

cover image:

St. Martha and the Tarasque

Book of Hours

French, 1460-80

Ink, gold leaf, tempera on parchment, modern binding

4 x 3 x 1 1/2" (11.8 x 7.9 x 3.8 cm)

85.19

Gift of Mr. Eliot Fitch

Haggerty, M e A

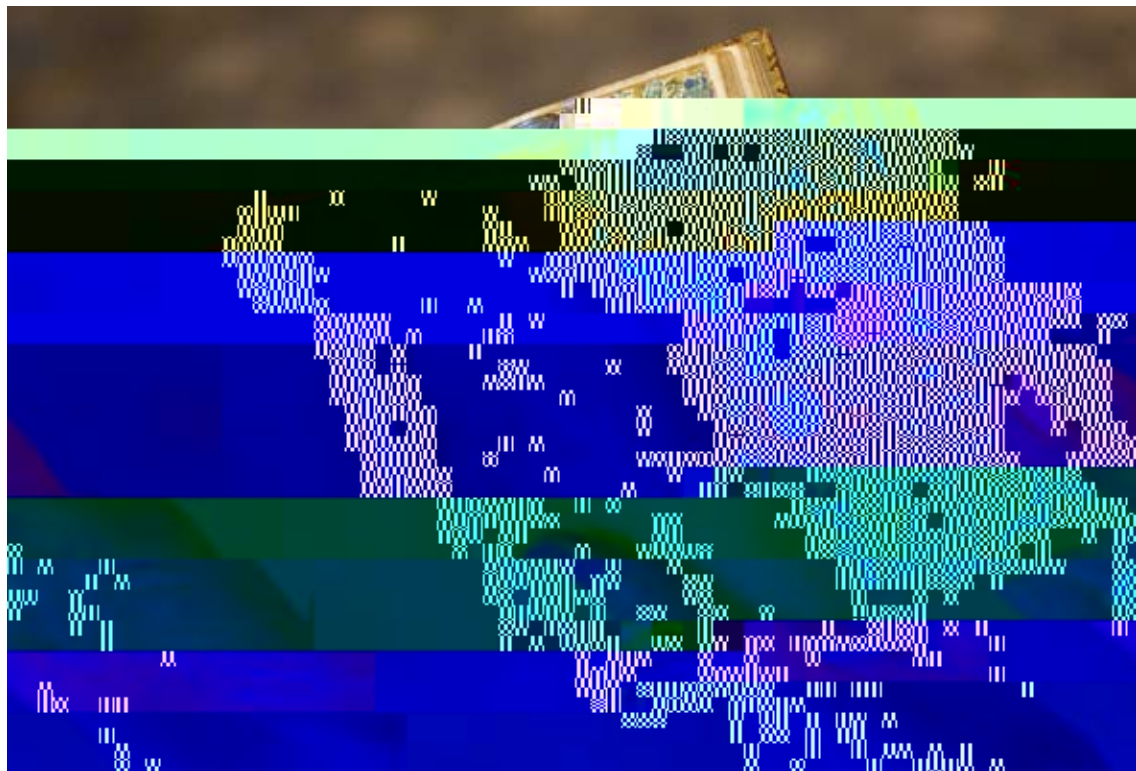
Marquette University

13th and Clybourn Streets

414.288.1669

www.marquette.edu/haggerty

T h e P a g e S
Rare Books and Manuscripts
from the Haggerty Collection



e Annunciation

Book of Hours

French, 1460-80

Ink, gold leaf, tempera on parchment, modern binding

4 5/8 x 3 1/8 x 1 1/2" (11.8 x 7.9 x 3.8 cm)

85.19

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August 22 – December 7, 2008

H a g g e r t y M e m o r i a l
Marquette University

“The labor of the scribe is the refreshment of the reader: the former weakens the body, the latter profits the mind. Whoever you may be, therefore, who profit by this work, do not forget the laboring one who made it, so that God, thus invoked, will overlook your sins. Amen. Because one who does not know how to write thinks it no labor. I will describe it for you, if you want to know how great is the burden of writing: it mists the eyes, it curves the back, it breaks the belly and the ribs, it fills the kidneys with pain, and the body with all kinds of suffering.

Therefore, turn the pages slowly, reader, and keep your fingers well away from the pages, for just as a hailstorm ruins the fecundity of the soil, so the sloppy reader destroys both the book and the writing. For as the last port is sweet to the sailor, so the last line to the scribe. *Explicit*, thanks be to God.”

Comments found in a tenth-century Spanish copy of the *Moralia in Job* of Gregory the Great (Madrid, Biblioteca Nacional, MS 80), by the scribe Florentius of Valeránica

Excerpt from:
Raymond Clemens and Timothy Graham, *Introduction to Manuscript Studies*, p. 23, Cornell University Press, 2007.

ll the pieces in this exhibition
of rare books and manuscripts
have one thing in common:
they are, or once were,
or have been designed to
appear as if they were part

of a handcrafted parchment book. These days, we take books for granted, and even speculate that they may soon be superseded by machine-readable disk or online formats. And yet, in the first centuries of the Christian era, the book, or *codex*, was an innovative new format¹ for writing that rapidly replaced the traditional scroll, or rolled strip of papyrus, parchment, or leather as the basic means of storing and conveying written information. Subsequently, western civilization relied on the parchment book to preserve and transmit its history, ideas,



1. Bible (detail)
French, 13th–14th century
Ink on parchment
6 ¾ x 4 ½" (17 x 12.3 cm)

88.1

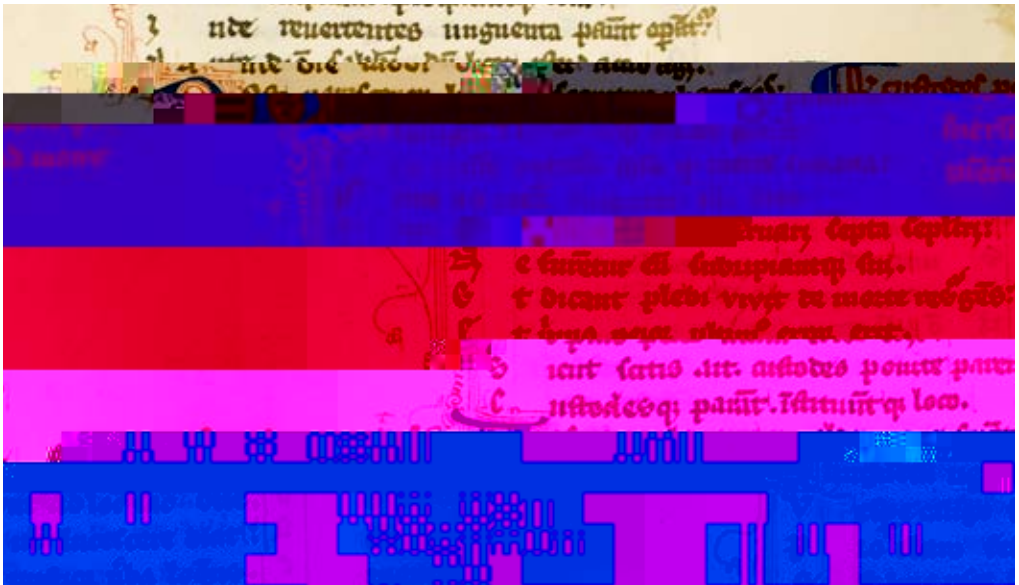
Gift of Mr. and Mrs. Richard B. Flagg

examples with varying degrees of skill. At first, forgeries gained easy success, but advances in modern study of manuscript materials and manufacture make it increasingly difficult for a forgery to remain undetected. Similarly, developments in the modern technology of photographic reproduction and manufacture of the art print have made it possible for libraries and museums to commission limited-edition facsimiles of important manuscript books, thereby making them accessible to schools, universities, and interested collectors in a format that is both affordable and remarkably accurate in replicating every detail of the original.

Despite their distinguished history and sometimes magnificent decorations, parchment manuscripts have humble origins. Parchment is quite simply the hide of a goat or sheep, cured and prepared so as to present a smooth, durable writing surface. A finer, lighter type of parchment is known as *vellum*, from the word “veal,” and is made from calf or lambskin. We may imagine that for the devout medieval scribe, who copied the opening chapter of the gospel of John, the fact that Jesus is identified both as the

Word and as the Lamb of God, would have resonance in ways we users of paper can no longer appreciate. Parchment is different to the touch than paper; it is easy to recognize that it is the hide of an animal, and to feel the difference between the skin side and the hair side of the leaf. The largest of the pages on display in the present exhibit are folio size, about the size of a modern printed atlas; their size was determined by the size of the pages created when a hide was folded in half and trimmed into a rectangular shape. Similarly, the page size known as quarto is produced by folding a hide in four. In fact, the standard eight-and-a-half by eleven inch modern notebook page is more or less the same size as a quarto page, and its dimensions are the legacy of parchment-making from the hides of goats or sheep.

After preparation for use, the parchment sheet would have been lightly pricked down either side and then lightly lined to guide the scribe in his work. Pens were made from reed as well as goose quill, and a variety of recipes existed for the manufacture of black, red, blue, and other colored inks and paint. When a scribe had finished copying the text, another member of the *scriptorium* or



2. Leaf from *Aurora* by Petrus Riga (paraphrase for a Latin Bible) (detail)
 English, 14th century
 Ink on parchment
 11 7/8 x 7 5/8" (29.5 x 19.5 cm)

72.15

Gift of Dr. and Mrs. John Pick

workshop would insert decorated initials in places left blank for that purpose. If the decorations included gold leaf, they are *illuminated*, while letters featuring fanciful human or animal shapes are known as *historiated* or *figural* initials. Most of the color decoration was done using *tempera*, a type of paint made with pigments dissolved in egg yolk. In fact, quite a well-stocked barnyard was needed to supply all the ingredients for a decorated book! During the early middle ages, when books were usually crafted in a monastery or convent *scriptorium*, the religious community's own flocks and livestock would have provided most of the necessary material. Toward the later middle ages, craftsmen working in towns would have bought supplies in the market, producing books for private customers or serving workshops which supplied wealthy or titled patrons. Each generation of scribes and each workshop had its own peculiarities, including decisions about the number of lines to a page and the size for a mahibng frame, or space covered by text, as well as r a disibnctive house style with which artis decorated r a pages, and scribes formed letters or abbreviated common words. Palaeography, or r a study

for asa disibnctive features, enables modern scholars to identify manuscripts in terms fo both r a century and place foorigin, and also to spot a forgery from incongruous or anachronisibc details.

e manuscripts on display represent several di erent types fobook. e oldest example is a leaf from a Bible (88.1, plate 1), one forwo thirteenth-century Bible leaves in the Haggerty collection. esa Bible leaves are rather plain, with red and blue initials and pen work to mark r a beginnbngs fo chapters. eir simplicity reflects r a fact that they were the working tools founiversity students or mendicant friars, who introduced the small, portable format for Bibles in the thirteenth century,⁵ so that r a book could ba carried around in a preachbng friar's backpack and consulted wherever a ment. Another for a oldest examples (Aquinas paste-downs) illustrates dramatically the fate of parchment books: pages from a thirteenth-century Parisian copy of Peter Lombard's *Sentences*, a textbook for aology originally composed in the twelfth century, were cut out and used at r a front and back foa set of omas Aquinas' commentaries on the Pauline episiles, printed on paper in

the early sixteenth century. The parchment leaves, known as *paste-downs*, were literally pasted down on the inside of the book's covers, to hold the printed text in place.

5. Illuminated leaf from a breviary
Italian, 15th century
Ink, gold leaf, tempera on parchment
10 $\frac{3}{4}$ x 7 " (27.3 x 20 cm)

72.17

Gift of Dr. and Mrs. John Pick

singers, but also to insert a kind of visual conductor's baton, evoking a surge of vocal

manner, as well as initials in gold on a red or blue ground. All three leaves in their present state are examples of the manuscript page in its modern guise as collectible artwork.

The larger Italian (72.9, plate 4; 72.11) and Spanish (64.23) manuscript leaves, as well as the large Spanish antiphonal, were used in choral performance of the mass and divine office. These books would have been placed on lecterns, from which they could be seen by the choristers grouped in front of them. Letters and music are large, so as to be clearly visible. The initial D, of "Domine," in an Italian example dated 1475 (72.9) is elaborately illuminated and enhanced with colored scrolling. The artist's intention here was not only to delight the eyes of the

7. *The Rothschild Haggadah* (detail)

A Passover Compendium from the *Rothschild Miscellany*
London: Facsimile Editions; Jerusalem: Israel Museum, 2000.
Originating in 15th century Italy, this Haggadah is part of
the *Rothschild Miscellany* currently owned by the Israel Museum,
Jerusalem.
8 ½ x 6 ½ x ½" (21.6 x 16.5 x 1.3 cm)

Special Collections, University of Wisconsin-Milwaukee Libraries

Milwaukee Libraries. These are a fourteenth-century Haggadah (plate 6), or Passover compendium from Catalonia, now in the British Museum, London, and a fifteenth-century Italian Haggadah (plate 7) from the *Rothschild Miscellany* in the Israel Museum, Jerusalem. The Barcelona volume presents a particularly vigorous example of illuminated initials, scrollwork, and fantastic animal decorations, its exuberance intended perhaps to express the joyfulness of the Passover season and its celebration of freedom from slavery and death. By contrast, the Italian example is illustrated with pastoral scenes in a naturalistic style comparable to that of the leaf and bird panel in the Italian breviary leaf from the same century.

Like Judaism and Christianity, Islam is a religion of the book. The Haggerty's manuscript collection includes two decorated manuscript Qur'ans (Korans) on fine, vellum-like paper (84.22.1, plate 8; 84.22.2). Crafted in Persia (Iran) in the early 19th century, they are lovely modern examples of

the enduring traditions of eastern Muslim manuscript art. Like the medieval Christian books of hours, the smaller of the two was made for use in private devotions. Its miniature format would have made it the ideal companion for a traveler, allowing opportunity for prayer and study in any location.

Displayed between the Haggadah facsimiles and the Qur'an are two complete books of hours, flanking the Aquinas volume with its thirteenth-century paste-downs. One is French (85.19, cover image and title page), dated 1460 to 1480, and, like the leaf from the fifteenth-century 7T* .d. O)65e3ed2(9TJ2nd the Q

according to the “Sarum Use,” or liturgical tradition originating at Salisbury Cathedral, England. This book may, however, have been crafted in the Netherlands, where there were a number of workshops specializing in the manufacture of devotional books and related items. It is on loan from the Walter Underwood Collection of Rare Books at Nashotah House.

The last and most recent item in the exhibit (79.21) would be considered a modern forgery attempting to masquerade as a fifteenth century Italian choral page, were it not signed and dated by the artist. E. Giandotti, an Italian illustrator and calligrapher, dated his choral page 1908, and featured a carefully executed copy of the famous Fra Angelico fresco *the Annunciation* within the elaborately illuminated M, of “Missus est.” Both illustration and text refer to the feast of the Annunciation, and the parchment sheet was probably intended for the wealthier end of the tourist market, especially those visitors who had been to the churches and museums where comparable originals were to be seen. In this way, the art of the parchment page lived on, as it continues to live on among expert calligraphers and artists, even in the present generation of the would-be “paperless” culture.

Notes

1. C. De Hamel, *The Book: A History of the Bible* (New York: Phaidon, 2001), p. 48.
2. Hugh of St. Victor, *De Tribus Diebus 4*, ed. D. Poirel, *Corpus christianorum continuatio medievalis 177* (Turnhout: Brepols, 2002), p. 9.
3. Rupert of Deutz, *De Divinis Officiis 11. 10*, ed. H. Haacke, *Corpus christianorum continuatio medievalis 7* (Turnhout: Brepols, 1967), p. 382.
4. John Donne, *Devotions Upon Emergent Situations*, Meditation 17 (“Nunc lento sonitu”).
5. De Hamel, p. 135.

8. Qur'an (detail)
Ottoman or Persian, Arabic Naskhi script, early 19th century
Ink, tempera, gold leaf on paper
5 ¼ x 3 x ¾ in. (13.3 x 7.6 x 1.9 cm)
- 84.22.1
Gift of Mrs. Richard F.C. Kegel

9. *Descent from the Cross* (detail)

Book of Hours

Sarum Use, 1400-1460

Ink, gold leaf, tempera on parchment, bound in velvet

8 ¾ x 6 x 2" (22.2 x 15.2 x 5 cm)

From the Walter Underwood Collection of Rare Books

Bequeathed to Nashotah House in 1977

C e c e E b n

Bible

French, 13th-14th century

Ink on parchment

6 ¾ x 4 " (17 x 12.3 cm)

88.1

Gift of Mr. and Mrs. Richard B. Flagg

Leaf from *Aurora* by Petrus Riga

(paraphrase of the Latin Bible)

English, 14th century

Ink on parchment

11 x 7 " (29.5 x 19.5 cm)

72.15

Gift of Dr. and Mrs. John Pick

Leaf from *Aurora* by Petrus Riga

(paraphrase of the Latin Bible)

English, 14th century

Ink on parchment

11 x 7 " (29.5 x 19.5 cm)

72.18

Gift of Dr. and Mrs. John Pick

Illuminated leaf from a breviary

Italian, 15th century

Ink, gold leaf, tempera on parchment

10 ¾ x 7 " (27.3 x 20 cm)

72.17

Gift of Dr. and Mrs. John Pick

Leaf from a Book of Hours

Netherlands, 14th century

Ink and gold leaf on parchment

5 x 3 ½" (13.5 x 8.9 cm)

72.8

Gift of Dr. and Mrs. John Pick

Leaf from a Book of Hours

Netherlands, 14th century

Ink and gold leaf on parchment

5 x 3 ½" (13.5 x 8.9 cm)

72.14

Gift of Dr. and Mrs. John Pick

Leaf from a Book of Hours

French, 14th century

Ink, tempera, gold leaf on parchment

4 x 3" (10.5 x 7.5 cm)

72.16

Gift of Dr. and Mrs. John Pick

e Rothschild Haggadah

A Passover Compendium from the *Rothschild Miscellany*

London: Facsimile Editions; Jerusalem:

Israel Museum, 2000

Originating in 15th century Italy, this Haggadah is

part of the *Rothschild Miscellany* currently owned

by the Israel Museum, Jerusalem.

8 ½ x 6 ½ x ½" (21.6 x 16.5 x 1.3 cm)

Special Collections, University of Wisconsin-

Milwaukee Libraries

e Barcelona Haggadah

An Illuminated Passover Compendium

from 14th century Catalonia in facsimile

London: Facsimile Editions, 1992

e Barcelona Haggadah was made in Catalonia

during the second half of the 14th century.

e original is in the British Museum, London.

10 ½ x 8 ½ x 1 ½" (26.7 x 21 x 3.8 cm)

Special Collections, University of Wisconsin-

Milwaukee Libraries

Book of Hours

Sarum Use, 1400-1460

Ink, gold leaf, tempera on parchment, bound in velvet

8 ¾ x 6 x 2" (22.2 x 15.2 x 5 cm)

From the Walter Underwood Collection of Rare Books

Bequeathed to Nashotah House in 1977

Pages from Peter Lombard's *Sententiarum Libri IV*

French, 13th century

Ink on parchment

Sancti ome de Aquino Ordinis Predicatorum Super epistolas Pauli commentaria preclarissima

French, 1526

Ink on parchment

11 ½ x 8 ½" (29.2 x 21.6 cm)

Special Collections and University Archives, John P.

Raynor, S.J. Library, Marquette University

Book of Hours

French, 1460-80

Ink, gold leaf, tempera on parchment, modern binding

4 x 3 x 1 ½" (11.8 x 7.9 x 3.8 cm)

85.19

Gift of Mr. Eliot Fitch

Qur'an

Ottoman or Persian, Arabic Naskhi script

Early 19th century

Ink, tempera, gold leaf on paper

5 ¼ x 3 x ¾" (13.3 x 7.6 x 1.9 cm)

84.22.1

Gift of Mrs. Richard F.C. Kegel

Qur'an

Persian, Arabic Naskhi script, 1827

Ink, tempera, gold leaf on paper

10 ¼ x 6 ¼ x 1 ½ in. (26 x 15.9 x 3.8 cm)

84.22.2

Gift of Mrs. Richard F.C. Kegel

Spanish antiphonal from the Monastery of the

Order of San Jerónimo, Alcalá la Real

Granada, Spain, 1562

Ink and gold leaf on parchment, leather bound over oak

23 x 17" (58.4 x 43.2 cm)

Haggerty Museum of Art and Special Collections

and University Archives, John P. Raynor, S.J. Library,

Marquette University

Gift of Howard M. Greene, 1952

Illuminated leaf from a breviary
Italian, 15th century
Ink, tempera, gold leaf on parchment
7 ½ x 5 ¾" (19 x 14.6 cm)
72.10
Gift of Dr. and Mrs. John Pick

Illuminated choral page
Italian, 15th century
Ink, tempera, gold leaf on parchment
15 ¾ x 11" (40 x 28 cm)
72.9
Gift of Dr. and Mrs. John Pick

Illuminated choral page
Italian, 15th century
Ink on parchment
15 ¾ x 11" (40 x 28.2 cm)
72.11
Gift of Dr. and Mrs. John Pick

Illuminated choral page
Spanish, 16th century
Ink, tempera, gold leaf on parchment
29 x 19 ½ in. (73.7 x 49.5 cm)
64.23
Gift of Dr. and Mrs. John Pick

Illuminated choral page with copy of Fra.
Angelico's *The Annunciation* by E. Giandotti
Italian, 1908
Ink, gold leaf, tempera on parchment
21 x 17 in. (53.3 x 43.2 cm)
79.21
Gift of Miss Eva K. Ford

Read E en

L n e Lea nns

A series of presentations in conjunction with the exhibition.

Noon to 1 p.m. at the Haggerty

Wednesday, September 3, 2008
Dr. Wanda Zemler-Cizewski
Associate Professor- eology, Marquette University
The Book in Scholastic Education: Peter Lombard, Peter Riga, and Thomas Aquinas

Thursday, September 11, 2008
Dr. Steven Millen Taylor
Professor of French-Foreign Languages and Literatures, Marquette University
Fifteenth-Century French Authors, Alain Chartier and Martin le Franc, and their Relationships with Breviaries and Manuscripts

Wednesday, September 17, 2008
Dr. Deirdre Dempsey and Dr. Sharon Pace
Associate Professors- eology, Marquette University
Passover Haggadot: Reflections on the Redemption from Egypt

Thursday, September 25, 2008
Ms. Melissa Vigil
Laboratory Supervisor-Physics, Marquette University
A Demonstration of Medieval Manuscript Techniques from the Gottingen Model Book

Wednesday, October 1, 2008
Dr. Lezlie Knox
Assistant Professor-History, Marquette University
Medieval Women and Manuscript Production

Thursday, October 9, 2008
Dr. Irfan Omar
Assistant Professor- eology, Marquette University
Integral Value of Aesthetics in the Use of the Qur'an

Wednesday, October 15, 2008
Mr. Matt Blessing
Department Head/University Archivist, Raynor Library Department of Special Collections and University Archives, Marquette University
Introduction to the Colonel Howard Greene Antiphonal Collection
Members of the Marquette University Liturgical Choir
Performance of Gregorian Chants from the Colonel Howard Greene Antiphonal Collection

Free and open to the public



H ~~o~~ **r** **e** **M** **e** **A**
Marquette University

