

Chair details: Session 1

Friday 29 October 14:15 – **Session 1: Late Medieval Marian Offices**

Chair: Jan Ciglbauer, Charles University, Prague

Andrea-Bianka Znorovszky and Kristin Hoefener

Chant as Sermon: The office of the Presentation of Mary at the Temple and the Feast's Promotion

When on November 1372 the office of the Presentation of Mary at the Temple was celebrated for the first time in the Franciscan church of Avignon, in the presence of the papal court and co-celebrated by the Dominican bishop Benedict Vallati and the Franciscan Province Minister Francis de Fabrica, this was most certainly a great accomplishment for its author Philippe de Mézières. He had created the office with the purpose of promoting the feast of Mary's Presentation to the Temple, particularly in France, and Europe-wide.

A first section of this joint paper focuses on Philippe de Mézières' effort in promoting the feast of Mary's presentation in some of his main works, furthered by the analysis of the structure of the office with emphasis on the incorporated Marian apocryphal material besides other religious or ecclesiastic sources.

The second section with musical analyses will look into the chant-cycles for the Liturgical hours (First Vespers, Matins, Lauds and Second Vespers) and the Mass, especially on melodies that are based on chants from St Dominic's office, created after his canonization in 1234. Through representative examples, relationships between texts and melodies are to be demonstrated and particular features underlined.

Rhianydd Hallas

The Reception of Offices for the Visitation in West Slavic Countries

The office for the Visitation of the Virgin Mary was a late addition to the Roman Calendar – only added in the last decade of the fourteenth century. A number of offices were composed before its official introduction, including *Exurgens autem Maria* by Jan of Jenštejn, the first office written for the feast, and *Accedunt laudes virginis* by Adam Easton, which was officially promulgated throughout the Church.

Jenštejn's *Exurgens autem Maria* was observed in Prague as early as 1386, and spread quickly through Central Europe. A number of manuscripts display regional or even unique variants, and an adaptation of the office for monastic use is found in two Benedictine manuscripts.

Easton's office, *Accedunt laudes virginis*, appears to have spread more slowly and was less popular than Jenštejn's in Central Europe. This is likely to be due to a number of reasons, including Jenštejn's position as Archbishop of Prague and his introduction of the feast of the Visitation – celebrated using his office – in his archdiocese four years before the feast was officially added to the Calendar. It is therefore likely that in regions close to Prague,

celebration of the Visitation with Jenštejn's office was common before Easton's office reached them. Some manuscripts even include both offices, with Jenštejn's in the main corpus and Easton's added at the end. Three modified versions of Easton's office have been identified so far, including a Moravian variant found in two Olomouc manuscripts.

This paper will examine the reception of both offices in Central Europe – particularly in West Slavic Countries (modern-day Czech Republic, Poland, and Slovakia). A few key variants will be examined as case studies to demonstrate the dissemination and modification of the offices, and how this relates to their original composition and promulgation.

Juliette Calvarin

Respexit Humilitatem: the Madonna of Humility and the Feast of the Visitation around 1400

An unusual iconography appears on a chasuble orphrey made in the 1380s for the Augustinian priory at Rokycany in Western Bohemia and a retable finished in 1423 for a side chapel in the cathedral of Siena: the Madonna of Humility, shown as though seated on the ground, but in fact held aloft by three angels. This paper will argue that both works arose in direct response to a new feast of Mary's Visitation introduced first in Bohemia in 1386, and that their iconography was a representation of Mary's canticle from the Visitation, the Magnificat.

As responses to this feast and its particular ideas, reflect the personal Marian devotion of several individuals, notably the archbishop John of Jenštejn, but each made a public political point in its own context. The works are widely separated in time, space, and medium, as well as in style; there does not appear to be a possibility of direct copying. Rather, they seem to represent parallel responses to a shared stimulus; the paper will discuss some specific ways in which these responses operate in their different milieu, and the questions that are left open regarding the modalities of transmission. This case study, it is hoped, will shed new light on the relationship between liturgical and artistic change, as well as on the flow of artistic ideas between Italy and Bohemia - in both directions.

Mariana Ramos de Lima

The Liturgical Office for the Feast of Mary's Purification in Late Medieval Braga

Mary is the most important female Christian saint, far transcending the apparent significance of the comparatively few passages in which she appears in the Bible. Feasts in her honour were already abundant in the early Middle Ages, while several more feasts were established a few centuries later. The lack of scholarly study of liturgical offices for the Blessed Virgin may therefore surprise scholars working in other disciplines: the sheer volume of information and the difficulty of assembling it from multiple manuscript sources held in libraries across the western world, immediately explains this absence of attention.

It is possible, however, to approach liturgical offices for the BVM by concentrating on practice in more defined regions, and to consider how those offices were formulated and altered

over time. In the context of a doctoral study of offices for the BVM celebrated in the westernmost part of the Iberian Peninsula, between the twelfth and the fourteenth centuries, I am examining both those offices that belong to long-established Marian feasts but also the more recent ones. My analysis includes consideration of their content, above all, the choice and arrangement of chants in each of the offices, and their musical settings, as well as the theological bases for the individual offices.

In this paper, I will present the office for the Purification feast, as it was celebrated in the archdiocese of Braga, the leading ecclesiastical centre in medieval Portugal. My analysis will treat texts and music, and the relationship between the various sections of the office. While an old office for the Purification, already widely observed in the ninth century, lies at the foundation of Iberian practice, many more changes than might have been anticipated can be observed, many of them established in the twelfth century. From shared foundations, individual institutions constantly re-shaped the office.

Chair details: Session 2

Friday 29 October 16:30 – **Session 2: Iconography**

Chair: Sue Niebrzydowski, Bangor University

Mihnea Mihail

Mary, Christ's Body and the True Cross: The Virgin's Role as *Co-Redemptrix* in the Case of 14th Century Wall Paintings in the Kingdom of Hungary

My presentation will concentrate on a 14th century wall painting from the church in Kraskovo (present-day Slovakia), which was part of the Hungarian Kingdom. The image that I am interested in is a mural dyptich found on the northern nave wall and is formed by representations of the *Pietà* with Sts John the Evangelist and Mary Magdalene, as well as an image of the *Anna Selbdritt* coupled with the figure of St Helen with the True Cross. That the murals were clearly intended to be perceived together is demonstrated by the pictorial border, which differs from all the other paintings of the northern nave wall. As I will argue, the joining of these two compositions can be interpreted in light of late medieval patterns of Marian devotion. The presence of the *Pietà*, with its strong emphasis on Christ's dead body, and the terrestrial trinity formed by St Anne, the Virgin and Christ, point to the fact that Mary acts as a central figure in the historical moment of the Crucifixion and in the re-enacted eucharistic rite. Her roles as a *co-redemptrix*, through her bestowment of Christ's humanity, was of central importance in the Late Middle Ages. While iconographic motifs like the *Pietà*, the *Anna Selbdritt*, or the Holy Kinship, are usually researched in light of their presence as sculptures or in miniatures and altarpieces, my aim is to demonstrate that the visual networks established between these wall paintings presented the medieval viewer with images that emphasized Mary's agency as a purveyor of Christ's sacrificial body and accentuated his Real Presence in the Eucharist. In addition to this, I will bring further examples that prove that these iconographic connections functioned as compositional patterns that were in no way limited to the case in Kraskovo.

Stephen Huws

Medievalism: Iconography and Theology in Nineteenth-Century Stained-Glass Annunciations

This paper will look at scenes of the Annunciation in stained glass in nineteenth-century England and discuss how they respond to late medieval art and theology, reinterpreting these ideas for their own time. Mary was a heavily contested figure in nineteenth-century England, and many aspects of the Catholic past of the country were held in suspicion. But it was also an era of great revivalism, where Anglo-Catholicism thrived by returning to ideas of an idealised Christian past, spurred on by theological revivalist groups such as the Oxford Movement. Connected to the theological revivals, there was also a huge resurgence in interest in medieval art as part of the Gothic Revival, which brought with it a revival of stained glass, an art form which had largely remained dormant in Europe for some three hundred years. This paper will

analyse three windows depicting the Annunciation by William Morris and Edward Burne-Jones, two great artists of the nineteenth century who were profoundly influenced by the theological and artistic revivals. Their work shows a highly informed engagement with medieval ideas of theology and also with medieval iconography and key medieval artworks in a variety of media. The paper will explore what these windows tell us about the reception of medieval art and ideas and how they have been reappropriated, demonstrating ways in which Marian devotion grew among Protestant groups who would have ardently rejected it only shortly before.

Chair details: Session 3

Friday 29 October 17:45 – **Session 3: Music, Poetry, and Devotion**

Chair: Hana Vlhová-Wörner, Masaryk Institute and Archives of the CAS

Ann Buckley

Marian Devotion in poetry and song in medieval Ireland and Scotland – and a newly-identified musical source

This paper will briefly outline the evidence for Marian devotion in medieval Ireland and Scotland, presenting examples of vernacular and Latin hymns to the Virgin from some of the oldest records of the 8th–9th century up to the 14th century, including a newly identified Marian hymn which has survived with its melody.

The earliest western depictions of the Virgin and Child appear in 8th/9th-century Irish and Scottish high crosses, and in the Book of Kells (c. 800). Marian themes are witnessed among early medieval Hiberno-Latin and Irish vernacular hymns (9th– 12th c.); and St Brigit of Kildare, Ireland’s most prominent female saint, was known as ‘Mary of the Gael’.

Following the Anglo-Norman invasion and the subsequent church and political reforms from the late 12th century onwards, there is equally striking evidence of the importance of Mary in the religious devotion of the French and English of late medieval Ireland. Examples include the presence of an entire set of Marian sequences in the so-called ‘Dublin Troper’, and a hitherto unknown Marian hymn which has recently been identified in a miscellaneous collection dating to the 13th or early 14th century.

Haig Utidjian

Manifestations of Marian devotion in Armenian sacred music and theology in the late middle ages

We survey the Armenian tradition of Marian devotion, by dint of demonstrating the influence on Armenian hymnography of a sixth-century work by Petros of Siwnik’, and then briefly considering a rare early hymn by the eight-century woman composer Sahakaduxt (also of Siwnik’), the well-loved hymn (deployed liturgically with some flexibility to this day) “Unfading flower” (attributed to the eight-century writer, Moses the Poet and, uniquely, endowed with its own, thirteenth-century commentary by Vardan of Ganjak), and the strikingly original tenth-century masterpieces in various genres by St. Gregory of Narek devoted to the Mother-of-God – where the virgin Mary is associated with desirable women in the tradition of the sapiential books of the Bible and the Song of Songs, and where she is deemed to represent the Church (both as an institution and as a building, and thus with possible allusions to architectural features).

The centrepiece of our exploration is the fourteenth-century hymn, *Arewelk’ gerarp’i* by Kirakos of Erzntka – which we examine in terms of theology (including an apocryphal tradition reflected in manuscript illumination), liturgical deployment, metre, neumatation, and music. It is

one of the very latest addition into the Armenian Canonical Hymnal, missing from early codices, and usually inserted at the very end of manuscripts. This roughly coincides with an intensification in Marian devotion in the Armenian liturgy, through the composition and daily deployment in Matins of new hymns of the *Magnificat* type and the interpolation during Sunday Nocturns of stanzas from Marian hymns into canons devoted to other feasts.

We finally consider the tail end of the tradition – with some surprising discoveries regarding late Constantinopolitan odes. Appropriate musical illustrations will be provided, and the twenty minutes at our disposal will be fully exploited.

Eliška Poláčková

Bohemian *Planctus Mariae*: Feeling Like a Woman, Thinking Like a Man. Or not?

In the high- and late-medieval Europe, the *planctus Mariae*, including the Bohemian representatives of the genre, is believed by scholars to have contributed to the process called by Caroline Walker Bynum a “feminization” of medieval devotion. Besides the swell of Marian music forms, liturgies and iconography, Marian laments – especially those intended for meditative contemplation – emphasized, on one hand, the medieval conceptualization of male and female according to the asymmetrical binaries of intellect/body, active/passive, rational/irrational, reason/emotion, self-control/lust, judgment/mercy and order/disorder. On the other hand, as Sarah McNamer and others demonstrated for the English, Italian or German *planctus*, its devotional and poetic apparatus also actively challenged such clear-cut oppositions, depicting Saint John, alternately, as a feminized man and a typified cleric; Mary as a *sponsa Christi*, but also “masculinized” as a priest; and Christ as a motherly figure associated with nurturance, fertility and healing. In my presentation, I would like to compare the idiom of the Bohemian Marian laments to that of the laments from other parts of Europe to identify the above-mentioned motifs in the local corpus, consisting of a dozen of fourteenth-century Latin, Old Czech and German items of mostly non-liturgical origin. On the examples of the *Planctus Mariae* in the *Passional of Abbess Kunigunde*, the Old-Czech lament from *Hradecký rukopis* and other compositions, I demonstrate their capacity to buttress social cohesion, e.g. during the collective reading and ritual kissing of the manuscript by the nuns in the Saint George nunnery at the Prague Castle, but also subvert temporarily the existing power structures, elevating the female meditants to the axiologically prominent position of the *co-redemptrix*, priest, or the true bride of Christ.

Chair details: Session 4

Saturday 30 October 14:00 – **Session 4: Liturgy, Repertory, Sources**

Chair: Rhianydd Hallas, Masaryk Institute and Archives of the CAS

Jakub Pavlík

"Marian Periphery" of the Diocesan Rite of Prague

The Blessed Virgin Mary is liturgically celebrated in feasts of her own in the sanctorale; in the temporale, Advent and the Christmas season have strong Marian features due to the Virgin's unique role in the mystery of Incarnation. Apart of these, the Blessed Virgin was celebrated perpetually, throughout the liturgical year, through a variety of liturgical practices taking place "on the margin of" the main liturgy of the day: suffrages; Marian antiphons sung at the end of the daily office; votive masses; the officium parvum. In this paper this group of "marginal" liturgical practices in honor of the Blessed Virgin Mary, as testified by sources of the diocesan rite of Prague, will be presented and interpreted on the background of comparison with selected other contemporary diocesan uses.

Hana Vlhová-Wörner

Ministri speciales beate virginis at St Vitus's Cathedral in Prague: liturgy, repertory, sources

The collegium of the so-called "mansionarii", or "Ministri Speciales Beate Virginis" was established in the Prague Cathedral on personal request of the king (later emperor) Charles IV in 1344. The collegium consisted of twenty-four members, that is of twelve senior members – ordained priests and twelve junior members of lower church ranks and their duties were strictly divided. From its inception, the new collegium took part on the daily liturgy in the Cathedral, but was also obliged to perform daily office to the Holy Virgin and to celebrate the morning Marian Mass. Their duties were extended already at the beginning of the second half of the fourteenth century, when they were entrusted with the anniversaries for the deceased members of the Luxembourg dynasty and the care of their sepulchers.

In the music history, the collegium of mansionarii went down as an exclusive music institution epitomizing the late medieval exalted Marian devotion. The so-called "Cursus mansionariorum" from the beginning of the fifteenth century confirms the collegium's exclusive profile containing a selection of chant texts and prayers for all Marian feasts that were celebrated in the St Vitus's Cathedral in the second half of the fourteenth century, including additional Marian repertory that should be performed during individual seasons. The richly illuminated monumental so-called "Marian gradual" from 1380s that includes a rich collection of characteristic late medieval mass ordinary, sequences and alleluia chants for the Marian liturgy.

Lucia Denk

“Unraveling the Marian Culture of a Spanish Medieval Liturgical Manuscript”

A late-medieval manuscript (US-KClbsc M2147.C53 1500z), housed by the LaBudde Special Collections at the Miller Nichols Library, University of Missouri-Kansas City, poses a fascinating mystery. While other liturgical manuscripts contain a generally straightforward presentation/ordering of Masses and Offices for the liturgical cycle, US-KClbsc M2147.C53 1500z is at times haphazard and unpredictable, evidencing many fragmentary, incomplete chants and signs of scraping out, pasting over, and rewriting of chants on numerous folios. Nevertheless, there is a noteworthy aspect of this manuscript which I propose is key to answering questions about the culture of which it was a part: its Marian chants. Although US-KClbsc M2147.C53 1500z contains predominantly chants for the Mass, the Virgin Mary is the only featured saint with chants for both the Mass and Divine Office. In addition, the manuscript contains a selection of chants for a Marian feast with distinctly Spanish origins: The Holy Name of Mary. This particular feast aids with both dating and querying the provenance of part of the manuscript; furthermore, a comparison of the melodies and texts of the Marian chants in US-KClbsc M2147.C53 1500z with both manuscript and printed sources of Marian feasts reveals striking differences and similarities, speaking to the liturgical and political culture of this time. A National Endowment for the Humanities (USA) grant-funded research project at the University of Missouri-Kansas City is currently endeavoring to recover the palimpsests through multi-spectral imaging—an undertaking which may well reveal additional Mariological layers in US-KClbsc M2147.C53 1500z. As a research assistant for CANTUS Database, <https://cantus.uwaterloo.ca/>, and as a member of the UMKC research team, I am currently directing the creation of a digitized index of this manuscript, including its chants for Mary. Ultimately, the Marian music in this multi-layered manuscript depicts a fascinating convergence of both older traditions and innovations in late-medieval Marian devotion.

Lenka Hlávková

Imperatrix virgo gloriosa from Codex Speciálník (ca 1480–1500). A revival of a forgotten Marian cantio?

The Coronation of the Virgin is one of the most popular topics depicted in late medieval visual arts. The rich complex of sequences and cantiones on "imperatrix" preserved in Bohemian sources from the fourteenth- to sixteenth-centuries can be understood as a musical parallel of paintings and sculptures, and as a specific contribution to the culture of Marian devotion. In my paper I would like to focus on the polyphonic composition *Imperatrix virgo gloriosa* from Codex Speciálník (CZ–HKm II A 7) based on a recently discovered monophonic model. Unlike the polyphonic settings of mensural cantiones on "imperatrix", this piece paraphrases a cantio written in chant notation which belongs to the type of song tradition cultivated only in Bohemia until the early fifteenth-century, but then documented in other European regions. The polyphonic *Imperatrix virgo gloriosa*, an atypical composition in the Bohemian context, poses several questions concerning genres of sacred polyphony in the fifteenth-century and the role

of Marian devotion in the process of creating new artistic forms, in particular of smaller compositions at the border between song and motet.

Chair details: Session 5

Saturday 30 October 16:15 – **Session 5: Devotional Literature**

Chair: Vicki Kay Price

Sue Niebrzydowski

Mary, mindfulness and the mise-en-page': Wellbeing and the Book of Hours

Beset by a global pandemic people have turned to books and the comfort that they can bring. In a period of uncertainty and, for many, grief and loss, people have sought out subject matter that is predictable if not necessarily comforting, finding solace in the security of formulaic genres and previously read books (Boucher, Harrison, Giovanelli, *The Conversation*, October 2020). The medieval Book of Hours the purpose of which, as described by Eamon Duffy is 'a script for the drama of personal religion' (*Marking the Hours*, p. 67), has subject matter that was largely predictable and formulaic at the heart of which lies the Virgin Mary in both text and image. The material condition of many of these prayer books confirms their re-reading by the women who owned and bequeathed them to their female relatives. Drawing on literary, book history, manuscript studies and bibliotherapy, this paper examines a selection of women-associated Books of Hours to consider ways in which the act of 're-reading Mary' might have offered medieval women a taxonomy of consolation.

Věra Soukupová

Mary fighting the devil: intercession in two medieval literary lawsuits

Mary's agency as intercessor for sinners' soul has been intensively researched in European context. Literature from medieval Bohemia, however, has not received comparable attention so far. An early witness of Mary's cult written in Czech language survives from the first half of the fourteenth century – so called *First debate of body and soul*. I shall argue that this unique example of Marian miracle story implemented into the body and soul debate genre was inspired, by the "Mascaron redaction" of the late thirteenth-century *Processus Sathanae*. Some extant manuscripts and early prints testify to the fact that this version was known in the Czech lands, and it was translated to Czech at the beginning of the fifteenth century (*Astarot's lawsuit*). In these texts, Virgin Mary is introduced into the quarrel as an advocate of human soul or of the entire humankind against the devils' claims. She is staged alternatively as powerful queen, loving mother, but also as a feeble and even humiliated woman. My goal is to seek textual links between these sources, both Czech and Latin. I shall focus on how different roles of Virgin Mary are evoked within the narrative economy with double intention to glorify her and to allow the audience to identify with the sinner(s) at stake, in particular through the emotional register of communication. I intend to show in my analysis how Marian devotion and the belief in her intercessory powers could be modelled in rather specific and sophisticated examples of Czech vernacular literature which, of course, absorbed much wider spectrum of literary influences such as miracle stories, exempla, preaching and short prayers, all of them reinforcing the image of Mary as necessary aid to the salvation.

Matouš Jaluška

Our Lady of Words Unsaid in “Olomouc Tales”

The paper focuses on Mary’s role as a mediator not only of divine grace, but also of unsaid words and unutterable notions – omitted confessions, shameful secrets and messed up prayers as well as mysteries of God’s majesty or peculiarities of the economy of salvation. In the West European vernacular context (e. g. in *Miracles de Nostre Dame* of Gautier de Coinci or in Galician *Cantigas de Santa Maria*), this function is well established. I examine its transformation in Central Europe by means of close reading of two sets of short miracle stories from the Old Czech “Olomouc Tales” (*Olomoucké povídky*, manuscript dated to 1482) in comparison with their Latin models and various vernacular cognates. First, the tales about Mary’s intervention in favour of people who failed to produce a valid confession before they died (numbers XI, XII, and XXVIII in Eduard Petru’s edition) are considered together with contrasting tales about necessity of atonement and infernal torments (IV, V, and XXVII). Then a different and more mundane type of secrecy will be demonstrated on the rich literary tradition of the narrative about the chaste empress and her (quite literally) unspeakable misfortune (XXI).