

## SUMMARY

The collection of medieval manuscripts from the Diocesan Library in Pelplin is the most numerous one among those held by church institutions and the fifth in the general ranking of all Polish library collections. As many as 187 out of 273 volumes held at the Pelplin Diocesan Library are of Cistercian origin. Part of the former Cistercian repository has been dispersed among different archives in Poland and abroad (Berlin, Kórnik, Linköping, Poznań, Toruń, Warszawa, Wilno and Wrocław). 202 medieval manuscripts have already been identified (also in this study) as volumes from the former Cistercian repository. Out of these, 34 codices were copied at the monastic scriptorium in Pelplin sometime between the beginning of the 14<sup>th</sup> century and ca. 1427 (these include: a fragment of an antiphonary, which now forms the upper and the lower pastedowns of *Graduale* L 21; two quires sewn into a 13th-century *Processionale Cisterciense*; a cartulary and a *Liber mortuorum* – the latter two volumes are not discussed here since they are not decorated). No manuscripts testifying to the later evolution of the scriptorium have been selected as plausible candidates for an analysis in this dissertation. The Pelplin manuscripts have been identified on the basis of provenance notes, colophons, chronicle records and, last but not least, a comparative analysis of pen-flourish motifs. It should be pointed out that only 15 manuscripts have been singled out in previous studies so far as works originating from the Cistercian scriptorium in Pelplin. Moreover, the ascription of some of these volumes was merely impressionistic (four volumes do not meet the criteria adopted in this dissertation and, therefore, their Cistercian provenance cannot be verified).

The aim of this dissertation is to establish the scope of the scattered Cistercian collection by comparing and verifying the state-of-the-art research on the Pelplin Library and the local scriptorium. The methodology adopted here involves codicological, historical-artistic and paleographical aspects. Owing to this multi-dimensional approach, it has been possible to establish certain facts concerning the organization of work within the scriptorium and its dynamics over four generations (furthermore, an attempt has been made to estimate the number of monks responsible for the writing and for the decoration of parchment and paper leaves).

The most important part of the study is the historical-artistic analysis of the pen-flourish. On the basis of a comparative analysis of the pen-flourish it was possible to identify a group of medieval manuscripts written at the Pelplin scriptorium. Accordingly, chapter *Pen-flourish at the Pelplin scriptorium – the evolution and authors*, outlines the evolution of the decorations in the scriptorium over the span of more than one century. It focuses on such aspects as the transfer

of the composition techniques and the formal skills from the master to a disciple, and the continuity of *ars illuminandi* per analogiam to *ars scribendi* or *ars dictandi*, as practiced in Cistercian monasteries. The methodology adopted in this dissertation, in particular, research into the historical-artistic, paleographical and codicological aspects, was not only instrumental in the identification of the above-mentioned 32 Pelplin manuscripts, but it also helped to determine the chronological arrangement of the sources.

The activity of the scriptorium at the Pelplin monastery (documents are outside the scope of this dissertation) was initiated in the 1<sup>st</sup> quarter of the 14<sup>th</sup> century, or, perhaps, slightly earlier – at the beginning of the 14<sup>th</sup> century. The first codex copied there has been dated to 1319 on the basis of a colophon analysis. Presumably, two decorators were active there in the first decades of the 14<sup>th</sup> century. They both drew the decorations in an informal style, applying a thin line. This style was derived from the formal techniques originally created in the mother house in Doberan. One of the artists decorated the book from 1319, mentioned above, and four other volumes, namely, 17 (27), 27 (44), 57 (66) and Ms. theol. lat. fol. 483 from Staatsbibliothek in Berlin. All of these manuscripts were copied by four scribes. The affiliation of the second artist as a Pelplin-based illuminator is highly plausible but it has not been verified equally convincingly. The latter artist decorated manuscripts from the beginning of the 14<sup>th</sup> century. He drew pen-flourish motifs in three manuscripts: 45 (96), 66 (116), L 36, which were copied by eight copyists. The next stage of the scriptorium activity can be associated with the second part of the 14<sup>th</sup> century. This is when *Sermones hiemales* 50 (78) were copied (1357). Five other manuscripts, namely, 3 (4), 20 (47), 51 (95), L 9 and L 21, were made in the 3<sup>rd</sup> quarter of the 14<sup>th</sup> century. The books were copied by at least five scribes and decorated by three illuminators. The most prolific artist of the group painted the pen-flourish in five codices imitating the motifs and compositions introduced by his predecessors. This illuminator drew thick lines, which makes his compositions heavy and often somewhat clumsy.

The last quarter of the 14<sup>th</sup> century is distinguished by one decorator (and likely also the scribe) – friar John and at least five copyists. Between 1375 and 1400 John decorated eight manuscripts: 67 (134), 85 (186), 99 (199), 109 (198), 156 (204), 180 (218), 182 (220) and L 13. Two of them bear colophons, namely, 85 (186), dated 1395, and 99 (199), dated 1400. As far as *Graduale* L 13 is concerned, its date has been established on the basis of the year given in the chronicle – 1375 – presumably the time when it was copied in Pelplin. The decorations carried out by friar John are distinctive and bear a number of characteristic features, such as specific motifs (especially the swelled bulbs) and their assembling as well as a characteristic flowing line. His pen-flourish details are distinctively light, clear, almost transparent.

The most fruitful period of the Cistercian scriptorium was the 1<sup>st</sup> quarter of the 15<sup>th</sup> century. Ten manuscripts (additionally a cartulary and *Liber mortuorum*) were copied at the time by at least six copyists and decorated by four illuminators: 5 (1), 8 (5), 14 (17), 15 (10), 16 (16), 22 (11), 23 (19), 98 (206), 181 (219), L 21a. Two of them imitated the solutions and the style of friar John. But they were not merely passive adapters. Rather, they expanded his repertoire of motifs reshaping some of them and merging others in novel ways. One of the decorators – educated elsewhere or, perhaps, inspired by other compositions – drew straight pen-flourish compositions based on two details only. Finally, the last decorator imitated the solutions derived from the Pelplin school in the 1<sup>st</sup> and 3<sup>rd</sup> quarter of the 14<sup>th</sup> century.

The identification of the manuscript sources which formed part of the pre-war Pelplin archives has been only marginally discussed in the dissertation. According to a 20th-century inventory, 29 volumes from this repository are missing. One of the missing sources may possibly be identified with a codex which bears a Pelplin classmark 210 (138) and is now held at the University Library in Warsaw. Another one has been tentatively associated with the Archdiocesan Archive in Poznań. The latter bears classmark 209 (137) (nb. the same classmark appears on one manuscript currently held in the Pelplin library). Yet another volume bearing a former Pelplin classmark (but not the contemporary one), namely 39 (56), can be found in the National Ossoliński Institute Library in Wrocław.

To conclude, this dissertation provides some answers to the questions regarding the art of illumination and other scribal activities in the Teutonic Order. The analysis presented here focuses on the pen-flourish decorations characteristic for one scriptorium but the adopted methodology paves the way for an extensive analysis in related areas.