

Lille Leuven London
December 13th-15th 2011



Meeting held on the occasion of the
British Library exhibition
Royal Manuscripts: The Genius of Illumination

LLL London December 2011

Programme

Tuesday 13th

- 18.00** Those who are already in London meet in the Royal Manuscripts Exhibition at the [British Library](#)
- 20.00** All gather at the entrance to the exhibition
- Post-20.00** Informal drinks in a local pub

Wednesday 14th

- 10.00-13.00** Meet at the main entrance to the [Victoria and Albert Museum](#) to view manuscripts and the museum's permanent displays.
- The best way to get to the V&A is by tube to South Kensington, which is on the District (green), Circle (yellow) and Piccadilly (dark blue) lines.
- The visit will be undertaken in three groups who will look in turn at the V&A Manuscript collection on display; the Medieval Treasury displays of metalwork and sculpture; and a group of manuscripts off display, hosted by Dr Rowan Watson, Senior Curator in the National Art Library.
- 13.00-14.00** Sandwich lunch (not provided) and travel by tube to the [Courtauld Institute](#): Circle and District Line from South Kensington to Temple

14.00-18.00 LLL Conference Papers, Parts I & II

Session I: *Mostly Not Manuscripts*

14.00 Barbara Baert (Leuven): *St. John's head on a platter: object, function, medium*

14.30 Klara Peeters (Leuven): *The Iconography of Christ and St. John: mystical imagery and the Andachtsbild in the Late Middle Ages*

15.00 Emma Rogers (London): *Transitive Form: Imported Textiles in Early Medieval Ecclesiastical Decoration*

15.30 Break for tea and coffee

Session II: *Mostly Manuscripts*

16.00 Samuel Gras (Lille): *Un enlumineur fouquettien inconnu à la British Library*

16.30 Jack Hartnell (London): *Anatomy as Analysis*

17.00 Christine Gille (Lille): *Repentance and penance in medieval reynardian iconography*

17.30 Rachel Hapoienu (London): *Marginalised Views: Textual and Visual Interplay in Two Manuscripts of the Topographia Hibernica by Gerald of Wales*

18.00- 19.30 Break

19.30 Dinner at [Sofra](#), 36 Tavistock Street, London, WC2E 7PB RF

Thursday 15th

09.30 Arrive at the Courtauld

10.00-13.30 LLL Conference Papers Parts III & IV

Session III: *Disseminating Images: Illuminating, Printing and Digitising*

10.00 Robrecht Janssen/Jochen Suy (Leuven): *Digitizing Project Illuminare (DPI)*

10.30 Audrey Ségard (Lille): *L'image de sainte Elisabeth de Hongrie dans une Légende dorée des années 1300: entre incitation à la dévotion et au pèlerinage et imitatio Mariae*

11.00 Catherine Yvard (London): *A Neapolitan in Tours, or the Journey of an Incunable*

11.30 Break for tea and coffee

Session IV: Books, Paintings and the End of the Age

12.00 Anne Jenny Clark (Lille): *Books in the Noble Women's Chapter of Sainte-Waudru's Collegiate in Mons (Hainaut): Hermine de Hairefontaine's Lectionary (London, B.L., ms Eg.2569)*

12.30 Jeroen Reyniers (Leuven): *A Fifteenth Century Painting made by a Follower (?) of Rogier van der Weyden in the Antwerp Cathedral*

13.00 Michael Carter (London): *Brother Grayson's Bible: a previously unrecorded book from St Mary's Abbey, York*

13.30 – 14.30 Sandwich lunch (not provided) and travel to the British Library for visit to the Royal Manuscripts exhibition.

14.30-17.00 Visit to the Royal manuscripts exhibition

Fin

Lille Leuven London

December 13th-15th 2011

Abstracts of Conference Papers

Wednesday 14th December

Session I: *Mostly Not Manuscripts*

14.00 Prof. dr. Barbara Baert (Leuven)

St. John's head on a platter: object, function, medium

This paper starts from a specific image-type: the so called *caput Iohannis in disco* or the Johanneschüssel. The Johanneschüssel embodies new tendencies in art science and art theory, such as the increasing interest in the image as part of a performative and even ethnographic complex. Also, the Johanneschüssel unfolds complex interactions between the artefact and the beholder and is thus particularly interesting in studies of gazing and the *Andachtsbild*. Finally, the Johanneschüssel questions the relationship between medium and content. Therefore, this paper will seek to define the Johanneschüssel by focusing on three issues: performativity (1), the impact of the senses on the beholder (2) and finally on the medium tension between head and face (3).

14.30 Klara Peeters (Leuven)

Iconography of Christ and St. John: mystical imagery and the Andachtsbild in the Late Middle Ages

The Museum Mayer van den Bergh in Antwerp exhibits a life-size, polychrome wooden sculpture, that was crafted around 1300 by Heinrich of Constance. It represents a group of Christ and St. John and can be used as a point of departure for an investigation of the broader phenomenon of these late medieval sculptures, that can be traced back only to Dominican convents of the Upper Rhine and the Bodensee area. The iconography of the sculptures displays an incredibly rich history, with its roots in Holy Scripture and in metaphors of marriage, with its origin as an author portrait and as a representation of the

Sacred Heart of Christ. Around the end of the 13th century, all these elements seem to have found an embodiment in the rigid formal scheme of the groups of Christ and St. John. The breeding ground in which this was made possible has to be connected with German mysticism and a gender question. As a representation of the *unio mystica*, the motif of St. John at the breast of Christ exerted a strong attraction on the nuns and stood out in comparison to the other new *Andachtsbilder*.

This paper will address the Antwerp *Christ and St John*, from the convent of St. Katharinental, and offer an insight into how the nuns interacted with the group. The existence of a sculpture of John the Baptist bears witness to the ardent double cult of the two St. Johns in the convent. The location of the group in the nuns' choir is an indication for its function as a devotional image supporting the Eucharist and liturgy, as well as for its role in private devotion. Having gained an insight into the complexity of the groups of Christ and St. John, it is no wonder that today the sculptures are still considered one of the most outstanding accomplishments of German Gothic art and German mysticism.

15.00 **Emma Rogers (London)**

Transitive Form: Imported Textiles in Early Medieval Ecclesiastical Decoration

Surviving painted and sculptural decoration from a number of tenth and eleventh-century church interiors suggests that during this period, a strong relationship existed between imported luxurious woven textiles and the re-creation of their designs and motifs in different media. Focussing on several examples from churches in Southern Italy, this study explores this artistic practice and considers the reasons for creating a copy of one media into another, and the very different qualities that this produces. The exotic associations created by decoration that visually re-produces imported woven textiles will be addressed, and the manifestation of similar approaches to decoration that appear in Ottonian illuminated manuscripts will be considered.

The use of curtains and hangings in church interiors stems from biblical precedents and produced important theological resonances within these spaces as well as serving essential functions in the different liturgies of the church calendar. Consequently the historical role of these textiles in ecclesiastical spaces and the variety of different media that created this visual environment will be considered.

15.30 Break for tea and coffee

Session II: Mostly Manuscripts

16.00 **Samuel Gras (Lille)**

Un enlumineur fouquettien inconnu à la British Library

L'intervention portera sur deux manuscrits conservés à la British Library, un psautier et un exemplaire enluminé du *Livre des Anges* de Francisco Ximenes¹. La présentation traitera principalement des pages enluminées de ces manuscrits. En effet, l'enlumineur à l'ouvrage dans ces deux livres est une personnalité artistique dont la découverte est récente. Sa main a longtemps été confondue avec celle du Maître du Missel de Yale.

L'enlumineur fouquettien apparaît comme un artiste de la seconde moitié du XVe siècle ayant travaillé dans la vallée de la Loire. L'étude des deux exemplaires de la British Library nous permettra d'aborder plusieurs points forts dans la définition de sa personnalité artistique car les manuscrits se situent en début et en fin de carrière de l'artiste.

Elle permettra de dévoiler l'influence sur ce peintre des deux foyers les plus importants du val de Loire dans la seconde moitié du XVe siècle : celle du peintre royal Jean Fouquet et celle du cercle du Maître de Jouvenel. En effet, si l'enlumineur fouquettien est un artiste formé au langage pictural développé par Jean Fouquet, il a également établi des contacts avec l'atelier du cercle du Maître de Jouvenel. Elle sera notamment l'occasion d'établir des parallèles avec le Maître du Boccace de Genève, artiste qui a influencé la production de l'enlumineur fouquettien.

16.30 **Jack Hartnell (London)**

Anatomy as Analysis

This paper takes as its subject a seventeen-foot long anatomical scroll that we know very little about. Now in the Kungliga Biblioteket in Stockholm, the scroll contains a wealth of anatomical writings and some of the most original and intriguing anatomical illustrations of the high middle ages. But in stark contrast to its visual evidence we know almost nothing of the object's provenance, with little idea of when it was made, where it was made, and who made it. However, unlike previous studies, this paper will present this absence of primary evidence not as a weakness, but as a strength.

Accordingly, we will attempt to flip the Stockholm scroll's anatomical material, seeing it not as evidence of a limited historical knowledge, but instead as a potential analytical process in itself. The tools of medieval anatomy, of dissecting and examining the

¹ Le psautier est conservé sous la cote Harley 5764 ; le *livre des Anges* sous la cote Sloane 3049.

human body, will become the same tools with which we can open and understand our scroll, allowing us to ask new questions and to see new answers. And as the roles of artist, surgeon, reader, and art historian begin to mimic and blur, we can begin to explore this dynamic object conceptually, opening it up to new conclusions in the same ways medieval bodies were opened on the slab.

17.00 **Christine Gille (Lille)**

Repentance and penance in medieval reynardian iconography

This paper deals with the matter of repentance and penance in the medieval representations of Reynart the Fox. After arguing that, in the literary work, the fox confessing to different characters runs as a leitmotiv through the Roman de Renart, relationships between text and images that illustrate the confession act in the medieval manuscripts that have come down to us, are called into question. Then, different examples of artworks, either illuminated books or wooden stall misericord carvings as well as church stained glasses, give evidence that medieval artists had better depict the fox hearing birds in confession, Chantecler the cock, hens, ducks or geese, that is to say « the Fox preacher », rather than the fox confessing itself. Arguments about both wide circulation and adjustment of the iconographic theme of the Fox preacher between the continent and England are put forward. By the way, considering the evolution of the main features of the setting of « the Fox preacher » between the 14th C. and the 15th C., we hypothesize that relations between text and image have progressively slackened to the point of conferring a relative self-sufficiency on the iconographic theme that becomes itself, apart from the text of the narrative poem, a source of inspiration. As a possible explanation of the success of the « Fox preacher » in late Middle Ages, historical reasons related to the spreading of the mendicant orders may be put forward but there might be more to take into account, if we refer to a mere history of art point of view. The visual background of the bestiary fox might have been so weighty in medieval artists' minds that picturing the fox's confession couldn't give free rein to their imagination, whereas the « Fox preacher » could be used for new plastic experiments.

Cet exposé traite de la question du repentir et de la pénitence dans les représentations de Renart au Moyen Âge. Après avoir exposé en quoi, dans l'œuvre littéraire, la confession de Renart à différents personnages peut être considérée comme un véritable leitmotiv du Roman de Renart, les relations entre le texte et les images qui illustrent l'acte de la confession dans les manuscrits médiévaux qui nous sont parvenus, sont

questionnées. Différents exemples d'œuvres d'art, que ce soit des manuscrits enluminés ou des sculptures de miséricorde de stalle en bois ou encore des vitraux d'églises, témoignent ensuite du fait que les artistes au Moyen Âge préféraient représenter le renard en train d'entendre en confession des oiseaux, le coq Chantecler, des poules, des canards ou des oies, c'est-à-dire « Renart prédicateur », plutôt que Renart en train de se confesser. Des arguments se rapportant à la fois à la large circulation du thème iconographique entre le continent et l'Angleterre et à son adaptation aux particularités anglaises sont avancés. Alors, en tenant compte de l'évolution des principales caractéristiques de la mise en scène du « Renart prédicateur » entre le XIV^e et le XV^e siècle, nous émettons l'hypothèse d'une détente progressive des liens entre l'image et sa source textuelle jusqu'à l'attribution d'une quasi autonomie du thème iconographique qui devient en tant que tel source d'inspiration. Comme explication possible du succès du « Renart prédicateur » à la fin Moyen Âge, des raisons historiques se rapportant à la diffusion des ordres mendiants peuvent être avancées mais il pourrait y en avoir d'autres à prendre en compte si l'on se place d'un point de vue purement histoire de l'art. La mémoire de l'image du renard des bestiaires pourrait avoir été si présente à l'esprit des artistes médiévaux qu'ils ne pouvaient alors libérer leur imagination pour représenter la confession de Renart, alors que le « Renart prédicateur » pouvait servir de base à de nouvelles expériences plastiques.

17.30 Rachel Hapoienu (London)

Marginalised Views: Textual and Visual Interplay in Two Manuscripts of the Topographia Hibernica by Gerald of Wales

Gerald of Wales is widely-known as a medieval historian and ethnographer, and the considerable numbers of extant manuscripts of his works are testament to the popularity of his writing. This is especially true of his most famous text, the *Topographia Hibernica*, his account of the land and inhabitants of twelfth-century Ireland. This text has been thoroughly examined by scholars, but little attention has been given to investigating the accompanying images, as seen in two manuscripts of the *Topographia* dated c. 1200, one in the Royal Collection at the British Library, the other in Dublin at the National Library of Ireland. These images seem to be straightforward representations of the descriptions in the text, therefore obviating the need for analysis to decode their meaning. However, many of these images need to be reconsidered as to their content, source material, and impact on contemporary and later manuscripts.

Scholars have long assumed that the images in the Dublin manuscript were copied from the Royal version. Comparing these manuscripts side-by-side, however, calls this theory into question, as their differences become readily apparent. This paper will explore the reasons for some of those differences, many of which hinge on the availability of space in the margins, as both text and images fight for supremacy of these areas. It will also consider whether the text added between the two recensions of the work had an impact on the images, either due to the content of the text or its placement on the folio.

Thursday 15th December

Session III: Disseminating Images and Texts: Digitising, Illuminating and Printing

10.00 **Robrecht Janssen and Jochen Suy (Leuven)**

Digitizing Project Illuminare (DPI)

10.30 **Audrey Ségard (Lille)**

L'image de sainte Elisabeth de Hongrie dans une Légende dorée des années 1300 : entre incitation à la dévotion et au pèlerinage et imitatio Mariae

L'Europe du XIII^e siècle voit s'épanouir une sainteté nouvelle. Aux saints traditionnels viennent s'adjoindre de nouveaux saints qui peuvent être de sexe féminin, laïcs et d'origine princière, comme sainte Elisabeth de Hongrie (1207-1231). Ces nouveaux saints, proches dans le temps, font l'objet immédiat d'un culte fervent, et leur commémoration se fait par leurs reliques, par leurs *Vies*, et par les prières. Mais les images prennent également une place essentielle dans ce culte et sa propagation. Le culte de sainte Elisabeth de Hongrie, parmi les plus populaires de l'Europe médiévale, connaît alors un grand développement par l'intermédiaire notamment des enluminures. La diffusion de l'image de cette nouvelle sainte pose la question de la place de l'image dans la construction et la diffusion de la *memoria*.

Pour comprendre ce rôle de l'image dans le culte de sainte Elisabeth, nous disposons de plusieurs manuscrits enluminés de la *Légende dorée* où le portrait de la sainte hongroise figure en bonne place. Si les copies de cette compilation hagiographique rédigée par Jacques de Voragine sont nombreuses dès les années 1260, on ne connaît que deux manuscrits enluminés à la fin du XIII^e siècle. L'un des deux fut réalisé dans le Sud-Ouest,

probablement à Toulouse, autour de 1300². L'enluminure dépeignant sainte Elisabeth est une vignette rectangulaire offrant deux scènes. On y voit à gauche un épisode de sa vie, celui d'une vision survenue lors d'une prière, confronté à une représentation de dévots en prière devant son tombeau.

La partie droite de l'enluminure, qui est tout à fait singulière dans l'iconographie de la sainte, met en exergue la notion de pèlerinage auquel ce manuscrit de la *Légende dorée* était certainement destiné comme le laissent supposer cette iconographie et les nombreuses annotations d'un de ses possesseurs, Louis de la Vernade. L'iconographie peut être lue comme une invitation à une lecture active. Il s'agit d'une incitation accrue à la dévotion et à la visite du tombeau de sainte Elisabeth.

Les fidèles représentés, qui font le lien entre le tombeau et le lecteur, sont au nombre de douze. Le nombre prévalant à l'organisation de cette partie droite de la miniature laisse à penser que la frontière entre la figuration du groupe laïque et le collège apostolique n'est pas totalement étanche. Ne peut-on voir ici une image des apôtres réunis autour du tombeau de la Vierge ? Cette enluminure participerait ainsi au culte de la personne de sainte Elisabeth comme image de la Vierge sur terre au Moyen Âge. Nous avons déjà eu l'occasion de voir, lors des journées LLL qui s'étaient tenues à Leuven en 2009, qu'une iconographie de sainte Elisabeth reprenait le type ordinaire de la Vierge de Miséricorde³. Plus que par le désir de représentation de l'existence réelle de sainte Elisabeth, la démarche des auteurs de ces enluminures était donc dictée par le souci d'édification et de développer cette spiritualité fondée sur l'*imitatio Mariae*.

Tout ceci montre à quel point le christianisme assigna longtemps aux images, par la vertu de la *mimesis*, un rôle didactique, celui de donner une certaine vision du monde aux fidèles et de les guider dans leurs actions, en proposant un modèle auquel ils pouvaient s'identifier⁴.

11.00 Catherine Yvard (London)

A Neapolitan in Tours, or the Journey of an Incunable

This paper focuses on a book of hours printed on 10 November 1478 by Mathias Moravus in Naples, and subsequently brought to Tours where it received its decoration

² Vatican, Biblioteca Apostolica Vaticana, ms Reg. Lat. 534, folio 214. Le second, datant des années 1285, est parisien (San Marino, Huntington Library, ms HM 3027, folio 157).

³ Psautier-livre d'heures, Metz (?), vers 1370-1380 (New York, PML, ms M 88, folio 21 v).

⁴ F. BÜTTNER, *Imitatio pietatis. Motive der christlichen Ikonographie als Modelle zur Verähnlichung*, Berlin, 1983.

(Manchester, John Rylands Library, 18498.1). Indeed, while the ten other surviving copies of this edition were illuminated in Italy, the historiated initials and borders of the Manchester Hours were painted in the distinctive style of the Master of Jean Charpentier, active in Tours c. 1475-1490. Books of hours were not printed in France before 1485 and the illumination of incunables, far from being as widespread as in Italy, remained a Parisian speciality. It is thus all the more intriguing to find a foreign incunable illuminated in Tours at such an early date, and we will try and elucidate in which context this freshly-printed book could have made the journey from Naples to Tours...

11.30 Break for tea and coffee

Session IV: Books, Paintings and the End of the Age

12.00 Anne Jenny Clark (Lille)

Books in the Noble Women's Chapter of Sainte-Waudru's Collegiate in Mons (Hainaut) : Hermine de Hairefontaine's Lectionary (London, B.L., ms Eg.2569)

The research I am working on, supervised by Anne-Marie Legaré, aims to take account of the books in the noble women's chapter of the collegiate of Sainte-Waudru in Mons in Hainaut. It's a way of interesting others in the culture of books in this women's community : in their use, in their circulation and in their preservation. This research dovetails with the study of the chapter's charters over ten centuries (from 831 to 1804), and the chapter's accounts, dating from the end of the 13th century to the beginning of the 17th century.

The collegiate of Sainte-Waudru in Mons was founded by Waldetrude or Waudru (620/625 - † 688). She probably decided to built a monastery around 655-660 and she was the first abbess of a double monastery. The nuns of Mons followed the Benedictine observance before becoming a secular canoness chapter in the middle of the 12th century. Only noble girls were accepted into it. The younger girls were entrusted to the elders who fed them, helped them learn the church offices and taught them good manners. Places in the chapter became available upon the death, resignation or wedding of the canonesses who were not subject to vows of chastity.

The lecture will concern a lectionary dated 1269 that once belonged to the chapter of Mons and currently housed at the British Library under the shelf mark Egerton 2569. The unusual scribe's signature does not leave any doubt about the origin of the book. The scribe did not choose to sign with a short text, colophon or incipit. He composed a sixty-two octosyllabic line poem in French (fol. 58^r-58^v), in which he reveals to us his name, John of Salisbury, his native country, England, the date of the book, 1269, the place where he wrote this work, Mons in Hainaut, and the name of the woman who commissioned it, Dean Hermine de Hairefontaine. The scribe also introduced in his poem two others canonesses of Mons in the book's history : Sapience d'Elesmes and Isabelle of Waslengien. It could be noted that Dean Hermine and canonesses Sapience and Isabelle are attested in the chapter's charters and in the chapter's accounts.

The elements gathered during our research allow us to establish the fact that with the books they ordered from bookmakers, the canonesses of Mons contributed to the book

culture and economy of the period. These orders represented today through the lectionary of Dean Hermine attest to women's initiative in the field of books.

12.30 **Jeroen Reyniers (Leuven)**

A Fifteenth Century Painting made by a Follower (?) of Rogier van der Weyden in the Antwerp Cathedral

In the cathedral of Antwerp hangs a fifteenth century painting, made by a follower of Rogier van der Weyden. In the literature, the painting was mentioned as a copy after an original of van der Weyden himself, but new research contradicts this attribution. The lecture will focus on several topics, like the provenance of the work, the style, the use of models, the original setting and the new results of the infrared reflectography, made by the Royal Institute for Cultural Heritage in Brussels. The intention of this lecture will be a changing of attribution from follower to member of the workshop of the Brussels master.

13.00 **Michael Carter (London)**

Brother Grayson's Bible: a previously unrecorded book from St Mary's Abbey, York

Approximately 30 books are known to have survived from the great Benedictine abbey of St Mary in York. The richest monastery in Yorkshire, these volumes represent a tiny fraction of the abbey's substantial library. The identification of any additional material is therefore of significance, and this paper will report the discovery of a previously unrecorded printed Bible from the monastery. Printed in Paris in 1526, it has an *ex-libris* inscription demonstrating that it was in the possession of Brother John Grayson, a monk of St Mary's in the 1530s. Annotations accompanying this inscription afford important insights into Brother Grayson's devotions, which are characteristic of those in the late medieval North. Also contained within the volume is evidence of the volume's fate after the suppression of St Mary's in 1538 and its preservation by an English Catholic family.