

RECONCILIATION OF PENITENTS: PREPARATION AND CONTEXTS

Geralt Nash: ‘St Teilo’s’

Gave an introduction to St Teilo’s Church, in which the enactment of the Reconciliation of Penitents based on late medieval sources, took place later on in the workshop. He discussed the move of the church from its original location at Llandeilo Talybont, Glamorgan and its rebuilding in St Fagans National History Museum. He also talked about the ongoing project to decorate and furnish the church as it may have looked in c. 1520.

Paul Barnwell: ‘Some Visual Clues to Lay Devotion in the Late Medieval Parish Church’

Paul sought to make us think about the sensual aspects of worship in a late medieval parish church. For example, he considered the kinds of smells that may have been encountered, and the smoky, guttering light produced by tallow candles. Other aspects of walking into a church building that are now unfamiliar include the hay or rushes which would have been laid on the floor and only changed infrequently. In the context of the reconciliation of penitents, which took place during Easter Week when images were veiled, he stressed how dominant the rood screen was in late medieval churches. Sources such as the *Lay Folks Mass Book* provide some evidence for how people were encouraged to experience the liturgy and Paul talked about the role of images in the church as a focus for affective piety.

Christopher Hodkinson: ‘Elaboration and de-dramatisation in the rite for the expulsion of penitents in medieval Rouen’

Sources from Rouen Cathedral indicate that an unusual, dramatic recapitulation of the Genesis narrative took place in the Romanesque basilica which involved penitents hiding themselves in the corners of the church as Adam and Eve hid from God in Eden. Christopher discussed evidence that suggests some people in Rouen ceased to interpret the ritual in this symbolic and dramatic way. In three thirteenth-century sources, parts of the rite are omitted, abbreviated, or altered. He considered possible explanations for why this may have been so and argued that it may have become a politically undesirable display of archiepiscopal power.

INTERPRETING TEXTS IN RELATION TO PERFORMANCE

Matthew Salisbury: ‘Performance implications in Sarum rubrics for Advent Sunday?’

Using a detailed analysis of rubrics for Advent Sunday in a group of 21 late medieval Sarum office books as a case study, Matthew considered how similarities and differences should be interpreted and the extent to which they may be useful when analysing relationships between manuscripts. He noted that they tend to be generic in character and not include details specific to a particular venue. A group of them, though, appear to

relate to a particular revision of the Sarum ordinal. A series of questions follow from these observations: Was the new ordinal in some places a successful way of imposing Sarum practices? Did these rubrics result in a unified performance result? Was this the product of a deliberate attempt to make performance generic?

Carol Symes: ‘What do you seek? The written and unwritten evidence for liturgical performance practice’

Carol argued that we need to be much more careful about how to interpret written texts relating to both liturgy and drama. She argued that in some cases they may be evidence for a desire to exert control over a performance. The rubrics relating to the *Visitatio Sepulchri* in the *Regularis Concordia*, may be more about attempting to limit, control, even suppress drama, rather than to establish new practices. Some texts may be written down in order to attempt to fossilize or encourage a particular way of performing a text. Throughout she emphasized the close connections between texts often treated as different genres. In some cases, such as the St Alban’s Psalter, they are side by side in the same manuscript

William T. Flynn: ‘Inventing Hildegard of Bingen’s St Ursula Office: Manuscript Evidence and (Liturgical) Performance’

Demonstrated the possibilities and limitations of the manuscript evidence for Hildegard’s Office for the Feast of St Ursula, arguing that the texts of the antiphons attributed to Hildegard were composed by her and are additions to four major offices for the day, but that it is impossible to reconstruct from the manuscripts how Hildegard’s services were performed. He suggested a possible antiphon order of Lauds and Second Vespers. He reminded us how liturgical chant and text was part of her visionary experience, but that it might be composed and performed without being written down, and that liturgical chant might be performed elsewhere in the monastery rather than in chapel.

Fred Paxton: ‘How did they do it? Bernard’s Thick Description of the Death Ritual at Cluny’

FP outlined the problems and potential of monastic customaries using the example of Bernard of Cluny’s Customary (Paris, BN, Ms lat. 13875). Anselme Davril suggested that monastic customaries composed before 1100 are largely descriptive, bottom-up texts, and after 1100 that they are largely prescriptive, top-down texts. Isabelle Cochelin has suggested that Bernard’s Customary is part prescriptive, part descriptive, as he is writing a reference book for adult conversi, which is trying to be comprehensive; FP argued that this is why the chapter describing the death ritual is the second-longest after that describing the services for Easter Week: one cannot plan for death, and therefore need to envisage all sorts of contingencies. FP outlined the clues to liturgical performance in the death ritual, and the uncertainties which remain about performance, despite the comprehensive nature of the text.

INTERPRETING PERFORMANCE

Mette Birkedal Bruun: ‘Thus in us must be carried out spiritually what earlier happened visibly on the walls’: liturgical reflections in sermons by Bernard of Clairvaux

MBB used Bernard of Clairvaux’s dedication homilies to discuss the gap between how liturgy was presented in texts, and how it was perceived. In theory the texts of the homilies are guided by the rites for the dedication of a church, but in practice the text often pretends to locality and orality, and is informed by rhetorical parables rather than the reality of the buildings at Clairvaux at the time. At the same time, Bernard uses the same typology as the liturgy to make his point, moving from the dedication liturgy as a collective experience, to make his point about the move from the collective to the individual sphere. MB concluded that Bernard’s texts assumed a common liturgical experience in order to make their rhetorical points.

Louis Hamilton: The Way Things Mean: GIS as a Tool for the Analysis of the Ritual and Built Environment of Medieval Rome

LH outlined his collaborative project to create a searchable maps of Rome, Florence, Jerusalem and Mecca, showing processional liturgical routes, liturgical buildings etc. Further details at: http://users.drew.edu/lhamilto/cincproject/opening_page.html

WORK IN PROGRESS

Helen Gittos: The Language of the Liturgy in Medieval England

HG presented preliminary research into the use of English in liturgical rites in the later middle ages, giving examples of the types of rites in which it is found. Just as English is used in a clerical liturgical context in late Anglo-Saxon England, so it can be found being used in a similar manner in late medieval England. She argued that the vernacular is not confined to a private, educational sphere for use by the laity, but rather integrated into the pastoral rites in some liturgical books suggesting some continuity with late Anglo-Saxon practice.

Benjamin Brand: Echoes of Ecclesiastical Reform in the Liturgies of Medieval Tuscany

BB reviewed the evidence for change during the Gregorian reforms in the liturgies from Arezzo, Florence and Lucca, focussing in particular on the latter. Lucca, for example, has more stational sites than other city churches in Tuscany, as a result of twelfth-century attempts to invoke Roman customs as part of a conscious effort by the bishop to align Lucca with the papacy. Yet such liturgies are also the result of local tensions: the canons of the cathedral in Lucca conduct 24 processions throughout the year to various Lucchese churches; these conclude with a feast; such processions thus allow the canons to promote their authority over other clergy within Lucca.

LITURGY AND SOCIAL ANTHROPOLOGY

Paul Post: Liturgical Performance and Sacred Fields: Liturgy as Ritual Between Liturgical Act, Museum, Theatre, and Tourist Attraction

PP outlined his research on the conscious re-enactments of medieval and early modern liturgical rites in contemporary western Europe, particularly the Netherlands. His paper was in two parts.

Part I demonstrated how liturgical re-enactments are a product of the prevailing ideas about liturgical history at the time through a review of a series of liturgical re-enactments from the *Ordo Romanus I* in Maastricht in 1946 through to the present day. He also emphasised the importance of performance to earlier research on liturgical history in the nineteenth and first half of the twentieth centuries. He showed the importance of performance to the typology for the writing down of liturgy set out by Baumstark that improvisation precedes text, and that it is only later that actions, which originally had practical purposes, later acquire symbolic explanations. He also emphasised the importance of performance and experience, physical and intellectual, to the anthropological turn of the 1960s, and the current spatial or performative turn which emphasises the importance of context.

In Part II he outlined the analytical approach he had developed for his own research into liturgical ritual re-enactments. Rituals are more or less repeatable performances with a symbolic dimension; they are sacred, that is 'set apart' from others; and they take place in one or more cultural zones:

- The religious domain
- The healing domain
- The domain of memory or remembrance
- The domain of culture: art, theatre, museums
- The domain of leisure: tourism, recreation

By tracing the overlaps between these different domains one can trace tensions, map out identities, and trace cultural processes.