



# The Schedula diversarum artium: A Compendium of Medieval Art?

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## Academic and logistic organisation:

Prof. Dr. Andreas Speer  
Dr. Ilya Dines  
David Wirmer M.A.  
Thomas-Institute (University of Cologne)  
Universitätsstr. 22  
D-50923 COLOGNE

## Contact:

Prof. Dr. Andreas Speer

Phone.: ++49/(0)221/470-2309

Fax: ++49/(0)221/470-5011

mail: thomas-institut@uni-koeln.de

http://www.thomasinst.uni-koeln.de

que illud capere possit. et si non habeas linteum  
in lapide sabuleo id est quadrate facta fossula  
la cum ferro mitte in carbones et suffla. Cumque  
canduerit impone aurum super echisque carbonibus  
suffla durissime atque eiechum percutite cum malleo.  
si non frangit sufficit. et si non frangit super aliud iterum reponere.  
hoc tandem facias donec percussum non frangat. Et  
si modice findit. funde illud cum sulphure  
et sic emendabitur. Quod factum aurum omne pariter  
funde. et in unam manam redige atque super  
stateram eo modo quod argentum super durissimum diu  
uide. pariterque ordine secundum formam quam uolueris.  
sicque ut plibuerit auriculas formabis. Et si ope gemato facere uolueris  
uestigium  
possit ei leniter imprimi et eas incidere  
de ea forma qua uolueris auriculas habere  
re. que partes utreeque ad unam pertinent auri  
Deinde compone Deinde compone  
soluere. Deinde compone  
de cineres ut spissa fiat. Aurum mitte in  
porella et coque usque ad terciam partem. et im  
pone ei modicum immixtum et pariter arumque  
sulle ueteris. Cumque frigidum fuerit et reser  
derit cola diligenter per pannum et mitte in  
uas cupreum quod sit ex omni parte solidum.  
excepto modico foramine quod super emi  
nent rotundum ut possit digito obstrui. Post  
hec  
facies aqua et fricabis super sale. Tale est aurum  
parte  
extingue in pelui mundissima  
in qua seruetur quicquid excupro coburnum. Aurum  
suumque frica sale super cuprum et fac sic prius. et  
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International Conference  
co-organised by  
the Thomas-Institute (University of Cologne)  
and the Museum Schnütgen (City of Cologne)

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# The *Schedula diversarum artium*: A Compendium of Medieval Art?

Under the pseudonym "Theophilus Presbyter", a text central to the research and understanding of the arts in the High Middle Ages is bequeathed: the *Schedula diversarum artium*. These three books, each introduced by a prologue, contain assignments very rich in detail on the modes of fabrication of virtually all medieval objects of art – from the art of illumination and wall painting, via goldsmithing and glass artistry, up to bell founding and organbuilding. But the status of these texts and their relation vis-à-vis the described activities and objects remains unclear. The still predominant doctrine to understand the *Schedula* as a key text of Romanesque arts and crafts rather reflects the cultural practice of the modern recipients than providing an explanation for the processes of development in the arts as well as for the self-conception of the "artists" of the 12th century.

By challenging the hypotheses of authorship (Theophilus) and of the actual workshop (Roger von Helmarshausen) on the basis of recent findings in research, the text of the *Schedula* as well as its complex context of transmission are brought into the focus of research interest. Hereby it becomes obvious just how inadequate the hitherto existing treatment actually is. The present editions mainly provide a mixed text and abstain almost exclusively from referring to relevant sources. Thus, the misleading impression of a work sui generis is evoked, especially since related categorical sources dealing specifically with material and technique have still remained, in large parts, terra incognita. A contextual relecture of the *Schedula* demands new methodological approaches, which are to be looked for at this conference.

Thus, the alleged authors Theophilus or Rogerus are not the main focus of our conference, but in fact the text of the *Schedula*, its descent, the sources, the genre, and its context of reception. A decisive key for a new, encompassing textual understanding of the *Schedula* lies in the materiality of transmission of the manuscripts as well as the coverage of its genre-specific context. Intrinsicly connected to this is the question of an exact understanding of the underlying concept of "art", which cannot be limited to such disciplinary reductions as the concept of the "fine arts".

The elected point of departure calls for a broad, interdisciplinary approach to the *Schedula diversarum artium*, challenging philologists and art historians, codicologists and experts for art technical sources, philosophers and theologians at the same degree to question and rethink their viewing patterns. The *Schedula* is the primary object of this research, but also functions as a focal point for more general questions of the differing disciplines that are to be joined exemplarily.

This announcement of our conference is at the same time to be understood as an invitation to hand in abstracts for suggested **papers to be presented at the conference until 15 November 2009** (contact: andreas.speer@uni-koeln.de).

The international conference is part of a research project promoted by the **Fritz Thyssen Stiftung** ([www.thomasinstitut.uni-koeln.de/forschung/theophilus](http://www.thomasinstitut.uni-koeln.de/forschung/theophilus)).