



*Edited by*  
Mark Derez, Soetkin Vanhauwaert and Anne Verbrugge

# Arenberg

BREPOLS



## ARENBERG: PORTRAIT OF A FAMILY, STORY OF A COLLECTION

First published on the occasion of the exhibition *Arenberg. Beauty and Power, M – Museum Leuven, 26 October 2018–20 January 2019, and the festival Five Centuries of Arenberg, 20 October 2018–20 January 2019, an organization of KU[n]ST Leuven vzw, the joint venture of the City of Leuven and KU Leuven.*

Compiled and edited by; picture research by  
Mark Derez, Soetkin Vanhauwaert, Anne Verbrugge  
(KU Leuven, University Archives and Art Collection)

Copy-editing and design by  
Anagram (Paul van Calster and Anne Luyckx)

Photography  
Imaging Lab KU Leuven: Bruno Vandermeulen,  
Frederic van Cutsem

Translation  
(From the Dutch) Ted Alkins, Paul Arblaster, Jantien  
Black, Lee Preedy; (from the German) Kristin Belkin;  
(from the French) Donald Pistolesi

For their assistance in writing the captions, the  
editors wish to thank Gert Baetens (36.6); Kjell Corens  
(passim); Daan van Heesch (18.6); Gilbert Huybens  
(0.2); Arnout Mertens (5.3; 11.1–5; 12.5); Wim Mertens  
(29.4–5); Willy Vandewalle (28.5)

This publication was produced by KU Leuven  
in association with the Arenberg Foundation.

KU LEUVEN



### EDITORIAL NOTE

The illustrations are referred to in the margin of the  
body text, the number before the full stop pointing  
to the chapter.

Copyright © 2018 Brepols Publishers nv, Turnhout

ISBN 978-2-503-58115-6  
D/2018/0095/249

All rights reserved. No part of this publication may be  
reproduced or transmitted in any form or by any means,  
electronic or mechanical, including photocopy, recording  
or any other information storage or retrieval system,  
without prior permission in writing from the publisher.

Printed in the EU on acid-free paper.

### On the jacket

(front) Anthony van Dyck, *Equestrian Portrait  
of Albert of Ligne, Prince of Arenberg and Barbançon*,  
before 1629? (detail). Oil on canvas, 305 × 226 cm.  
The Earl of Leicester, Holkham Estate, Norfolk;  
(back) Kehinde Wiley, *Duc d'Arenberg (Duke of  
Arenberg)*, 2011. Oil on canvas, 275 × 230 cm.  
Private collection © Kehinde Wiley.  
Courtesy of Sean Kelly, New York

### Frontispiece

*Charles of Arenberg (1550–1616)* in an album  
containing eighteen portraits of the Arenberg and  
Croÿ families, c. 1600 (detail). Leather binding,  
gouache, watercolour and ink on parchment,  
372 × 232 × c. 13 mm. Private collection

## Contents

MARK EYSKENS  
Preface 7

DUKE OF ARENBERG  
Arenberg and Europe 8

MARK DEREZ  
Arenberg  
Portrait of a Family, Story of a Collection 10

### PART I HISTORY

LUC DUERLOO  
1 Transformations of a Noble Family  
Arenberg on the European Chessboard 28

STEVEN THIRY  
2 An Embellished Past  
Heraldry and Insignia of the House of Arenberg 38

PETER NEU  
3 On Both Sides of the Rhine  
The Duchy of Arenberg 46

SANDER BERGHMANS  
4 Woods and Polders  
The Arenbergs as Landholders 54

MIRELLA MARINI  
5 Marrying in Europe  
Dynastic Strategies of the House of Arenberg 64

BART MINNEN  
6 The Duchy of Aarschot  
The Croÿ Legacy in the Heartlands  
of the Low Countries 74

VIOLET SOEN  
7 From the Battle of Heiligerlee  
to the Act of Cession  
Arenberg During the Dutch Revolt 88

DRIES RAEYMAEKERS  
8 The Lure of the Brussels Court  
Arenberg and the Archdukes 96

KLAAS VAN GELDER  
9 *Incontournable!*  
Arenberg in the Habsburg Netherlands 106

MARTIN WREDE  
10 Generals and Diplomats  
Between Battlefield and Negotiating Table 114

ARNOUT MERTENS  
11 From Territorial Princes to Mediatized Aristocrats  
The Arenbergs in the Revolutionary Era 124

BERTRAND GOUJON  
12 Cosmopolitanism, Regional Anchoring  
and National Integration  
Arenberg in France after the Revolution 138

MARTIN KOHLRAUSCH  
13 Between the Reichstag and the Court  
Arenberg and the German Empire 148

MARK DEREZ  
14 Old Nobility in a New Nation State  
Arenberg in the Kingdom of Belgium 156

CLAUDE DE MOREAU DE GERBEHAYE  
15 Family Heritage, National Treasure  
Arenberg in the State Archives 170

LIEVE BICKÉ, GUY LERNOUT  
& ISABELLE VANDEN HOVE  
16 Private Heritage and Collective Memory  
The Arenberg Archives 178

### PART II ART

SANNE MAEKELBERG & KRISTA DE JONGE  
17 Castles and Gardens  
The Croÿ Legacy 184

DAAN VAN HEESCH  
18 Art, Knowledge and Representation  
The Collections of Charles of Croÿ 192

|   |   |
|---|---|
| PIETER VLAARDINGERBROEK   | FRIEDA SORBER & ANNE VERBRUGGE  |
| <b>19 Enghien and Heverlee</b><br>Stately Mansions of the Arenbergs 200   | <b>30 A Diplomatic Gift?</b><br>The Arenberg <i>Colcha</i> 298  |
| HANS Vlieghe  | ANNE VERBRUGGE  |
| <b>20 Rubens, Van Dyck and De Crayer</b><br>The Arenbergs as Patrons of Flemish Baroque Painting 210            | <b>31 Court and Theatre</b><br>Souvenirs from the Arenberg Wardrobe 302                                       |
| KOENRAAD BROSENS  | GERRIT VERHOEVEN  |
| <b>21 A Most Precious Possession</b><br>The Arenbergs and Tapestry 224  | <b>32 Tangible Beauty</b><br>Louis Engelbert's Grand Tour 312   |
| SOETKIN VANHAUWAERT & MIRELLA MARINI  | ANNE VERBRUGGE  |
| <b>22 Arenberg as Benefactor</b><br>Religious Patronage with a Political Agenda 234                             | <b>33 Pictures at an Exhibition</b><br>The Gallery at the Arenberg Palace 320                                 |
| ELLY COCKX-INDESTEGE & PIERRE DELSAERDT   | ULRIKE MÜLLER   |
| <b>23 The Odyssey of a Rare Books Library</b><br>The Dukes of Arenberg and their <i>Collection spéciale</i> 244 | <b>34 A Private Collection in the Public Sphere</b><br>The Brussels Art Gallery in the Nineteenth Century 332 |
| DOMINIQUE VANWIJNSBERGHE  | ANNE VERBRUGGE  |
| <b>24 Les Très Riches Heures des ducs d'Arenberg</b><br>Illuminated Manuscripts from the Arenberg Library 252   | <b>35 Restoration and Gothic Revival</b><br>Caring for Religious Heritage 346                                 |
| JORIS VAN GRIEKEN & MAARTEN BASSENS   | HÉLÈNE VERREYKE   |
| <b>25 Ups and Downs of a Collection</b><br>The Arenberg Print Room 262  | <b>36 A Fragmented Past</b><br>The Cabinet of Antiquities in the Arenberg Palace 360                          |
| PIETER VLAARDINGERBROEK   | WENDY WIERTZ  |
| <b>26 In the Shadow of the Coudenberg Palace</b><br>The Egmond-Arenberg Mansion 270                             | <b>37 Living in the City and in the Country</b><br>Interiors and Conversation Pieces 366                      |
| MARIE CORNAZ  | BIRGIT BEISCH & KOEN HIMPE  |
| <b>27 Italian Baroque, Classical Viennese</b><br>The Arenbergs' Music Room 278                                  | <b>38 Nordkirchen Castle</b><br>The Versailles of Westphalia 380  |
| FRIEDA SORBER   | Genealogical Tables 386   |
| <b>28 Aristocratic Textiles</b><br>The Silk Manufactory of Leopold Philip of Arenberg 286                       | Bibliography 388  |
| WIM MERTENS   | Index 394   |
| <b>29 Courtly Silk</b><br>A Unique Set of Furnishings for the Arenberg Palace 292                               |   |

## Preface

This publication on the occasion of the exhibition of the art collection of the House of Arenberg is much more than a beautiful book about the exceptional works, collected from across the world, that belonged to and were connected with the Arenberg lineage. The exhibition reaches beyond the walls of M – Museum Leuven and Leuven University Library. A range of cultural, artistic and historical initiatives seeks to direct the attention of as broad a public as possible to the building blocks of European identity, which have been piled one upon another over the centuries. The successful completion of this project is in largest part thanks to the inspiration, effort and dedication of Duke Leopold of Arenberg, his family and his staff.

The Arenberg lineage played an exceptional role in Europe, especially in the sixteenth, seventeenth and eighteenth centuries. They did this by exercising political and cultural influence across large parts of the European continent. The university town of Leuven was not the least of the places that benefited lastingly from the support of the Arenberg family; and continues to benefit today. Arenberg Castle and the surrounding park, put to good use by the KU Leuven as a university campus, is one of the most impressive instances of this.

The Arenbergs were leaders in cross-border multiculturalism; co-operation across Europe was facilitated by transforming multiculturalism into interculturalism. This social task is exceptionally topical again today. The Arenbergs were integrating Europe before there was any thought of a European Union. The trans- and multinational influence of the Arenberg family with its many branches provides historical evidence that borders were never absolute.

Furthermore, the chapter of European history that the current exhibition and the accompanying publication illuminate has an important bearing on how we make sense of our past, and of ourselves. Events, certainly historic events, also have their meanings. Our focus here is on a period of time that is significant because it underlines that Europe is not only a geographical continent but also a human society in search of common

values. European values are strongly emphasized today, in part because they are so appealing.

*L'occident n'est pas un accident* is more than a historical observation. It is also an inspiring message. And this quality goes back to valuable attempts undertaken by enlightened minds and determined pioneers in our own European past. That is a story in which the Arenbergs played an important role. Four principles turned out to be particularly significant for the future. A first priority was the promotion of sufficient sense of community among the common people. This, through trial and error, would eventually lead to the growth of democratic institutions. Secondly, the fundamental principles of the rule of law gradually needed licking into shape. Then free trade, a market economy and the free movement of people had to be promoted at a European level. And finally, care had to be taken for the quality of life, the battle against poverty, the organization of education – including higher education – and supporting culture in all its expressions. In this last regard, a number of Dukes and Princes of Arenberg made themselves particularly useful. Centuries ago they were providing materials that now help to shape the European model.

Our world is now becoming a village under the pressure of successive scientific and technological discoveries, inventions and developments. Great opportunities present themselves, but also challenges and a need to adapt that requires both social and individual effort and sacrifices. Building walls may seem like a way to preserve one's way of life, but is in fact self-mutilating, and even self-destructive. The history of the Arenberg family, by contrast, shows open-mindedness and an orientation to the future.

It is to be hoped that this exceptional exhibition will not only be a stepping-stone but also a signpost pointing us towards a true and closer Europe, a fatherland to love.

Professor Emeritus Mark Eyskens  
*Minister of State*  
*Chair of the Arenberg Foundation*



## 24 *Les Très Riches Heures des ducs d'Arenberg*

### Illuminated Manuscripts from the Arenberg Library

The manuscript collection of the Dukes of Arenberg must have been a delight to the eyes of the privileged few who had occasion to admire it before it was dispersed at the start of the First World War. Kept at Arenberg Palace, atop the Petit Sablon (Kleine Zavel) in Brussels, this collection of about one hundred manuscripts offered a panorama of the art of illumination in Europe from the Romanesque period to the sixteenth century. Although books for private devotion and liturgical manuscripts were in the majority, the collection also included secular texts, some written in the vernacular. But it is the quality of the objects, quite often chosen for their lavish decoration, that would have above all excited viewers' admiration.

It is not easy to reconstruct the history of the collection and follow step by step how it was built up.<sup>1</sup> It grew larger and smaller by fits and starts, in pace with the interest, or lack thereof, in beautiful books by various family members. Data before the seventeenth century is sorely deficient, and so far, it has been possible to trace only one illuminated manuscript connected to an Arenberg in the sixteenth century, provided this book of hours executed in the north of France or at Tournai in the 1450s was made for a member of the family: its fairly ordinary craftsmanship would seem more appropriate in the hands of a well-to-do member of the upper middle class rather than of a great prince.<sup>2</sup> Princely Count Charles of Arenberg (1550–1616) jotted down some genealogical notes in it.<sup>24.3</sup>

A far more considerable work entered the collection under Charles Marie Raymond, 5th Duke of Arenberg (1721–1778): the famous Croÿ-Arenberg Hours, a deluxe manuscript to which various illuminators active in Flanders at the turn of the fifteenth and sixteenth centuries contributed. It is not impossible that this book entered the ducal collection through Anne of Croÿ, who married Charles of Arenberg in 1587.<sup>3</sup> Having long remained in the family, it was put up for sale a few years ago.<sup>4</sup>

Under Duke Prosper Louis (1785–1861), the library was reorganized and installed in the main wing of the palace. The duke set great store by his priceless books, which were incorporated into the other collections of art objects. In 1850, he entrusted the management of the library to the painter Charles de Brou (1811–1877). De Brou was an enthusiast of late medieval painting and a connoisseur of works on paper, coins and archaeology. He was also interested in manuscripts and early printed books. Moreover, the library grew through acquisitions made by Prosper Louis's wife, Princess Ludmilla of Lobkowitz (1798–1868).

The couple imparted their taste for books to their son, Engelbert August (1824–1875). When still quite young, he owned the famous *Album d'Arenberg*, a collection of drawings attributed to the Liégeois Lambert Lombard (1505/06–1566) and his circle.<sup>5</sup> In 1857, Engelbert August's collection included various illuminated books of hours. Through



**1**  
Willem Vrelant and workshop, *Office of the Dead with a beggar*. Miniature from the Arenberg Hours, c. 1460.

Illuminated manuscript on parchment, 256 × 173 mm.  
Los Angeles, The J. Paul Getty Museum, Ms. Ludwig IX 8, fol. 189r





2

*St Matthew.* Miniature from the Arenberg Gospels.

Canterbury, c. 1000–1020. Illuminated manuscript on parchment, 302 × 191 mm. New York, The Morgan Library and Museum, M. 869, fol. 17v

Charles de Brou, he made contact with Constant Philippe Serrure (1805–1872), a professor at the University of Ghent, a specialist in Middle Dutch literature and the owner of a large library. Beset with financial problems, Serrure was forced to sell his books and ceded to the Arenberg collection several dozen printed volumes related to Belgian history and literature, and more particularly Flemish language and literature. Only two of his manuscripts were added to the ducal collection: a book of hours from Sint-Truiden and

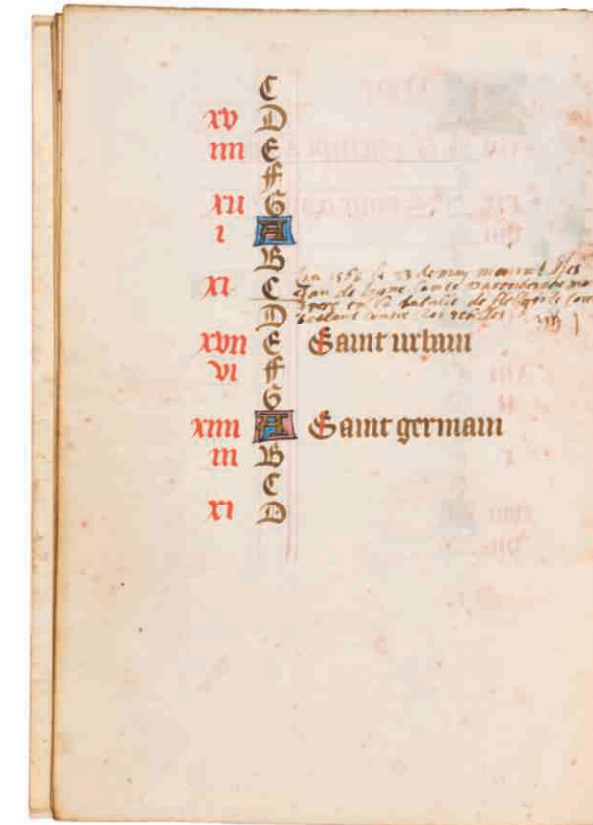
24.4 *Die eerste bliscap van Maria* (The First Joy of Mary), the text of a mystery play performed in Brussels in the mid-fifteenth century.<sup>6</sup> In 1872, the duke received from Julia Hunyady of Kethely (1831–1919), Charles of Arenberg's (1831–1896) wife, the famous Hours of Philip

24.8 of Cleves, now one of the jewels of the Belgian Royal Library.<sup>7</sup>

When Engelbert August died in 1875, he left an impressive collection of sixty-five manuscripts, most of them illuminated. His son Engelbert Marie (1872–1949) does not seem to have made any important acquisitions. He nonetheless pursued the family tradition half-heartedly and in 1896 had an inventory of the collections drawn up. This invaluable document tells us how the manuscripts were conserved. Several were exhibited in low display cases in the main library, the *Collection spéciale* housing seventy other manuscripts, including twenty-seven books of hours. In 1903, Engelbert Marie acquired Nordkirchen Castle in Westphalia. Seven codices from Nordkirchen's library entered the Belgian collections three years later.

But that marked the beginning of the end. In 1903, the *Collection spéciale* was reinstalled at Heverlee Castle. The outbreak of World War I spelled the demise of the library. The books at Heverlee and the treasures at Arenberg Palace were crated and taken to safety. The palace was sold to the city of Brussels in 1918. Considered German property, its library was confiscated. In 1951, Duke Engelbert Charles began divesting himself of his priceless manuscripts, which appeared on the market and, through book dealers like Jacques Seligmann, Hans P. Kraus, William H. Schab and A. Laube, found their way into such prestigious collections as the Royal Library in Brussels, the Bibliothèque nationale de France, the Morgan Library in New York and the Getty Museum in Los Angeles.

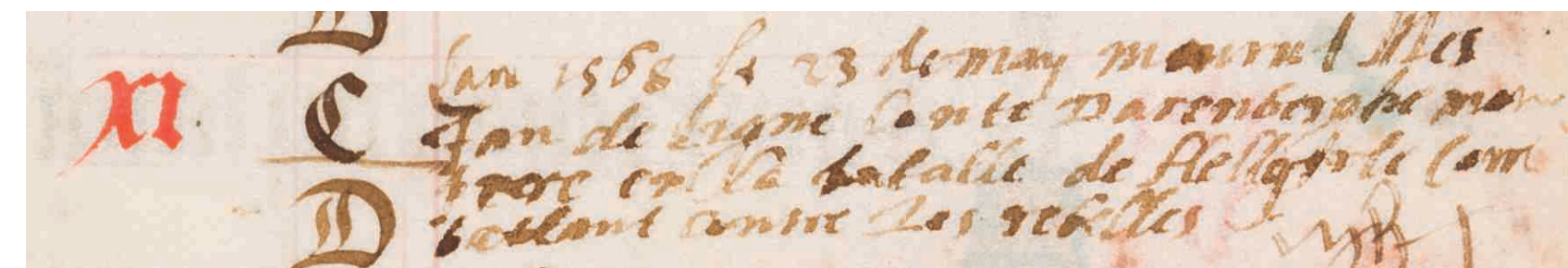
At an undetermined date, the manuscripts in the Arenberg collection were numbered,<sup>8</sup> covering Duke Engelbert Marie's collection plus the manuscripts at Nordkirchen. In 1984, seventy-seven of these manuscripts were located by Claudine Lemaire.<sup>9</sup> Since then, other numbered books have surfaced,<sup>10</sup> as well as some that were not numbered.<sup>11</sup> While the reconstruction of the Arenberg collection continues, the books already traced are among the most important ones and enable us to form a clear idea of its splendour.



3

Charles of Arenberg added personal information to the calendar of this book of hours for the period 1568 to 1595, including the date of the death of his mother-in-law, Joan of Halluin, his marriage to Anne of Croÿ and the birth of a son in Bruges. The death of his father, Jean of Ligne, at the Battle of Heiligerlee in 1568 is also duly commemorated.

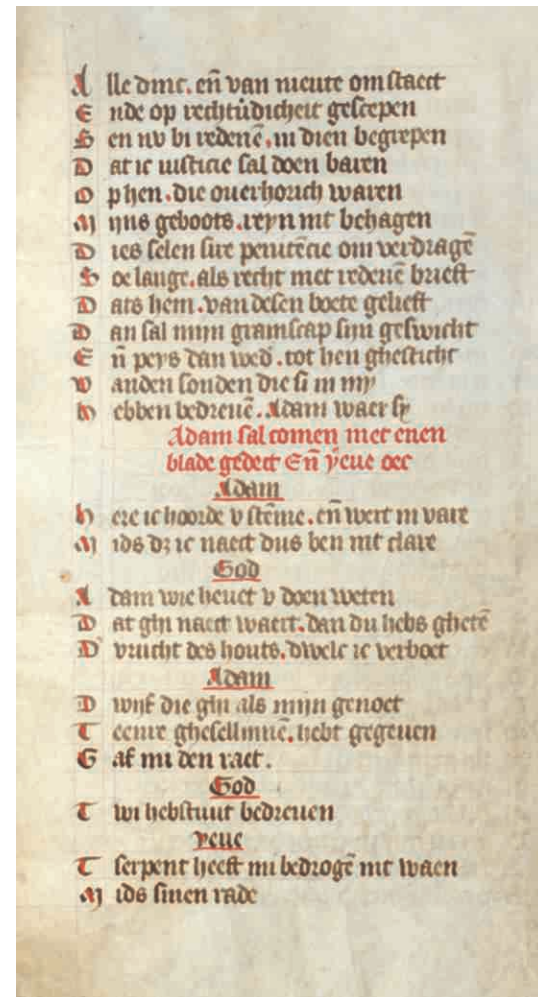
Southern Low Countries, c. 1450. Illuminated manuscript on parchment, 183 × 134 mm. Cambridge, Fitzwilliam Museum, MS 85, fol. 10v





Adam sal comen met enen blade gedect Ende Yeve oec. Stage instructions in red punctuate the text of the mystery play *Die eerste bliscap van Maria* (The First Joy of Mary). It was first performed on the day of the Brussels Ommegang in 1448 to mark the centenary of the transfer (*translatio*) of a miraculous statue of the Virgin from Antwerp to the Church of Notre-Dame-du-Sablon in Brussels. It is the first play in a cycle of seven, part of which is performed each year by the Crossbowmen's Guild (Grande Guilde des Arbalétriers). The complete cycle is known as the *Seven bliscappen van Maria* and is considered a masterpiece of Middle Dutch literature. In the First Joy, the Archangel Gabriel's Annunciation to Mary occupies a central place, but the scope is broadened to include the Fall of Man and its consequences for humankind. Mary's message is not conveyed until the end, a first step towards redemption.

*Die eerste bliscap van Maria*, Brabant (Brussels?), mid-15th century. Manuscript on parchment, 200 × 123/125 mm. Brussels, Royal Library of Belgium, ms. IV 192, p. 8



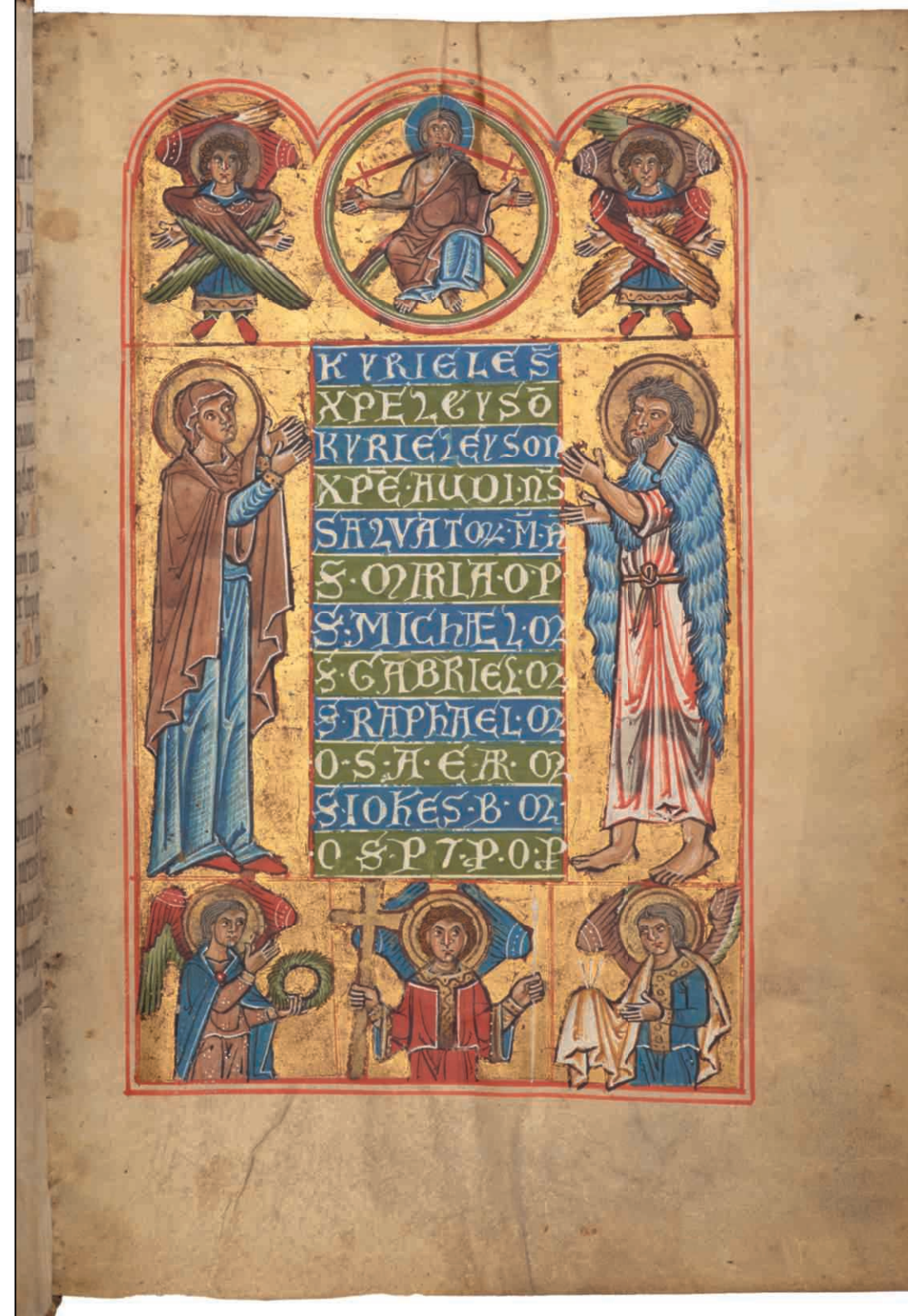
The early Middle Ages in Europe, the eleventh century in particular, is magnificently represented by manuscripts like the illuminated sacramentary from Mainz, given to the Chapter of St Aubain in Namur,<sup>12</sup> the Arenberg Gospels in New York, an early eleventh-century English production,<sup>13</sup> and the Arenberg Gospels in Liège, known for its Mosan goldwork binding from 1150–80.<sup>14</sup>

The Gothic period seems to have interested the Arenbergs less. Their collection nevertheless included a superb thirteenth-century 'Saxon' psalter<sup>15</sup> and two other psalters from the Low Countries, one probably from Hainaut,<sup>16</sup> the other from Huy.<sup>17</sup> A breviary, use of Laon,<sup>18</sup> another from Cologne<sup>19</sup> and a book of hours from Troyes<sup>20</sup> illustrate fourteenth-century production.

The strength of the collection was unquestionably late medieval art, perhaps owing to some family members' personal taste, but no doubt also because these manuscripts were not so rare and hence more readily available on a market that still offered works of high quality to whoever was willing to pay the price. These codices were often lavishly illustrated, as were two key manuscripts in the history of Northern Netherlandish illumination in the first half of the fifteenth century: the book of hours that gave its name to the Master of the Morgan Infancy Cycle, from 1415–20,<sup>21</sup> the illustrious predecessor of an even more famous book of hours, a part of the Hours of Catherine of Cleves.<sup>22</sup> Two later books of hours from the Northern Netherlands are attributable to the Master of the Dark Eyes.<sup>23</sup> One of them, written in the vernacular,<sup>24</sup> bears witness to the Arenbergs' marked interest in the language and culture of the Netherlands.<sup>25</sup>

French manuscript painting of about 1400 was represented by the St Maur Hours, attributed to the Mazarine Master.<sup>26</sup> Although the Arenbergs were probably unaware of it at the time they acquired it, this manuscript was to prove important in the history of Flemish miniatures for, having perhaps belonged to a lady in the retinue of Isabel of Portugal, its compositions were copied by illuminators from the Low Countries. Some of its folios inspired the Masters of the Gold Scrolls, the main group of illuminators in Bruges in the years 1415 to 1450, by whom the Arenbergs possessed a book of hours;<sup>27</sup> some were also copied by the Masters of Guillebert de Mets, miniaturists working in Ghent between 1415 and 1445. These illuminators were represented in the collection by the Joris van der Meere Hours. Van der Meere, a bourgeois from Oudenaarde, had some of the miniatures retouched by Jan de Tavernier (active 1448/9–62), a favourite illuminator of Philip the Good.<sup>28</sup> Another great name, Willem Vrelant (active c. 1449–81), who moved to Bruges from Utrecht, illustrated the *Arenberg Hours* (now in Los Angeles) in about 1460.<sup>29</sup> The patently eclectic taste of the Arenbergs was not always dictated by standards of quality. They also acquired modest manuscripts unconnected with any great master at the time of purchase. Our knowledge has progressed greatly in the meantime, so that we can now attribute the Baudrenghien Hours to an illuminator from Hainaut, probably Mons, the Master of L'Arbre des Batailles,<sup>30</sup> while a book of hours for the use of Tournai, now in Brussels, is a little-known example of the production of the Master of the Ghent Gradual, an illuminator active in Tournai or Ghent between 1460 and 1480.<sup>31</sup>

The Ghent-Bruges illusionistic style that from about 1475 began to fill margins and miniatures alike is particularly well represented in the Arenberg collection. To all appearances, these miniatures that rivalled the realism of panel painting pleased the dukes. One of the oldest examples is the breviary for use at Rouge-Cloître near Brussels, dated 1477. It was painted by an illuminator from the circle of the Ghent Master of Mary of Burgundy.<sup>32</sup> The Book of Hours of Philip of Cleves was probably produced in Ghent somewhat later, around 1485, by a team directed by the Master of the First Prayer Book of Maximilian.<sup>33</sup> Another jewel of the collection, the Croÿ-Arenberg Hours,<sup>34</sup> is also the result of a collaborative effort by at least three painters, the major one of whom is known



*The Last Judgement.*  
Miniature from the Arenberg Psalter.

Hildesheim (?), c. 1230–40. Illuminated manuscript on parchment, 250 × 175 mm, between wooden boards dating from the 14th or 15th century. Paris, Bibliothèque nationale de France, ms. NAL 3102, fol. 147r

as the Master of the Prayer Books of around 1500. The Arenberg Hours from the former Beck collection will have been decorated and illustrated in the same circle.<sup>35</sup> The Missal of Marcus Cruyt,<sup>36</sup> Abbot of St Bernard's Abbey (1518–36) in Hemiksem on the Scheldt (1518–36), is one of few examples of the art of illumination in Antwerp at the time of the great Mannerists. It was illustrated not long after 1524 by an associate of the Master of Cardinal Wolsey. Another exceptional manuscript is the *Obsequiale* given to Jan de Witte of Bruges, the first Bishop of Cuba (1475–1540), by the Franciscan Nicolas Bureau, suffragan bishop of Tournai. This unique book was illuminated in Bruges about 1540 by an artist from the circle of the great Simon Bening (1483?–1561).<sup>37</sup> Finally, the spirit of the





6

Miniatures from the Hours of Catherine of Cleves, use of Windesheim: Catherine of Cleves kneeling before the Virgin and Child, and the Annunciation to Joachim. This famous book of hours was divided into two parts before 1856. Its folios were shuffled and then rebound in two parts in a different order. Through the Parisian book dealer Jacques-Joseph Techener one of the parts was acquired by Charles, Prince of Arenberg (1831–1896), who presented it to his wife, Julia Hunyady of Kethely (1831–1919). She gave it to Duke Engelbert Marie of Arenberg on 24 June 1896. In 1957, the manuscript was sold by Hans Peter Kraus to Alastair Bradley Martin, who in turn sold it to the Pierpont Morgan Library in 1970, again through Kraus. It was thus reunited with its pendant, which had long been in the possession of the Rothschild family before being purchased by the Morgan Library in 1963.

Utrecht, c.1440. Illuminated manuscript on parchment, 192 × 130 mm. New York, The Morgan Library and Museum, MS M.917/945, fol. 1v–2r



Renaissance is easily perceptible in a gradual decorated and illustrated for the Benedictine abbey of Sint-Truiden under the abbacy of Georges Sarens (1532–58).<sup>38</sup> This impressive choir book is an invaluable anchoring point for reconstructing the production of illuminated manuscripts in the Mosan region and the Principality of Liège.<sup>39</sup>

The collection of manuscripts assembled by the Arenbergs reflects the eclecticism of the various bibliophiles who contributed to its growth. It shows a clear predilection for the illuminations of the Southern and Northern Netherlands. All periods are well represented, with important works and more unexpected items, often connected with prestigious patrons. No doubt these choices were the result of chance, circumstance and opportunities that presented themselves to the Arenberg family, but they show a concern to collect examples representative of all the regions of the Low Countries and a marked interest in the Dutch language. In that, one may say that the unifying thread of Engelbert August's acquisition policy, spelled out in a letter from Charles de Brou to Constant Serrure in 1867,<sup>40</sup> decisively moulded the face of this exceptional group of manuscripts.



7

Joris van der Meere praying to the Virgin and Child. Miniature from the Hours of Joris van der Meere and Barbara van Clessenare.

Master of Guillebert de Mets, Ghent, 1420s, partly retouched by Jan de Tavernier, Oudenaarde, c. 1450–60. Illuminated manuscript on parchment, 180 × 130 mm; original stamped brown calf binding. Paris, Bibliothèque nationale de France, ms. NAL 3112, fol. 60v

8

Philip of Cleves and his guardian angel. Miniature from the Hours of Philip of Cleves, Lord of Ravenstein; use of Rome.

Master of the First Prayer Book of Maximilian, Ghent, c. 1485. Illuminated Latin manuscript on parchment, 130 × 90 mm. Brussels, Royal Library of Belgium, ms. IV 40, fol. 121v

- 1 This chapter relies largely on the essential contributions of Lemaire 1984 and Roegiers 2002.
- 2 Fitzwilliam Museum, Cambridge, MS 85. See Morgan and Panayotova 2009, 104–05, no. 178.
- 3 Smeyers and Van der Stock 1997, 130, no. 6.
- 4 Old no. 48; see [Hamburg, Antiquariat Dr. Jörn Günther] *Catalogue 9*, Hamburg 2008, 130–35, no. 23; As-Vijvers 2013, 404–05.
- 5 Cabinet des Estampes, Liège. See Roegiers 2002, 365; Denhaene 1996. According to Denhaene, the date of acquisition is unknown. It could have been acquired by Duke Louis Engelbert or Prince August Marie Raymond.
- 6 Old no. 58, Brussels, Royal Library of Belgium, MS IV 192. See Lemaire 1984, 97.
- 7 Old no. 72, Brussels, Royal Library of Belgium, MS IV 40. See Smeyers and Van der Stock 1997, 136–37, no. 8.
- 8 The numbers, in ink, are inside the front board of the books or in some cases on the spine, printed on a square red or white label. See Lemaire 1984, 87.
- 9 Lemaire 1984, 100–06.
- 10 For example old no. 10, Lille Breviary (*Les Enluminures*, TM 307); no. 35, Obsequiale of Jan de Witte (formerly [Hamburg, Antiquariat Dr. Jörn Günther], *Passion of Collecting: A Selection of Illuminated Manuscripts, Miniatures, Early Printed Books*. Brochure no. 11, Hamburg 2009, no. 11); no. 42, Utrecht Breviary (*Les Enluminures*, TM 306).
- 11 Fragment of a Bible from Tournai, c. 1270 (Morgan Library and Museum, New York, MS G 34); Riga, Aurora, Germany, 1188 (Yale, Beinecke Rare Books & Manuscript Library, Marston MS 34); Missal of Marcus Cruyt (private collection); Froissart Album (Newberry Library, Chicago, MS Ry 63–1625).
- 12 Old no. 1. The J. Paul Getty Museum, Los Angeles, MS Ludwig v 2.
- 13 Old no. 2. Morgan Library and Museum, New York, MS M 869.
- 14 Old no. 3. Grand Curtius, Liège, MS 60/360 (G.C. ADC.25C. 1960.010858). For the binding, see Milliet 2009–12.
- 15 Old no. 4. Bibliothèque nationale de France, Paris, MS NAL 3102.
- 16 Old no. 14. Brussels, Royal Library of Belgium, MS IV 10. See Oliver 1988, 160–61.
- 17 Old no. 82. Brussels, Royal Library of Belgium, MS IV 36. See Oliver 1988, 244–46.
- 18 Old no. 11. Present whereabouts unknown (sale Christie's, London, 22 May 1981, lot 3).
- 19 Old no. 76. Bibliothèque nationale de France, Paris, MS NAL 3105.
- 20 Old no. 12. Brussels, Royal Library of Belgium, MS IV 427.
- 21 Old no. 79. Morgan Library and Museum, New York, MS M 866. See New York 1990, 59–60, no. 12.
- 22 Old no. 71. Morgan Library and Museum, New York, MS M 917/945. MS 945 belonged to the Arenberg collection. Regarding these manuscripts, see Nijmegen 2009.
- 23 The Hours of Katharina van Wassenaer (old no. 26; Universiteitsbibliotheek, Leiden, PPL 3091); a book of hours in Stark Museum of Art, Orange (Texas), inv. 11900–06 (old no. 28).
- 24 The Orange manuscript (see note 23 above).
- 25 Among other manuscripts in Dutch were a psalter-book of hours in Latin from Mariënwater Abbey (old no. 21; Houghton Library, Harvard, MS Typ 97); a book of hours, use of Cambrai, with rubrics in Dutch (old no. 22; Bryn Mawr College Library, MS 24). At the Royal Library in Brussels, a *Vita Jesu Christi* of 1436 from Bruges (MS IV 133), the *Wonde Christi* (old no. 29; MS IV 177) and a book of hours probably from Ghent (old no. 67; MS IV 363). Regarding the *Vita*, see Brussels 1969, 70, no. 54.
- 26 Old no. 83. Bibliothèque nationale de France, Paris, MS NAL 3107.
- 27 Old no. 69. Current location unknown. Sold by Lathrop C. Harper to Zeitlin & Verbrugge (Los Angeles).
- 28 Old no. 68. Bibliothèque nationale de France, Paris, MS NAL 3112. See Bousmanne and Delcourt 2011, 165, no. 17.
- 29 Old no. 18. The J. Paul Getty Museum, Los Angeles, MS Ludwig IX 8. See Kren and McKendrick 2003, 117–19, no. 15.
- 30 Old no. 20. Stark Museum of Art, Orange, inv. 11900–06. Unpublished. *L'Arbre des batailles* is a didactic tract by the Provençal author Honoré Bovet.
- 31 Old no. 24. Brussels, Royal Library of Belgium, MS IV 361. Unpublished.
- 32 Old no. 66. Brussels, Royal Library of Belgium, MS IV 860. See Brussels 1975, 91–93, no. 45; Kren and McKendrick 2003, 152–53, no. 24.
- 33 See note 7 above.
- 34 See note 3 above.
- 35 Lemaire 1984, 105, present whereabouts unknown. See [London, Sotheby's] *The Beck Collection of Illuminated Manuscripts, Monday 16 June 1997*, London 1997, 342–52, lot 32. Regarding the attribution, see B. Brinkmann, *Die flämische Buchmalerei am Ende des Burgunderreichs. Der Meister des Dresdener Gebetbuchs und die Miniaturisten seiner Zeit, 1. Textband*, Turnhout 1997, 313–15.
- 36 Private collection. See Kren and McKendrick 2003, 508–10, no. 170.
- 37 See note 10 above.
- 38 Old no. 74. Provinciale Bibliotheek Limburg, Hasselt, KPL–61–001. See Leuven 1986, no. 5, 89–97.
- 39 The Arenberg collection contained other 'Ghent-Bruges' books of hours, such as the manuscript (probably from Ghent) now in Brussels (old no. 67; MS IV 363) or MS IV 305 (old no. 84) from the same collection.
- 40 Lemaire 1984, 83–84.