

Session 4: Illustrating the Apocalypse
Chaired by Colum Hourihane (*Index of Christian Art*)

Suzanne Lewis (*Stanford University*):

"Illuminating the End?"

Revisiting Apocalyptic Eschatology in Medieval Manuscript Images"

For almost half a century we have ignored or rejected eschatological expectation as a significant force in shaping pictorial representation in medieval apocalyptic manuscripts. A constellation of recent writings, however, suggests the usefulness of revisiting some critical sites. Starting with the Trier and Bamberg Apocalypses, this paper will turn to the twelfth-century *Liber Floridus* and Bodleian Apocalypse Commentary, and then focus on the possibilities of a radical chiliasm developed independently of Joachim of Fiore in the thirteenth-century and beyond, including the *Bible moralisée* and Anglo-French Gothic cycles. An impulse to push traditional allegorical exegesis into the realm of eschatological speculation might be seen in new images of the Sixth and Seventh Seals, the Seventh Trumpet, the Binding of Satan, and the advent and destruction of Antichrist.

Alexey V. Chernetsov (*Russian Academy of Sciences and Institute for Advanced Study*):

"An Illustrated Apocalypse in Sixteenth-Century Russia"

This paper examines a remarkable result of the resurgence of Russian interest in Apocalypse imagery, which perhaps responded to cataclysmic events associated with creating the unified state and liquidating the power of local princes and communal authorities. Made in the 1590s, probably in Moscow, a manuscript now in St. Petersburg (Publichnaya Biblioteka imyeni M.E. Saltikova-Shchedrina, F.I. Buslayev Cod. Q1.N.1138) contains more than fifty complex compositions, mostly in the style of icon-paintings. Some, however, show influence from West-European engravings. They include marine creatures directly derived from Konrad Gesner's *Historia animalium* published in Zürich in 1551–87. Their realistic depiction contrasts with the artist's representation of quadrupeds in the standard medieval stylized manner. The ensemble demonstrates a composite factual and fictional approach to the complex visionary text.

Session 5: Reassessing Beatus *On the Apocalypse*
Chaired by Jane Rosenthal (*Barnard College and Columbia University*)

Sabine G. McCormack (*University of Michigan*):

"The City Built in Heaven"

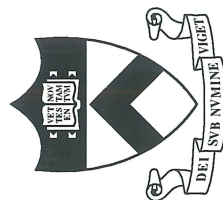
Around the year 786 Beatus of Liébana composed his commentary *On the Apocalypse* in his monastery of Valcavado in Asturias. He related the visions described in Revelation to events in his own troubled times, beset by Muslim incursions and political disorders in the Iberian peninsula and heresy within the Spanish Church. Beatus interpreted these signs as a fulfillment of those prophecies. Although no copy survives from his own lifetime, his long and densely woven text, together with an extensive cycle of illustrations, continued to be copied over centuries, mostly in Spain. They offer powerful testimony in both word and image to continued interest in Apocalyptic material reshaped for new times and concerns.

John Williams (*University of Pittsburgh*):

"Reconsidering Meyer Schapiro and the Silos Apocalypse"

In "From Mozarabic to Romanesque at Silos" Meyer Schapiro assigned a pivotal rôle to the Silos Beatus in his seminal discussion of the social basis of style. However, the logic of Schapiro's thesis is severely challenged when the history of the scriptorium is taken into account. This paper looks at that history and its implications.

— Reception at Maclean House —

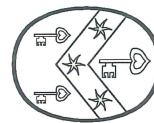


Princeton University

The Apocalypse in Word and Image

Fifth Annual Symposium on the Transmission of the Bible

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