

Program

Friday 16 April: 106 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 Maclean 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 Hulfish Street. Please let us know your intention to attend by replying to Tara Reilly by FAX at (609) 258-4656 or e-mail to [ltreilly@princeton.edu](mailto:tltreilly@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 McLachlan (*Rutgers University*)

Adelaide Bennett (*Index of Christian Art, Princeton University*):
“Accessing Apocalypse Manuscript 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 earliest 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. Inputting the material from related manuscripts in tandem, including both text and image, accelerates the processes 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 vivid 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 Jerome’s *Commentary on Daniel*; the Roda, Lambeth, and Lothian Bibles; and the Eadwine and Munich Psalters. Using such subjects as Nebuchadnezzar’s First Dream, the Fiery Furnace, and the Lion’s Den, this paper examines the distinctive and varied approaches as well as the problematic patterns of transmission, given the many gaps in the material.

Barbara Haggh (*The University of North Texas*):
“The Mystic Lamb and the Golden Fleece”

Considered by Dürer to be the most beautiful painting in all Christendom, the “Adoration of the Mystic Lamb” was installed in the principal parish church of Ghent by 13 May 1435. In 1445 the seventh chapter of the Burgundian Order of the Golden Fleece met in that church. In 1458, when Philip the Good made his Entry into Ghent, he was greeted by a three-tiered *tableau vivant* of the altarpiece bearing emblems of the Order. This paper newly assesses the importance of the van Eyck altarpiece to that Order, as revealed by a document of its archives discovered in Vienna: a full Office and Mass for the Virgin created for its meetings and approved in 1458. The date of this Office, the writings of Guillaume Fillastre, under whose direction it was prepared, and Philip’s Entry in 1458 strongly suggest that the vision of the Apocalypse in the altarpiece provided visual stimulus for the written program of the Burgundian Order of the Golden Fleece.

— Reception at the Index of Christian Art —

Saturday 17 April at Whig Hall

Session 2: Setting the Apocalypse in Context
Chaired by Giles Constable (*Institute of Advanced Study*)

Michel Huglo (*Centre National de la Recherche Scientifique, Paris*):
“Liturgical Chants Borrowed from the Book of Revelation
in the Old Hispanic and Romano-Frankish Liturgies” (*in French*)
In all Latin rites of the West, the Book of Revelation was read during Pachel-tide. In Spain, from at least the sixth and seventh centuries, it furnished the source of some one hundred responsory and antiphons chanted until the end of the eleventh century. In the tenth-century antiphoner of Léon, the highest feasts of the liturgical cycle are illustrated in the style of Beatus manuscripts made in the kingdom of Léon. In France the Romano-Frankish liturgy has far fewer such antiphons and responsories, but chants for the Feast of All Saints, introduced in the ninth century, derive from lections describing the adoration of the Lamb by the 144,000 elect (chapter 7). In southern France, close to Spain, an alphabetical prosa about the end of the world (*Audi tellus*) was influenced by the description of the Last Judgment (Revelation 20:11–15), while the Beatus of Saint-Sever includes a long trope on the responsory *Libera me* 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-Amand, this early ninth-century manuscript was written by the scribe *Oroldus presbiter*, 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 Insular and probably Northumbrian book, as suggested by the style and use of interlace. Are the Insular features the stock-in-trade of an Insular artist working on the Continent or do they derive from an Insular stage in the transmission? The paper will reassess this difficult manuscript in the light of Carolingian manuscript production, Apocalypse imagery, and uses 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 Late-Antique picture cycle.

Don Skemer (*Princeton University*):
“Written Amulets and the Medieval Book”

Once nearly ubiquitous and today all but forgotten, written amulets were apotropaic texts of a religious or magical nature, set down on a folded or rolled piece of writing material for personal protection and occasionally private devotion. This paper examines the subject of written amulets during the Middle Ages on the basis of contemporary descriptions of their use as well as extant physical evidence that sheds light on their production, forms of presentation, sources of textual authority, and relationship to the Bible.

Session 3: Commenting upon the Apocalypse
Chaired by Paul Rorem (*Princeton Theological Seminary and Institute for Advanced Study*)

E. Ann Matter (*University of Pennsylvania*):
“The Apocalypse in Early Medieval Exegesis: From Victorinus to Beatus”
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 chiliastic interpretations in the Latin Church of the fourth century, and the consequent tradition of ecclesiological interpretation that flourished until the end of the ninth century. Topics include the relationship between anagogy and ecclesiology, 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 Niederdeutsche Bibel printed in Lübeck in 1494, and Luther. The examination will focus on the odd use of historical correlations with the symbols and images of the Apocalypse for a variety of theological and other agendas. It reveals that these historical associations were deployed for church or theological reform, apparently not for their own value. The sometimes self-conscious “misuse” of these symbols and images for other agendas helps explain why, for literal/prophetic interpreters into the modern period, the historical referents can be continually “disconfirmed but not discredited.”

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 nationalistic nature. Consensus on End Times thought is not present among the first English Protestants, with greatest disparity between those living in the first half of the century and those who flourished during the reign of Elizabeth. Yet a number of prolific theorists throughout the century found the events of English ecclesiastical history to be prophetic 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 —