

Princeton University



The Carolingian Bible and Its Impact

A Symposium on the Transmission of the Bible

The Bible served as *the* central text for the Carolingians, with profound impact throughout their realms and beyond. Characteristic Carolingian approaches to the Bible include Alcuin's widely influential revision of the Vulgate text; extensive scriptural exegesis, with diverse theological controversies; and the intensive production of copies of full Bibles or parts of the Bible, among them numerous illustrated, large-format Bibles, notably the Tours Bibles and the San Paolo Bible. Such achievements profoundly affected the transmission of the Bible in the Latin West.

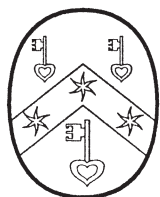
We plan to hold a symposium on the subject on **Thursday, 4 April 1996**. Organized by Mildred Budny, it is sponsored jointly by the Department of Art and Archaeology, the Program in Medieval Studies, the Index of Christian Art, and Late Antique Studies at Princeton University, as well as by the Research Group on Manuscript Evidence, based at Princeton and Corpus Christi College, Cambridge.

This multidisciplinary symposium will examine aspects of the transmission of the Bible to and through the Carolingian age, variously as text, artifact, and work of art. Themes include its impact upon the Carolingians, the creation of Carolingian approaches to the Bible, and their impact upon or interaction with other regions and periods, ranging from the Late-Antique, Hispanic, and Anglo-Saxon, to the Romanesque and beyond.

Our speakers and respondents represent a variety of disciplines and centers. They will present new and cumulative work on individual manuscripts, their texts, and their covers, which illuminates how the study, interpretation, (re)production, and promulgation of the Bible shaped Carolingian ideas about salvation, art, and conduct. This work also reveals the circumstances under which Carolingian approaches to the Bible emerged, the influences to which they responded, and the forms, functions, imagery, and legacy which they engendered. Such detailed analysis opens the way for fresh re-assessment and refines questions for further, deeper exploration.

The symposium will meet in McCosh Hall on the main campus (approachable from both Nassau and Washington Streets): in McCosh 46 in the morning and McCosh 50 in the afternoon. All-day parking is available nearby in the open-air car park on Spring Street and the parking garages on Chambers and Hulfish Streets. Coffee and refreshments will be available from 9 a.m. We will begin at 9:30 a.m., adjourn for lunchtime (from about 1 to 2 p.m.), and continue until about 6 p.m., with morning and afternoon coffee breaks. Lunch can be found among the range of restaurants and cafés on or close to the campus. The symposium will be followed by a reception from 6 to 7:30 p.m. in the main lobby of McCormick Hall. Information can be obtained from the Index of Christian Art by telephone at (609) 258-3773.

We aim to run the symposium on informal lines, including a round-table discussion. This will give plenty of opportunity to respond to the speakers and ask questions. We hope that participants might contribute to the discussion from their areas of interest and expertise.



Mildred Budny
Director
Research Group on Manuscript Evidence

Program

James Marrow (*Princeton University*): **"Introductory Remarks."** These remarks set the stage for the symposium.

William Diebold (*Reed College, Portland, Oregon, and the Metropolitan Museum of Art, New York*): **"The Bible and Carolingian Ideas about Art."** This paper examines the impact of Biblical language and ideas, as well as earlier Biblical exegesis (especially that of the Venerable Bede), on the Carolingian conception of art and architecture.

Lawrence Nees (*University of Delaware, Newark*): **"Early Carolingian and Pre-Carolingian Illustrated Bibles."** The luxurious single-volume Bible emerged as a new genre in the Latin West, from the *Codex Amiatinus* and Theodulf Bibles to the Tours Bibles. Apparently non-liturgical, the intentions and functions of the genre remain problematic, although the condition and luxurious decoration of the manuscripts themselves can reflect their use.

Herbert Kessler (*Johns Hopkins University, Baltimore*) and

Paul Dutton (*Simon Fraser University, Vancouver*): **"Some Reasons for Rethinking the First Bible of Charles the Bald."** A collaborative study of the poetry and *tituli* for the illustrations in this important Carolingian Bible reveals new evidence for their authorship and political context. This work makes it possible to reassess the circumstances and date of production of the manuscript, as well as the meanings of some of its illustrations.

Mildred Budny (*Research Group on Manuscript Evidence and Princeton University*): **"The Anglo-Saxon Competition to the Carolingian Illustrated Bibles."** In its original form, the magnificent large-format Royal Bible, produced at Canterbury by the mid-ninth century, much surpassed its Carolingian contemporaries in splendor and amount of illustration. Its stature puts into question the directions of influence for this genre across the English Channel.

— Lunch Break —

John Williams (*University of Pittsburgh*): **"Carolingian Contributions to the Iberian Renaissance."** Although it took a century, various aspects of Carolingian book art had a galvanizing effect in monastic scriptoria as the Hispanic peninsula recovered from the effects of the Muslim invasion. At the same time, the La Cava Bible offers evidence of movements in the other direction.

Celia Chazelle (*Trenton State College, Trenton, New Jersey*): **"Interpretations of the Crucifixion in Carolingian Literature and Imagery."** The intense theological inquiry and scriptural study by Carolingian scholars frequently considered the Crucifixion as a crucial episode in the drama of human salvation. In myriad ways, the Carolingians attempted to invoke in words and represent in art the inexpressible or contradictory concept of the crucified God.

Genevra Kornbluth (*Youngstown State University, Youngstown, Ohio, and the National Gallery of Art, Washington, D.C.*): **"Iconography and Practicality: Dealing with Gemstones on Carolingian Biblical Manuscripts."** Gems on the covers of Biblical codices complement the meaning of the texts and images inside, but can be rearranged and replaced. Drilling and abrasion on the stones reveal their original, secondary, and sometimes even tertiary usage.

Dorothy Shepard (*Pratt Institute, Brooklyn*): **"Afterlife of the Carolingian Bible in Romanesque Bibles."** Among the many characteristics which Romanesque Bibles inherited from their Carolingian predecessors are their layout practices, decorative formats, and use of prefatory matter. This paper surveys the Carolingian legacy in large-format Romanesque Bibles, notably the illustrated and decorated Bibles, and especially those produced in England.

Virginia Roehrig Kaufmann (*Princeton*): **"Could the Aschaffenburg Gospels have a Carolingian Source?"** Certain unusual scenes in the mid-thirteenth-century Aschaffenburg Gospels have their closest extant parallel in the Anglo-Saxon Getty leaves of *circa* 1000, which have been related to Carolingian art. Do these works provide evidence for an extensive earlier Christological cycle now lost, Carolingian or other, or was their common source Ottonian?

Richard Ring (*University of Kansas, Lawrence*): **"Vulgate Words and Phrases in Carolingian Sources and Historical Consciousness."** The recognition of previously unsuspected Biblical quotations in certain Carolingian sources can reveal much about the context and intentions of these texts.

David Ganz (*University of North Carolina at Chapel Hill*): **"Observations on the Carolingian Bible after Bonifatius Fischer."** Fischer's work on Carolingian Biblical texts provides the starting point for examining differences in the status and function of Gospel Books and complete Bibles in the Carolingian age.