

2. Purpose and intended users

Summary

The Medieval Memoria Online database was created for two reasons. The first involves the interdisciplinary character of the research into the commemoration of the dead. Memoria is pre-eminently a field of research where historians, art historians, literary historians, as well as church historians and liturgical experts work. MeMO is intended to contribute to the collaboration between researchers in these disciplines. The database thus provides extensive descriptions both objects as text carriers and texts that are of major importance to memoria research, but that traditionally belong to separate fields of expertise.

The second reason for setting up the database is the wide dispersal of the materials. They are in holding institutions and private collections in Europe as well as on other continents. Academics therefore often lack a knowledge of the large number of extant sources, which impedes broad quantitative and qualitative comparative research. For this reason many researchers feel compelled to limit themselves to performing case studies. All in all there is a great need for inventories that are as exhaustive as possible.

MeMO provides databases with inventories and descriptions of four types of sources (from the Netherlands until 1580):

- Tomb monuments and floor slabs
- Memorial pieces, both sculptures and paintings
- Memorial registers, such as donations registers and calendars with the memorial services to be performed
- Narrative sources: chronicles that contain information on donation practices and memorial practices and descriptions of the lives of conventuals

Besides the two databases, one for the objects and one for the text carriers and texts, there is a third database with descriptions of the institutions from which the materials originated. A knowledge of the context can especially contribute to recovering how the objects and texts functioned.



Top: See [MeMO memorial object ID 2970](#). Bottom: See [MeMO text carrier ID 394](#)
For the captions of all images in this chapter, visit [the MeMO database](#).

The objects, text carriers and texts are described extensively. Because they are sources that had a utilitarian function, the descriptions also include information about changes in the text carriers, texts and objects. These changes can provide information on the functioning of the sources, and potentially on altered functions. Time and again research has shown that memorial sources need to be scrutinised critically.

The catalogued and described materials belong to the cultural heritage of the Netherlands. The intended target groups of the MeMO database are not only researchers of *memoria*, but also local historians, genealogists and heraldists, museum curators, teachers, pupils and students, and the general public with an interest in history, art and culture.

The database has been designed to allow the inclusion of descriptions of other types of sources and for other areas and periods at a later stage.

2.1 The academic purpose of this database

Two things stand out in a study of publications that have been written from the perspective of *memoria*. First, academics with various backgrounds are involved in this field of research: historians, literary historians, music historians, art historians, and church historians and liturgical experts. This is hardly surprising, as *memoria* touched all kinds of aspects of society and culture.

Many publications, then, testify to a collaboration between scholars who were educated in different fields. But publications also show that researchers often select sources closely related to the discipline in which they have been trained, even if the use of a combination of sources would be better considering the research questions.

In the second place it is striking that (until recently) many researchers were largely focusing on case studies and small-scale projects, and hardly engaged in systematic comparative studies across time and space. As a result, scholars often avoid the question of the representativeness of phenomena.

This situation is largely due to a practical problem. The various types of research materials and the large (larger) number of objects and texts required for quantitative and qualitative broad comparative research are widely dispersed over archives, libraries and museums. Researchers therefore often lack a knowledge of the existence of these materials.

The dispersal of the sources has several causes. The Reformation is one. Many of the written sources and works of art came in the possession of the cities when the monasteries were dissolved around 1580 in the larger part of the area that is currently the Netherlands. Other sources have disappeared, for instance because the conventuals who left the area took them with them.

But also in later periods sources were lost or were taken out of their original contexts. In Utrecht, for instance, a number of tomb slabs are currently situated in other churches than the original one, even though that church still exists: eight floor slabs in the Domkerk originate from the Buurkerk, and three floor slabs from the Domkerk have been transferred to the Janskerk. This type of transfers are usually the result of restoration projects that were undertaken in the twentieth century, see for instance: [MeMO memorial objects ID 2869](#) and [ID 2494](#). Clearly we

cannot assume *per se* that the medieval institutions where the objects are located today are the institutions of origin.

The dispersal of the sources is therefore problematic, as it hampers the search for the required materials, but also because researchers often need to know in which institution the texts and objects originated to be able to infer their use.



Left: Fig. 1. See [MeMO memorial object ID 3297](#)
Right: Fig. 2. See [MeMO memorial object ID 787](#)

2.2 The four types of sources

Due to practical considerations the MeMO project began describing sources that had already been inventoried; these are sources covering the area that is currently the Netherlands. This is the reason why it is certain or highly probable that the sources included in the MeMO database functioned in medieval institutions in this area. The sources that were collected and described stem from the Middle Ages and the early modern period until the Reformation that took place in the larger part of the Netherlands around 1580. Only Noord-Brabant, Limburg, parts of Gelderland and Zeeuws-Vlaanderen remained catholic (even though the catholic and the reformed religion alternated with intervals until 1648). The final date of 1580 was maintained for these areas as well in the MeMO database. Most of the objects and texts stem from the fifteenth and sixteenth centuries.

Objects and text carriers are usually considered to be two distinct types of memorial source. But this is clearly a formal distinction, as text carriers, i.e. manuscripts and printed books, are obviously material sources - and therefore objects. On the other hand, texts can also be present on objects, especially on objects that had a function in the commemoration of the dead. For these reasons the entire object has been the point of departure for the descriptions of all types of sources; they deal with all relevant aspects, as far as they are known.

The types of sources included in the database are the following:

1. Tomb monuments, tomb slabs and floor slabs

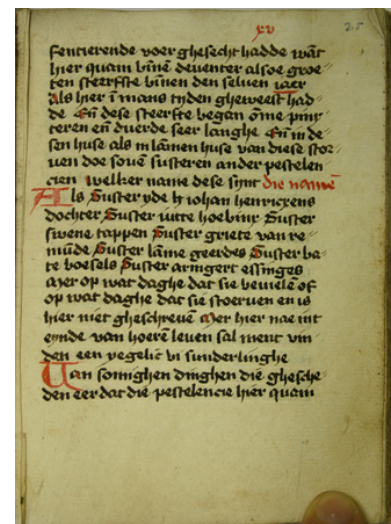
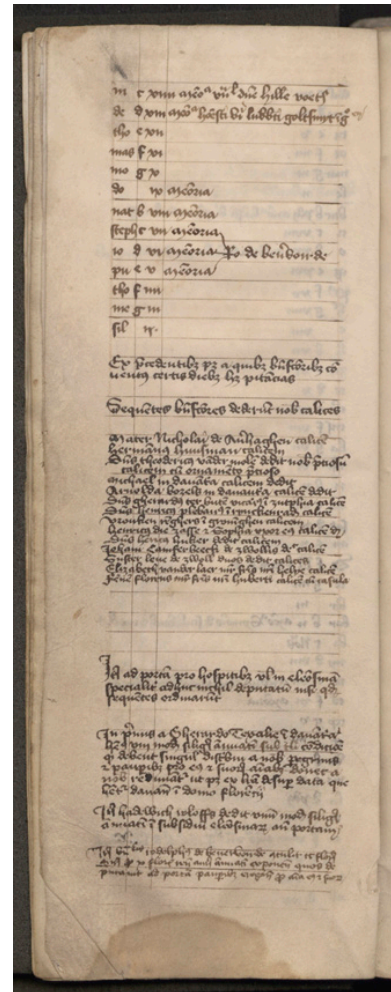
There are various names for these objects which refer to their specific shape, but in general these objects were intended to indicate a burial place and to commemorate one or more persons who were buried there. The tomb or floor slabs may refer to large stone slabs, but also to much smaller ones (fig. 1). Tomb monuments could be standing apart in the room, but could also be placed against a wall or in a recess. The MeMO database also includes cenotaphs, which were intended to commemorate people who were buried elsewhere. (For further information see [chapter four](#).)

Websites

- [De grafzerken van de Sint Jan te 's-Hertogenbosch](#) (Dutch).
- [The floor slabs of Oudewater / De grafzerken van Oudewater](#) (English and Dutch).
- [Tombs on the Internet / Graven op het internet](#) (English, Dutch, German, French and Spanish)

2. Memorial pieces (Memorialbilder)

The MeMO database contains a catalogue of memorial paintings and sculptures that were usually placed in chapels, churches, monasteries, and on the burial places that were connected to these institutions. Generally they consist of an image from the New Testament or a representation with saints combined with the devotional portraits of the people to be commemorated, often with their patron saints, and - where applicable - their heraldry, and with accompanying texts with the names and dates of death (fig. 2) (See for more information [chapter four](#).)



Top: Fig. 3. See [MeMO text carrier ID 430](#)
 Centre: Fig. 4. See [MeMO text carrier ID 279](#)
 Bottom: Fig. 5. See [MeMO memorial object ID 2324](#)

3. Memorial registers

'Memorial registers' is a collective noun for sources that had a liturgical and/or administrative function within the commemoration of the dead ([fig. 3](#)). For instance, calendars with persons to be commemorated were used in principle in the liturgy, while donations registers, in which the donations and foundations of the benefactors were recorded, usually fulfilled a more administrative function.

It turns out that a categorisation of the memorial registers in documents with clearly distinct functions is problematic in the actual research practise. There are calendars that also record the donations and foundations besides the names of the persons to be commemorated. The registers of grave owners sometimes record the benefactions of the people to be buried. In short, memorial registers were designed and adapted as best fit the institution that used them. (See for further information [chapter five](#).)

In the MeMO database the memorial registers are categorised according to their contents, and it provides options for the description of variations in the contents. It has the following categorisations:

- registers of graves, subdivided in
 - burial places with the names of those buried
 - registers of owners of graves
- registers of memorial services
- registers of gifts and foundations (donations registers)
- registers of pittances and doles
- registers of names not belonging to the aforementioned groups

4. Narrative sources regarding medieval memorial practices

Two groups out of the many types of narrative sources have been included in the MeMO database:

- historical sources that provide information on donations and memorial practices, such as chronicles of religious and ecclesiastical institutions
- biographical sources that had a function in memorial practices, such as gesta commemorating the lives and important deeds of abbots and other ecclesiastical officials ([fig. 4](#))

As is the case with memorial registers, here too one cannot make a clear distinction between chronicles and biographies that would make things so much easier for researchers. Even though similarities can be found in set-up and contents, institutions chose the form that best suited their purposes. (See for further information [chapter five](#).)

The institutions in which the objects and text carriers functioned

If one is to put the memorial sources in their context and to interpret the various modes of use and function, information is required on the institutions (parish churches, monasteries, confraternities, etc.) from which these sources originate ([fig. 5](#)). Precise knowledge of the locations within the institutions where the objects and text carriers were used is important as well. This is the reason why the MeMO database includes a separate section with basic information on the original institutions. (See for more information [chapter six](#).)

Sources for memoria research that have not (yet) been included

Besides the sources that have been included in the MeMO database there were various kinds of

other types of objects and text carriers that fulfilled a function in the commemoration of the dead. These sources have not been included, because they have not (yet) been catalogued for the area that is now the Netherlands. These sources include the following:

- liturgical objects and liturgical vestments that commemorate the donors through a memorial representation or through heraldry
- foundation deeds for monasteries, chapels and altars ([fig. 6](#))
- last wills and testaments
- books of hours and prayer books containing the names of successive owners and their deceased family members
- books of hours and prayer books and other liturgical manuscripts containing more or less explicit mention of the scribe or author as a person to be commemorated

The database has been devised in such a way that descriptions of other sources can be incorporated at a later date, as well as inventories and descriptions of sources from other areas and other eras. An inventory of the sources from after 1580, for instance, would be of considerable value for the areas of the Netherlands that remained catholic and for the Southern Netherlands in general ([fig. 7](#)).

Websites with inventories of written sources that have not been included in the MeMO database

- [*Cartago: Digitaal oorkondeboek Groningen en Drenthe*](#) (Dutch).
- [*Frisian last wills and testaments until 1550/ Friese testamenten tot 1550*](#) (PDF) (Dutch, English and Frisian).
- [*Het Digitaal Oorkondeboek van Noord-Brabant*](#) (Dutch).



Left: Fig. 6. See Regionaal Archief Leiden, Kloosterarchieven 860
Right: Fig. 7. See Museum Catharijneconvent, Utrecht St CC s30

2.3 The information in the database

The necessity of a description standard of its own

Over the past decades description standards have been developed for describing various types of sources (paintings, written sources) that have gained international recognition as fixed standards. Overviews of these standards (such as [CDWA for works of art](#) and [EAD for archival materials](#)) register what should be described and how this is to be done.

There are clear advantages to standards in that they facilitate the exchange of data between researchers and they minimise the risk of confusion about contents and terminology.

The existing description standards however proved unsuitable for the MeMO database, because they primarily register basic information that is important for all kinds of research. They do not suffice for a database that has been devised for a specific field of research such as memoria which presents specific research questions.

For this reason the MeMO project team collaborated with an international group of experts to devise a targeted description standard called Medieval Memoria Online Description Standard (MeMO DS). Due to the complexity of the source materials, MeMO DS comprises two different sets of descriptive elements: one set for the objects and one for the texts. Each consists of an element set and the accompanying definitions. An additional description standard was developed for the institutions from which the sources originated.

MeMO DS then formed the basis for a data model that was employed to develop the MeMO database.

Links

- MeMO DS Objects ([element set](#) and [definitions](#))
- MeMO DS Text carriers ([element set](#) and [definitions](#))
- MeMO DS Institutions ([element set](#) and [definitions](#))
- [MeMO Data model](#)

The MeMO database

The MeMO database contains a large number of description fields with various search possibilities. Besides general information on type, outward appearance, physical state and images and texts that can be found on the objects or in the text carriers, the database also contains a number of fields that may help the user gain insight into the functions of the objects and texts.

In research into objects with a memorial function it is important to distinguish between the commemorated party and the commissioning party, because these are not necessarily the same. Hence the separate description fields for these two separate groups. Moreover for the objects there are a number of description fields for descriptions of persons. These provide information on the societal status and the functions of the commissioning persons, for instance, but also on persons who are mentioned only in passing, such as a spouse or the lord whom the commemorated person served. All these data can provide more insight into how people presented themselves and into the intentions of the parties involved. See also [1.2 on the positioning of identity](#).

As to text carriers, academic research has demonstrated over the past two decades that the overall body of texts in a manuscript can provide insight into the functions of the separate texts. For this

reason tables of contents of the text carriers have been included, showing at a glance the context in which certain texts were placed, see [MeMO text carrier ID 184](#). Codicological aspects are also mentioned, such as the production of the manuscript: was it intended to be a single manuscripts containing various types of texts, or does it consist of a number of already existing manuscripts that were conjoined into one manuscript?

2.4 The need for source criticism: three case studies

Challenges in researching objects, text carriers and texts

Source criticism, i.e. judging the value and reliability of objects, text carriers and texts for an investigation, is of major importance for two reasons:

- The sources functioned as utilitarian objects in memoria, so they were adapted if that was considered useful.
- As with all medieval sources, the ravages of time and human intervention may have altered their outward appearance and their value as a historical document.



Fig. 8. See [MeMO text carrier ID 17](#)

For memorial pieces photos are not usually the most suited means of detecting alterations in the representation, just like photos cannot always be used to determine for inscriptions on tomb monuments and floor slabs whether they were added during the production of the slab, or much later. Another problem is that the polychromy of many objects has been lost: tomb monuments, tomb slabs and memorial sculptures were multi-coloured, as were the frames of painted memorial images. Not only does this change the outward appearance of the objects, but it also means that texts, heraldry and important symbols have been lost. Damage and loss of (often important) parts of the objects may hamper research as well.

For text carriers it is sometimes easy to ascertain that pages or entire parts have been lost. In other cases extensive codicological research is required to detect alterations. If a text carrier contains multiple texts, it is important to know how these manuscripts have come about, because that knowledge may contribute to an understanding of the functioning of the separate texts. Text carriers containing multiple texts can roughly be divided into two variants, with a broad range of intermediate forms (see Gumbert, 'Codicologische eenheden'). The MeMO project has chosen to follow the binary model and to provide additional information that allows for a more detailed understanding of the nature of the manuscript. The database distinguishes between the following:

- **miscellanies:** manuscripts containing multiple texts that show coherence in their themes or contents and/or that originate from the same institution. A miscellany may contain texts that all concern the commemoration of the dead. These manuscripts may have been copied as a whole for the institution where they were used. The texts in the text carrier, for instance a list of grave owners or a donations register, may have subsequently been

kept up to date over a longer period, but the manuscript may also have been extended with new texts.

- **composites:** manuscripts containing texts that were conjoined at a certain moment in time, without necessarily sharing a theme or originating from the same institution. The texts in such a manuscript were usually bound together on the basis of the sizes of the separate parts (texts). There does not need to be any cohesion between the texts in a composite; besides memorial texts it may also contain profane texts in the same binding. This type of manuscript was often produced by order of a later owner.

The following sections discuss three cases, each with their own challenges.

The 'kapittelboek' of Berne Abbey

Berne Abbey kept a miscellany that is known as a 'kapittelboek'. These 'kapittelboeken' usually contain texts that were used in the liturgy of the chapter, the daily meeting of the conventuals in the chapter house (see [MeMO text carriers ID 17](#)). The 'kapittelboek' of Berne Abbey contains two memorial registers. One of these is a list of names (succession list) of abbots, the other is a calendar with memorial services to be performed, which is also a list of donations. There are similar 'kapittelboeken' from other Norbertine monasteries, some of which, like the Berne manuscript, contain a calendar. Its presence in this Norbertine abbey was therefore not unusual, but the moment and manner of production of the manuscript raises all sorts of questions.

The manuscript was copied as a whole by Arnoldus van Vessem (1549-1608) in 1574. The old 'kapittelboek' may have had to be replaced due to extensive use, but that is probably not all. The manuscript was produced when the conventuals were 'in exile'. They had been expelled from their abbey in 1572 and the group has become dispersed over several monasteries. Only in 1623 did the Berne conventuals receive a residence of their own again, in Den Bosch.

Clearly then, the 'kapittelboek' played no part in the liturgy of the abbey. The copying of the manuscript may have had other functions, however - especially in these trying times. It may have been an expression of the faith in the future recovery of the community of the living and the dead in their own abbey. The recording of the donations may also have functioned to produce a survey of (parts of) their legal assets.

Besides the questions as to the functions and meaning of the manuscript there are also the questions as to how it was produced. Is it an integral copy of the abbey's old 'kapittelboek', and did that one contain the same texts as the miscellany of 1574, or did Arnoldus van Vessem compile it from several different documents?

The list of abbots' names provides no clues here. It was customary to create a succession list of the superiors of monasteries and convents, and it is very well possible that Van Vessem copied the list as a whole in 1574. He may however have corrected and amended it. The only thing that we know is that it was added to regularly after 1574 ([fig. 8](#)).

It has been established that Van Vessem used one or more older registers that have since been lost for composing the calendar. This fact has been established from the mention of Norbertine nuns from the twelfth century. Their names are mentioned without any mention of the convent that they had entered, indicating that they came from Berne Abbey. Founded in 1134, it used to be a double monastery (for both men and women) in its early stages. This is what we know, but for now it is impossible to say whether or not the 1574 register provides a full survey of the deceased conventuals from the early stages.

Without exhaustive research there remain many questions on how Arnoldus van Vessem produced the manuscript of 1574. It is even possible that these questions may never be resolved.

The memorial sculpture of Joost Sasbout and Catharina van der Meer

Adaptations of memorial monuments such as tomb monuments, floor slabs and memorial pieces may have been made with special intentions in mind. If one is to say anything about the intentions of the patrons it is necessary to distinguish the original monument from the adapted one.

The Eusebiuskerk in Arnhem houses the memorial sculpture of Joost Sasbout (1487-1546) and his wife Catharina van der Meer († 1560, [figs. 9a](#) and [9b](#)). This monument consists of three parts and is in all probability produced by the artist Colijn de Nole, as has been established based on stylistic characteristics and the type of stone used. The commemorated persons probably included the patrons.



The partially preserved monument consisted of three parts. Of the central part the relief with (probably) the Birth of Christ has been lost, as well as the wings, whose hinges however are still present. The upper part houses two sculptures of angels holding a book, which refers to the Incarnation of the Word. The lower part consists of two text plates and an image of two figures lying down, one a skeleton and the other a recently deceased woman.



Figs. 9a and 9b. See [MeMO memorial object ID 570](#)

In the literature on the memorial sculpture there has been a discussion since the nineteen eighties about the manner in which the monument was produced. Some authors conclude that the central part with its text in Gothic script is the original part. The lower part with the cadaver effigy and its inscription in Roman script and the upper part are thought to be of a later date. Arguments in favour of this conclusion are the sizes of the parts of the monument, which do not quite match, as well as the contrast between the traditional text on the central part (name and death date) and the humanist texts on the other parts.

Recent comparative research of tomb slabs, tomb monuments and memorial pieces has shown, however, that the monument of Joost Sasbout and his wife may have been produced as a whole

after all. Different aspects were involved in this investigation. It turned out that in the sculptures that have been attributed to Colijn de Nole on stylistic grounds there are more examples of different parts that do not quite match in size. Also, it is clear that combinations of traditional and humanist texts and scripts were not unusual in the Netherlands by the middle of the sixteenth century, see among others [MeMO memorial object ID 233](#), circa 1535, and [ID 1385](#), probably between 1524 and 1537).

Due to the lack of an image in the central part and on the wings, that possibly also bore images, the precise functions as intended by the patron or patrons of this memorial monument cannot be established anymore. It is self-evident that the memorial sculpture served to commemorate the persons mentioned. But Joost Sasbout, a high functionary in Guelders, and his wife may also have had other intentions with this complex monument and may have tried to convey a socio-political message to the beholders.

New findings through technological research of paintings

Over the past decade technological research and restorations of painted memorial pieces have brought a large number of sometimes centuries old alterations in the representation to light. The case study here is a work of art whose alterations can even be seen with the naked eye - that is, for those who can go and see the work of art for themselves, because even good photographs do not always provide sufficient information.

The Kunsthistorisches Museum in Vienna holds two paintings with a number of as yet unidentified devotional portraits. Together with a painting in Museum Boymans-van Beuningen in Rotterdam they probably constituted a triptych ([figs. 10a](#) and [10b](#)). On stylistic grounds both the Rotterdam painting and the Vienna wings can be attributed with great certainty to the Haarlem painter Maarten van Heemskerck. It is easy to see with the naked eye (and even on a good photograph) that the heraldry on the wings has been painted over and replaced by other heraldry. The other intervention was discovered due to daylight skimming over the painted surface of the wings. Such so-called oblique or raking lighting conditions expose irregularities in the layers of paint.

For those who do not use this lighting it looks like there are only adults on the wings, two men on the left wing and four women on the right wing. Raking or oblique lighting has shown, however, that there are children on both wings, a boy on the left wing and a girl on the right one. It is still a mystery what is going on here. The artist clearly painted portraits that resembled the sitters; even the heads that can only be seen in raking light are real portraits. The adult portraits do not seem to have been altered, but technological research is required to confirm that. More research is also required in order to establish whether the alterations in the heraldry and the overpainting of the children's portraits occurred simultaneously. Only then may answers be found on questions of the identities of the portrayed persons as well as the how and why of the alterations.

This is not a unique example. Portraits, heraldry and texts turn out to have been altered, painted over or removed, or to have been added to an already finished representation (see for instance [MeMO memorial object ID 728](#), [ID 748](#), [ID 749](#) and [ID 782](#)). Sometimes it is clear that the alteration occurred when the painting was still functioning as a memorial piece. Why would one have a new memorial piece made for someone whose portrait would fit very well into a finished memorial piece, for instance among the portraits of his fellow brothers ([MeMO memorial object ID 563](#)). After all, such a piece shows the community of the deceased.

The importance of public access to research data

A sound source criticism is the basis of all historical and art historical research. That is why museums, archives and other heritage institutions increasingly publicise the results of technological and codicological research and of preservation and restoration, and will hopefully do so online increasingly often in the future. In this way researchers will be able to avoid pitfalls, and researchers of medieval memoria, for instance, will have a higher success rate in tracing the functions of the texts and objects in the commemoration of the dead.

2.5 Uncovering cultural heritage through MeMO



The objects and texts described in the MeMO database are part of the cultural heritage of the Netherlands. The intended target groups of the MeMO project are therefore not only researchers of memoria, but also local historians, genealogists and heraldists, museum curators, teachers, pupils and students, and the general public with an interest in history, art and culture. MeMO may contribute to greater attention and respect for the medieval Christian culture. It was a different world, but an interesting one, just like other cultures in the present are interesting and valuable.



More care for the conservation and publication of our cultural heritage is desirable. Still new finds are uncovered at restorations of churches. Sometimes they are exhibited in the restored churches, but it also happens that tomb slabs are covered with wall to wall carpeting, without ever having been photographed, or that they are removed to make room for underfloor heating. Removed objects are not always transferred to museums, due to their lack of space and the ensuing deaccessioning. Slabs are sometimes ground up and re-used in road construction. In all such cases, good documentation is the least that is required.

Medieval churches

In many cities the medieval churches are opened to the public in the summer. The guides may provide information on what can be seen in their church, also in places that may be inaccessible if you do not take their guided tour.

Figs. 10a and 10b. See [MeMO memorial object ID 678](#)

The MeMO database may help prepare a visit. Many more remnants of the memorial culture have usually been preserved than one might think, especially tomb monuments and floor slabs, and (remnants of) memorial sculptures. They can be found in practically all parts of the Netherlands. See for instance in the MeMO database:

- the Martinikerk in Franeker, with over 60 tomb slabs, a number of which are still in good condition ([MeMO institution ID 44](#))
- the St. Jan in 's-Hertogenbosch, with 160 tomb slabs and some well-preserved wall paintings ([MeMO institution ID 387](#))
- the St. Servaasbasiliek in Maastricht, with over 50 tomb slabs and memorial pieces ([MeMO institution ID 362](#))
- the Grote of St. Maartenskerk in Zaltbommel, with over 70 tomb slabs and some paintings on the walls and ceiling ([MeMO institution ID 29](#))
- the Walburgiskerk in Zutphen, with approximately 12 tomb slabs and as many memorial pieces, both in sculpture and wall paintings ([MeMO institution ID 27](#))
- the St. Bavokerk in Aardenburg (Zeeland) with over 20 tomb slabs and some and some Painted burial cysts in brick ([MeMO institution ID 61](#))
- the Janskerk in Gouda, with over 50 stained glass windows (memorial pieces) and tomb slabs ([MeMO institution ID 216](#))

Museums and libraries

The majority of the painted memorial pieces were removed from the churches. They were dispersed all over the world after the Reformation. Some cities took possession of various painted memorial representations around 1580. These later became part of the collections of the municipal museums. Memorial pieces have also been added to municipal or national museum collections through purchases or donations. The largest numbers are located in Utrecht. The Centraal Museum currently houses over 30 memorial pieces or their remnants, of which a large number originates from the Utrecht churches and monasteries. Museum Catharijneconvent in the same city has over 20 memorial pieces, originating from institutions all over the Netherlands.

Manuscripts containing memorial registers and the narrative sources from the churches and monasteries have also come into the possession of the cities as a result of the Reformation. Such textual sources can be found in the archives and libraries and can only be seen by request, and sometimes by appointment only. A number of memorial registers have been fully digitised and made available online on the websites of the holding institutions. They have also been made available through links in the descriptions of the registers in the MeMO database (see [5.5 for an overview of the digitized memorial registers](#)).

2.6 Literature and websites

Literature

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Links

- MeMO DS Objects ([element set and definitions](#))
- MeMO DS Text carriers ([element set and definitions](#))
- MeMO DS Institutions ([element set and definitions](#))
- [MeMO Data model](#)

Websites

- *Cartago: Digitaal oorkondeboek Groningen en Drenthe* (Dutch).
- *Commemoration in the convent Mariënpoele: prayer and politics* (English).
- *De grafzerken van de Sint Jan te 's-Hertogenbosch* (Dutch).
- *Frisian last wills and testaments until 1550/ Friese testamenten tot 1550* (PDF) (Dutch, English and Frisian).
- *Het Digitaal Oorkondeboek van Noord-Brabant* (Dutch).
- *Kloosterkleding in Beeld* (Dutch).
- *Kloosterlijst. Beknopt repertorium van de zeventien middeleeuwse kloosters binnen de grenzen van het huidige Nederland* (Dutch).
- *Monasterium (MOM)* (available in many languages, including English and German).
- *Monasticon Trajectense* (Dutch).

- Representations of Jerusalem pilgrims / Jeruzalemvaarders in Beeld (JiB) (English and Dutch).
- The floor slabs of Oudewater / De grafzerken van Oudewater (English and Dutch).
- The narrative sources of the medieval Low Countries / De verhalende bronnen van de middeleeuwse Nederlanden (English, Dutch and French).
- Tombs on the Internet / Graven op het internet (English, Dutch, German, French and Spanish).
- Wall-mounted memorials in the Southern Netherlands (English).

Additional information in manuscripts

- The manuscripts compiled by historian Arnoldus Buchelius at the end of the sixteenth and the beginning of the seventeenth centuries provide descriptions, for instance, of tomb monuments and stained glass windows of churches that have been lost a long time ago. They may provide important information on the culture of memoria, possibly supplementing the objects and texts described in the MeMO database. For the *Monumenta*, the *Inscriptiones* and the *Monumenta quaedam* see:
<http://www.hetutrechtsarchief.nl/collectie/handschriften/buchelius>.

See chapter seven for a general overview of the literature and websites mentioned in these introductory texts.