

1. Title / Titre

1.0 Title / Titre

Codex Manesse (Heidelberg University Library, Cod. Pal. germ. 848)

2. Summary / Résumé

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Due to its indisputable uniqueness the "Codex Manesse" is an irreplaceable manuscript of extraordinary universal value. In the entire literary tradition of the western Middle Ages, there is no direct comparable counterpart.

The subject of this comprehensive medieval songbook, written in the German language is love, known in Middle High German as diu minne, which is expressed in many different ways. Due to the discourse on love, which is captured in the "Codex Manesse" in a unique manner, parts of the nobility in the 12th and 13th century underwent a new collective period of self-discovery, which had become overdue due to social change.

More than half of the texts collected in the codex have only survived here. Many of the mentioned authors would be completely unknown today without this manuscript. The image that researchers have of the medieval German language Minne song would also be a completely different one. Moreover, the unique quantity and quality of the portraits of 137 poets had a lasting impact on the worldwide view of medieval times and have become an integral part of visual representations from those times.

Finally, its complicated creation history and its changing ownership make the "Codex Manesse" a unique record of European history from the beginning of the 14th century to the mid-20th century.

3. Nominator contact details / Coordonnées de l'auteur

3.1 Name of nominator / Nom de l'auteur de la proposition

Prof. Dr. Bernhard Eitel
Heidelberg University, President

3.2 Relationship to the nominated material / Relation avec l'élément considéré du patrimoine documentaire

The nominated manuscript is part of the historical collection (here: Bibliotheca Palatina) and is held at Heidelberg University Library.

3.3 Address / Adresse

Heidelberg University Library
Ploeck 107-109
69117 Heidelberg
Germany

3.4 Telephone / Téléphone

+49 6221 54 2380

3.5 Email / Courriel

UB@ub.uni-heidelberg.de

3.6 Co-nominator(s), if any / Co-auteur(s), le cas échéant

4. Declaration of Authority / Déclaration sur l'honneur

I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.
Je certifie sur l'honneur, proposer le patrimoine documentaire décrit dans ce document au Registre international de la Mémoire du monde

Declaration of authority / Déclaration sur l'honneur

Yes

Full name / Nom et prénom

Prof Dr. Bernhard EITEL

Date

9/25/2017

5. Legal information / Informations juridiques

5.1 Name of owner / Nom du propriétaire

Dr. Veit Probst, Director of Heidelberg University Library

5.2 Address / Adresse

Heidelberg University Library
Ploeck 107–109
69117 Heidelberg
Germany

5.3 Telephone / Téléphone

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5.4 Email / Adresse électronique

UB@ub.uni-heidelberg.de

5.5 Name and contact details of custodian / Nom et coordonnées du dépositaire

Dr. Karin Zimmermann, Head of Special Collections, Heidelberg University Library

5.6 Legal status / Statut juridique

Heidelberg University

5.7 Copyright status / Droits d'auteur

The content of the manuscript is in public domain. The digital images which can be downloaded on the website of Heidelberg University (<https://digi.ub.uni-heidelberg.de/diglit/cpg848>) as well as illustrations including image descriptions in the virtual image database HeidlCON (<https://heidicon.ub.uni-heidelberg.de/search?ot=objekte&p=243&inp=fulltext:manesse>) are available under public domain (Public Domain Mark 1.0) (<https://www.ub.uni-heidelberg.de/Englisch/helios/digi/nutzung/Welcome.html>).

5.8 Accessibility / Accessibilité

The "Codex Manesse" has been completely digitized; the virtual facsimile can be viewed worldwide in open access (<https://digi.ub.uni-heidelberg.de/diglit/cpg848>).

Due to conservational reasons access to the original manuscript is only permitted in exceptional cases. The value and significance of the manuscript demands the application of the highest standards. The codex is only exhibited in high quality national and international as well as in-house exhibitions, given that there are lengthy intervals between them.

6. Identity and description of the documentary heritage / Identité et description de l'élément du patrimoine documentaire

6.1 Name and identification details / Nom et identification de l'élément proposé

"Codex Manesse" (Great Heidelberg Songbook [Große Heidelberger Liederhandschrift]), Shelfmark: Heidelberg University Library, Codex Palatinus germanicus 848.

6.2 Type of document/ Type de document

Codices / Codex

6.3 Catalogue or registration details / Détails du catalogue ou de l'inscription

Codex Palatinus germanicus 848

6.4 Visual documentation (if available and appropriate) / Documentation visuelle le cas échéant (si disponible et approprié)

The "Codex Manesse" has been completely digitized; the virtual facsimile can be viewed worldwide in open access (<https://digi.ub.uni-heidelberg.de/diglit/cpg848>).

The digital images of the entire manuscript can be downloaded with two different resolutions as a PDF-file. Single pages can also be downloaded as PDF-files. All digital images are accessible via the websites of Heidelberg University Library and are available under public domain (Public Domain Mark 1.0) (<https://www.ub.uni-heidelberg.de/Englisch/helios/digi/nutzung/Welcome.html>)

6.5 History/Provenance / Histoire/Provenance

The exact circumstances under which the "Codex Manesse" was created have up until now not been definitely certified. There is evidence that the manuscript was written between 1300 and 1340 in Zurich. Prior to writing the manuscript, a comprehensive collection was created, which presumably had already been begun around 1290. Most probably members of the Zurich patrician family Manesse commissioned the manuscript. Recent research results suggest that scribes from the city council of Zurich or the local Great Minster were involved in the making of the manuscript. It is not known whose property the manuscript was during the following two or more centuries.

In 1596 the codex appears in the bequest of the Swiss baron Johann Philipp von Hohensax (1550–1596). Latest results, supported by various indications, suggest that the Calvinist Hohensax, who served several times on the Palatine council in Heidelberg, had acquired the manuscript in the 1570s in the German speaking South-West (Eastern Franconia). From the end of 1597 up until at least July 1604 the manuscript was held in the library of the Swiss lawyer and humanist Bartholomäus Schobinger (1566–1604) in St. Gall. At the end of 1607, during the regency of Frederick IV. (r. 1583–1610) the "Codex Manesse" was, for the first time with certainty, proven to be in the possession of the Elector Palatine in Heidelberg. There it remained until at least 1612.

No later than 1622 the manuscript presumably followed the Elector Palatine Frederick V. (r. 1610–1623) and his wife into exile as a result of the developments of the Thirty Years' War. After the death of the Elector Palatine in 1632, or in the 1640s at the latest, his widow Elisabeth Stuart (1596–1662) was forced to sell the manuscript due to financial reasons.

The "Codex Manesse" is unequivocally mentioned in the will of the librarian of the Paris Royal Library, Jacques Dupuy (1591–1656). In July 1657 the manuscript officially entered into the possession of the Bibliothèque Royale, where it remained until 1888. For the purpose of transcribing the text, it was briefly lent to Zurich in 1746/47.

In 1888 the manuscript became the subject of a complicated barter: two book thieves had stolen 166 valuable manuscripts from several French libraries and sold them to the English collector Bertram, 4th Earl of Ashburnham (1797–1878). When the son of the Earl, after the latter's death in 1878, wanted to trade the book collection, he found no one to purchase the entire library. In 1883 the Bibliothèque Nationale had unsuccessfully attempted to at least repurchase the 166 French codices. As of 1886 the book dealer Karl Ignaz Trübner, born in Heidelberg and based in Strasbourg became involved. He convinced the parties of his idea of a three-party deal: Chancellor Otto von Bismarck agreed to provide 400,000 German gold mark from the funds of the German Emperor William I. for the acquisition of the French manuscripts – including a ten percent provision for Trübner himself. Paris then paid 150,000 Francs for the manuscripts which Germany had purchased and in addition handed over the "Codex Manesse" to Emperor Frederick III., the successor of William I. Frederick III. gave the orders for the "Codex Manesse" to be given to Heidelberg University Library, the lawful successor of the Bibliotheca Palatina, for permanent preservation. A courier finally brought the manuscript from Paris to Heidelberg, where it arrived on the 10th April 1888.

From this day on, apart from the production of a full facsimile (1923–1928), its evacuation during World War II (1939–1947) as well as for rare occasional exhibitions outside of Heidelberg, the "Codex Manesse" has been held at Heidelberg University Library.

The provenance of the "Codex Manesse" reflects the international significance of this sublime book. Created in Switzerland it entered into the possession of the Palatine Elector and the Bohemian king. From the Netherlands it came into the library of Louis the Great in Paris. From there it was repurchased by the German Emperor William I. with the support of an English Lord.

6.6 Bibliography / Bibliographie

The enormous amount of scholarly literature, both on the manuscript itself as well as its texts and illustrations has long been unmanageable. A brief and up-to-date overview is provided in the bibliography of the recently published monograph by Lothar Voetz (*Der Codex Manesse. Die berühmteste Liederhandschrift des Mittelalters*, Darmstadt 2015, p. 172–174). A detailed but also incomplete list of relevant literature is part of the manuscript description in the collection catalogue that has been published at the end of 2016 (*Die Codices Palatini germanici in der Universitätsbibliothek Heidelberg [Cod. Pal. germ. 671-848]*, bearb. von Pamela Kalning / Matthias Müller / Karin Zimmermann, Wiesbaden 2016 [Kataloge der Universitätsbibliothek Heidelberg XII], S. 705–727). In addition, literature on the manuscript is catalogued and presented in a bibliography (<https://biblio.ub.uni-heidelberg.de/codexmanesse/?lng=en>), which at present lists more than 900 titles.

The bibliography in the internet database of the "Marburger Repertorium", which documents a selection of the most relevant research literature, is also regularly updated (<https://handschriftencensus.de/4957>).

6.7 Referees

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3. Prof. Dr. Christopher Young
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Prof. Dr. Jeffrey F. Hamburger (*1957), US-American, Art Historian
1987 Ph.D. at the Department of the History of Art, Yale University ("The Rothschild Canticles: Art and Mysticism in Flanders and the Rhineland ca. 1300")
1986–1987 Instructor, 1987–1991 Assistant Professor, 1991–1992 Associate Professor
with tenure Professor, 1992–1997 Irving E. Houck (Associate) Professor in the Humanities at Oberlin College, Ohio
1997/98 Associate Professor, since 1998 Full Professor at the Department of History of Art at the University of Toronto
2000–2007 Full Professor at the Department of History of Art and Architecture at Harvard University, since 2008 Kuno Francke
Professor of German Art & Culture
Research: sacred medieval art and medieval illuminated manuscripts.

Prof. Dr. Jean-Marie Moeglin (*1955), French, Medieval Historian
1982 Ph.D. in Medieval History
1992 Habilitation
1991–1996 Member of the "Institut Universitaire de France"
1992–2010 Professor for Medieval History at the University Paris XII
since 1995 "Directeur d'études" at the "Ecole pratique des Hautes Etudes"
since 2004 corresponding member of the Monumenta Germaniae Historica
Member in the "Konstanzer Arbeitskreis für Geschichte"
Member in the advisory board of the "Deutsche Historische Institut", Paris
since 2010 Professor for medieval history at the University Paris-Sorbonne IV
Research: German Medieval History, the history of medieval historiography, the history of political rituals in the Middle Age as well as cultural transfer between France and Germany in the Middle Ages.

Prof. Dr. Christopher Young (*1967), English, Philologist and German Philologist
1995 Ph.D. at the University of Cambridge ("Narrative Perspectives in Wolfram's 'Willehalm'. Figures, Narrators, Contexts")
Fellow of the Alexander von Humboldt-Foundation (Cologne)
2006–2010 Director of the Department of German and Dutch at the University of Cambridge
2010–2012 Permanent Visiting Fellow of the Friedrich Schlegel Graduiertenschule für literaturwissenschaftliche Studien der FU Berlin.
During this time he worked on a study on German sport in the Weimar Republic.
since 2012 Professor of Modern and Medieval German Studies at the University of Cambridge, Pembroke College
Research: medieval German literature and language, a major new edition of the A, B, and C recensions of the twelfth-century "Kaiserchronik" (<https://www.mml.cam.ac.uk/german/research/kaiserchronik>) and the history of European, and in particular German sports.

Prof. Dr. Lothar Voetz (*1945), German, Philologist and German Philologist
1975 Ph.D. at the University of Münster ("Komposita auf -man im Althochdeutschen, Altsächsischen und Altniederfränkischen")
1982 Habilitation at the University of Münster ("Die Sankt Pauler Lukasevangelien. Untersuchungen, Edition, Faksimile. Studien zu den Anfängen althochdeutscher Textglossierung")
1982–1989 Professor (temporary) for Medieval German Philology at the Institute of German Studies at Heidelberg University
1989–1990 Professor at the Institute of German Studies Münster
1990–1992 Visiting Professor for German medieval literature at the Institute of German Studies at the University of Vienna
1992–2011 Professor for Medieval German Philology at the Institute of German Studies at Heidelberg University
2011 emeritus
Research: German Manuscript Studies, Medieval Edition Philology, Beginnings of the German language and literature, Middle High German lyrics, the Nibelungenlied.

2015 published the highly praised (see article in the Frankfurter Allgemeinen Sonntagszeitung on 17th May 2015) and currently the latest monograph on the "Codex Manesse" (Lothar Voetz, Der Codex Manesse. Die berühmteste Liederhandschrift des Mittelalters, Darmstadt 2015).

7. Assessment against the selection criteria / Evaluation des critères de sélection

7.1 Primary criteria - significance value to the world. Comment on one or more of the following significance criteria / Critères principaux - valeur d'importance mondiale. Commentez sur un ou plusieurs des critères d'importance suivants

Not all the criteria will apply to your documentary heritage. Choose only those criteria that are relevant to your nomination.

Tous les critères ne s'appliqueront pas à votre patrimoine documentaire. Choisissez uniquement les critères pertinents pour votre candidature.

7.1.1 Historic significance / Signification historique

"Codex Manesse" is unique and of irreplaceable value.

Without this manuscript more than half of its lyrics and texts (in total 5,240 stanzas and 36 lais, long sequence-like poetry) would not have survived until today and hence would have been completely lost to current research and from our knowledge of Middle High German lyrics. Many of the 140 poets represented in the codex would today be entirely unknown as their texts are only documented here. Moreover, the "Codex Manesse" is by far the most comprehensive collection of Middle High German lyrics altogether, and it also is one of the three oldest manuscripts of this genre. Although the "Little Heidelberg Song Book" ("Kleine Heidelberger Liederhandschrift", Heidelberg University Library, Codex Palatinus germanicus 357) written between 1270 and 1280 in Alsace and the "Weingarten Song Book" ("Weingartner Liederhandschrift", Württembergische Landesbibliothek Stuttgart, Cod. HB XIII 1), which was written at the beginning of the 14th century in Konstanz, are a few years older, they only document 30 or 31 poets, significantly less texts than the "Codex Manesse". Only the "Weingarten Song Book" also holds portraits of authors accompanying 25 of 31 corpora. The "Little Heidelberg Song Book" is without illustrations.

Especially the 137 portraits in the "Codex Manesse" have had a profound impact across generations on the image of the Middle Ages, as they have in the past and are still being reproduced countless times worldwide in schoolbooks, historical publications and numerous scholarly treatises as well as in non-scholarly publications. Without this manuscript the occidental Middle Ages would have an entirely different face.

A further speciality lies in the fact that while the majority of lavishly illustrated medieval manuscripts of similar fame deal with religious contents, the "Codex Manesse", provides a comprehensive anthology of lyrics of the profane literature of the Middle Ages, which makes it in this aspect unique and irreplaceable.

The access numbers to the digital facsimile of the codex (<https://digi.ub.uni-heidelberg.de/diglit/cpg848>) in 12 months (February 2016 – January 2017) provide a clear indication: the manuscript was in total accessed 73,400 times, single pages around 750,000 times. The time the user spent viewing the pages is almost twice as long compared to the other around 26,000 genuine digital facsimiles of Heidelberg University Library. The "Codex Manesse" was viewed worldwide from 147 countries, amongst the first twenty countries, besides Germany, are the U.S., France, Russia, Canada, Japan and Brazil.

Time

The "Codex Manesse" reflects in multiple aspects the change which took place in two social classes which were highly influential in those days: whereas the fact that the manuscript was written at all, is an example of the drastic social changes which took place in the western Middle Ages up until the Early Modern Ages, and the collected texts reflect the change in self-perception of the nobility and courtly society in the High Middle Ages.

The subject of the texts in this manuscript is exclusively love. This strong and irresistible feeling, which is experienced by peoples of all times and cultures, seems to be one of the anthropologically fundamental phenomenon defining human existence. The specific topic is the discourse of "courtly love", in Middle High German *diu minne*, which since the mid-12th century had become the main theme in courtly culture and literature of the Staufer era and defined the following centuries.

Of course love, the personal relationship between two people, was not mentioned for the first time in the 12th century in literature. Simple love songs had also existed earlier. However, the manner in which love was expressed with linguistic and structural components and the manner in which talking and writing about love and what has intended hereby, were completely new. By talking and writing about love it became a historical phenomenon. The Staufer era discovered it as a literary subject and made it the topic of complex social discourse. This Minne discourse had consequently influenced the relationship between the sexes. It also changed the perspective nobility had of itself, and the manners within courtly society. The joint discussion and reflection about love had an effect on community-building and thus could define the self-perception of an entire social class during one epoch. This altered self-perception was one result of changes in the medieval western feudal system: comparable with members of the Japanese warrior class of the Samurai, who could be promoted from a simple soldier to the ruling class. Originally they were ministeriales who could be elevated by their masters from serfdom to new administrative responsibilities and functions. This altering of the reality of life had led to the establishment of new structures within society as a whole. The newly founded group had to find its place and define itself. Manifold interpretations in the context of the results and causes of this process influence the scholarly research on this topic up until today.

Surprisingly then, it is no longer the social class of courtly nobility that was crucial for the creation of the codex. The project was instead initiated and supported by the municipal patricians, which became the successors of the medieval noble knights by taking over the Memoria. Thus, not only the content of the codex documents the past changes in society, the manuscript itself provides an immediate testimony of social changes, but it also expresses the increasing self-consciousness and the eagerness for representation of a rising family within a municipal society which is in the process of reorganising itself.

People

The idea to preserve the "collective memory of people" did not, as one might expect, occur for the first time in the 20th century after two destructive World Wars. Attempts to secure periods of human history in literature already existed from earlier times, world-wide. One example for such a collection – unique in its significance for the European Middle Ages – is the "Codex Manesse".

The Minne song which was primarily an oral tradition of social memory from the High Middle Ages was for a brief period, around 1300, close to sinking into oblivion. The aspiration of the commissioner of the codex was therefore to create a systematic collection, as complete as possible, of love poetry covering its entire variety of genres and forms. Their intentions were not simply personal, but rather to preserve the literary production of an already elapsed period for future generations.

7.1.2 Form and style / Forme et style

Of exceptional impressive artistic quality, recognized up to today, are the elegant illustrations of the codex. 137 full-page illustrations painted in opaque colours show the authors as Minne singers behind different scenic backgrounds. The respective painters employed both iconographic templates as well as a rich collection of Minne and knightly motifs, which in many cases provide spectators from today with exact details of courtly life at that time. In particular, their pictorial inventiveness and their ability to always vary repeating motifs are captivating. By employing an older style the artists have conserved, just like the collectors of the text, a fading epoch with their literary and artistic forms of expression.

7.1.3 Social, community or spiritual significance / Importance sociale, spirituelle ou communautaire

Not applicable

7.2 Comparative criteria. Comment on one or more of the following comparative criteria / Critères comparatifs. Commentez sur un ou plusieurs des critères comparatifs suivants :

7.2.1 Comparative criteria: Rarity / Critères comparatifs: Rareté

The "Codex Manesse" worldwide only exists as a handwritten unique copy.

7.2.2 Integrity, completeness, condition / Intégrité, complétude, état

The manuscript is complete apart from four leaves, which had already been removed in the 16th century in the Neidhart-Corpus. Due to the character of the codex, which was created with the purpose to collect and document the complete oeuvre of the lyricists, there are several gaps in the book which served for further texts to be added.

7.3 Statement of significance / Déclaration d'importance

As stated by the scientific experts (see attachments) the "Codex Manesse" is in many respects a cultural landmark of unquestioned importance. In the history of medieval manuscript illumination the 137 author-portraits have had a profound impact across generations on the image of the western Middle Ages. Compared to other illuminated medieval codices of similar importance, that mostly deal with religious contents, the "Codex Manesse" stands for the tradition of the profane literature, which makes it irreplaceable. For the history of the German medieval literature it is of unique significance because around half of the songs in the "Codex Manesse" have only been preserved here. Many of the 140 poets as well as numerous songs and verses would be completely unknown to us without the existence of this manuscript. As a cultural manifestation and as an attempt to secure a period of history in literature the codex exemplifies the idea to preserve the "collective memory of people". Dazzlingly beautiful, the manuscript is one of the most evocative, enchanting and important testimonials of medieval culture to have survived to our times.

8. Consultation with stakeholders / Consultation des partenaires

8.1 Details of consultation / Consultation des partenaires

See attachments with experts opinions by Professor Hamburger, Professor Moeglin and Professor Young.

9. Risk assessment / Evaluation des risques

9.1 Nature and scope of threats / Evaluation des risques

In general the codex, such as any written record, is subject to temporal decay. Through appropriate conservational storage (see 10.1) and the fact that the use of the original is reduced as much as possible, effective measures against those risks have been taken.

10. Preservation and access management plan / Plan de preservation et d'accessibilité

10.1 Existing plans or proposed conservation, storage and access strategies / Plans existants ou stratégies de conservation, de stockage et d'accès proposés

The original is stored under appropriate conservational and security conditions: The climate value in the vault has an average temperature of 20° C (+/- 2° C) and a relative humidity of 50 % (+/- 5 %). The climate is documented by a thermo-/hygrograph and constantly checked. The vault is secured through an alarm system which is maintained quarterly. If the alarm is set off, the nearest police station (400 m) is immediately informed. The fire-extinguishing system was modernised and improved in 2017: e.g. the smoke detectors are now reacting even more sensitive and a new quenching gas was applied. Only a few selected people have access to the vault's security code and keys. The keys are stored in a separate security case, which is only accessible to a few people. Any exposure of the manuscript for example through opening, exhibitions etc. are kept to an absolute minimum.

High-quality digital images of the codex already exist which are electronically archived according to standard practices. The archiving is primarily based on Bitstream-Preservation, on multiple redundant data storage (distributed over several locations throughout the German state Baden-Württemberg), on regular controls of the integrity of the stored data and on a strong protection against

unpermitted access. Completed projects are archived on a dedicated server. Prior to the data being transferred onto the archive servers, check sums are formed which later on are regularly validated. The image files as well as the metadata are stored in different copies. Completed backup partitions are additionally stored by Heidelberg University Library on tape.

11. Additional information / Informations complémentaires

11.1 Additional information / Informations complémentaires

As soon as the "Codex Manesse" is accepted into the Memory of the World Register, amongst others a sign (plaque, information board and sign in the foyer of Heidelberg University Library) will be mounted. Also the websites of Heidelberg University Library will announce the inscription and a press event and a reception will be held in honour of the "Memory of the World" certificate in order to inform the public in an appropriate manner. For this occasion a special exhibition of the original manuscript is also possible.

Submission / Soumission

Submit to UNESCO

Yes

12. Checklist / Liste de contrôle

Summary completed / Résumé terminé (section 2)

Yes

Nomination and contact details completed / Nomination et coordonnées complétées (section 3)

Yes

Declaration of Authority signed and dated / Déclaration sur l'honneur signée et datée (section 4)

Yes

If this is a joint nomination, section 4 is appropriately modified, and all Declarations of Authority obtained / S'il s'agit d'une proposition d'inscription conjointe, la section 4 est modifiée de manière appropriée et toutes les déclarations d'autorité s

No

Legal information / Informations légales (section 5)

Yes

Details of custodian if different from owner / Détails du dépositaire si différent du propriétaire (section 5)

No

Details of legal status completed / Détails du statut juridique complétés (section 5)

Yes

Details of accessibility completed / Détails de l'accessibilité complétés (section 5)

Yes

Copyright permission for images completed / Autorisation de copyright pour les images complétée (section 5)

Yes

Catalogue and registration information / Catalogue et informations d'enregistrement (section 6)

Yes

History/provenance completed / Histoire / provenance complétée (section 6)

Yes

Bibliography completed / Bibliographie terminée (section 6)

Yes

Independent referees identified / Arbitres indépendants identifiés (section 6)

Yes