



The Apocalypse and Life of St Edward the Confessor (detail). England, London, c. 1380–90 & c. 1400–20. Trinity College, Cambridge, MS B.10.2, fol. 22. Image courtesy of the Master and Fellows, Trinity College, Cambridge.

# Imagination, books and community in medieval Europe

A conference at the  
State Library of Victoria  
(Melbourne, Australia)

29–31 May 2008

## Paper abstracts and speaker biographies

THURSDAY 29 MAY

7–8PM: KEYNOTE ADDRESS

### Openings

*Professor Jeffrey Hamburger, Kuno Francke Professor of German Art and Culture, Sackler Museum, Harvard University, USA*

In an age of mechanical, and now virtual, reproduction, we have perhaps lost sight of the basic visual unit that structures our experience of the medieval book: the opening. From the origins of codex as a medium in late antiquity, and in contrast to the scrolls used in the ancient world, the confrontation of the verso and recto provided the visual field within which scribes and illuminators operated. Openings also made possible the visible elaboration of the word with figured initials, frames and full-page miniatures. Jeffrey Hamburger will explore the complex semantics and literally revelatory possibilities of this new medium as it developed over the medieval millennium.

Introduced by Shane Carmody, Director, Access and Collections, State Library of Victoria.

**Jeffrey Hamburger** holds a PhD in art history from Yale University, has held teaching positions at Oberlin College and the University of Toronto, and has been a guest professor in Zurich, Paris and Oxford. His teaching and research focus on the art of the high and later Middle Ages. Among his areas of special interest are medieval manuscript illumination, text–image issues, the history of attitudes towards imagery and visual experience, and German vernacular religious writing of the Middle Ages, particularly in the context of mysticism. Beginning with his dissertation on the Rothschild Canticles (Yale 1987), much of his scholarship has focused on the art of female monasticism. His current research includes a project that seeks to integrate digital technology into the study and presentation of liturgical manuscripts, and a study of narrative imagery in late medieval German prayer books.

In addition to numerous articles, Jeffrey Hamburger's books include *The Mind's Eye: Art and Theological Argument in the Medieval West*, co-edited with Anne-Marie Bouché (Princeton University Press 2005); *The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany* (Zone Books 1998); *Nuns as Artists: The Visual Culture of a Medieval Convent* (University of California Press 1996); and *The Rothschild Canticles: Art and Mysticism in Flanders and the Rhineland circa 1300* (Yale University Press 1990).

FRIDAY 30 MAY

**9.40–10.30AM: KEYNOTE ADDRESS**

**Re-inventing the book in the late Middle Ages: Flamboyant design in Netherlandish illuminated manuscripts of the 15th and 16th centuries**

*Emeritus Professor James H Marrow, Art and Archaeology, Princeton University, USA*

Throughout the Middle Ages, the makers of medieval manuscripts experimented, sometimes flamboyantly, with all the components of their design, reconfiguring the book in startlingly original ways. James Marrow will suggest that such changes display more than mere aesthetic exuberance; that fundamental innovations in medieval book design are also invariably about meaning; and that books and prominent elements of book design define and articulate some of the profoundest concerns and beliefs of their patrons, makers and users.

Reinterpreting relationships between the various components of the book, Netherlandish manuscript illuminators of the 15th and 16th centuries radically altered the visual dynamics, thereby enabling them to inflect and convey meaning in fresh ways. James Marrow will discuss many of the virtuoso decorative and pictorial effects cultivated by the makers of these books, and the ways these works made important new claims about the functions and meanings of painted images in manuscripts.

Introduced by Anne-Marie Schwirtlich, Chief Executive Officer and State Librarian, State Library of Victoria.

**James H Marrow** is Professor Emeritus of Art History at Princeton University and Honorary Keeper of Illuminated Manuscripts at the Fitzwilliam Museum in Cambridge (UK). A specialist in northern European art of the late Middle Ages and early Renaissance, he has published extensively on manuscript illumination, religious iconography, and early Netherlandish painting. A contributor to the landmark exhibition *The Cambridge Illuminations* (Cambridge 2005), he conceived and co-edited the catalogue of the exhibition, *The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at The New York Public Library* (2005) and is the author of *Pictorial Invention in Netherlandish Manuscript Illumination of the Late Middle Ages: The Play of Illusion and Meaning* (Leuven 2005).

**11AM–12.30PM: PAPERS**

**WORDS AND IMAGES IN NORTHERN EUROPE**

Jan Fox, Dr Megan Cassidy-Welch and Professor Charles Zika discuss the use and meaning of words and images in manuscripts in Northern Europe. Chaired by Dr Judith Collard (University of Otago).

**The frontispiece to *Le Roman de la Rose*, MS Gg.IV.6, Cambridge University Library**

*Jan Fox, PhD candidate in Art History, University of Melbourne, Australia*

*Le Roman de la Rose* was a bestseller, in medieval terms, for more than 200 years. Guillaume de Lorris, who wrote the first 4000 lines c.1230, declared that the poem would contain 'the whole art of love', a subject continued by Jean de Meun 40 years later, when he added approximately 17,000 lines. This frontispiece is from a manuscript made in c.1330. It uses some of the imagery conventional by this time in *Rose* manuscripts; imagery which acts as an intensifier rather than as a gloss. It is, nonetheless, characteristic of its illuminators, Richard and Jeanne Montbaston, Parisian artists who specialised in *Rose* manuscripts.

**Jan Fox** is currently working on a PhD thesis in art history on the role of the author portrait in 14<sup>th</sup>- and 15<sup>th</sup>-century secular literature. Her background is in literature, and she has published numerous articles in literary collections such as *Viewpoints* and *Perspectives*. She has also co-edited two editions of *Perspectives* with Dr Brian McFarlane, Honorary Associate Professor of English at Monash University and Visiting Professor of Film Studies at the University of Hull. Jan has published two books on literature for young people, commissioned by the Medical Benefits Fund, and has written a number of television scripts for ABC television educational programs.

## **Images of incarceration in late medieval Germany**

*Dr Megan Cassidy-Welch, Lecturer in Medieval European History, University of Melbourne, Australia*

Megan Cassidy-Welch will discuss representations of imprisonment in late medieval Germany. She will focus on the cult of St Leonard of Noblat, the patron saint of prisoners, and the cult of St Barbara in order to tease out some of the wider cultural meanings ascribed to imprisonment and to the prison space itself.

**Megan Cassidy-Welch** has degrees in medieval history from the University of Melbourne and the University of London, and in 2004 was appointed Lecturer in Medieval European History at the University of Melbourne. Her research concerns aspects of space, power and memory in 13th-century culture. Her most recent book is *Frightful Abodes of Misery: a Cultural History of the Medieval Prison*, and she is currently working on a new monograph on displaced people and the aftermath of war in 13th-century France.

## **Medieval magicians as people of the book**

*Professor Charles Zika, Professor of History, University of Melbourne, Australia*

Charles Zika will explore the close associations between magic and the book in late medieval European culture, and what this tells us about an understanding of knowledge and its dangers. Through the iconography of manuscripts and early prints, as well as through the cultural history of medieval manuals of magic, Charles will show that books served to link the pretensions and rituals of magicians to those of scholars and priests, just as they helped distinguish magicians from sorcerers and witches.

**Charles Zika** is Professor of History at the University of Melbourne. His research is in the cultural and religious history of late medieval and early modern Europe. Among his recent publications are *Exorcising our Demons: Magic, Witchcraft and Visual Culture in Early Modern Europe* (Brill 2003), and *The Appearance of Witchcraft: Print and Visual Culture in Sixteenth-century Europe* (Routledge 2007).

## **2–3.30PM: PAPERS**

### **DEVOTION AND SAINTS IN ITALY**

Dr Louise Marshall, Dr Claire Renkin and Dr Bronwyn Stocks will discuss the culture of devotion and saints in Italy and how manuscripts were created and used in this context. Chaired by Dr Ursula Betka (La Trobe University).

### **Purgatory in the medieval imagination: What it was like and how to escape it**

*Dr Louise Marshall, Senior Lecturer in Art History, University of Sydney, Australia*

Previous studies on purgatory and art have concentrated on purgatorial topography and the close links between visual representations and contemporary theological debates. Louise Marshall will focus on the concerns of the medieval worshipper seeking the quickest and most effective means of escape from the purging fires. Within the elaborate accountancy of the afterlife, which required precise calculations of spiritual debit and credit for each individual at the moment of death, the cult of the saints could operate as a crucial circuit breaker, a way of getting out of jail free, as it were. Through analysis of a range of examples depicting the liberation of souls from purgatory, first in liturgical books and then in monumental frescoes and altarpieces, Louise will explore which saints were appealed to, and how their intercession was believed to operate. This investigation sheds new light on the cult of the saints within the late medieval economy of salvation, and the key role of images in addressing the fears and hopes of worshippers about the fate of their souls after death.

**Louise Marshall** is Senior Lecturer in late medieval and Italian Renaissance art at the University of Sydney. Her principal field of research is Italian Renaissance plague images, on which she is preparing a book. Recent publications include an essay on narrative cycles of St Roch, and contributions to the *Encyclopedia of Plague, Pestilence and Pandemics* (Greenwood Press 2008) and to the Italian iconographic catalogue of St Nicholas of Tolentino (2005).

## **Images of the Magdalen in late medieval Florence: Visualising paradoxes of female sanctity**

*Dr Claire Renkin, Lecturer, Melbourne College of Divinity, Australia*

Claire Renkin will explore artists' representations of the cult of the Magdalen in late medieval Florence. Illuminated manuscripts, altarpieces and devotional paintings exhibit the multi-faceted meanings that the cult of this mythicised biblical figure inspired, and certain images portray her as the mystical spouse of Christ who has regained the state of virginity.

**Claire Renkin** has a PhD in art history from Rutgers, the State University of New Jersey, and degrees in English, voice, education and art history from La Trobe University, the University of Melbourne, and the University of Massachusetts. Claire teaches art history and spirituality at Yarra Theological Union, Melbourne College of Divinity. Her research focuses on the art and spirituality of Italy in the late Middle Ages and early Renaissance, and she is currently researching the art and devotion to the Magdalen in Renaissance Florence.

## **The distinctive character of the Italian book of hours**

*Dr Bronwyn Stocks, Senior Lecturer in Theory of Art and Design, Monash University, Australia*

Italian books of hours possess a particular character that distinguishes them from their better-known counterparts produced north of the Alps. The distinction is primarily apparent in their appearance, in the decorative layout of the page and particularly in the use of the historiated initial. They are also unique in terms of their textual and illustrative content, often incorporating, for example, relatively extensive illustration for the Office of the Dead as well as a pronounced focus on Christ's Passion. These distinctive characteristics indicate some of the ways in which these books served the devotional life of their owners within the context of medieval and Renaissance Italian piety. Bronwyn Stocks will discuss these features with particular reference to a number of manuscripts in the *Medieval Imagination* exhibition.

**Bronwyn Stocks** completed her PhD, 'Text and Image in the Early Italian Book of Hours', at the University of Melbourne in 1998. She is currently Senior Lecturer in the Department of Theory of Art and Design, Monash University, where her teaching and supervision of Masters and Doctoral candidates covers a broad range of Western art history, from medieval to contemporary, as well as design history, and an art history subject at the Monash Centre in Prato Italy. Bronwyn is a co-editor of the *Medieval Imagination* exhibition catalogue.

## **4–5.30PM: PAPERS**

### **MUSIC AND PRAYER**

Professor John Griffiths, Dr Ursula Betka and Dr Jane Morlet Hardie will discuss the interaction between manuscripts, music, performance and worship. Chaired by Professor Emeritus Margaret Manion AO (University of Melbourne).

### **The Alfonsine encyclopaedia of music**

*Professor John Griffiths, Professor of Music, University of Melbourne, Australia*

In the 1280s, the scribes of Alfonso X of Castile produced three exquisite decorated manuscripts that contained his 400 Cantigas de Santa Maria, and recounted hundreds of Marian miracles. John Griffiths will discuss the possibility that this collection might be a phantom fabrication of Alfonso's encyclopaedic enterprise rather than a record of musical practice.

**John Griffiths** is known internationally for his research on Spanish Renaissance music. His recent publications include a volume on broad music–historical issues of the period (*Políticas y prácticas musicales en el mundo de Felipe II*, with Javier Suárez-Pajares), a work on 16th-century instrumental pedagogy (*Tañer vihuela según Juan Bermudo*), and works on organology, music printing, music in urban society, connections between written and oral traditions, and music in Spanish Naples–Neapolitan links (*Neapolitan Lute Music*, with Dinko Fabris). He is currently President of the Musicological Society of Australia, Professor of Music and Director of the Early Music Studio at the University of Melbourne, and General Editor of the Lyrebird Press, and is also a performer of vihuela, lute and early guitar.

## **The Laudario of Sant'Agnese in Florence: Compagnia and the community of saints**

*Dr Ursula Betka, Lecturer in Art History, La Trobe University, Australia*

This paper examines the Florentine Laudario of Sant'Agnese c. 1340 in relation to its owners, the lay hymn-singing confraternity of Santa Maria and Sant'Agnese, who worshipped communally at Santa Maria del Carmine. Ursula Betka will explore the correlation between sung texts, visual imagery and paraliturgical ritual, as a catalyst to imaginative engagement with the saints.

**Ursula Betka** teaches medieval art history at La Trobe University and is an Honorary Research Fellow at the University of Melbourne. She has published on the history and artistic patronage of Italian confraternities in late medieval Italy, with an emphasis on illuminated Laudarios and the interactive nature of sung texts with personal and public images. Ursula has worked with Margaret Manion on a number of teaching and research projects including *The History of the Italian Illuminated Choir Book* and is a member of the ARC-funded Network for Early European Research cluster on Manuscript Studies and Early European Research. Ursula is also a practicing icon painter who teaches medieval painting and gilding methods. Her paintings were published as the Australian Christmas stamps series of 2005.

## **A cluster of cantorales: Rediscovering a context for a group of Sydney manuscripts**

*Dr Jane Morlet Hardie, Honorary Associate, Centre for Medieval Studies, University of Sydney, Australia*

Four 16th-century cantorales held by the University of Sydney carry a repertory of late medieval liturgical chant. One has been positively identified with the liturgical Use of Salamanca, and the other three may also have Salamanca connections. Jane Morlet Hardie will address aspects of these manuscripts, and explore the thesis that they are related to a large series of cantorales made for Salamanca Cathedral. Repertory and decoration in these manuscripts suggest that their context may indeed have been Salamanca, and that they may have served the wider community of Salamanca Use.

**Jane Morlet Hardie** is currently an Honorary Associate at the Centre for Medieval Studies at the University of Sydney, and Convenor of the ARC-funded Network for Early European Research cluster 'Cathedral, court, city and cloister: Western music and its sources 1100–1750'. She holds a PhD in Musicology from the University of Michigan, and was a Fulbright Senior Scholar at Harvard University in 2000. Jane is the author of several books and many articles on Iberian manuscripts and early printed sources and their sacred polyphony and liturgical chant. Her work has focused on issues of regional and local practice, and her publications in this area have influenced international scholarship on matters relating to liturgical geography and the definition of local practices. She is currently engaged on a new large-scale study of a group of Spanish manuscripts at Sydney University.

## **SATURDAY 31 MAY**

### **9.30–10.30AM: KEYNOTE ADDRESS**

#### **Keep it in the family: Researching women and their books of devotion**

*Professor Alexandra Barratt, Professor of English, University of Waikato, New Zealand*

Alexandra Barratt will discuss the movement of books of devotion between female family members, focusing on the Carew-Poyntz book of hours and on Anne Bulkeley's book (British Library MS Harley 494). Anne, sister-in-law of Elizabeth Poyntz, probably passed on her own more modest prayer book to her daughter, a nun at Amesbury Priory.

Introduced by Dr Anne Scott, Convenor, ARC Network for Early European Research.

**Alexandra Barratt** has studied at the University of Cambridge and the University of Toronto, and has been at the University of Waikato for 30 years. She has published widely on Middle English texts written by and for women, including the anthology *Women's Writing in Middle English* (1992) and an edition of Dame Eleanor Hull's commentary on the Penitential Psalms (1995), and, together with Stephanie Hollis, has edited a collection of essays, *Migrations: Medieval Manuscripts in New Zealand* (2007). She is completing a study of Harley 494, entitled *Anne Bulkeley and Her Book: Fashioning Female Piety in Early Tudor England*.

## 11AM–12.30PM: PAPERS

### TRANSITIONS AND TRANSLATIONS

Professor Constant Mews, Dr Hilary Maddocks and Associate Professor Andrew Lynch will examine ideas around transition and translation – of relics, of words and of ideas. Chaired by Dr Patrick Greene (Museum Victoria).

#### **Celebrating a holy theft: The translation of the Relics of St Thomas Aquinas from Italy to France and the Poissy Antiphonal**

*Professor Constant Mews, Centre for Studies in Religion and Theology, Monash University, Australia*

The Poissy Antiphonal, traditionally dated to the 1340s, includes an added section containing the Dominican Office of the Translation of the Relics of St Thomas Aquinas. As the relics were taken (or, stolen, in the eyes of the Cistercians) from the abbey of Fossanova, where Thomas died in 1274, and smuggled out of Italy to Toulouse in 1367/8, the addition must have been made to the Poissy antiphonal not long after these dramatic events. Not only were the main relics taken to Toulouse, but the right arm was taken to Paris, where it was solemnly presented to Charles V, and shown to the nuns of Poissy as well as to their Dominican brothers at St Jacques. Constant Mews will discuss how the liturgical office celebrating this translation offered a highly imaginative rendition of a complex process of negotiation and subterfuge by which both the Dominicans and the French crown sought to take possession of Thomas Aquinas, on the eve of an ecclesiastical schism that would divide France and Italy so profoundly in the late 14th and early 15th centuries.

**Constant Mews** has studied at the University of Auckland and Oxford University, and is the Director of the Centre for Studies in Religion and Theology in the School of Historical Studies, Monash University. He has published widely in medieval intellectual and religious history, with publications including *The Lost Love Letters of Heloise and Abelard: Perceptions of Dialogue in Twelfth-Century France* (New York: Palgrave 1999) and *Abelard and Heloise* (New York: Oxford University Press 2005), and has contributed to numerous volumes of collected essays and journals. He also has a strong interest in religious dialogue and the interfaith movement.

#### **Sin and torment in the illustration of Deguileville's Middle English pilgrimages in the State Library of Victoria**

*Dr Hilary Maddocks, Honorary Fellow, Art History, University of Melbourne, Australia*

State Library of Victoria manuscript MS 096 G94 is an early 15th century anonymous Middle English prose translation of the first two of Guillaume de Deguileville's *Pélerinage* trilogy. Hilary Maddocks will examine the crude but engaging pen-and-ink illustrations decorating the text, and in particular those depicting the Seven Deadly Sins and the punishments of Hell.

**Hilary Maddocks** is an Honorary Fellow in Art History in the School of Communication and Culture, University of Melbourne. Her unpublished doctoral thesis, awarded in 1990, was a study of the illuminated manuscripts of the *Légende dorée*, Jean de Vignay's translation of Jacopo da Voragine's *Legenda Aurea*.

#### **Bodies, gestures and emotions in narratives from Bodleian Library Laud Misc. 108: King Horn, Havelok, and the South English Legendary**

*Associate Professor Andrew Lynch, Department of English and Cultural Studies, University of Western Australia*

The English saints' lives of Bodleian Library Laud Misc. 108 have features in common with its romances. Yet the romances King Horn and Havelok also have important differences from each other. Andrew Lynch will approach the question of narrative difference and similarity in the manuscript collection by considering its range and deployment of bodily, gestural and emotional thematics.

**Andrew Lynch** has studied at the University of Melbourne and Oxford University, and teaches at the University of Western Australia. He writes mainly on the medieval literary tradition of war and peace, and its transformations in the modern period. He co-edits *Parergon*, the refereed journal of the Australian and New Zealand Association for Medieval and Early Modern Studies.

## 2–3.30PM: PAPERS

### MANUSCRIPTS AND THEIR STORIES

Professor Rodney Thomson, Professor Bill Kent and Professor Sasha Grishin will shed light on the fascinating stories behind some extraordinary manuscripts. Chaired by Dr Claire Renkin (Melbourne College of Divinity).

#### **Merton College 315: How a Carolingian manuscript came to Oxford**

*Professor Rodney M Thomson, Professor of Medieval History, and Senior Research Fellow, University of Tasmania, Australia*

Merton College MS 315 is a handsome and important copy of Eusebius' Chronicle in Latin, made in the 9th century, possibly at Reichenau. Rodney Thomson will describe the fascinating route by which it reached Oxford during the 15th century: from the Council of Basle to Pietro Donato, humanist bishop of Padua, then to John Tiptoft, Earl of Worcester, perhaps to the library of Oxford University, and lastly to Merton College, where it was by 1556.

**Rodney Thomson** is Professor of Medieval History, and Senior Research Fellow in the School of History and Classics, University of Tasmania. He has published widely on the subject of medieval books and learning, particularly of 12th-century England. He has written on the Benedictine historian and scholar William of Malmesbury and on the scriptorium of St Albans Abbey, and has also published descriptive catalogues of the manuscripts at Lincoln, Hereford and Worcester Cathedrals. He is currently compiling a descriptive catalogue of the manuscripts of Merton College, Oxford, and is co-editor of the *Cambridge History of the Book in Britain vol. 2 (1100-1400)* with Nigel Morgan.

#### **Lorenzo de' Medici's manuscript of the 'Augustan History', 1479**

*Professor F W Kent, Professor of History, and Australian Professorial Fellow, Monash University, Australia*

The State Library of Victoria's *Scriptores Historiae Augustae*, 'Augustan History', is firmly dated 1479 and was without doubt made for Lorenzo de' Medici, ruler of Renaissance Florence and a major patron of the arts. Bill Kent will explore the context of the commissioning of this fine and important manuscript, at a time of great personal and public travail for Lorenzo just after the Pazzi Conspiracy.

**Bill Kent** is Professor of History, and Australian Professorial Fellow in the School of Historical Studies, Monash University, where he has taught for his entire career. He has also been Visiting Professor at the Harvard Center for Italian Renaissance Studies in Florence, and Schouler Lecturer in History at the Johns Hopkins University. He has published widely on Italian Renaissance social and cultural history, and is the General Editor of the critical edition of Lorenzo de' Medici's correspondence. His most recent book is *Lorenzo de' Medici and the Art of Magnificence* (Baltimore-London 2004).

#### **A Byzantine pilgrim: Bars'kyj's manuscript and its real and imagined audiences**

*Professor Sasha Grishin AM, FAHA, The Sir William Dobell Professor of Art History, Australian National University*

Vasyl Hryhorovyc-Bars'kyj was a Slav mendicant pilgrim whose journey lasted 24 years, between 1723 and 1747. It took him from his native Kiev through Eastern Europe to Italy, where he worshipped at the Christian shrines in Bari, Rome and Venice. He then travelled to the Holy Land, spending time en route in the Greek islands. He spent two extended periods living on Mount Athos, visited Cyprus on three occasions, and travelled extensively throughout Greece and Asia Minor. While pilgrimages were common in this period, both for religious zealots and for curious travellers, Bars'kyj's pilgrimage was unusual for both its duration and its scope, and for the detailed written and illustrated record that he kept. The autograph manuscript survives, consisting of about 240,000 words, and accompanied by scores of painstakingly accurate archaeological drawings. Employing Bars'kyj's text and pictorial representations within the context of other pilgrim literature, Sasha Grishin will endeavour to establish changing patterns of cultural, artistic and spiritual exchanges between the Orthodox East, Western Europe and the Ottoman Empire.

**Sasha Grishin** studied art history at the Universities of Melbourne, Moscow, London and Oxford and has served several terms as a Visiting Scholar at Harvard University. He founded the Fine Art Program at the Australian National University in 1977, where he is now Head of Art History, and in 2007 was appointed to the William Dobell Chair of Art History. He works internationally as an art historian, art critic and curator. In 2004 he was elected Fellow of the Australian Academy of the

Humanities and in 2005 was awarded the Order of Australia (AM) for services to Australian art and art history.

Sasha has published extensively in contemporary and medieval art. Among his publications are *A Pilgrim's Account of Cyprus: Bars'kyj's travels in Cyprus* (GCRC, New York 1996), *Australian Printmaking in the 1990s: Artist Printmakers 1990–1995* (Sydney 1997), and *Six Memos of the Art of Bruno Leti* (Sydney 2002). He has contributed to numerous journals and magazines and since 1977 has been the art critic for *The Canberra Times*.

#### **4–5.20PM: KEYNOTE ADDRESS**

##### **Reading the medieval book: Imagination, memory and creative association**

*Professor Emeritus Margaret Manion AO, Professorial Fellow in Art History, University of Melbourne, Australia*

Taking a range of examples from the manuscripts and genres on exhibition in *The Medieval Imagination*, Margaret Manion will demonstrate how the medieval book mediated meaning through its stimulation of the imagination as well as the intellect; and how its visual aspects helped in the acquisition of knowledge, by generating creative associations that both prompted communal memories and aroused the mind to further enquiry.

Introduced by Dr Gerard Vaughan, National Gallery of Victoria.

**Margaret Manion** is an art historian specialising in medieval and Renaissance art history, with special reference to manuscript illumination in France and Italy. She has published a number of articles on the nature of the illuminated manuscripts made for members of the French royal family in the 14th and 15th centuries, drawing attention to their didactic and pedagogic function. She is currently completing a book on the history of the Italian illuminated Choir Book, and is also interested in contributing to the updating of the catalogues of the medieval and Renaissance manuscripts in Australia and New Zealand. Preparation for the 2008 exhibition to be held at the State Library of Victoria has brought to light considerable new information on a number of these manuscripts.

#### **REGISTRATION**

To register for the conference, please download a registration brochure from [slv.vic.gov.au/goto/medieval](http://slv.vic.gov.au/goto/medieval).

Registrations close Wednesday 28 May 2008.