



UAB
Universitat Autònoma
de Barcelona

INSTITUT D'ESTUDIS MEDIEVALS

Bellaterra – UAB, Torre Vila Puig

4th May 2026, 10:00–17:30



Networks of Knowledge Transfer

Ecclesiastical, Liturgical, and Linguistic Connections

Programme

10:00

Coffee reception for participants

10:20

Welcome

Joan Curbet – Director of the Institut d'Estudis Medievals

Matthias M. Tischler

**Catalan Text and Manuscript Culture in Central and Southern Italy:
Another Facet of An Unknown Story of Cultural Entanglement**

While it has previously been assumed that the rich manuscript tradition of medieval Italy served as a hunting ground for both missing ancient and new texts in regions beyond the Italian peninsula—a fact that can now be increasingly demonstrated in the case of Catalonia for the period since 950—the reverse relationship between donor and recipient regions has remained entirely unexamined. However, the increasing exploration of Catalan text and manuscript production now reveals also the opposite perspective: in key Italian locations with which Catalan prelates (abbots, bishops) and secular dignitaries (counts) maintained concrete connections, copies of Catalan original works or manuscripts from their own scriptoria can be identified for the first time since the eleventh century, prompting a re-evaluation of the cultural exchange between Italy and Catalonia.

Eulàlia Vernet i Pons

**Exploring Italian Witnesses of the Catalan Carolingian Homiliary of Luculentius:
A Palaeographical and Text-Critical Approach**

This paper seeks to identify and examine the Italian manuscript witnesses (Rome and Montecassino) that preserve, at least partially, some of the homilies from Luculentius' Catalan Carolingian homiliary. Through a detailed palaeographical and text-critical analysis, these homilies can be contextualized within the broader Catalan homiletic tradition, which is well-documented. By studying the Italian copies, the paper also aims to shed light on the transmission and reception of Carolingian homiletic texts beyond the Catalan counties, highlighting the interaction between local and transregional manuscript cultures.

Giovanni Varelli

Why is there not such a thing like 'Caroline notation'?

Two of the most significant legacies of Frankish reforms are the so-called Caroline minuscule and the introduction of musical notation. However, the emergence and establishment of a group of notational families, giving rise in later centuries to an even richer variety of local *tipizzazioni* is in stark contrast to the gradual process of canonisation of Caroline minuscule. Fundamentally different in scope and use, this contribution will not be a general comparison between what became the iconic Frankish script and musical notation; rather, it will be a reflection on how the use of certain graphic devices to achieve uniformity of transmission responded differently across time and space.

12:00 – 12:30

Coffee Break

Patrick S. Marschner

**On the Dissemination of the Mnemonic Rhythm *Anni domini notantur*.
The Introduction of Five Further Witnesses**

This presentation introduces five manuscript witnesses of the mnemonic rhythm *Anni domini notantur*, which were not considered in the latest edition of this text. By showing the textual reliance of these copies to each other and other known witnesses, this presentation aims to display both the dissemination of this text along specific networks and the role this text might have had in its knowledge-environment.

Marcus Jones (online)

Music Writing Practices in Tenth-Century Northern Iberia, Southern Francia, and Northern Italy

Building on the concept of South Frankish notation, the paper surveys available sources and relevant institutions that participated in a shared network of notational strategies, principles, and vocabulary in the southernmost parts of Latin Europe. It also summarizes the current state of research on known interactions between these communities.

Francesco Orio

***Crux benedicta nitet* by Venantius Fortunatus - New Witnesses and Transmission in the South-Frankish Area**

This paper examines the limited liturgical transmission of *Crux benedicta nitet*, a poem attributed to Venantius Fortunatus, with particular attention to its rare preservation with musical notation before the twelfth century. Through a comparative analysis of sources and notational traditions, it explores the chant's circulation within the South Frankish area and its integration into medieval chant repertoires.

14:00 – 15:30

Lunch Break

UAB Hotel Campus, Restaurant *La Marmita*

Session 3

Giovanni Cunego

The Alps as a Bridge: Reassessing Repertoires, Liturgy, and Notation between Gaul and Northern Italy

This paper investigates the Gallican roots of liturgical repertoires in pre-Carolingian Northern Italy and the networks of exchange that facilitated their circulation. It re-examines the multifaceted nature of the Gallican rite to better understand how this material crossed the Alps before the Carolingian era. Finally, the paper reflects on graphic similarities among the various notations that later developed within this persistent liturgical-musical *substratum*.

Sara Vrdoljak

The Presence of South-Frankish Notational Features in Central Italy

This presentation examines adiastematic sources attributed to Central Italy, a corpus that is relatively late, fragmentary, and has long resisted a clear palaeographical definition. After introducing the specific problems of this region, I will look at it from a broader perspective, focusing on recurring neume forms and musical writing principles, and their parallels in other European regions. In this light, I present reasons why Central Italy might be considered as an integral part of the "South-Frankish" cultural sphere currently investigated by the SCRIBEMUS project team.

Ilaria Fusani (online)

The struggle of diastemacy: representing pitch from the 9th to the 12th century

The indication of pitch – the so-called *diastemacy* – within notational systems underwent different forms of representation throughout the Middle Ages. The paper will examine how diastemacy was represented from the 9th to the 12th centuries, until the full adoption of the Guidonian system. An excursus on sources from central Italy, especially Tuscany, will demonstrate the manner in which the system of lines was integrated into the notational practice of the area.