from FCSH NOVA and is a researcher at CESEM, having been awarded a Doctoral Grant by the Portuguese Foundation for Science and Technology. Under the supervision of Manuel Pedro Ferreira she completed a Master's degree with a dissertation entitled "The Office of the Dead in Portugal: The monophonic repertoire in Portuguese sources up to c. 1700". Since 2010 she has collaborated in several projects at CESEM mainly related to music collections, digitalization of manuscripts, description of musical manuscripts and musical instruments.

ALBERTO MEDINA DE SEIÇA is researcher at CESEM-FCSH, Universidade Nova de Lisboa ("Early Music Group"). PhD in Musicology at FCSH, Universidade Nova de Lisboa (2019), under Prof. Manuel Pedro Ferreira, with a dissertation on late plainchant. He is "Development Coordinator" at Portuguese Early Music Database and member of the Scientific Committee of Catálogo do Arquivo Musical do Museu-Biblioteca da Casa de Bragança.

Debate | Moderator – Paulo C. Lopes

12h40 | Pause

14h10 | Keynote session

NICHOLAS PICKWOAD (Professor Emeritus of the University of the Arts London; Senior Research Fellow of the Institute of English Studies in the University of London): The contribution of bookbindings to our understanding of the medieval book

#### ABSTRACT

Bookbindings run like a thread through the history of the book; they are an essential component of codex-form books (without them, after all, they would not be codices) and they carry with them a significant part of the history of each volume, as well as placing books within the cultural milieux which produced them and continued to use them. The first bindings on books have the potential to tell us where books were first read, how they were regarded by their first owners and how they were stored. Subsequent bindings, ranging from the simplest and most utilitarian to the most heavily decorated, tell us of the afterlife of the books, how they move from library to library, perhaps treated as nothing more than texts or, perhaps, as treasures to be admired from a distance in the cabinet of a dilettante bibliophile. Throughout their lives, bindings also collect marks of use, storage and ownership as well evidence of earlier bindings which have, in newer bindings, left ghosts of themselves in marks on surviving endleaves, in the rust stains in text leaves from discarded chain shackles, or threadmarks in the centres of gatherings. They may give



evidence of the use of manuscripts as separate gatherings before they were bound at a later date, of the separate existence of texts now bound together in composite volumes, or of the earlier existence of texts as single volumes now divided and possibly now held in different collections. Often more than the manuscript leaves themselves, it is the bindings that become the physical record of each manuscript, and they should be valued by all who use manuscripts for the contribution they can make to our understanding of their histories. The more we know about their bindings, the more we will know about the history of the medieval book.

Professor NICHOLAS PICKWOAD trained in bookbinding and book conservation with Roger Powell, and ran his own workshop from 1977 to 1989, and has been Adviser on book conservation to the National Trust since 1978. He was Chief Conservator in the Harvard University Library from 1992 to 1995 and was project leader of the St Catherine's Monastery Library Project, based at the University of the Arts London, from 1996 to 2019, where, until 2019, he was director of the Ligatus Research Centre, which is dedicated to the history of bookbinding. He teaches courses in the UK, Europe and America on the history of European bookbinding in the era of the hand printing press, and has published widely on the subject. He also supervises PhD research into the history of bookbinding. He is Professor Emeritus of the University of the Arts London and a Senior Research Fellow of the Institute of English Studies in the University of London.

Debate | Moderator – Conceição Casanova

Pause

**15h30** | Session IV - Medieval bookbinding and architecture of the book

ELODIE LÉVÊQUE (University Paris Panthéon-Sorbonne): Binding manuscripts in Clairvaux in the 12th and 13th C.: a Cistercian tradition?

#### ABSTRACT

Are the bindings from Clairvaux abbey's library representative of a Cistercian manuscript tradition in the 12-13th C? To answer that question, we will present the codicology of a series of manuscripts in so-called Romanesque bindings from the largest known Romanesque collection in Europe. We will describe the construction, structure and materials of the Clairvaux bindings. We will then compare them to other Cistercian and non-Cistercian bindings made during the same period. This will allow us to better understand the organisation of the bookbinding trade within the Clairvaux order, and compare it to other French centers of production of the same period.



ÉLODIE LÉVÊQUE is an associate professor at the University Paris Panthéon-Sorbonne, a member of the Beast to Craft project (University of Copenhagen) for which she was a post-doctoral researcher in 2020-2022, and an associate member of the Institut de Recherche et d'Histoire des Textes (IRHT/CNRS) in Paris. She graduated with a Master's degree in Book Conservation from the Sorbonne (Paris) in 2010 and completed a PhD in Medieval History in 2020 (Paris-Nanterre University). She previously worked as a senior book conservator at the National Library of Ireland, at Trinity College and at the University of Montpellier. For the past 8 years, her main focus has been on medieval bindings from the Clairvaux Collection of manuscripts.

PATRICIA ENGEL (University for Continuing Education, DBU, ZKGS, European Research Centre for Book and Paper Conservation – Restoration): Manuscript Conservation – a chance or an endangerment?

#### ABSTRACT

The paper presents (1) how the particular viewpoint of, and questions asked by conservators may contribute to a deeper understanding of books and verify findings by historians (2) what information embedded in book structure and material used for books (paper, inks, parchment, etc.) can be destroyed by inappropriate conservation treatment and (3) how to prevent such wrong-doing in the process of preserving codices.

PATRICIA ENGEL holds Magister, Doctor and Habilitation degrees in conservation-restoration of cultural heritage (Universities of Fine Art in Vienna and Warsaw). She is the head of the European Research Centre for Book and Paper Conservation-Restoration affiliated to ZKGS/DBU/University for Continuing Education, Krems, Austria. Her focus is on key questions in written heritage conservation and conservation of art on paper and parchment. She has initiated and led international research projects (Getty, EU, FFG funded) on mould attack mitigation, paper-deacidification and ink corrosion treatment. She is vice president of the International Paper Historians Association, active member of the working group of conservation theory of ICOM – CC and initiator of numerous international conferences and publications.

Debate | Moderator – Conceição Casanova

Pause

**17h10** | Session V - Pigments, colours and illumination

DORIS OLTROGGE (CICS, TH Cologne): Local Monks and Migrant Illuminators: Making the New Choir Books of Altenberg Abbey



## ABSTRACT

In the early 16th century the Cistercian Abbey of Altenberg started a vast project to furnish the choir with a new series of presumably eight huge graduals and antiphonaries.

Although some of the monks were good scribes and florators, the abbey's scriptorium was obviously unable to cope this enormous task in due time. Some dates in the five preserved manuscripts indicate a process of more than twenty years, and for stylistic reasons, it has even been supposed that the project covered a period of about forty years. For the illumination, the abbey called also external artists. Dispersed in the manuscripts, we find some signatures of scribes, florators and one illuminator, but the information given by signatures and dates is contractory. There were more people involved than those mentioned, and the chronology is more complex. A detailed art technological analysis could disentangle the complicated history of the making of these manuscripts, distinguish between collaboration and later additions, and clarify the impact of a migrant artist on palette and style of the Altenberg scriptorium.

DORIS OLTROGGE is researcher for art technology and book illumination at the Cologne Institute of Conservation Sciences (CICS) at the TH Köln. She obtained her PhD in art history at the University of Bonn in 1987. Her research interests comprise the painting technique and materials of medieval book illumination, the history of colour as well as sources for art technology. She has published extensively on the materiality and technology of book illumination and on art technological sources. Since 2004 she curates an online-database of art-technological sources of the Middle Ages and Renaissance. Her publications include *Ein Meisterwerk im Wandel: Untersuchungen zur Maltechnik des Codex Aureus Epternacensis* (2008; together with Robert Fuchs), *Die Weltchronik des Rudolf von Ems - und ihre Miniaturen* (2022, together with Robert Fuchs, Rudolf Gamper, Jürgen Wolf), *Der Liber Illuministarum aus Kloster Tegernsee* (2005, together with Anna Bartl, Christoph Krekel, Manfred Lautenschlager) and *Byzantinische Tinten-, Tuschen- und Farbrezepte* (2011, together with Peter Schreiner).

ISABEL POMBO CARDOSO (Nova University of Lisbon): What can we learn about colour looking from different perspectives?

## ABSTRACT

Bridging different cultural technologies looking for both parallels and variations is a fruitful methodology. The project *Archaeology of Colour* (PTDC/ART-OUT/5992/2020) explores the materials and practices used to decorate medieval polychrome sculpture, aiming at understanding the motivations/rationale that drove the people involved in the creation of these cultural objects to make specific choices. It involves the investigation and the comparison of information gathered from different sources of information: physical and chemical analysis of surviving material evidence, critical interpretation of historical documentation, and experimental archaeology on old practices. Furthermore, the proximity and interaction with other similar projects, as *Cistercian Horizons*, has a



synergetic impact allowing for a deeper interpretation of the results as well as to explore new investigation avenues.

ISABEL POMBO CARDOSO is an investigator at the Department of Conservation and restoration, NOVA School of Science and Technology. She is the PI of Archaeology of Colour (PTDC/ART-OUT/5992/2020), a project that aims to understand the creation of medieval polychrome sculpture. Since 2003, her investigation is focused on the material culture study of polychrome surfaces since pre-history up to the 18th century. She holds a degree in History at Faculdade de Letras, Universidade de Lisboa, an MSc in Museum and Archaeological Objects as well a PhD in Archaeological Sciences, Institute of Archaeology, University College London. She also worked as a professional conservator for several years.

Debate | Moderator – Catarina Miguel

## 1 OCTOBER

10h00 | Session VI - Research and outputs from Cistercian Horizons

JONATHAN WILSON (Institute for Medieval Studies, Nova University of Lisbon): Monks of the Westernmost Frontier; Santa Maria de Alcobaça and the conquest of Portuguese Estremadura (c. 1154-1225)

### ABSTRACT

In 1153, Portugal's King Afonso Henriques granted an enormous swathe of territory in the Iberian Far-West to Bernard of Clairvaux leading to the settlement of this sparsely populated land recently acquired for Christendom following the 1147 capture of the Muslim strongholds, Santarém and Lisbon. The resultant foundation, Santa Maria de Alcobaça, would grow in wealth and prestige to be one of Europe's most powerful Cistercian houses. Correlating contemporary literary evidence including chronicles, annals, vitae and, importantly, the hitherto under-studied store of administrative documentation surviving in the fundo of Alcobaça in the Portuguese National Archive (Torre do Tombo), this paper contemplates the monks' activities in the vanguard of a vigorous Portuguese policy of territorial consolidation with striking parallels in other areas of Iberia and Europe. In this broad context, several elements are notable including



the relations of Alcobaça with regional religious institutions and the interplay of royal responses to the demands and challenges of newly ascendant civic bodies and long-established noble elites.

JONATHAN WILSON (PhD, Liverpool), is a permanent resident of Lisbon and Algarve, is a Researcher in the Institute of Medieval Studies (IEM), Universidade Nova, Lisboa, and Research Fellow in the project Cistercian Horizons financed by the Fundação para a Ciência e Tecnologia (FCT). He has taught and published extensively in the field of European and Hispanic Medieval History, with his article 'Enigma of the De Expugnatione Lyxbonensi' winning the Journal of Medieval Iberian Studies Award for Best Article of 2017. Last year saw the publication of his book *The Conquest of Santarém, and Gowin's Song of the Conquest of Alcácer do Sal*, Editions and Translations of *De expugnatione Scalabis* and *Gosuini de expugnatione Salaciae carmen*, containing extended introductory and expositive chapters, including a lengthy discussion of likely authorship, in the series *Routledge Crusade Texts in Translation*, (London and New York: Routledge, Taylor & Francis Group, 2021). His latest book, *Cistercians of the Western Edge, Politics, Patronage, and Settlement in Medieval Portugal (c. 1139-1223)* was produced under the auspices of the Cistercian Horizons Project will be published shortly by Trivent (Budapest).

PAULO LOPES (Institute for Medieval Studies, Nova University of Lisbon) & JOÃO LUÍS FONTES (Institute for Medieval Studies, Nova University of Lisbon): "In it are written things necessary and very useful..." (Alc. 218). The operationality of the books and the scriptorium as privileged instruments of religious reform in the Monastery of Alcobaça at the time of the abbot Estêvão de Aguiar (1431-1446).

#### ABSTRACT

Model reflexes of a consistent connection to the cultural practices of humanist nature in force at the royal court of Avis, as well as to the reforming actions promoted in Italy by the abbot Gomes Eanes, the books and the scriptorium constitute, in the period of the abacy of Estêvão de Aguiar (1431-1446), genuine driving mechanisms for a reforming programme in the Monastery of Alcobaça, both at the level of the spiritual guidance of its monks and in terms of the temporal administration of the cenobium – a programme that aimed, in short, at rigour and a return to the original purity of the Benedictine message and the Rule that supported it. It is our intention to explore this functionality, the instituted procedures and the agents involved, highlighting, on the one hand, the close connection between the royal library and the scriptorium of Alcobaça and, on the other, the transnational context itself and the respective networks of influence that serve as a backdrop to this phenomenon, which profoundly marked such a prominent Cistercian community.



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 (Culture and Mentalities), his research interests focus on the following subjects: Travel and Travellers, Pilgrimage, Diplomatic Missions, Identity/Otherness.

Currently, he works as a PhD researcher hired by NOVA FCSH, developing in this context a project entitled «Portugal and the foreigners in the Late Middle Ages. Representations of identity and otherness in diplomatic relations and intellectual outputs evocative of the practice of travel». This work is funded by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P., under the Norma Transitória – DL 57/2016/CP1453/CT0015 and the Strategic Project of the Institute of Medieval Studies – financing UIDB/00749/2020.

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 of the Institute of Medieval Studies of the same Faculty and of the Centre for Religious History Studies of the Catholic University of Portugal.

Between 2013 and 2019, he was a post-doctoral fellow funded 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.

For more, see Ciencia Vitae: <https://www.cienciavitae.pt/portal/en/9D1F-EF62-93F2>

Debate | Moderator – Mário Farelo

Pause

11h20 | Session VI – Research and outputs from Cistercian Horizons (cont.)



ANA TOURAIS (LAQV Requimte, Nova University of Lisbon) & CATARINA GONÇALVES (LAQV Requimte, Nova University of Lisbon): Revisiting the development of working tools for medieval bookbinding's recording: the case-study of the collection of Alcobaça's Monastery

## ABSTRACT

Cistercian Horizons is a research project initiated in 2018, that aims at the full study of the liturgical codices from the Portuguese Monastery of Alcobaça. In that first year, during the 5th Medieval Europe in Motion Conference: Materialities and Devotions (5th-15th centuries), Monastery of Batalha, Portugal, researchers made their first presentation on a particular topic of the project, the development of new tools for the characterization of medieval bindings. This presentation marked the beginning of a hardworking path that saw many developments throughout the following years of Cistercian Horizons project.

Here, this same topic is revisited in order to update on the evolvement and establishment of those tools, which allowed to reach significant results about Alcobaça medieval bookbinding materiality. Since the beginning, the aim was to explore different methods that could help researchers from different backgrounds (e.g., conservators, historians, codicologists, chemists, etc.) to communicate more effectively with each other, as well as to efficiently document and analyse the data being retrieved from the historical codices. These mechanisms resulted in the creation of three working tools: i) a multilingual glossary, ii) several tables to record the gathered data, and iii) the development of protocols for codicological and physico-chemical analyses of the codices. Throughout the past four years they were significantly improved to markedly fulfil the established purposes. It is important to note that these tools cannot be static constructions, they must evolve and adapt along with the process of building knowledge.

The present outcomes, due to their relevance and extensiveness, will be further developed and summarized in the end of the present congress.

ANA TOURAIS graduated in Conservation-Restoration from the NOVA University of Lisbon - School of Science and Technology (2017). She completed her Master's degree in Conservation-Restoration of Graphic Documents at the same Institution (2020), as a Master's student fellow of the Cistercian Horizons Project. Ana worked as a conservator at Rita Udina Studio (Barcelona), at the Redbone Bindery (Gröningen) and at the Neon Art Conservation company, where she developed her practical skills and decision-making process in a business context. Ana Tourais' domain of specialization is the conservation and restoration of medieval books, and her research interests focus on the conservation and restoration of books and paper materials. She has 2 article papers published in peer-reviewed journals and has submitted 2 international conference papers, where she also presented her work. Ana has actively taken part in the organization of several national and international conferences, including the 6th IIC-Student & Emerging Conservators Conference, that had the support of the NOVA School of Science and Technology and the International Institute for Conservation of Historic and Artistic Works. Currently, Ana is



back at FCT-NOVA, where she is studying for her PhD. Her work focuses on the medieval bindings of the Alcobaça Monastery. Furthermore, she maintains an active role within the conservation community as a member of international associations like the Portuguese Commission of the International Council of Museums and Sites and the International Institute for Conservation.

CATARINA GONÇALVES holds a licensed degree and a master's degree in Conservation and Restoration, specializing in graphic documents, at the Faculdade de Ciências e Tecnologia of the Universidade NOVA de Lisboa (FCT-UNL) since 2010. Between 2011 and 2017 she collaborated as conservator-restorer at collection of Institute for Tropical Scientific Research and National Museum of Natural History and Science/ Museums of the University, with a Science and Technology Management Scholarships (SFRH/BGCT/51498/2011). From 2018 to 2019 she worked as a conservator-restorer at graphic documents and as a trainer in the area. Between 2019 and 2021 she was a researcher grant for conservation and restoration at graphic documents in project Horizontes cistercienses. Estudar e caracterizar um scriptorium medieval e a sua produção. Alcobaça. Identidades locais e uniformidade litúrgica em diálogo (PTDC/ART-HIS/29522/2017). She is currently a book and paper conservation at the Neon Art Conservation, where she works with contemporary art.

CATARINA PINHEIRO (HERCULES Lab, University of Évora): Purple Biodeterioration in Parchment and Leather: a shared fate?

#### ABSTRACT

Parchment measles, or the appearance of intense and diffuse purple spots in parchment documents or codices, has recently gathered great interest from the scientific community. The development of modern molecular biology techniques such as NGS has made it possible to broadly identify the genera (and sometimes species) of the fungi and bacteria that have thrived throughout the history of that same parchment and extremophiles - such as *Halobacterium salinarum*, an archaeobacterium - are appearing more and more to have played a role on the development of this particular form of biodeterioration.

One of the codices belonging to the Alcobaça collection displays such a pattern of biodeterioration on most of its folia. However, it is not the only codex affected by it since another one seems to present the same problem but on its white leather cover. Such a biodeterioration pattern has not yet been documented on white tawed leather but given the similarities in both manufacturing processes, it is possible they share a common fate when it comes to the actions of this particular archaeobacterial agent. An overview of the process of analysis, results and main conclusions - as well as comparisons with other studies - are presented and discussed.



CATARINA PINHEIRO (ORCID ID 0000-0002-7194-5496) is a pharmacist and a conservator-restorer specialising in Preventive Conservation of Graphic Documents and Biodeterioration of Organic Materials. She holds a PhD from the NOVA University of Lisbon (2014) with the thesis "Fungal communities in archives: assessment strategies and impact on paper conservation and human health" and this connection between human health and conservation of cultural heritage have been a constant throughout her career. Presently, she is based in Evora as a researcher at the HERCULES Laboratory at the Évora University where, again, these two spheres meet. Awarded with a contract with the Foundation for Science and Technology (EECIND/02598/2017: Heritage Keepers: Making Way for Environmental Quality), her research at HERCULES is focused on assessing the working conditions of conservators-restorers and improving their knowledge on mitigation strategies while promoting the adoption of more sustainable products. Alongside, and in keeping with her research interests on the conservation and restoration of books and paper materials, she is also a member of two projects related to the Cistercian Codices and the study of their contents, manufacturing techniques and biodeterioration: "Books, rituals and space in a Cistercian nunnery. Living, praying and reading in Lorvão, 13th-16th centuries (PTDC/ART-HIS/0739/2020)" and "Horizontes Cistercienses (PTDC/ART-HIS/29522/2017). She has published 19 papers in specialized peer-reviewed journals and is the author/co-author in seven book chapters. She was part of the editing team for the publication of the book "Environmental Mycology in Public Health" (Elsevier) and was a co-editor for a special edition of the International Biodeterioration and Biodegradation journal. She has been also directly involved in the organizing and scientific committees of international symposia and has assumed several teaching roles, both in Conservation and Pharmaceutical sciences.

SILVIA BOTTURA-SCARDINA (HERCULES Lab, University of Évora): "What pigment is there and where?" The potential of hyperspectral imaging to shed light into the illuminating production of Alcobaça monastery

## ABSTRACT

The technological and artistic practices of the Middle Ages have gained considerable attention among the academic community over the last decades. The typical workflow of art technical studies relies on in-situ, non-destructive methods for a first screening of the spots of analysis and benchtop instruments of laboratory facilities for the later analysis of micro-samples. Micro-analytical techniques yield the most accurate and reliable results but imperil the good conservation state of the analysed areas since they require the separation of small portions of material from an artefact. Worried by such threatening potential, scientific teams have equipped themselves with more portable and contactless instruments. One of those that have proved to be particularly powerful is hyperspectral imaging (HSI). Contactless, fast and reliable, HSI is a technique of chemical imaging that allows performing some material characterisation while studying the distribution of the materials detected across an area under investigation. Based on that, HSI has grown popular in cultural heritage studies. Also, a couple of reasons make this technique especially desirable to be applied to the study of the Alcobaça fund (Lisbon, BNP). The



Alcobaça codices have a relatively cumbersome size, and their conservation state is fragile or critical; besides, punctual analysis is a long procedure that can secure information only for a selected set of spots. Thus, HSI serves as a piece of valid mobile equipment for the contemporaneous detection of several coloured pigments in relatively large areas. In light of these meditations, this paper will showcase the analytical potential of HSI when applied to a selection of three manuscripts from the Alcobaça collection (BNP, Alc. 167, Alc. 255 and Alc. 260) to show some instances of pigment identification and mapping based on the interaction between the coloured pigments and the visible radiation.

SILVIA BOTTURA-SCARDINA is a research fellow of the R&D project “Horizontes cistercienses. Estudar e caracterizar um scriptorium medieval e a sua produção” at the HERCULES Laboratory and a Ph.D. candidate in Conservation Science at the University of Lisbon. Her major research interests are the artistic techniques of illuminating mediaeval and Renaissance manuscripts and printed books, as well as hyperspectral imaging analysis, electronic and vibrational spectroscopy, imaging techniques, image processing and digital tools applied to the study of the Cultural Heritage. She collaborates with several R&D units across the University of Évora and University of Lisbon, has authored papers with international circulation and has presented at more than a dozen of international conferences.

SHATILA JIHADIYAH FITRI ALGAFF (ARCHMAT, University of Évora): The Study of the Biographical Trajectory of a Portuguese twelfth Century Illuminated Manuscript: the Leccionarium MS Alc. 433 from the Alcobaça Collection held by the Biblioteca Nacional de Portugal

#### ABSTRACT

An interdisciplinary approach had been conducted in relation to a twelfth century illuminated manuscript, a Leccionarium (Alc. 433) produced in Alcobaça Monastery, to trace the biography of this illuminated manuscript and to obtain the chronological timeline of the use of the materials in the scriptorium through the centuries. The approach of this study was through liturgical studies, and chemical characterisation of represented folia with h-EDXRF, UV-Vis-NIR-FORS, and hyperspectral images. The result indicates that MS Alc. 433 was produced in the last quarter of the twelfth century, followed by the additions of folia in the thirteenth, fourteenth, and the beginning of the seventeenth century, and the use of different pigments in different periods: vermilion and minium (red), copper proteinate (bottle green), yellow lake pigments, azurite and lapis lazuli (blue). The PCA study of yellow lake dye reproduction indicates the use of turmeric yellow lake pigment in the initial core. Furthermore, the analysis of iron gall ink also shows the initial core of the MS Alc. 433 contains similar ratios of elements to those found in the MS Alc. 11 (a primitive manuscript of Alcobaça), linking the production of the MS Alc. 433 to the earliest period of activity of the Alcobaça scriptorium.



SHATILA ALGAFF is a chemist with a passion for history, especially European Medieval History. She graduated with a Bachelor of Science in chemistry in 2016 from the Institute of Technology Sepuluh Nopember (ITS) Indonesia, then continued her master's degree in Erasmus Mundus Joint Master Degree Archaeological Materials Science (ARCHMAT). Now, she works for a German-based company, EurA AG in Porto and Brussels as a community manager, also grown from her other passion in Communication and International Relations. Until today, Shatila still commits to SDG 4 on Quality Education by providing free consultation for young Indonesians who want to continue their study in Europe. Shatila had also been speaking about the Erasmus programme she had on behalf of the EU in Jakarta. She is also still actively speaking on several South-East Asian based occasions as Keynote Speaker on several topics, especially about multidisciplinary studies, materials and history, and An Indonesian Professional life in Europe.

Debate | Moderator – Mário Farelo

13h00 | Pause

14h30 | Session VII – The characterization of Alcobaça's scriptorium in its early years (c. 1175 – 1330)

CONCEIÇÃO CASANOVA (LAQV Requimte, Nova University of Lisbon) & ANA TOURAIS: Is this an Alcobaça codex? Codicological bookbinding features of 12th and 13th centuries codices from the Alcobaça collection

#### ABSTRACT

Over the last four years, within the scope of the Cistercian Horizons project, the materiality of a group of liturgical codices from the collection of Alcobaça has been under investigation. This study included a particular subject that has been lagging behind: the codices' medieval bindings. As so, for the first time, these bindings were studied per se, taking into consideration both their complex structure as individual composite objects, as well as their global understanding within a broad collection. This has led to exciting new discoveries about the Alcobaça collection. One of our main goals was to understand the evolution of these bindings during the first two centuries of the monastery of Alcobaça, when the scriptorium activity (12th and 13th centuries) was initiated and steadily became very intense. In order to achieve this, a methodology and working tools were developed aiming at i) unifying the working language and ii) documenting the data resulting from the codicological and physico-chemical analyses undertaken.

Here we will focus on the analysis of the documented codicological data. By interpreting the collected data within the context of extant medieval bookbinding literature, it was possible to propose which codices most likely preserve the oldest complete original



bindings. Further these codices served as an archetype to study how the binding structures evolved during the 12th and 13th centuries, enabling us to propose a timeline for the remainder codices studied.

It seems most likely that the original Alcobaça bindings had a herringbone type sewing done with z-twisted thread, separate endbands at the head and tail of the codex spine composed of four to five specific elements, and a round lacing system, together with other more specific features. Throughout the short period under study, all these elements evolved significantly, granting this collection a rich diversity with potentially traceable alteration dates.

The evolutionary patterns presented here are some of the first ever being discovered for this collection, allowing further comparisons between this collection and its European counterparts.

CONCEIÇÃO CASANOVA has extensive experience in leading conservation and restoration teams, supervising research projects and MS and PhD students in the area of conservation and restoration of book and works of art on paper, and she has been recognized by prizes and awards for several publications. She holds a PhD in Conservation and Restoration Theory, History, and Techniques from the Sciences and Technology Faculty, Universidade Nova de Lisboa, plus a post-graduate degree in Conservation Studies from the Camberwell College of Arts, London University, as well as an Art History Degree from the Humanities Faculty, Universidade do Porto. She has been a consultant to institutions such as the Calouste Gulbenkian Foundation and Direcção Geral dos Monumentos Nacionais, director of the Conservation & Restoration Departments of the Biblioteca Nacional de Lisboa (1989-1998), the Arquivos Nacionais, Torre do Tombo (1999-2004), and the Instituto de Investigação Científica Tropical (2005-2015), where she has been a researcher since 2012, plus the Museums of the Universidade de Lisboa. Currently, she is assistant professor and vice-president of the Ph.D. Doctoral Programme in the Conservation and Restoration of Cultural Heritage, and a member of the Executive Board of the Conservation & Restoration Department of Sciences and Technology Faculty of the Universidade Nova de Lisboa.

ANA TOURAIS graduated in Conservation-Restoration from the NOVA University of Lisbon - School of Science and Technology (2017). She completed her Master's degree in Conservation-Restoration of Graphic Documents at the same Institution (2020), as a Master's student fellow of the Cistercian Horizons Project. Ana worked as a conservator at Rita Udina Studio (Barcelona), at the Redbone Bindery (Gröningen) and at the Neon Art Conservation company, where she developed her practical skills and decision-making process in a business context. Ana Tourais' domain of specialization is the conservation and restoration of medieval books, and her research interests focus on the conservation and restoration of books and paper materials. She has 2 article papers published in peer-reviewed journals and has submitted 2 international conference papers, where she also presented her work. Ana has actively taken part in the organization of several national and international conferences, including the 6th IIC-Student & Emerging Conservators



Conference, that had the support of the NOVA School of Science and Technology and the International Institute for Conservation of Historic and Artistic Works. Currently, Ana is back at FCT-NOVA, where she is studying for her PhD. Her work focuses on the medieval bindings of the Alcobaça Monastery. Furthermore, she maintains an active role within the conservation community as a member of international associations like the Portuguese Commission of the International Council of Museums and Sites and the International Institute for Conservation.

CATARINA MIGUEL (HERCULES Lab, University of Évora): The History of Blue in the Liturgical Codices of early Alcobaça as told by the material analyses

#### ABSTRACT

Medieval blue colour has long been the subject of several histories and stories concerning its meanings and sources, especially in what concerns the use of lapis lazuli and the introduction/transition to azurite in the art history painting's production. Being the most expensive blue pigment along the medieval to renaissance period, lapis lazuli is said to have been selectively used for the most important representations of the painting compositions, whereas azurite – a less expensive blue pigment – was used for the less important blue paints representations [M. Pastoureau. 2002. Bleu. Paris: Éditions du Seuil]. The analysis of a set of illuminated Liturgical Codices from the 12th-14th century produced in the Alcobaça scriptorium allowed to fingerprint the introduction of Azurite in the scriptorium, not just in terms of the period it occurred, but on how it started to be used. The holistic approach followed in this study, combining the results gathered from the liturgical analysis of the manuscripts with the in-situ non-invasive analysis of the illuminations (h-EDXRF, UV-Vis-NIR-FORS and hyperspectral imaging analysis), allowed, for one hand, to correctly date the selected manuscripts, and for the other hand to screen the use of lapis lazuli and azurite along circa two centuries of the activity of the scriptorium. Within this, it was possible to identify what appears to be the manuscript of transition at Alcobaça scriptorium in what concerns the introduction of azurite at the scriptorium – the Alc. 167, produced during the Abbey of D. Mendo in the period between 1191 and 1206. This is the ancient manuscript from those which have reached our days, where azurite was first identified, in a remarkable way of use: not in the composition of secondary elements (such as titles or small capital letters) – as referred in the bibliography of Azurite use in Art History - but in the production of the most prominent illuminated initials of the manuscripts. These results allowed us to understand in a unique way the introduction of azurite in the most important Portuguese scriptorium, at the same time that opened new doors for the understanding of how materials were circulating between scriptoria during the medieval period.

CATARINA MIGUEL is a researcher at the HERCULES Laboratory from Évora University and holds a degree in Chemical Engineering from the Instituto Superior Técnico and a PhD in Conservation Sciences from the Faculty of Science and Technology of the



Universidade Nova de Lisboa. Specialist in medieval illumination, she has worked for almost two decades in the study of materials and techniques used in the production of illuminations. She has supervised several Master theses and is currently supervising several Master and PhD thesis. She is responsible for the Vibrational Microscopy Lab at HERCULES Lab and is the principal investigator of the ROADMAP project (ROADMAP - Research On Antonio De Holanda Miniatures Artistic Production).

CATARINA FERNANDES BARREIRA (Institute for Medieval Studies, Nova University of Lisbon): Recovering the History of the Monastery of Alcobaça from its Liturgical Codices

#### ABSTRACT

From the presence of the colour blue appearing in the illuminated decoration of several liturgical codices, this paper departs upon the trail of the early years of the Monastery of Alcobaça from the late twelfth to the early fourteenth century in order to contextualise the modus operandi of the scriptorium of Alcobaça which was so central to the history of this Cistercian community. Combining what may be gleaned as to the activities of monks and abbots, and especially through analysis and dating of the liturgical books produced during the period, important questions are probed concerning the typology of codices copied at that time and the liturgical identity therein portrayed in relation to the Cistercian desired ideal of uniformity across the Order.

A native of Lisbon, CATARINA FERNANDES BARREIRA holds a PhD in Art Sciences from the University of Lisbon and, since 2011 has been a researcher in the Institute for Medieval Studies, Faculty of Social Sciences and Humanities, NOVA University of Lisbon. Her doctoral research, undertaken as a fellow of the FCT, concerned the thematic analysis of gargoyles in gothic and late-gothic buildings in Portugal. Later, courtesy of a post-doctoral fellowship also sponsored by FCT her work focussed on the illuminated manuscripts of Alcobaça in the 14th and 15th centuries, in a project completed in July 2017. 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 centuries premised on contexts of production, circulation and use(s). She is 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 (PTDC/ART-HIS/29522/2017) and also of 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 financed from National Funds by the FCT. Between 2015 and 2019 she has been coordinator of the research group Images, Texts and Representations and between 2019 and 2021 IEM's stand-in Vice Director. She is a member of the Centre for the Study of Religious History (Catholic University of Portugal) and, between 2011 and 2021, visiting adjunct professor in the Superior School of Education and Social Sciences, IPL.





Debate | Moderator – Jonathan Wilson

Pause

**16h40** | Closing Lecture

**KAREN STOBBER** (University of Lleida): Beyond the horizon: Cistercians and Cistercian Studies through time and space

**KAREN STÖBER** is lecturer at the University of Lleida in Catalonia. Together with Janet Burton she is director of the Monastic Wales Project ([www.monasticwales.org](http://www.monasticwales.org)) and joint general editor of the Journal of Medieval Monastic Studies (Brepols) and its accompanying book series Medieval Monastic Studies.

**17h10** | Book launch Manuscripts of Alcobaça, collected papers from 3 seasons of lectures in the Monastery of Santa Maria de Alcobaça, 2017 – 2019, by **ANA PAGARÁ & CATARINA FERNANDES BARREIRA**

**17h30** | Closing remarks