

NEW PERSPECTIVES ON FLEMISH ILLUMINATION

International Colloquium, Brussels
16 – 18 November 2011



Royal Library of Belgium
Illuminare – Centre for the Study of Medieval Art
(K.U.Leuven)
Royal Institute for Cultural Heritage (Brussels)
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Introduction

In 1959 Léon Delaissé organized an exhibition entitled *La miniature flamande. Le mécénat de Philippe le Bon* (*The Flemish Miniature. The Patronage of Philip the Good*). Seen in Brussels, Amsterdam and Paris, it was a ground-breaking initiative. Now, more than fifty years later, our knowledge of the illuminated manuscript in the Southern Netherlands during the Burgundian period has vastly increased, in large part thanks to new research techniques and topics. Traditional approaches such as connoisseurship and codicology have refined our understanding of the chronology and geographic distribution of manuscript production. In recent decades, moreover, considerable attention has been directed towards historical contextualization – guild organization, actual working practices in the shop, and the complex relationship between word and image. The part played by the commissioner in the production, use and spread of illuminated books is hugely important. Attitudes to and the handling of the medieval parchment heritage in later centuries is also currently explored.

The *Flemish Miniatures* exhibition (Brussels-Paris, 2011-2012) provides the occasion for this symposium. Its aim is to establish the current position vis-à-vis recent research results and the new perspectives they offer. Connections between illumination and panel painting, sculpture, engraving, woodcuts, stained glass and tapestry will be discussed. The intention is to achieve a fruitful interdisciplinary dialogue.

The organization of the colloquium is wishing you all an inspiring symposium!

Conference organization

Royal Library of Belgium (KBR) (Brussels)
Illuminare – Centre for the Study of Medieval Art (K.U.Leuven)
Royal Institute for Cultural Heritage (KIK-IRPA) (Brussels)
Bibliothèque nationale de France

Information and contact

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Scientific committee

Bernard Bousmanne (KBR)
Sara Lammens (KBR)
Jan Van der Stock (Illuminare - K.U.Leuven)
Dominique Vanwijnsberghe (KIK-IRPA)
Lieve Watteuw (Illuminare - K.U.Leuven)
Annelies Vogels (Illuminare - K.U.Leuven)

Programme

Wednesday novembre 16, 2011

5 – 8 PM: Registration

Thursday novembre 17, 2011

9 AM: Registration and coffee

Mornig session, chair: Prof. Dr. Jan Van Der Stock, Illuminare (K.U.Leuven)

- 9.45 AM *Introduction* by Prof. Dr. Patrick Lefèvre, Director of the Royal Library of Belgium
- 10 AM: *Manuscript research, codicology and conservation. Flemish manuscripts revealing new challenges*, Dr. Lieve Watteuw, Illuminare (K.U.Leuven)
- 10.30 AM: *Le concept de l'histoire dans les miniatures à la cour de Bourgogne*, Till-Holger Borchert, Groeningemuseum Brugge
- 11 AM: Questions
- 11.15 AM: Coffee
- 11.45 AM: *A Mass of St. Gregory by the Master of the Houghton Miniatures*, Prof. Dr. Jeffrey Hamburger, Harvard University
- 12.15 NOON: *Stories without words: the vocabulary of Loyset Liedet*, Dr. Catherine Reynolds, London
- 12.45 NOON: Questions
- 13.00 NOON: Lunch (Naster Room)

Afternoon, chair: Dr. Dominique Vanwijnsberghe, KIK-IRPA

- 2.15 PM: *Alexander, Arthur and Charlemagne: tradition and innovation in Flanders in the Late Middle Ages*, Prof. Dr. Alison Stones, University of Pittsburgh
- 2.45 PM: *The Illuminating Contents of Bodley 264: About a New Alexander and the English Court in the Low Countries*, Dr. Janet Van Der Meulen, Vrije Universiteit Amsterdam
- 3.15 PM: Questions
- 3.30 PM: Coffee
- 4 PM: *Mise-en-page in manuscripts containing polyphonic music: The Choirbook for Philip the Fair and Juana of Castile of 1504/06 (KBR, MS 9126)*, Dr. Mara Hofmann, University of London
- 4.30 PM: *Re-Thinking Margins and Miniatures: Collaborative Practices in Flemish Manuscript Painting aaround 1500*, Dr. Anne Margreet As-Vijvers, Universiteit van Amsterdam
- 5 PM: *L'exposition Miniatures flamandes*, une introduction, Sara Lammens, Royal Library of Belgium
- 5.15 PM: Questions
- 5.30 – 7 PM: Visit to the exhibition *Flemish Miniatures*
- 7 – 10 PM: Walking dinner

Friday novembre 18, 2011

9 AM: Registration and Coffee

Morning session, chair: Dr. Thierry Delcourt, Bibliothèque nationale de France

- 9.30 AM:** *The Books of Hours of the Wauquelin's Alexander Master*, Prof. Dr. Gregory T. Clark, University of the South in Sewanee, Tennessee, USA
- 10 AM:** *Le Maître de l'Évangélaire de Tournai et ses collaborateurs*, Prof. Dr. Anne-Marie Legaré, Université Lille 3
- 10.30 AM:** *Jean Le Tavernier: une réévaluation de sa biographie et de son oeuvre à la lumière d'un livre d'heures inédit*, Dr. Dominique Vanwijnsberghe - Dr. Erik Verroken, KIK-IRPA
- 11 AM:** Questions
- 11.15 AM:** Coffee
- 11.45 AM:** *"Benois seront les misericordieux", the illumination of KBR ms. 9296 compared with the panel paintings by the Master of the View of Saint Gudule and the Master of the Legend of Saint Barbara*, Dr. Griet Steyaert, Royal Museums for Fine Art of Belgium
- 12.15 NOON:** *Dissolving Boundaries: On Relations between Netherlandish Triptychs and Flemish Manuscript Illumination*, Prof. Dr. Lynn F. Jacobs, University of Arkansas
- 12.45 NOON:** Questions
- 13.00 NOON:** Lunch

Afternoon, chair: Dr. Barbara Baert, K.U.Leuven

- 2 PM:** *Painting techniques in the grisailles. From Jean le Tavernier to Willem Vrelant*, Prof. Dr. Anne Dubois, UCL – Dr. Marina Van Bos, KIK-IRPA – Dr. Lieve Watteeuw, Illuminare (K.U.Leuven)
- 2.30 PM:** *Of 'Flesh color well made': incarnation and the painting of flesh tones in fifteenth-century Flemish Illuminations*, Nancy Turner, J. Paul Getty Museum
- 3 PM:** *Codicological Puzzles and Artistic Interchange in Flanders*, Dr. Elizabeth Morrison, J. Paul Getty Museum
- 3.30 PM:** Questions
- 3.45 PM:** **Concluding Remarks** by Dr. Bernard Bousmanne, Royal Library of Belgium
- 4.15 PM:** End

Royal Library of Belgium
Boulevard de l'Empereur/Keizerslaan 2
1000 Brussels

Auditorium Lippens

Abstracts and Biographies

Dr. Lieve Watteeuw

K.U.Leuven, *Illuminare* - Centre for the Study of Medieval Art

MANUSCRIPT RESEARCH, CODICOLOGY AND CONSERVATION.

FLEMISH MANUSCRIPTS REVEALING NEW CHALLENGES

The paper will outline the attention paid to the manuscript research and conservation of manuscripts in Belgium before and after the important exhibition of Flemish Illumination in 1959, organized by Leon Delaissé, as well as its scientific framework of reference.

The involvement of codicology and laboratory research (the collaboration with the scientific laboratories of KIK-IRPA) became a prominent tool in this professional field. The paper on the history of manuscript research and the conservation of illumination will describe the medieval illuminated manuscript in conservation theory and practice for the last 100 years. It will focus principally on the 15th century Flemish manuscripts kept in the *Librije* of the Dukes of Burgundy (currently held in the Belgian Royal Library in Brussels). Visions on the past and, hence, also on the approach to its research targets and conservation were redefined repeatedly the last decennia and partly underpinned the metamorphoses of the medieval manuscript.

To illustrate the topic, several Burgundian manuscripts and the work of “Flemish” illuminators of the Brussels collection are examined (for instance Van der Weyden, Liedet, Marmion, Vrelant, Tavernier and anonymous workshops) and on show in the Brussels – Paris Exhibition (2011) are dealt with in the lecture.

Biography

Lieve Watteeuw (1959) 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. She is lecturing in the Art Science and the History Department at K.U.Leuven (Technology and Laboratory Methods & Codicology) and is senior researcher in *Illuminare - Centre for the Study of Medieval Art* at the same University. She is working in collaboration with the Royal Library of Belgium and the Royal Institute of Cultural Heritage (KIK-IRPA).

Till-Holger Borchert

Groeningemuseum, Brugge

IMAGING HISTORY – IMAGINING HISTORY: THE CONCEPT OF THE PAST IN

MINIATURES FOR THE BURGUNDIAN COURT AND ITS PICTORIAL TRADITIONS

Among illuminated manuscripts that either became part of the Ducal library or were commissioned by prominent bibliophile members of the Burgundian court, such as Louis of Gruuthuse, Jean Wavrin, Philippe of Cleves or Charles de Croÿ, many volumes were concerned with secular aspects that focused on the past. The understanding of past history among the Burgundian elites equally embraced historical and mythological themes as well as chorographical subjects and it included chronicles (such as the *Chroniques de Hainaut* or the *Grand Chroniques de France*) as well as fictional accounts (such as the epic *Histoire de Girart de Roussillon*).

This contribution attempts to present a brief overview on the remarkable diversity of historical manuscripts in Burgundian times and to address the proto-humanistic court-environment. Rather than primarily exploring issues of workshop practice among those illuminators charged with the task of illustrating those historical accounts, this paper is concerned with aspects of *Bildformung*, i.e. it addresses and aims to explore the pictorial conventions and traditions that the artists to rely on when challenged with imaging and therefore imaging the past.

Biography

Till-Holger Borchert studeerde kunstgeschiedenis, literatuurgeschiedenis en muziekwetenschap in Bonn (D) en Bloomington (IN). Hij werkte mee aan diverse expo's rond Noord-Europese Renaissance en was als docent verbonden aan het Instituut voor Kunstgeschiedenis van de Universiteit van Aken. Sinds 2000 werkt hij in Brugge, waar hij sinds 2003 conservator werd van het Groeningemuseum. In Brugge richtte hij exposities op zoals "Jan van Eyck, de Vlaamse Primitieven en de mediterrane wereld" (2002), "Memlings Portretten" (2005), "André Beauneveu" (2007), "Karel de Stoute" (2009) en "Van Eyck tot Dürer" (2010). Daarnaast werkte hij als gastcurator, onder meer in Madrid voor de expositie "Jan van Eyck: Grisallas" (2009). In 2007/08 werd hij als Hohenberg Chair of Excellence in the History of Art uitgenodigd aan de Universiteit van Memphis (TN).

Prof. Dr. Jeffrey Hamburger Harvard University

A MASS OF ST. GREGORY BY THE MASTER OF THE HOUGHTON MINIATURES: TRADITION, INNOVATION AND ARTISTIC SELF-CONSCIOUSNESS IN FIFTEENTH-CENTURY FLEMISH MANUSCRIPT ILLUMINATION

An unusually imaginative Mass of St. Gregory, now in the Royal Library in Brussels (MS II 3634-6) and recently reattributed to the "Master of the Houghton Miniatures," an artist named after a beautiful Book of Hours in Harvard's Houghton Library (MS Typ 443-443.1) whom some have been tempted to identify with none other than the great fifteenth-century panel painter, Hugo van der Goes, offers an opportunity to reconsider the nature of the "realism" of fifteenth-century Netherlandish painting. At first glance, the miniature appears to give us a glimpse into another world. Despite its small size (only 125 x 90 mm.), the image presents us with a sweeping vista of a grandiose interior space that plunges back and up into the dizzying heights of a Gothic interior. One might easily be tempted to employ such an image as a means of filling in the interior spaces of Gothic churches that were stripped of much of their liturgical furnishings during the iconoclasm of the fifteenth century. This in itself represents a necessary form of contextualization. Further still, the image seems to permit us to recreate or even to participate by proxy in the prayer practices of a privileged fifteenth-century viewer. On closer examination, however, the miniature proves to be less a reflection of reality than, like the rituals it depicts, a sophisticated model for religious experience based less on nature than on other works of art.

The image thus provides an object lesson on how to read fifteenth-century Netherlandish religious imagery.

Biography

Jeffrey F. Hamburger is the Kuno Francke Professor of German Art & Culture at Harvard University. A Fellow of the Medieval Academy of America, he is also an elected member of the American Philosophical Society and the American Academy of Arts & Sciences. He has published widely on medieval manuscript illumination. Special interests include the art of female monasticism, text-image relationships in medieval art, the history of attitudes towards images, and the role of images in medieval mysticism and theology.

Dr. Catherine Reynolds Freelance consultant, Christie's, London

STORIES WITHOUT WORDS: THE VOCABULARY OF LOYSET LIEDET

Loyset Liedet's talents as an illustrator can be seen in the series of major commissions from Philip the Good and Charles the Bold who, like other leading bibliophiles, evidently appreciated his work. Liedet was able to encapsulate often complex narratives, as in *La Belle Helene de Constantinople* (KBR ms 9967) and give visual expression to non-narratives, as in *L'Épître d'Othea* (KBR 9392). He achieved this partly by using apparently timeless expressions and gestures that are still easily understood today, often wittily reinforcing the characters' emotions through echoes of design or incident. He also depicted behaviour and costumes governed by conventions specific to his own day. Something of their significance can be retrieved from other sources: Alienor de Poitiers's

guide to court etiquette can be supplemented by chronicles and romances, while accounts of travellers can elucidate attitudes to the foreign and exotic both pictorial and verbal. By exploiting both visual and written evidence, it is possible to gain a greater understanding of Liedet's vocabulary and of the skill with which it was deployed.

Biography

Catherine Reynolds gained her PhD at the Courtauld Institute of Art, London, with a thesis on the later phases of the Bedford Master c.1425-1460. After lecturing in the history of art at the universities of Reading (1979-1987) and London (1987-1992), she is now an independent art historian, working as a lecturer, for the Victoria and Albert Museum among other institutions, and as a consultant on manuscripts for Christie's, London. Among her publications are: 'Illuminators and the Painters' Guilds', pp. 14-33 in exh. cat. T. Kren and S. McKendrick, *Illuminating the Renaissance, the Triumph of Flemish Manuscript Painting in Europe 1467-1561*, J. Paul Getty Museum, Los Angeles, and the Royal Academy, London, 2003; 'Reality and Image: interpreting three paintings of the *Virgin and Child in an Interior* associated with Robert Campin', pp.181-193 in *Robert Campin, New Directions in Scholarship*, S. Foister and S. Nash eds., Turnhout, 1996.

Prof. Dr. Alison Stones
University of Pittsburgh

ALEXANDER, ARTHUR AND CHARLEMAGNE: ICONOGRAPHICAL TRADITION AND INNOVATION IN FLANDERS IN THE LATE MIDDLE AGES

What became of these great heroes and how were they perceived in the Late Middle Ages? As important figures of history and legend in manuscript illustration and other media from the twelfth century and before, their iconographic treatment in romances, epic, and history manuscripts mutated and transformed in the centuries leading up to 1500. This paper examines what kinds of transformations took place, what aspects of their stories came to be preferred and what the choices tell about how patrons and makers viewed these celebrated characters. Commissions and collecting patterns of the Dukes of Burgundy and their associates compared with their contemporaries in France reveal similarities and differences in their perceptions and preferences about what was interesting and relevant in these stories.

Biography

Alison Stones trained at the Courtauld Institute and teaches History of Art and Architecture at the University of Pittsburgh. Her major research area is French illuminated manuscripts on which she has co-directed major publications on the manuscripts of the Pilgrim's Guide to Santiago de Compostela, the romances of Chrétien de Troyes, the poems and prayers of Gautier de Coinci, and the Lancelot-Grail romance. She has developed web sites on Lancelot-Grail manuscripts (<http://www.lancelot-project.pitt.edu/lancelot-project.html>) and on medieval art and architecture (<http://www.medart.pitt.edu/index.html>) with special sites on Vézelay (<http://images.library.pitt.edu/v/vezelay>) and Chartres (<http://images.library.pitt.edu/c/chartres>).

Dr. Janet van der Meulen
Vrije Universiteit Amsterdam

THE ILLUMINATING CONTENTS OF BODLEY 264: ABOUT A NEW ALEXANDER AND THE ENGLISH COURT IN THE LOW COUNTRIES

In December 1338, an anonymous scribe completed a copy of the *Roman d'Alexandre* which offered an updated version of the history of Alexander the Great.

Research on this Flemish manuscript – Oxford, Bodleian Library, Bodley 264 – focuses mainly on its wealth of miniatures, the remarkable marginal decorations and the history of the codex. The textual contents of the 14th-century section of this copy received less attention; philologists also appear to be mainly attracted by the illuminations.

The accurate interpolation of recent additions to the *Roman d'Alexandre* and textual variants of this particular copy, however, seem to offer – together with information provided in other texts and Burgundian *remaniements* – valuable clues for questions concerning patronage and the production of the oldest part of Bodley 264. What makes this Alexander cycle unique? Who requested this revision of existing texts? And why? The political and literary context which produced this new *Alexandre* is not only shimmering through the text: the (probably English) spindoctors revealed their ambitions also in the illumination programme of this masterpiece made in the early stages of the Hundred Years War.

Biography

Dr. Janet F. van der Meulen lectures French Literature and Cultural History at VU University, Amsterdam. The focus of her research is on the production and reception of medieval French, Dutch and Italian literature in the Reichsromania and Low Countries (13th and 14th C). She is participating in the ANR-project (2009-2013) *La création littéraire d'un mythe d'Alexandre le Grand dans les littératures européennes (XXIIe siècle – début XVIe siècle)*.

Dr. Mara Hofmann University of London

MISE-EN-PAGE IN MANUSCRIPTS CONTAINING POLYPHONIC MUSIC: THE CHOIRBOOK FOR PHILIP THE FAIR AND JUANA OF CASTILE OF 1504/06 (BRUSSELS, KONINKLIJKE BIBLIOTHEEK, MS 9126)

Renaissance sources of polyphonic music not only convey a rich repertoire of some of the most impressive music ever written; they are also objects of striking physical appearance and often great artistic beauty. They rank among the most complex objects in the field of musical source studies, combining three different layers of signifiers – verbal text, musical notation and other graphic devices.

MS 9126 was made for Philip the Fair and his wife Juana of Aragon since the opening page shows them both as donors, together with their escutcheon and their mottos and initials. Friedrich Winkler (1925) was the first who attributed the miniatures to the Master of James IV of Scotland, at a time when his importance was much less obvious than it is today. In terms of iconography and arrangement of the page, the Brussels manuscript bears a close resemblance to another choirbook (Biblioteca Vaticana, Chigiana, C. VIII. 234). Indeed, in the way the miniatures and the decorative borders are spaced, and in the use of the raised frames, the two manuscripts of similar size correspond exactly.

The case study of the Choirbook for Philip the Fair and Juana of Castile is part of a project which presents the first systematic study of *mise-en-page* in sources dating from c.1480–c.1530, when the transmission of polyphonic music extended across the whole of Europe and achieved its fullest variety in terms of codicological and repertorial types.

Biography

Mara Hofmann studied at the Friedrich-Alexander-Universität Erlangen-Nürnberg and at the Freie Universität Berlin where she gained an MA in Art History and German Literature in 1998, and a PhD in Art History in 2002 (see Jean Poyer: *Das Gesamtwerk*, Turnhout 2004). In 2003/04 she worked as a Feodor-Lynen-Scholar of the Alexander von Humboldt Foundation at the Institut de recherche et d'histoire des textes in Paris. In 2005, she was hired by the University of London, Centre for Manuscript and Print Studies, to work on the British Library online Catalogue of Illuminated Manuscripts. She joined the National Gallery as a Mellon Fellow in 2007, where she created the Raphael Research Resource. In 2010 she was hired as a research assistant to collaborate on a project entitled *The Production and Reading of Music Sources: Mise-en-page in manuscripts and printed books containing polyphonic music, 1480-1530*. Her research interests and publications focus on manuscript illumination in France and Flanders and developments in the *mise-en-page* from the late fourteenth to the early sixteenth century.

Dr. Anne Margreet As-Vijvers
Universiteit van Amsterdam

RE-THINKING MARGINS AND MINIATURES: COLLABORATIVE PRACTICES IN FLEMISH MANUSCRIPT PAINTING AROUND 1500

Flemish miniatures were usually painted on separate leaves, and it has often been argued that this was done to facilitate collaboration between illuminators located in different towns, or because a book-dealer sub-contracted the work among several illuminators. In my opinion, however, there is usually no reason to assume that the full-page miniatures – even if they are on single leaves – were produced separately from the book block.

Study of the division of labour in margins and miniatures (in conjunction with the codicological structure) makes clear that if the miniatures of several manuscripts are in the same style, usually the borders of these manuscripts are in the same style as well. Since the borders surrounding the full-page miniatures had to match the borders of the facing incipit pages, it was still useful to have these miniatures on separate leaves.

Study of the sequence in which the elements of the decorative programme were executed reveals the various stages of production: illustration, decoration, and another, editorial stage in which the transitions between these elements were concealed. Remarkably, sometimes the borders were done before the miniatures. Clearly, illuminators exerted influence on scripts and layout, which enabled them to attune their manuscripts to the tastes of a specific patron or to the presumed wishes of a well-considered group of potential buyers.

In my paper, I would like to substantiate these observations by examples from several manuscripts, including the Grimani Breviary, and establish what they mean for our understanding of Flemish manuscript production. I would like to re-define the notion of a ‘workshop’ and argue that illuminators worked in permanent or semi-permanent teams, consisting of several small one-man or family-businesses, one of which assumed a coordinating role. ‘Advanced’ illuminators within these teams were assigned projects of their own, which explains the close similarities between some manuscripts, as well as the relative independence and changing role of certain illuminators.

Biography

Anne Margreet As-Vijvers received her doctorate in 2002 from the University of Amsterdam; the English version of her *cum laude* thesis – in which she analysed the border decorations in Flemish manuscripts around 1500 – is about to be published in the Ars Nova Series (Brepols). She lectured at various conferences and published on the collaboration between illuminators, on female manuscript producers, on the meanings of marginal decoration and on the iconography of the rosary. Recently she co-authored and edited one of the books accompanying the exhibition on the Hours of Catherine of Cleves in Nijmegen and New York. Currently she is a guest scholar at the University of Amsterdam and the Art, Books and Collections Foundation, working on several projects regarding both Flemish and Northern Netherlandish manuscript painting.

Prof. Dr. Gregory T. Clark
University of the South in Sewanee, Tennessee, USA

THE BOOKS OF HOURS OF THE WAUQUELIN’S ALEXANDER MASTER

Writing anonymously in 1983 for the New York antiquarian H.P. Kraus, Anne van Buren ascribed miniatures in three Books of Hours to the painter of the magnificent *Histoire d’Alexandre* made for Philip the Good in the present exhibition (Paris, BnF, fr. 9342). To that artist, the Wauquelin’s Alexander Master, Van Buren also attributed all of the illustrations save the frontispiece in another of Philip’s manuscripts in this exhibition, the French-language copy of Valerius Maximus’ *Faits et dits mémorables* (Paris, BnF, fr. 6185). Van Buren described the Wauquelin’s Alexander Master as primarily a narrative painter who tended to add supernumerary figures and details even to religious subjects.

In the same decade and independently of Van Buren, I began my own dossier on the artist, whom I gave the working name of the Buchanan e.5 Master after a Book of Hours in the Bodleian Library in Oxford. As I observed in my notice for the Paris *Faits et dits mémorables* in the catalogue that accompanies the present exhibition, my dossier now contains no fewer than 25 Horae with the distinctive, doe-eyed figures seen in the *Faits et dits* and *Histoire d'Alexandre*. All of those Books of Hours appear to have been made in the southern Netherlands, and most likely Bruges, in the third quarter of the fifteenth century. If I am right, the Wauquelin's Alexander Master was Willem Vrelant's principal competitor for manuscript commissions at that time and in that place.

To the best of my knowledge, the Books of Hours of the Wauquelin's Alexander Master have never been considered together as a group. In my paper, I will do this with an eye to determining the place of the artist both within Bruges and in the larger context of southern Netherlandish illumination in the third quarter of the fifteenth century.

Biography

Gregory T. Clark is professor of Art History at the University of the South in Sewanee, Tennessee, USA. He is the author of numerous studies on manuscript illumination in northern France and the southern Low Countries during the fifteenth and early sixteenth centuries. His most recent essays appear in the catalogue for the KBR/BNF exhibition "Flemish Miniatures" (2011-12); his most recent books are "Made in Flanders: The Master of the Ghent Privileges and Manuscript Painting in the Southern Netherlands in the Time of Philip the Good" (2000), "The Spitz Master: A Parisian Book of Hours" (2003), and "Das Da Costa-Stundenbuch: Vollständige Faksimile-Ausgabe der Handschrift MS M.399 aus The Morgan Library & Museum, New York ¾ Commentary/Kommentar" (2010).

Prof. Dr. Anne-Marie Legaré
Université Lille 3

LE MAÎTRE DE L'ÉVANGÉLIAIRE DE Tournai ET SES COLLABORATEURS

Ma communication portera sur le Maître de l'Évangélaire de Tournai et ses collaborateurs. Un corpus d'une dizaine de manuscrits provient de l'atelier de cet enlumineur que l'on retrouve aussi dans deux volumes des Chroniques d'Angleterre de Jean de Wavrin conservés à la Bibliothèque nationale de France (Français 79 et 80), et dont le style a été bien identifié dans le Catalogue des manuscrits enluminés dans les anciens Pays-Bas méridionaux par Ilona Hans-Collas et Pascal Schandel. En réexaminant le corpus, nous tenterons de mieux cerner la fabrication de ces manuscrits qui donnent des noms de copistes attestés à Lille comme Jean Duquesne, des noms de relieurs attestés à Tournai, comme Janvier, qui présentent des modèles iconographiques hennuyers, hérités de Simon Marmion, comme la Pentecôte sous un porche, et adoptés par le Maître d'Antoine Rolin ou encore des vocabulaires ornementaux apparentés à ceux que l'on trouve à Gand.

Plusieurs des Heures de ce groupe sont à l'usage de Tournai. Ce faisceau d'éléments permettra de mieux comprendre les rapports étroits qui existent entre le style, la palette chromatique, les modèles iconographiques, le vocabulaire ornemental du Maître de l'Évangélaire de Tournai, et la production régionale des dernières décennies du 15^e siècle.

Biography

Anne-Marie Legaré is a specialist in the history of medieval manuscript illumination of the 15th and 16th centuries in the Southern Netherlands and of the history of women's libraries during the Late Middle Ages and Early Renaissance. Her main publications in the field of manuscript illumination include a monograph on the *Livre des échecs amoureux*, Paris, BnF, fr. 919 (Paris, 1991) and numerous articles on the history of manuscript illumination after Simon Marmion with the Master of Antoine Rolin as his main follower in Valenciennes.

JEAN LE TAVERNIER: UNE RÉÉVALUATION DE SA BIOGRAPHIE ET DE SON ŒUVRE À LA LUMIÈRE D'UN LIVRE D'HEURES INÉDIT

Des recherches récentes menées par Erik Verroken ont montré que, selon toute vraisemblance, le miniaturiste Jean Le Tavernier d'Audenarde ne peut être identifié à l'homonyme attesté à Tournai dès 1434, contrairement à ce que l'on avait cru jusqu'à présent. Il s'agit plutôt d'un enlumineur de la génération suivante, qui semble néanmoins avoir subi l'ascendant du style campinien. Selon ces données nouvelles, Le Tavernier aurait été actif à Audenarde d'environ 1449 à sa mort en 1462.

Un livre d'heures peu connu, conservé à Londres, est illustré de peintures qui doivent être comptées parmi les toutes premières de Le Tavernier. Il s'agit en outre d'un nouvel exemple de miniatures en couleurs, importantes pour la juste appréciation d'un maître surtout reconnu pour sa maîtrise exceptionnelle de la grisaille. Les scènes historiées de ce manuscrit, destiné à un commanditaire du pays d'Alost, annoncent les grandes productions attribuées à l'Audenardais. Certaines bordures ayant été peintes à la manière des Maîtres de Guillebert de Mets, les *Heures Le Clerc* constituent un précieux maillon entre deux styles qui s'élaborèrent entre Tournai et Gand, dans le sillage de Robert Campin.

La manuscrit a appartenu au début du XVI^e siècle à Charles Le Clerc (†1533), président de la Chambre des comptes de Lille, un proche de Maximilien d'Autriche, qui devint chambellan de Charles-Quint. Comme son frère Robert, abbé des Dunes, Charles possédait une appréciable collection de livres enluminés.

Biography

Dominique Vanwijnsberghe

Docteur en histoire de l'art (université catholique de Louvain), habilité à diriger des recherches (Lille 3), Dominique Vanwijnsberghe est spécialiste de la peinture et de l'enluminure dans les anciens Pays-Bas méridionaux, et s'intéresse à la réception de l'art médiéval à l'époque moderne. Il a publié «*De fin or et d'azur*». *Les commanditaires de livres et le métier de l'enluminure à Tournai à la fin du Moyen Âge* (Peeters, 2001) et «*Moult bons et notables*». *L'enluminure tournaisienne à l'époque de Robert Campin (1380-1430)* (Peeters, 2007) et dirigé les actes du colloque international de 2006 *Campin in Context. Peinture et société dans la vallée de l'Escaut à l'époque de Robert Campin, 1375-1445* et, sur le restaurateur-fausseur Jef Van der Veken, *Autour de la Madeleine Renders. Un aspect de l'histoire des collections, de la restauration et de la contrefaçon en Belgique dans la première moitié du XX^e siècle* (IRPA, 2008). Il est actuellement chef de travaux agrégé à l'Institut royal du patrimoine artistique, à Bruxelles.

Erik Verroken

Chercheur indépendant, spécialiste des artistes des Pays-Bas à l'époque bourguignonne (1384-1530) et de leurs commanditaires, et notamment les peintres, miniaturistes et copistes à Gand et Audenarde, Erik Verroken a publié plusieurs articles dans les *Handelingen van de Geschied- en Oudheidkundige Kring van Oudenaarde* (HGOKO), comme *Saladin de Stoevere (ca. 1397-1474) een Gents schilder in Oudenaarde*, HGOKO, XLIII, 2006, p. 37-63, et *De verluchter Jakob de Tavernier (1428-1454) en zijn zoon de bekende miniaturist Jan de Tavernier. Een archiefonderzoek naar de kunstenaarsfamilie de Tavernier*, HGOKO, XLIII, 2006, p. 65-124.

Dr. Griet Steyaert

Koninklijke Musea voor Schone Kunsten van België

“BENOIS SERONT LES MISERICORDIEUX”, THE ILLUMINATION OF KBR MS. 9296 COMPARED TO PANEL PAINTINGS BY THE MASTER OF THE VIEW OF SAINT GUDULE AND THE MASTER OF THE LEGEND OF SAINT BARBARA

The manuscript *Benois seront les misericordieux* (Brussels, RD ms. 9296) was made after July, 1468 for Margaret of York. Its two miniatures have been related to paintings of Brussels masters. Winkler has attributed them to the Master of Girart de Roussillon, who is often identified with Dreux Jehan. According to Delaissé and De Schrijver the miniatures are by the Master of Guillebert de Lannoy, a master who must have been closely related

to the Master of Girart de Roussillon. They also believe that the Master of the Guillebert de Lannoy has much in common with a painter, the Master of the View of Saint Gudule. They wonder if the illuminator and this painter could be the same artist. Ainsworth also concluded that there seems to be a close relationship between the Master of Guillebert de Lannoy and the Master of the View of St Gudule.

Reynaud and Foucart hold a different opinion. They attributed the miniatures of *Benois seront les misericordieux* to another Brussels painter, the Master of the Saint Barbara Legend.

The Royal Museums of Fine Arts in Brussels is conducting a four-year research project (2009-2013): “The legacy of Rogier van der Weyden. Painting in Brussels in the late 15th and early 16th century. The project focuses on four anonymous masters including the Master of the Saint Barbara Legend and the Master of the view of St Gudule.

The paper will present a comparative study of the miniatures of *Benois seront les misericordieux* with the paintings of the Master of the view of Saint Gudule and the Master of the Saint Barbara Legend. The problems and feasibility of comparing miniatures to paintings that are much larger and executed in other techniques will be addressed.

Biography

Griet Steyaert completed her restoration of easel painting studies with a 2 year internship in the Royal Institute for Cultural Heritage in Brussels (IRPA/KIK). Her Phd. thesis ‘De Meester van de St. Catharina-legende en de Brusselse schilderschool na Rogier van der Weyden’ was supervised by the Vrije Universiteit Brussel (VUB). Since 2000 she has been working as a free lance restorer. Her restorations include *The Archers Feast* by the Master of Frankfurt; *St. Christoph* by Quinten Metsys and *The Seven Sacraments* by Rogier van der Weyden which were carried out in the Royal Museum of Fine Arts, Antwerp. She participated in the recent conservation treatment of the *Adoration of the Mystical Lamb* by the van Eyck brothers. She has been lecturing on technique and scientific examination of painting and sculpture in the Vrije Universiteit Brussel. Currently she is attached to the Royal Museums of Fine Arts in Brussels, conducting a four year research project (2009-2013): “*The heritage of Rogier van der Weyden. Painting in Brussels in the late 15th and early 16th centuries*“.

Prof. Dr. Lynn F. Jacobs
University of Arkansas

DISSOLVING BOUNDARIES: THE THRESHOLDS OF NETHERLANDISH TRIPTYCHS AND FLEMISH MANUSCRIPT ILLUMINATIONS

Flemish fifteenth and sixteenth century manuscripts typically create fascinating relationships between their texts, miniatures and borders. The multiplicity of zones formulated in these illuminated pages is similar to the multiplicity of zones found in another important form of Netherlandish painting, the triptych. While scholars of illuminated manuscripts have often noted influences between illuminations and panel paintings, none have fully explored how the strategies of structuring the spaces of the triptych often parallel those found in manuscript illumination. In this paper, I will examine how both formats often manipulate the boundaries between their parts – that is, between miniatures, borders and text within manuscripts, and between center and wings, and inside and outside of the triptych – in a markedly similar manner, which, in both cases, can have a significant impact on meaning.

This paper will consider a variety of ways in which manuscripts treat border/miniature relations like triptychs treat wing/center relations. Often triptychs establish ambiguous spatial relations between center and wings – showing the two zones as both connected and separated – an approach also seen in manuscripts in which the background landscape of the miniature connects seamlessly to that in the narrative borders, but the foreground and sides of the miniature are severed from the spaces of the borders. Other ways of organizing the wings and centers of triptychs that are adopted in manuscripts include the placement of donors in the wings (borders) and religious scenes in the center (miniatures), and the depiction of interiors in the center (miniature) and the exteriors of the same buildings in the wings (borders). This paper will also examine how the layering of levels of space in Flemish illumination (borders projecting above the page surface, miniatures below) parallels the layering of spaces established by the relations between the exterior and interior of the triptych.

Biography

Lynn F. Jacobs is professor of art history at the University of Arkansas. She has written numerous articles on Northern Renaissance painting, sculpture and manuscript illumination, which have appeared in journals such as *Art Bulletin*, *Zeitschrift für Kunstgeschichte*, and *The Sixteenth Century Journal*. Jacobs has been awarded two fellowships from the National Endowment for the Humanities, and her article, “The Marketing and Standardization of South Netherlandish Carved Altarpieces: Limits on the Role of the Patron,” was the 1990 recipient of the *Art Bulletin's* Arthur Kingsley Porter Prize. The author of *Early Netherlandish Carved Altarpieces, 1380-1550: Medieval Tastes and Mass Marketing* (Cambridge University Press, 1998), her current book, *Opening Doors: The Early Netherlandish Triptych Reinterpreted* is forthcoming from Penn State Press.

Dr. Lieve Watteeuw & Prof. Dr. Anne Dubois Illuminare, K.U.Leuven

PAINTING TECHNIQUES IN THE GRISAILLES. FROM JEAN LE TAVERNIER TO WILLEM VRELANT

In the Southern Netherlands, grisailles were first used on panel paintings by Jan Van Eyck, the Master of Flemalle and Rogier Van der Weyden in order to render a sculpture without polychromy. In the field of manuscript illumination, it's during the second half of the 15th century that the art of grisailles was more and more used in the Burgundian illuminations.

Several artists working for Philip the Good, duke of Burgundy, created a very fine oeuvre in this “*de noir et de blanc*” or “*color lapidum*” technique: several anonymous masters and two “grisaille” illuminators, Jean le Tavernier and Willem Vrelant, who are mentioned by name in the archival records of the dukes. The aim of this paper will be to enhance the particular illumination technique of these artists, using written sources and technical examinations -in particular the stereomicroscope- to reveal the technical features. Macrographs will disclose the rendering of the volume, the use of transparent washes for the backgrounds, the striking use of shade and shadows to highlight the volumetric quality of the individual figures and the panoramic scenes. Complementary, non-destructive X-ray fluorescence analyses (in collaboration with the laboratories of KIK-IRPA, Brussels) will enhance insight to the semi-monochromatic palette of the illuminators, as they were executed in a very limited tonal range and frequently were accompanied by the restricted use of gold in more intense colours such as red, pink and blue. These careful use of gold and colours produced a greater effect of contrast and stresses the flesh tones of the figures and the backgrounds.

A comprehensive overview will be given through several manuscripts in focus: the *Chroniques and conquêtes de Charlemagne* (KBR 9066-9067) by Jean le Tavernier, a book of Hours (KBR IV 145) and a manuscript of the *Première guerre punique* by Leonardo Bruni (KBR 10777) both by Vrelant. Further, other contemporary illuminations will be researched: the single leaf folio with the representation of the *Mass of Gregory* (KBR II 3634) by the Master of Mary of Burgundy (?) and the *Composition de la Sainte Ecriture* (KBR 9017). Finally, the results of this art-technical approach on grisaille illumination will be compared with techniques and data researched in the panel-painting tradition, executed by the painters already mentioned above: Jan Van Eyck, the Master of Flemalle and Rogier Van der Weyden.

Biography

Dr. Lieve Watteeuw

Lieve Watteeuw (1959) 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. She is lecturing in the Art Science and the History Department at K.U.Leuven (Technology and Laboratory Methods & Codicology) and is senior researcher in *Illuminare – Centre for the Study of Medieval Art* at the same University. She is working in collaboration with the Royal Library of Belgium and the Royal Institute of Cultural Heritage (KIK-IRPA).

Prof. Dr. Anne Dubois

Ph.D. in Art History from the Université catholique de Louvain in Louvain-la-Neuve (2008: *The iconographical tradition in manuscripts and printed editions. The case of the French translation of Valerius Maximus by Simon de Hesdin and Nicolas de Gonesse (ca. 1375-ca. 1524)*). 1989-1999: assistant at Laboratoire d'étude des oeuvres d'art par les méthodes scientifiques (UCL, R. Van Schoute and H. Verougstraete). 1997-2009: scientific collaboration in the Fine Arts Museum of Belgium (Brussels) in the project of scientific catalogue of 15th-century painting of this institution. 2010- : FRS-FNRS, post-doctoral research financed by the Fonds National de la recherche scientifique (FRS-FNRS). Project: "painting technique of easel paintings and miniatures in the second half of the 15th century and the first half of the 16th century. Interrelationship and contribution of scientific methods".

Nancy Turner

J. Paul Getty Museum

OF 'FLESH COLOR WELL MADE': TECHNIQUES FOR PAINTING FLESH TONES IN FIFTEENTH-CENTURY FLEMISH MANUSCRIPT ILLUMINATIONS

The standard by which depictions of the body and of flesh tones in Flemish painting was set by the lifelike qualities achieved in oil by Jan van Eyck and his workshop. But in Flemish manuscript illumination, techniques for the painting of flesh tones and facial features reached their own levels of refinement in water soluble media on parchment.

Using layered applications of pure pigment, pigment mixtures, and glazes of organic colorants in the flesh tones of figures, manuscript illuminators succeeded in creating lifelike incarnation in their portrayals of the living and the dead.

With the aid of stereomicroscopic examination and technical analysis, including Raman spectroscopy and micro-X-ray Fluorescence mapping, the pigments and paint mixtures used to create flesh tones in fifteenth-century Flemish illuminations will be explored. Featuring manuscripts from the collection of the J. Paul Getty Museum, including works by William Vrelant, Simon Marmion, Lieven van Lathem, and a leaf from the Turin-Milan Hours, the layering and mixing of pigments will be discussed in the context of contemporary recipes and instructions to painters and illuminators. This paper will show how the 'glowing light' of flesh tones heralded in later Flemish panel painting finds its origins in the painting techniques of manuscript illuminations of the fifteenth century.

Biography

Nancy Turner is Conservator of Manuscripts in the Department of Paper Conservation at the J. Paul Getty Museum. Since 1984, she has been responsible for the conservation treatment and preservation needs of the Museum's collection medieval and Renaissance illuminated manuscripts. Her areas of specialization include the conservation treatment of parchment and illuminations, book structures ("archeology of the book"), and the painting materials and techniques used in manuscript illumination.

Dr. Elizabeth Morrison

J. Paul Getty Museum

CODICOLOGICAL PUZZLES AND ARTISTIC INTERCHANGE IN FLANDERS

One of the most intriguing codicological puzzles in Flemish illumination is the manuscript known as La Flora (Naples, Biblioteca Nazionale di Napoli, Ms. I.B.51). Pieced together from several suites of illumination that may have been originally created for different manuscripts, it contains significant miniatures by Simon Marmion, the Master of the Dresden Prayer Book, the Master of the First Prayer Book of Maximilian, and the Master of the

Prayer Books of around 1500. Two other manuscripts contain miniatures codicologically related to those found in La Flora: Munich Bayerische Staatsbibliothek, Ms. Clm. 28345 and Poitiers, Médiathèque François Mitterrand, Ms. 57/269. Further complicating the story is that the Poitiers manuscript was divided at some point in the past, with its second half found as Vienna, Österreichische Nationalbibliothek, Ms. 1887, which has miniatures that are copies of those found in La Flora. Because we can now link this Vienna manuscript to the Poitiers book, which in turn contains a miniature that was originally meant to be in La Flora, we can trace the potential access of some of the most prolific and important artists of the period to one of the most influential manuscripts of the period, La Flora. By using this group of manuscripts as a case study of the way in which miniatures traveled and were used, we can begin to get a glimpse of the contacts between the artists involved, and the spread of patterns and ideas amongst them. This set of manuscripts with their unique interrelationships has an unusual ability to shed light on workshop practices, one of the most vexed questions confronting art historians working on Flemish manuscript material of the period.

Biography

Elizabeth Morrison is Acting Senior Curator of Manuscripts at the J. Paul Getty Museum. She received her PhD in the History of Art from Cornell University and began work at the Getty in 1996. During her tenure there, she has curated numerous exhibitions including *The Glory of the Gothic Page* and *Images of Violence in the Medieval World*. She was also a contributor to the award-winning 2003 international loan exhibition *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe*. She has published articles on both Flemish and French illumination. In 2010, she co-curated the exhibition *Imagining the Past in France, 1250-1500*. She serves as an Associate at UCLA's Center for Medieval and Renaissance studies, and was recently elected to the Board of Directors for the International Center for Medieval Art.



