

MINIATURES AND MUSIC AT THE COURT OF ANJOU

NAPLES - CA. 1340

1-2 NOVEMBER 2010

LEUVEN | STUK

96, Naamsestraat



THE NAPLES | 1340
ANJOU
BIBLE

A ROYAL MANUSCRIPT REVEALED

The K.U.Leuven is hosting the **COLLOQUIUM MINIATURES AND MUSIC AT THE COURT OF ANJOU NAPLES - CA. 1340** on 1 and 2 November 2010.

The international conference takes place while the exhibition "The Anjou Bible - Naples 1340 - A Royal Manuscript Revealed" is on show in M, the municipal museum in Leuven (17 September to 5 December 2010).

This colloquium is being organized jointly by Illuminare – Centre for the Study of Medieval Art (K.U.Leuven), the Alamire Foundation (K.U.Leuven, International Centre for the Study of Music in the Low Countries) and the University of Antwerp (UA, Research Group 'Book, Library and Information', Institute for Education and Information Sciences).

Other scientific partners involved in the colloquium are the KIK-IRPA (Royal Institute for Art Patrimony, Belgium) and the Royal Library of Belgium (Brussels), Manuscripts Department. These two institutions have made a fundamental contribution to the Anjou Bible research and conservation project (2008-2010).

The international colloquium *Miniatures and Music at the Court of Anjou Naples - ca. 1340* will shed light on the context and artistic production in Naples at the beginning of the fourteenth century. The colloquium is the culmination of the Anjou Bible research project. It is an interdisciplinary forum for various approaches to historio-cultural research into the Anjou Bible (musicological, art historical and book historical aspects). It juxtaposes the interaction between the visual language, patronage and reception of illuminated codices and the musical repertoire at the royal court.

With the support of Peeters Publishers

PROGRAM

STUK, Naamsestraat 96, 3000 Leuven

Auditorium

1 NOVEMBER 2010

MONDAY MORNING

10.00 - 10.30 Registration in the lobby

M, Municipal Museum, Vanderkelenstraat 28, 3000 Leuven

Romaanse Poort, Brusselsestraat 63, 3000 Leuven

Predikherenkerk, Onze-Lieve-Vrouwstraat, 3000 Leuven

SESSION 1

10.30 Welcome Jan Van der Stock (Illuminare, K.U.Leuven), Bart Demuyt (Alamire Foundation, K.U.Leuven)

Chair | Barbara Baert, Illuminare, K.U.Leuven

10.45 Lieve Watteeuw, Illuminare, K.U.Leuven
The Anjou Bible Revealed. Research and discoveries

11.20 Pierre Delsaerdt, U.Antwerpen
Arras College Library Leuven. The academic habitat of the Anjou Bible for three centuries

COFFEE 11.40 - 12.05

12.05 Alessandra Perriccioli, Università degli Studi di Napoli Federico II, Naples
Cristophoro Orimina: an illuminator at the Angevin court of Naples

12.40 Pedro Memelsdorff, Ensemble Mala Punica - L'Escola Superior de Música de Catalunya, Barcelona
Neapolitan music from Robert I to queen Joan d'Anjou: status quaestionis and new hypotheses

13.15 Discussion and questions

BREAK 13.30-14.30

SESSION 2

Chair | Jan Van der Stock, Illuminare, K.U.Leuven

14.30 Welcome Marc Vervenne, Honorary Rector K.U.Leuven

14.45–15.45 Keynote lecture: John Lowden, Courtauld Institute, London
The Anjou Bible in the Context of Illustrated Bibles

WALK TO THE MUSEUM M

16.00 Visit to the exhibition "The Anjou Bible - Naples 1340 - A Royal Manuscript Revealed" in Museum M

From 17.00 Reception in Loge Museum M

MONDAY EVENING

CONCERT

19.15 Introduction to the concert in the Romaanse Poort by Sofie Taes (Alamire Foundation, K.U.Leuven)

20.00 *Le Jeu de Robin et Marion* in the Predikherenkerk
Ensemble Micrologus led by Patrizia Bovi

2 NOVEMBER 2010

TUESDAY MORNING

COFFEE 10.00-10.40

SESSION 3

Chair | John Lowden, Courtauld Institute, London

10.40 Cathleen Fleck, Saint Louis University, St. Louis

Patronage, Art, and the Anjou Bible in Angevin Naples (1266-1350)

11.15 Claudia Caffagni, Ensemble laReverdie - Staatliche Hochschule für Musik, Trossingen

The Florentine Laudario and the devotional practice during the Kingdom of Naples at the age of Robert of Anjou

11.50-12.10 Discussion and questions

LUNCH 12.10-14.30

SESSION 4

Chair | **Sofie Taes, Alamire Foundation, K.U.Leuven**

14.30 Victor M. Schmidt, Universiteit Utrecht
The Stuttgart Panels of the Apocalypse: Iconography and Function

15.05 Nicolas Bock, Lausanne University
A Kingdom in Stone. Angevin Sculpture in Naples

15.40 Questions

15.50 Catherine Reynolds, London
Conclusions

WALK TO THE MUSEUM M

16.30 Opportunity to visit the Anjou Bible exhibition with explanation by the researchers (John Lowden, Lieve Watteeuw), the permanent collection of Museum M and St Peter's Church.

TUESDAY EVENING

CONCERT (not included in conference fee)

19.15 Introduction to the concert in the Romaanse Poort by Sofie Taes (Alamire Foundation, K.U.Leuven)

20.00 *Een Goddelijke Komedie: Welfen en Ghibellijnen in Duel* in the Predikherenkerk Club Mediéval led by Thomas Baeté

ABSTRACTS

MONDAY 1 NOVEMBER 2010

SESSION 1

The Anjou Bible Revealed. Research and discoveries

Lieve Watteeuw, Illuminare, K.U.Leuven

Hundred years after the publication of Rene Maere's article in the *Revue de l'Art Chrétien* in 1909–1910, the most recent multidisciplinary research could enhance knowledge and artistic appreciation for the Anjou Bible. During this lecture I will focus on two research topics. The first theme are the illuminators skills of Christophorus Orimina. I will spotlight the interdisciplinary connections between one specific written technical source, *De Arte Illuminandi*, an illuminator's treatise written in South Italy at the end of the fourteenth century and the non-destructive laboratory research undertaken for the Anjou Bible Research Project 2008–2011. In the course of this art-technical study of the Anjou Bible, we discovered similarities and references in methods and materials. There is some degree of concordance, but the described materials do not completely overlap.

The second theme is the binding history of the Bible. At the start of the 20th century the Bible was rebound. The new pigskin binding of this period for medieval manuscript was hybrid, combining features of medieval traditions and modern tricks of the trade. The eclectic neo-Gothic binding brought together technical and aesthetic characteristics of at least three historical periods, none of them relevant to the fourteenth century Italian origin of the manuscript. In addition to the early twentieth century binding, there is evidence of potentially three earlier bindings of the Anjou Bible. In addition, the Anjou Bible shows some signs of use and manipulation by owners and readers. Book-archaeological and archival evidence was available to support the hypothesis. An interdisciplinary focus is essential in order to satisfy scholarly curiosity from the rare-book librarian, the art historian, the conservation-scientist and the conservator-restorer, fascinated by precious medieval manuscripts.

Arras College Library Leuven. The academic habitat of the Anjou Bible for three centuries

Pierre Delsaerd, U.Antwerpen

The Anjou Bible is currently kept in the Maurits Sabbe Library of the Leuven Theology Faculty, where it is on permanent loan from the Archdiocese of Mechelen-Brussels, the owner since the early 19th century. The Italian codex, however, appears to have had a much stronger link with Leuven and its university already in earlier times. From the early 16th century until the very end of the 18th century, it has been part of the library of one of

Leuven's oldest colleges, Arras College, founded by Nicolaus Ruterius in 1508. In his paper, the author will reconstruct some aspects of the history of this college library, as an additional element in the contextual approach of this exceptional manuscript. He will also formulate a hypothesis about the way in which it left the university's collections during the years following the French Revolution and the subsequent dissolution of the University.

Cristophoro Orimina: an illuminator at the Angevin court of Naples

Alessandra Perriccioli, Università degli Studi di Napoli Federico II, Naples

The activity of Cristoforo Orimina, the illuminator of the Anjou Bible, took place in Naples, mostly at the Angevin court. His work spanned over twenty-five or thirty years, from 1335 until the early 1360s – the richest and most fruitful period in the history of Neapolitan medieval art.

Cristoforo created a successful synergy between the refined courtly decoration of French origin and the narrative taste influenced by large-scale painting. He was among the first Neapolitan artists who were inspired by Giotto's work, who had been called by King Robert to paint in the capital of Anjou from 1328 to 1332.

It is very likely that some miniatures of the Anjou Bible reflect not only the style of the great Florentine, but also the iconography of the lost frescoes in the Cappella Palatina in Castelnuovo. The same may be extended to other Bibles illustrated by Cristoforo, particularly to the Hamilton Bible now in Berlin.

Ochi piangete. Notes on the Ars nova in Naples

Pedro Memelsdorff

Ensemble Mala Punica - L'Escola Superior de Música de Catalunya, Barcelona

Archival documents newly interpreted by scholars prove that Marchetto da Padua resided in Naples in 1318, serving king Robert of Anjou – along with the theorist Petrus de Sancto Dionysio – and that he travelled at least twice to Avignon in the same period. These data suggest that the Italian and French Ars nova theories of the time were elaborated in greater cultural proximity than hitherto supposed.

The frequency of Neapolitan toponyms attached to composers and music theorists, and the proven continuity of the Royal Chapel under the Angevine rulers from Charles I to Giovanna II, grant new credibility to Nino Pirrotta's hypothesis about a «Neapolitan school» of music in the fourteenth century. Glimpses of that «school», next to works by Filippotto and Antonello da Caserta, might be found in the collection of “ceciliane” transmitted by musical sources copied in Northern Italy at the turn of the fifteenth century.

SESSION 2

The Anjou Bible in the Context of Illustrated Bibles

John Lowden, Courtauld Institute, London

An art exhibition can serve many purposes. It should delight a broad visiting public by showing them beautiful things. It should educate that public, especially by presenting and explicating the new, the unexpected, and the rarely seen. The art exhibition can also advance scholarship by focusing the attention of researchers. It can provide an opportunity for the scientific examination of art. It can bring together objects that have become separated, or it can separate composite objects into their constituent parts the better to understand and appreciate them. It can bolster a sense of local or regional pride. It can promote international collaboration and friendship. In sum, the best art exhibitions, especially when taken together with their catalogues, and conferences such as this one, can and do serve numerous purposes at the same time. My purpose in this paper is quite simple: to consider and summarize what has been learned by disbinding and displaying the Anjou Bible in the current exhibition and its accompanying catalogue. I shall thus be both wider and narrower in scope than my title.

TUESDAY 2 NOVEMBER 2010

SESSION 3

Patronage, Art and the Anjou Bible in Angevin Naples (1266-1350)

Cathleen Fleck, Saint Louis University, St. Louis

The paper will examine the artistic and political trends under the ruling Angevin family in the Kingdom of Naples as a means to understand the issues of patronage surrounding the *Anjou Bible*. Recent scholarship has questioned how to go beyond the construct of a single patron and artist involved in formulating a rich artistic product such as this large illustrated Bible. As for other art in Trecento Naples and beyond, it is necessary to consider also the relationships between various constituents in Naples affecting the manuscript's creation. Possible persons involved, some of whom may have overlapped in their patronage roles, could have included the individual who paid for the item, who organized the work, who conceived of the illustration's details, etc. The presentation will analyze select cases of the patronage of art, manuscripts, and architecture in Naples—including the *Anjou Bible*—to present the complexity of patronage issues at the Angevin court in the first half of the fourteenth century. This discussion will place the Anjou Bible in a broader context of creation while supporting its special standing as an exceptional illustrated Bible in the luminous Neapolitan court culture.

The Florentine Laudario and the devotional practice during the Kingdom of Naples at the age of Robert of Anjou

Claudia Caffagni**Ensemble laReverdie - Staatliche Hochschule für Musik, Trossingen**

The Florentine Laudario (Biblioteca Nazionale Centrale BR18, *olim* Magliabechiano II.I.122) is one of the most important musical manuscripts containing the lauda repertoire from the age of King Robert of Anjou (1309-1343).

There is no evidence that secular confraternities like the *laudesi* companies existed in Naples: compared to Florence, Siena, Cortona, and Lucca, as well as many towns in the north of Italy - where from the second half of the 13th century a large number of such companies emerged - the social context and the political situation in Naples were completely different and did not offer the ideal conditions for the development of the devotional practice of the lauda.

Nevertheless, it is interesting to point out that during Robert of Anjou's reign Naples increased in prestige: the economic well-being and the cultural dynamism resulted in the presence at court of numerous artists and poets from Tuscany, including Petrarch, Boccaccio, Simone Martini, Tino da Camaino and - last but not least - Giotto, then at the peak of his career. The city's economy was in hands of Tuscan merchants, who erected

superb buildings, monuments and statues that drastically changed King Robert's capital from a dirty seaport into a city of elegance and medieval splendour. The cultural and economical exchanges with Tuscany were so strong that King Robert made the Florentine nobleman Niccolò Acciaiuoli a knight and gave him the title of 'Grand Seneschal'. Niccolò promoted the use of the vernacular as official language at the court, rather than French and Latin.

Moreover, it is interesting to underline the increasing presence in Naples, as well as in all the towns of the Kingdom, of the mendicant orders (particularly Franciscans and Dominicans) that in central and northern Italy were the main supporters of the *laudesi* activities.

The frequent and prolific exchanges with the Tuscan cultural milieu and the strong presence of the mendicant orders suggest that in the kingdom of Naples an echo of the musical practice of the *laudesi* companies must have reverberated; furthermore, there is some evidence of such practices in the peripheral area of the Angevin kingdom, particularly in the Abruzzi area: the devotional texts in use in this region were affected by the cultural and social climate where the tradition of *laudari* and sacred representations flourished. Far from the power centre, here we witness a stronger contact with popular devotion similar to that of central Italy, where the mendicant orders' influence was very strong.

SESSION 4

The Stuttgart Panels of the Apocalypse: Iconography and Function

Victor M. Schmidt, Universiteit Utrecht

Two Neapolitan panel paintings from c. 1340 in the Staatsgalerie of Stuttgart give a very full account of the Apocalypse. Two paintings, of high quality, raise a number of issues, some which will be discussed with in this paper: their attribution, their iconography and its relation to contemporary Neapolitan Apocalypse cycles in manuscript illumination and mural painting, and, finally, their function.

A Kingdom in Stone. Angevin Sculpture in Naples

Nicolas Bock, Lausanne University

Neapolitan churches exceed still today in the sheer quantity of Gothic sculpture they preserve. Nearly all sculptures belong to impressive funeral monuments made for members of the Angevin dynasty and for the nobles of the royal court. Since the 1320s, the enormous tombs became the favorite medium to convey political messages and to represent social status of the deceased and his family. In order to catch up with other artistic centers in Italy, the most prolific artists were sought after in Rome and in Tuscany. Once installed, these artists became quickly the leading entrepreneurs of the artistic decoration of the city, working for the nobility, the clergy and the royal and princely households alike. As most nobles preferred Naples to their far-away domains as their burial site, the Neapolitan churches and their monuments became a true mirror of the courtly society.

The fact that Naples was the only kingdom on Italian soil in the Middle Ages contributed largely to the fact that this ostentatious art was so much sought after. The patrons had to choose between rivalry or adaptation of already existing forms and programs. The sculpted monuments they ordered speak therefore more clearly about the intentions of the deceased and their families than most documents ever can. The monumental tombs allow us a surprisingly rich and detailed view upon the royal court, the relationship between its members, and the evolution of its taste. If manuscript painting represents a more private regard on art, sculpture was public and represented as such an open statement to everyone who might be entering the church or the convent where the tomb was displayed. No wonder then, that the splendor of the Angevin kingdom is still alive in the sculpted marbles.

LECTURERS

Nicolas Bock

Nicolas Bock is Maître d'enseignement et de Recherche, Section d'histoire de l'art, Université de Lausanne. He teaches medieval and early modern art history at the University of Lausanne. Studied Art History at the Universities of Heidelberg and Florence. 1997 Ph.D. with a thesis on Neapolitan sculpture around 1400. 1992-1997 member of the Bibliotheca Hertziana. 2006 professor at the University of Applied Science in Frankfurt/Main at the department of Architecture. 2009/09 Fellow at the National Humanities Center, NC (USA) with a project on picture titles. Published on art and liturgy in the middle ages, on Neapolitan art of the 14th and 15th century, and on text-image relations in German and French art of the 15th and 16th century. He published on Naples art: "L'Ordre du Saint-Esprit au Droit Désir. Enluminure, cérémonial et idéologie au 14^e siècle", in: *Art, cérémonial et liturgie au Moyen Age*, Rome 2002 and "Patronage, Standards and *transfert culturel*. Naples between Art History and Social Science Theory", in: *Art History*, 31.4, 2008.

Claudia Caffagni

Claudia Caffagni was born in Bologna into a musical family. She obtained her diploma in Lute performance in 1989 at the Royal College of Music in London, where she studied with Jakob Lindberg. In 1986 she founded, with her colleagues, the Ensemble laReverdie, one of the most important groups internationally active in the reconstitution of pre-renaissance music. She held seminars and courses in medieval music at „Alia Musica“ in Parma, at the l'Accademia Internazionale della Musica Antica di Milano (Scuola Civica), and she was a teacher of Early Music performance practice at the Conservatory „G. Tartini“ in Trieste. She also teaches medieval lute and medieval notation at the Staatliche Hochschule für Musik of Trossingen (University of Music Trossingen/Early Music Institute). She has been a teacher at the International Early Music courses in Urbino since 2003.

Pierre Delsaerdt

Prof. dr. Pierre Delsaerdt (1963) studied Modern History at the Katholieke Universiteit Leuven and Library and Information Science at the Universiteit Antwerpen. He teaches book and library history at the universities of Antwerp and Leuven. His dissertation on the book trade and private libraries at Leuven University was published in 2001 (*Suam Quisque Bibliothecam. Boekhandel en particulier boekenbezit aan de oude Leuvense Universiteit, 16de-18de eeuw*, Leuven 2001). He is president of Flanders' Heritage Library and editor of the Antwerp journal *De Gulden Passer*. Since 2004, he has been director of the Library and Information Science program of the University of Antwerp.

Cathleen Fleck

Cathleen A. Fleck is Assistant Professor at the Saint Louis University, St. Louis, Missouri, Department of Fine and Performing Arts. College of Arts and Sciences. Her research and publications focus on late medieval Italian, French, and Holy Land art. Her book *The Clement Bible at the Medieval Courts of Naples and Avignon: A Story of Papal Power, Royal Prestige, and Patronage* (Ashgate, 2010) compares the courts of Naples and Avignon through the study of the Neapolitan Clement Bible. On the topic of Angevin Naples, she has published several articles on the Clement Bible, on the frescoes of the church of Santa Maria Donna Regina, and on the court artists Pietro Cavallini and Giotto. Recent publications are "The rise of the court artist: Cavallini and Giotto in 14th-c. Naples," *Art and Architecture in the Kingdom of Naples, 1266-1713: New Approaches*. Eds. C. Warr and J. Elliott. London: Wiley-Blackwell, forthcoming 2010 and *Art History* (2008): 460-83; "When a Bible is not a Bible: The Meaning and Movement of the Bible of Anti-pope Clement VII," *Word and Image* (2006): 219-227.

John Lowden

After studying English as an undergraduate at Cambridge, John Lowden took the MA (1977) and PhD (1980) at The Courtauld. He had a temporary appointment in art history at St Andrews, before joining the academic staff of The Courtauld in 1982. He is active nationally and internationally as a member of scientific committees (Anjou Bible-Leuven), advisory boards (chair, Catalogue of Illuminated Manuscripts, British Library), and as a supervisor of doctoral research. As director of the Research Centre for Illuminated Manuscripts he seeks to facilitate and forward research in relevant areas. He is convenor of the Leuven-Lille-London study group, which has met annually since 1999.

The Making of the Bibles Moralisesées, was awarded the 2002 Gruendler Prize for the best book in medieval studies. His *Early Christian and Byzantine Art* (now in its sixth impression) has been translated into French, Greek, Japanese and Korean. He has been a British Academy/ Leverhulme Senior Research Fellow (1992-93), and he gave the Grinfield Lectures in the University of Oxford (1996-98). He is currently co-investigator with Dr Scot McKendrick (British Library) on the AHRC-funded 'ROYAL' project (2008-2011), and director of the privately-funded Gothic Ivories Project at The Courtauld (2008-2011). He is a member of the editorial board of the *Journal of the Warburg and Courtauld Institutes*, and *Perspective: La revue de l'INHA*. He was elected member of the Academia Europaea in 2006.

Pedro Memelsdorff

Born in Buenos Aires in 1959, he emigrated to Europe in 1977, studying both at the Schola Cantorum in Basel, and the Sweelinck Conservatory in Amsterdam. One of his first professional collaborations has also been one of his longest lived, working with Jordi Savall's ensemble Hesperion XX from 1980; Memelsdorff began a similarly productive duo collaboration with Andreas Staier in 1982. In 1987, he founded the ensemble Mala Punica (Pomegranites). He publishes regularly in the journal *Recercare*, and teaches at the Civica Scuola in Milan. In addition, his extensive educational circuit takes him to seminars in Ars

Nova music at numerous international musical institutions, including the conservatories of Bremen, Copenhagen, Leuven, Maastricht, and Tilburg, and the universities of Buenos Aires, Oslo, and Royaumont.

Alessandra Perriccioli

Alessandra Perriccioli Saggese is full professor of History of Medieval Art, and teaches History of the illuminated manuscripts and History of Medieval at the faculty of Humanities of the Second University of Naples and from 1998 she has been a member of the Academic Board of the Doctorate in Cognitive Methodologies for the Conservation and Valorisation of the Cultural Heritage; she is a member of the Scientific Committee of the *Rivista di storia della miniatura* (Review of History of the Miniature) and has been appointed Director of the International Society for the Study of the History of Miniature; furthermore, she is an Ordinary Resident Member of the Academy of Archaeology, Humanities and Fine Arts in Naples. In context of the colloquium themes the two following publications of Alessandra Perriccioli Saggese are relevant: *Modelli giotteschi nella miniatura napoletana del Trecento*, in *Medioevo, i modelli*, Atti del II Convegno internazionale di studi, Parma, 27 settembre – 1 ottobre 1999, a cura di C.A. Quintavalle, Milano 2002 (pp. 661 – 667) and *Gli Statuti dell'Ordine dello Spirito Santo o del Nodo. Immagine e ideologia del potere regio a Napoli alla metà del Trecento*, in *Medioevo: Immagine e ideologia*, Atti del IV Convegno internazionale di studi. Parma, 23 – 27 settembre 2002 a cura di C.A. Quintavalle, Milano 2005, (pp. 519-524).

Catherine Reynolds

Catherine Reynolds, an art historian concentrating on manuscript illumination and painting of the 14th to 16th centuries, lectures for various institutions and is a consultant on medieval and renaissance manuscripts for Christie's, London. Her publications include contributions to *Boccaccio Visualizzato*, Vittore Branca ed. (1999) and, most recently, *Trade in Artists' Materials: Markets and Commerce in Europe to 1700*, Jo Kirby, Susan Nash and Joanna Cannon eds (2010).

Victor M. Schmidt

Dr. Victor M. Schmidt is professor at the Department of History and Art History at the University of Utrecht. Victor M. Schmidt received his Ph.D. in 1988 at the University of Groningen, where he also taught for many years, with the exception of the period 1994-1999, when he was attached as Senior Research Fellow to the Dutch Institute in Florence. As of 2009 he teaches Medieval art at the University of Utrecht. Victor Schmidt publishes regularly on late medieval painting, particularly in Italy. This year Brepols published a collection of essays, co-edited with Justin Kroesen, under the title *The Altar and its Environment 1150-1400*.

Lieve Watteeuw

Lieve Watteeuw studied Art History at K.U.Leuven (2002) and is since 1989 conservator-restorator of books, manuscripts and library materials. The academic activity of Lieve Watteeuw is concentrated in the border of medieval manuscript illumination, book production, art-technical research, and conservation/preservation strategies for heritage libraries. In 2008 Lieve Watteeuw got her PhD at the K.U.Leuven, with a research on the historiography of the restoration of manuscripts (*The touch of Chronos, Caring for the medieval manuscript (1731-1937)*). She is lecturing in the Art History and the History Department at K.U.Leuven. (Technology and Laboratory Methods & Codicology) and is senior researcher in *Illuminare, the Research Centre for Medieval Art* at the same University. She is working in collaboration with the Royal Library of Belgium and the Royal Institute of Cultural Heritage (KIKIRPA) and is consultant 'collection care, conservation and preservation' for the main Flemish Heritage Libraries. From 2008 on she was coordinating *The Anjou Bible Research Project* and is curator of the exhibition: '*The Anjou Bible. Naples 1340, a royal manuscript revealed*' in Museum M, Leuven.