Program

Friday 16 April: McCormick Hall
3–5:30 p.m.  Session 1
5:30–7 p.m.  Reception in the Index of Christian Art

Saturday 17 April: Whig Hall
9–9:30 a.m.  Coffee and Refreshments
9:30–1:00  Sessions 2 and 3 (with coffee break)
1:00–2:30  Lunch Break (lunch not provided)
2:30–6:00  Sessions 4 and 5 (with coffee break)
6:00–8:00  Reception at Macleau House

Organized by Mildred Budny, this multi-disciplinary symposium is sponsored jointly by the Research Group on Manuscript Evidence; and by the Department of Art and Archaeology, the Index of Christian Art, and the Late-Antique Group of Princeton University. It is designed to report new and cumulative discoveries in Apocalyptic material from the late antique to early modern periods.

Attendance at the Symposium is free. Space is limited. Parking is available on nearby streets with coin meters (for example, William Street and Ivy Lane off Washington Street) and in the public car parks on Spring Street and Highia Street. Please let us know your intention to attend by replying to Tara Reilly by FAX at (609) 258-4656 or e-mail to drilly@princeton.edu.

Sessions

Friday 16 April at McCormick 106

Mildred Budny (Research Group on Manuscript Evidence and Princeton University):
"Welcome and Introduction"
These remarks introduce the symposium within its series, held at divers centers.

Session 1: Visualizing the Apocalypse
Chaired by Elizabeth Parker McChlais (Rutgers University)
Adelaide Bennett (Index of Christian Art, Princeton University):
"Accessing Apocalyptic Imagery on the Internet for the Index of Christian Art"--This demonstration of a powerful reference tool focuses upon a core group of mid-thirteenth-century manuscripts considered to be the surfeit fully illustrated English examples: the Paris, Morgan, and Lincoln Apocalypses. Subjects such as Christ and the candlesticks (Revelation 4:1–8) will represent other cases from different periods and regions and with different texts and cycles of images, notably the Morgan Beatus and the Bamberg, Heiligenkreuz, and Lincoln Apocalypses. Imaging and transcription related manuscripts in tandem, including both text and image, accelerates the process of description, comparison, and cross-checking. It safeguards against mistakes and misinterpretations and aids examination of the implications of origin for specific manuscripts, cycles, and transmission. Accessing such material enhances many forms of teaching and research, both traditional and innovative.

Dorothy Shepard (Pratt Institute, Brooklyn):
"Imagery of Apocalypse and Salvation Drawn from the Book of Daniel"--The written descriptions of salvation and apocalypse in the Book of Daniel inspired many cycles of images to visualize and interpret the text. This survey considers the range of images devised and their transmission in manuscripts of the tenth to thirteenth centuries from England, France, and Spain. Examples include the Beatus group with Jeremy’s Commentary on Daniel; the Roda, Lambeth, and Lothian Bibles; and the Eadwine and Munich Pathers. Using such sources as Nebraebratzner’s First Dream, the Fyrre Furnace, and the Lion’s Den, this paper examines the distinctive and varied approaches as well as the problematic patterns of transmission, giving many gaps in the material.

Saturday 17 April at Whig Hall

Session 2: Setting the Apocalypse in Context
Chaired by Giles Constable (Institute of Advanced Study)
Michel Hugo (Centre National de la Recherche Scientifique, Paris):
"Littoral Charms Borrowed from the Book of Revelation in the Old Hispanic and Roman-Frankish Littératures" (in French)
In all Latin lites of the West, the Book of Revelation was read during Paschal-tide. In Spain, from at least the sixth and seventh centuries, it furnished the source of one hundred and ninety-three passages chanted until the end of the eleventh century. In the tenth-century assisbiz of Léon, the highest feats of the liturgical cycle are illustrated in the style of Beatus manuscripts made in the kingdom of Léon. In France the Roman-Romanic liturgy has far fewer such asprios and responsories, but chants for the Feast of All Saints, introduced in the tenth century, derive from liturgies describing the adoration of the Lamb by the 144,000 elect (chapter 7). In southern France, close to Spain, an alphabetical psalms about the end of the world (Amadis) was influenced by the description of the Last Judgment (Revelation 20:11–15). While the Beatus of Saint-Sever includes a long rope on the respiration Libera we evoking the terror of the end of the world.

David Ganz (King’s College, University of London):
"The Valenciennes Apocalypse"--Owned by the Abbey of Saint-Sernin, this early-nineteenth-century manuscript was written by the scribe Osbaldo preceptor, also responsible for a Gospel Book from the Abbey of St. Martin at Mainz. Jonathan Alexander regarded the immediate model of the Valenciennes Apocalypse as an Inselar and probably Northumbrian book, as suggested by the style and use of tracery. Are the Insular features the stock-in-trade of an Insular artist working on Comtes or do they derive from an Insular stage in the transmission of the apocalypse manuscript in the light of Carolingian manuscript illumination, Apocalypse imagery, and use of Apocalypse material in liturgical texts and lections. It will also examine the discrepancies between the text and the captions for the images, which manifestly derive from a Latin-Antique painter's cycle.

Don Skemer (Princeton University):
"Witten Amaluns and the Medieval Book"--Once nearly ubiquitous and today all but forgotten, written amules were appropriate texts of a religious or magical nature, set down on a folded or rolled piece of writing for personal protection and occasionally private devotion. This paper examines the subject of written amules during the Middle Ages on the basis of contemporary descriptions of their use as well as extant physical evidence that sheds light on their preparation, forms of presentation, sources of textual authority, and relationship to the Bible.

Session 3: Commenting upon the Apocalypse
Chaired by Paul Lorenz (Princeton Theological Seminary and Institute for Advanced Study)
E. Ann Matter (University of Pennsylvania):
"The Apocalypse in Early Medieval Exegesis: From Veternitas to Beasts"--Although our modern view of the last book of the Christian Bible assumes that its apocalyptic secrets are about an expectation of the end, the truth is that early medieval readers understood the text in a rather different way. This paper will explore the reasons for a rejection of chiliasm interpretations in the Latin Church of the fourth century, and the consequent tradition of eclectological interpretation that flourished until the end of the ninth century. Topics include the relationship between apocrypha and ecclesiastics, and the literary ties assumed between Apocalypse, Lamentations, and the Song of Songs.

Philip Krey (Lutheran Theological Seminary):
"From Lyra to Luther"--After defining the literal/historical method of interpreting the Apocalypse, this paper will trace its practice from Nicholas of Lyra to Martin Luther, with a close look at John Wycliffe, the Netherburger Bible printed in Liebh in 1494, and Luther. The examination will focus on the relationship of historical correlations with the symbols and images of the Apocalypse for a variety of theological and other agendas. It entails that these historical associations were deployed for church or theological reform, apparently not for their own value. The sometimes self-conscious "misme"c of these symbols and images for other agendas helps explain why, for literal/interpretative interpretations into the modern period, the historical references can be continually "discredited" but not discarded.

Kimberly L. Van Kampen (Grand Haven, Michigan):
"The End of the World in Sixteenth-Century England"--Although influenced by medieval theories of the fulfillment of New Testament prophecy regarding the rise of Antichrist and the end of the Age, the eschatological views of sixteenth-century Reformers in England reflect a new nationalism. Concerns on End Times thought is not present among the first English Protestant, with greater disparity between those living in the first half of the century and those who flourished during the reign of Elizabeth. Yet a number of prophetic theories throughout the century found the events of English ecclesiastical history to be symbolic of the Biblical account of the last days. This paper demonstrates both the prevalence of the notion of the English Apocalypse and the eschatological impetus behind the genesis of Anglo-Saxon studies.

— Lunch Break —