



The Public Defense of the Doctoral Thesis in Medieval Studies

by

Rozana Vojvoda

on

DALMATIAN ILLUMINATED MANUSCRIPTS WRITTEN IN BENEVENTAN
SCRIPT AND BENEDICTINE SCRIPTORIA IN ZADAR, DUBROVNIK AND TROGIR

will be held on

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in the

Senate Room
Central European University (CEU)
Nádor u. 9, Budapest

Examination Committee

- Chair László Kontler (Department of History– CEU)
- Members Anna Boreczky
(HAS-OSzK Res Libraria Hungariae Research Group)
Gerhard Jaritz
(Department of Medieval Studies – CEU)
Béla Zsolt Szakács – Supervisor
(Department of Medieval Studies – CEU)
Katalin Szende
(Department of Medieval Studies – CEU)
Tünde Wehli
(Art History Research Institute of the Hungarian Academy of Sciences)
- External Readers Richard Francis Gyug
(Dept. of History, Center for Medieval Studies-Fordham Univ. NY)
Neven Budak
(Department of History-University of Zagreb)

Doctoral thesis abstract

Dalmatian illuminated manuscripts written in Beneventan script and Benedictine scriptoria in Zadar, Dubrovnik and Trogir

The dissertation is conceived as an art historical and paleographical study of Dalmatian manuscripts and fragments written in Beneventan script from Dalmatian towns of Zadar, Dubrovnik and Trogir. I have pursued the goal of shedding more light on the Benedictine context of manuscripts written in Beneventan script in Dalmatia and I have tried to define a Dalmatian variant of decoration accompanying the Beneventan script.

The Beneventan script, a minuscule handwriting that developed towards the middle of the eighth century in the Duchy of Benevento was used exclusively in Southern Italy and Dalmatia. It was primarily a Benedictine script, firmly bound to the history of the first Benedictine abbey of Monte Cassino and later Benedictine monasteries in the region concerned.

Although the Beneventan script was also used in other Dalmatian towns such as Split, Kotor, Rab and Osor, stress is put on Zadar, Trogir and Dubrovnik because the quality and quantity of preserved manuscripts and fragments that originated in these towns permit specific research questions to be answered. Consequently, the thesis, apart from the introduction and conclusion, comprises three analytical chapters for each of the mentioned towns, hand list of all items written in Beneventan script and related to Dalmatia as well as an extensive catalogue of discussed fragments, mainly still preserved in Dalmatia and manuscripts, which are apart from the manuscripts from Trogir scattered around the world in the libraries of Oxford, Budapest, Berlin and elsewhere.

The main concern regarding the chapter on Zadar eleventh century manuscripts written in Beneventan script was to detect the transmission of motifs from Italy, that is to establish a precise repertory of the initials and their origin with regard to Monte Cassino and Apulia. The methodology comprised the classification of the initials,

description and comparison. The results from the analyses of the Zadar material exhibited traits that I had not expected at the beginning of my research. I was actually trying to deepen information already gathered by scholars concerning the affiliation of Dalmatian and Apulian production, visible both in “round” or Bari type of Beneventan script as well as in the distinct type of decorated initials. However, during the research, I have found a great number of prototypes of Zadar initials in illuminated manuscripts from Monte Cassino. Therefore, I have started to think about the possibility that illumination work in Zadar in the late eleventh century was conservative and that once certain prototypes were acquired from Monte Cassino in the tenth/early eleventh century they enjoyed a long life in the Zadar workshop, most probably the workshop of the Benedictine monastery of St. Chrysogonus. On the other hand, the strong affiliation to late eleventh century Apulian production shows that influences from Apulia gradually grew to be dominant in the Zadar workshop. I have also suggested that the interdependence of certain motifs in Zadar manuscripts can be interpreted as resulting from an act of copying of “local” prototypes. On the basis of preserved codices, therefore, I have concluded that it is not possible to interpret the Zadar illumination solely in terms of influences from Apulia. By discovering older Cassinese, Capuan or Benevento prototypes it is possible to confirm two things: a conservatism in the illuminators that meant that they continued to use old patterns and the selective reception of various influences. I think that this free and selective handling of various influences in creating what would eventually become a local school defines the illumination of Zadar manuscripts written in Beneventan script.

The chapter on Dubrovnik, the richest town in Dalmatia as far as the fragments written in Beneventan script are concerned, focused on the development of the Beneventan script from the eleventh to the thirteenth century and the argumentation for the existence of the Benedictine scriptorium of St. Mary on the island of Lokrum. As the illumination is rather rare in Dubrovnik material, this turned out to be mostly a paleographical study (that included eight new fragments that I have found in the Dominican monastery in Dubrovnik during my research), combined with some

historical research. A special place was occupied by the analyses of the group of Dalmatian documents, the so-called “Lokrum forgeries”.

As these forgeries imply a local interest and the expansion of the territory of the Lokrum Benedictines, the Lokrum monastery is likely to be the place where they came from and thus they were an additional argument for the existence of a Lokrum scriptorium.

I have concluded that the Beneventan script reached Dubrovnik through the mediation of the Benedictine order and connections with Apulia. It evolved from the round type of script in the late eleventh/early twelfth century to the distinct “angular” Beneventan script used in Dubrovnik in the thirteenth century sometimes interchangeably with the Gothic script. Based on paleographical analyses and comparison with dated manuscripts and fragments I have also concluded that the evidence for a scriptorium at the Lokrum monastery of St. Mary is very strong.

In the chapter on late thirteenth century codices written in Beneventan script and preserved in Trogir, the analyses has shown that the illumination was conservative to such an extent that, for example, the late thirteenth century luxurious Evangelistary was thought by the first researchers to be an eleventh century product. As far as the typology of the decorated initials is concerned, the illuminator copied eleventh century Dalmatian codices close to the Apulian style of illumination, eleventh century manuscripts written in Beneventan script where the Monte Cassino influence was visible and possibly some manuscripts written in a non-Beneventan script. In my opinion, this conservatism and imitation of the decoration of eleventh century manuscripts as we encounter it in the Evangelistary was planned and deliberate. The analyses has also showed that other thirteenth/early fourteenth century manuscripts preserved in Trogir and the thirteenth century Dalmatian comparative material display an apparent conservatism in the typology of the initials used in them as well as in other features (such as in the execution of the silver covers of the Epistolary). Based on the comparison with eleventh century Benedictine codices that were copied as well as other Benedictine parallels, I have decided on the Benedictine context to explain this obvious conservatism.

The result of research into Zadar, Trogir and Dubrovnik manuscripts and fragments has, by no means, completely resolved the questions surrounding the transmission of the script, the development of the Beneventan script in Dalmatia, the Benedictine workshops, nor has it offered a precise definition of the Dalmatian variant of illumination in manuscripts written in Beneventan script. I believe, however, that this work has at least contributed to these topics and opened up paths for new research. I think that future research will show that the label “Dalmatian” can only be used conditionally because I am convinced that further art historical and historical, paleographical, musicological and liturgical studies will contribute to more precise definition of Zadar, Split, Dubrovnik and other Benedictine scriptoria in Dalmatia where manuscripts written in Beneventan script were produced. I also strongly believe that Beneventan fragments and possibly manuscripts will continue to emerge in Dalmatia and contribute to our knowledge of this essentially Mediterranean script and illumination.

CURRICULUM VITAE ROZANA VOJVODA

PERSONAL DATA

Date of birth: 23 April 1974

Address: Kneza Branimira 35, 20 000 Dubrovnik, Croatia

Cell phone: 00385 (0) 996762650

E-mail: rozanavojvoda@hotmail.com

RESEARCH INTERESTS

- Manuscript studies, the Benedictine order, Beneventan palaeography, hagiography

UNIVERSITY EDUCATION

September 2001 – Present - Ph.D. Medieval Studies, Central European University, Budapest, Hungary (Thesis' Working Title: *Dalmatian illuminated manuscripts written in Beneventan script and Benedictine scriptoria in Zadar, Dubrovnik and Trogir*)

September 2000 – June 2001 - MA in Medieval Studies, Central European University, Budapest, Hungary (Thesis: "*Većenega's : "Book of Hours": A manuscript study with special stress on decorated initials.*")

1992-1999 – Art history and comparative literature, Faculty of Philosophy, University of Zagreb, Croatia (Thesis: *Illuminated manuscripts in Dubrovnik*)

WORKING EXPERIENCE

2005 August – Present – curator in Museum of Modern Art Dubrovnik, Dubrovnik

2005 Spring Semester – American College of Management and Technology, Dubrovnik – course *Fine Arts: Visual Arts*

2005 March-April– University of Zagreb, Faculty of Philosophy, department of Art history– course on illuminated manuscripts in frame of Professor Igor Fisković' s course on the Art of the Middle Ages

2004 Summer – guide in House Bukovac, Cavtat, part time job-presentation of the collection of Croatian painter Vlaho Bukovac (1855-1922)

1999 September-October – substitute teacher of Croatian language and literature in Medical High school Dubrovnik

SCHOLARSHIPS

- 2004-January-April – Doctoral Research Support Grant of CEU to undertake research at the Pontifical Institute of Mediaeval Studies in Toronto, Canada
- 2003-December – CEU Doctoral Students Research Grant to investigate Dalmatian manuscripts in the Vatican library
- 2002-February – CEU Doctoral Students Research Grant to investigate Dalmatian manuscripts in Staatsbibliothek in Berlin
- 2002-June – Open Society Institute Macedonia scholarship for participation in Ohrid Summer School: “United People, Divided Nations, Journey Through History of Arts”
- 2001-June – Open Society Foundation Scholarship to undertake Ph.D in Medieval Studies, Central European University in Budapest
- 2000-September – Open Society Foundation Scholarship to undertake M.A. program in Medieval Studies, Central European University in Budapest

CONFERENCE PARTICIPATION

- 1-5 October 2008, Split-Supetar: *Treći kongres hrvatskih povjesničara* (Third Congress of Croatian Historians), organized by the Croatian National Board for Historical Sciences and the Department of History, Faculty of Philosophy, University of Split. Paper entitled: *Fragmenti svetačkih života pisani beneventanom i vezani za Dubrovnik* (Fragments of saints' lives written in Beneventan script and related to Dubrovnik)
- 20-23 October 2005, Dubrovnik: *Hagiografija: Historiografija, izvori i metode / Hagiography: Historiography, sources and methods*, organized by Hagiotheca-Croatia. Paper entitled: *Sanktorali beneventanskih rukopisa dalmatinske provenijencije-veza teksta i slike* (The Proper of Saints in Beneventan manuscripts of Dalmatian provenance-text and image relationship)
- 4-7 November 2005, Orebići-Korčula-Ston: *IX. Dani Cvita Fiskovića, (IX. th Days of Cvito Fisković*, organized by the Department of Art History, Faculty of Philosophy, University of Zagreb. Paper entitled: *Srebrne korice splitskog i trogirskih rukopisa* (Silver covers of Split and Trogir manuscripts)
- 19 March 2004, University of Toronto, Charbonnel Lounge-St. Michael's College: *Chant and Liturgy in Medieval Italy*, organized by *Monumenta Liturgica Beneventana* and *Nota Quadrata*. No paper delivered

LANGUAGES

Croatian (native)
English: fluent written and spoken
French, Italian: fair

LIST OF RECENT PUBLICATIONS ON MEDIEVAL TOPICS

“Sanktorali beneventanskih rukopisa dalmatinske provenijencije-veza teksta i slike” (Sanctorals of Dalmatian manuscripts written in Beneventan script-text and image relationship). in *Hagiologija / Kultovi u kontekstu* (Hagiology / Cults in context). Zagreb: Leykam international, 2008.: 89-105.

Ten catalogue entries in *Dominikanci u Hrvatskoj* (Dominican order in Croatia). Catalogue of the exhibition (author of the exhibition Igor Fisković, Fellow of the Croatian Academy of Sciences and Arts, Galerija Klovićevi dvori 20.12.2007.-30.03.2008.), (forthcoming)

Catalogue entries in *Prvih pet stoljeća hrvatske umjetnosti* (First five centuries of Croatian art). Catalogue of the exhibition (author of the exhibition dr. Nikola Jakšić, Galerija Klovićevi dvori, 19.09.-26. 11. 2006) Ed. Biserka Rauter Plančić. Zagreb: Galerija Klovićevi dvori, 2006: 210-213, 238-240, 241-243, 280-284.

“Iluminacija Trogirskog Evanđelistara- raskoš i konzervativnost dalmatinskog sitnoslikarstva benediktinske tradicije”. (Illumination of Trogir Evangelistary-luxury and conservative practice of Dalmatian illumination of Benedictine tradition) *Raukarov zbornik* Zagreb: FF Press, 2005: 187-208.

“Većenega’s :”Book of Hours”: A manuscript study with special stress on decorated initials.” *Annual of Mediaeval studies at CEU* 8 (2002): 9-37

LIST OF RECENT PUBLICATIONS ON MODERN AND CONTEMPORARY ART-SELECTION

„O ponavljanjima / Repetitions“ in *Ana Opalić-Ponavljanja /Repetitions*. Catalogue of the exhibition (Museum of Modern Art Dubrovnik: 22.12. 2010 - 22.01.2011) Eds. Antun Maračić, Rozana Vojvoda. Dubrovnik: Museum of Modern Art Dubrovnik, 2010: 3-9

„Alberto Giacometti-Uobličavanje unutarnje vizije“ (Alberto Giacometti-Shaping the inner vision). *Kontura* 109/119 (2010): 28-30

„Najbolje od američke grafike“ (The Best of American prints). *Vijenac* 408 (2009): 23

Pablo Picasso-Tri grafičke serije." (Pablo Picasso-Three series of prints) *Kontura* 98 (2008): 72-73.

“U pejzažu / In a landscape“ in *U pejzažu / In a landscape*. Catalogue of the exhibition. (Museum of Modern Art Dubrovnik: 22.12. 2007-04.02. 2008) Eds. Antun Maračić, Rozana Vojvoda. Dubrovnik: Museum of Modern Art Dubrovnik, 2007: 2-11.