

# THE CONSTRUCTION OF EUROPE

HISTORY, MEMORY AND MYTH OF EUROPEANNESS OVER 1000 YEARS



**The Construction of Europe**  
**History, Memory and Myth of Europeanness**  
**over 1000 Years**

Unlock the Digital Treasures

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# INTRODUCTION

## Imagining Europe: Unity and Diversity

This exhibition tells the story of Europe along with its construction as a concept, that has changed over time. Created and shaped by the people who lived there, it also provides a collective identity for its inhabitants.

Europe appeared sometimes in the image of unity, sometimes in that of diversity. Of course, its designated geographical boundaries exist(ed), but Europe has no borders in an intellectual sense. Every attempt to draw a border was also a matter of power and politics at that time; those that separated Eastern and Western Europe, or Northern and Southern Europe, from each other(s), or indeed those that separated Europe sharply from other parts of the world. History of Europe is also fluid, constantly changing over time.

This exhibition asks if it is possible to create such a common perspective from which European history can be understood as a shared history for all of its inhabitants.

The concept of European unity has manifested itself in many ways throughout history. In the era before nation states, villages, towns, smaller state formations and empires generated unity at the local level along with

diversity at the broader, European level. With the consolidation of European states, for example, after the Thirty Years' War, conflicts among states and later nation-states were often resolved at the European level. A 20th century marked with war and genocide represented a failure of this attempted unity. The result was fresh impetus for European integration after World War II, mindful that violence had failed to achieve this in the past.

Today, a comprehensive view of Europe also requires us to confront a history of colonialism, dictatorship, exclusion and genocides. It should recognise minority voices and their point of view from within Europe, along with the contribution of non-Europeans. In this way we can understand diversity as the basis of European unity.

This exhibition, built on documents grouped into 4 'pillars', examines the common history of Europe under the following headings.

**1: The Spirit of Europe.** Europe represents an intellectual heritage: steps, writings, life-works and trends in science, education and the arts, and their intellectual effects that go beyond the historical eras.

**2: The Diversity of Europe.** Europe has always been characterised by cultural, religious, ethnic and national diversity. A failure to recognise this has been the cause of many tragedies, crimes committed by Europeans against Europeans.

**3: The Multiple Faces of Christianity.** The history of Christianity in Europe, as it interacted with other religions and cultures, illustrates the diversity of beliefs that helped shape Europeanism. This story in itself can symbolize the diversity of European history as well: intolerance and tolerance, power or total rejection of power.

**4: The Heritage of Enlightenment.** The intellectual heritage of the Enlightenment is a Europe that is open and democratic, putting diversity at the heart of Europeanism.

Europe is history, tradition, a collective memory. It is not indifferent to how we remember historical events,

presenting the tragic moments as well. This exhibition would like to show such a construction of Europeanism that today anybody – regardless of birth, origin, nationality, religion – can identify with, taking her on and considering her own identities as part of Europeanism as well.

The documents of the exhibition were collected and arranged side by side by the staff of archives of European countries, according to the aspects and topics that they considered as most important. Such a collective work can give an idea of what Europeans, this time archivists and historians, may think together about Europeanness. However, the selected documents do not only testify the history of Europe, but hopefully they also provide an opportunity for the visitor of the exhibition or the reader of the catalogue to create their own image of Europe and European history.



01

# THE SPIRIT OF EUROPE

The sources in this pillar of the exhibition represent, among other things, the influence of antiquities on science and education during the Middle Ages. In addition, the presence of certain documents underlines the key role that the arts played in areas such as our understanding of humanity and the expression of our emotions.

The renewal of science, knowledge and education in Europe is thought to have started with Scholasticism in the 12th century. The study of the classic authors from ancient times revitalised ancient science, illustrating the links between ancient cultures and Europe during the Middle Ages.

Certain periods in the history of scientific development are triggered by revolutionary changes. The birth of modern science in Europe traditionally dates back to 1543, when the anatomist Andreas Vesalius published his book *De humani corporis fabrica* (On the Workings of the Human Body), and the astronomer Nicolaus Copernicus came out with *De Revolutionibus Orbium Coelestium* (On the Revolutions of the Heavenly Spheres). These works sparked a new era of scientific knowledge and investigation that culminated with the publication of Isaac Newton's book, the *Philosophiæ Naturalis Principia Mathematica* in 1687.

The invention of book printing in the mid-15th century facilitated the rapid spread of this knowledge. The early printed books you find here are evidence of the phenomenon labelled as 'scientific revolution' that was also driven by historical events, such as geographical discoveries since the end of century, the Protestant Reformation and Catholic Counter-Reformation since the 16th century. The sources in this exhibition also reflect the role of natural sciences in the making of modern scientific knowledge and how the bases of modern sciences were constructed in the 16-18th centuries. This knowledge was institutionalised across European societies in many ways during the 19th and 20th centuries, where along with education, it became fundamental to the operation of the modern nation states as well.

The documents here also highlight the impact that the world beyond Europe had on the history of scientific development and knowledge. Some exhibits also chart the change of our understanding of art through the modern area, from mere imitation of the world around us to a conscious recreation of that world. Documents such as Munch's will or the story of Picasso's painting, *Guernica* underline how modern artists viewed their role in society and their moral responsibilities in that regard.



# Fragments of Medieval Love Songs

The Sharrer Parchment (*Pergaminho Sharrer*) offers us an insight into how people of the Middle Ages experienced and expressed their emotions.

It is a parchment fragment containing seven love songs from the turn of the 13th and 14th century. The author, King Dinis I of Portugal – who ruled from 1279 to 1325 – is also known as a poet who made a significant contribution to the development of Portuguese literary language. His seven songs are written in the Galician-Portuguese language using Gothic letters; musical notation was also added to them.

Originally part of a songbook, the document, text and music were written in three columns, a rarity for the time. The love songs start with these sentences: “*Why, God, my friend, you want to do*”; “*To that state take me, sir*”;

“*What I never cared to tell thee*”; “*What a great pleasure I have, sir*”; “*Lord, I cannot esteem*”; “*I do not know how my master saves me*”; “*Friends I wanted, and I want and I will*”.

Although, unfortunately the text and musical notation are preserved in fragments, it remains an important document, the only known medieval document containing Portuguese profane (non-religious) melodies. The ecclesiastical examples from the era also lack musical notation, except for the *Cantigas de Santa Maria*.

The fragment was named after an American scholar, Harvey L. Sharrer who discovered it in 1990 while investigating sources at the Torre do Tombo Archive in Lisbon. This historic document served as a cover for a book at the Notarial Office of Lisbon, which is why it was preserved in the archive.

D. Dinis musical notation: fragments of seven love songs, 1280/1320.

2 folio leaves of parchment fragments; 51 x 30 cm.

Torre do Tombo – National Archives of Portugal.

Ref. Code: PT/TT/FRA/20.01/02.



# Seneca's Influence in the Middle Ages

This manuscript contains a body of work associated with Seneca. It is significant because Seneca the Younger (4 BC–65 AD approx.) stands as one of the greatest figures of European intellectual history. Lucius Annaeus Seneca, to give him his full name was a famous proponent of Roman Stoicism, a philosophy that among other things instructs us to accept life as it presents itself.

Born in Corduba in Hispania, Seneca grew up in Rome, where he studied rhetoric and philosophy. In 41 AD, Emperor Claudius exiled Seneca to the island of Corsica, but he returned in 49 to become an adviser of Nero – one of the most tyrannical emperors of the history of Roman Empire. It was Nero who ordered Seneca to take his own life in 65 AD, which he did by cutting his veins.

The manuscript begins with *Controversiae*, written by his father Seneca the Elder, a well-known Roman writer who

was also known as the Rhetorician. This is followed by works by Seneca the Younger – *Naturales quaestiones* (Natural Questions), *De beneficiis* (On Benefits) and *Dialogorum libri XII* (A Dialogue). It also includes two works falsely attributed to Seneca, *Proverbia* (Proverbs) and *De moribus* (About Morals).

The manuscript includes a representation of its author in Roman figure, reading next to an open bookstore. The marked classicism of this image led some authors to conclude it was a copy of the original from the fifth or sixth centuries; others have emphasized its Byzantine style, deducing a Neapolitan or Sicilian origin. More likely it seems, however, that this manuscript has a Catalan origin.

Works of Seneca, 14th century.

242 folio leaves (2 col., 31-36 lín.), manuscript on paper; 34,3 x 25 cm.

Spanish State Archives – Archive of the Crown of Aragon.

Ref. Code: ES.08019.ACA/3.38.3.-1//ACA,COLECCIONES,Manuscritos,Sant Cugat,11.





# Quotes on Erasmus' Humanist Ideas, by Brandano Caxaro

The author of this document, Notary Don Brandano Caxaro (1508–1565) was a priest who practised, taught and disseminated Reformist ideas in Malta. Like others on the island he was influenced by the arrival of the Knights of Saint John there in 1530, which ushered in an era of new ideas, customs and traditions, creating a cosmopolitan environment.

The impact on Notary Caxaro can be seen from his notarial registers, where he inserts phrases from reformist works, including *Colloquia* by Erasmus, the Dutch humanist scholar (1466–1536). The books of Erasmus, and most particularly the *Colloquia*, were initially used as learning tools for Erasmus' own pupils at the end of the 15th century. By the year 1533, twelve new editions were issued, with the total number eventually reaching fifty. According to depositions by witnesses at the investigations of the Inquisition, Malta was involved in this dissemination of knowledge; such witnesses

confirm that these books were read in grammar schools and discussed in secret meetings. A new kind of spirituality which claimed to bring man and God closer together through Christ's philosophy, emerged from these books.

As mentioned above, they certainly had an influence on Notary Caxaro. An intriguing entry is found in the volume from the year 1541 in which Notary Caxaro writes: "*Amaracus ait abstine sus non tibi spiro*", which translates "*the marjoram says, 'keep off sow, I do not breathe my perfume for you'.*"

His reformist activities did not pass unnoticed and he ended up making two appearances before the Inquisition tribunal. In 1563 Caxaro was found guilty of spreading heretical teachings and was stripped of most of his privileges. He was also prohibited from carrying out his duties as a priest and notary.

Erasmus quotes, Brandano Caxaro, 02-09-1541, Malta.

1 folio sheet, manuscript on paper; 35 x 25 cm.

The Notarial Archives of Malta.

Ref. Code: NAV R175 Notary Brandano Caxaro.



Miklós Oláh's grant of arms confirming his nobility, 23-11-1548, Bratislava (Hungarian: Pozsony) (Slovakia).

Single parchment charter with hanging wax seal; size of the charter: 81 x 49,5 cm, width of the plica: 10,5 cm, diameter of the seal: 14 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – P 108 – 2. et 3. – Fasc. K – № 162.

# A Grant of Arms Confirming Miklós Oláh's Nobility

The document is a parchment charter from 1548 confirming the nobility of the Hungarian Miklós Oláh, Bishop of Eger, advisor and secretary of the Royal Chancellery, and his family members. The grant also expands the Oláh family's coat of arms.

Miklós Oláh (Nicolaus Olahus, 1493–1568) lived in Hungary and was raised in the court of Jagiellon Vladislaus II of Hungary, starting his ecclesiastical career in 1516. In 1526, he became secretary of Louis II, King of Hungary.

Following the defeat of Hungarian forces by Ottoman Empire forces at the Battle of Mohács in 1526, Oláh followed his widowed queen, Mary of Habsburg to the Low Countries (the Netherlands), when she became governor of the territory in 1531. During these years, he became correspondent of Erasmus of Rotterdam, the famous scholar and humanist. The battle of Mohács marked the end of the reign of the Jagiellonian dynasty in Hungary and Bohemia. In 1526, after the death of his brother-in-law, King Louis II of Bohemia and Hungary, Ferdinand of Habsburg claimed both domains. He took possession of Bohemia without difficulty but faced a rival claimant, János Zápolya (Szapolyai) in Hungary. As a result, Hungary remained divided among them, and the Ottoman Empire.

Ferdinand I (also a Holy Roman emperor between 1558 and 1564) attempted to convert the elected crowns of

Bohemia and Hungary into hereditary possessions of the house of Habsburg. He recalled Oláh to Hungary in 1542, who became a chancellor in the following year. As a member of the Catholic Church, he became bishop of Zagreb (today: Croatia), then bishop of Eger and from 1553, archbishop of Esztergom, Primate of Hungary. He supported the Habsburgs his whole life.

The charter, given to Miklós Oláh by Ferdinand I, is highly ornamental. Various decorative plants and miniatures can be seen along the edges, featuring the landscape and the people mentioned in the text. On the upper left corner of the charter, you'll find an image of the marriage settlement between the royal houses of Habsburg and Jagiellon in 1516. The miniatures on the left side of the parchment show Charles V, Holy Roman Emperor and Vladislaus II, King of Hungary. The next two miniatures below depict Louis II, King of Hungary and his wife, Queen Maria of Habsburg. The following two miniatures portray Ferdinand I, King of Hungary and his wife, Anna Jagellonica, and below that are the miniatures of Archdukes Maximilian and Ferdinand, as well as Grand Duchess Joanna. On the top, there are miniatures of the praying Miklós Oláh and his family members, Máté, Orsolya and Ilona Oláh. The crest of the Oláhs' coat of arms forms a unicorn. In the horizontal row, between the miniatures of Vladislaus II and the figure of the praying bishop, you will find the personal coat of arms of Miklós Oláh with a bishop's mitre.



# Supplies of Ingredients for Alchemical Laboratory of Rudolf II

This document details some of the ingredients used in the practise of alchemy, including vipers, roses and the moss from bones found around the gallows.

Habsburg Rudolf II (1552–1612) was Holy Roman Emperor, King of Hungary, Croatia and Bohemia and Archduke of Austria. He was a strong supporter of the arts, along with astrology and alchemy, which were regarded as mainstream scientific methodologies during the Renaissance period.

Europe's most famous alchemists such as Edward Kelley or John Dee were invited to work in the Emperor's alchemical laboratory at Prague Castle, where he lived. Other notable scientists attended Rudolf's court, such as the philosopher Giordano Bruno and the astronomer John Kepler. Thanks to the emperor's support, Kepler

developed his famous three laws of planetary motion and a number of other scientific inventions linked to Rudolf II's court in Prague.

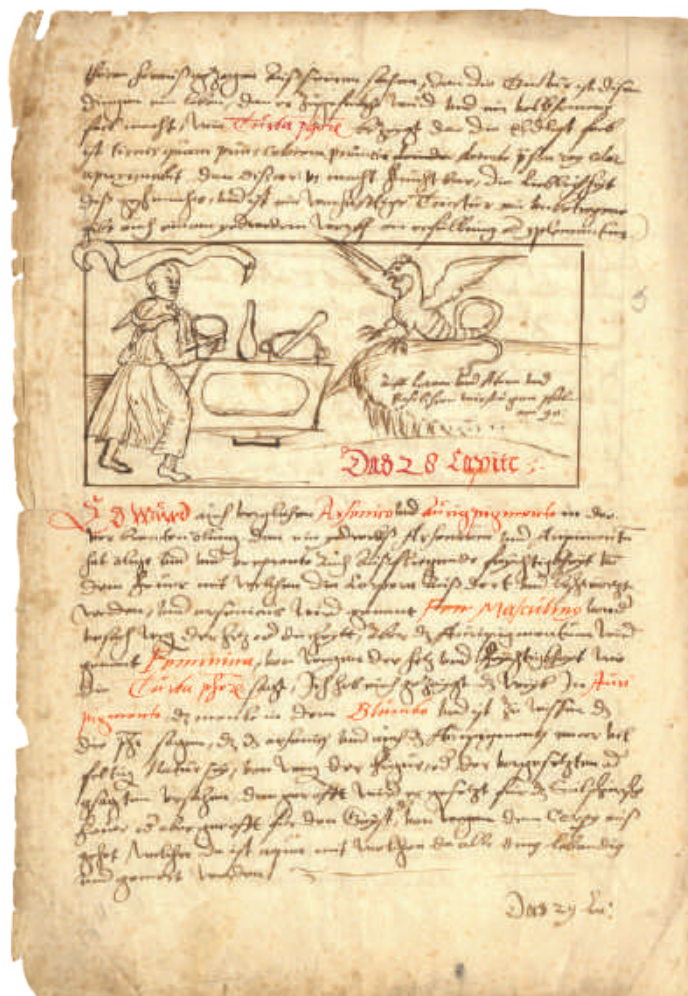
The financial and material needs of Rudolf II's laboratory were governed by the Bohemian Department of the Court Chamber. As the documents from 1580–1611 show, the Bohemian Chamber sent requests to city councillors and district officers of the Bohemian land for supplies of ingredients for the alchemical laboratory. These included vipers, moss from bones found around gallows, scorzoneras, roses and droseras (*ros solis*). The ingredients were used by alchemists for the creation of various medicines, including the water of life (*aqua vitae*), which was considered a powerful remedy as well as a key component in the production of whiskey and brandy.

Supplies of ingredients for alchemical laboratory of Rudolph II, 1580–1611, Prague (Czech Republic), date and place of the chosen page: 16-01-1608, Prague (Czech Republic).

1 folder with 6 pages, manuscript on paper; 32 x 22 cm.

National Archives of the Czech Republic.

Ref. Code: NA, SM, P 118/14.



A fragment of an alchemist manual, 16–17th centuries.

2 pages, fragment of a paper book, manuscript with illustrations; 21,5 x 31 cm.

Győr-Moson-Sopron County Archives in Sopron of the National Archives of Hungary.

Ref. Code: HU-MNL-GYMSMSL – XV – 89. – № 42.

# Fragment of an Alchemist Manual

This document gives us an insight into the science of alchemy during the 16th and 17th centuries.

Alchemists worked to purify and create certain materials, especially rarer metals such as gold. The practise existed cross Europe, the Muslim world, in the Far East and the Indian subcontinent. As another document in this exhibition shows, Rudolf II, Holy Roman Emperor was also famously interested in alchemy, and sponsored alchemists at his court in Prague during the late 16th century.

Alchemy flourished as a popular science for over two hundred years, its popularity peaking in the 18th century, when a distinction emerged between alchemy and the more scientific term, chemistry. At this stage, alchemy was more about the manufacture of gold.

That said, modern sciences, such as chemistry, physics and medicine, also adopted the results of alchemists as they developed basic laboratory techniques, experimental methods, theory and terminology. Alchemy also influenced the evolution of science and philosophy in general and featured in the history of mystic and secret societies. Its history also highlights the intellectual links between Europe and other parts of the world prior to modernity.

The document here was written in the German language in North-Western Hungary during the 16-17th centuries. It is a fragment of an alchemist manuscript (only six pages remain) with unknown origin. It's worth noting that anonymous works or pseudepigrapha (where the real author was unknown) were typical in the area of alchemy, as it was often regarded as a secret activity.



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y grande ingenio que nello se contiene  
y tambien y merced y para ello se

Miguel de Corvantes

[Signature]

A. H. N.  
CENSURADO  
copie 103  
doc. 1157

Procede:  
Leg. 44.826-101

# Application to Print *Don Quixote* by Miguel de Cervantes

*Don Quixote* is a ground breaking work of literature by Miguel de Cervantes, regarded by many as the first modern novel. Published in two volumes between 1605 and 1615, it charts the adventures of a nobleman from La Mancha, in Spain, who reads chivalric romances and imagines himself living in the world of the novels as a knight-errant.

This document illustrates the administrative challenges presented when trying to publish in the early 17th century. It contains, among other documents, Miguel de Cervantes' request for a license and printing privilege of the manuscript titled *El Ingenioso Hidalgo de la Mancha*, for 20 years. It also preserves the author's notes on why he believes it is appropriate for publication, emphasising the importance of the topic.

The manuscript was finally published as *El ingenioso hidalgo: Don Quijote de la Mancha* (The Ingenious Gentleman: Don Quixote of La Mancha). It's worth noting there was no guarantee a license would be granted and we should count ourselves lucky that such an influential classic ever saw the light of day.

Cervantes has had a profound effect on Spanish as well as world literature – indeed Spanish is sometimes referred also to as the language of Cervantes. Not that the publication had a great impact during his lifetime. Cervantes (1547–1616) spent almost his whole life in poverty and obscurity. It is left to us to appreciate his genius.

Compound record unit related to the license application and printing privilege of *El Quijote*, by Miguel of Cervantes, 1604/11-09-1604, Valladolid (Spain).

1 folio sheet, manuscript on paper; 31 cm x 22 cm.

Spanish State Archives – National Historical Archive.

Ref. Code: ES.28079.AHN/5.1.13//CONSEJOS,Doc.1159.



Founding charter of the University of Nagyszombat, 12-05-1635, Bratislava (Hungarian: Pozsony) (Slovakia).

Single parchment charter with hanging wax seal; size of the charter: 67,2 x 40 cm, diameter of the seal: 8,5 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – E 152 – Registrata – Collegium Tyrnaviense – Fasc. 8. – № 26.

# Founding Charter for the University of Nagyszombat

Universities first appeared across Europe during the High Middle Ages. Among the earliest were the University of Bologna, the University of Paris and the University of Oxford, which has been in operation since the 11th century.

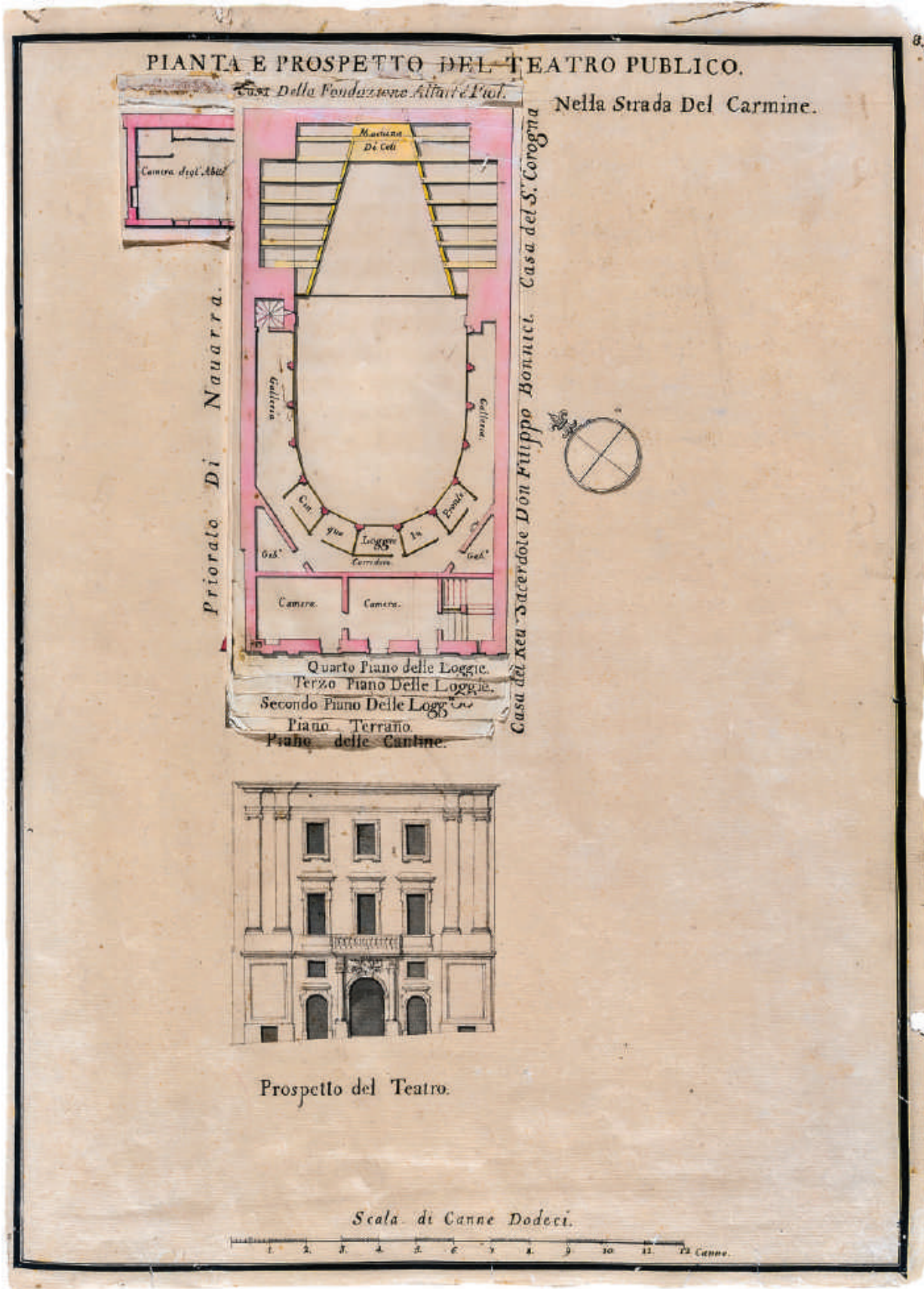
The first Universities founded in the Hungarian Kingdom during the Middle Ages – Pécs, Esztergom – did not last for long. The University of Nagyszombat (today: Trnava, Slovakia) is the earliest Hungarian university still operating today. It is the forerunner of the present-day Eötvös Loránd University in Budapest, the most prestigious Hungarian University.

It was founded by Péter Pázmány, Cardinal Archbishop of Esztergom, in 1635. Pázmány (1570–1637) was born a Protestant in Oradea (Hungarian: Nagyvárad, today a city in Romania), in the Principality of Transylvania. He was the leader of the Catholic renewal in Hungary, one of the significant authors of Hungarian baroque fiction.

His renewal was based on the slow conversion of believers along with the strengthening of the Catholic

institutions, in contrast to the violence that was widespread during that era. A leading politician of his age, he represented the interests of Hungary even against the papal curia and the Viennese Court. As an archbishop, Péter Pázmány founded institutes for educating priests. He founded the *Pazmaneum* in Vienna to strengthen the education of priests in Hungary. These priests started to work for the population of the Hungarian Kingdom and the occupied territories under the Ottoman rule. The education on offer followed the Jesuit method, which had the highest standard of the age. (Pázmány was a Jesuit, graduating from the University of Graz.)

In the beginning, the typically Jesuit university in Nagyszombat had a faculty of humanities and theology, with the right to grant scientific degrees. A faculty of law was added in 1667, followed by medicine in 1769, and thus it became a fully structured, classical university. After ending its association with the Jesuit order – as had been envisaged by the founder –, the university was moved to Buda in 1777, then to Pest in 1784, where it remains today.



# Plan of Manoel Theatre in Valletta

The *Cabreo Vilhena* is a volume of plans in the National Library of Malta, for the Manoel Theatre (The Manoel) in Valletta. It is regarded as the third oldest theatre in Europe still operating today, the oldest in the Commonwealth of Nations.

The development gives us an insight into 17th century architectural history of Malta, along with cultural life on the island and across Europe.

The Portuguese Grand Master of the Order of Saint John, Fra António Manoel de Vilhena (1663–1736) personally funded the construction of the building in 1731, to serve as a public theatre, “*for the honest recreation of the people.*” Prior to construction, the Grand Master bought two houses from the Priory of Navarre, with a frontage on what is now Old Theatre Street.

The plans show that the original shape of the theatre’s auditorium was U-shaped, as against the ovoid (egg)

shape it presents today. The theatre was also lower than it is at present, and had fewer boxes, 39 compared with today’s 67.

The first performance staged at the *Teatro Pubblico* was Scipione Maffei’s classic tragedy *Merope*, on January 9, 1732. The actors in that production were the Knights themselves, and the set was designed by the Knights’ chief military architect, Francois Mondion. Originally the *Teatro Pubblico*, its name was changed to *Teatro Reale*, or Theatre Royal, in 1812, and renamed Manoel Theatre after the founding Grand Master in 1866.

As for the plans themselves, the *Cabreo* is a term derived from the Catalan *capbreu* or from the Latin *capi brevium*. It can be defined as an inventory of the movable and immovable property belonging, in this case, to the Order of Saint John. The term was adopted by the Order of Saint John to denote a collection of records consisting of a written and drawn survey of land and property holdings.

Pianta e prospetto del Teatro Publico (Plan of the Manoel Theatre in Valletta in the *Cabreo Vilhena*) 1736, Valletta (Malta).

1 folio sheet with 5 small flaps attached, manuscript on paper; 57 x 30 cm.

The National Library of Malta.

Ref. Code: NLM Treas. B 310.



Photographs from Fridtjof Nansen's Polar expedition, 12-07-1894, Arctic Ocean.

4 black and white photographs: approx. 27 x 21 cm, 9,5 x 9,5 cm, 20,5 x 25,5 cm.

National Library of Norway.

Ref. Code: no-nb\_bldsa\_3c060 – q3c024.

# Fridtjof Nansen: a Polar Pioneer

The photographs document Fridtjof Nansen's famous Fram Expedition from the years 1893–1896. They offer a taste of daily life on the expedition and reveal the scientific investigations he carried out.

Educated in zoology, Fridtjof Nansen (1861–1930) started his scientific career with research on the central nervous system of lower marine creatures. While Santiago Ramon y Cajal won the 1906 Nobel Prize in Medicine for his research on the same subject, technical priority for the theory is given to Nansen.

He led the team that made the first crossing of the Greenland interior in 1888, traversing the island on cross-country skis, before going on to win international fame as a polar explorer when he reached the northern latitude of 86°14' with his Fram expedition. His goal was to traverse the ice over the North Pole, exploring the hypothesis that polar ice was in operation from Siberia, over the Arctic Ocean, to Greenland. There wasn't much known about the polar regions at the time, as no one had been that far north.

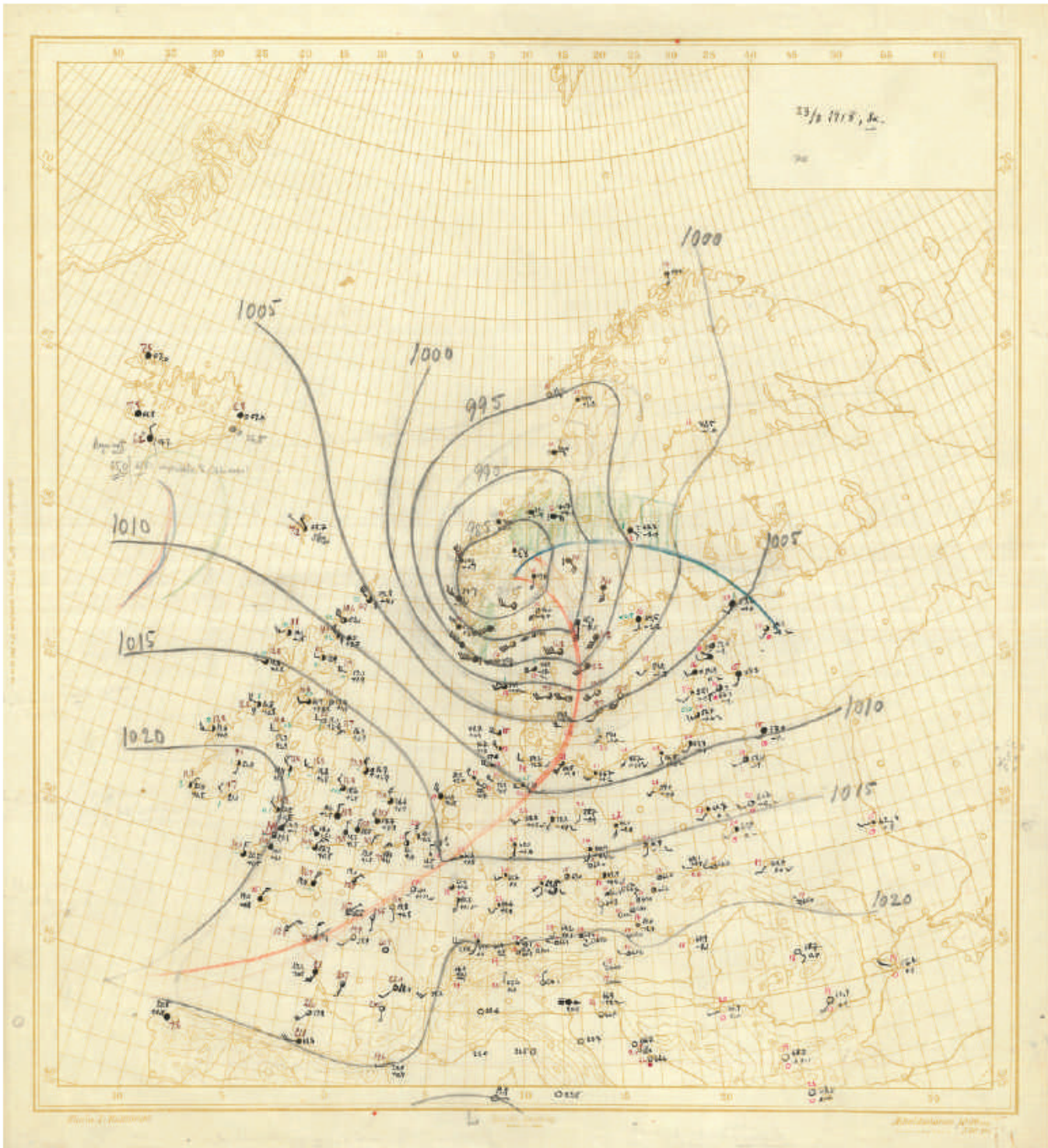
Was it just sea and ice, or was there unknown land up there? How fast did the ice drift over the polar pool, if at all? How thick was the ice? How cold was the air and water temperature? Nansen set out to answer these questions and more in his Fram Expedition, attempting

to reach the North Pole by harnessing the natural east-west current of the Arctic Ocean.

The ship, Fram was built by the naval engineer Colin Archer. It featured an extraordinarily sturdy vessel with an intricate system of crossbeams and braces of the toughest oak timbers. Its rounded hull was designed to push the ship upwards when beset by pack ice. In the face of much discouragement from other polar explorers, Nansen took the Fram to the New Siberian Islands in the eastern Arctic Ocean, froze her into the pack ice, and waited for the drift to carry her towards the pole. Impatient with the slow speed and erratic character of the drift, Nansen and a companion left the ship after 18 months with a team of dogs and sledges and made for the pole. They didn't reach it, but achieved a record furthest north latitude of 86°14' N before making a long retreat over ice and water to safety in Franz Josef Land. Meanwhile, Fram continued to drift westward, finally emerging in the North Atlantic Ocean.

The scientific observations carried out during this period contributed significantly to the new discipline of oceanography, which subsequently became the main focus of Nansen's scientific work. In the course of his research he made many scientific cruises, mainly in the North Atlantic, and contributed to the development of modern oceanographic equipment.





Weather map, 23-08-1918, Bergen (Norway).

Map on paper; 56,4 x 62,5 cm.

National Archives of Norway – Regional State Archive of Bergen.

Ref. Code: The Norwegian Meteorological Institute, Division for forecasting Bergen.

# The Founding of Modern Meteorology

On February 1, 1919 Jacob Bjerknes published *On the Structure of Moving Cyclones* in Geophysical Publications; this is considered to be the foundation of modern weather forecasts and a key moment for the Bergen School of Meteorology.

The exhibited document, a weather map was made by the Bergen School in the pioneer period of meteorology. It shows the weather situation on August 23, 1918 in the Southern part of Norway.

The Bergen School of Meteorology is considered the birthplace of modern weather forecasting. It was founded by the meteorologist Professor Vilhelm Bjerknes (1862–1951) and his younger colleagues in 1917. The Bergen School of Meteorology attempted to define the motion of the atmosphere using the mathematics of interactions between hydrodynamics and

thermodynamics. Some of this had originally been discovered by Bjerknes himself, which made mathematical predictions possible through the use of systematic data analysis. Much of the work on this subject was carried out at the Geophysical Institute in the University of Bergen, Norway.

The Bergen School was crucial in the early development and deployment of numerical weather forecasting in the 1940s and 1950s, which was largely a cooperation between Scandinavian and US researchers. Computers were used to perform the vast number of calculations required for viable forecasts.

This trans-Atlantic cooperation was also important for the development of the Bergen School, establishing a key role for the Norwegian meteorology community in the history of modern meteorology.

Testament

Undertegete Edvard Munch bestemmer hermed som sin slette vilje:

At mit bo gir jeg til mine søster Inger Munch Kr. 100.000 - Et hundre tusen Kroner,  
 til min niece Andrea Selvigsen Kr. 40.000 - firstusene Kroner,  
 til Hensende Kunstnernes efterlatte Kr. 20.000 - Trettusene Kroner.  
 Oslo Kommune får mine efterlatte Kunstværker, Tegninger, Hæstede Litografier, raderinger samt trykplader til træsnitt, litografiske stener, samt graverte Kobberplader.  
 Det må ikke trykkes no mine litografiske stener, trykplader eller Kobberplader. Der kan blot udgives 10-15 aftrykplaset av hver av mine efterlatte grafiske værker.  
 Alle mine ~~efterlatte~~ brev efterlates jeg til mine søster Inger Munch. Det tilfaller hende også 100- eller hundre-graviter efter eget valg.  
 Alkaast til mine litografiske arbeider tilfaller Oslo Kommune som efter skatteydelige skjønne

bestemmer hvorvidt og i hvilken utøvelse disse skal offentlig liggjøres.  
 Forøvrig overlates alt til Skifteretten bestemmeelse.  
 Alle arvavgifter betales av boet.  
 Alle forpliktelser av mig oprettete testamentarisk annulleres.  
 Skrevet i Ullem 18 april 1940

Edvard Munch

Den 18 april 1940 ble undertegnets autentisitet bekreftet av overrettssekretær (Hans) Færev og Edvard Munch akkompagnert av sine testamentsvidner i overvære avrettelserne av samstendte testament. Etter langsom og tydelig splerning erklaerte man at det ikke holdes på noe måte vilje, men efter man ved fullt sans og samling underkjenner det i vårt påsyn.

Oscar Buschey      H. Færev

Edvard Munch's will, 18-04-1940, Oslo (Norway).  
 1 folio sheet, manuscript on paper; 24 x 33 cm.  
 National Archives of Norway – Regional State Archive of Oslo.  
 Ref. Code: SAO/A-10383, Id 4-5, estate no.21/1944.

## Edvard Munch's Will



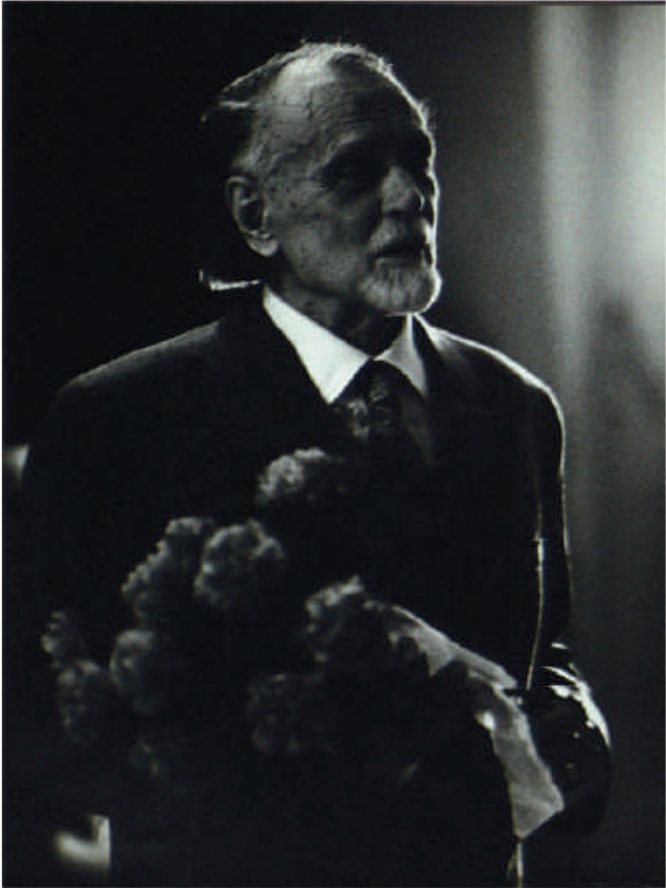
Edvard Munch (1863–1944) is one of Modernism's most significant artists, world-renowned for his painting *The Scream*. This document is his will, created in 1940.

Munch's career as an artist saw him move away from naturalism and an accurate record of objects, instead seeking personal representations to express the mental life of modern man. Influenced by the symbolist movement, Munch later went on to become a pioneer of expressionist art.

His will of April 18, 1940 left the majority of his works to the City of Oslo: 1.100 paintings, 18.000 graphic works, 4.500 watercolours and drawings, six sculptures, countless letters and other correspondence.

This will, which annulled all previous wills, was drawn up just nine days after Nazi troops invaded Norway, and stipulated: *"The Municipality of Oslo inherits my remaining artworks, drawings, woodcuts, lithographs, intaglio prints, together with the woodcut blocks, lithographic stones, and the engraved copper plates. Prints must not be pulled from my lithographic stones, woodblocks or copper plates. Only 10 – ten – impressions of each of my remaining graphic works may be sold."*

In the testament, he explains how his wealth, artwork and literary works should be distributed and managed. It led to the establishment of the Munch Museum in Oslo, a national art museum that was finally opened in 1963.



# Photo Album on Zoltán Kodály

Zoltán Kodály (1882–1967) was a Hungarian composer, musicologist, music teacher, folk music researcher and developer of the Kodály method, which was inscribed as a UNESCO Intangible Cultural Heritage in 2016.

The first picture shows him in a music rehearsal; it is taken from a photo album that was compiled from a series of events to mark his 80th birthday in 1962.

Zoltán Kodály started playing the violin at an early age, learning basic musical terms from his father, a talented amateur musician. From 1900 he studied composition with Hans von Koessler at the Franz Liszt Music Academy in Budapest, earning his doctorate with a dissertation on strophic construction in the Hungarian folk song. Along with teaching at the Academy, he researched folk songs in Hungary along with his friend Béla Bartók, the other famous Hungarian composer of that era.

During World War I, Kodály was Béla Bartók's musical assistant in the Austro-Hungarian Ministry of War, directing the music department of the war press quarter in Budapest, together with the conductor and composer

Bernhard Paumgartner, who performed the same function in Vienna.

In 1923 he composed one of his most famous works, the *Psalmus Hungaricus*, at the request of the Budapest Metropolitan Council. It marked the 50th anniversary of the unification of the Hungarian capital, Budapest from three former cities – Pest, Buda and Óbuda.

When the government of Hungary passed the Jewish laws in 1938, Kodály joined prominent Hungarian intellectuals and artists in signing a letter of protest against them. After the Second World War, he took over the presidency of the Hungarian Art Council, also taking on the role as president of the International Folk Music Council (IFMC) in 1963.

One of his greatest achievements was the development of the Kodály method, mentioned above, which open the joys of performance to children by harnessing their natural musicality. This methodology has since been employed in teaching all over the world.

Excerpt from a photograph album on Zoltán Kodály compiled by the Association of Hungarian Music Artists 1960/1962, Budapest (Hungary).

4 black and white photographs from an album containing 45 photographs; size of the album: 32 x 35 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – P 2146 – 104 – № 15.



Photographs of the *Guernica* dismantling process on the Museum of Modern Art (MoMA, New York) and its subsequent setting up on the Casón del Buen Retiro (Madrid), 10-09-1981/12-09-1981, Madrid (Spain).

1 black and white photograph from a collection of 29 photographs in paper; 24,1 x 17,8 cm.

Spanish State Archives – National Historical Archive.

Ref. Code: ES.28079.AHN/2.3.1.6.1.2//FC-Mº\_CULTURA,8,N.16.

# Dismantling *Guernica* in the Museum of Modern Art

The document captures one of the famous events of European art history – the dismantling of Picasso’s painting, *Guernica* in the Museum of Modern Art (MoMA) in New York.

*Guernica* is one of the most famous paintings by Pablo Picasso (1881–1973). It dates from the Spanish Civil war, when Republican forces comprised of communists, socialists, anarchists and others fought against right-wing Nationalist forces led by General Francisco Franco.

Guernica, a town in the Basque Country in the north of Spain, was regarded as a base for the Republican resistance movement. In April 1937, Nazi Germany’s Condor Legion bombed Guernica, and destroyed the town.

When the Spanish Republican government asked Picasso to paint a large mural for the Spanish pavilion of the 1937 Paris World’s Fair, he chose the bombing and the town as his subject. Picasso worked on the painting for 35 days, through May and June of 1937, capturing the grim tragedy with black, white, and grey colours to symbolise pain and death. It was finally exhibited in July 1937, in the Spanish Pavilion at the Paris International Exposition.

In 1968, the dictator Franco wanted to bring *Guernica* back to Spain. Picasso refused to allow this until the Spanish people could live again in a republic, attaching certain conditions such as the implementation of ‘public liberties and democratic institutions’.

Picasso died in 1973 followed by the dictator in 1975. After Franco’s rule, Spain became a constitutional monarchy, ratifying a new democratic constitution in 1978. MoMA initially refused to ship the painting back from New York, arguing that the continued presence of a monarchy was contrary to Picasso’s wishes for a democratic Spain. They relented in 1981, when it was dismantled and shipped for exhibition at the Casón del Buen Retiro in Madrid to celebrate the centenary of Picasso’s birth. Almost a million people viewed the painting in the first year. In 1992, the *Guernica* was transported from the Museo del Prado to the purpose-built gallery at the Museo Nacional Centro de Arte Reina Sofía.



02

# THE DIVERSITY OF EUROPE

To understand European history, it is fundamentally important to show the multiple identities and historical experiences of Europeans. The exhibits in this pillar represent the history of diverse religious, national and ethnic communities across Europe.

In Europe we often tend to view history of religions from a Western Christian perspective, as this is the one that seems to have dominated our history. But as you will see from the documents here, Christian culture did not just co-exist alongside Jewish and Muslim cultures across Europe, it was deeply influenced by them. In general, a lot of religious communities have shaped European identities, and European history cannot be viewed only on the basis of the history of Christianity.

We tend to analyse the history of Europe from the perspective of the dominant nation states. However, nation states are modern constructions in a political and cultural sense, and also even during modernity a lot of other entities shaped European history. You will find documents here charting the perspectives of smaller nations and nationalities – Maltese, Sámi and the Finnish people – that had to struggle to achieve recognition of their language and identity or the independence.

In the modern era, many Europeans have had to face the disadvantages of being members of a cultural, religious,

national or ethnic minority. The Islamic minorities had to live many times in a peripheral situation within Christian societies. Jewish communities have faced centuries of persecution in Europe, culminating in the horrific collective tragedy of the Holocaust. Recently, the Roma have formed the most populous national and ethnic minority of today's Europe. Their history represents, in general, centuries of social exclusion, and persecution, including their suffering during the Holocaust.

Migration also has a long and varied history in Europe, including stories about collective experience of intolerance against migrant communities. This phenomenon can be viewed historically also through the collective fate of the persecuted Muslim, Jewish or Romani communities of Europe. The fate of these minorities is captured by written documents and photographs in this exhibition.

European culture has always been based on the customs, philosophies, beliefs, and experiences of multiple communities. Many of these diverse communities, including the lower social classes, have experienced oppression in their everyday life. Gender relations and sexual identities are two other areas which have seen (and continue to see) suppression, exclusion and intolerance. These diverse experiences and identities are a key part of the European story.



# Medieval Miniatures of the Manuscript *Beatus of Tábara*

*Beatus of Tábara* is an illuminated manuscript from the early Middle Ages, completed during the 10th century in the scriptorium of the San Salvador de Tábara Monastery, Zamora, Spain.

The scriptorium was a place in medieval European monasteries dedicated to writing. The manuscript is one of the oldest codices (ancient manuscripts) derived from *the Commentary on the Apocalypse by Saint John*, which was written primarily in the 8th century by the monk Beato (Beatus), from Santo Toribio de Liébana.

In general, the Blessed Codices are religious works, illustrated with didactic drawings that tried to aid the comprehension of the sacred texts. They were composed by

Beato and his successors in the ancient kingdom of Asturias, starting in the second half of the 8th century.

Page 171 of the codex contains a miniature image of the tower at San Salvador de Tábara Monastery, the oldest representation of a scriptorium in European Art. Regarded as a masterpiece of medieval miniatures it depicts two of the copyists and illuminators, along with an assistant.

This *Beatus of Tábara* contains marginal glosses in Arabic script, indicating that the manuscript was used in a Mozarabic context by Christians, probably from Andalusia. This example of Christian and Muslim cultures co-existing in the Iberian Peninsula during the Middle Ages enhances the historic importance of the manuscript.

*Beatus of Tábara*, 968–970.

A parchment codex book illustrated with colour miniatures, containing 171 pages (with missing and mutilated pages); 36 x 25,5 cm.

Spanish State Archives – National Historical Archive.

Ref. Code: ES.28079.AHN/5.1.3//CODICES,L.1097.



# Thousand-year-old Runes: “*Kiss Me!*”

Runes are an integral part of European cultural heritage. Runes are sometimes associated with the Vikings, because by the beginning of the Viking era, the Scandinavian runemasters had already started working with an alphabet.

Runes are not a language, but an alphabet – the Old Germanic alphabet – where each sign represents a sound. By 500 AD they were in use by Germanic peoples, from the Black Sea in the south, to Norway and England in the north. Runic inscriptions, first carved soon after the birth of Christ, are probably the earliest examples of a Germanic language in Scandinavia.

Names were the most common type of runic inscription, written on small objects to tell who owned or had made them. Many of them also relate to romance and lust. The rune here – a cow bone from Oslo dated around the period 1075–1100 – says “*Kys mik!*”, in English: “Kiss me!”

In Scandinavia, the alphabet was shortened and changed around 700 AD, probably in connection with major changes that had taken place in the language during the 6th and 7th centuries.

The Latin alphabet arrived in Norway along with Christianity around 1000 AD but did not replace runes. The two writing systems were used in parallel in Norway for some time, with runes eventually fading from use during the 15th century. By then runes had largely disappeared from Continental Europe, along with England, where they were used until around 1000 AD.

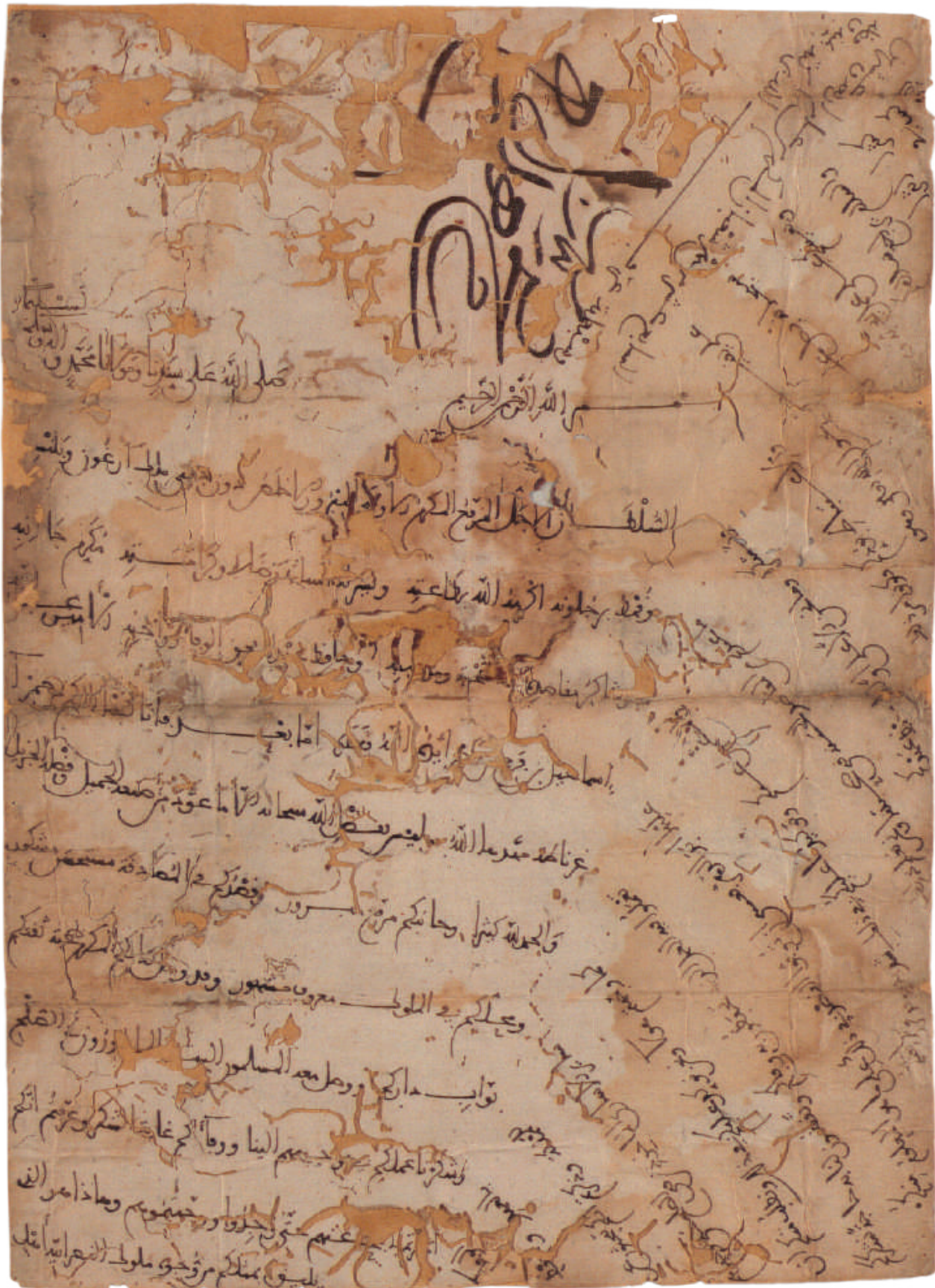
Archaeologists can tell us a lot about how people lived in Norway during this period, but we rely on runic inscriptions to see how they expressed their language, emotions and inner lives.

Old runes: “*Kiss Me*”, 1075–1100, Oslo (Norway).

A cow bone with runic inscriptions; 9,8 x 2,5 cm.

Museum of Cultural History (Norway).

Ref. Code: C33448. G 06097. N A41.



# A Royal Letter on the Rescuing Muslim Captives

The document shines a light on the Muslim contribution to Europe's historical heritage, which enriched cultures across the continent in numerous ways.

Ismail I was the fifth Nasrid king of the Emirate of Granada between 1314–1325. Established by Muhammad I Ibn al-Ahmar in 1238, the Emirate was also known as the Nasrid Kingdom of Granada, the last Muslim dynasty on the Iberian Peninsula. After two centuries of cultural and economic prosperity, it was conquered by the Crown of Castile and dissolved by the Treaty of Granada in 1491.

King James II of Aragon was the King of Aragon and Valencia and Count of Barcelona between 1291 to 1327. In the letter Ismail informs James of the arrival of six Muslim captives captured in peacetime, and thanks him for the efforts made to rescue them:

*“Your esteemed letter has arrived”, he wrote “through your faithful servant, the messenger of your house,*

*and together with him the six Muslims who were made captive in peacetime. We appreciate your proceeding by sending them and your loyal conduct in the highest terms that can be appreciated.”* He insists the king should issue an order to free other captives who have not yet regained their freedom.

The letter belongs to the collection of Arab letters in the Archives of the Crown of Aragon. This collection has an extraordinary historical and philological value. It holds about two hundred documents written in Arabic alphabet, the vast majority sent to the kings of Aragon by the kings and high officials of all the Muslim countries of the Mediterranean, from Granada to Egypt, during the 13th to the 15th centuries. The document reflects the complexity of relations between the Muslim kingdom of Granada and the Christian kingdom of Aragon, marked by periods of war and peace. The latter was usually accompanied by agreements relating to trade and the release of captives on both sides.

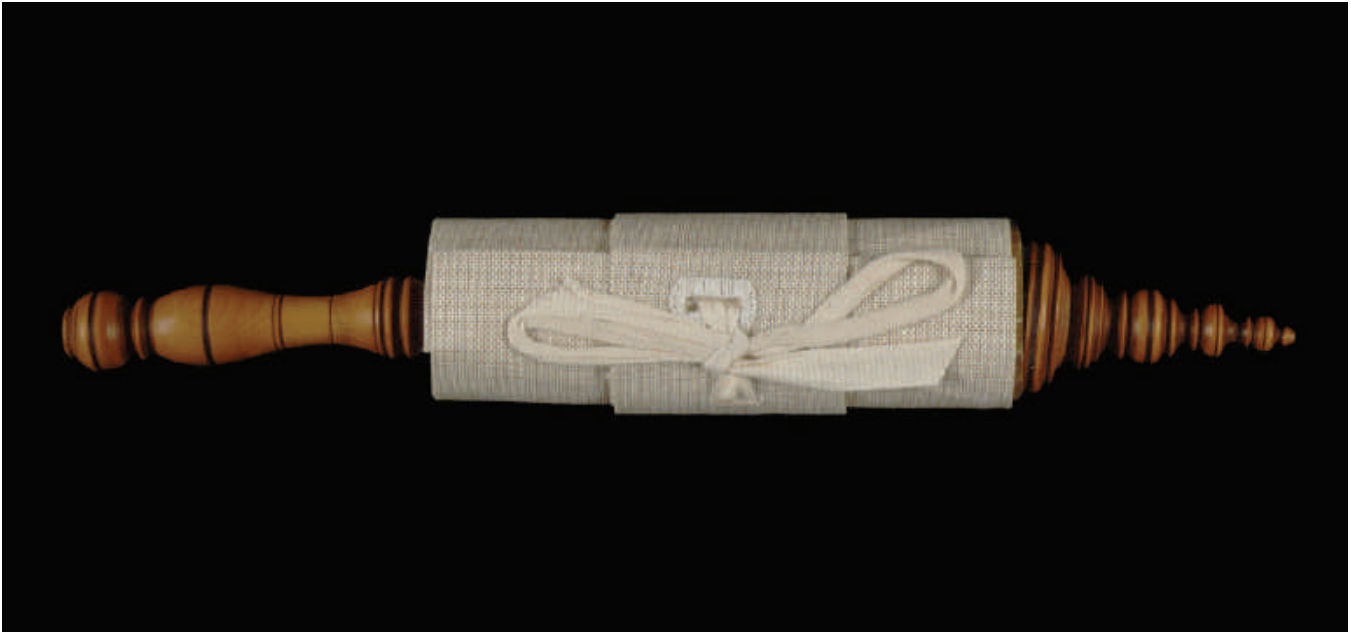
Letter of King Ismail I of Granada to King James II of Aragon, 09-08-1324, Granada (Spain) (?).

1 folio sheet, manuscript on paper; 35,5 x 26 cm.

Spanish State Archives – Archive of the Crown of Aragon.

Ref Code: ES.08019.ACA/3.7//ACA,COLECCIONES,Cartas árabes,núm.21.





# The Scroll of the *Book of Esther*

This scroll from the *Book of Esther* is one of the most beautiful testimonies to the presence of the Jewish people and their culture in medieval Europe. It was written and made around the 14–15th centuries and preserved at the Spanish National Historical Archive. In this exhibition, it represents the Jewish roots of European culture, acknowledging its key contribution to European historical heritage.

The *Book of Esther* is a text in the *Old Testament* whose main characteristic is its historical nature and its role during the Purim, the Jewish celebration in which it was read. The story takes place in Persia during the 6th century BC, where the large Jewish population living there depended on the will of their religious and political leaders.

The King of Persia, Assuero, had dethroned his spouse and ordered their ministers to look for a substitute, which they did by running a contest to choose the most beau-

tiful woman. In the meantime, Amán, one of the King's ministers, a deeply anti-Jewish man, accused the Jewish people of betraying the Empire and set about preparing a decree to wipe them out. Amán had particular contempt for Mardoqueo, a Jew close to the king who would not bow before the minister.

Mardoqueo had meanwhile persuaded his niece, Esther, to enter the beauty contest on the condition she would not reveal her Jewish origin. Esther won and was chosen as the future queen; however, she disclosed her Jewish origin to the king during a banquet, seeking protection for her and the rest of Jewish people's. On 15th day of Adar, the king suspended Amán's murderous decree and since then the day has been a holiday for the Jewish people.

The *Book of Esther*, 14–15th centuries.

6 fragments of parchment sewn in roll form; 230,5 x 11,3 cm.

Spanish State Archives – National Historical Archive.

Ref. Code: ES.28079.AHN/5.1.3//CODICES,L.1423.

11

# Registrū Bull.

## Ann. 1733.

<i>Prioratus Francia</i> . . . . .	1.
<i>Prior.<sup>s</sup> Aquitania</i> . . . . .	23.
<i>Prior.<sup>s</sup> Campania</i> . . . . .	29.
<i>Prior.<sup>s</sup> S. Egidij</i> . . . . .	35.
<i>Prior.<sup>s</sup> Tholosæ</i> . . . . .	57.
<i>Prior.<sup>s</sup> Alvernia</i> . . . . .	65.
<i>Castellania Empostæ</i> . . . . .	75.
<i>Prior.<sup>s</sup> Cathalonia, et Navarra</i> . . . . .	77.
<i>Prior.<sup>s</sup> Urbis Lomb. Venet<sup>s</sup>, et Pifarum</i> . . . . .	81.
<i>Prior.<sup>s</sup> Baroli, Messana, &amp; Capuæ</i> . . . . .	105.
<i>Prior.<sup>s</sup> Castella, &amp; Legionis</i> . . . . .	121.
<i>Prior.<sup>s</sup> Portugallia</i> . . . . .	129.
<i>Prior.<sup>s</sup> Alemania, Bohem, Hung, &amp; Dacia</i> . . . . .	135.
<i>Procuræ, &amp; Commissiones</i> . . . . .	145.
<i>Salvi-Conductus, &amp; diversa Scriptura</i> . . . . .	149.
<i>Obligations, &amp; assignationes</i> . . . . .	177.
<i>Professiones Frum</i> . . . . .	179.
<i>Litteræ Apostolica</i> . . . . .	185.
<i>Pntatio Accipitris</i> . . . . .	293.

# *Liber Bullarum* for the Order of the Knights Hospitallers

The document is a content page of a typical *Liber Bullarum* from 1733. A *Liber Bullarum* was one of a series of registers kept since 1346 by the Order of the Knights Hospitallers (officially The Order of Knights of the Hospital of Saint John of Jerusalem). The Order – later also known as the Order of Malta – was founded circa 1099 by Blessed Gerard in Jerusalem. It was one of the most famous and influential Christian military orders.

These registers contain details on the motions and appointments of individual knights. They demonstrate the extent to which the Order of Saint John traversed Europe, and how information flowed through its network to the centre. The information was arranged according to Langues and priories, in line with the organisation of the order and the logic of its hierarchy.

The Order was divided into eight Langues, or divisions, based on the nationality of the knights and the territory

where their possessions and revenues lay. The Langues of the Order of Saint John were as follows: 1: Aragon; 2: Auvergne; 3: Castile, León and Portugal; 4: England and the Anglo-Bavarian League; 5: France; 6: Italy; 7: Germany; 8: Provence (note that the Anglo-Bavarian Langue was only added in 1782).

Other orders originated from the Knights Hospitaller, following its organisation model and traditions. These include The Sovereign Military Order of Malta (the Sovereign Military Hospitaller Order of Saint John of Jerusalem, of Rhodes and of Malta), officially recognised at the Congress of Verona 1822 and The Order of Saint John (The Most Venerable Order of the Hospital of Saint John of Jerusalem), constituted in 1888 by a royal charter of Queen Victoria.

*Liber Bullarum*, 1733, Malta.

1 folio sheet, manuscript on paper; 30 x 40 cm.

The National Library of Malta.

Ref. Code: AOM 537 f.1.

The image shows a page from a handwritten manuscript, likely a census or administrative record. The page is divided into several columns by vertical lines. The text is written in a cursive script, characteristic of the 18th century. The columns contain various entries, including names, dates, and descriptions. The page is numbered '57' in the top left corner. The text is written in Latin, and the overall appearance is that of an official document from the Heves County Archives of the National Archives of Hungary.

Conscriptionis universorum portae ottomanicae (Census of Ottoman subordinates in Eger), 1771, Eger (Hungary).

14 folio leaves, manuscript on paper; 38 x 25 cm.

Heves County Archives of the National Archives of Hungary.

Ref. Code: HU-MNL-HML – IV – 1 – b – 70. d. – B – XLVIII – b – 132.

# 1771 Census of Ottoman Subordinates in Eger

The source documents the 1771 census of Ottoman subordinates in Eger, a town in north-eastern Hungary. It is significant as it occurred almost a hundred years after the end of Ottoman rule, highlighting the multicultural and multi-ethnic nature of the region.

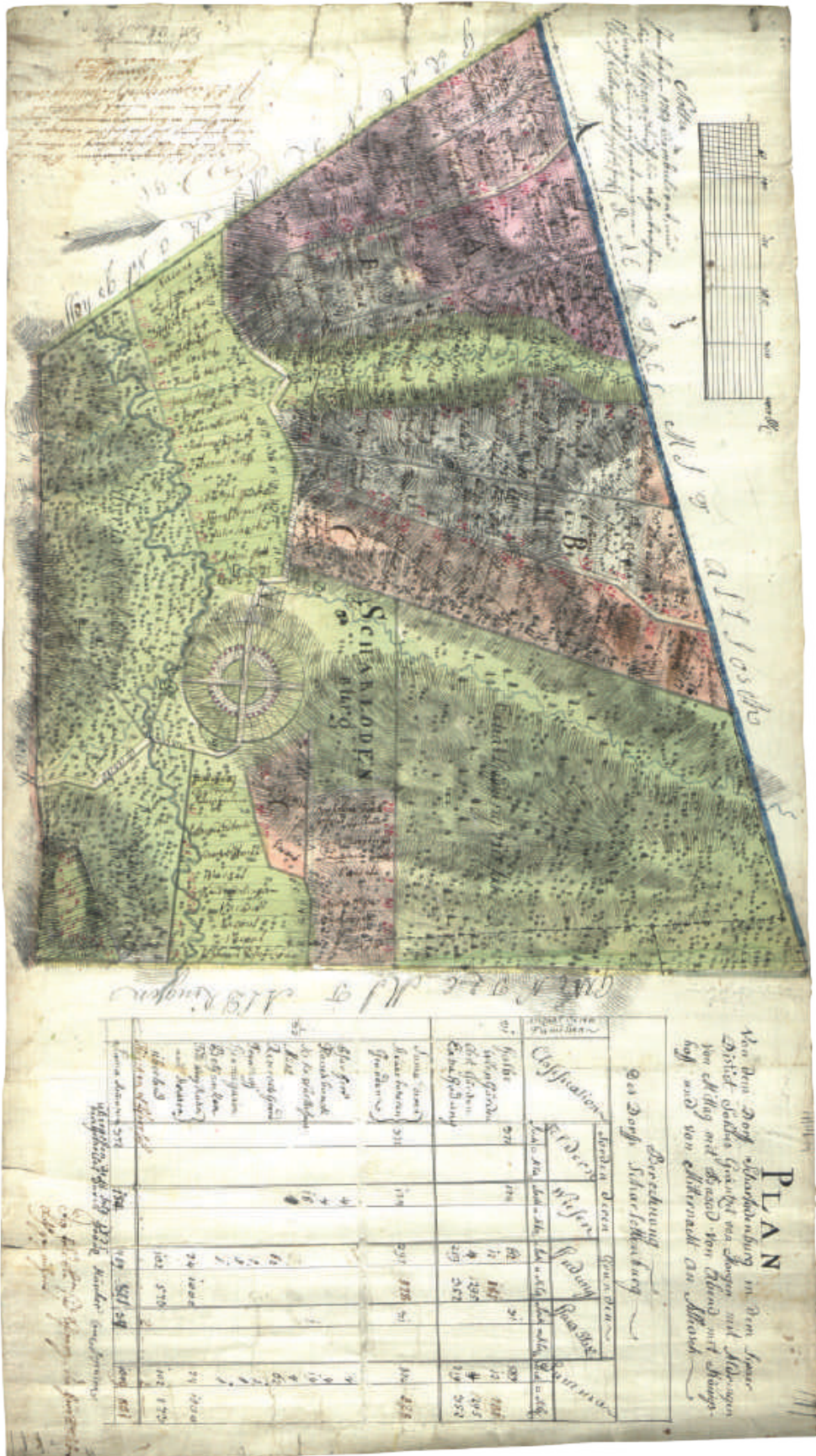
The city was taken back by Christian troops on December 17, 1687; having been completely destroyed during the siege. In the area surrounded by the city walls, only 413 houses remained habitable, containing Turkish families in the main. After the Turkish troops withdrew from Eger, the Christians who had been converted to Islam were also released, in line with the terms of the surrender agreement.

Historians differ on the exact number of Muslims remaining in the city, in the absence of a trustworthy source. According to the report by a royal administrator, 53 Muslim families converted to Christianity. They became the first inhabitants of the destroyed city,

settling down near the fortress. The marriage rule meant they could only choose a spouse from their community, which isolated them from other groups.

The 1771 census recorded 62 families regarded as Ottoman living there. The Greeks, separated because of their Greek Orthodox religion, had all been born in the historical region of Macedonia. 13 of them went on to take the oath of fealty to the Queen Maria Theresa on December 29, 1773. Hungarians, Germans, Slovaks, Poles and Serbs had also settled in the city.

The 1771 census was carried out by the city council. The council known as *Senatus Magistratus* was the most important body of the city. Its duties at the time covered the entire life of the town's population, from birth to death. It executed the higher orders, made statutes, hired city employees and managed their work. It donated civil rights, rarely denying them to any citizen.



# Manuscript Map of Charlottenburg (Saroltavár)

The document is a village map from 1775. The village, Charlottenburg (in Hungarian: Saroltavár, in German Charlottenburg) and the surrounding region was historically part of the Hungarian Kingdom. Now it is found in Temes County, in Romania. It is located in Banat, an historical region on the South-Eastern border of Central Europe, currently divided among three countries: the eastern part belongs to Romania, the western part to Serbia and a small northern part lies in Hungary. It is home to a diverse collection of ethnic and national groups.

Founded in 1771, Charlottenburg is the only regular, circle-shaped settlement in the Banat region. A well in the middle of the inner circle marked the origin point for four roads. On the outskirts of the settlement, there were plots in a fan shaped arrangement. The village was founded during the second wave of

Banat's colonization, with 131 German colonists settled there by Governor Count Carl Ignaz Clary Aldringen.

The National Archives of Hungary keeps a few maps of Charlottenburg. Documents and land registers relating to these maps were unfortunately not preserved, but the maps themselves still contain a lot of valuable information. The exhibited record is one of them. The first distribution of the land is visible, carried out by chamber engineer Franz Häscher in 1775. According to the chart on the map, there were 31 half properties, wine gardens, fruit orchards and pastures in the village. The village had a church, a parsonage building, a cemetery, pub, butcher's shop, mill and a barn. Each plot is marked with the name of the owners, the black numbers mark the number of the plot, and the red numbers show the house number.

Manuscript map of Saroltavár (Scharlottenburg) in Banat of Temeswar, 1775.

A manuscript map on paper, scale: [1:7000] 500 Kl. [= 13,5 cm]; 71 x 39 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – S 1 – № 102:1.





# A Slovenian-Hungarian Manuscript Alphabet Book

The book, written around 1833, illustrates the multi-ethnic nature of Central Europe.

István Lülük's (in Slovene, Števan Lülük) birthplace and date of birth is unknown. However, we know from one of his letters that he taught in various cities of the Hungarian Kingdom; first in Rajka, then Battyánd (today: Puconci, Slovenia) in the Mura area, where he died in 1847.

In 1820, he selected and translated an alphabet book from German for the Lutheran schools. Based on this book he wrote his bilingual textbook in a conversational manner, using Slovenian and Hungarian. Three editions were published for use in the Lutheran schools of the region.

The manuscript, with 276 pages, has a Slovenian-Hungarian dictionary at the end with 894 entries. One of the mathematics tasks on page 240 suggests the book was finished in 1833. The book contains information on child-rearing, family relations, farming and agriculture,

crafts, commerce, traffic, eating and food, construction and interior furnishing. Also of interest in the book is the way the author compares Slovenian culture with its German and Hungarian counterparts.

Written with the letters of the Latin alphabet, the book has eight chapters under the following headings: Speech and writing; Conversations leading to good deeds; Natural sciences and historical knowledge; Description of Hungary, with descriptions of Vas, Zala and counties; History of the Vandals and Hungarians; Description of different craftsmanship jobs; 33 tales; Arithmetic.

One of the topics of the book is the *Mura March*, which he calls *Szlovenszka kraina* as the inhabitants of the region called themselves Slovenes (*szloveni*). In the Hungarian version of the book, he called them Vandals (*vandalus*), because they lived in the former Vandal homelands near the rivers Mura and Rába.

Front page of István Lülük's Slovenian-Hungarian alphabet book, c.1833, Puconci (Hungarian: Battyánd) (Slovenia).

A booklet, manuscript on paper, containing 276 pages; 21 x 26 cm.  
Vas County Archives of the National Archives of Hungary.

Ref. Code: HU-MNL-VaML – XIV – 59 – 1.



Pro Finlandia Petition, 1899, issued in 13 different countries.

13 editions in 13 different languages on paper; 39,5 x 29 cm / 31,6 x 23,2 cm.

National Archives of Finland.

Ref. Code: 20982.KA.

## *Pro Finlandia* Petition

The Great Petition was a document produced in Finland in 1899, during the first period of that country's Russification.

Finland had been occupied by the Russian Empire since 1809, incorporated to the Empire as the Grand Duchy of Finland, granting it a degree of autonomy. Finland had been part of Sweden for centuries before that. While the Emperor of Russia was the Grand Duke of Finland, he was represented there by the Governor-General.

The Russification of Finland was an attempt by the Russian Empire to limit the autonomy of the Grand Duchy of Finland and curtail its cultural uniqueness during the periods 1899–1905 and 1908–1917. It was part of the larger Russification policies of the late 19th–early 20th century which tried to assimilate the national and ethnic minorities of the Russian empire.

A petition was started against the *February Manifesto* of Tsar Nicholas II from 1899, which abolished

language rights and Finnish autonomy. More than half a million signatures (20% of the Finnish population) were collected within eleven days.

After the Tsar refused to accept the petition a second petition, called *Pro Finlandia*, was drawn up. It consists of over 1000 signatures from prominent cultural figures across 12 European countries, including Émile Zola, Frédéric Passy, Rudolf Virchow, Florence Nightingale, Loránd Eötvös, Fridtjof Nansen, Henrik Ibsen and A. E. Nordenskiöld. While the Tsar also refused to accept this petition, it stands as a prime example of the willingness across Europe to defend common values during this time of crisis.

Eventually, in 1917, the Parliament of Finland adopted *The Finnish Declaration of Independence* declaring it an independent nation state.

Maltēse Alphabet issued by the  
"Għaqda tal Kittieħ tal Maltħ"

Letter types	Sound value	Examples				
1. A, a	a (Alef)	Arda, sār	15.	L, l	Elle (Lam)	Lejla
2. B, b	Be (Ba)	Bejt, ketieb	16.	M, m	Emme (Min)	Mejda
3. Ċ, ċ	Ċe (Ċim)	Ċajta, ċempul	17.	N, n	Emme (nun)	Ngħas
4. D, d	De (Dal, djal, dħal, dħajra)	Dahaħ, Dār, dardar	18.	O, o	O (Alef & voc)	Morr
5. E, e	<del>Effe (Fa)</del> { E, Alef and va }	<del>Felfel</del> Eġf, Xêna	19.	P, p	Pe	Patris
6. F, f	Effe (Fa)	Felfel	20.	Q, q	Qa (Qaf)	Qadi
7. Ġ, ġ	Ġe (Ġim)	ġellewż	21.	R, r	Ene (Ra)	Râs
8. G, g	Ġa (Ġam, Ġimel)	ġiddieħ, ġandoffle	22.	S, s	Esse (Tsa, sin, sād)	Silġ, sūq
9. Ħ, ħ	Ħajra	Ħajra, taġma	23.	T, t	Te (Tha, ta, ta)	Tul, Tawru
10. H, h	He (Ha)	Deħer, fiħa	24.	U, u	Wa and <u>u</u>	Sūfa
11. Ħ, ħ	Etħe (Ħa)	Ħobż, Ħafer	25.	V, v	Ve	Vemse
12. I, i	I, i, î (Alef and voc)	Ixtri bîr	26.	W, w	We (Waw)	Wattħis
13. J, j	Ja	Bjar	27.	X, x	Exxe (Xim)	Xêna
14. K, k	Ka (Kaf)	Kelb	28.	Ț, ț	Zeta (Țod)	Zokħ
			29.	Ț, ț	Țeta (Țoj)	Țunġan

Specimen of Maltese alphabet proposed by Union of Writers in Maltese, 22-12-1921, Valletta (Malta).

2 folio leaves, manuscript on paper, 21,5 x 21 cm.

The National Archives of Malta.

Ref. Code: NAM/EDU/26/1921.

# Specimen of Maltese Alphabet by the Union of Writers in Maltese

This specimen of the Maltese Alphabet was proposed by Union of Writers in Maltese on December 22, 1921.

Maltese is basically a Semitic language, regarded as a standardised and Latinised variety of Arabic, which is spoken by the Maltese people in Malta. The background of this source is that the Maltese language, the only language from Semitic roots written with Latin characters, lacked an accepted alphabet and standard orthography up to the early 20th century.

*L-Għaqda tal-Kittieba tal-Malti* (Union of Writers in Maltese) was set up on November 14, 1920. One of its aims was to develop the Maltese alphabet on a scientific basis. Four days later, a commission was set up

to prepare a draft alphabet to be used when writing Maltese. The draft was discussed and approved during a general meeting held on December 18, 1921 after which the Secretary sent the approved alphabet to the Head of the Ministry, requesting its adoption by the authorities.

Following the approval of a Latin alphabet, the *Għaqda tal-Kittieba tal-Malti* started working on rules for the orthography of the new alphabet. The accepted system of Maltese orthography was introduced in 1924.

However, it was only in 1934 that Maltese was recognised as an official language of Malta, along with English. Up to that point, English and Italian were the official languages.

d Das læ us'tit. Dat læ: d  
har en venn. Det er:

Ris'ten čák'ká gædgi al'de ja gåđđá.  
Risten sitter på steinen og strikker.]

Oainát gå dân nåđo?  
Ser du nøstet?

\*

t Das læ us'tit.  
har en venn.



Dat læ:  
Det er: t

Muottá árro Ruotariikas.  
Moster bor i Sverige.  
Dá manná ratti Ruttii.  
Her går vinter-vegen til  
Sverige.

# Teaching in Sámi Language

This document is a page from a textbook in Sámi entitled *ABC* (1951), made by Margarethe Wiig. When the book was published, it was the first textbook dedicated for Sámi children. The book is an example of how European nation states have altered their policies towards minorities after World War II.

Margarethe Wiig (1903–2002) was the wife of a Norwegian priest and later bishop, Alf Wiig. From 1923–1934 she lived with her husband in Karasjok (Norway), where he was parish priest. Karasjok is located in the middle of the Finnmark plateau, in the midst of the Norwegian part of Sápmi (the Sámi area). While Wiig lived in Karasjok, she became aware that there were no textbooks for education in Sámi. She was convinced that *“an ABC-book based on these children’s environment with partial use of their own language not only would be desirable, but also necessary.”* Optimistic and committed, she set off, without any formal qualifications.

The work with the textbook was an assignment from the Ministry of Church and Education, which was responsible for approving textbooks. She fought several battles with the ministry. They were for a long time negative to the idea of including texts in Sámi, but Margarethe Wiig was very determined that the book should have parallel texts in Sámi and Norwegian, so that the Sámi children could learn to read their own mother tongue.

The *ABC* book was a huge success. It has been characterized as the most important in Sámi textbook history. And not only that, the book became popular in wide circles not least because of the colourful and beautiful illustrations. Several hotels in Finnmark had the book for sale.

Norway’s Sámi policy had more or less focused on assimilation from the late 1800s to the 1960s. However, following World War II, there was a gradual shift in the attitude towards the Sámi people and their culture, coinciding with the rebirth of Sámi political organisations. The use of Norwegian and Sámi in schools is a good example of this shift. For several decades from the late 1880s, the school authorities, backed by politicians, pursued a strict policy of Norwegianization. All school books were in Norwegian, and Sámi was only used as an auxiliary language to help pupils in the lower grades.

After World War II, government authorities included those who wished to abandon the Norwegian policy of assimilation and provide conditions that were more conducive to the promotion of the Sámi language and culture. Use of the written Sámi language has indeed increased since the 1970s. The Sámi Parliament was established in 1989 to deal with (among other things) issues relating to Sámi language, culture and society.

Margrethe Wiig’s Sámi ABC, 1951, Oslo (Norway).

1 page from a printed book with coloured illustrations; 17 x 30 cm.

National Archives of Norway.

Ref. Code: RA/ S-1057/ Db/ L0034/ 0001.





# Selection from Péter Szuhay's Roma Collection

The photographs here lend an insight into the history of Hungarian Roma. They are selected from Péter Szuhay photograph collection, an internationally renowned Hungarian anthropologist known for his research among modern-day rural societies in Hungary. The photographs depict the different forms of social exclusion, segregation and persecution suffered by Romani in Hungary and other countries.

Starting in the late 1980s, Péter Szuhay turned his attention towards the social history and everyday life the Romani people. Together with film director, Edit Kőszegi, he made several documentaries on this topic, and many exhibitions, studies and books are associated with his name.

Péter Szuhay's selection, preserved digitally at the National Archives of Hungary, shows how photos traditionally represented 'the Gypsy', the Romani people in Hungary. The first representations of Gypsies can be linked to Transylvania (today: Romania); they were taken in a studio to form part of an ethnographic study, as can be seen in Béla Révész's studio genre pictures. Photographers at the turn of the century regularly took pictures of Gypsy figures integrated into the general cultural tradition, fitting the prevailing view of Gypsies at the time, most often as musicians who

were able to fascinate the audience with their music. An opposing view of the settled Romani is the wild, vehement, mysterious, freedom-loving Gypsy figure, who constitutes a risk to society, living in a hovel under terrible circumstances, almost a savage if you were to judge by some photographs.

Photographs from the Hungarian Telegraphic Office (MTI) taken from 1960s to 1980s, suggest issues with the Romani people had been resolved, showed them going to school, working and living in comfortable homes. However, most Gypsies still suffered vulnerability, underdevelopment, poverty, and exclusion. This is illustrated here by Tamás Féner's work, the last picture in the selection.

The selection from Szuhay's collection includes: Genre series of Béla Révész (1908); A laughing Gypsy girl, (Hungary, in the 1930s, Balogh Rudolf's photo); A musician portrait (Hungary, at the turn of the century, studio photo); The basket replacement has arrived (Buzsák, Hungary 1978); The little Jani Lázár, second grade school boy helps Péter Lakatos in learning, (Rozsály, Hungary, 1963); In a forest Roma settlement (North-east-Hungary in the 1970s, Tamás Féner's photo).

Selection from Péter Szuhay's Roma collection, c.1900–1980  
(date of making the digital photographs: 2003–2013) (Hungary, Romania).

7 files in TIFF format of original black and white photographs (private collection); 1536 MB.

National Archives of Hungary / Private Collection.

Ref. Code: HU-MNL-OL-X 10865 (№ 9, № 20, № 28, № 45, № 89, № 94, № 98.).

03

# THE MULTIPLE FACES OF CHRISTIANITY

Christianity has had a profound impact on European history and is regarded by many as the primary component of European cultural heritage. Historic overviews tend to examine the history of the Christian church rather than the religion itself, with the majority of sources focused on ecclesiastical organisation rather than belief and thought. The documents in this exhibition represent both perspectives, providing us with snapshots of church history, the relationship between church and secular monarchs, the creation and bequeathing of Christian knowledge, the origins of Christian holidays and a window into everyday life for its followers.

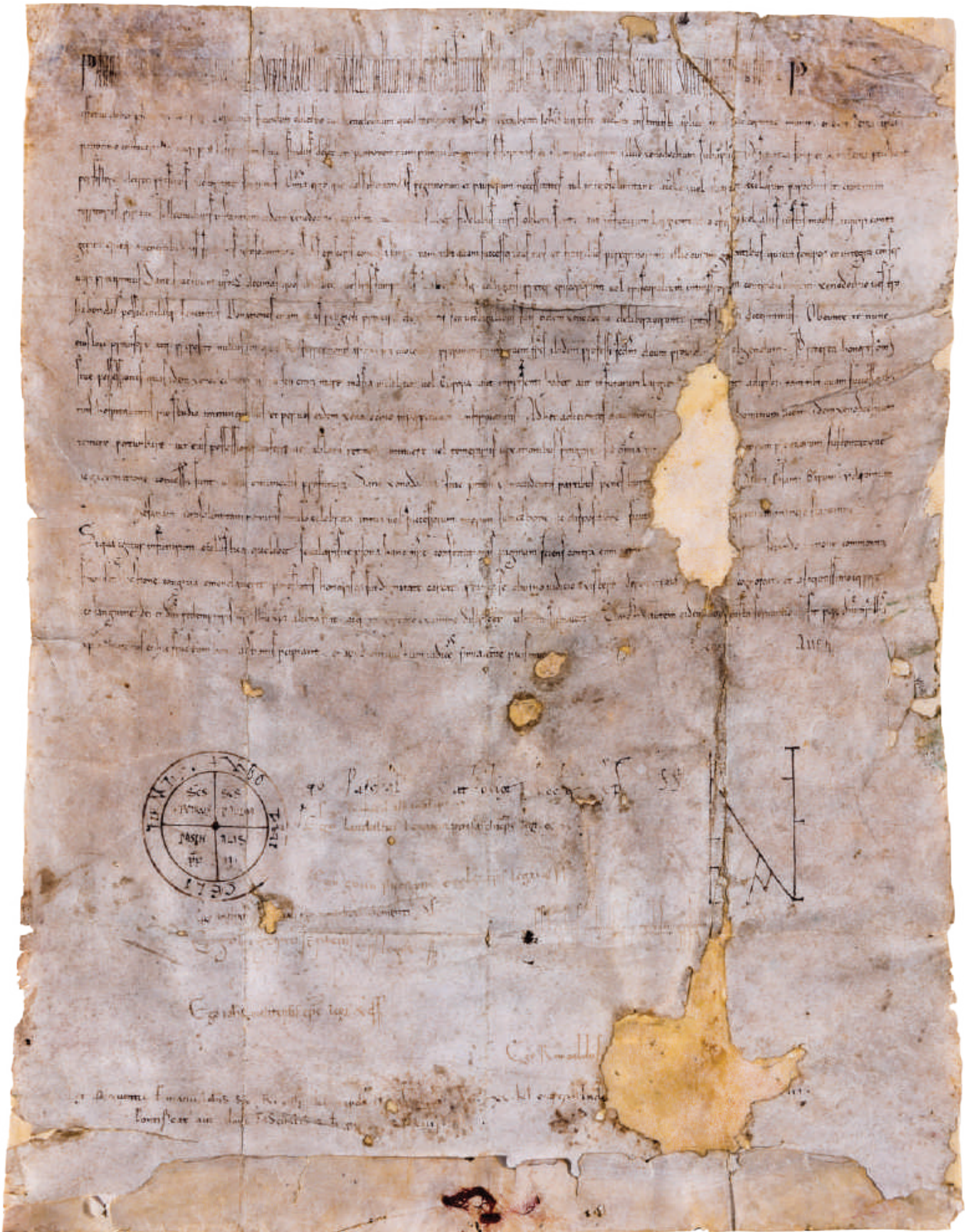
Although early Christians often had to face persecution, the religious community grew rapidly during the Roman Empire. According to historians, this success could be due to the Christian belief in the immortality of the soul, along with the principle of equality. Christianity has influenced intellectual history and politics in Europe, and the world, for a long time. Armenia was the first country to make Christianity its state religion in 301. It was also accepted as an official religion of the Roman Empire during the reign of Constantine I, in the beginning of the 4th century.

Most countries in Europe converted to Christianity during the Middle Ages and the history of European states has been entwined with the Christian churches ever since. Middle Age monarchies were inclined to promote Christianity and bolster the strength of the Christian states in their territories. The period witnessed the 'holy wars', such as the Crusades running from the 11th to the 13th century, undertaken to prevent sacred Christian places from falling under Muslim control. Another Christian influence was The Inquisition, founded officially by Pope

Gregory IX in 1231. This ran for hundreds of years, resulting in the torture and persecution of Jews and Muslims and sometimes Christians who were regarded as the enemies of church. This Inquisition spread to other continents due to colonisation. The early Christian church constructed the doctrine of the 'Just War', providing a rationale for religious intolerance. That said, Christian thinkers have a long history of arguing against war and violence.

Protestantism began in Europe at the beginning of the 16th century, in opposition to Roman Catholic doctrines and practices at that time. Among other Roman Catholic doctrines, it rejected papal supremacy and the sacraments. The ensuing religious crisis in the 16th century triggered conflicts, divisions and wars all over Europe. Protestantism's intellectual tradition has fundamentally shaped European cultural heritage since then.

Starting in the 17th century, Enlightenment has had a fundamental impact on European culture, in the fields of philosophy, science, or politics. Its radical ideas ran contrary to many of the existing religious ideologies and Christian philosophies. As a result, the relationship between church and state power has undoubtedly changed during the modern era. However, as history has shown, modernity and religion are not irreconcilable concepts. It is more the case that Christianity continues to re-invent itself in current-day societies and states.



# Founding the Hospital of Saint John

This charter is the Papal Bull *Pie Postulatio Voluntatis* (The Most Pious Request), issued by Pope Paschal II (1050/1055–1118) on February 15, 1113. It is issued in favour of the Hospital of Saint John (today the Sovereign Military Order of Saint John of Jerusalem, Rhodes and Malta). It constituted a milestone in the history of the Hospital of Saint John as it carried the sought-after ecclesiastical approval for the new institution, founded by Blessed Gerard in Jerusalem, probably around the middle of the 11th century.

Around the year 1048 the Fatimid Caliph Al-Mustansir Billah gave permission to merchants from the Republic of Amalfi to build a hospital in Jerusalem. Led by Blessed Gerard, the community running the hospital became independent during the First Crusade around 1099, and was the origin of the Knights Hospitaller.

This Bull is considered by some scholars to be the founding charter of the Hospital, transforming what was a community of pious men into an institution within the Church. By virtue of this document, the Pope officially recognised the new organisation as an integral and operative part of the Roman Catholic Church; he formally recognised the foundation of the Hospital, which became a lay-religious order under the sole patronage of the Church; the Bull also gave the Order the right to elect its Grand Masters without interference from external authorities.

The Bull includes a list of the Order's hospitals and hospices in France and Italy, indicating it already had a European dimension and was not just limited to the Latin Kingdom of Jerusalem.

*Pie Postulatio Voluntatis* (The Most Pious Request), 15-02-1113, Benevento (Italy).

1 folio sheet, manuscript on parchment; 54 x 42 cm.

The National Library of Malta.

Ref. Code: NLM/AOM/6.

egredū mōte pessulanū. itholosā. tportus aspi tendit. alia pscā  
 maria potū. itcā fite dconq. itcā petru de mosifaco icedit. alia p  
 scā manā magdalenā uitaliaci. itcā leonardū lemouicēse. turbem  
 petrouicēse pgit. alia pscā maranū turonēse. itcā slariū pietauēse.  
 & scā iohem angliacēse. itcā cutropiū scōnēse. turbē burdegalēse  
 uadit. Illa que pscā fite. & alia que pscā leonardū. taha que pscā  
 maranū tendit ad hostauallā co adunant. itcā porto cetero aspi  
 tē regne totant. uic que pport aspi tūst. tūna uia ex idē usq. ad scā

**G**ras columnas **ocibus hospitalib; eorum.** **S**i iacobū efficitur.

**G**ualde necessarias ad sustinendos pauper suos maxime dñs ihc  
 mundo instituit. hospitale scilicet iherosolimitanum. it hospitale montis iocet. it hospi  
 tale scē xpistiane. qd ē iportib; aspi. hec sunt hospitalia illois necessa  
 ris posita loca scā. domū dī. refectio scōz pōgnōz. reges egntū. solatio  
 infirmoz. salus mortuoz. subitōiū uiuoz. hec g loca sac scā qeūq;  
 edificauit. pēldubio regnū dī possidebit. **De fluminib; mal. q. tunc. i. iacobi ha.**

**M**axime sunt flumina letifera que habent nomen scī iacobi. ad locū qd dicitur **calux p.**

**L**bi hoc requiū tuū obserua nebibant: qz flumen letiferū ē. Sup cui  
 ripā nos ad scā iacobū pgnct. inuenim; duos nauarros scōntes. artuos  
 suos acuentes. solitos excoiare pōgnōz uimta. que limphā illā bile  
 bant imouebant. Qui nō interrogantib; incientes dixer. qz sana erat  
 ad potandū. Qua pte est nris illā decimū ad bibendū. itati duo exhis  
 obier. qz ilico ipsi excoiauer; p uillā que dicitur aie decēt aq letifera.  
 & uic areū ad pmiū hospitale int areū scilicet it hospitale idē decēt aq leti  
 fera bibentib; eā. ad uillā que dicitur tūc uera scilicet nauarroz. decēt flum  
 letiferū uimta itoib; bibentib; illud. Inde ad uillā que dicitur couas.

# A Codex on the Pilgrimage of Santiago de Compostela

The codex originated on the Iberian Peninsula during the 12th century. It is one of the earliest records of European pilgrimage, the tradition of visiting sites regarded as holy places.

The *Liber Sancti Iacobi* was compiled around 1140 and consisted of a set of heterogeneous materials – liturgical, hagiographic and musical, among others – relating to the apostle Saint James and his sanctuary at Compostela.

The codex here is regarded as one of the finest items in the compilation, along with the illuminated codex preserved in the Cathedral of Santiago (known as *Codex Calixtinus*). It was copied in 1173 by a monk from Ripoll Arnaldo de Monte during his pilgrimage to Compostela, for use at his own monastery.

The codex contains five books, along with a letter from the copyist, the monk Arnaldo de Monte, to the abbot and convent of the monastery of Santa María de Ripoll. Of the five books that make up the *Liber*, the last, titled *Iter pro peregrinis ad Compostellam (Pilgrim's way to Compostela, or Pilgrim's Guide)* is attributed to the French monk Aymeric Picaud and is thought to act as an aid for pilgrims making the journey to the tomb of the apostle. It explains the route in detail and points out the hospitals that you can visit; it mentions the example of other famous pilgrims who have already made the

trip before; the book includes geographical descriptions (especially detailed in the case of the city of Santiago de Compostela); it recounts unfortunate or dangerous personal experiences to serve as a warning; it also lists the sacred sites and relics that must be visited during the tour.

The tradition of Saint James' preaching in Hispania dates back to the 6th century. But the discovery of his supposed tomb in Galicia at the beginning of the 9th century gave rise to a pilgrimage movement that was to become one of the three most important in the Christian West from the 11th century, along with Rome and Jerusalem. That is when the different roads and routes to Compostela were consolidated from all corners of Europe. The Camino de Santiago was to become one of the main European routes of pilgrimage and cultural exchange during the Middle Ages, helping to spread ideas relating to European culture and arts across the Iberian Peninsula.

UNESCO registered the *Liber Sancti Iacobi* in the Memory of the World Register, recognising the codex's cultural value and historical significance. It shows that *Liber Sancti Iacobi* is not only a unique document of pilgrimage or ecclesiastical history but also an important part of European cultural heritage.

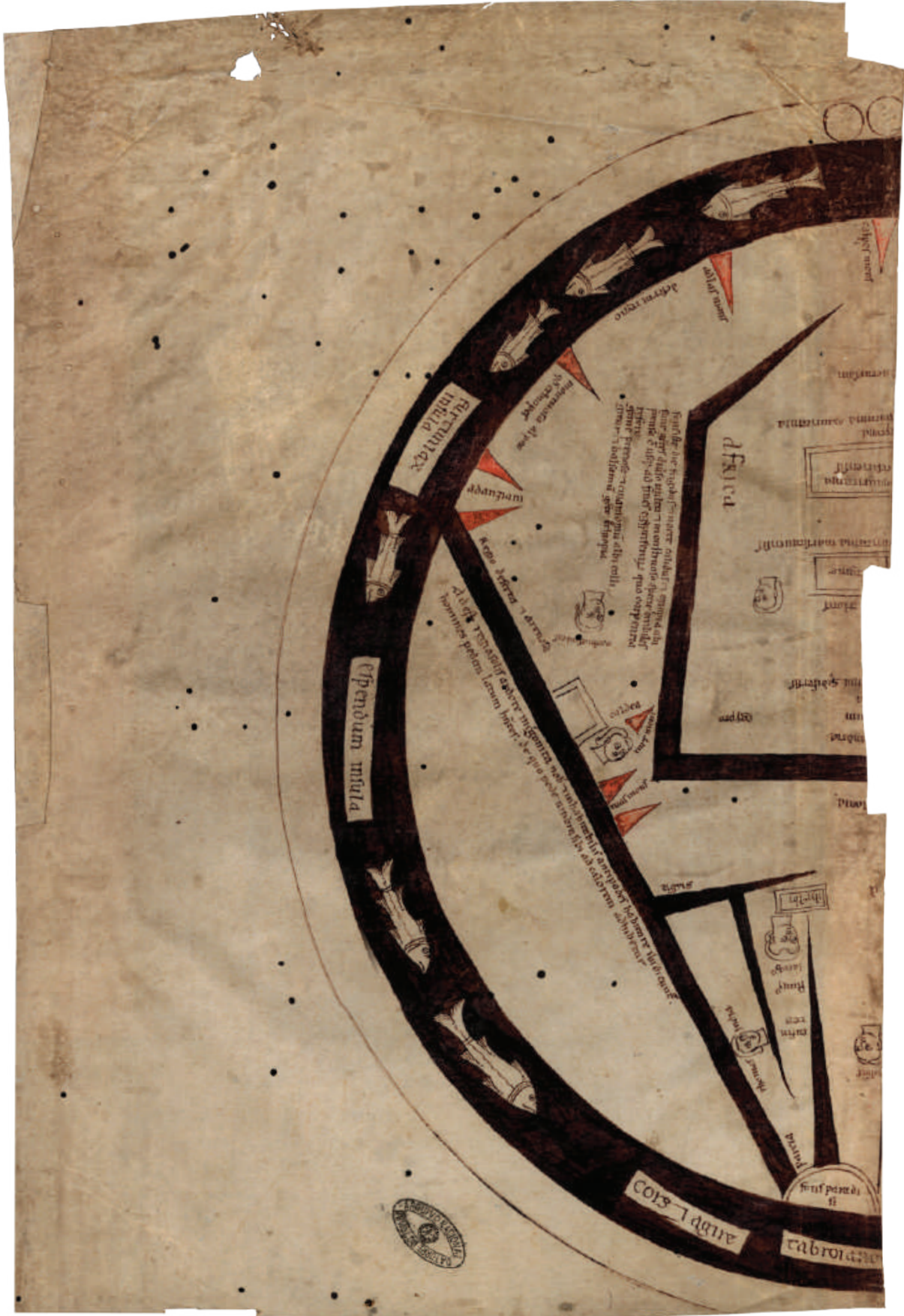
*Liber Sancti Iacobi*, 1173, Monastery of Santa María de Ripoll (Spain).

Codex, manuscript on parchment, 85 folio leaves (26 l.); 28 x 18 cm.

Spanish State Archives – Archive of the Crown of Aragon.

Ref. Code: ES.08019.ACA/3.38.4//ACA,COLECCIONES,Manuscritos,Ripoll,99.





# A Medieval Commentary on the Apocalypse

The *Apocalypse of Lorvão* is a richly illustrated manuscript from Lorvão, Portugal that contains the *Commentary on the Apocalypse* by *Beatus of Liébana Monastery*. Saint Beatus of Liébana (c. 730–c. 800) was a monk who lived in Liébana Monastery in northern Hispania. He wrote the *Commentary* in 776, revising it in 784 and 786. The *Apocalypse of Lorvão* containing this text was completed in 1189.

The *Apocalypse of John*, or *Book of Revelation*, is the last book of the *New Testament*, and signifies the revelation of the end of the sinful world, where the struggle between good and evil will end with the victory of Christ.

This revelation, by Christ to Saint John, is inaccessible to reason so the text of the *Apocalypse* had to be commented on in allegorical, symbolic writings in order for it to be fully understood. Christians were persecuted, humiliated and marginalised; the Roman emperor was considered a god, those who did not worship him were stripped of their material goods and sometimes martyred. *Revelation* is a symbolic prophetic narration to reassure Christians, exhorting them to keep the faith. The symbolic language is designed to make it inaccessible to non-Christians.

Because of this book the Christians were convinced that the Roman Empire would eventually fall, and Christ

would dominate everything and everyone. The dragon here is the symbol of the devil, of the Roman Empire and all the other empires other than that of Christ, which must eventually fall to him. *The Old Testament* is the heritage of the Jews, the ‘people of God’ who would inherit the earth; The *Apocalypse* goes further, laying out the destiny for all people.

The *Apocalypse of Lorvão* contains many illustrations. One of the most elaborate – the yields and harvest – represents Christ, the judge, with the crown of victory which, from sickle to fist, prepares to reap the harvest from land that had been dried up and poisoned by sin. In the Scriptures, the judgment of God is compared to the yields and harvest. The harvest symbolises the total destruction of mankind disobedient to God, cut by the scythe of his justice. An angel appears with a sickle or scythe in hand and cuts the canes along with the curls they poisoned by human rebellion and throws them in the wine-press of God’s wrath, where they are trodden and squeezed. This illustration contains anachronistic elements from the period in which it was drawn – these include agricultural implements (scythes, sickles, wicker baskets), the garments of the harvesters, the arrangement of the vines propped up in a trellis and the fact that Christ is wearing a broad straw hat.

*Apocalypse of Lorvão*, 1189, Monastery of Lorvão (Portugal).

A parchment codex book with rich colour illustrations, containing 221 folios; 35,5 x 26 x 8,5 cm.

Torre do Tombo – National Archives of Portugal.

Ref. Code: PT/TT/MSML/B/44.

IN NOMINE DOMINI AMEN... Sicut nos hunc... [The text is a dense Latin manuscript, likely a papal bull or decree, written in a Gothic script. It begins with 'IN NOMINE DOMINI AMEN' and continues with several paragraphs of text. A prominent heading 'BENE UALETE' is visible in the middle of the page. The text discusses various ecclesiastical and political matters of the time.]



# Privilege Charter of Břevnov Monastery

The privilege charter of Břevnov Monastery originates from 1224 and illustrates the significant role that monasteries played in European history.

Monasteries were key institutions throughout the Middle Ages, with crucial functions in areas such as education, cultivation of land, pastoral care and diplomacy. Ruling families were keen to establish well-donated institutions so they could count on them as loyal and reliable bases.

Břevnov Monastery is a Benedictine archabbey in the Břevnov district of Prague, the capital of Czech Republic. Břevnov was originally a separate settlement. It was promoted to the capital in 1907, and has been part of Prague since 1921.

The Monastery was founded by Saint Adalbert, the second Bishop of Prague, in 993. It was the first Benedictine male monastery in the Lands of the Bohemian Crown (Bohemia, Czechia).

It has played a central role in the ecclesiastical history of the East-Central European region, leading to filial monasteries founded at Broumov and Police in northern Bohemia. The Monastery is also famous as the oldest beer brewing location, the Břevnov Monastery Brewery, in Czechia.

Privilege charter of Břevnov Monastery, 24-06-1224, Prague (Czech Republic).

Single parchment charter with 5 (different sized) hanging seals; 45 x 56 cm – 2,2 cm.

National Archives of the Czech Republic.

Ref. Code: CZ NA ŘBB Inv. No. 10.



Act of the delivery of the Holy Chalice existing in the monastery of San Juan de la Peña to King Martin I of Aragon, 26-09-1399, Barcelona (Spain) (?).

Manuscript on parchment, 31,5 x 44,5 cm.

Spanish State Archives – Archive of the Crown of Aragon.

Ref. Code: ES.08019.ACA/9.1.3.9.-1//ACA,CANCILLERÍA,Pergaminos,Martín I,Carp.323,136.

# The Holy Chalice

The charter from Spain, dated 1399, is of great ecclesiastic and historic significance. It registers the delivery of a stone chalice to King Martin I of Aragon, which had been preserved in the monastery of San Juan de la Peña and identified since the 12th century as the Holy Grail. In Christian tradition, the Holy Chalice or Holy Grail, is the vessel that Jesus Christ used to serve wine at the Last Supper.

The delivery was made by the prior of the monastery and the archbishop of Athens, whom the king had commissioned to acquire the chalice and deposit in his chapel. In gratitude, the king offered the monastery a golden chalice. The act was authorized by the royal secretary on September 26, 1399.

At first the chalice was guarded, along with many other relics, in the chapel of the royal palace in Barcelona.

Later, in 1437, a large number of these relics, including the chalice, were given by King Alfonso V to the cathedral of Valencia as a guarantee for a loan to finance his military campaigns in Italy. It has remained there to this day, preserved in a chapel of the cathedral and attracting the faithful on pilgrimage.

In 1982 Pope John Paul II celebrated mass with the Holy Chalice, as did Pope Benedict XVI in July 2006, at the closing Mass of the *5th World Meeting of Families* in Valencia, when he described it as *“this most famous chalice”* (*“hunc praeclarum Calicem”*).

Its significance is enhanced by the fact that it is one of the few remaining Holy Chalice vessels of Europe.



## Jerome's Bible: the *Vulgate*

The document here, in Latin, is known as Jerome's Bible. It has the following structure: a prologue by its translator, Saint Jerome; *Prophets* (or *Comments*) by Nicholas of Lira; the Bible text; *Additions* and *Replicas* by various authors.

Saint Jerome (Eusebius Sophronius Hieronymus, c. 347–420), was a priest and theologian who translated most of the Bible into Latin in 382 AD. His translation, found here, was in time known as the *Vulgate*.

The *Vulgate* was the official Latin version of Bibles printed since the 16th century, recognised as such by the Catholic Church at the Council of Trent (1545–1563). The Clementine edition of the *Vulgate* (1592) stood as the standard Bible text of the Roman Rite until 1979, when the *Nova Vulgata* was promulgated.

We know a bit about the history of this codex. In April 1494, a Florentine Merchant, Clement Sernigi commissioned a Bible along with a volume of the Master of Sentences (written by Pedro Lombardo), through a notarial contract with Vante Gabriel de Atavante.

Jerome's Bible was later donated to the monastery of Santa Maria de Belém, of the Order of Saint Jerome in Portugal. During Napoleon's first invasion of Portugal, his troops were led by General Andoche Junot, who took this document back to France in 1808. After the downfall of Napoleon, King Louis XVIII returned it to Portugal, the Bible arrived back to the Jerome's Order, the *Jerónimos* in 1815. This is typical of medieval codices, which often had an adventurous history.

Jerome's Bible, volume 1, 1495, Lisbon (Portugal).

A vellum parchment codex book with rich colour illustrations, containing 516 folios; 40,8 x 28,3 cm.

Torre do Tombo – National Archives of Portugal.

Ref. Code: PT/TT/MSMB/A/L67.



**U** - fons misericordiarum qui te lavas a peccatis  
uos suos atque tuos mundet data venia. **H**uic dicit dominus  
**D**eus in excelsis deus in excelsis lux mundi lux da  
na promissa. **I**solent gaudium promittat fidelium  
**G**loria hodie vni matri glorie sublimatis  
**D**eo et ecclesie et idcirco gaudia felia committat  
**I**n lignis vitivitis vni glorie pulchrum est gaudium dulcis  
materca. **I**n ista matris mater ecclesie relecti in hunc tunc

de seo  
olauo

EM

Archiev. tom.  
1619.

## The Mass of Saint Olav

This medieval charter from the 15th century offers a vivid insight into the ecclesiastical history of Northern Europe.

Unfortunately preserved in fragments, it was one of around 6.000 parchment fragments of Catholic missal books that after the Reformation were cut into smaller pieces and reused as binding for accounts sent from the Norwegian authorities to the Government in Copenhagen, mainly in the 17th century. In the 19th century, the archives were transferred to the National Archives of Norway, where the fragments were detached from the accounts and added to the National Archives' collection of fragments.

The manuscript is a unique example of poetic and musical creativity from a little documented period of Norwegian history. It contains part of a mass dedicated to the celebration of Saint Olav (Olaf) on his Feast Day, *Olsok*. King Olav II Haraldsson of Norway was regarded as the Eternal King of Norway (*Rex perpetuus Norvegiae*). Traditionally celebrated on July 29, *Olsok* commem-

orates his death at the Battle of Stiklestad in Norway, in 1030. According to the *Anglo-Saxon Chronicle* of 1030, he was killed by one of his former allies during the battle.

Olav II was canonised by local bishops in 1031, with Pope Alexander III confirming this local canonization in 1164. The anniversary of Saint Olav's death and martyrdom were the subject of ecclesiastical celebration throughout the Nordic region and in other parts of Northern Europe. The sequence "*Lux illuxit*", partly comprised of traditional Norwegian and Scandinavian tunes, was created in connection with these celebrations, probably in the latter half of the 12th century.

The sequence is a rare example of early, locally created liturgy in Norway and shows the close contact that existed between Norwegian and European ecclesiastical liturgy, and church life. The document also reflects the strong position Saint Olav held in local consciousness in the centuries following the introduction of Christianity to Norway.

The mass of Saint Olav, 15th century, Norway.

1 folio sheet, fragment, manuscript and neume (musical notation) on parchment; 21 x 30 cm.

National Archives of Norway.

Ref. Code: EA-5965 The National Archives' Collection of Mediaeval Charters, F27 Fragments in Latin, No.2462.



## Private Letter on the Diet of Augsburg

The letter, written in 1531, offer an insight into the Protestant reformation and counter-reformation in Europe. Isabella of Portugal, 'Empress of the Carnation', wrote to Marshal Gómez de Benavides, Lord of Frómista, regarding the efforts made by her husband Charles V to engineer the return of the Lutherans to the Catholic Church. Isabella was regent of Spain during her husband's lengthy travels in Europe between 1529 and 1533.

Charles V (1500–1558) was simultaneously Emperor of the Holy Roman Empire, King of Naples, Sicily and Sardinia, King of the Romans as well as King of Castile and Aragon, Archduke of Austria and Lord of the Netherlands. The Reformation Movement had a strong impact on Charles' reign as Emperor, believing as he did that the Catholic religion and church were vital elements in maintaining the unity of his vast empire. Therefore, he

appeared as the protector of Christianity and the Catholic Church and played a leading role in the struggle against the incipient Protestantism.

In 1530, Charles convoked the Diet of Augsburg, the meeting of the Imperial Diet of the Holy Roman Empire, for the purpose of recatholicization. The Diet failed to reach its aims, which led to the convening of the Council of Trent by Pope Paul III, which was held between 1545 till 1563 in northern Italy.

It was here that ideas of Martin Luther, the founder of the Reformation, faced the two world superpowers at that time, the Catholic Church and the Emperor of the Holy Roman Empire.

Letter from Empress Isabel of Portugal to Marshal Gomez de Benavides, 07-07-1531, Ávila (Spain).

2 folio leaves, manuscript on paper; 28,5 x 21,5 cm.

Spanish State Archives - Historical Archive of Nobility.

Ref. Code: ES.45168.AHNOB/2.12.5.5//FRIAS,C.21,D.70.



# A Chronological Map of Saint Paul's Travels

Abraham Ortelius (1527–1598) constructed this map in 1579.

Ortelius was from the Duchy of Brabant in the Netherlands, a cartographer and geographer who made the first modern atlas, the *Theatrum Orbis Terrarum* (Theatre of the World). He is considered to be the founding father of cartography and geography in the Netherlands, and indeed Europe.

Paul of Tarsus – Saint Paul, apostle Paul – is an important figure of early Christianity, whose letters constitute an important part of the New Testament. The map records Saint Paul's travels from Sicily through to the easternmost regions of the Mediterranean. It is

believed that he brought Christianity to Sicily when he visited Syracuse in 59 AD, as documented in the Acts of the Apostles in the Bible.

The map includes two vignettes on either side of the main title, the conversion (left) and shipwrecking of the saint in Malta (right). The cartouche at the bottom includes an excerpt from the *Epistle to the Corinthians*. A similar map also featured in Ortelius' afore-mentioned *Theatrum Orbis Terrarum*, published in 1570.

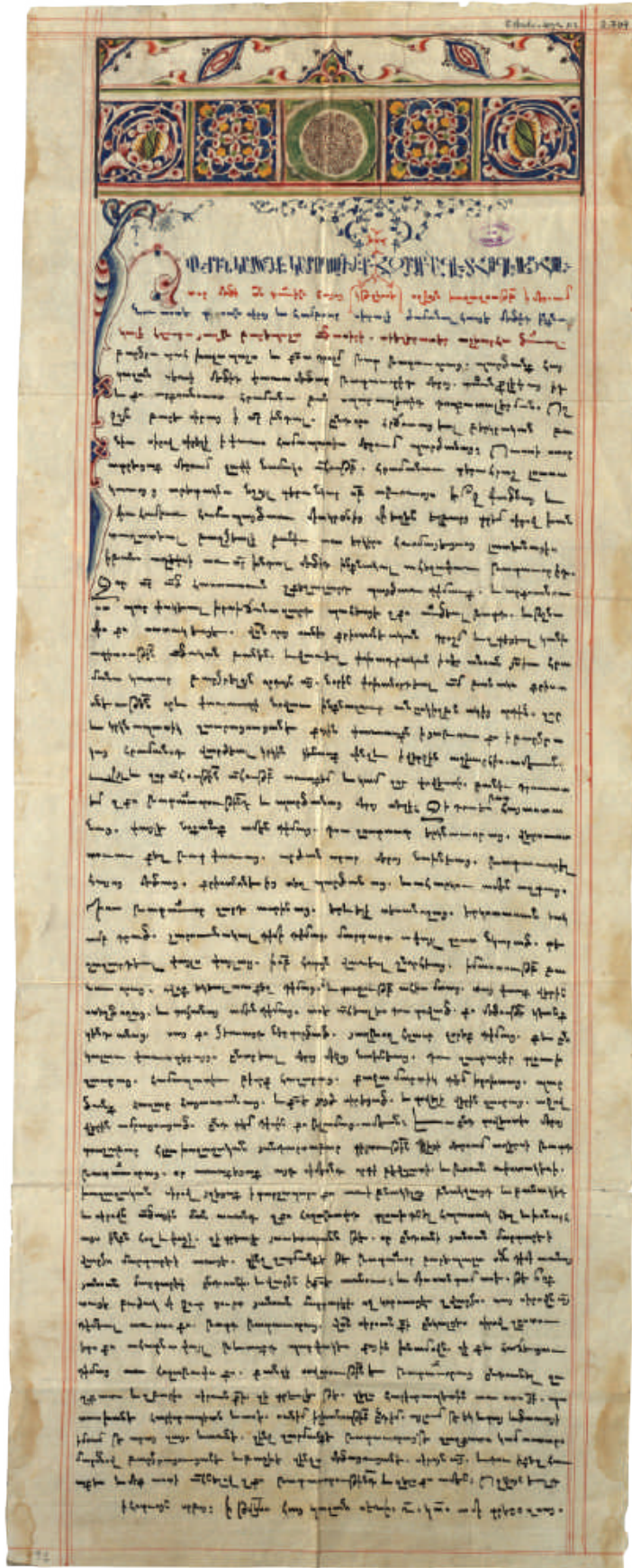
The document, from the golden age of Netherlands cartography, illustrates just one of the links between the history of science and Christianity in Europe.

*Peregrinationes divi Pavli / Typvs corographicus* (A chronological map of St Paul's Travels), 1579.

1 folio sheet, printed map on paper; 60 x 80 cm.

Heritage Malta.

Ref. Code: Inventory No. 31665-60.



## Offer to Spy on the Turkish and Persian Empires

The Catholic Patriarch of Armenia, David IV Vagharsapat (1590–1629), sent this letter to Phillip III (1578–1621), King of Spain, explaining his situation and offering to serve Spain as a secret agent in the dominions of Persia and Turkey. The Armenian Catholic Church is one of the Eastern churches that recognises the leadership of the Bishop of Rome, using the Armenian Rite and the Armenian language in its ecclesiastical liturgy.

There was a strong Armenian presence in Spain during the reign of Phillip III, due to the political and religious situation back home. The Ottoman-Safavid War (1578–1590), between the Safavid Persia and the Ottoman Empire, affected Georgia, Armenia and Kurdistan. As a result, the indigenous Christian population and hierarchy were sent into exile, with many ending up in Italy and Spain.

A large section of the Armenian population was deported to inner Persia following the occupation of Yerevan by Abbas I of Persia (1571–1629) around 1604. Patriarch David IV and other priests tended to the spiritual needs of the deportees in their new settlement, New Djulfa of Isphahan, an Armenian quarter of Isfahan in Iran. It was here that he wrote this letter to Phillip III in 1614.

In return for spying on the Turkish and Persian Empires, David IV asked for economic assistance for the Eastern Churches along with political support for himself in the struggle for religious relevance in the Armenian Church.

The letter shines a light on the history of lesser known religious conflicts during the Early Modern Period, as seen from the perspective of the Eastern Christian Church.

Letter from the patriarch of Armenia, David IV Vagharsapat, to Phillip III, King of Spain, 1614, Isfahán (Iran).

1 folio sheet of rice paper, manuscript with several ink colours; 93 x 37 cm.

Spanish State Archives – General Archive of Simancas.

Ref. Code: ES.47161.AGS/3.5.4//EST,LEG,2709,143.





Royal Decree regarding witch hunt, 12-10-1617, Copenhagen (Denmark).

1 folio sheet, printed and sealed charter on paper; 30 x 22 cm.  
 National Archives of Norway – Regional State Archive of Stavanger.  
 Ref. Code: SAS/ A-101870/ Oa/ L0002/ 0002, nr. 38.

# Royal Decree Regarding Witch Hunt

The laws in most European states during the Early Modern Period were strongly influenced by Christianity and the Christian Church. Denmark and Norway were no exceptions, as we can see in this royal decree on witch hunt.

In 1617, on the centenary of the Reformation, Christian IV (1577–1648), King of Denmark and Norway issued a decree abolishing witchcraft. The King, like everybody else believed in the existence of magic and witchcraft. The decree on sorcerers and their fellows, known as *The Sorcery Ordinance*, was in keeping with the spiritual austerity initiated by the state and the Church. The centenary of the Reformation was seen as a fitting time for the Church and the king to restore Christian morality and tighten their grip in the fight against, what they saw as, the sinful way of life of the people.

The decree represented a turning point in the prosecution of sorcery, which up to then had been seen as a harmless activity used to cure illness in people and livestock. But it was now determined that this was contrary to the law of God and the first step on the road to the

Devil. In the decree, the authorities criminalised not only harmful sorcery (*maleficium* or black magic) but also white magic, which was not considered harmful to others. This brought secular law in line with the church view on white magic.

The decree differentiated between white and black magic in terms of punishment. While the practitioners of white magic were punished economically and faced banishment, practitioners of black magic, 'the right wizards' who had made a covenant with the Devil, were to be burned at the stake. The decree also proscribed punishment for those clients who took counsel from such practitioners. In addition, state officials were ordered to prosecute any wizards or clients that they knew.

An estimated 2.000 witchcraft cases were sent to court in Norway in the 16th and 17th centuries. Around 350 people were executed, most of them burned at the stake. The last death sentence for witchcraft in Norway was executed in 1695. Several witchcraft cases were brought to court during the 18th century, but no one was sentenced to death.



# Pál Antal Draskovich's Silk Thesis Sheet

Pál Antal Draskovich of Trakostyán (1668–1693) belonged to a Hungarian noble family of Croatian origin. His short life story illustrates the type of education available for noblemen in Central Europe during that time.

His father was Chief Justice Miklós Draskovich in the Hungarian Kingdom, who held the second highest rank among the main dignitaries of that country. Miklós Draskovich was executed in Vienna due to his involvement in the Wesselényi (or Magnate) conspiracy against the Habsburgs, an attempt to overthrow the reign of their dynasty in Hungary and Croatia. Antal Pál Draskovich's mother was Krisztina Nádasdy, member of two very powerful noble families of the country.

Pál Antal received a rigorous Catholic education, studying at the University of Nagyszombat, which was founded in 1635 and went on to become the leading university of the Hungarian Kingdom; Nagyszombat is today Trnava, Slovakia. In the university, following basic courses in

philosophy and arts – logic, physics, metaphysics –, students attended theological or legal courses. In line with the new educational principles introduced by the Jesuits, the emphasis was placed primarily on empirical learning during education. Therefore, both acquired knowledge and oratory, or discussion skills played an important role during the exams.

There are six exam items on Pál Antal Draskovich's thesis sheet, explaining the subject and acknowledging the usefulness of logic. The text printed on silk is surrounded by a hand-painted, richly coloured floral decoration, embellished with the Draskovich family's coat of arms. These decorative thesis pages (mostly printed on paper, sometimes on parchment or on silk) were posted at the exam site, having been sent to guests invited to the exam.

This thesis sheet was probably made for Palatine Pál Esterházy, Pál Antal's powerful uncle.

Antal Pál Draskovich's thesis sheet, 09-02-1686, Trnava (Hungarian: Nagyszombat) (Slovakia).

1 folio sheet on silk, coloured and printed, 51 x 77 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – P 125 – № 11961.



## The Holy Right Hand

The naturally mummified right hand of Saint Stephen I, the first king of Hungary (997–1038), is one of the most significant Hungarian national relics, found when his grave was opened in 1083.

It was honoured by order of this decree, from Maria Theresa (1717–1780), Archduchess of Austria, Queen of Hungary and Bohemia and – as wife of the Holy Roman Emperor, Francis I – Empress, who ruled the Hungarian Kingdom for forty years (1740-1780). During her reign, she introduced a number of significant measures, including economic, educational, and cultural reforms. She sets out how the relic is to be respected in this decree.

The mummified hand saw a few adventures in its time. During the Turkish occupation, it ended up in Dubrovnik (or Ragusa, Croatia) where it was guarded by Dominican friars, attracting a growing number of pilgrims to the city. Maria Theresa negotiated the return of the Holy Right Hand in 1771, offering to the historical city of Ragusa her protection against the threat of Russian invasion in return.

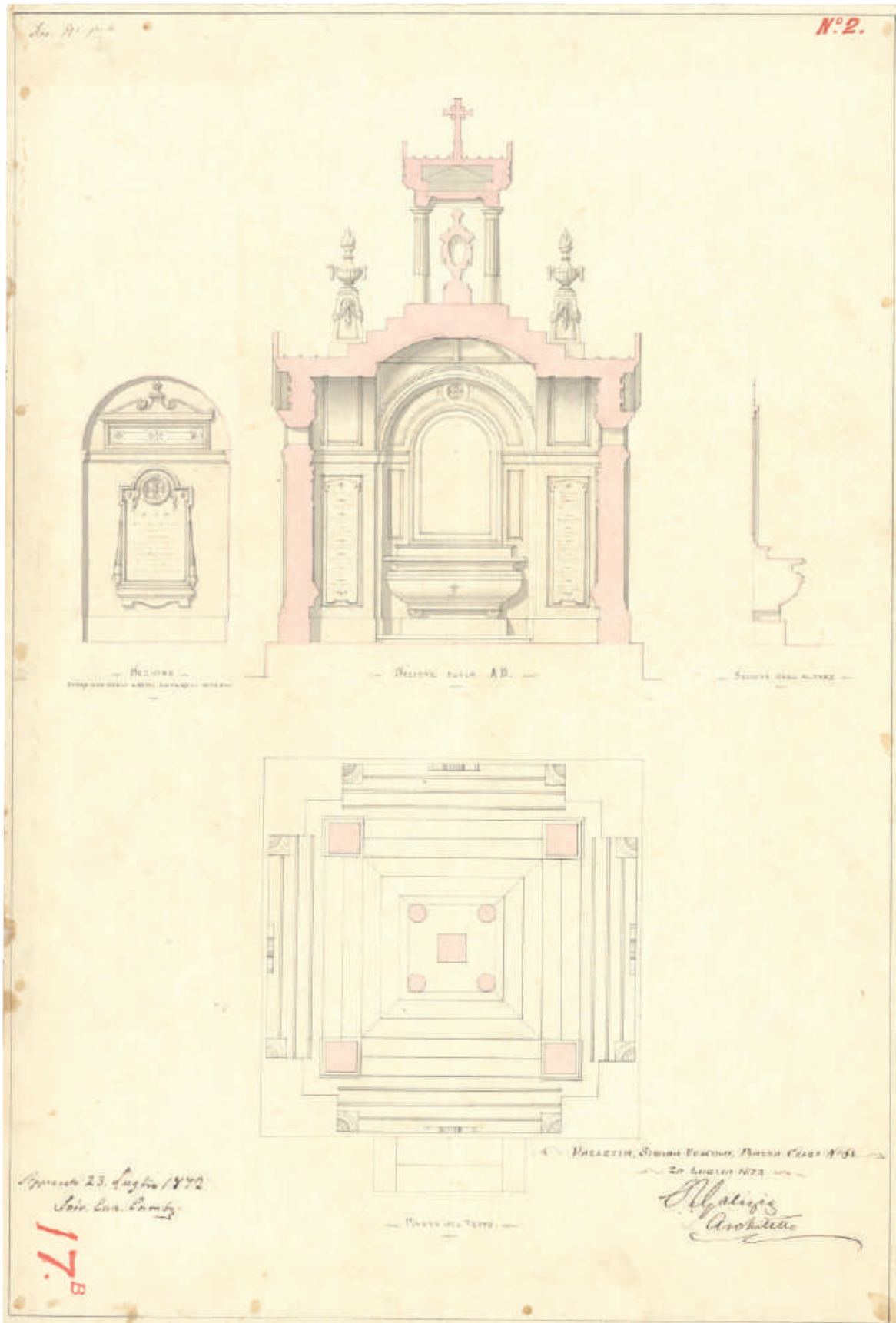
During World War II, the Holy Right Hand was concealed – similarly to the coronation jewels – near Salzburg in Austria. The relic arrived back to Hungary in 1945, and it has been on display in Saint Stephen's Basilica in Budapest since 1987.

Queen Maria Theresa's order of honouring the Holy Right Hand of King St Stephen, 07-08-1772, Vienna (Austria).

A parchment charter book with hanging seal (greater Hungarian secret seal), containing 11 pages; 24 x 34 cm in closed position, 49 x 34 cm in opened position, diameter of the seal with its case: 10 cm (without case: 8 cm).

National Archives of Hungary.

Ref. Code: HU-MNL-OL – C 90 – № 11.



# Plan for a Sepulchral Chapel in Malta

The document is the plan of a sepulchral chapel from 1872, located at the Maria Addolorata Cemetery in Malta. It shines a light on the evolution of burial customs in Christianity, in this instance the introduction of extra-mural cemeteries in mid-19th century Malta.

With the resurrection of Christ and a belief in the resurrection of the body at its core, Christianity has always ensured that the bodies of the faithful were treated with respect and reverence, and buried in a safe place. There was no fear of degradation as Christians believed that through the permanent purification of baptism, the corpse would be transformed and resurrected into eternal life at the end of time. Christians had less need than their neighbours to appease their dead, who were themselves less likely to return as unhappy ghosts. Non-Christians observed the joyous mood at Christian funerals and how they gave decent burials to even the poorest. Moreover, Christians shunned cremation and practised burial from the earliest times.

In the second half of the first millennium, graves began to cluster in and around churches. This process shaped the landscape of Western Christendom, with the living and the dead forming a single community, 'sharing' a common space. These developments had the effect of unifying western Europe more around shared rituals than common political structures.

Unless death was due to a plague or contagious disease, the strong preference of the Maltese was for intramural burial in churches and chapels around their local area. The introduction of extra-mural cemeteries in mid-19th century Malta created a great deal of controversy. The local church was vehemently opposed to both the principle of establishing burial grounds outside the confines of local parishes and the principle of multi-faith interment.

The impetus for change came from a scathing sanitary report on the health risk of continued burials in overcrowded harbour churches, along with the fact that the Protestant burial grounds had reached capacity. The issue was resolved in Malta with the promulgation of the Burial Ordinance in May 1869 prohibiting the burial of corpses within the five harbour cities (Valletta, Floriana, Vittoriosa, Senglea and Cospicua), the most densely-populated areas of Malta. Addolorata Cemetery was opened around that date, growing over time to become Malta's largest burial ground.

At first, the population refused to use Addolorata Cemetery. In fact, it would take three years before anyone was buried in this cemetery, the unclaimed body of a woman who died at the hospital in Floriana.

Plan for a sepulchral chapel to be built at the Addolorata Cemetery, 20-07-1872, Valletta (Malta).

2 folio leaves, manuscript plan on paper; 37,3 x 55 cm.

National Archives of Malta.

Ref. Code: NAM/PDM/61691.



04

# THE HERITAGE OF ENLIGHTENMENT

Enlightenment was an intellectual, philosophical, cultural and social movement that began in the 17th century, also known as the Age of Reason. Its radical ideas had a fundamental impact on Europe and the world. In the political sphere it culminated with the French revolution at the end of the 18th century, but its intellectual effects continue to define our world today.

The Age of Reason was enabled also by the achievements of the 'Scientific Revolution' which had started around 1500. The works of scientists and philosophers such as Isaac Newton and John Locke questioned the basis of the old order during the late 17th century. Newton's works showed that the world was regulated by natural laws rather than spiritual force, while Locke's theory of social contract represented society and the state as a result of collective human will.

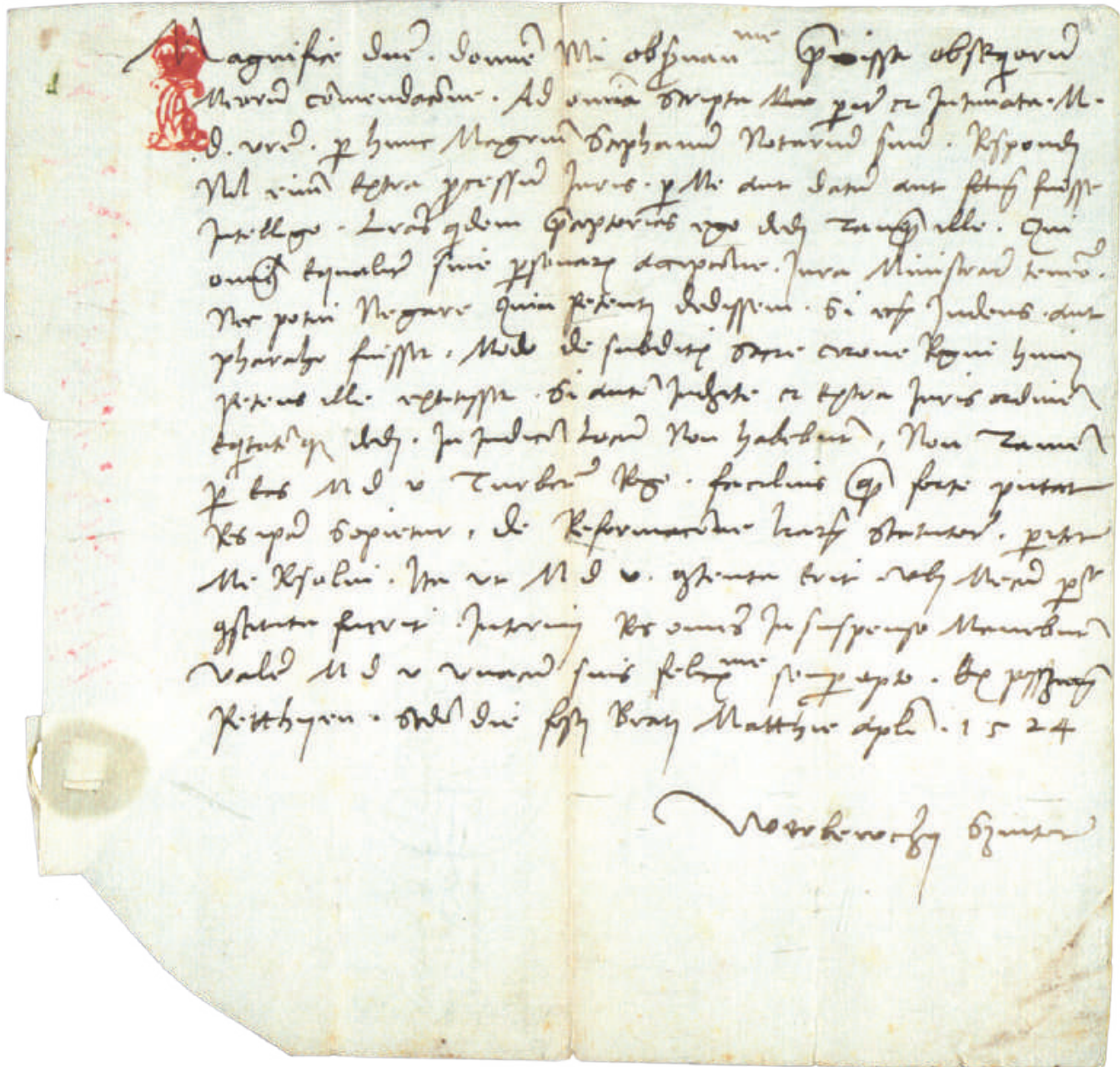
18th century Enlightenment figures such as Voltaire and Denis Diderot in France, and David Hume in Britain, emphasised the capacity of all human beings for rational and critical thought. This idea also inspired people to change the way they viewed government and the role of the citizen during the Age of Reason.

John Locke argued that people should have a right to change a government that does not guarantee a secure life, liberty and property. Montesquieu wrote on the separation of power, arguing it should not be concentrated in the hands of one individual. Jean-Jacques Rousseau emphasized that society should be ruled by the 'general will' of the people.

Enlightenment also questioned the traditional religious and authoritarian foundations of state and society. As the documents in the exhibition show, this affected the thinking of church representatives and ruling monarchs of the era.

A belief in human will, liberty and equality forged the principals of the French Revolution and the American constitution. Enlightenment thus transformed the Western world into a more democratic and self-aware civilisation, inspiring the political system of liberal democracy in Europe and other continents. The documents in this exhibition also show its indirect effects, such as the birth of democratic constitutions and feminist movements, founded on ideas of equality.

Enlightenment elevated independent thought, which had an impact on disciplines outside politics such as mathematics, physics and medicine. The development of these disciplines and the change of thinking at least indirectly triggered the so-called 'Industrial Revolution', leading to an era of invention and urbanisation. While Enlightenment ideas did not immediately spread to all the countries of Europe and every social class, they gradually affected almost all the aspects of everyday life. They created a new Europe and new world or at least a revolutionary alternative construction of the knowable world. This exhibition would also like to show and document such imaginations about Europe.



A private letter written by István Werbőczy to András Bátori, 26-02-1524, Petin (Hungarian: Pettyén) (Romania).

1 folio sheet, manuscript on paper, sealed; 21,3 x 22 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – DL 23894.

# Letter on Equal Justice by István Werbőczy

István Werbőczy (Verbőci) (c. 1458–1541) was a statesman, jurist and diplomat, whose codification of Hungarian law served as the Hungarian Kingdom's basic legal text for over 400 years.

His letter here illustrates the concept of justice and equality in the Hungarian Kingdom during the 16th century.

Werbőczy was commissioned by King Vladislaus II to collect the customary and statute law of the Hungarian kingdom. His work, the *Tripartitum* (1514) proclaimed the complete equality of all nobles, both great and small, and stressed the rights of the aristocracy at the expense of royal sovereignty. During the reign of Vladislaus' royal successor and son, King Louis II, Werbőczy served on several diplomatic missions to obtain an alliance against the Turks. He was elected palatine in 1525 but was soon forced to resign. Werbőczy supported the native claimant to the royal succession, János Szapolyai (later King John I) against Ferdinand of Habsburg, following

the catastrophic Battle of Mohács in 1526, after which the Ottoman Empire occupied a significant part of the Hungarian Kingdom. He rose to the rank of chief justice in 1541, after Buda – administrative centre and royal seat of the Hungarian Kingdom (today part of Budapest, Hungary) – was permanently occupied by the Ottomans. However, he was possibly poisoned and died in the same year.

His private letter here, dated 1524, was addressed to András Bátori, whose property dispute with János Szerecsen was to be decided by drawing lots, according to Werbőczy's decision. Bátori was unhappy with this outcome and wrote a letter of complaint to Werbőczy, who replied that he was required to provide equal justice for everyone, regardless of their identity, even if he were a Jew or a Gypsy, as long as he is a subject of the Holy Crown of this kingdom.



# A Lawful Charter Regarding African Slaves

This lawful charter from 1761, passed by King Joseph I of Portugal (1714–1777), concerns African slaves arriving in Portugal. It recalls a tragic chapter in European and world history, when slavery and colonisation were rife. The charter declares that, from the time mentioned, African (black) slaves who are carried to Portugal from America, Africa, and Asia, shall be considered free as soon as they arrive at the ports of the kingdom.

Slavery, with its long history, had almost ceased to exist in medieval Europe. However, it began to re-emerge in the 15th century, for example when the Portuguese Prince Henry (1394–1460) started the enslavement of Berbers in 1442. This coincided with the global growth of colonialism, also known as ‘the Age of Discovery’.

It is estimated that the Atlantic slave trade carried between 10 and 12 million African slaves to the New World, known as the Americas. A large number of African slaves were also forced to live and work in the European countries that practised colonialism. For example, in 1552, African slaves made up around 10% of the Portuguese capital, Lisbon.

The Abolitionist Movement aimed to put an end to slavery forever. The legacy of that movement is a key component of universal human rights as European powers eliminated or limited slavery in their homelands, before taking steps to stop the slave trade across the globe.

This document was an important step in that process.



Masonic certification of *Chevalier de Lincel*, 13-02-1766, Toulon (France) (Masonic year 5766).

1 folio sheet, manuscript with rich decoration on parchment; 34 x 57 cm.

Cathedral Archives (Malta).

Ref. Code: AIM Processi Criminali 164. ff. 366v-367r.

# Masonic Certification of *Chevalier de Lincel*

The document was created by a masonic Lodge, the *Lodge of Saint John of Secrecy and Harmony*, in Malta during 1766.

Later confiscated by the Inquisition, the parchment includes emblems and symbols that are typical of 18th century masonic lodges. The Lodges were the basic organs of the Freemasonry, that consisted of fraternal organisations. These groups trace their origins to the local fraternities of so-called stonemasons, which themselves date back to the end of the 14th century. The secretive nature of Freemasonry has attracted suspicion and conspiracy theories down through the centuries.

The earliest presence of Freemasonry in Malta dates to around 1730 when some members of the Order of Saint John started to take an interest in Masonic activities. Eventually Masonic adherence became more widespread among the Knights as well as among some prominent Maltese personalities. The Knights were initiated into Freemasonry either in their countries of origin, or in Lodges in Malta. Regularly travelling to and from the continent, they developed close relations between the Lodges of Malta and those in major French ports on the Mediterranean, such as Toulon and Marseille, particularly between 1760 and 1780.

The *Lodge of Parfaite Harmonie* was established in Malta under the Grand Lodge of France (later known as Grand Orient of France) according to a warrant issued on February 13, 1766 by Renè-Augustin Beufvier de la Loueie, an officer in the French Royal Navy. Beufvier had established several Naval Military Lodges naming them *Parfaite Harmonie*. In this warrant, Knight de Lincel was given full power to establish the Lodge in Malta.

The Catholic Church first prohibited Catholics from membership of masonic lodges in 1738, under Clement XII (Pope between 1730–1740). Pope Benedict XIV, head of the Catholic Church from 1740 to 1758, passed a bull against Freemasonry in 1752. Printed in Malta in 1786, this bull highlighted the extent of these clandestine and prohibited societies on the island.

The Tribunal of the Inquisition in Malta dealt with over 20 cases of Freemasonry in the latter half of the 18th century. Among those accused during the 1760s were Giuseppe Zahra, a Maltese teacher of mathematics, and John Dodsworth, the British Consul in Malta. The Maltese composer Nicolò Isouard was also accused in 1794.



MARIA THERESA DEI GRATIA Romanorum Imperatrix Regina,  
 Hungariae, Bohemiae, Dalmatiae, Croatiae, et Sclavoniae, Regina  
 Apostolica; Archidux Austriae &c.

Serenissime Dux, Consanguine. Nobis charissime, Reveren-  
 ditissime, Reverendi, Speciatibus, ac Magnifici, nec non Magnifici, &  
 Ceregi, Fideles Nobis dilecti. Quandoquidem clementer resolviste,  
 mus & consensuimus: ut Torcularia Examina, ab Exemplo in plu-  
 ribus Statibus jam recepto circa aliquam Reservationem in unives-  
 sis haereticarum Provinciarum nostris Inferantur, & Abolantur.

Hinc sapienter sequitur, quod in futuram Sedit in Casibus Crimi-  
 nalibus Processum Inquisitorium attente concludendam habeat, dum  
 ille iuxta modernam Normam, seu Brascriptum Indicia ad Torcularan  
 sufficientia adesse ad invenerit, ac alia alteriora Media ad Condemna-  
 tionem sufficientia non superfluerint; Nihilominus tamen in ejus-  
 modi Inquisitorij Processus Conclusionem per subsequam decisivam  
 Sententiam unice quapiam poena extraordinaria dictari valebit,  
 in cuius Comensuratione semper expendendum erit, an, & in quan-  
 tum ejusmodi Indicia pro momentosis comperta fuerint, & qua-  
 liter illa ad plenam facti Accidentalium probam nequius, aut rem-  
 tius accedant? praesentem vero Inquisiti vel Indicia perma-  
 nentia, quae videlicet per Inquisitum non elisa, & diluta, aut vero  
 ex officio Judicis inquirentis per Circumstantias aliunde col-  
 lectas crevata non fuerint semper extraordinarie pleccen-  
 di, & pro eo, ac per similia Indicia gravari fuerint, etiam in po-  
 na dictanda tractandi erunt.

In quoniam autem ejusmodi Corporales poena secundum  
 disparitatem aggravantium, vel allevantium Circumstantia-  
 rum consistere possent? prout et qualiter iuxta Regnorum  
 Constitutiones, reflectendo etiam ad hoc, ut Detentio Similium  
 Hominum, quoad fieri potest, Statui publico minus onerosa  
 evadat, circa Reorum Casigationem pro futuro aliquod deter-  
 minati statui valeret, super eo consultandum, ac insuper illud  
 quoque expendendum veniret: an non etiam Moris poena, success-  
 sive, licet non ex integro, maxima tamen in parte sufferenda,  
 et abolenda, ac non nisi ad atrocissima delicta reserinden-  
 da esset? ea cum provisione: ut in Provincis sine propor-  
 tionata

# Abolition of Torture Issued by Queen Maria Theresa

The document from 1776 relates to the abolition of torture in the Habsburg Empire. It is important, that it marks a change of jurisdiction in the era of Enlightenment.

Torture was not forbidden in the early period of the Habsburg Empire. In general, medieval and early modern European courts were allowed to use torture as a legitimate way to extract confessions and get the names of accomplices or any other information. During testimony, the prisoner was either threatened with torture or actually tortured with torture equipment. Even the Criminal Code (*Constitutio criminalis Theresiana*), introduced in the Czech-Austrian provinces on December 31, 1768, did not prohibit torture.

This happened in 1776 through a series of decrees by the Empress, banning torture during testimony. A royal decree was issued for the Czech-Austrian provinces, Banat of Temesvar (today divided between Romania, Serbia and Hungary), and Galicia (today divided between Poland and Ukraine) on January 2nd; the Hungarian Kingdom followed on April 6th of the same year. The reform reflects the humanitarian ideology of the Enlight-

enment, as the state tried to create more humane living conditions for its subjects.

Torture laws were abolished across Europe at different times. England banned it around 1640 (except for “*peine forte et dure*” – a torture where heavier and heavier stones were placed upon the defendant’s chest – which England abolished in 1772); Prussia banned it in 1740, Denmark around 1770, Russia in 1774, Italy in 1786 and France in 1789. The last European countries to abolish torture legally were Portugal (1828) and the canton of Glarus in Switzerland (1851).


Maria Theresa (1717–1780), who instigated the ban in the Habsburg Empire, was its only female ruler, governing for forty years (between 1740–1780) in Hungary, Croatia and Bohemia. She was also the sovereign of Austria, and Holy Roman Empress (as wife of Emperor Francis I). During her reign, she introduced a number of significant economic, educational, and cultural reforms across the empire. The unification of jurisdiction in the countries of the empire also started during this era, when drafts of legal codes were drawn up.

Abolition of torture issued by Queen Maria Theresa, 02-01-1776, Vienna (Austria).

1 folio sheet, manuscript on cotton (rag) paper, sealed with royal great secret seal; size of the record: 23,5 x 36,5 cm, diameter of the seal: 7,5 cm.

National Archives of Hungary.

Ref. Code: HU-MNL-OL – O 10 – № 90.

  
 Joseph der Zweyte von Gottes Gnaden erwählter Königlich  
 Kaiser, zu allen Zeiten Mehrer des Reichs, König in Germanien  
 Ungarn, und Böheim, Erzherzog zu Oesterreich, Herzog  
 zu Burgund, und zu Lothringen.

Durchgeborener, Hoch- und Erbthronfolger, Erb-  
 liche Infantin! Übungszucht eines Dichts von der Befähigung  
 aller Gewissenszwangad, und anderer Dicht von dem großen  
 Nutzen, das Sie die Religion und den Staat und einen weisen  
 christlichen Lehramt anzunehmen, haben die Zeit herzugeben ge-  
 litten, die Übungszucht und halbtägigen Religion. Der  
 isandten, dann nicht von den Geistlichen ein ihrer Religion zu ma-  
 gen und hat Exercitium allenthalben zugehalten, ohne nicht  
 nicht, ob selbst zumal gebrauchlich oder ungenügend gewesen  
 sind, oder nicht. Eine katolischen Religion allein, soll der  
 Vorzug der irdlichen Religion. Exercitium beibehalten, die  
 begreifen großartigsten Religionen aber, so wie das, sich zu  
 behaupten nicht in einem geringeren oder anderen, wo es  
 nach den Umständen kann erhalten Anzahl der Menschen und  
 nach den Fähigkeiten der Menschen sich selbst, und sie acc.  
 solici nicht bezieht im Capitel der irdlichen Religion.  
 Exercitium, so wie, das geistliche Exercitium auszuüben erlaubt  
 sein. Gut beyzubehalten aber bewilligen Sie

Schluss Die katolischen Lehramt, so sind die  
 Familien existieren, warum sie nicht nicht in dem Dasein der  
 Gottesdienst, oder Duldung, sondern ein Theil dazugehören  
 auch einige Dingen unterhalten was man, um irgend Gottesdienst  
 nicht nicht Schule erhalten zu dürfen. Sie werden unterhalten.



# *Patent of Tolerance* Issued by Emperor Joseph II

The *Patent of Tolerance* was issued by Emperor Joseph II in the Habsburg Monarchy on October 13, 1781. Guaranteeing freedom of religion for three non-Catholic churches, it went into force on October 27.

Joseph II (1741–1790) was Holy Roman Emperor from 1765 to 1790, co-ruling with his mother in the Austrian Hereditary Lands, until 1780. Joseph was the eldest son of Empress Maria Theresa from the Habsburg House and Emperor Francis I of Lorraine. As a ruler of the Habsburg lands he was a great proponent of enlightened absolutism and like his mother, he made significant changes across the empire.

Adopting a policy of general welfare, he reduced the number of religious orders and their lands, provided limited freedom of worship and enhanced the spread of education. He also abolished serfdom and the death penalty. Some of his innovations and policies were not accepted by his contemporaries and were abolished by him or soon after his early death.

With this *Patent of Tolerance*, Joseph guaranteed the freedom of religion for the Lutherans, the Calvinists and Orthodox Church. It allowed them to hold “private religious sessions.” They could build a “house of prayers”, which could serve as churches, but could not look like that; for example, their churches could not have tower or bells or an entrance from the main streets. Mixed marriages were allowed, but if the father was Catholic, all the children must have been raised as Catholics; if the father was non-Catholic, only the sons could have been raised as non-Catholics.

This patent actually did not mean religious freedom but was a significant step toward it. It was followed by further steps – such as the *Edict of Tolerance* from 1782, where Joseph II extended the religious freedom to the Jews as well.

The document is a good example of how Enlightenment thinking shaped our modern culture.

*Patent of Tolerance* issued by Emperor Joseph II, 13-10-1781, Vienna (Austria).

4 pages, manuscript on paper, 37,5 x 23,5 cm.

National Archives of the Czech Republic.

Ref. Code: CZ NA ČG-DR box 365, 13. 10. 1781.

Mare 1792

ancora una pari infagorocazione del Corpo dell'Ordine, deve ripre-  
terlene unicamente la ragione del non essersi stato permesso  
di interloquersi legalmente nel Sagra Consiglio. Certo è però, che  
generatamente i Gran-Croci, e Cavalieri del Convento le hanno con-  
dannate espressam<sup>te</sup>, manifestando della irregolare condotta di  
Ministri del Sovrano.

Ma a dimostrare quali sono i veri sentimenti del Muscat verso la  
giurisdizione Ecclesiastica non occorrono argomenti: In sono bastanti  
prove & fatto risultan queste da ben molte lettere di Monsig. Cap-  
covo, ed anche da ben molti di miei fogli diretti all'Emo Sig. Card.  
Boncompagni, ed a Sua Corte, de quali non diffondermi soverchia-  
mente, mi contento d'indicare le date nel compiegato foglio.

Aggiungasi a tutto questo le premure, e i tentativi già fatti, e che con-  
tinuano tuttora & interviare la Corte di Napoli a sostenere le  
pretese non solo contro la Sede.

Non in è Persona in Malta, la q<sup>te</sup> non abbia piena cognizione  
delle indecenti espressioni usate dall'apostol della memoria. Sono  
a lui familiari nel linguaggio = non è più il Secolo della Chiesa =  
che Sagra Congregazioni = voglio lasciar il bevero con il Pastorale,  
e la mitra = ed altre simili, le q<sup>te</sup> non si è mai creduto di dover  
valersene. Si è anche trascurato d'indagare se realmente il Muscat  
aveva presentata una proposizione vilissima, ed ingiuriosissima cioè  
l'Augusta Persona di Nostro Signore, e la quale avvenissi da  
lui Dea in presenza de' Consiglieri del Magistrato, allorchè trat-  
tavasi della controversia Fenech; e su questo articolo tanto  
maggiore circospezione si è usata, quanto inevitabile sarebbe  
stata la rovina della Persona, che ne avea fatta la confidenza,  
se si fosse risaputa.

Son veri gli elogi, che si facevo del Muscat da Monsig. Cardo-  
dari, e da me stesso alla Sagra Congregazione, ed all'Emo Sig. Cap-  
covo di Stato, quando nel principio del suo impiego mostravasi  
piuttosto moderato per gli affari Ecclesiastici, e contrario alle massime  
del suo immediato autorevole Uditore, che si era reso ben  
noto per la di lui avversione alla giurisdiz<sup>ione</sup> Ecclesiastica.  
È anche vero, che aveva una certa intelligenza col mio Uditore,

# Letter from Monsignor Gallarati Scotti to Cardinal de Zeleda

This letter illustrates the ways in which Enlightenment ideas undermined the authority of the Catholic Church.

In 1785, Pope Pius VI nominated Giovanni Filippo Gallarati Scotti (1747–1819) as Inquisitor for Malta. Gallarati Scotti quarrelled endlessly with Grand Master Emmanuel de Rohan during his stay in Malta (1785–1793) and questions of jurisdiction were common. His letter from 1792 gives us a vivid insight into the changing status of Catholic Church at the dawn of Modern Era.

The object of his letter (to Cardinal Francesco Saverio de Zeleda) is Giovanni Nicolò Muscat, the Uditore or General Advocate to Grand Master de Rohan (1727–1795). Born of humble origins, Muscat was a capable lawyer who strived to push the Grand Master’s agenda and challenge the long-established system whereby Sovereigns were subject to the Pope.

He was a firm believer in Voltaire’s view that Enlightened Despotism was necessary to strengthen the

power of sovereigns in all matters, to promote social well-being and political stability. In Enlightenment Malta as in Central Europe, such ideas favoured by Monarchs and the Grand Masters clashed with the authority of the Catholic Church; its bishops and Inquisitors had their own tribunals, superior rights to censorship and held the monopoly on education.

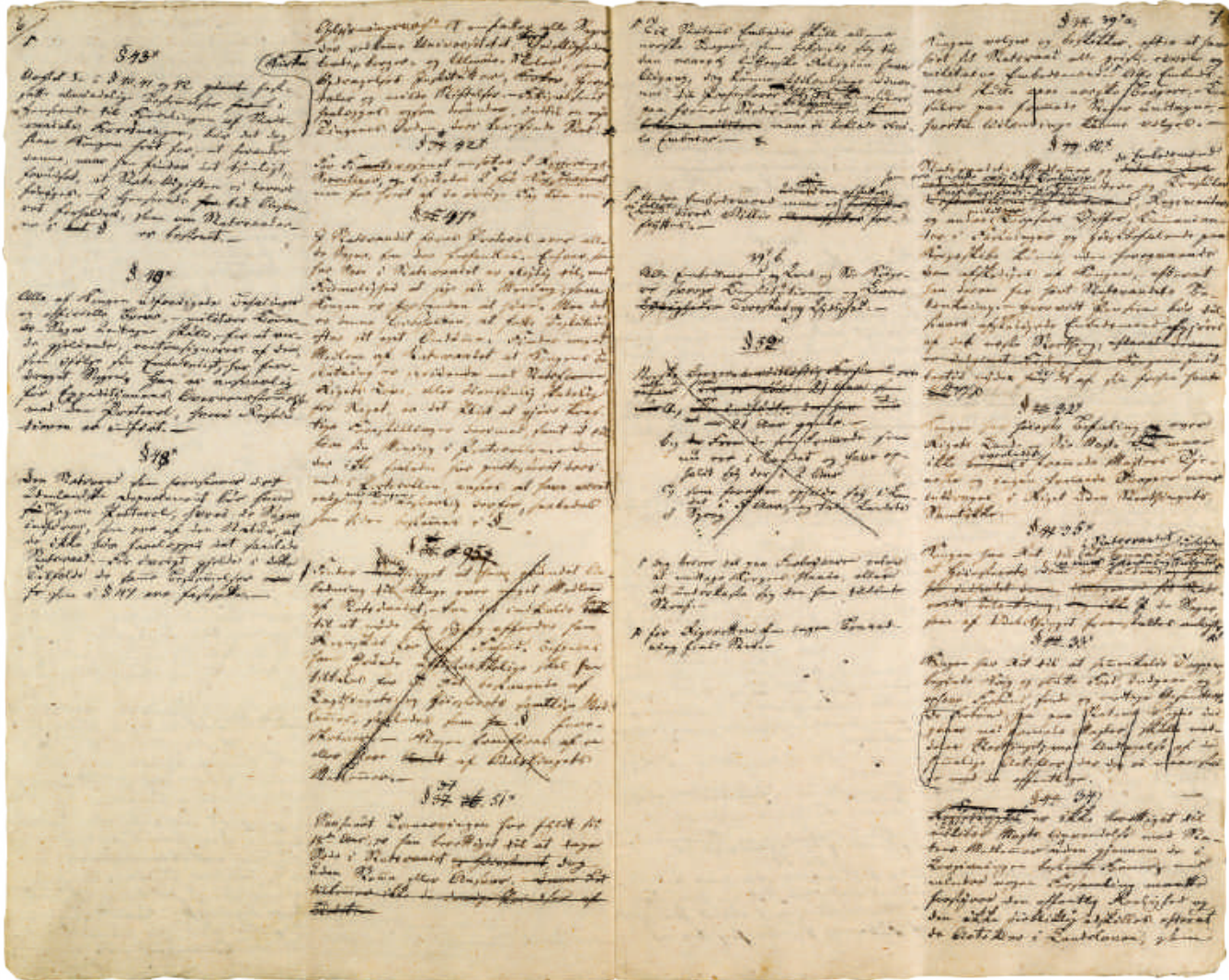
Giovanni Nicolò Muscat – already accused of forming part of the Freemasons at the court of the Inquisitor some years previously – is now said, as described by Inquisitor Gallarati Scotti, to have publicly exclaimed “indecent expressions” (*“indecenti espressioni”*). He is accused of saying that the age of the power of the Church is over (*“non è più il secolo della Chiesa”*) and that he would leave the bishop with his pastoral staff and mitre only (*“voglio lasciar il vescovo con il pastorale e la mitra”*), thus affirming his belief that the power of Enlightened Sovereigns should replace that of the Church.

Letter of Monsignor Gallarati Scotti to Cardinal de Zeleda, 31-03-1792, Malta.

1 folio sheet, manuscript on paper; 44,6 x 29,2 cm.

Cathedral Archives (Malta).

Ref. Code: AIM Corr 102, ff 16.



Norwegian Constitution 1814 – First draft, 05-1814, Eidsvoll (Norway).

20 pages, manuscript on paper; 22 x 31 cm.

National Archives of Norway.

Ref. Code: EA-4029/Ga/L0009A/0009/0002.

# Norwegian Constitution 1814

The Norwegian Constitution was signed in Eidsvoll on May 17, 1814. One of the most radical constitutions in Europe at the time, it was inspired by Enlightenment ideas such as political freedom and universal human rights, sharing the revolutionary ideology of the American and French constitutions.

Written in 1787, ratified in 1788, and in operation since 1789, the *Constitution of the United States* is the world's oldest written democratic constitution; the short-lived French Constitution of 1791 was created following the collapse of the absolute monarchy of the *Ancien Régime*. These constitutions are regarded as landmark documents of western democracies. On April 12, 1814, the National Assembly at Eidsvoll appointed a Constitutional Committee, with the mandate to draft a proposal for a constitution. The Committee concluded its work on April 26, 1814.

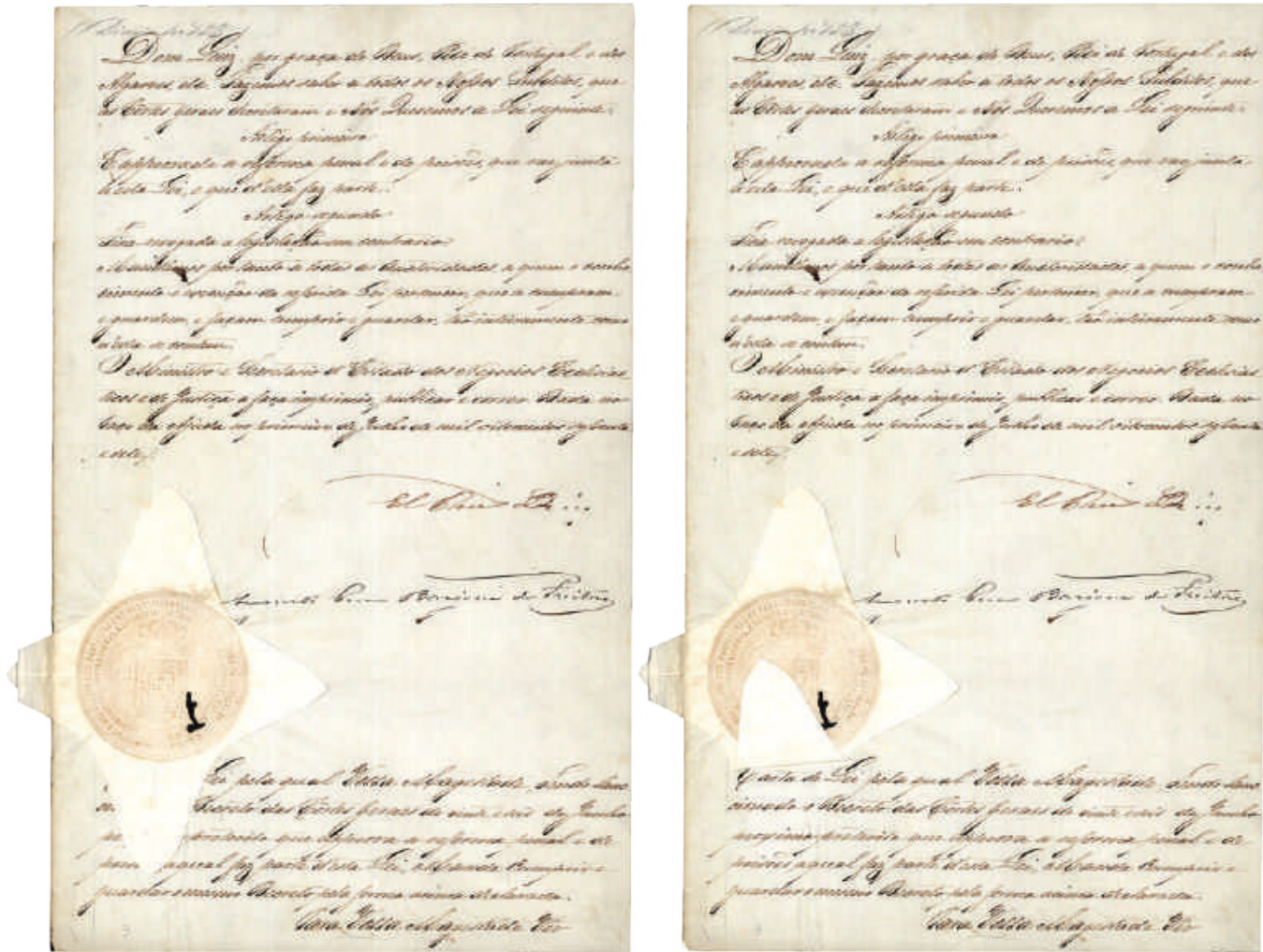
The mind-set of the new constitution fundamentally broke with the principles of absolute monarchy, which

had been the form of government in Norway according to the *Lex Regia* (The King's Act) of 1665. The new constitution, based on the principles of the separation of powers and popular sovereignty, started with the following sentences: "*The Kingdom of Norway is a free, independent and indivisible realm. Its form of government is a limited and hereditary monarchy.*"

The events in 1814 have a unique place in Norwegian history. The new constitution formed the basis of an independent state, with its own institutions, that was considered very democratic for its time.

The document here reflects the conflicts and power struggle within the Constitutional Committee and the Assembly, including the discussions they had from first draft to final proposal. The first draft is written with light ink, and changes are added with a darker ink. The National Assembly also made further changes before it was completed.





Letter of Law approving penal and prison reform, with the abolition of the death penalty, 26-06-1867/01-07-1867, Lisbon (Portugal).

12 folio sheet containing 3 records, manuscript on paper; 40 x 25,5 x 0,4 cm.

Torre do Tombo – National Archives of Portugal.

Ref. Code: PT/TT/LO/003/31/64.

# The Abolition of the Death Penalty in Portugal

The record is a transcription of a law, approving penal and prison reform with the abolition of the death penalty in Portugal. It includes Decree No. 141 of the General Courts of June 26, 1867, along with the text of penal and prison reform and the abolition of the death penalty.

Approved in 1867, the *Charter of Law of Abolition of the Death Penalty* is one of the first permanent suspensions of the death penalty to be codified in a national legal system. Portugal was one of the first countries in Europe to set about abolishing the death penalty, removing it as punishment for political crimes in 1852, other crimes except military ones in 1867, and all crimes in 1911. The final hangings for murder in Portugal took place on April 22, 1846 in Lagos.

The law has been internationally endorsed by many, including Victor-Marie Hugo (1802–1885), a leading French Romantic writer. Hugo sent a letter to the Portuguese writer, Brito Aranha (1833–1914) on 1867, expressing his joy at the abolition of the death penalty in Portugal, a key event in European legal history. In

his letter, Hugo writes: *“Portugal has just abolished the death penalty. To follow this progress is to take the great step of civilization. From now on, Portugal is the head of Europe. You, Portuguese, did not cease to be intrepid navigators. At one time you were ahead in the Ocean; today, you go forward in the Truth. Proclaiming principles is more beautiful than discovering worlds.”*

In the 19th and early 20th century the death penalty was permanently abolished in San Marino (1865), the Netherlands (1870), Norway (1905), Sweden (1921), Iceland (1928) and Switzerland (1942).

The many tragedies of World War II spurred on demands for more humane societies, which led to many other western European democracies abolishing the death penalty during the post-war period. The Portuguese Charter of Law of Abolition of the Death Penalty promoted the values underpinning these changes, values that are enshrined in the Charter of Fundamental Rights of the European Union.



Voting rights for Norwegian women, 06-1902, Oslo (Norway).

1 black and white photograph; 15 x 12 cm.

National Archives of Norway.

Ref. Code: RA/PA-0379/U.

# Voting Rights for Norwegian Women

The photograph here is from a meeting, held in the Old Ball room at the University of Oslo between June 3rd and 7th, 1902. The meeting was concerned with the voting rights of Norwegian women, the key demand of the *Suffragette Movement* since the turn of century.

In the picture, Mrs. Fredrikke Marie Qvam addresses the meeting of 500 people. She was the leader of the Norwegian Women's Public Health Association, the organisers of the meeting. The Association was founded in 1884 to safeguard women's rights and strive for an inclusive society through the voluntary activities of its members.

Important figures behind the Association included Gina Krog, voting advocate and left-wing politician, and Hagbart Berner, the parliamentary representative for the left-wing Liberal Party, which supported women's causes in Parliament. He was behind the bill that gave women the right to study at University. The Association pursued other causes such as the improvement of women's education and finances, preventing violence against women and increasing their political influence.

After female voting rights in national elections were achieved in 1913, they worked to improve women's political participation and for greater gender equality in school, education and working life.

Norway was one of the first countries in the world to introduce female voting rights in national elections. New Zealand was first, in 1893. Finland was the only country in Europe to do so before Norway, in 1906; Denmark introduced women's suffrage in 1915, with many other countries following suit in the years around the end of World War I.

The United Nations supported the introduction of women's voting rights following World War II. The Convention on the Elimination of All Forms of Discrimination Against Women (1979) defined it as a basic right within its 189 member countries.

A Magyar Nemzeti Levéltár  
Baranya Megyei Levéltára  
tulajdona

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# The *Pan-European Movement*

This manuscript offers an insight into the first *Pan-European Congress*, held in Vienna in 1926.

Written that year in English by the Hungarian lawyer, Ferenc Faluhelyi, it evaluates the ideas of the *Pan-European Union* and the actions of its founder, Richard von Coudenhove-Kalergi. The author critically analyses the *Pan-European Movement*, reflecting on the relationship between Pan-Europe and the League of Nations, while also contrasting the Pan-European and national ideas.

Ferenc Faluhelyi (1886–1944) was a lawyer, university private professor of International Law and Dean at the Erzsébet University in Pécs between 1922 and 1944. His work led to the founding of the Minority Institute of the University of Pécs in 1936, which, under his direction, dealt with the situation of minorities living in Hungary and the Hungarian minority living in neighbouring states. His evaluation of the *Pan-European Movement* also includes their perspectives.

The birth of the *Pan-European Movement* can be traced back to the ethnically and linguistically diverse world of 1920s Central Europe. It was presumably influenced by the historic conflicts which arose from this ethnic melting pot.

Richard von Coudenhove-Kalergi (1894–1972), founder of *Pan-European Movement*, a politician and philosopher,

was the product of a multi-cultural environment. His father was an Austro-Hungarian diplomat and a Bohemian count, his Japanese mother the daughter of an oil merchant, antiques-dealer and major landowner from Tokyo. Following the collapse of the Austro-Hungarian Monarchy he became a Czechoslovak citizen in 1919 and then took French citizenship in 1939. He published his first book in 1923, *Pan-Europa*, which contained a membership form for the *Pan-Europa Movement*. The movement held its first Congress in 1926 in Vienna. The *Pan-Europeanism* he advocated is an early example of European unification movements. Indeed, Coudenhove is regarded as a pioneer of European integration and was the founding president of the *Pan-European Union* for 49 years.

The organisation was widely known in Central and Eastern Europe due to its role in organising the *Pan-European Picnic*, an important event during the Central and East European Revolutions of 1989. The opening of the border between Austria and Hungary, separating the democratic and communist world at the Pan-European Picnic set in motion a chain reaction which culminated in the democratisation of Central and Eastern Europe, along with the political and symbolic reunification of Europe.

“*What Can We Expect From The Pan European Movement?*”, 18-03-1928, Pécs (Hungary).

27 pages of typewritten paper; 34 x 21 cm.

Baranya County Archives of the National Archives of Hungary.

Ref. Code: HU-MNL-BaML – XIV – 20/b – 38.4.

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