

ERC Newsletter

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Content

Introduction.....	1
PAST WORK	1
Krems Convention	2
A new cooperation with Matenadaran, Yerevan, Armenia	3
ARTIKEL.....	4
Codex and Room. The St Albans Psalter.....	4
Systems, Patterns and Fractals – Both decay and Conservation in the Sisyphus Position	18
UPCOMING EVENTS.....	26
„Interdisciplinary Methods in Graphic Art, Book and Document Conservation“ (MA)	26
“Conservators without borders”	26
IMPRESSUM.....	26

Introduction

Dear reader, dear colleagues,
this is the second newsletter of the European Research Centre for Book and Paper Conservation-Restoration after we moved from Horn to Krems University of Continuing Education in May 2014. Please note that we are in Krems now and not any more in Horn.

We apologize for this confusion, again and again I am asked, if I would know the centre in Horn – we are the centre in Horn, but now in Krems.

PAST WORK

In Summer we held the Krems Convention

Krems Convention on the Need for Continuing Education in Preservation of Documentary Heritage

Krems, 19th July 2015

Krems Convention aimed to define what sort of further education is needed for the best possible safeguarding of our written heritage, in terms of both teaching material and the methods of its delivery. The Convention placed special focus on some of the topics, such as interdisciplinary education, economic aspects and future challenges (to be covered by oral contributions) with subsequent public discussion of these subjects and preparing a written paper. It provided reference to other conventions and codes already formulating the need for further education in conservation/restoration of written/documentary heritage and other related fields without, however, limiting its scope to any specific proposed activities.

Programme of the Convention meeting:

Welcome addresses

J. Schiro (Malta): The culture change - experience in economic and practical aspects of further education for conservators

R. Ion (Romania): Further education of conservators and archivists/librarians in science

C. Römer (Austria): What philologists and historians can learn from paper conservators and restorers – an example from Ottoman studies.

R. Padoan (Italy, Netherlands, UK, Germany): The need for exchange and networking in further education in preservation/conservation/restoration of written heritage and how the young generation sees education.

Th. Aigner (Austria): The need for learning and the methods of raising funds.

C. Senfett (Italy): Further education programmes already existing in Europe

E. Moussakova (Bulgaria) UNESCO - the national Memory of the World committees in connection to the planned university course.

Discussion

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The participants of the Krems Convention meeting adopted the following statement:

1. Interdisciplinary continuing/lifelong learning is mandatory to properly preserve, keep, maintain and restore¹ European documentary² heritage.
2. The participants refer especially to
 - a. the E.C.C.O. Professional Guidelines;
 - b. the European Qualification Framework; and
 - c. the Recommendation concerning the Preservation of, and Access to, Documentary Heritage in the Digital Age
3. Such lifelong learning is needed to fill the gaps in, and widen the knowledge, skills and competences of professionals responsible for the documentary heritage.
4. Public awareness for the need to preserve, maintain and restore the documentary heritage will be automatically promoted by installing continuing education in the field of maintenance of documentary heritage (see 1.).
5. Along with this security for European documentary heritage will increase
6. Continuing education based on an interdisciplinary approach will bring about greater flexibility of the professionals in the field and intensify the flow of knowledge within the profession.
7. The level of the lifelong learning should be kept highest through co-operation of universities, memory institutions and other bodies in the relevant fields at the European, national and regional level.

¹ Terms are used according to definitions given in E.C.C.O. Professional Guidelines Brussels 1 March 2002, I. Definition of the Conservator-Restorer and in ENCoRE document of constitution, Dresden, 9th Nov. 1997

² The term is used in the sense it is used in the "Recommendation concerning the Preservation of, and Access to, Documentary Heritage in the Digital Age", UNESCO General Conference 37C/48 resolution, 20th Aug. 2013



Some participants on the way to the convention meeting

KREMS CONVENTION is sponsored by Druckerei Berger, WD Austria and KRAuP GmbH



Furthermore we were able to establish

A new cooperation with Matenadaran, Yerevan, Armenia

ARTIKEL

This newsletter contains 2 articles.

Codex and Room. The St Albans Psalter

Bernhard Gallist¹

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– Translation by Laura Tenschert*

Research into a book's utilization can often provide vital clues for the conservator's tasks of documentation. Herein the Psalter of the St Albans Abbey serves as vivid example. The references to the liturgy of St Albans Abbey reveal an interesting new perspective.

The hermit Alexius, whose legend is part of the manuscript, was the patron of an altar located in the Lady Chapel of the abbey. This altar had been consecrated on the occasion of the abbey's reconstruction in 1014. At this time the abbey was comprehensively renewed in the spirit of the Cluny reform. The Lady Chapel with the Alexius altar situated close to the passageway from the monks' choir to the cloister, was the site of congregational worship. The spiritual practice of feeding the poor offers an explanation for the particularities in the programme of text and pictures. The feeding of the poor hosted at the cloister culminated in the festival week of the abbey's patron St Alban.

The special indulgence that was granted on the occasion of this festival was conditionally bound to the attendance of the mass in which the 200 psalms were recited. Consequently, this special recital of psalms is likely to be the motive for the commission of the lavishly decorated Psalter. It can be concluded that this book was not conceived for the purpose of private utilization but for the abbey's Divine Office and congregational worship.

Research into a book's utilization can often provide vital clues for the conservator's tasks of documentation, conservation and restoration. Herein the Psalter of the St Albans Abbey, currently at the Cathedral Library in Hildesheim (St God 1), serves as vivid example. This Codex has been rebound at least twice and the original binding is lost without any known remaining traces. While it is disbound for exhibition at the moment, a new binding is set to eventually equip the Psalter with a cover in the original style.

Dated approximately 1130, the manuscript stems from the environment of St Albans Abbey in Hertfordshire (Northwest of London), known as the death and burial place of Britain's first martyr and therefore of great importance within the English church (Fig. 1). The book is generally regarded as the earliest surviving masterpiece of Anglo-Norman painting. It comprises several distinct parts: a calendar, a cycle of full-page Christological miniatures, the *Vie de Saint Alexis* in Anglo-Norman French verse, immediately followed by a chapter of Gregory the Great's second letter to Serenus, concerning the role of pictures in Christian sanctuaries (in the original Latin and in French translation).

This is followed by three full-page miniatures of Christ at Emmaus accompanied by a paraphrase of the corresponding pericope from the Gospel (Luke 24, 13–35) and some admonitions to a monk's community. The last page of this collection has a large *Beatus* initial opening the text of Psalm 1. This text of the Psalms with the following canticles,

litany and prayers for Divine Office includes over 200 historiated initials.

The manuscript concludes with two full-page miniatures showing King David and the martyrdom of St Alban (Fig. 10 and Fig. 11).

Regarding the book's intended purpose, scholars have agreed that what we are dealing with is 'a "personal" not communal book, not a choir-book for the Divine Office'.³ The manuscript as a whole has mainly been

³ Thomsen (2013), p. 57

associated with the anchoress Christina, later the prioress of Markyate, a cell closely connected with St Albans Abbey.⁴ The main reason for this assumption were certain parallels of the St Alexius' legend and (presumably contemporary) narrative accounts of Christina's life.⁵

However, this does not yet answer the question as to what extent the distinct parts form a coherent unit. 'How the four items might have come together is discussed, but the nature of the evidence ought to make it clear that this problem is unsolvable'.⁶ The interpretation of the fifth quire (which is why it is often referred to as the "Alexius Quire") especially causes a number of difficulties. Its primary content is the legend of St Alexius (Fig. 5), followed by Pope Gregory's letter (Fig. 6), the Emmaus-miniatures (Fig. 7) and the *Beatus* initial (Fig. 8). Donald Matthew concludes: 'The presence of the Chanson d'Alexis in the manuscript is puzzling'.⁷

Yet in this regard, a study of the liturgical references allows us to draw new conclusions.⁸ The hermit Alexius, whose life the Codex recounts,⁹ was mainly worshipped in Rome, in the monastery *SS Bonifacio e Alessio*, which was known as the centre of the Cluniac reform. At St Albans, the Lady Chapel had an altar dedicated to Alexius, which was part of the church's new building consecrated in 1014. This new building dates from a time of the abbey's expansion and transformation in the spirit of the Rome oriented reform of Cluny. This Lady Chapel, including the Alexius altar, was situated alongside the passage from the monks' choir to the cloister and served both the Office of the Dead, as well as the congregational worship.¹⁰

According to Cluny's regulations, the Lady Chapel was the abbey's meeting place for the „Processio per officinas claustrum“,¹¹ the procession after morning mass, which led through the cloister and the adjacent living quarters and workshops of the convent and subsequently returned to the choir for the *Missa Maior*.¹²

We know that St Albans with its cloister and courtyard, the „curia Sancti Albani“, was intended to hold crowds of people who gathered on liturgical or juridical occasions.¹³ This was especially necessary in the case of the numerous pilgrims who visited annually on 1 and 2 August for the feasts of the abbey's patron's invention and translation. On 2 August 1129, St Alban's relics had received a resplendent new shrine. Those who attended mass on both days of the feast, as well as the following week were granted an indulgence. During the four occasions of mass that every monk priest had to sing for those seeking indulgence, the individual lay monks each read 50 psalms. In order to 'augment devotion', the abbot dined 300 paupers in the 'curia Sancti Albani'.¹⁴

⁴ Geddes (2005), p. 95 regards the female figure in the initial to Psalm 105 (p. 285) as a portrait of Christina of Markyate. However, considering the inscription, a reading as allegory of the "Clementia Jhesu", which is invoked at that point, seems more plausible. Cfr. note 44.

⁵ Thea Mary Todd examines Christina's life as hagiographic type. Therein the spiritual friendship between the prioress and the abbot Geoffrey in particular proves to be a primarily literary theme. Todd (2004); cf. Engels (2002), p. 114, note 40.

⁶ Matthew (2008)

⁷ Matthew (2008), p. 416

⁸ Gallistl (2012a), p. 242, note 126

⁹ The son of a wealthy Roman patrician, Alexius left his bride and his home behind in order to go to Edessa, where he dedicated his life to poverty and the poor in front of the miraculous cloth of Christ. After returning to Rome many years later, he lived unrecognized in his parents' house. At his death, he was recognized and celebrated by his family, the pope, as well as the citizens of Rome.

¹⁰ "Ranulphus Episcopus Dunelmensis, dedicavit Capellam Ricardi Abbatis, in honorem Sancti Alexii." Walsingham (1867), p. 148; cf. Gallistl (2012a), pp. 215–222.

¹¹ „Die Prozession führt nach der Morgenmesse vom Hochaltar der Klosterkirche in die Marienkirche und von dort durch den Kreuzgang und die angrenzenden Lebens- und Arbeitsräume des Konvents in die Klosterkirche, und zwar zunächst in den Eingangsbereich, das vestibulum ecclesiae (vielfach auch Galilea genannt) und von dort durch das Schiff in den Chor zur Hauptmesse.“ Heinzer (2009), p. 54.

¹² "Quinque principales festivitates ad superlativum gradum [...] quae hoc habent singulare [...] quod processio per claustrum tam solemnem agitur ut non solum cruce, sed etiam textus Evangelii, candelabra et caetera quaeque mobilia ornamenta portentur" Consuetudines Udalrici 12. PL 149, p. 656 B). The five main feasts were:

Peter and Paul as the patrons of the church of Cluny, Mary's ascent into heaven, as well as the three big solemnities. "Nat. SS Petri et Pauli, Assumptio M. cum tribus festis Dominicis." Consuetudines Udalrici 12, PL 149.

¹³ Walsingham (1867), p. 71; cf. Gallistl (2012a), p. 227 note 61. Edward I. 1280 Charters read in the County court at Hertford and at St Albans in reference to the election of coronators "in curia s. Albani ... die Mercurii proxima ante primum festum sancti albani" Walsingham (1867), p. 445; cf. 371. On 13 July 1381, the male inhabitants of Hertfordshire gathered together „in magna curia abbatie apud Sanctum Albanum" in order to revere King Richard II. The St Albans Chronicle. Walsingham (2003), vol. 1, p. 558.

¹⁴ "Praedictus Alexander Episcopus Lincolniensis, omnibus qui ad illam, vel Inventionis, vel Translationis, festivitatem, infra Octavas, venerint, quadraginta dies relaxationis concessit. Et ut libentius et devotius illuc occurrerent, consilio et assensu Abbatis, trecentos pauperes in ipsa festivitate statuit idem Episcopus ut reficerentur in curia Sancti Albani, Et unusquisque sacerdotum quatuor Missas pro poenitentibus cantaret; caeteri vero Psalmos, scilicet, pro unaquaque Missa quinquaginta Psalmos." Walsingham (1867), p. 92.

Both the new shrine for the abbey's patron, as well as the emphasised psalm prayer on a feast of translation, were presumably specific reasons for the commission of the Psalter.¹⁵ At least it has been reported that among the liturgical books that abbot Geoffrey of Gorham (1119–1146) presented his monastery's patron with, there was a lavishly decorated Psalter.¹⁶

As on the main feast of St Alban on 22 June, the legend of his martyr death (written in "Brittonic"), which is the subject of a miniature towards the end of the Psalter, probably also found a staged performance on the celebration of his invention and translation.¹⁷

Two special texts, which refer to liturgical drama or dramatic reading both belong more to the Easter season. Alexius, who left his home in Rome to see the holy cloth with the imprint of Jesus' face, which was worshipped in Edessa, belongs in the context of Easter morning, when the risen Christ's *sudarium* was held up during the Gospel. On the other hand, the inscription of the Emmaus miniatures¹⁸ shows textual correlation to the pilgrim-play (*Officium Peregrinorum*) performed on Easter evening, which reenacted the disciples on the road to Emmaus.

What both these texts have in common is a distinctive connection between a vision of God and the care of the poor in the sense of a 'charity towards God'.¹⁹ According to legend, Alexius came to Edessa on Easter Day, the same day the cloth with the imprinted Holy Face had once arrived there. He subsequently distributed his possessions among the poor in order to henceforth live on alms before the sanctuary erected for the relic. The disciples in Emmaus in turn, invited the poor pilgrim to join them for supper, where he eventually revealed himself to them as the Resurrected. In medieval readings, the Emmaus story predominantly served as a model for an act of charity. The person in need who is shown hospitality in the end reveals himself as Christ (in the sense Mt 25). 'The act of invitation was a major focus for sermons on the story as a moral lesson intended to spur the audience to charity toward strangers. Augustine highlights the benefits of hospitality offered by the disciples in two of his Easter sermons'.²⁰ This thought that was articulated by both Augustine as well as Pope Gregory, was passed on in Easter Monday sermons throughout the Middle Ages.²¹

In the preceding full-page Christ cycle, we encounter the same thematic connection at the point assigned to the witness of the disciples of Emmaus, namely opposite the apostle Thomas, who, touching Christ's wound, recognises the Resurrected (Fig. 2).²² And indeed there appears, from a narrative point of view, a blank.²³

¹⁵ "The number of psalms and prayers to be said and sung were increased." Smith (1929), p. 27.

¹⁶ "Psalterium pretiosum, totum ... auro illuminatum" Walsingham (1867), p. 94.

¹⁷ Cf. Walsingham (1867), p. 26f; 29.

We get an impression of the performance of St Alban's legend as it would have taken place on the feast of his invention and translation, from the vivid report of a scenic reading in front of the convent of St Albans on the occasion of the invention of the bones of one of St Alban's companions, Amphibalus, in the year 1173: "legebatur Passio Beati Martyris, quem quaerebant, et sociorum ejus, per quam carnis ergastulo soluti, promeruerunt gloriam sempiternam. Dum igitur saevitia iudicis, lictorum immanitas, Martyrum patientia, et mors prolixius recitata, pias mentes Conventus in fletus et suspiria commovisset, Beatum Amphibalum, cum tribus sociis suis repertum, accurrens aliquis nunciavit. Quid ergo? Suspiria mutantur in laudes, et tristitiae successit laetitiae magnitudo. Exurgens a mensa, congregatio ad ecclesiam festinanter procedit, et iustitiam corde conceptam elevatis laudibus protestatur." Amundesham(1870), Appendix, p. 496; cf. Gallistl (2012a), p. 224, note 49 (there falsely attributed to the feast of St Alban himself).

¹⁸ The meal scene is followed by a second image of the two disciples at the table with the feet of the isappearing Christ.

¹⁹ "Amate ergo et tenete charitatem, fratres charissimi, sine qua nullus unquam Deum videbit." Augustinus, Exhortatio ad tenendam vel custodiendam charitatem, Sermo 169.

²⁰ Hall (2000) p. 1–13: 7. Augustinus. Sermo 235, In diebus paschalibus 6. PL 38, cols 1117–1120; Sermo 236 in diebus paschalibus 7, PL 38, cols. 1120–1122). Augustine cites the text of Matthew 25 as further demonstration that the virtue of the disciples' hospitality at Emmaus is replicable by his audience when they offer hospitality 'to the least of my people' ("Et tu ergo, si vis habere vitam, fac quod fecerunt ..." col. 1121);

cf. Travis (2005), pp. 209–215.

²¹ Hall (2000), p. 9 – An example is Gregory the Great's homily for Easter Monday: "But because they could not be strangers to charity, those with whom the Truth walked called him as a stranger to the inn ... They set the table, offered food, and he whom they did not know in expounding on sacred scripture they did recognize in

the breaking of the bread ... Behold the Lord who was not recognized while when he was speaking, and was recognized while at the meal. Therefore, beloved brothers esteem hospitality, love charitable works ... and the Truth himself said 'I was stranger and you took me in ...

Think, brothers, what a virtue hospitality is, accept

Christ at your table, in order that you will be received by him at the eternal table; offer hospitality to Christ in the form of a stranger ..." PL 76, cols 1182–1183 transl. Hall (2000).

²² A Psalter from Oxford (before 1220; BL 1 D X), in its conception similar to the St Albans Psalter, shows the supper of Emmaus and the Doubting of Thomas on the same page (7v), as witnesses of the resurrection between the Descent into Hell (7r) and the Ascension (8r). Shapiro suggests that the crossed blank rolls in the upper register signify the speech of the two disciples as they agree in their recognition of Christ who had visited them. Schapiro (1979), pp. 347–48; .Deshman (2010), pp. 263–264.

Instead, the page opposite the image of Thomas shows two scenes from the legend of St Martin of Tours: the saint gives half his cloak to a naked beggar and subsequently beholds Jesus Christ in a dream, wearing the half-cloak that he had given away (Fig. 3).²⁴

The connection between charity and the vision of God as conveyed in the story of St Martin of Tours likewise applies to Thomas the Apostle if we also consider his legend. The Gospel had made Thomas experience the divinity of the Resurrected not merely physically, but spiritually ('My Lord and my God'). The touch had been absorbed in a vision of the invisible.²⁵ In legend, Christ appeared to his apostle a second time in a dream and told him to travel to India in order to be the architect of the king's new palace. The latter provided Thomas with the means for the construction, which he in turn gave away to the poor. The king was initially furious, until it was revealed to him in a dream that Thomas' offerings had done nothing less but erect him a 'Palace in the Heavens'.²⁶ The legend thus establishes the worship of the apostle as a prominent patron of poor relief.²⁷ Therefore, through the juxtaposition of Thomas and Martin, there arises already in the prefatory cycle of scenes the equation of offerings to the poor and beatific vision as it appears in the Gospel (Matthew 25).

Even in the emphasis on the feeding of the poor, a Cluniac tendency comes into effect. In the monasteries of the reform, the custom of the commemoration of the dead was given outstanding importance. Although the commemoration of the dead had been associated with the feeding of the poor since the Early Christian church, the number and scope of those feedings now increased rapidly (which in Cluny led to the brink of economic ruin).²⁸ As mentioned before, the monks of St Alban held their Office of the Dead in the Lady Chapel with the Alexius altar, which, due to its position alongside the cloister, was also close to the abbey's graveyard (Fig. 12).²⁹

A possible connection between the themes of the Emmaus disciples and St Martin under the consideration of charity has already been assumed by Geddes, who looked for the origin of this aspect in the personal biographies of Abbot Geoffrey and Christina of Markyate.³⁰ Even before that, Pächt had drawn a similar

²³ "The St Albans representation of this scene is not a straight illustration of the Gospel text, but a condensation of two episodes into one, namely a fusion of the first appearance of the Lord to the Apostles when He showed them His wounds, Thomas being absent, and the scene eight days later, when he invited Thomas to test the wound of His side. This Thomas scene follows directly after the Magdalen scene, just as it does in the Peregrinus play. In the gospel of Luke 24:13–31, the scenes of Christ's appearance on the road to Emmaus precede the showing of wounds. In the St Albans Psalter the Emmaus episode is transferred to the end of the Alexis quire."

Pächt et al. (1960), p. 481.

²⁴ "Vere memor Dominus dictorum suorum, qui ante praedixerat: quamdiu fecistis uni ex minimis istis, mihi fecistis, (Mt 25, 40) se in paupere professus est fuisse vestitum ... Vidit Christum ... quo viso vir beatissimus non in gloriam est elatus humanam, sed bonitatem Dei in suo opere cognoscens" Sulpicius Severus, Vita S. Martini 2,4, PL 20, col. 163.

²⁵ "Videbat tangebaturque hominem et confitebatur Deum quem non videbat neque tangebatur" Augustinus in Joh. Ev tract 121,5, CCSL 36, p. 667. cf. Gregory. Hom. In ev. 40, PL 76, 1201–2; Aelfric. Dominica prima post pascha. 234, 235, p. 230. "Nec dubitandum est quod sic nobis orantibus pius Conditor auditum accommodare, et Spiritus sui gratiam nostris quoque cordibus infundere dignabitur, quod nostros quoque beatos faciet oculos, etsi non ut apostolorum, qui commorantem in mundo Dominum, qui docentem et miracula facientem, qui post triumphum mortis resurrexisset atque ad coelos redeuntem videre meruerunt; certe ut eorum de quibus Thomae apostolo dicit: Quia vidisti me, credidisti; beati qui non viderunt et crediderunt (John 28). Cunctis etenim credentibus, sive illis qui incarnationis ejus tempora nascendo praecesserunt, sive his qui eum in carne viderunt, sive nobis qui post ejus ascensionem credimus, communis est illa piissima ejus repromissio qua dicit: Beati mundo corde, quoniam ipsi Deum videbunt (Matthew 5,8). Beda, Hom, in ev. 142; cf. idem, In ascensione Domini hom. II, 15, 285. PL 94, 178; CCSL 122, 280.

²⁶ Apocryphal Acts (1909), p. 238–249; Van den Bosch (2001), p. 128.

²⁷ A miracle legend about the apostle Thomas borrows directly from the legend of St Martin. "Miles quidam ... nomine Gerardus ... sanctum Thomam Apostolum tam ardentem diligebat, tam specialiter prae ceteris sanctis honorabat, ut nulli pauperi in illius nomine petenti eleemosynam negaret multa praeterea privata servitia, ut sunt orationes, ieiunia et missarum celebrations illi impendere consuevit. Die quadam ... diabolus ante ostium militis pulsans, sub forma et habitu peregrini, in nomine sancti Thomae hospitium petivit. Quo sub omni festinatione intramisso, cum esset frigus, et ille se algere simularet, Gerardus cappam suam furratam bonam satis, qua se tegeter iens cubitum, transmisit ..." Caesarius Heisterbacensis (1851), Dist. 8, c. 59, p. 131.

²⁸ Wollasch (1975), pp. 280ff.; Wollasch (1985), pp. 9–38; Oexle (1999), p. 316. The aspects of care of the poor and commemoration of the dead also coincide in the figure of St Martin of Tours. For more on the significance of St Martin for the Benedictine commemoration of the dead, see: Gallistl (2012b), pp. 135–136.

²⁹ Cf. Gallistl (2012a), pp. 215–222.

³⁰ "Pächt could find no explanation for the St Martin scenes occurring towards the end of the Christological cycle (AP, 50). They certainly mark an abrupt transition, forcing the reader to ponder on their connection with the rest of the sequence. They could be standing as a substitute for the Emmaus scenes which are dislocated from this part of the sequence, being depicted on p. 69–71, in the Alexius quire. St Martin gives his cloak to the beggar; at Emmaus the disciples give supper to a stranger. Underlying both these deeds of charity to a stranger are Christ's words in Matthew 25: 35, 'For I was hungry and ye gave me meat; I was thirsty and ye gave me drink; I was a stranger and ye took me in, naked and ye clothed me ... In as much as ye have done it unto one of the least of these my brethren, ye have done it unto me'. To relieve the poor and clothe the naked are among the Good Works prescribed for monks in the Rule (Rule, chapter IV) ... St Martin, a soldier who became a monk and later a bishop, has ostensibly little connection with Christina, but his life provided more of a

connection between Alexius and the Emmaus disciples. But he too had seen this against the backdrop of Christina's biography.³¹ But should such a connection indeed exist, then more likely it is the other way round, in that the life of Christina of Markyate would be a derivative of the monastery's spirituality, which was rooted in the abbey's commemoration of the dead and the feedings of the poor in the "curia sancti Albani". The biography of Christina was perhaps intended to be read on her anniversary, an occasion when, as on other anniversaries, a feeding of the poor presumably took place.

As with the feeding of the poor³², there is a Eucharistic emphasis on the ideal of the Vision of God³³. A straightforward theological examination of the beatific vision is "the reply of holy Gregory to Secundinus the hermit when he asked for a reason for pictures", which follows the Alexius legend in the Psalter. The longing for the sight of the invisible God is the true value that can be assigned to the worship of physical images. With the recluse Secundinus as addressee, this longing is located in the ascesis of a monastic and eremitic life.

The letter to the recluse Secundinus has survived as compilation from a later date, which includes some authentic parts. Under said address, however, the scribe of the Psalter instead put a paragraph from a different letter written by Gregory, namely the one to the bishop Serenus of Marseille,³⁴ which also thematically deals with image worship.³⁵ Attached to the Latin original text is an Anglo-Norman translation, which suggests a close affiliation with the Alexius legend, likewise composed in Anglo-Norman.

The thematic connection with Alexius, who left his home in order to repair to Edessa with its famous image of Christ (Mandylion), suggests that the scribe (or designer) also knew the Gregory letter, which normally runs under the addressee Secundinus. Therein the pope compares the hermit Secundinus' plea for the consignment of an image of Christ with the yearning of a lover, who longs to catch even the most fleeting glimpse of his bride, for to thereon kindle his love.³⁶ According to legend, Alexius left his bride and commends the forsaken to the true bridegroom Jesus Christ.³⁷ Herein the beatific vision also appears to be integrated in a kind of bridal mysticism.³⁸

Thus the correlation of the individual parts of the abbey's worship comes together as a coherent whole. The book was used on several different occasions (and such multiple utilization suggested itself, not least because of the expensiveness of these books). First and foremost, the Psalter was intended for the hands of the priest

model for Geoffrey ... Like St Martin, he therefore gave these copes to Christ. His own clothes were also given to the poor, through the intervention of Christ: Christina made him special under garments to comfort him on an arduous mission, but when the journey was cancelled she was advised in a vision to give them to the poor, 'because Christ will obtain for him more gracious comfort on his journey'. (Talbot, 1998, 160–3)" Geddes (2003).

³¹ As a kind of *imitatio Christi Peregrini* the peregrination of Alexius, the *homo dei* associates itself forcibly with the Emmaus story which is meant as its prefiguration." Pächt et al. (1960), p. 78.

³² „an dem heiligen ostertage gibet sente thomas selber mit siner hant den liuten gotis licham.“ Hermann von Fritzlar. Der Heiligen Leben. In: Franz Pfeiffer. Deutsche Mystiker des 14. Jahrhunderts 1845, p. 25: „... das eucharistische Verständnis durch das Berühren von Jesu Herzwunde und dem daraus geflossenen Blut. Denn das eucharistisch verstandene heilige Blut erhob Thomas zum Spender des Sakraments. Deshalb bildet das Verteilen des Brotes an die Gemeinde eine logische Fortsetzung seiner Legende.“ Appuhn (1961), p. 96.

³³ With reference to the Augustine „crede et manducasti“. Mayer. (1938), pp. 234–262. Jungmann (1962), I, 155f.; 158ff.; II 257ff.

³⁴ He quotes the section from p. 874, lines 22–36 in the Norberg edition. "It is one thing to adore a picture, it is another thing to learn through a picture, as through a narrative, what ought to be adored. For what the written book conveys to those who read it, that also the painting conveys to the uninstructed folk who contemplate it. Through it the ignorant learn what they ought to do, through it they read, though they have never learned their letters. Therefore painting, especially with the Gentiles, takes the place of reading. And you, who live among the Gentiles, ought to bear this carefully in mind, and not to scandalize and anger them by your unwise zeal. You had no right to break the pictures in the churches. They were placed there, not to be adored, but only to instruct the minds of the ignorant. It is with good reason that antiquity has permitted the histories of the saints to be painted in holy places; and if your zeal had been seasoned with discretion, you would undoubtedly have gained the good at which you aimed, and, instead of scattering a united flock, you would have brought the scattered flock together, and so would have deserved preeminently the name of shepherd, and would not have been reproached as a divider." Dudden (1905). 2, pp. 75–76.

³⁵ This paragraph of the letter to Serenus can already be found in Burchard of Worms under a similar heading "Ex epist. Gregorii Secundino seruo Dei recluso directa." *Decretorum libri uiginti* (3, 36) by Burchard of Worms from the early 11th century; see PL 140, col. 679A–B. In some way those two letters were therefore compiled together. Cf. Gallistl (2012a), pp. 229–230; Endrödi (2010), p. 139.

³⁶ „quia illum toto corde, tota intentione quaeris, cuius imaginem prae oculis habere desideras; ut te visio corporalis quotidiana reddat exercitatum, ut dum picturam illius vides, ad illum animo inardescas, cuius imaginem consideras. Sic homo qui alium ardentem uidere desiderat aut sponsam amando desiderat, quem uidere conatur, si contingit ad balneum ire aut ad ecclesiam, praecedere festinus in uia se praeparat, ut de uisione hilaris recedat.

³⁷ par l'amistet del surerain pietet la sue spuse iuvene cumand dat al spus vif de veritet ki est un sul faitur e regnet/ an trinitiet). "Out of regard for sovereign piety he commends his young bride to the true living Bridegroom who is one sole creator and who reigns in the Trinity." Chanson of St Alexius. Prologue (St Albans Psalter p. 57, translation by Margaret Jubb).

³⁸ Hamburger (2004), p. 26.

on duty (*hebdomadarius*), who during the week was responsible for leading the Divine Office.³⁹ But the psalm prayer was also part of Mass. In the context of St Alban's translation we learned that the prayer of psalms all but served as a *pars pro toto* substitute for the celebration of the Mass. Other parts of the book – both text as well as illustrations provided a memory aid on paraliturgical occasions, such as the recital of the legends of saints, the performance of liturgical drama, as well as the daily lection ("lectio divina"). The varied utilisation of the book is probably the reason why the parts show differing signs of wear.⁴⁰ For example, the heavier signs of usage in the Alexis Quire are therefore not an indication that this part is older than the rest, but merely that it has been used more frequently.⁴¹

At the end of each individual part (Christ cycle [Fig. 4], St Albans Quire, Martyrdom of St Alban) stands a picture of King David the musician, who was considered the composer of the Psalms. At each point, his image could have functioned as a reminder to lead into Psalm prayer, in particular to the *Beatus* initial, which is not only found at the end of the Alexis Quire, but more importantly at the beginning of the first psalm (Fig. 8). The replacement of the subsequent first bifolium of the Psalms on the hands of a new scribe⁴² presumably happened during the editing process at the final compilation of the separate parts.⁴³

This final editing possibly took place in connection with the entry of the headings in red colour and the painting of the initials. An indication for this is the beginning of Psalm 105 (Fig. 9).⁴⁴ Here, the heading in its hexametric form differs from the headings of the other psalms. The initial shows another abnormality, in that its painter cannot be verified at any other point in the Codex. Furthermore, it is not applied directly to the page, but was belatedly affixed on a separate piece of parchment. The template, which the part containing the Psalms otherwise apparently followed, was at this point moulded to fit the liturgical requirements of the monastery. The heading, which reads 'Parce tuis queso monachis clementia IHY' ('Spare your monks beseech you, o merciful kindness of Jesus', trans. by Sue Niebrzydowski), is a paraphrase of the oration 'Deus veniae largitor'. This oration, like the Psalm 117, belongs to the central texts in the Cluniac funeral ceremony.⁴⁵ The 'Clementia Jesu' that was asked for intercession on behalf of the late confrères, appears in the illustration of the initial as allegorical female figure, who leads the monks on the way to Christ.⁴⁶

³⁹ "Obitus Rogeri heremite monachi sancti albani· apud quemcumque fuerit h[oc] psalt[er]iu[m]· fiat ei[us] memoria maxime hac die" (St Albans Psalter p. 11). "Death of Roger hermit and monk of saint Albans. With whomever this Psalter will be: May he (= Roger) be remembered most especially, this day." The priest on duty, who, Psalter in hand, led the weekly changing Divine Office, was therefore obliged to on this day hold Roger's anniversary. Roger's tomb was located in close vicinity to the Alexis Chapel. Gallistl (2012a), p. 219.

⁴⁰ Concerning the differing signs of usage, it is important also to consider the liturgical practice such as the kissing of the image at the beginning of the *canon missae*. But one-sided signs of usage could also be the consequence of other habits. For example, in a list of ministrations (recompenses for particular liturgical duties) by the Bursar of Hildesheim, Werner Richter, dated 1625, it is written that the reward should be paid, immediately after completing the liturgical duty, "on the book": "*in praedictis festis Stouerock* (name of a vicar) *habet stationem, tunc eidem dantur ad librum, 3 gr(ossos)*." Dombibliothek Hildesheim Hs 263, p. 11; emphasis added by the author).

⁴¹ "The Alexis Quire has a great deal of wear and dirt at both the beginning and ending of the gathering. This suggests that it was an isolated manuscript and was not attached to another for some amount of time. In the Alexis Quire, holes marking the sewing stations of an earlier binding can be seen." Gerry (2009), p. 599. The signs of usage led Gerry at this point to conclude that the Alexis quire predates other parts of the Psalter. Peter Kidd (p. 142), on whose observations of additional punctures in the binding of the Alexis Quire Gerry had based his thesis, later rectified his view: "more recent detailed investigations by conservators have shown this to be untrue" Kidd (2011), with reference to: Corbach/Grau (2013).

⁴² "It is reported for the first time that the outer bifolium of the first quire of the Psalms text is by a different scribe than the rest of the Psalms text. The likely reason is that the original opening of Psalm 1 was not elaborate enough, and so it was re-done to produce the opening that we have today. The *bifolium* is written in a style of script that has been believed to have developed at St Albans c. 1140, and it is decorated by the same artists as the rest of the Psalms. The implication is that the Psalms section of the Psalter was still being produced c. 1140, a decade or more later than many scholars had previously thought. This also means that the pasted-in initial to Psalm 105, previously dated to c. 1135 or later, could be contemporary with the manuscript, rather than a subsequent addition." Kidd (1997)

⁴³ A similar approach in the assemblage of image and text quires can be seen in the *Pericopes of Wolfenbüttel* from the Reichenau school. Engel/Gallistl (2009), pp. 129–178.

⁴⁴ cf. note 4.

⁴⁵ During the "Deus veniae largitor" prayer, the decedent was initially brought to the Lady altar. Subsequently, after being laid out at the main altar during early mass and *missa maior*, he was then – again by the way of the Lady chapel – solemnly escorted to the cemetery where he was interred to the antiphony of Psalm 117 ("Confitemini"). "In processione crucem sequuntur pueri, postea priores, postea conversi, et defuncti portitores novissimi, ipseque defunctus ante altare S. Mariae collocatur, usque dum pro eo haec collecta dicatur: Deus veniae largitor. < et humanae salutis auctor quaesumus clementiam tuam ut nostrae congregationis fratres qui ex hoc saeculo transierunt beata maria semperque uirgine intercedente cum omnibus sanctis tuis ad perpetuae beatitudinis consortium peruenire concedas > ... hoc mutatur in processione, quod pueros sequuntur novitii et conversi, et postea priores. Stant etiam in ecclesia S. Mariae cum cereis infirmi. Conventus autem praeueniens in coemeterium, expandit se in modum coronae, et inter sepeliendum ea psalmodia cum antiph. cantatur ab eo. Antiph. Aperite mihi portas iustitiae ingressus in eas confitebor domino. Haec porta domini iusti intrabunt in eam. Psal. Confitemini (Ps 105)" *Consuetudines Udalrici* 3, 28. PL 149, col 773–774. Cf. Gallistl (2014), p. 36.

⁴⁶ The concept of the image was possibly influenced by allegorical depictions of the "CLEMENTIA TEMP <orum >", or "CLEMENTIA AVG <usti >" on ancient emperor's coins. Dictionary of Roman Coins (1989), p. 215.

As a result, all parts show a close connection with the Psalterium proper at the book's centre. As the Bible's prayer book, the Book of Psalms has its place in any form of church service.

We shouldn't forget however that such a book could also perform a holistic function in its closed state.⁴⁷ The Codex was not exclusively an implement in the form of a bearer of script, but also as a cult object, whose materiality produced a particular presence in the room.⁴⁸ In the above mentioned instruction for the processions "per officinas claustrii" it is further written that one should carry along a Book of Gospels ("textus Evangelii"), as well as the reliquaries of saints.⁴⁹ The Book of Gospels hereby represents Christ himself, the Word incarnate.⁵⁰ While the St Albans Psalter is not a Book of Gospels, it nevertheless narratively renders the Gospel in the prefatory cycle of Christological scenes. It insofar ticks all the boxes of a Book of Gospels.⁵¹ The images of the saints furthermore lend it the character of a reliquary. In the form of this book, therefore, Christ the Lord of the Gospel could himself lead the procession alongside his Saints Alban, Alexius and Martin.

The realisation that the book was not intended for private use, but for the worship of a diverse community, must necessarily impact the way we see the work as a whole. Such a change of perspective is also always relevant for the restorer. For example when designing a new binding, it is worth considering that in the abbey of St Albans, the Psalter also performed a representative task in its closed state.⁵²

Conclusion

Research into a book's utilization can often provide vital clues for the conservator's tasks of documentation, conservation and restoration. Herein the Psalter of the St Albans Abbey, currently owned by the Cathedral Library in Hildesheim, serves as vivid example. This Codex has been rebound at least twice and the original binding is lost without any known remaining traces. While it is disbound for exhibition at the moment, a new binding is set to eventually equip the Psalter with a cover in the original style. The manuscript (c. 1125–1135) is composed of several distinct parts: a calendar, a prefatory picture cycle, a vernacular saint's legend in verse, the psalms and prayers for the hours, including over 200 historiated initials, and lastly, two miniatures at the end of the manuscript, showing King David and the martyrdom of St Alban.

Regarding the book's intended purpose, scholars have agreed with the hypothesis that we are dealing with 'a "personal" not communal book, not a choir-book for the Divine Office' (Rodney Thomsen). The manuscript as a whole has mostly been associated with the anchoress Christina, later the prioress of Markyate, a cell closely connected with the St Albans Abbey. The main reason for this assumption were certain parallels of the St Alexius' legend, as well as later narrative accounts of Christina's life. However, this does not answer the question as to what extent the distinct parts form a coherent unit. 'How the four items might have come together is discussed, but the nature of the evidence ought to make it clear that this problem is insoluble'

⁴⁷ „Alle Aspekte der Bewegung, die Raum voraussetzen und diesen nutzen, gelten hingegen dem Buch als Buch, und zwar als 'geschlossenem' Buch, das heißt: dem Codex in seiner präsentischen Medialität, nicht aber seiner Performanz im Akt des Lesens bzw. Hörens des Textes, und zwar sowohl im Wortgottesdienst der Messe, als auch (und in noch stärkerem, ja ausschließlichem Ausmaß) in der Prozession.“ Heinzer (2009), p. 56f

⁴⁸ In general cf. Müller et al. (2009).

⁴⁹ „An diesen Festen ist also die Prozession durch die Klostergebäude so feierlich zu gestalten, dass nicht nur die Vortragskreuze mitgetragen werden sollen, sondern auch das Evangelienbuch (textus evangelii), Kerzenleuchter und die übrigen beweglichen Gegenstände des Kirchenschatzes (caetera quaeque mobilia ornamenta portentur). Interessant erscheint in diesem Kontext die Beobachtung, dass Evangeliencodex wie Reliquien aus der Sicht des Mittelalters zum Kirchenschatz zu rechnen sind und diesen als je unterschiedliche Formen der Repräsentation Christi und der Heiligen wesentlich in seiner spirituellen Qualität konstituieren.“ Heinzer (2009), p. 55f.

⁵⁰ "sanctum evangelium quod intellegitur Christus" Pseudo-Alcuin. Liber de divinis officiis, PL 101, col. 1201 B.

⁵¹ The text in the margins next to the *Beatus* initial explains the work of the psalmist as prophetic precursor to the gospels: "teneat cytharam suam in manu dextra contra pectus. Et suum psalterium in manu sinistra in quo scribatur beata annunciatio. Nam in illo sancto studio nobis notificavit viam salutis et nostrum redemptorem. qui nos illuminat et sanctam ecclesiam edificat" (p. 72). In the prefatory cycle on the other hand, the scenes on the Mount of Olives depict an oversized chalice with a cross overhead, which emphasizes the Eucharistic element and therefore creates a special link to the celebration of the mass (p. 39 and 40).

⁵² „Vom Auftraggeber der Eigentümerin wurden folgende Kriterien für den Neueinband genannt: 1. Historizität – in dem Sinn, dass die zeitgenössische Situation der Lektüre soweit möglich nachvollzogen wird, also wie sich das Buch aufschlägt, wie es sich 'verhält'. Das betrifft vor allem die Bindung, aber auch das Material und die Lederfarbe, ob hell oder dunkel. 2. Repräsentativität – in dem Sinn, dass der Benutzer auf die besondere Kostbarkeit der Handschrift vorbereitet wird und sei es, indem er durch eine Chemise oder Kassette in ein Zeremoniell gezwungen wird, das hastige Konsumtion behindert. Zugleich soll damit dem Bedürfnis der Eigentümerin Rechnung getragen werden, das Buch und seinen Besitz zu feiern, 3. Sakralität – in dem Sinn, dass der Einband entsprechend historischen haptischen und ästhetischen Gewohnheiten den ursprünglichen spirituellen Charakter des Objekts ebenso, wie seinen aktuellen kirchlichen Kontext reflektiert.“ Corbach/Grau (2013), p. 222.

(Donald Matthew). The interpretation of the fifth quire especially causes a number of difficulties. Its primary content is the legend of St Alexius (which is why it is often referred to as “Alexius Quire”), followed by Gregory the Great’s second letter to Serenus concerning the role of images in Christian churches. This in turn is followed by three full-page miniatures of Christ at Emmaus and an exhortation addressed to the monks’ community.

In this the references to the liturgy of St Albans Abbey reveal an interesting new perspective. The hermit Alexius, whose legend is part of the manuscript, was the patron of an altar located in the Lady Chapel of the abbey. This altar had been consecrated on the occasion of the abbey’s reconstruction in 1014. At this time the abbey was comprehensively renewed in the spirit of the Cluny reform. The Lady Chapel with the Alexius altar situated close to the passageway from the monks’ choir to the cloister, was the site of congregational worship.

Some of the texts and illustrations indicate that they were used for liturgical drama on solemnities. The legend of Alexius contemplating the Edessaian post-paschal image of Jesus Christ has its liturgical basis in the sudarium (shroud), which was presented scenically on Easter morning (John 20,7). The figures of the disciples at Emmaus are accompanied by a text coinciding with the pilgrims’ play performing the story of Easter Evening from the Gospel (Luke 24,13–35). (cf. Cooper (1986), p. 6; Gallistl (2014), p. 31.) On this and other feasts the poor received a feeding in the cloister of St Albans Abbey. In the context of the Cluniac reform, this feeding of the poor was understood as participation in the Easter event and as a ‘caritas towards god’. The spiritual practice of feeding the poor offers an explanation for the particularities in the program of text and pictures. If, for instance in the prefatory picture-cycle, we see the legend of St Martin opposite the Apostle Thomas, the reason might be that both are patrons of the poor.

The feeding of the poor hosted at the curia Sancti Albani culminated in the festival week of the abbey’s patron St Alban at the beginning of August. At this festival, the legend of St Alban, which is displayed on the last pages of the Psalter, was recited to an audience of numerous pilgrims. On 2 August of 1129, the relics of St Alban were translated and on this occasion deposited in a sumptuous shrine. Thereby the festival gained super regional importance. The special indulgence that was granted on the occasion of this date was conditionally bound to the attendance of the mass in which the 200 psalms were recited. Consequently, this translation of the relics in connection with the special recital of psalms is likely to be the motive for the commission of the lavishly decorated Psalter.

Each section (prefatory cycle, St Albans Quire, Martyrdom of St Alban) ends with a portrayal of King David as musician. David was not only considered author of the book of psalms but also (in this role) a prophet of Christ the Redeemer. This establishes not only a close connection between all these sections and the Psalterium itself, but makes the book directly and specifically relevant to the liturgy of St Albans Abbey. To grasp the full importance and meaning of this book, considering the performance aspect of reading or hearing the text is not enough; additionally, one must imagine and visualize it being carried through the sacred space.

Solemn processions (“Processio per claustrum”) of Cluniac type customarily started from the Lady Chapel (also consecrated to St Alexius), and proceeded around the cloister including the monastery’s fundamental institutes. At the head of these processions it was customary practice to carry a Gospel book (“textus Evangelii”) and reliquaries of the Saints. The St Albans Psalter gives a narrative account of the Gospels in its prefatory cycle depicting christological scenes. I would therefore like to suggest that during the procession, this codex did not merely function as a book of Gospels, but rather as a figurative placeholder for the Lord of the Gospels Himself. Due to the figure of martyred St Alban included therein, the book could have also acted as a relic of the abbey’s holy patron.

It can be concluded that this book was not conceived for the purpose of private utilization but for the abbey’s Divine Office and congregational worship. This insight will surely have a significant impact on our understanding of its character as a whole. Not only will it affect the restorer’s approach, but when looking for an appropriate design of the Psalter’s new cover, one should moreover consider the fact that even in its closed state this book performed a solemn and representative task in the Abbey of St Albans.



Fig. 1 St Albans Abbey before dissolution painting in the nave of St Albans Cathedral



Fig. 2 St Albans Psalter. p. 52. St Thomas touching Christ's wound



Fig. 3 St Albans Psalter. p. 53. St Martin gives half his cloak to a naked beggar and subsequently beholds Jesus Christ in a dream



Fig. 4 St Albans Psalter. p. 56. David



Fig. 5 St Albans Psalter. p. 57. Life of St Alexis, prologue



Fig. 6 St Albans Psalter. p. 68. Life of St Alexis, end. Letter of Pope Gregory



Fig. 7 St Albans Psalter. p. 69. Christ and the disciples on the road to Emmaus



Fig. 8 St Albans Psalter. p. 72. 'Beatus' Initial (Psalm 1)



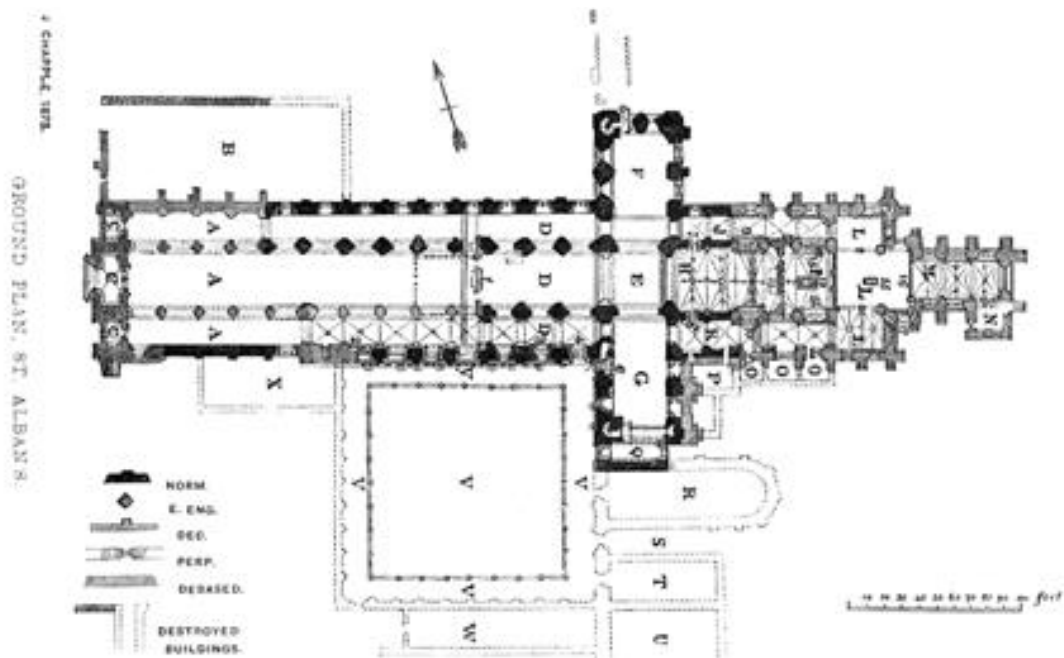
Fig. 9 St Albans Psalter. p. 73. Psalm 1, beginning



Fig. 10 St Albans Psalter. p. 416. The martyrdom of St Alban



Fig. 11 St Albans Psalter. p. 417. David



ST. ALBAN' S. References to Ground Plan.

AAA Nave and Aisles.
 B Foundations of St. Andrew's Chapel.
 CCC Western Porches.
 DDD Choir of the Monks, and aisles
 E Central Tower.
 F North Transept.
 G South Transept.
 H Presbytery.
 I Retrochoir, or Saint's Chapel.
 J North aisle of Presbytery.
 K South aisle of Presbytery.
 LLL Antechapel and aisles.
 M Lady Chapel.
 N Chapel of the Transfiguration.
 000 Foundations of Chapels.

P Vestry.
 Q Slype with Norman arcade.
 R Foundations of Chapter-house.
 S Slype.
 T Foundations of St. Cuthbert's Chapel.
 U Day-room of Monks. Dormitory over.
 VVVV Great Cloister.
 W Site Refectory.
 X Locutorium or Abbot's Parlour with small Chapel above.
 Y "Ecclesia, ubi prius solebat Missa Sanctae Mariae ad notam decantari." Lady Chapel including the Alexius altar

1 Choir Screen, called St. Cuthbert's
 2 Entrance to Cloister and Abbot's Parlour.
 3 Tomb of Hermits.
 4 Entrance from Cloister.
 5 Portal of N. Transept, with watching place in window above it.
 6 Window with watching place in S. Transept.
 7, 8 Entrances to Presbytery from aisles.
 9 Abbot Ramryge's Chantry.

10 Abbot Wallingford's Chantry; generally called Wheathamstead's.
 11 Reredos and Altar.
 12 Base of Shrine of St. Alban.
 13 Watching Chamber of Shrine.
 14 Duke Humphry's Chantry.
 15 Base of Shrine of St. Amphibalus.
 16 Screen at entrance of Lady Chapel.
 17 Passage from Antechapel into Lady Chapel.

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 - Fig. 12: King, Richard J. – Handbook to the cathedrals of England, Southern division 2, 1876, p. 696.
- Positioning of Alexius altar: Bernhard Gallistl

Systems, Patterns and Fractals – Both Decay and Conservation in the Sisyphus Position

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This article is meant to suggest an appropriate communication method about conservation measures. Communication between the conservator-restorers, the stakeholders (archivists etc.), the authorities and the public should be an unemotional way of talking about conservation measures. A sober discussion of such measures will bring benefit for the original objects (examples used in the following text to illustrate the theoretical explanations are taken from the area of archival material as an example for all the areas of conservation-restoration).

Thus, the ideas presented here aim at developing a tool, which would allow objectivizing most aspects in conservation - even in some aesthetic aspects. According to the author's opinion, this task can only be approached by putting aside all the proclamations about the scientific nature of conservation that have been so widespread lately and trying out approaches to conservation which are completely new (even though they are not new for the science as such). Therefore, thinking models or theories applied in various fields, which promise to be helpful in conservation-restoration in one or the other way are explained in terms of their possible applicability to conservation.

Conservation theory and, wider, conservation philosophy have their roots in the European philosophy from the classical antiquity to Descartes and Kant. The first studies in the philosophy underlying the preservation of the cultural heritage assets date back some 150 years ago.⁵³ They are best expressed by Brandi's *teoria del restauro*⁵⁴ developed by him in the early 1960s. In his book on the subject, he says that Conservation⁵⁵ is the methodological momentum of recognizing a work of art in its historical, aesthetical and material aspects in order to bring it into the future. Brandi's *teoria del restauro* explains the nature of the conservation of cultural heritage in the way most applicable for strategic decision-making in the care for monuments (*Denkmalpflege*), but his core ideas can be applied to wider areas as well⁵⁶. The *teoria* lays an intellectual foundation from a higher standpoint and provides philosophical and ethical basis for treatments which used to be viewed before as an empirical activity of purely occupational nature.

Even though its ground-breaking role and its proper terminology,⁵⁷ mostly neglected these days, cannot be overestimated, it does not describe the decision making in the process of conservation work itself.

Furthermore, a number of details seem outdated, such as the practice to bring mural paintings from the walls to other carrier or the like also because technical possibilities were developed since the middle of the last century. New attempts by Gadamer⁵⁸, Szmelter⁵⁹, Munoz Vinas⁶⁰ etc. are explaining important further and

⁵³ Koller (1991); Engel (2009); Munos Vinas (2005) (Munos Vinas however strongly underestimates the value of Brandi's contribution to conservation (p. 6), which is by no means only the fact that he brings in aesthetic value, but also his essential ideas, such as avoiding the term "science" with respect to the practical conservation work, but also refusing to call it „craft“, as well as many other ideas); Schädler Saub (2009); the e-learning course on Conservation theories by Schädler Saub (w.d.); also important is slightly older literature, such as Riegel (1995); Dehio (1914); Baldini, (1978); Schriften der J. G. Herder Bibliothek Siegländ, Siegen (1982); Dehio (1988); Taubert Johannes „Zur kunstwissenschaftlichen Auswertung von naturwissenschaftlichen Gemäldeuntersuchungen“ Dissertation, Marburg (1956); Huber (1994)

⁵⁴ Brandi (1963) or: Brandi (2006) also important: Brandi (1988); Brandi (1977)

⁵⁵ Brandi uses Italian "restauro", which actually should be translated into today's English as "conservation."

⁵⁶ Schädler Saub, Ursula; Jakobs, Dörthe, Theorie der Restaurierung ICCOMOS Hefte des Deutschen Nationalkomitees XLI 2006 esp. pp. 7-39

⁵⁷ To give an example: Brandi speaks of "practical conservation measures" rather than "craft" in conservation (first chapter of *teoria*), as it is unfortunately done today and which is wrong in its core idea, as craft roots in a tradition of repetition and not in the use of hands as such. This repetition of the same features, however, is not the key feature of conservation, even if similar movements are done, as in medical operations. Noone speaks of "craft" in medicine, for example.

⁵⁸ Gadamer (2011)

recently upcoming details, such as work of art and environment, conservation and economy etc., and various scattered attempts are there too⁶¹, but even after many decades of efforts to implement conservation-restoration⁶² as academic discipline and into the public focus, much is not only misunderstood by the experts, for example the discussion on reversibility and minimal intervention in Munos Vinas book⁶³, but we still also lack an own, for practical conservation work applicable way of thinking. Furthermore, conservation is still romanticized in our society to an inexcusable extent. There is an urgent need to address the lack of tools for sober assessment of results of conservation-restoration treatment: for estimating the value of cultural heritage itself, the quality of the conservation work and the value of the conservation work⁶⁴. Such tools will help the discipline to emancipate itself from individual phantasies in favor of proper understanding. It would even be meaningful to ask for a method to answer the question: is there one conservation outcome which is the best in each particular case or are there several possibilities which are equally good? There were attempts to use post Cartesian thinking in conservation – namely, when Brandi refers to Gestalt in the context of retouching and when Gestaltphilosophie is referred to by Koller and Schädler Saub⁶⁵.

Theories neglected so far, namely the systems theory (Bertalanffy⁶⁶) with its more recent branch known as systems analysis, the theory of patterns (pattern language) (Alexander⁶⁷), the chaos and fractal theory (Lorenz and Mandelbrot⁶⁸) and the slightly older theory of meaning (Uexküll⁶⁹) will be treated here in more detail. They are all interrelated and applicable to many fields of knowledge, of which applications in conservation will form a fairly new chapter and are in this contribution rather suggested than sufficiently applied.

While Brandi surveys the material in relation to the picture (teoria chapter 2), an attempt should be made here to survey the material with respect to thermodynamics.

Objects⁷⁰ which undergo conservation are inanimate and follow the rules of classical mechanics irrespective of their origin. Most important among these rules are the laws of thermodynamics, especially the second law, that deals with thermodynamics of closed systems and is known now mainly as the “law of entropy”. As in the physics of solids in general, the fictional designation used for the objects assumes them to be resting entities, in which no change can be observed for long periods. That this change nevertheless is occurring becomes apparent only in case of specific damage or utter destruction. Apart from this, a state known as “homoeostasis” is prevalent. Its main characteristic is an inner equilibrium that can be broken primarily by forces from outside,

⁵⁹ Szmelter (2003); Szmelter (w.d.)

⁶⁰ Munos Vinas (2005); The book provides a collection of recent thoughts on the topic, which is well summarized by Lucia Tone Ferreira Hidaka in “Contemporary Theory of Conservation, by Salvador Munoz Vinas”, Elsevier Butterworth-Heinemann, Oxford, 2005, p.239

⁶¹ Wetering (1996); Althöfer (1974); Ashley Smith (1982); Engel (2007); Engel (2010); Engel (2011); Engel (2013); Hammer (1998/2001); Hammer (1996/1981); Krist Gabriela Übersetzung von Baldinis „Theoria del restauro e unia di metodologia”, Seminararbeit an der Meisterklasse für Konservierung und Technologie, Akademie der Bildenden Künste Wien (1981); Martin (2004); Page (1999); Taubert (1956); Theory and Practice in the Conservation of Modern and Contemporary Art, Schädler Saub, U. and Weyer A. ed. Archetype Publications, Hildesheim, 2010; Appelbaum (2007); Values and Heritage Conservation, http://www.getty.edu/conservation/field_projects/value/values_publications.html Getty research Centre, (2009); Holben (2014) actually represents a commented bibliography for junior students in conservation); Szmelter (2010); Szmelter (2012), as to give some examples.

⁶² Term is used according to E.C.C.O. <http://www.ecco-eu.org/> and ENCoRE <http://www.encore-edu.org/>

⁶³ Both reversibility and minimal intervention were actually solely a tool for raising awareness of the need to respect the work of art as work of art to enable seeing the work of art as picture (Brandi) or, in the case of a historically valuable document, such as archival material, the ability and skills of our ancestors etc.. Reversibility and, later, minimal intervention were clearly meant to be a mind-setter, not a demand to be taken literally. (as footnote 60, pp. 183-191). At a time when restoration was widely equalled with repair it was necessary to bring up the term “reversibility”. At a time of the typical extremes of intensive intervention by craftsmen, on the one hand, and the mere preservation in proper environment advocated by some conservation schools, on the other hand, the call for minimal intervention seemed the proper way to achieve a good balance.

⁶⁴ There are attempts to the latter by Boguslaw Szymgin, Szymgin (2002) or EU Project SMART Value <https://www.youtube.com/watch?v=MlIeLe9atY4>, but they still do not achieve a new perspective on the problem. See also Sentürk (2011) Furthermore there are other attempts such as starting to define archives with items which have more than information value - symbolic value. That is the items are as a whole something with symbolic value. Jonas Palm, Director of Stockholm National Archive head of Preservation at meeting of Heads of Preservation in the National Archives of EU (personal communication 19th Oct. 2015)

⁶⁵ Koller (2005)

⁶⁶ Bertalanffy (1973)

⁶⁷ Alexander (1977); Alexander (1980); Leitner (2007); Taichi Isaku: The Cooking Language: Extending the Theory of Patterns for a New Way to Cook: <http://www.slideshare.net/taichiisaku/the-cooking-language-extending-the-theory-of-patterns-for-a-new-way-to-cook> und von Prof. Takashi

⁶⁸ Mandelbrot (1983) and Peitgen (2004)

⁶⁹ Uexküll (1940)

⁷⁰ In conservation we deal with works of art and other artefacts. Even if Schädler Saub states, that Brandi’s “work of art” may be widened it seems legitimate to describe artefacts as separate from works of art⁷⁰ as special creations conceived by the human mind and intended to serve most diverse human needs. Later they were considered to have a witness quality and therefore came to be seen as cultural heritage. In the *teoria del restauro* a chapter about historical dimension seems especially relevant for these objects.

though this is another fictional assumption. Changes within are extremely slow compared to events that are common in human life with its limited extension in time. They are different in different kinds of materials as a consequence of inner entropy, that is responsible for the shift from a highly organized entity to final chaos with intermediate stages of dissolution not or scarcely recognizable over periods of various lengths. If no activity from outside causes a damage, entropy is the dominant agent of destruction.

We can take as an example any documents made of paper, which are well kept. Over time, long cellulose chains will become shorter. In this case entropy's action is greatly speeded up by oxidation process from the surrounding air, as entropy alone is very slow and its activity cannot be directly observed. Agents from outside can be physical factors such as weather, floods, mechanical destruction by breaking, fire, etc., chemical agents such as acids acting as a consequence of air pollution, or the activity of microorganisms, small animals and other living creatures including man, who can intentionally or unintentionally damage or destroy the artefact. The artefact, whatever it is, must be considered as part of the human environment. It may serve practical purposes as a tool or a carrier of information such as books, newspapers, archival material or museum specimens, or it has a more aesthetic value, which must not be underestimated, as in that case it can influence our moods positively or negatively, uplifting the spirit or exerting an opposite effect. As such, it has a special meaning in human life. It signalizes this meaning to our consciousness, where a corresponding receptor gives an interpretation catching our awareness. But we must not forget that humans are not the only receptors of signals. Uexkuell⁷¹ deals with signals that convey special meaning to organisms receiving them in his theory of meaning. What humans consider as a source of information, other organisms may consider as source of food, which at the same time is a source of energy. The world we live in is composed of streaming energies, which take on special forms, conveying, as such, special meanings to most diverse receptors. No signal sent in the universe is completely isolated, though most signals only act on the subliminal level of living organisms. Quantum physics could demonstrate that the seemingly negligible amounts of energy involved in such interactions are stored as information in the physical sense which is different from the use of that word in everyday language, which belongs to the realm of communication rather than information in physics. The old wisdom that everything is connected to everything else in the universe is confirmed by modern quantum physics in this way. The principle of causality is no longer applicable, energies are transformed into information, immeasurably small causes can trigger effects of the highest order, a phenomenon known as "butterfly effect", a designation given by the founder of chaos theory, Edward N. Lorenz⁷². This all should be kept in mind when valuating an object of art.

In the preceding paragraphs, two important notions have been introduced: the notion of entropy as the driving force of destruction and the notion of any artefact being part of a special environment, in which signals are exchanged, that eventually can lead to detrimental effects and in which everything has an influence on everything else. Moreover, these signals and effects that themselves provoke a shift in the whole environment conveying a different meaning, whenever a change takes place in the receptor of the signal, such changing of the direction of its own signals, make the particular environment into a system of interactions. It means that no element in a system can be considered as separate from any other and all the parameters present in a given environment exert an influence on the artefact in question. This is especially important when preventive measures are to be taken in an environment, in which damage has been observed.

Restoration/conservation is the attempt to reverse the action of entropy as far as possible. Entropy as such is irreversible, but it is possible to create anew a higher state of order by input of energy/matter. If the two notions, of entropy and of a particular system which the artefact is part of, are combined we have to consider the following facts: the artefact was created in a special environment by an artist or the author of a particular document, who themselves were members of a social and economical system existing under a special set of environmental factors, which conditioned the intention underlying their acts of creating⁷³. The result conveyed a definite meaning to their contemporaries living under the same conditions. Whatsoever had been valid at that time has undergone subsequent changes. The artefact in question has a history, even if this history could not be consciously experienced by an inanimate object. At the time it has either been damaged or just altered by the action of entropy along a certain time-line or even undergone earlier attempts at restoration, so that measures are considered to reverse these negative effects, this can only be done under the present conditions in a way that tries to reconstruct its effect on the beholder to the degree this effect is known. Changes in the system may have attached an entirely different meaning to the object in the eyes of the beholder. That implies, measures might be taken to come as near to the original meaning⁷⁴ as possible and at the same time seeing the

⁷¹ See footnote 69

⁷² Lorenz (1963)

⁷³ See also the various „times“ at Brandi

⁷⁴ This is an additional aspect to Brandi's original picture.

object as a historical document illustrating the culture of a past age in a way meaningful to the modern public. It does not imply using the same means that had been used at the time of origin. But it may also be argued that in cases, in which a reconstruction of that kind is rather doubtful due to our limited knowledge of the past conditions, it is better to confine the efforts of restoration to the inhibition of further deterioration and let the remains of the past speak for themselves.

It is an interesting fact that the changes taking place in the history of a particular culture are in no way continuous, but rather abrupt, so that subsequent stages are not the most similar ones, but often just the contrary, while similarities may be far apart in time. It is well-known in fashion trends: the advice was often heard in older times to keep one's garments ready for the future, as they will be modern again after some years have passed. The same is true for styles in art. The repetitions will never be quite the same, but nevertheless comparable to an original in the remote past. There are certain patterns represented by a combination of characteristics that will never die. We find patterns of expression repeated everywhere, not only in time sequences, but also in different sets of meaning alongside at the same time and at quite different scales of order. This is an imitation of natural correspondence of phenomena, which are known as analogies. There are analogies of process too.

The concept of patterns in relation to conservation/restoration needs to be elaborated in more detail. The term "pattern" has been used recently in an almost inflationist fashion, so that it is not very precise anymore. Generally speaking, patterns are sets of qualities that characterize a great number of very diverse groups of objects, cultural, economic, psychological and other trends, morphological features, events and types of behaviour. Unlike a continuous flow, they are distinct units underlying individual phenomena. They exist side by side and are the expression of a deeper layer of reality and/or consciousness. In the context of arts, historical documents and other elements of a particular culture or human culture in general they reflect a special situation or cultural climate that is closely connected to the socio-economic situation and its values, needs and ways of life, but in works of art also the unique person of the artist, whereby art is understood in its wider sense, including literature and music. Our present knowledge about this particular connections is still rather limited. Styles typical of any period in human history are the product of combinations of such patterns. They are telling a lot about cultural history, being documents of a particular historical situation that can be used as sources for research. That is one of the roles they play in our time. It also stresses the necessity for conservation-restoration to do active research, as it is of primary importance to keep these documentary features unchanged. Christopher Alexander has demonstrated the interconnectedness in architecture of human needs and ways of life with certain patterns of building, which have to correspond in order to have a positive appeal for people, of being „living“ and not just technical devices. To explore these effects and reproduce them for the present is also one aspect of restoration and conservation. It is also a reason to preserve the diversity of cultural expression, as there is one dominant trend in each period of culture, but all the others are still extant and waiting for their time to come to the surface again. At this point, there is also a cross-over between pattern theory and general systems theory.

Fractals are a special case of patterns expressed in the symbols of mathematics. They were first discovered as an almost omnipresent feature of natural objects by Benoît Mandelbrot⁷⁵ and are characterized by their hierarchical nature different from other kinds of patterns. It took a long way for science to discover this typical example for the concept of correspondence between microcosm and macrocosm from the days of early Greek natural philosophy, as computers were necessary to elaborate the underlying algorithms. Fractals comprise a set of primarily morphological features re-iterated at various scales of size and standing for extremely complicated inner rhythms in seemingly amorphous objects like clouds, clumps of soil and other inanimate matter as well as in highly structured organisms like ferns, the leaves of which are among the most popular examples. In the meantime, mathematically pre-designed fractal configurations have become widely used in the arts, especially for artificial background landscapes and other technical effects in the film industry, but also as an independent branch of pictorial arts. In conservation first steps are taken, but the results are actually not applicable⁷⁶. Long before their discovery fractals have been used unconsciously by artists as an element and expression of their individual style. They are found in more modern hand-writings, where they are explored by graphologists corresponding with certain traits of human character like other kinds of patterns, which were formerly summarized as ductus in graphology. It might be an intriguing question, whether they can also be used to discover falsifications and copies of works of arts and as a way to re-construct damaged parts in paintings.

But there are also fractals recognizable during the process of aging of materials used by artists and conservator-restorers. Originally colloidal mixtures are becoming more or less crystallized or at least crystalloid

⁷⁵ As footnote 68 first book there

⁷⁶ Puica (2006)

in the process of drying and breaking up with cracks the margins of which often display similar configurations as margins of clouds. Coarse cracks of that kind are often followed by finer lines within the areoles formed by them comparable to the hierarchically ordered nervature of leaves. Closer observation of the processes leading to these changes of the surface, that has also a bearing on the development of microorganisms in the cracks, which are characterized by higher relative humidity, could be important for the selection of materials used in restoration.

Furthermore, a fractal-like setup can be suggested for the illustration of the conservation work itself, where repeated procedures become more focused step by step action (cleaning an archive room, cleaning an archive shelf, cleaning an archive bundle, cleaning an archival document, cleaning a specific area on a sheet of archival document).

It would be worthwhile to examine in more detail whether there is a closed sequence in each type of work in conservation and whether or not leaving out one step would be "allowed" in specific cases or not. If not, the profession would have gained a new tool to judge the conservation work in a specific area.

The same holds true for the other thoughts which have been presented in this contribution: The suggestion to preserve the meaning and not the "picture" represents another starting point of thinking, which is at least a slight alteration to Brandi's suggestions. It is born out of lately developed materials, which allow for more minimalistic intervention; for example carbon fibres, which actually were already invented before Brandi's work, but are only lately available for wider public/conservators.

The same is true for computers: the access to computers for wider public on the basis of systems was achieved only with the invention of the PCs, which influenced the thinking of public and made also experts in other fields apply these computer-tools. The butterfly effect is already used in some simulation programmes for climate evaluation in buildings by "Gebäudesimulation", which can be used for archive-rooms and storage areas for archival material and beyond⁷⁷.

To use patterns in conservation might be a vast help to communicate with non-conservators, because pictures are media which are easy to understand and clear. Process patterns must be still developed for conservation procedures. For this all possible starting situations (condition of the artefact, its history and future use) and conservator's reactions (all possible survey and appropriate individually suggested measures) must be brought together and systemized. During a real case study the patterns must be evaluated. Then tracks can be identified and described as patterns. Meta-levels must also be described as patterns to make this tool fully applicable. Possible patterns would be "towards more entropy – decay of material/information", "interpretation", "restriction", "planning", "feedback by the material while work", "control", "wholeness", "use", "value".

The input given here represents only some ideas, which should illustrate the potential of a fresh look at conservation-restoration to take up continuous developments in society and might lead to the development of new techniques.

Conservation-restoration is a young but not a new field which seems to be a sufficiently established one to take now the next step in its further elaboration. This short article is meant to draw attention to its development and its potential for the future.

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⁷⁷ https://www.wko.at/Content.Node/branchen/ooe/Geschaefsstelle-Bau/Information_und_Stipendienantrag_.pdf (18th Oct. 2015)

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We are working on the curriculum of a new University Chair.

„Interdisciplinary Methods in Graphic Art, Book and Document Conservation“ (MA)

Please follow the development on our webpage.

In the ICARUS meeting in St. Pölten we will suggest to implement the idea of

“Conservators without borders”

, which we had intended to install right from the beginning of the Centre’s work, but now it seems to become reality.

IMPRESSUM

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