

Nomination form International Memory of the World Register

**The Manuscripts of the *Commentary to the Apocalypse* (Beatus of Liébana),
in the Iberian Tradition.**

2014-89

1.0 Summary (max 200 words)

The manuscripts known as “Beatus” are a serie of codexes and fragments that contain the copy of the “Comentary to Apocalypse”, attributed to the monk Beatus of Liébana, who lived in the North the Iberian Peninsula in the second half of the VIIIth century. Those manuscripts have been considered as the most beautiful and original produced by the Medieval Western Civilization. They are unique in its genre for several reasons. They have inspired some of the most famous contemporary Literary and Artistic Works. They lead to suppose one of the material proofs about the transition from the Ancient World to the Medieval times in the field of Art, Literacy and Thought in the Mediterranean World and of the Western Europe. They contain the written text of the old Latin Vulgata Bible just from the moment of its expansion, and also the vestiges of the precedent biblical version known as ‘Vetus Latina’. This series of medieval books usually contains an iconographic and artistic program in their artwork that is unique and original, and it supposed to be one of the best material shapes of the medieval Culture that survived today. Among them is relevant the fact of the dissemination of models of “mapamundi”, that they were the unique mapping transmitted to us, of the models conceived at the Ancient Mediterranean World and spread at the Mediaeval Age, reflecting a mixture between the Physical Chartography and the Biblical and Cultural Geography. As we know today, the Beatus were manuscripts that used to be within Libraries of some importance in his time. The study of the Iberian Beatus manuscripts, both in relation to its material features – Codicological and Literacy-, and to its textual circulation, supposed to be one of the best sources of direct knowledge about the existence of medieval ‘scriptoria’, and about on its organization and functioning, and about on the circulation and transmission of the manuscripts produced by them at the Medieval Age. And, at last, those manuscripts are particulary relevant as a cultural and artistic expression produced in the Iberian Peninsula and that had a great dissemination for the rest of medieval Europe.

2.1 Name of nominator (person or organization)

Spain: Department of Education, Culture and Sports

Secretary of State for Culture –

General Directorate of Fine Arts and Cultural Heritage and of Archives and Libraries

Portugal: Presidency of the Council of Ministers

Secretary of State of Culture

General Directorate of Books, Archives, and Libraries

General Directorate of the National Library of Portugal

2.2 Relationship to the nominated documentary heritage

In Spain, the Secretary of State for Culture is the institution whose functions include the promotion, preservation, and dissemination of Documentary, Bibliographical, Archaeological and Artistic Heritage of Spain, through the General Department of Fine Arts and Cultural Heritage and Archives and Libraries.

In Portugal, the Directorate-General of Books, Archives, and Libraries is the institution responsible for the custody of the Arquivo Nacional da Torre do Tombo (ANTT; Torre do Tombo National Archives). The National Library of Portugal is the institution responsible for the Bibliographical Heritage of Portugal.

2.3 Contact person(s) (to provide information on nomination)

Spain: Mr. Jesús Prieto de Pedro, Directorate-General of Fine Arts and Cultural Heritage and Archives and Libraries.

Portugal: Mr. José Manuel Cortês, Directorate-General of Books, Archives, and Libraries (for ANTT) and Mrs. Maria Inês Cordeiro, Directorate-General of the National Library of Portugal (BNP).

2.4 Contact details

<i>Name</i>	<i>Address</i>
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<i>Name</i>	<i>Address</i>
José Manuel Cortês	Direcção Geral do Livro, dos Arquivos e das Bibliotecas, Alameda da Universidade de Lisboa, 1649-010, Lisboa. Portugal.

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Facsimile

351 21 798 21 38

Email

secretariado@bnportugal.pt

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

The manuscripts are listed under identification number in **Annex I**.

3.1.1. [PT-1-ANTT] Apocalypse of Lorvão, (Portugal)

Current Call nº: Ordem de Cister, Mosteiro de Lorvão, código 44.

ANTT - Arquivo Nacional da Torre do Tombo. Alameda da Universidade de Lisboa, 1649-010, Lisboa. Portugal.

3.1.2. [PT-2-BNP] Commentary on the Apocalypse by Beatus of Liébana, Alcobaça Codex (Portugal)

Current Call nº: Alcobaça Codex - ALC. 247

National Library of Portugal, Campo Grande, 83 - 1749-08, Lisbon. Portugal.

3.1.3. [ES-1-Esc] Escorial Beatus 1 (Spain).

Current Call nº: &.II.5.

Royal Library of the Monastery of San Lorenzo de El Escorial (Madrid). Avda. D. Juan de Borbón y Battenberg, 1. 28200 – San Lorenzo de El Escorial. Madrid. Spain.

<http://rbme.patrimonionacional.es/>

3.1.4 [ES-2-Esc] Escorial Beatus 2 (Spain)

Current Call nº: f.I.7.

Royal Library of the Monastery of San Lorenzo de El Escorial (Madrid). Avda. D. Juan de Borbón y Battenberg, 1. 28200 – San Lorenzo de El Escorial. Madrid. Spain.

<http://rbme.patrimonionacional.es/>

3.1.5 [ES-3-RAH] San Millán Beatus (Spain).

Current Call nº: RAH Codex 33.

Library of the Real Academia de la Historia (Royal Academy of History). C/ León, 21 – 28014 Madrid. Spain.

<http://www.rah.es/academia.htm>

3.1.6 [ES-4-AHN] Tábara Beatus (Spain).

Current Call nº: CODICES,L.1097

National Historical Archive . C/ Serrano, 115 – 28006 Madrid. Spain.

<http://www.mcu.es/archivos/MC/AHN/index.html>

3.1.7 [ES-5-BNE] San Millan Beatus (Spain)

Current Call nº: VITR/14/1

National Library of Spain. Paseo de Recoletos, 20-22 – 28071 Madrid. Spain.

www.bne.es

3.1.8 [ES-6-BNE] Beatus of Fernando I y doña Sancha (Spain)

Current Call nº: VITR/14/2

National Library of Spain. Paseo de Recoletos, 20-22 – 28071 Madrid. Spain.
www.bne.es

3.1.9 [ES-7-MAN] Beatus of Cardeña (Spain)

Current Call nº: Ms. 2; CERES inventory nº: 1962/73/2.

3.1.10 [ES-8-ACA]. Beatus of ACA (Spain)

Current Call nº: ACA, COLECCIONES, Manuscritos, Fragmentos, 209

Archive of the Crown of Aragon. C/ Almogàvers, 77 – 08018 Barcelona. Spain.

3.1.11 [ES-9-ARCHV]. Beatus of Sahagún (Spain)

Current Call numbers: PERGAMINOS, CARPETA, 1, 26 y PERGAMINOS, CARPETA, 1, 27.

Archive of the Royal Chancellery of Valladolid. C/ Chancillería, 4 – 47071 Valladolid. Spain

3.4 History/provenance

[PT-1-ANTT] Apocalypse of Lorvão, (Portugal)

ANTT - Arquivo Nacional da Torre do Tombo.

Produced in the 'scriptorium' of the Monastery of Lorvão, where it remained until 1853, when it was taken to Torre do Tombo National Archive by Alexandre Herculano. It still remains there, preserved and accessible.

[PT-2-BNP] Commentary on the Apocalypse by Beatus of Liébana, Alcobaça Codex (Portugal)

National Library of Portugal.

Produced at the 'scriptorium' of the Cistercian Monastery of Santa Maria de Alcobaça, where it was copied in the 8th century, and remained until the extinction of the Monastic Orders in 1834. It was integrated in the collection of the National Library of Portugal, where it still remains, preserved and accessible.

[ES-1-Esc] Escorial Beatus 1 (Spain).

Royal Library of the Monastery of San Lorenzo de El Escorial (Madrid).

It is believed it proceeds from the old bookstore of the Monastery of San Millán de La Cogolla (La Rioja, Spain) and, according to most experts, it could be a product of its 'scriptorium'. It was probably taken to the Royal Library of the Escorial by Jorge Beteta in the 16th century. Three manuscripts of Beati are known to proceed from San Millán 'scriptorium': This copy, the Beatus from the Royal Academy of History (Ms. 33, ca. 930) and the first Beatus of the National Library of Spain (VITR/1471, 1st half 10th century 10th century).

[ES-2-Esc] Escorial Beatus 2 (Spain)

Royal Library of the Monastery of San Lorenzo de El Escorial (Madrid).

Its original provenance is unknown. It belonged to the library of the Marquis of Vélez. The endnote of the 17th century presents data on the circulation of this codex: "Este libro se a de entregar en Salamanca al muy reverendo Padre Maestro Mancio, para que le vea y envíe su parecer. (This book is to be delivered in Salamanca to the most Reverend Father Master Mancio, for him to see and send back his opinion) Mármol".

[ES-3-RAH] San Millán Beatus (Spain).

Library of the Real Academia de la Historia (Royal Academy of History).

It was produced by the 'scriptorium' of the Monastery of San Millán de la Cogolla (La Rioja, Spain). In the context of the disentanglement of assets and regular ecclesiastical institutions during the first half of the 19th century, it became part of the funds of the Royal Academy of History, as one of its treasures.

It is currently preserved there and is widely disseminated.

[ES-4-AHN] Beatus of Tábara (Spain).

National Historical Archive .

The manuscript was restored and re-bound in 1974 at the National Centre for Restoration of Books and Documents, under the Ministry of Education. It currently forms part of the medieval collection of the National Historic Archive (Madrid), where it could have been incorporated among the documentary and codicological collections of the former Diplomatic School, closed at the beginning of the 20th century which, in turn, would have acquired it from Ramón Álvarez de la Braña (León). In his thesis, Gregorio de Andrés indicates that probably this codex could be the one that was in the Library of the Monastery of Guadalupe, Extremadura, between 1570 and 1770, containing the signature of a certain 'Emeterius' and somehow ended up in the city of León.

It is preserved in this institution and is accessible and widely disseminated.

[ES-5-BNE] Beatus Emilianense (Spain)

National Library of Spain.

This manuscript comes from the old library of the Monastery of San Millán de la Cogolla (La Rioja, Spain) as indicated in note f. 3v ["Porque yo, Pero de Fryas, mayordomo de la Yglesia de San Myllán de Suso"] in writing of the 15th -16th centuries. From another 'exlibris' note of the period, we know that it was in the hands of Fray Juan de Revilla (f. 28). It was most likely copied and illuminated in the medieval scriptorium of this Monastery.

It is currently preserved in this institution, where it is accessible and widely disseminated.

[ES-6-BNE] Beatus of Fernando I and doña Sancha (Spain)

National Library of Spain.

The codex was admitted into the National Library of Spain proceeding from the Royal Library, which in turn obtained it from the confiscation of the library of the Marquis of Mondejar conducted by Felipe V in the early 18th century in the context of the Succession War.

It is preserved in this institution and is accessible and widely disseminated.

[ES-7-MAN] Beatus of Cardeña (Spain)

National Archaeological Museum

This Beatus is attributed to the scriptorium of the old Monastery of San Pedro de Cardeña (Burgos, Spain) and was preserved in its library until it was taken by Governor Masa Sanguinetti and given to the Archaeological Museum at an undetermined time prior to 1871. He picked it up in Burgos, took it with him to Santander and finally delivered it to the museum.

It is currently preserved in this institution, where it is accessible and widely disseminated.

[ES-8-ACA]. Beatus of the Archives of the Kingdom of Aragon (Spain)

Archive of the Crown of Aragon.

The manuscript was identified among the documentary collection of the Archives of the Kingdom of Aragon, serving as the cover of a dispute of the Monastery of Montalegre of 160. There is no further data for the original provenance of the manuscript.

It is preserved in this institution and is accessible and widely disseminated.

[ES-9-ARCHV]. Beatus of Sahagún (Spain)

Archive of the Royal Chancellery of Valladolid.

The two bifolios were identified among the historical documentary collection of the ARCHV as endpapers of two disputes. They served to protect the documents contained in both booklets in a dispute held by the Monastery of Sahagún at the Royal Audience and the Chancellery of Valladolid against the lords of Villagarcía de Campos (León) from the first half of the 16th century until early 17th century. The Call nº of such dispute in the Archive is: PL CIVILES. VARELA (F). CAJA 2153,2/2155.1; each bifolium protected a booklet, one containing the boundary markings of Villagarcía de Campos (León), dated 1515, and the other, the boundary markings from 1451. According to Prof. Fernández Flórez, the years between 1451 and 1515 were the time when the monastery itself recycled ancient codices from its library to reuse them as a protective binding of documents. As in the case of the ACA fragment, the original supports of the book were trimmed to fit the size of the documents they were meant to protect.

It is preserved in this institution and is accessible and widely disseminated.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

Name	Address	Telephone	Facsimile	Email
Spanish Ministry of Education, Culture and Sport	Plaza del Rey, nº 1 – 28004 Madrid. Spain.	0034 91701727100	34 917017403	archivos.estatales@mecd.es
Portuguese State Secretary of Culture	Palácio Nacional da Ajuda, 1300-018. Lisboa (Portugal)	(Spain)	0035213649872	gabinete.sec@sec.gov.pt

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

Name	Address	Telephone	Facsimile	Email
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Biblioteca Nacional de Portugal	Campo Grande, 83 - 1749-08, Lisboa. Portugal	+3517982000	Ç351217982138	secretariado@bnportugal.pt

Name	Address
Real Biblioteca del Monasterio de San	Avda. D. Juan de Borbón y Battenberg, 1. 28200 – San Lorenzo de El Escorial. Madrid. España.

Telephone	Facsimile	Email
0034918903889 / 0034918905011	0034918908369 0034918905421	/ biblioteca.escorial@patrimonionacional.es laurentina@rbmescorial.com
Name	Address	
Real Academia de la Historia	C/ León, 21 – 28014 Madrid. España.	
Telephone	Facsimile	Email
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Archivo Histórico Nacional	C/ Serrano, 115 – 28006 Madrid. España	
Telephone	Facsimile	Email
0034917688500	0034915631199	carmen.sierra@mecd.es
Name	Address	
Biblioteca Nacional de España	Paseo de Recoletos, 20-22 – 28071 Madrid. España	
Telephone	Facsimile	Email
0034915807800	0034915775634	mar.hernandez@bne.es
Name	Address	
Archivo de la Corona de Aragón	C/ Almogàvers, 77 – 08018 Barcelona. España	
Telephone	Facsimile	Email
0034934854285	0034933001252	carlos.lopezrodriguez@mecd.es
Name	Address	
Archivo de la Real Chancillería de	C/ Chancillería, 4 – 47071 Valladolid. España	
Telephone	Facsimile	Email
0034983254746 / 0034983250232 /	0034983267802	cristina.emperador@mecd.es
Name	Address	
Museo Arqueológico Nacional	C/ Serrano, 113 – 28001 Madrid. España	
Telephone	Facsimile	Email
0034915777912	0034914316840	andres.carretero@mecd.es

4.3 Legal status

In both Spain and Portugal, the codices are afforded the maximum legal protection under the respective laws of each country. Historical manuscripts that are more than one hundred years old are granted special protection.

4.4 Accessibility

Given their special characteristics and age, all of the Spanish and Portuguese manuscripts are subject to prior request and authorization for physical consultation during specific hours.

They all have microfilm and digital copies. The latter have been indicated for each of the manuscripts in section 3.2, with their respective URL accesses, in the cultural information systems of each institution (DIGITARQ, BNP, PARES), as well as in other platforms such as HISPANA, HISPÁNICA, EUROPEANA or the WDL (World Digital Library). Free access to these platforms is available 24/7.

4.5 Copyright status

Since the material is more than 80 years old, it is not affected by intellectual property rights.

In both countries, these manuscripts form part of the Historic Documentary and Bibliographic Heritage; they are freely accessible and available for consultation upon prior request and authorization. In the event of their publishing, reproduction or dissemination, authorization must be requested from the respective cultural authorities, in order to guarantee their good use in accordance with current legislation.

5.0 Assessment against the selection criteria

5.1 Authenticity.

All information pertaining to the identity and provenance of the historical heritage is guaranteed by the medieval provenance of all the manuscripts, as well as by the scientific studies indicated in the bibliography section. Furthermore, many of these scientific hypotheses are substantiated by studies on the internal and external characteristics and on the circulation of the manuscripts.

Access to the cultural institutions that preserve this written material has been according to the customary processes for ordinary and extraordinary admissions.

Due to the nature of manuscripts of medieval origin, no codex is identical to another, although they may all be copies or versions based on an original model of the Commentary on the Book of Apocalypse, attributed to monk Beatus of Liébana, in the second half of the 18th century. Therefore, they are unique manuscripts.

They reflect one of the most important contributions of a tradition shared by the two countries of the Iberian Peninsula, a tradition that is also unique. These codices were created and circulated throughout the Medieval Western World, spreading the Commentaries of the Beatus all the way to the court of the Emperor Charlemagne and some of his advisers, such as Alcuino de York, in the context of the religious and political controversy known as Adoptionism. The dispute led by Beatus of Liébana and Bishop Eterio de Osma against Elipandus, Archbishop of Toledo and Primate of Spain, supported by the monk Félix of the Episcopal See of Urgel (Girona), had both theological and political

consequences.

The series of Beatus are, moreover, a testimony of the pictorial art of Pre-Roman and Roman civilization of the Medieval Western World. They represent a unique cultural and scriptural transition that marks the passage from the ancient to the medieval world. It is contended that all European libraries of any importance in that era had one of these codices.

In the Contemporary Period, Pablo Picasso drew inspiration from the illustrations and iconography of the Beatus for some of his paintings. His most emblematic painting is "Guernica", currently exhibited in the Museo Nacional Centro de Arte Reina Sofía (Madrid). The Beatuses, specifically the Beatus of Tábara (National Historic Archive), with its texts and drawings of the tower – 'scriptorium' of San Salvador - served as inspiration for the novel by Umberto Eco "The Name of the Rose", an international best seller.

5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

1 Time

The Beatus manuscripts, whether forming codices, parts of them, or as fragments, are a written expression of Western European civilization that reflect cultural changes from the ancient to the medieval world. They are one of the most characteristic original testimonies of civilization from the 8th to the 13th century, originating in the Iberian Peninsula and disseminated throughout Europe. The vast majority of known manuscripts (Appendices I and II) were created in and disseminated from the Iberian Peninsula.

Their origins can be traced to the conflict arising from the religious crisis following the Muslim invasion of the Iberian Peninsula, known as Adoptionism, which had a powerful political significance at that time. In the Iberian Peninsula, the dispute gave rise to two opposing views of the Church, one of which was loyal to the seat of the Primate of Toledo which, since the period of the Visigothic Kingdom of Toledo (6th-8th c.) was organized with a high degree of independence with respect to Rome. Following the Muslim invasion of Iberian territory beginning in 711, and its advance towards the south of Galia, the issue took on a political dimension, since the Muslim rule established in Al Andalus lent tacit support to the aspirations of a Church that would be independent of Rome and subject to Islamic political rule, rather than to Churches loyal to Iberian and European Christian monarchs. In this context, in the battle against the Adoptionist heresy of the Archbishop of Toledo, and in light of the spreading of the the Archbishop's ideas and the support he was given by territories under the influence of Frankish Merovingians and Carolingians, as evidenced by the support of Presbyter Felix of Urgell in what is today Catalonia, Charlemagne personally convened various councils to condemn these new ideas Regensburg, 792; Frankfurt, 794 and Aquisgrán, 799).

The Beatus books are unique in their genre, due to the fact that, although there are many copies of the Commentary on the Apocalypse, the text attributed to Beatus of Liébana, in conjunction with the iconographic and artistic system, make them unique and irreplaceable testimonies of Western medieval civilization. The corpus of manuscripts has grown over the last fifty years, and due to the widespread fame and outreach achieved, has scholars eagerly awaiting any sort of new discovery, whether in the form of a new codex or simply fragments, such as those we present here.

Compared to other books that are copied and circulated of the Commentary on the Apocalypse, the "Beatuses" have many important unique features. For example, the Escorial Beatus presents an addendum to the Commentary of the Beatus, adding "St.

Jerome's Commentary on the Book of Daniel" to it, a story and commentary which gave rise in the 9th century, in Iberian scriptoria, to the prolific development of iconographic miniatures which makes them unique.

2 Place

The Beatus manuscripts formed part of the libraries of major medieval Churches and courts; in fact, it has been affirmed by the most eminent specialists that all libraries of any importance in the Western medieval regions would most certainly have had a copy.

One of the most characteristic features of these codices is that many contain a "mapa mundi", a representation of the world, a good example of which is the Beatus of Lorvão. These documents, in addition to being one of the oldest, if not the only, vestiges of European cartography, are also symbolic maps that combine physical geography with biblical geography in a symbolic and conceptual cartography of the known world in that period. There is also a graphic representation from the "Etymologiae" of St. Isidore of Seville, another of the works originating in the Iberian Peninsula that was disseminated widely throughout libraries, schools and studies of the Western medieval world. The group of learned men accompanying Charlemagne in the Court of Aquisgrán, including Alcuin of York and Theodulf of Orleans, the latter of Hispanic provenance, relied on the Isidorian work as one of their main sources of information.

In regard to the circulation of biblical codices, the Beatuses present the use and dissemination of the version of the Latin Vulgate Bible, which prevailed over the previous versions, known as the *Vetus Latina*. Scholars have shown that in the times of the Beatus of Liébana (8th c.) the text of the Vulgate was disseminated in and imposed on the Iberian Peninsula; however, in some sections of the work, such as "Storiae" the text of the "Vetus Latina" is reproduced, that is, the text prior to the Vulgate.

3 People

The prophetic and end of the world content is one of the best expressions of the European mentality, which experienced what is known as the "terrors of the year one thousand."

As a group, in a very direct manner, these codices connect the culture of the Iberian Peninsula with the rest of the Western medieval world to become, through their artistic nature, one of the best expressions of medieval written culture, both from a scriptural perspective (creation of libraries, functioning of offices, circulation of codices and ideas), as well as in terms of early medieval art. Over time, the Beatus manuscripts, which disseminate the same codicological model in the Commentary on the biblical book of the Apocalypse of St. John, have become a good reflection of the evolution of Western medieval culture: changes in writing systems, the evolution of round Visigothic writing as a version of uncial Roman to the new Carolingian writing style that was used to spread the Gregorian reform. Their iconographic and pictorial systems evidence the change in aesthetics within the same iconographic system, the evolution from the pre-Roman cultural context to the purest forms of European Romanesque art.

The Beatus manuscripts are one of the most direct pieces of material evidence of early medieval European civilization that we preserve.

4 Subject and theme

The study of the Beatus is of particular importance to Art History, Literacy, the History of Thought and Culture and the study of religion in Europe, as the foundation, to a large extent, of the formation of the modern world and thought.**5 Form and style**

The Iberian Beatuses are one of the first expressions of European iconographic art and, in particular, they are a series of manuscripts in which the study of their entire tradition has provided knowledge on the functioning of ancient offices and libraries. Specifically, the Beatus of Tábara (10th c.) contains what is currently the only image of the period that shows work being carried out in a scriptorium. On an artistic level, they are unique codices as far as the aesthetics and iconographic systems they convey are concerned.

Their singular iconographic, artistic and cultural features have had significant repercussions, even in today's cultural world; the painter, Pablo Picasso, found inspiration for many of his works in the compositions and colour schemes of the Beatuses; works such as Umberto Eco's international best seller "The Name of the Rose" were inspired by their circulation and impact on European mentality in their literary creations, not to mention that the idea of the labyrinth of knowledge that gave rise to the structure of the library of the Abbey where the novel is set, was inspired by the labyrinth of the tower scriptorium containing the Beatus of Tábara.

6 Social/ spiritual/ community significance:

The Commentaries on the Apocalypse continue to be religious texts that are widely used by certain modern Christian religions.

Modern Art, such as Cubism in the case of Pablo Picasso, was inspired by the Beatuses, the best example of which is the "Guernica" painting.

Modern literature, as previously mentioned, has produced best sellers inspired by the Beatuses, as in the case of Umberto Eco.

Essentially, there are many public and private institutions that have sought to have a Beatus manuscript in their collections, preserving and disseminating it as one of their main pieces of great artistic and material value (see Appendices I and II).

6.0 Contextual information

6.1 Rarity

Although all the manuscripts whether complete or fragments, copy and convey the same textual or iconographic model, in the details, they tend to have elements that make them singular and unique. Consequently, their loss would be irreplaceable.

6.2 Integrity

The entire corpus compiled in Appendices I and II presents an inventory of the known manuscripts. Nevertheless, there are always expectations that a new discovery will be made, whether a codex or a fragment.

Due to their age and circulation, many of the manuscripts have suffered important losses. However, since they have been housed in specialized cultural institutions, such as those currently storing them, the damaging elements have been neutralized and mitigated. Nearly all of them have undergone restoration, consolidation, cleaning, re-installation and re-framing work. With respect to the physical parts lost, studies and virtual reconstructions have been made in publications and editions.