**Materiality of Devotion Symposium**
Pitts Theology Library, Emory University

**9:30-9:40**  *Introduction to “The Materiality of Devotion” Exhibition and Symposium* – Sarah Bogue

**9:45-10:45**  *The Materiality of Manuscripts: A Curator’s Perspective on Loose Leaves* – Lynley Herbert

Medieval manuscripts are complex and sophisticated works of art, in which each page is designed to work in concert with the others. When those pages are removed from their original context, they take on new lives as solitary art objects in their own right. Since at least the 19th century, booksellers often cut illuminated pages from bound books, either simply for profit, or to allow more people to have access to them. Today, these dispersed leaves can be utilized as teaching tools, or exhibited as they are in the current “Materiality of Devotion” exhibition. Yet this fragmentation of books also poses a challenge: each page represents only a piece of what was designed to be understood as a complete object. When scholars encounter single leaves, they are faced with a mystery to be solved. Lacking its original context, the page must be studied for its script, textual contents, size, layout, ink and pigments used, and artistic style. Each of these elements can provide clues that often allow us to reconstruct what the original book may once have been. This paper will address the challenges faced when working with single leaves, and will also demonstrate how it is often possible to rediscover their lost contexts.

**11:00-11:30**  *Between the Page and the Statue: Illuminated Manuscripts and the Medieval Cult of the Virgin* – Nicole Corrigan

Acts of devotion, such as the devotion paid to medieval cult statues of the Virgin Mary, are by nature ephemeral. But as many scholars have shown, it is possible to gain access to the medieval devotional experience, either through the study of illuminated manuscripts or by close examination of surviving cult statues. This paper seeks to enlarge our understanding of medieval Marian devotion by considering how manuscripts and statues worked together to create a space for devotion to the Virgin Mary. I begin by exploring how the fourteenth-century manuscript *The Hours of Jeanne d’Evreux* and its contemporary statue *The Virgin and Child of Jeanne d’Evreux* encouraged simultaneous use of book and statue to more effectively attain the Virgin’s intercession. Next, I turn to the thirteenth-century manuscript *Las Cantigas de Santa María* to show how its illuminations were both informed by contemporary devotion to Marian statues and sought to shape future practice. I will conclude by considering what these two case studies and the space between manuscript and statue can tell us about the unknown devotional life of the *Lyman Madonna* featured in this exhibition.

**11:30-12:00**  *A Technical Update on the Carlos Museum’s Virgin and Child* – Brittany Dinneen

In 2015, the Lyman family donated a medieval Virgin and Child sculpture to the Michael C. Carlos Museum. Though once richly polychromed, the wooden sculpture has suffered significant
structural and surface damage, and now shows only traces of paint beneath a darkened coating. Emory Art History PhD candidate Nicole Corrigan undertook a technical study of the Virgin and Child in partnership with conservators at the Carlos Museum as a part of her Mellon Fellowship in Object-Based Curatorial Research in 2016. In addition to Nicole’s in-depth art historical investigations of comparanda, we combined a detailed visual analysis of the sculpture under both visible and ultraviolet light with microscopic and instrumental analytical techniques to characterize the materials present. The project enabled us to identify the wood, ground material, and several of the pigments utilized, while leaving unanswered questions about the identity of other pigments and the darkened coating. Recent investigations with more sensitive analytical techniques have yielded additional identifications and confirmed previous results, allowing a representative reconstruction of the original polychromy.

1:30-2:00  **Emory’s Fifteenth-Century English Chronicle Roll: Late Medieval History Writing and Sixteenth-Century Nobility** – Jenny Bledsoe

At over 22 feet long, Emory’s fifteenth-century chronicle roll manuscript unites biblical, mythical, and royal history. The genealogical diagram and accompanying text begins with the seven days of creation, describes biblical and mythical rulers, and documents the kings (and some queens) of England, extending to Queen Elizabeth I with a sixteenth-century addition. Scholars have only begun to study the Emory roll, but it participates in a tradition of history writing—works known as universal chronicles—popular in the pre-modern world. I have recently discovered that the Emory roll is part of a family of English chronicles, which includes a manuscript owned by the University of Canterbury in New Zealand (digital and physical facsimiles of this roll are on display in the exhibit). After locating the Emory roll within the tradition of universal chronicles and the “Noah family” of manuscripts, the presentation will focus on the work of a later scribe who added a membrane to the Emory roll to update the chronicle to the reign of Queen Elizabeth I. The sixteenth-century scribe documents the marriages of several members of English noble families; this content will frame a discussion of the potential noble patrons and uses for medieval chronicle roll manuscripts.

2:00-2:30  **Poetry in the Realm of Devotion: Illustrations of Celestial rhymes of Hafez**—Azadeh Vatanpour

Poetry has long been one of the ways people connected with the Divine. The poetry collection of Khwaja Sham al-Din Muhammad Hafez (1315-1390 ACE), a renowned Iranian poet, is one of the most celebrated texts manifesting the triad relationship between divine love, mysticism, and the Scripture. Hafez is mostly known for his ghazal, a form of lyrical poems consisting of some seven to fourteen lines. Copies of these ghazals with elaborate decorations, illuminations, and illustrations have been reproduced throughout history. Hafez’s majestic poems are glorified by the quality of illuminations and artworks shown in these manuscripts. In this paper, I will show that the generous use of gold and expensive materials in creating decorative frames for poetic texts visually increases the “sacred” qualities of the poems and intensifies the reader’s spiritual feeling toward the Divine. Illuminations and artistic values become not only aesthetically pleasing but also appropriate methods for glorifying the sacredness of the poems. By doing so, poetry becomes material for devotion, transcending the literal meaning of the poetry and opening a gateway to the realm of spirituality.
2:45-3:15  Images and Intercession: St. Margaret of Antioch in Late Medieval Manuscripts – Ashley Laverock

Private devotional manuscripts, including books of hours, offered lay devotees the opportunity to engage with the saints through both text and image. Rather than mere illustrations, images of saints in devotional manuscripts provided a tangible and intimate encounter with the divine. Focusing on the image of the early Christian virgin martyr St. Margaret of Antioch in the fifteenth-century manuscript Les Heures de nostre dame (Pitts MSS161), this paper will explore the significance of hagiographic imagery in manuscripts in relation to the medium and to the late medieval cult of St. Margaret. Texts and images of St. Margaret in manuscripts (whether in codex, roll, or amulet forms) relate directly to the intercession St. Margaret offers to devotees, particularly female followers, who read, hear, and hold her passion, making this medium a particularly effective intercessory tool.

3:15-3:45  The Nuremberg Chronicle as a Case Study in the Rise of Print – Emma De Jong

The city of Nuremberg in modern day Germany was an important center for the development of the print, starting in the 14th century when the first paper mill north of the Alps was established in this city. This paper will use the Nuremberg Chronicle, published in said city in 1493, as a starting point to explore the rise of the print in Europe. The Nuremberg Chronicle is one of the best known incunabula (book printed before 1500) and famous for its woodcut city views. Through the Nuremberg Chronicle, this paper will explore how rise of the print ran parallel with the growing power of urban centers as well as developments in cartography and perspective.

3:45-4:15  The Transition of Material: Hrabanus Maurus’s In honorem sanctae crucis as Manuscript and Printed Book – Kelin Michael

The relationship between manuscripts and printed material is complex. When the printing press was invented around 1440, it allowed material that was formerly restricted to those wealthy enough to afford manuscripts to be disseminated to a larger audience. However, this new format of creating and consuming text and image did not replace manuscripts. At times, manuscripts and printed publications of the same material were produced simultaneously. Juxtaposing printed and manuscript versions of material from the same period can shed light on why manuscripts continued to be made even after the introduction of the printing press. This paper will consider Hrabanus Maurus’s collection of carmina figurata (“figured poems”), In honorem sanctae crucis, as a case study. While the original manuscript of the work was created in the ninth century, manuscript copies were made over the course of the next eight centuries, with the last copy being made in 1600. Additionally, the first printed version of the work was published in 1503. Thus, Hrabanus’s opus provides the ideal opportunity to explore not only the transition of a work from manuscript to printed form, but also to examine the coexistence and relationship between the two different formats.