

# Script – Image – Language in Early Modern Humanism

Online-Workshop, 22–23 March 2023

The prevailing image of the ‚humanists‘ is mostly derived from their activity as scholars, writers, poets and rhetoricians, that is: the study and writing texts closely tied to ‚language‘ in a broad, but supposedly dematerialised sense. But in fact the book or manuscript was around 1400 – as a new cultural elite established itself by deliberately staging the dawn of a new era – not just a medium by which the humanists disseminated their substantive work. Rather, as an aesthetic artefact, it was explicitly central to their material and visual interests. Time and again, script, image and materiality went hand in hand, so that their aesthetics and historicization became themselves bearers of meaning.

This can be seen, among other things, in the invention of the humanist minuscule by Niccolò Niccoli and Poggio Bracciolini, which opened new possibilities for the translation of rhetorical concepts into visual effects through the layout of the page. This epistemological dimension of humanist book design provides the starting point for an analysis of the broader material sources of their work. For the growing art and coin collections as well as libraries were thinking

spaces (Denkräume) for the *studia humanitatis*, in which the comparative reception of historical writings and artefacts occurred together, side by side.

Furthermore, ancient statues and monuments with their epigraphy could be studied in the public spaces, as illustrated by Poggios' (lost) *Sylloge*, a collection of ancient inscriptions, often with political connotations. At the same time, the likes of Ghiberti and Donatello were modernizing the use of *Capitalis* in bronze and marble inscriptions in their sculptural workshops. Visual markers of enthusiasm for and the reception of antiquity thus appeared beyond the boundaries of the book in works of visual art as well as in the staging of script and inscriptions in the urban space.

It is on this intersection of word and script, of content and form, of figurative language and iconicity of script that we want to focus, thus shedding light on the close connections between the *studia humanitatis*, the collecting of ancient artefacts and books, and the emergence of a material and visual culture of humanism.

## Concept and Scientific Organisation

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Participation via Zoom. Please register via email.



1. SPK, Staatsbibliothek zu Berlin, Ms. Hamilton 166, Cicero: Epistolae, written by Poggio Bracciolini, Gian Francesco, 1408, fol. 28v.

2. Tomb Monument of Bishop Antonio Orso, S. Marcello al Corso, Rome, Jacopo Sansovino (attributed), 1520 circa, white marble

3. Coluccio Salutati, Ms. Strozzi 174, fol. 3v, Biblioteca Medicea Laurenziana, Florence.

## Wednesday, March 22, 2023

- 10.00 – 10.30**     **Introduction**
- Session 1 – Paratext I**  
Chair: Fabian Jonietz
- 10.30 – 11.00**     **Caterina Furlan**, TU Dresden / Scuola Normale Superiore di Pisa  
*Holbein in the Print Shop of Johannes Froben. Illustrated Title Pages and the Role of the Visual Language in a Humanistic Publishing House*
- 11.00 – 11.30**     **Maike Priesterjahn**, Humboldt-Universität Berlin  
*What the Badius Book Press reveals*
- 11.30 – 11.45**     **Break**
- Session 2 – Paratext II**  
Chair: Wolf-Dietrich Löhr
- 11.45 – 12.15**     **Paolo Celi**, Villa I Tatti, Florence  
*Paper Cemeteries. Inscriptions and Typographic Devices in Vasari's Vite*
- 12.15 – 12.45**     **Elisabetta Scirocco**, Bibliotheca Hertziana – MPI für Kunstgeschichte, Rome  
*New Scripts on Old Tombs. The Aesthetics of the Palimpsest-Tomb in Renaissance Naples*
- 12.45 – 13.15**     **Antonina Tetzlaff**, Universität Hamburg / Universität Bochum  
*A Burial Underneath the "Open Devotional Book"? Image and Script in the Brixen Cathedral Cloisters*
- 13.15 – 14.15**     **Lunch break**
- Session 3 – Maps and Script**  
Chair: Angelo Cattaneo
- 14.15 – 14.45**     **Anna Perreault**, Department of Art History Université de Montréal  
*Totius Graecia Descriptio: Hellenism and Humanism in the 16th Century through a Map by Nikolaos Sophianos. A Case Study*
- 14.45 – 15.15**     **Beatrice Blümer**, Universität Kassel / Deutsches Historisches Institut in Rom  
*Humanistic Thinking in Spaces in a Manuscript: The Material and Visual Reception of the Liber insularum Archipelagi*
- Session 4 – Script and the Courts**
- 15.15 – 15.45**     **Carmen Rob-Santer**, Universität Wien  
*Der Bücher Schmuck und Reiz der Buchstaben als Angel und Köder für die literarische Erziehung. Wien um 1450 als früher Angelpunkt eines humanistischen (Form-)Diskurses nördlich der Alpen*
- 16.00 – 16.30**     **Closing discussion**

## Thursday, March 23, 2023

- 10.15 – 10.30**     **Introduction**
- Session 4 – Script and the Courts**  
Chair: Paola Molino
- 10.30 – 11.00**     **Daniel Luger**, Universität Wien  
*On the Diffusion of Humanism North of the Alps from a Paleographic-Epigraphical Perspective: Manuscripts, Charters and Inscriptions at the Court of the Holy Roman Emperor Frederick III (1440–1493)*
- 11.00 – 11.30**     **Fabio Marcelli**, Università degli Studi di Perugia  
*Linguaggio, scrittura e immagine nella corte urbinata di Federico e Ottavino*
- 11.30 – 13.00**     **Lunch break**
- Session 5 – Signs, Script and Notes**  
Chair: Brian Maxson
- 13.00 – 13.30**     **Gregor Meinecke**, Universität Hamburg  
*Between Script, Image, and Language: Dante's Name of God*
- 13.30 – 14.00**     **Giacomo Pirani**, Università di Pavia  
*Diligenter aspice! Visual Didactics in Johannes Gallicus' Music Treatise Ritus canendi*
- 14.00 – 14.15**     **Break**
- Session 6 – Libraries and Conception**  
Chair: Barry Torch
- 14.15 – 14.45**     **Konstantinos Gravanis**, National and Kapodistrian University of Athens  
*A Pictorial Method of Concept Mapping and Knowledge Communication in the Private Library of Julius II*
- 14.45 – 15.15**     **Ioanna Georgiou**, Universität Bern  
*Reading in a Labyrinth? Sigmund Gossembrot's (1417–1493) Early Humanistic Library and the Drawings in his Manuscripts*
- 15.15 – 15.45**     **Justin P. Meyer**, Washington University in St. Louis  
*Memorialization through the Material Past: German Humanist Conceptions and Use of Antiquities*
- 15.45 – 16.00**     **Break**
- 16.00**             **Final discussion**

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## Abstracts and short bios

(please find the Zoom-Link on the last page of this document)

**Wednesday 22 March 2023**

### Session 1 – Paratext I

Chair: **Fabian Jonietz**, Zentralinstitut für Kunstgeschichte, Munich

**1. Caterina Furlan**, Technische Universität Dresden/ Scuola Normale Superiore, Pisa

#### **Holbein in the print shop of Johannes Froben. Illustrated title pages and the role of the visual language in a humanistic publishing house.**

Upon his arrival in the city of Basel sometime between 1514 and 1515, Hans Holbein the Younger established contact with the city's publishing industry. Together with his brother Ambrosius, Hans Holbein would go on to release numerous illustrations and decorations on behalf of the publishers in Basel. Holbein's catalogue also includes numerous illustrated title pages. Although they have never been systematically analysed by academic literature, they are fundamental testimonies not only to the innovative and artistic ability of the Holbein brothers, but also to the complex multi- and intermediality of Renaissance culture (SEIDEL MENCHI 2008). In the 16<sup>th</sup> century, the illustrated title page was usually not the place where the text becomes an image, but rather, in a more complex way, the place where text and image meet to create an exegetical synthesis between the interests of the author, the publisher, and the audience. This presentation aims to examine selected examples of title pages attributed to Hans Holbein the Younger and printed in Basel by Johannes Froben between 1516 and 1523. These selected examples, and their respective analysis, will illustrate the role of the pictorial representation of ancient history and/or mythology as a means of the intellectual discourse in Basel and try to shed light on the possible relationships between text and title pages that are incomprehensible today.

Bio

Caterina Furlan holds a BA in Cultural Heritage (2018) and a MA in History of Art (2021) from Ca' Foscari University of Venice, where she completed a thesis entitled *Holbein incisore a Venezia. Le illustrazioni di Hans Holbein il Giovane nell'editoria veneziana del Cinquecento*. An extract of the thesis has been published in the academic journal *L'illustrazione. Rivista del libro a stampa*. (2021). As a graduate student, she studied at the Georg-August-Universität of Göttingen under the Erasmus program. Since April 2022 she is PhD student at the Technische Universität Dresden and during the Winter Term 2022/23 she has been visiting student at the Scuola Normale Superiore in Pisa. Her doctoral research, supervised by Jürgen Müller, concerns the graphic production of the brothers Holbein for the Basel printing press, focusing in particular on the poetic of illustrated title-pages and their role in the intellectual discourse in the first two decades of the Sixteenth Century.

**2. Maike Priesterjahn**, Sportmuseum Berlin

#### **What Title Images from 16th-Century Paris Reveal**

The extraordinary importance of title-pictures for humanistic volumes is undeniable. They provide information about the orientation, content, author, place of printing, and status of the textual work in question. They establish a first contact with the reader and open the gate to a still foreign world, into which they invite to enter. They inspire the reader to buy or read the work by putting him in the mood for a worthwhile content. Thus, appealing and meticulous work by an engraver and printer, as well as elements of antiquity on the title, point to an eloquent author who is able to bring the reawakened antiquity to life in the text as well.



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Even more can be gleaned from cover images of the Paris printing workshop of Josse Bade (lat. Jodocus Badius Ascensius): Not only do they provide clues to the process of making title plates in this period, but they are also indicators of connections between printers, authors, and publishers of the works in a special way.

The lecture will present numerous title plates from Bade's workshop assembled from identical parts. Their frequent reuse can be justified on the one hand economically, on the other hand it gives conclusions about the participants in the work itself: The motifs of the title plates, which are very similar, can be interpreted as a pictorial manifestation of the participation of the authors and editors in humanist scholarly circles, which were engaged in a lively exchange about classical writings, religious and philosophical topics, and ancient languages.

Bio

Maïke Priesterjahn studied Modern History, Medieval History and Ancient German Philology at the TU Berlin from 2003-2008 (and graduated with a Master's degree).

From 2011-2016, she was a research assistant in the Collaborative Research Centre "Transformationen der Antike" at the Humboldt-Universität in Berlin, where she worked on a project on humanist national history. In this context, she began a dissertation, which she is currently completing. The topic of the dissertation is the work of history *De rebus gestis Francorum* (1539) written in Latin by the Italian Paolo Emilio, who was commissioned to write this work at the French court in 1488.

## Session 2 – Paratext II

Chair: **Wolf-Dietrich Löhr**, Dimensionen der techne in den Künsten. Netzwerk TU Berlin / Ruhr-Universität Bochum / Uni Graz / Uni Köln

**3. Paolo Celi**, Villa I Tatti. The Harvard University Center of Italian Renaissance Studies, Florence

### Paper Cemeteries. Inscriptions and typographical devices in Vasari's *Lives*

Giorgio Vasari has been described as a collector of epitaphs. However, in the printed editions of the *Lives*, Vasari developed an original memorial device using innovative typographic solutions. By alternating capital, cursive and italic letters to distinguish the various means of commemorating the dead, Vasari created a complex, multi-layered system, a veritable monument on paper to prevent the names of the artists from falling "into the hands of death and oblivion".

Bio

Paolo Celi is Ahmanson Fellow at Villa I Tatti The Harvard University Center of Italian Renaissance Studies and Teaching Assistant of Italian Literature at the Department of Philology, Literature and Linguistics at University of Pisa. He researches Italian poetry from the sixteenth and seventeenth centuries, with particular attention to the lyrical tradition and artists and writers at the time Cosimo I ruled in Florence. He has been a visiting scholar at Johns Hopkins University (2017), an Erasmus Trainee at Université Sorbonne Nouvelle - Paris III (2018), and a research assistant at Concordia University in Montreal (2021).

**4. Elisabetta Scirocco**, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome

### New Scripts on Old Tombs. The Aesthetics of the Palimpsest-Tomb in Renaissance Naples

This paper addresses script, language, and images on the tomb within the context of late Quattrocento Naples. It moves from a widespread phenomenon that can be observed in the city capital of the Kingdom of Sicily, namely, the re-use of fourteenth-century sarcophagi for the tombs of the city's aristocracy, one century later. On the occasion of the reuse, the abrasion of the original inscription and the creation of a

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new capital script was instrumental to the creation of a new sepulcher under a form that reinforced traditional forms and images, while speaking in a contemporary language. This palimpsest aesthetics is especially intriguing in comparison with coeval typical Renaissance-style funerary monuments. Both possibilities – new “all’antica” monuments and old tombs reused – were sometimes used by most powerful families as a sign of distinction.

Bio

Elisabetta Scirocco is an art historian specializing in medieval art and architecture, with a focus on Italy. She is a researcher at the Bibliotheca Hertziana – Max Planck Institute for Art History, where she is scientific assistant (Wissenschaftliche Assistentin) in the Department directed by Prof. Dr. Tanja Michalsky. She studied Italian Philology and Art History at the University of Naples Federico II, where she received her PhD in Art History in 2010. She has been a researcher and scientific assistant at the Kunsthistorisches Institut in Florenz – MPI (2010-2013, 2014-2015), postdoctoral researcher at the University of Naples (2013-2014), and scientific collaborator at the Max Planck Institute for Human Development (2015). Her interests revolve around historical spaces and heritage issues, focusing on questions of preservation, destruction, and reconstruction in their various forms.

5. Antonina Tetzlaff, Warburg Institute, London

## A Burial Underneath the “Open Devotional Book”? Image and Script in the Brixen Cathedral Cloisters

In Leo Andergassen’s description of the fifteenth-century frescoes in the Brixen cathedral cloisters, he notes that “walking through the arcades comparatively becomes a walk through the open devotional book.” In fact, almost half of the vaults hold images from the typological works *Speculum humanae salvationis*, *Biblia pauperum* and Franz of Retz’s *Defensorium* accompanied by long written passages of text in almost verbatim correspondence to the manuscripts.

However, it is not only the content that connects these wall paintings to their manuscript prototypes, but also their form. In particular, the adaptation of the spatial arrangement of images, script, and framework preserves the simultaneous or successive visibility of individual episodes on the wall, corresponding to the visual experiences from the books. Although the transfer process from manuscript to wall is not designed in the same way in every vault, the reference to the well-known devotional works remains recognisable. This replication of familiar material may both guarantee an understanding and stimulate a movement of the viewers that has certain analogies to the reception of the adapted manuscripts.

As patrons and primary recipients of the programme, the cathedral clergy plays an important role when examining the frescoes. Among these canons, most of whom were educated at the University of Vienna, a high level of education and a Dominican influence can be reconstructed, which is reflected in the selection and mode of representation of the Brixen epitaphs, especially in their clear reference to the medium of the devotional books in terms of content and structure.

Bio

Antonina Tetzlaff studied History of Art and Business Administration in Bochum, Rome, and Hamburg and completed her Master's degree in History of Art with a thesis on the frescos in the Brixen Cathedral cloister. Since 2021 she is a PhD candidate at University of Hamburg, project title: "Image-script ensembles in Italian mural painting from the Trecento to the Cinquecento", and a research and teaching associate at the Chair of Medieval History of Art at Ruhr-Universität Bochum. She will be an Aby-Warburg-Fellow at the Warburg Institute in London from May 2023.

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## Session 3 – Maps and Script

Chair: **Angelo Cattaneo**, Istituto di Storia dell'Europa Mediterranea CNR, Florence

6. **Anna Perreault**, Département d'histoire de l'art, Université de Montréal

### **Totius Graecia Descriptio: Hellenism and humanism in the 16th century through a map by Nikolaos Sophianos. A case study.**

Nikolaos Sophianos was born in Corfu to a noble family at the beginning of the 16th century. He studied in Rome at the Greek College of the Quirinal, a school founded by Leo X with a humanist and Christian vocation. The aim was to unite the Latin and Orthodox Churches under the authority of the Pope: the creation of a Greek college in the Vatican made it possible to keep a Greek humanist centre in Rome, while keeping alive the Greek spirit and culture then under Ottoman domination. During his residence in Rome, Sophianos produced a map of Greece, the *Totius Graecia Descriptio* (1540–42). This map is part of a context in which territorial claims arising from political games are intimately linked to new forms of representation of space. Here, place names are inscribed in their Latin-hellenized form, i.e. Latin letters are used to spell out the names in Greek. Like the often ambiguous relations between Latins and Greek Orthodox, the Greek language was long considered 'dangerous' by the Catholic Church. It was the intellectual climate of the Reformation, among other things, that allowed theorists to recognise its importance as the language of the First Church, and ensured that it and the Hellenists had a place in the *studia humanitatis*. Sophianos' map thus takes on a pre-nationalist and patriotic character through its use of toponymy, the notion of Hellenism as the basis of representation and its transhistorical approach to the Greek territory, which was then in full definition.

Bio

Anna Perreault is a PhD candidate at the University of Montreal, working with Denis Ribouillault. Her research focuses on cartographic representations of the Aegean's insular territories during the 15th and 16th centuries through the notion of power. Recipient of the Joseph-Armand-Bombardier Fellowship from the Social Sciences and Humanities Research Council of Canada (SSHRC) and twice of the Scientific Fellowship of the *École française d'Athènes* (EFA), she has published in *Ridiculosa* (2018), *Memini* (2019) and the semestrial journal of the *Association des professeurs d'archéologie et d'histoire de l'art des universités* (Apahau) (2021).

7. **Beatrice Blümer**, Universität Kassel/ Centro Tedesco di Studi Veneziani, Venice

### **Humanistic Thinking Spaces in a Manuscript: The Material and Visual Reception of the *Liber insularum Archipelagi***

In 1414, the Florentine scholar Cristoforo Buondelmonti (1386–c.1430) travelled to Rhodes with instructions from Cosimo de' Medici (1389–1464) and Niccolò Niccoli (1364–1437) to collect Greek manuscripts. During his travels, he explored several Aegean islands and coastal towns and inspired by the rich history, mythical tales, and the beautiful nature, he compiled a manuscript with textual and visual descriptions of the Archipelago that shaped humanistic thinking spaces in Italy until the seventeenth century, which partly focused on a new interpretation of the Ptolemaic geography. The *Liber insularum Archipelagi* (1418) combines epistemological and encyclopaedic content with autoptic observations and references of ancient culture. After 1418 he sent his manuscripts – including a treatise on the history of Crete, *Descriptio insulae Cretae* (1417) – to Florence for the benefit of his teachers and patrons Niccoli and Giordano Orsini (1360/70–1438).

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Curiosity about such island worlds and their mythological past made the **Liber insularum** highly popular in humanist scholarly circles in the fifteenth century. Numerous copies were made, but each one shows a different conception. Besides the materiality (writing material, colours, design techniques, mise-en-page, etc.) the content differed adapting to the subjective ideas of those involved in the copying process. Until about 1675, when the last copy of the *Liber insularum* was made, an estimated 85 variations had been created, bearing witness to over two centuries of scholarly concepts that shaping the perception of the Aegean.

This lecture within the online workshop will examine the stylistic and creative changes apparent in text and image within different versions of the *Liber insularum* to explore the cultural, political, and temporal biases. The analysis and interpretation will on the one hand shed a light on the humanistic networks that produced and shaped this island book and on the other explore how the *Liber insularum* itself had an impact on the scholastic circles of Florentine humanism. Because of the systematic integration of text and image, the study of the manuscript tradition and its composition allows for a more informed understanding of the humanist knowledge that circulated in and beyond Italy and formed the basis of the *studia humanitatis* and the way we view cultural exchange that originated in the Early Modern Period today.

Bio

Beatrice Blümer studied History and History of Art in Kassel, Hamburg and Rome. She completed her Masters degree in 2021 and is currently completing her PhD at the University of Kassel. Her dissertation project "The *Liber insularum Archipelagi* by Cristoforo Buondelmonti" explores the copying tradition of this Renaissance *isolario* by analyzing the textual and pictorial descriptions of Aegean islands. Her research interests lie in Renaissance and Mediterranean art with a focus on Florence, Venice, Constantinople and the wider Archipelago. She specializes in manuscript studies and the correlation between visual and textual culture. Her research is supported by the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, the German Historical Institute in Rome, the German Historical Institute in London and the Centro Tedesco di Studi Veneziani.

## <Session 4 – Script and the Courts>

8. Carmen Rob-Santer, Pächter-Archiv des Instituts für Kunstgeschichte der Universität Wien

### Der Bücher Schmuck und Reiz der Buchstaben als Angel und Köder für die literarische Erziehung. Wien um 1450 als früher Angelpunkt eines humanistischen (Form-)Diskurses nördlich der Alpen

Für den deutschen Sprachraum sehr früh, nämlich um 1450, zeigen sich an der Universität Wien und rund um den Hof Friedrichs III. deutliche humanistische Bestrebungen. An der Universität finden Klassiker-Vorlesungen über Terenz statt, an den Hof gelangen – zunächst aus Italien – Handschriften mit humanistischen Inhalten und Formen. Diese dienen nicht zuletzt der Erziehung von Friedrichs Mündeln, Sigismund von Tirol und Ladislaus Postumus, sowie seinem ältesten Sohn, Maximilian. Nebst Friedrichs Sekretär, Enea Silvio Piccolomini, der Erziehungstraktate für Sigismund und Ladislaus verfasste, bemühte sich Johannes Hinderbach um die humanistische Bildung des jungen Maximilian. Für diesen ließ Hinderbach eine Abschrift des Ladislaus-Erziehungstraktates anfertigen (s. Anm.) und mit antikisierendem Buchschmuck ausstatten. Ein ausführlicher Widmungsbrief Hinderbachs leitet den Kodex ein und erörtert die Bedeutung von (antikisierendem) Buchschmuck und (humanistischen) Buchstabenformen zur Steigerung der Lernbereitschaft.

Im Umfeld des Hofes formt sich ein Diskurs über humanistische Buchstabenformen, aber auch Buchausstattungen, der sich u.a. an der Stilentwicklung der drei Maximilian-Lehrbücher offenbart. Ganz neu rückten jüngst zwei Handschriften für Ladislaus ins Blickfeld, davon eine lateinische Übersetzung von Xenophons griechischem Erziehungswerk (1452), die nach Inhalt, Seitengestaltung und Überschriften schon eindeutig humanistisch orientiert ist, nach Schrift des Textes und Ranken-Initialen (Neuzuschreibung) noch

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traditionelle gotische Formen präsentiert – eine Mischform, die auch andere Wiener Handschriften des 2. Jahrhundertdrittels zeigen. An den Lehrbüchermeister-Werken erweist sich, dass die humanisierenden Tendenzen in Wien keine einheitliche Stilrichtung vorgeben, sondern ein Stilidiom unter anderen sind. Ähnliches gilt im Schriftbereich für die Humanistica. Seitenblicke auf die Schriftentwicklung in der Kanzlei Friedrichs sowie auf Tendenzen in der Epigraphik runden das Bild ab.

Bio

Carmen Rob-Santer: geb. 1975 in Innsbruck; Studium der Geschichte und Klassischen Philologie/Latein (Lehramt) an der Universität Salzburg; 2001/02: „Diplôme Européen d'Études Médiévales“ (F.I.D.E.M.) in Rom; Doktorat in (mittelalterlicher) Geschichte mit Promotion sub auspiciis praesidentis an der Universität Salzburg; Studium der Kunstgeschichte an der Universität Wien. Unterrichtstätigkeit an Gymnasien in Wien (Latein und Geschichte) sowie an der Universität Salzburg (Rhetorik, wissenschaftliches Arbeiten, Schreiben und Argumentieren). Ab 2011: wissenschaftliche Mitarbeit am Päch-Archiv des Instituts für Kunstgeschichte der Universität Wien zu verschiedenen Aspekten der mitteleuropäischen Buchmalerei und Buchkultur, mit einem Schwerpunkt Wien 1450-1475.

Ausführlicher inkl. Publikationen:

<https://kunstgeschichte.univie.ac.at/forschungsprojekte/buchmalerei/team/rob-santer-carmen/>

**Thursday 23 March**

## Session 4 – Script and the Courts

Chair: **Paola Molino**, Università degli Studi di Padova

### 9. Daniel Luger, Karl-Franzens-University Graz

#### **On the Diffusion of Humanism North of the Alps from a Paleographic-Epigraphical Perspective: Manuscripts, Charters and Inscriptions at the Court of the Holy Roman Emperor Frederick III (1440-1493)**

Traditional humanism research associates the emergence of early humanism in the Habsburg hereditary lands with the activities of Enea Silvio Piccolomini as "apostle" of humanism north of the Alps, who for the first time gathered around him a circle of courtiers from the entourage of the Holy Roman Emperor Frederick III. At Frederick's court, however, northern Alpine humanism would have remained superficial and pupil-like and would have quickly evaporated after the Italian's leaving around the middle of the 1450s. The following decades would have meant a period of stagnation and decline for humanism at the imperial court, which could only be overcome ex nihilo, so to speak, under the influence of Frederick III's son and successor, Maximilian I, and finally would have led to the establishment of humanism at the University of Vienna as well as at the Habsburg court around 1500.

In the course of my paper, this picture of the spread of humanism north of the Alps, which is primarily based on philological and literary historical studies, will be expanded to include a look at the concrete handwritten and epigraphic sources of this period. The central question will be whether and to what extent the takeover of humanist forms of writing by scribes from north of the Alps can be regarded as an indicator of participation in this new educational movement. The results presented here are based in part on my dissertation, which was published in print in 2016; in addition, some important new source findings on this topic will be presented at this conference.



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Bio

Daniel Luger is member of the Institut für Österreichische Geschichtsforschung (Institute for Austrian Historical Research) and the Regesta Imperii Working Group of the Austrian Academy of Sciences. He studied History and Classical Archaeology at the Universities of Vienna and Siena. He obtained his PhD in 2014 at the University of Vienna with the dissertation: "Humanismus und humanistische Schrift in der Kanzlei Kaiser Friedrichs III. (1440-1493)", *MIÖG-Ergänzungsband* 60, Vienna 2016. From 2011 to 2021 he was university assistant at the Institut für Österreichische Geschichtsforschung. Since 2021 he has been participating in the ERC Advanced Grant-Project "From Digital to Distant Diplomatics" at the Karl-Franzens-University Graz.

His current research focuses are: Diplomatics, palaeography, History of the Late medieval Holy Roman Empire, The administration in the Habsburg hereditary lands of the 15th century, History of the medieval universities and the spread of humanism north of the Alps, Digital Humanities.

**10. Fabio Marcelli, Università degli Studi di Perugia**

## Linguaggio, scrittura e immagine nella corte urbinata di Federico e Ottaviano

Ottaviano Ubaldini della Carda (1423-1498) fu il protagonista delle politiche culturali nella corte urbinata del condottiero e mecenate Federico da Montefeltro (1422-1482), del quale probabilmente era fratello germano. Straordinario e inimitato durante il Rinascimento fu il suo lavoro di allestimento della biblioteca federiciana, avviato intorno al 1468, curando gli acquisti e/ o la commissione di oltre novecento codici manoscritti nelle lingue latino, greco, ebraico e volgare.

Nella relazione che qui si propone, verrà illustrato come, durante gli anni cui Federico e Ottaviano svilupparono il cantiere del grandioso "palazzo in forma di città" urbinata, e lo dotarono della più ricca biblioteca del tempo, determinante e feconda fu la loro riflessione e attenzione verso il dialogo tra linguaggio, scrittura e immagine.

Studiando i palinsesti manoscritti federiciani, accanto al ricco e complesso sistema araldico- epigrafico che popolava i palazzi feltreschi, emerge una visione progettuale e comunicativa unitaria e innovativa: unicum per qualità e intensità di testimonianze.

Durante la relazione saranno illustrate e commentate varie emergenze di studio, che interessano i codici manoscritti, iscrizioni nelle vestigia architettoniche e nei manufatti d'arte figurativa. Tra questi, la celebre Bibbia di Federico da Montefeltro (BAV, Urb. Lat. 1 e Urb. Lat. 2), gli "studioli" di Urbino e Gubbio, e le cappelle palatine urbinati dedicate al Perdono e alle muse. Un approfondimento particolare sarà dedicato alla vexata quaestio della perduta iscrizione nella celebre Flagellazione di Cristo firmata da Piero della Francesca (Urbino, Galleria Nazionale dell'Umbria), le cui possibili facies e identità originali saranno indagate sotto la luce della fisionomia culturale e della committenza di Ottaviano.

Bio

Fabio Marcelli, PhD è professore associato in Storia dell'Arte moderna presso l'Università degli Studi di Perugia, e membro dei collegi di dottorato in "Scienze Umane" (Università di Perugia) e del dottorato nazionale in "Patrimonio Immateriale nell'innovazione socio-culturale" (Università di Milano-Bicocca). Ha conseguito l'Abilitazione scientifica nazionale per il ruolo di professore di prima fascia (2021-2030).

È membro dei comitati di redazione e scientifico delle riviste internazionali e nazionali: "Iconographica. Studies in the History of Images", "Rivista d'Arte. Periodico Internazionale di Storia dell'Arte Medievale e Moderna", "Predella. Journal of Visual Arts" e "Arte Marchigiana". Dal 1995 è autore di oltre cento pubblicazioni tra monografie, capitoli di libro, saggi in riviste, che hanno contribuito all'avanzamento degli studi disciplinari sulla Storia dell'arte medievale e rinascimentale nelle Marche, in Umbria, a Roma e Venezia. Ha presentato relazioni a quaranta convegni di studio nazionali ed internazionali.

Alla cultura artistica rinascimentale urbinata, negli ultimi anni, ha dedicato i saggi: *La spada e le ali di san Michele. Guidubaldo da Montefeltro e il dittico di Raffaello nel Musée du Louvre*, Studi di Storia dell'Arte, 31, 2020, p. 45-66; *Oltre l'icona del genio: intorno all'Autoritratto di Raffaello nelle Gallerie degli Uffizi*, Iconographica, XIX, 2020, pp. 129-142; *Il sogno virtuoso e immortale di Guidubaldo da Montefeltro: riflessioni sul Sogno del Cavaliere e le Grazie di Raffaello*, paper selezionato dal 5th Swiss Congress for Art History (22-24 June 2022), in corso di stampa.

# Script – Image – Language in Early Modern Humanism

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## Session 5 – Signs, Script and Notes

Chair: **Brian Maxson**, East Tennessee State University

### 11. **Gregor Meinecke**, University of Hamburg, DFG-Centre for Advanced Studies “Imaginaria of Force”

#### Between Script, Image, and Language: Dante’s Name of God

700 years of interpretation are entwined around one central and well discussed tercets in Dante’s Divine Comedy (1307–1321) – precisely, one single character: In Paradise, Canto 26, verses 133–135, Adam reveals to the inquisitive pilgrim the first of all God’s names, the name by which Adam called upon his Lord during his lifetime. It is “I.” Some of the earliest commentaries read the vertical line as a letter and as a precursor to the name of God enumerated by Adam thereupon: “EI.” The “I”, however, oscillates as a graphic sign between vowel and number one written as Roman numeral, which caused difficulties in the tradition of the text: Sometimes the “I” became the Italian numeral word “Un,” and sometimes it was written as a “J” or the Arabic numeral “1”. Since no original manuscript of the Divine Comedy by Dante himself has survived, each copy of the text becomes an interpretation of its own.

Following the controversies of the commentaries, the undeniable ambiguity of this graphic sign testifies to an artifice intended by Dante to combine God’s unity with the ineffability of his name: Dante’s scriptural image of God is only intelligible through its legibility. A straight line – letter and number at the same time – symbolizes that ineffability. Thus, Dante lets Adam speak in our imagination to render the true name of God. In my lecture, I present the outlined problem and its influence on the various textual traditions, which led to different interpretations of the Canto in the paradise of Dante’s Divine Comedy.

#### Bio

Gregor Meinecke studied Philosophy, Hebrew and History in Berlin, Frankfurt Main and Madrid and continued his studies in Hamburg in the field of History of Art. In 2021, he assisted Gerhard Wolf’s department at the Kunsthistorische Institut Florenz and began his research on the representations of scripts in the Italian Renaissance. Back in Hamburg, he was granted a Junior Fellowship at the DFG Center for Advanced Studies, “Imaginaria of Force”, where he is working on his doctoral project called “Holy script and its bearers in the image of the Italian Renaissance.” He explores the phenomenon of script in images beyond the boundaries of the Italian Renaissance. In his latest research, he looks at the use of script bearers as political messages in the protest movements and the war in Russia and Ukraine to reveal the forms, functions, and potentials of script images.

### 12. **Giacomo Pirani**, Università di Pavia

#### Diligenter aspice! Visual didactics in Johannes Gallicus’ music treatise *Ritus canendi*

Among the pupils of Vittorino da Feltre at the school of the so-called Ca’ Zoiosa in Mantua, Johannes Gallicus from Namur (†1473) was the only one to devote himself entirely to the study of music. Possibly after his master’s death in 1446, Gallicus entered the Carthusian order and wrote the *Ritus canendi vetustissimus et novus* (1458-64), a truly original music treatise that shows the signs of Vittorino’s pedagogical principles, as well as some usual features of the 15th century monastic reforms. In this work, Gallicus promoted in fact a renovation of music didactics that aimed at replacing the pseudo-Guidonian syllables ut-la with the alphabetic notation A-G. The author indeed criticized the former as ineffective and distinctive of the Scholastic ‘crooked’ mindset, whereas he praised the latter as the core of the plain and fruitful Church Fathers’ music pedagogy and practice.

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Ms. London, British Library, Harley 6525 is one of the two surviving witnesses of the *Ritus canendi* and appears to be an autograph or, at least, a copy made under the supervision of the author. The scope of my paper will be to demonstrate that the interplay of text and paratext in this manuscript was carefully designed for learning and practicing solfège according to the postulates of Gallicus' reform, as the calculated use of diagrams, figures, and different sets of music notations prove. In this respect, the paper will also show that, in conceiving his textbook, Gallicus relied on the formal model of some music treatises from the Late Antiquity to the High Middle Ages, in opposition, again, to the logic and Scholastic approach to music teaching of the 14th and 15th centuries.

Bio

Giacomo Pirani holds a PhD in Musicology from the University of Pavia (Department of Musicology and Cultural heritage, Cremona, 2023). His doctoral research concerns the life and the works of the 15th century carthusian monk and music theoretician Johannes Gallicus. Among his other interests are the relationship between musicography and Humanism, and the 15th and 16th century Latin translations of the Greek music treatises.

## Session 6 – Libraries and Conception

Chair: **Barry Torch**, York University, Toronto

**13. Konstantinos Gravanis**, National and Kapodistrian University of Athens

### A Pictorial Method of Concept Mapping and Knowledge Communication in the Private Library of Julius II

The first project of Raphael in Rome was the painting of pope Julius II's private library in the Vatican (1508-11), a room better known as the Stanza della Segnatura. Its celebrated iconography links the ceiling to the room's four walls according to an encyclopaedic scheme of decoration that brings together four main faculties of knowledge, namely Theology, Jurisprudence, Philosophy and Poetry. Astonishing though this may sound, no attempt has been made so far to reconstruct the intended book arrangement of the papal library, a critical lacuna in the history of Renaissance book studies and Roman curial humanism. Through a combined examination of Raphael's subject matter, including his painted book labels and inscriptions, the room's physical structure and the surviving inventory of Julius's books, this paper reconstructs the original appearance and book classification of the Biblioteca Iulia, a short-lived library that was dissolved after Julius's death in early 1513. It is argued here that the pictorial subdivision of Raphael's visual 'catalogue' followed the intended categorization and arrangement of the room's real books. The dedication of each wall to a different faculty, each one with its own subdivisions of knowledge, was a decision with aesthetical and practical benefits which aimed to assist the library navigation of the ageing pope and his visitors through visual methods of content translation, knowledge communication and concept mapping.

Bio

Konstantinos Gravanis received his PhD in History and Philosophy of Art from the University of Kent in 2022. His research interests include iconographic studies of Raphael and Luca Signorelli, text-image relationships and the impact of humanist culture in Italian Renaissance art. He is a recipient of research fellowships and grants from the Renaissance Society of America and the Samuel H. Kress Foundation, and his articles have been published by leading international journals like *Master Drawings*. He is currently teaching History of Art at the National and Kapodistrian University of Athens.

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14. Ioanna Georgiou, University of Bern

## Reading In A Labyrinth? Sigmund Gossembrot's (1417–1493) Early Humanistic Library and The Drawings in his Manuscripts

In a 15<sup>th</sup> century manuscript, held by the Bayerische Staatsbibliothek in Munich (shelf mark: Clm 3941) and containing texts on the liberal arts and related topics, various drawings of labyrinths are featured within a treatise on the arts. The drawings are accompanied by quotes from various sources, such as Ovid's *Metamorphoses*, and references to other texts which often discuss labyrinths both in terms of content and figuratively. While the placement of the drawings may seem out of place at first glance as there is no obvious link between them and the treatise, it appears to be a deliberate choice on the part of the manuscript's compiler (and its previous owner) Sigmund Gossembrot, one of the most prominent supporters of early humanism in southwestern Germany. In a similar manner, Gossembrot decided to insert a description of the late medieval Brandenburg cathedral library and its wall paintings – depicting the sciences and the arts – between other *artes*-texts.

Gossembrot's numerous cross-references link the above-mentioned drawings and descriptions with multiple texts from his extensive library, thus creating new interpretive possibilities for the pictorial representation of late medieval concepts of knowledge and/or reading. The presentation examines these connections between image and text in Gossembrot's manuscripts in general, and specifically asks about the function of the labyrinth drawings in relation to the texts associated with them.

Bio

Ioanna Georgiou studied history and philosophy in Munich and completed her PhD at the University of Innsbruck in 2021 (Doctoral thesis: *Antonius Gratiadei, Abt von Admont (1483–1491). Gelehrter, Orator und Büchersammler des 15. Jahrhunderts*). She is currently working as an Early PostDoc at the University of Bern on reconstructing the early humanistic library of Sigmund Gossembrot (1417–1493). Her research interests include late medieval book collections and the history of knowledge in the Middle Ages.

15. Justin P. Meyer, Washington University in St. Louis

## Memorialization through the Material Past: German Humanist Conceptions and Use of Antiquities

Renaissance humanism effected a great expansion in the idea of historical sources. This change resulted from a new appreciation for non-literary objects, especially material antiquities. Scholars like Roberto Weiss and Martin Ott have explored this expansion and the development of humanist practices with antiquities, but there remains the assumption that humanists understood these materials as sources, despite having no fixed conception of “source.” Thus no one has yet considered the work that went into transforming these materials from mere objects into witnesses of history. This transformation required great amounts of intellectual labor, which began when Petrarch and Poggio Bracciolini first imparted historical power on Roman ruins as witnesses to the Empire's former glory. Because they lamented the remains' ruination, material sources were bound to the need to preserve historical memory. The German humanists inherited these notions and encoded them in the words *antiquitates* and *vetustates*, while recasting them to support their patriotic goals to memorialize Germany. I argue that creating the meaning for these objects as sources was an arduous process of recognizing the objects' potential to offer historical information, while imbuing them with the meaning humanists required. The very words to discuss material sources were thus part of a process of historicizing antiquities, but also coming to terms with their materiality as a new analytical feature. For the terms *antiquitates* and *vetustates* this meant binding the German humanist desire to memorialize Germany with the objects' material nature to create an indissoluble link between materiality and history.



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## Bio

I am a 6th-year PhD candidate in the Department of History at Washington University in St. Louis. My dissertation, “The Monumentalization of the Past: German Humanist Patriotism and Source Use, 1488–1582,” is a study in the development of patriotism among German Renaissance humanists from its earliest iterations to its latest expressions. The focus of the dissertation lies in the ways German humanists used sources, because it is in these practices that we see the emergence of their patriotism not as a result of conflict with Italian humanists, but rather as a humanistic need to recover and monumentalize the past. My first article, “Germania Romana: Historical-Geographical Transformation and the Necessity of Rome for German Patriotic Humanists” will appear in Fall 2023 with the Sixteenth Century Journal. In Summer 2023 I will begin teaching as an adjunct instructor at Washington University in St. Louis with courses in the histories of Christianity, the Roman Republic, and the Roman Empire.

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Concept and scientific organisation by

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Philippa Sissis lädt Sie zu einem geplanten Zoom-Meeting ein.

Thema: Workshop Script - image - language in Early Modern Humanism  
Uhrzeit: 22.März 2023 09:30 AM Amsterdam, Berlin, Rom, Stockholm, Wien  
Jeden Tag, bis 23.März 2023, 2 Ereignis(se)  
22.März 2023 09:30 AM  
23.März 2023 09:30 AM

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Täglich: [https://uni-hamburg.zoom.us/meeting/u5YlfumtrDguGtdBLR8Dx5RGgOkE-3lzY-e/ics?icsToken=98tyKu-qpljqH9aWtBmER\\_MQGor4c-\\_zpnZbjbdZmD3JMXh3elbEEeVtOZcyQ9TK](https://uni-hamburg.zoom.us/meeting/u5YlfumtrDguGtdBLR8Dx5RGgOkE-3lzY-e/ics?icsToken=98tyKu-qpljqH9aWtBmER_MQGor4c-_zpnZbjbdZmD3JMXh3elbEEeVtOZcyQ9TK)

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