

THE
MATERIALITY
OF **DEVOTION**
FROM MANUSCRIPT TO PRINT

DECEMBER 17, 2018 - MARCH 17, 2019

AN EXHIBITION CURATED BY DR. SARAH BOGUE, KELIN MICHAEL, AND EMMA DE JONG



EMORY

CANDLER
SCHOOL OF
THEOLOGY

Pitts Theology Library

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EXHIBITION CATALOG FUNDED IN PART BY
THE MELLON HUMANITIES PHD INTERVENTION PROGRAM
AND THE LANEY GRADUATE SCHOOL NEW THINKERS/NEW LEADERS PROGRAM



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PREFACE

The Materiality of Devotion

The *Materiality of Devotion: From Manuscript to Print* exhibition provides visitors with the opportunity to explore a variety of objects, texts, and images that supported devotional practices in the medieval and early modern world. The items on display include traditional theological and biblical texts as well as musical scores, cityscapes, sculpture, and poetry. Furthermore, the items represent devotional practices from a variety of religious traditions, including Judaism, Christianity, and Islam. The exhibition invites visitors to consider both the form and the content of these sources as they were used by their historical viewers: how might candlelight impact the viewing of illuminated manuscript? When technical modes of “writing” change (scroll to codex or manuscript to print), how does that change the nature of reading and viewing?

It is important to be aware of the inherent artificiality of the “collection” presented here. These materials have been removed from their original contexts in a number



of important ways. Manuscript leaves have been excised from books, books have been removed from their sacred or secular settings, and sculpture has been reshaped. Still, despite these limits, the exhibition can offer a glimpse into the rich and endlessly multimodal world of premodern devotion.

The exhibition draws on Pitts Theology Library's medieval manuscripts as well as its world-renowned early print collection, and also benefits from generous loans made by the Stuart A. Rose Manuscript, Archives, and Rare Book Library and the Michael C. Carlos Museum. We are thrilled that this truly collaborative exhibition includes a number of materials on public display for the very first time.

Curated by Dr. Sarah Bogue, Kelin Michael, and Emma de Jong

GALLERY MAP

The Materiality of Devotion:

FROM MANUSCRIPT TO PRINT

INTRODUCTION

Case 1: The Materiality of Devotion

1. PERSONAL AND PRIVATE DEVOTION

Case 2: Marian and Christological Devotion

Case 3: Private Devotion

2. BIBLICAL AND FORMATIVE DEVOTION

Case 4: Bible as Printed Text

Case 5: Formative Devotion

Case 6: The Bible as Textual Object

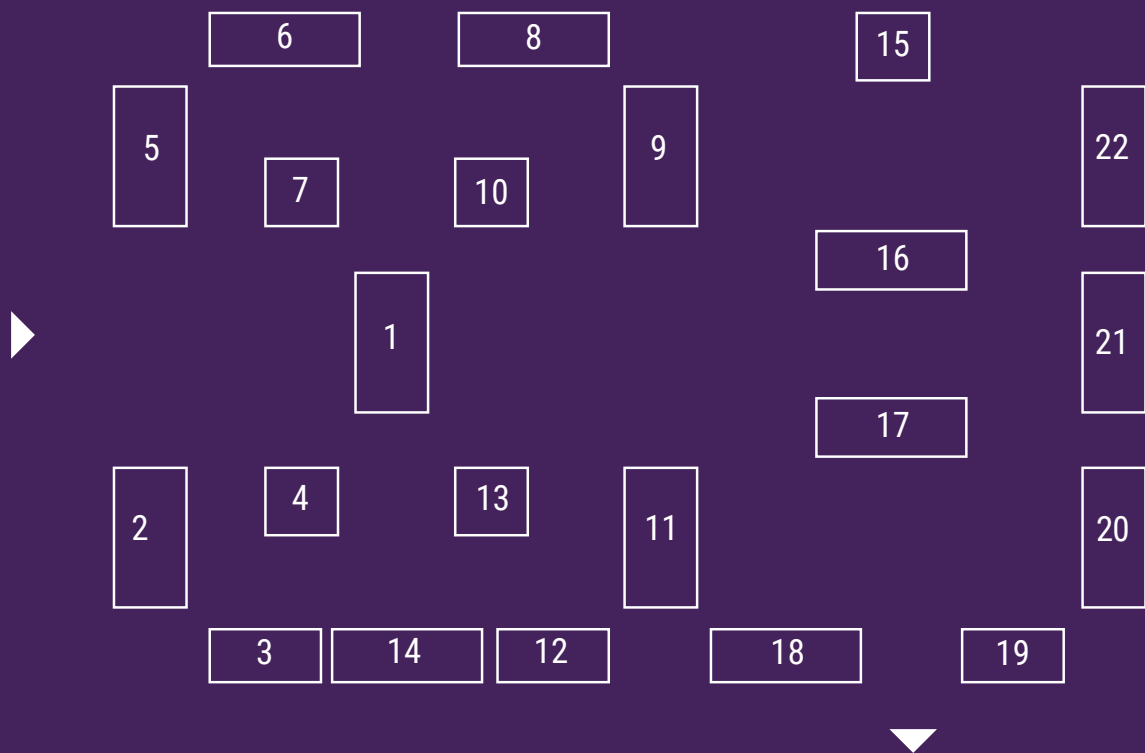
Case 7: Manuscript Bibles

3. RISE OF THE CITY

Case 8: Jerusalem as City Center

Case 9: City Views

Case 10: Chronicles



4. INSTRUCTION

- Case 11: Instruction through Music
- Case 12: Diagrammatic Instruction
- Case 13: Theological Talking Points
- Case 14: Hrabanus Maurus: Word and Image

5. SCROLLS & GENEALOGY

- Case 15: The Making of a Genealogy
- Case 16: Roles of Secular and Sacred Genealogy
- Case 17: Hebrew Scroll

6. MULTILINGUAL RESOURCES

- Case 18: Multilingual Printed Texts
- Case 19: Multilingual Manuscript Texts
- Case 20: Arabic Language Devotion

7. PARCHMENT TO PIXEL

- Case 21: Canterbury Genealogy Scroll

CONCLUSION

- Case 22: Performative Materiality

The background of the top half of the page is a dark purple field with a faint, intricate line drawing. On the left, two figures, possibly saints or angels, are shown in profile, one holding a book. On the right, a figure is depicted holding a large, ornate crown. The overall style is reminiscent of medieval manuscript illumination.

INTRODUCTION. THE MATERIALITY OF DEVOTION

CASE 1

The Materiality of Devotion

Exhibitions are, by their nature, limiting and artificial. The objects that you see in environmentally-controlled cases were once used in a variety of ways that are difficult for the modern viewer to access. Still, it behooves us to consider both how these objects might have contributed to the devotional practices of the medieval person and how these objects have come to us today, in their current form.

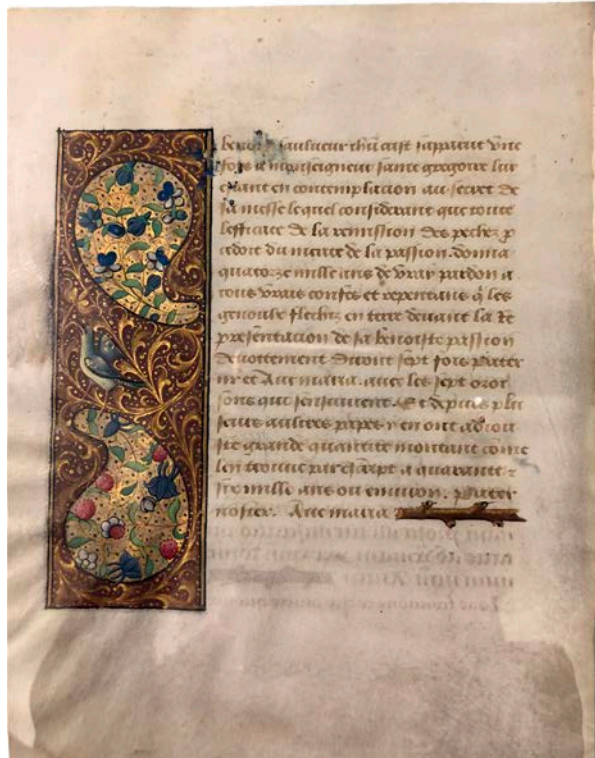


LEAF FROM A BOOK OF HOURS, C. 1450

Leaf from a book of hours (c. 1450), written in Latin (16 x 11.5 cm.). Lettering in brown with capital letters blue or gold and decorated with red, blue, white, and gold spiral shapes and leaves. Border in blue, red, and gold and margins decorated with brown, red, green, orange, and blue vines, leaves, and flowers.

This manuscript leaf, once included in a larger volume designed for personal devotion, has deteriorated significantly in legibility over the years due to a combination of environmental elements and the chemical composition of its inks. The manuscript now has a sticky texture, which has contributed to the deterioration of the main text pigment, while the illuminated and gilded elements, especially those in the capitals and border, remain legible.

Ancient, Medieval, and Renaissance eastern and western manuscript collection, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University MSS 37 (Box 1, Folder 8)

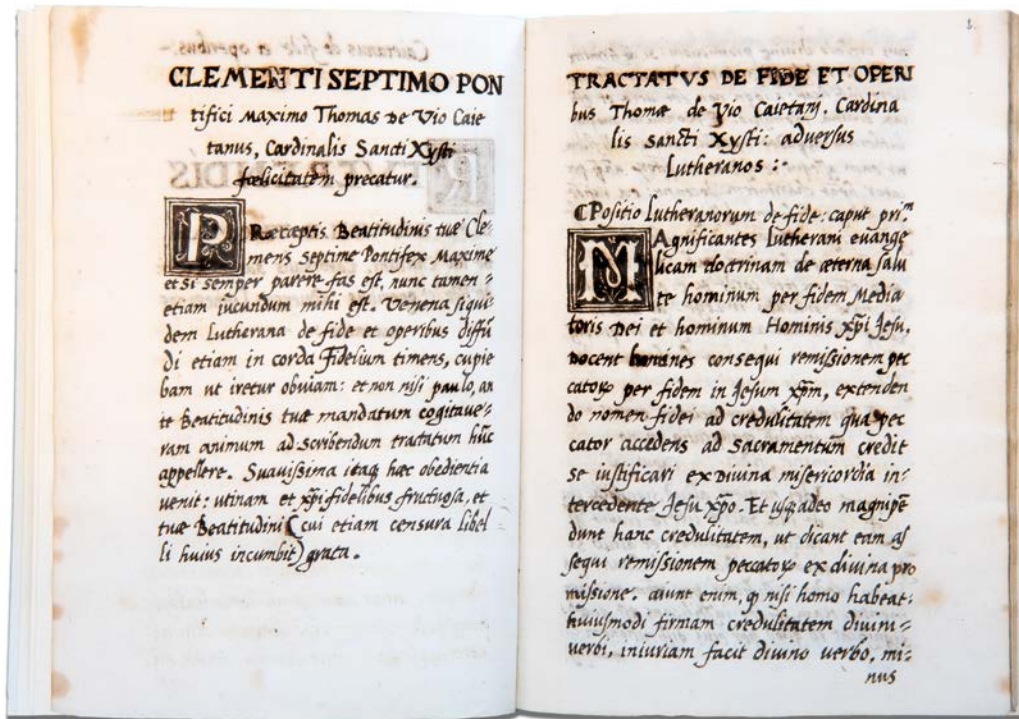


LEAF FROM A BOOK OF HOURS, C. 16TH CENTURY

Leaf from a book of hours, French, 16th century. Lettering is in brown ink on vellum, 19 1/2 x 13 cm. (framed), with rubrication and illuminated border in blue, gold, red and green.

This manuscript leaf's condition remains pristine. Illuminated leaves like this one were often excised from their original text and sold individually to maximize profit. The main text lettering in brown and red ink on vellum remains legible, as does the illuminated border, which features a foliate design incorporating a bird and other vegetal imagery.

Ancient, Medieval, and Renaissance eastern and western manuscript collection, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University MSS 37 (Box 1, Folder 3)



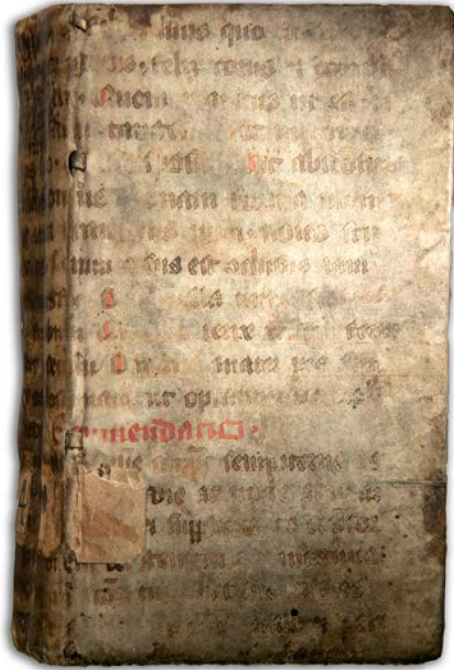
THOMAS DE VIO CAJETAN (1469-1534) – ON FAITH AND GOOD WORKS

Reuerendissimi Domini D. Thomae De Vio Caietani, Cardinalis sancti Xysti de Fide et operibus aduersus Lutheranos tractatus.

18 leaves; 20 cm. Cajetan had met with Luther in 1518 as the papal legate sent to convince the Reformer to recant several of his theses. After the diet of Augsburg in 1530, he issued a number of anti-Lutheran responses on doctrinal issues, such as this one, following his reading of Philipp Melanchthon's Apology to the Augsburg Confession.

This text is a fully hand inscribed (manuscript) copy of a printed work on faith and good works by Tomasso de Vio Cajetan, issued by Antonio Blado (1490-1567) in Rome. The date of production for this manuscript is uncertain, possibly Italy in the mid-16th century. Note the way the scribe has mimicked printed typeface, producing a highly legible and regular document.

Richard C. Kessler Reformation Collection - Pitts Theology Library 1532 CAJE



JOHANNES BERGIUS (1587-1658) – LITURGY COMPARISONS

Vnterscheidt vnd Vergleichung der Evangelischen, jn Lehr vnd Ceremonien, : Allen warheit vn[d] friedliebenden Hertzen zuerwegen fürgestellet [Zu Bremen : Durch Berthold de Villiers; Im Jahr M. DC. XXXIX]

14 unnumbered pages, 238 pages; 14 cm (12mo). Signatures: A-K¹² L⁶ (L6 blank). Not in VD 17, cf. 1:082023C. Vignette on t.p. Pitts Theology Library copy bound in vellum manuscript.

While many manuscript leaves were sold individually for their illumination, others have been preserved as binding for later printed texts. Vellum, made from the skin of animals like cattle, sheep, and goats, is remarkably durable. As you can see from this 17th century text, the vellum still holds its shape and remains fairly legible despite being handled consistently.

Pitts Theology Library 1639 BERG:1



HAUG MARSCHALCK (1489-1535) – REFORMATION TRACT

Durch betrachtung vn[d] Bekärung der bössen gebreych in schweren sünden, Ist Gemacht Dyser Spyegel Der Blinden [Augsburg : Melchior Rammingen V.H.Z. ; Im jar. 1522.]

32 unnumbered pages ; 21 cm (4to). Signatures: A-D⁴. Wood-engraving on t.p.: “Spyegel der Blinden”, or, “Mirror of the Blind” borne by a common man, while two others are attracted to it, and two nobles with covered eyes are pictured, as though they cannot or will not see. Bound in modern blue and green paste paper.

Although it may appear that color was used in manuscript texts alone, many printed texts also included hand-colored engravings. This 16th century Reformation tract, for example, includes a hand-illuminated wood engraving depicting clergy and the nobility as living an easy life supported by the common people, who must work “by the sweat of their brow.”(1484–1545).

Richard C. Kessler Reformation Collection - Pitts Theology Library 1522 MARS

IMPLEMENTS AND ELEMENTS OF WRITING



As early as the 14th century, wood was used to carve out images or text to be printed, first on fabric and later on paper. First the image or text was mirrored and carved in relief. Then, ink is applied to the raised surface, which is subsequently pressed onto the fabric or paper to leave an imprint.



In the early 1450's Johannes Gutenberg (1397?-1468) developed movable type, which he made of mold-cast metal letters.

Metal was more durable than wood and resulted in more uniform letters. Books were printed by setting the letters within a page-sized form (comparable to a frame). After printing the necessary amount of copies, the forms were emptied and the letters reused for the next page.



Reed pens were used in antiquity to write on papyrus. They are very stiff and do not retain their sharp tip very long, which is why they were largely replaced by quill pens.



Feather quills like this (goose or swan feathers) were used to inscribe words on the vellum pages of manuscripts. They were the primary writing instrument in the western world from the 6th to the 19th century.



Yellow ochre is made from a natural clay earth pigment which is a mixture of ferric oxide and varying amounts of clay and sand. This particular sample is from Cartersville, Georgia.



Oak gall is the name for the round apple-like gall found on oak trees, resulting from chemicals injected by larva of gall wasps. The tannin in the gall nuts is added to iron sulfate, causing a reaction that gives the ink its color. Adding gum arabic then makes the ink more viscous and helps bind the ink to the writing surface. Gum arabic can also be used to bind other pigments and gold leaf to the writing surface.



Paper was initially developed in China and first produced in Europe in the 11th century. By the 14th century it was produced in paper mills all over Europe, which led to an enormous drop in its price in the 15th century. European paper was made from plant materials as well as discarded fabrics, such as linen, which were reduced to a pulp. The pulp was dissolved into water and then scooped out on wire sieves and left to dry. You can still see the flakes of pulp and the grid of the sieve in this piece of paper.



Lapis lazuli is a semi-precious stone that has been prized since antiquity for its bright blue color. It was ground down in the Middle Ages to make ultramarine, which was the most expensive of all blue pigments.



Malachite was used to make green pigment for paints from antiquity until about 1800. Green was a color that was used often in medieval illuminations, second only to red and blue.



Vellum, or parchment, could be made out of the hides of various animals (pigs, calves, sheep). This particular piece is made from a young goat. If you look carefully, you can observe which side of the skin once had hair.



SECTION 1 PERSONAL AND PRIVATE DEVOTION

Devotion can be both a corporate and a private practice. The objects in this section were produced to support individual devotional practice, including books of hours and one magnificent sculpture. Books of hours were the most popular category of book produced in the 13th-16th centuries and guided the individual through prayers facilitated by imagery. They were meant to be held closely, with both text and image cultivating an intensely personal devotional experience for the viewer.



This image is taken from *The Hours of Our Lady* c.1420 (Pitts Theology Library MSS 161). Here, St. Margaret of Antioch is depicted with the dragon she slays, accompanied by an antiphonal reading for the sixth hour, drawn from Psalm 46:5. Read more about this item on page 20 and find additional images from the book on page 26.



CASE 2

Marian and Christological Devotion

Many medieval devotional practices center on the persons of Jesus Christ and his mother Mary. As a result, images of Mary and of Jesus, ranging from childhood to crucifixion, abound in historical objects and texts. These depictions served a number of roles. This could include focusing and centering prayer practices, inserting the Christian into the history of salvation that Mary and Jesus represent. They also highlight and facilitate the potential intercession of Mary and Jesus on behalf of the Christian devotee.

VIRGIN AND CHILD, C. 1250

This is a type of statue known as a Throne of Wisdom (*sedes sapientiae*) because the Virgin Mary acts as a throne for the Christ Child, who is divine wisdom incarnate. Throne of Wisdom statues were very common from the 12th century on due to increasing devotion to the Virgin Mary at this time, but also because they were cheap to produce. Medieval devotees would carry statues of the Virgin in processions, pray to them for miracles or daily help, and offer them candles or jewels. While the Lyman Madonna is now heavily damaged, it would have once been brilliantly painted and gilded. Technical analysis of the statue revealed small remnants of blue, red,

green, and gold pigments. Because the back of the statue is hollowed out and not sculpted, it is likely that it would have been displayed as part of a larger altarpiece.

-Nicole Corrigan

Michael C. Carlos Museum
2015.011.001 A&B





THE HOURS OF OUR LADY, CIRCA 1420

Les Heures de nostre dame, ca. 1420.

1 volume, 136 leaves; Contains one book of hours manuscript which includes a calendar, the four Gospels, the prayers to the Virgin, the Hours of the Virgin excluding the Flight into Egypt, the penitential Psalms, the Office of the Dead, and the Suffrages of the Saints.

This illuminated manuscript book of hours includes the hours of the Virgin as well as a variety of prayers focusing on the biblical accounts of Mary's life. This includes the Annunciation, when Gabriel announces that Mary will become pregnant with Jesus. This book also includes a number of richly illuminated miniatures of biblical figures and saints. Find more images from this book on page 26.

Pitts Theology Library MSS 161



PRAYER ON THE WOUNDS OF CHRIST, C. 1475

The recto and verso have decorated borders, two- and five-line decorated initials, and an angel in the margin of the recto showing wounds on his hands and feet all in red and blue inks. Book dealer identification marker is VM 2221. Pitts accession number is 89-183. Measures 124mm x 179mm.

This leaf from a Dutch book of hours includes decorated borders and initials typical of this genre. In addition, this leaf includes an angel in the margin of the text, depicting the wounds of Christ on his hands and feet, placed around a central medallion indicating Christ's heart. Prayers related to the wounds of Christ were a popular aspect of medieval devotion, allowing the believer to meditate on the events of the crucifixion.

Pitts Theology Library RG020-2



GIOVANNI LUDOVICO VIVALDUS (-1540) – OPUS REGALE

Opus Regale In quo [per]tinent infrascripta opuscula : Epistola consolatoria, in qua tria optima remedia ad repellendum omnes causas tristicie aperiuntur ... Preambulu[m] seque[n]tis. Opusculi in quo agit[ur] de offici[o] pietatis in defunctos [et] tam s.

132, 158, 6 unnumbered leaves : illustrations, portraits ; 32 cm (folio in 6's and 8's).

Giovanni Vivaldus was a Dominican from the Piedmont region of Italy. These nine tractates were frequently reprinted before and during the Reformation. They typify pre-Reformation Catholic spirituality, as can be seen in this image depicting a man in vestments, praying to the Virgin and the Christ child in the *sedes sapientiae*, or “Throne of Wisdom,” position. This was one of the devotional titles given to Mary, connecting her to Proverbs 8:22-31.

Richard C. Kessler Reformation Collection - Pitts Theology Library 1507 VIVA



CASE 3

Private Devotion

Books of hours were private devotional objects, designed to support the prayer practices of individual lay Christians. This private practice was based on the monastic tradition of hourly prayer, which became collectively known as the breviary, or “divine hours” prayed by monks and clergy. Unlike the breviary, there was no required format for a book of hours, so the chosen prayers, saints, and illuminations reflect the personal choices of the book’s owner and scribes.

LEAF FROM A DUTCH BOOK OF HOURS, C. 1475

The recto and verso have decorated borders; the recto contains a six-line historiated initial “S” depicting the head of Christ, the symbol of the “agnus dei” (lamb of God) in the margin, and two two-line decorated initials all in red and blue inks. Book dealer identification marker is VM 2219. Pitts accession number is 89-184. Measures 125mm x 180mm.

This leaf from a Dutch book of hours includes a standard border illumination in red, blue, and gold. It also contains a large, six-line historiated initial “S” depicting the head of Christ. The right margin features a detailed illustration of the *agnus dei* (lamb of God) in the margin, highlighting the sacrificial nature of Christ’s crucifixion for readers of this text.

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DUTCH BOOK OF HOURS, C. 1470

Initial letters are illuminated in dark blue, light blue, red, light red or orange. The illuminations in this Dutch manuscript are typical of northern European manuscripts. [209] leaves: vellum (leather binding probably not original). This manuscript is stored in a clamshell box covered in blue buckram that is separate from the document box for Msc. 001.

Used at Utrecht between 1470 and 1500, this North Dutch book of hours includes the “Hours of the Eternal Wisdom,” by Gerard Groote, a member of the Brothers of the Common Life. It also includes the hours of the Virgin and Penitential Psalms.

Richard C. Kessler Reformation Collection - Pitts Theology Library MSS 086 MSC 001

FURTHER ILLUMINATIONS FROM THE HOURS OF OUR LADY, C. 1420

NATIVITY SCENE, LEAF 51

This richly decorated scene invites the viewer to participate in the historical events of the nativity, joining with Mary and Joseph in adoration of the Christ Child.

Pitts Theology Library MSS 161



ST. JOHN, LEAF 13

This image depicts John writing his Gospel while his iconographic representation, the eagle, holds the ink bottle suspended from his beak.

Pitts Theology Library MSS 161



OFFICE OF THE DEAD, LEAF 93

Descent of the Holy Ghost showing Mary and the apostles

Pitts Theology Library MSS 161

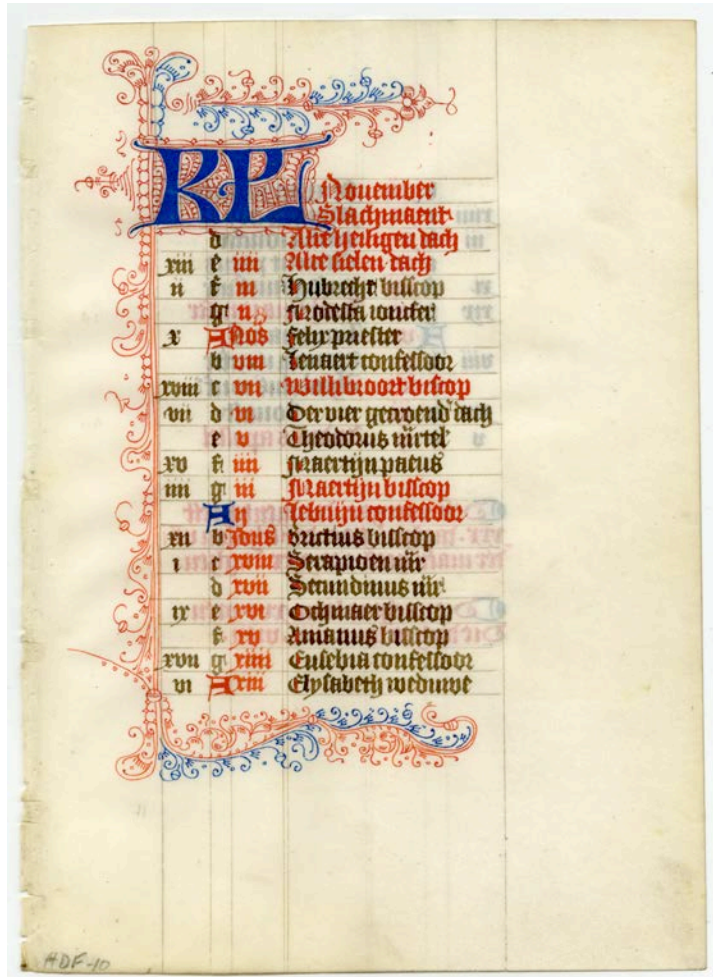


LITANY OF THE SAINTS LEAF FROM A FRENCH BOOK OF HOURS, C. 1480

This leaf from a French book of hours (perhaps from Rouen) includes a listing of all the saints in that particular text, who would all be addressed in prayers throughout the book. This “Litany of Saints” leaf contains a quarter panel border, featuring flowers and tree trunks in liquid gold and tempera.

Pitts Theology Library RG020-2





LITURGICAL CALENDAR FROM A DUTCH BOOK OF HOURS, C. 1500

A leaf featuring a liturgical calendar, in Dutch. Executed in the Netherlands, probably in Holland. Contains decorative text, initial letters, and three-sided border all in red and blue inks. Book dealer identification marker is VM 5191. Pitts accession number is 88-085. Measures 125mm x 175mm.

This leaf from a Dutch book of hours (perhaps from Delft) features a liturgical calendar, which is a standard feature of books of hours. The scribe has decorated the text with a large initial as well as a three-sided border in red and blue ink. Note the pronounced ruling, designed to aid the scribe in standardizing the spacing of the document.

Pitts Theology Library RG020-2



SECTION 2. BIBLICAL AND FORMATIVE DEVOTION

While the objects in Section 1 supported more personal devotional practices, the items in this section fall into the broader category of corporate or “formative” devotion. Each of the items has a place in the institutional life and history of the church, so the authors will likely be familiar to you. In particular, note the scale of the items in this section and consider how their size might indicate both their potential uses and their perceived authority.



TECHNOLOGICAL AND MATERIAL DEVELOPMENTS

This exhibition traces a number of developments in the creation of text and image. This timeline highlights only two of those developments, namely the shifts in textual format (scroll and codex) as well as means of production (manuscript and print). Consider these shifts in conversation with the pedagogical and devotional themes we highlight throughout the exhibition, and perhaps particularly in light of the elements and instruments explored in Case 1 (pages 14-15).

2000s BC – Scroll

Scroll materials included papyrus (inscribed with reed pens) and vellum, also known as parchment, which is made using the skin of animals. It is no coincidence that the Latin verb *explicare* means both "to unroll" and "to explain," since the scroll's readers were forced to move in a linear fashion through the text as it unrolled.



2nd century – Codex

The Roman world facilitated the transition from the scroll to the codex, or bound book, which could be constructed out of paper, vellum, or papyrus. This did not eliminate the use of scrolls (as can be seen in the two later scrolls in this exhibition), but the codex was more efficient to store and to read. Significant shifts include:

8th century: the introduction of Caroline miniscule script, standardizing the script for scribes and the development of increasingly complex developments in illumination techniques.

13th century: The rise of universities as well as the increasing variety of private devotion spurred a move toward smaller, more portable texts.

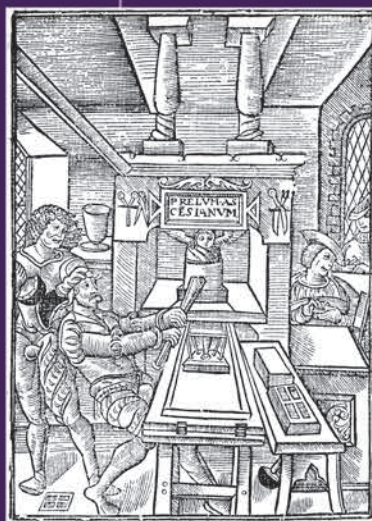
15th-16th centuries – Printing

1450: Gutenberg first introduces movable type in the West, although the technique was known in China prior to this. The Gutenberg Bible was printed in 1456 and one of the first English Bibles was printed in 1474 by Caxton.

1493: Nuremburg Chronicle integrates text and illustration on an expansive scale.

1516: Erasmus prints his first edition of the Greek New Testament, in parallel with a new Latin translation.

1534: Luther prints his first German New Testament, the so-called September Testament.





CASE 4

Bible as Printed Text

The earliest printed books in the Western world, produced prior to the 16th century, are known as incunables, from the Latin word for “swaddling clothes” or “cradle,” to indicate this was the birth of printing. Printed bibles could be produced more cost-effectively than manuscript bibles, and they could include more frequent imagery in the form of woodcuts.



1477 GERMAN BIBLE

Hie vahet an das Register über die bibeln des alten testaments. [Augsburg : Anton Sorg]

267 unnumbered pages, 275 unnumbered leaves ; 37 cm (folio in 10's, 9's, 8's, 14's and 11's).

There were 18 printings of the full biblical text in German before Luther's September Testament of 1522, all translated from the Latin Vulgate. This particular volume includes woodcuts preceding each individual book, many of which emphasize the act of composing that book. The woodcut displayed depicts Luke the evangelist, which pairs the writing apostle with the ox, his standard iconographic representation.

Pitts Theology Library 1477 BIBL



CASE 5

Formative Devotion

This case includes sermonic, exegetical, epistolary, and theological approaches to understanding the relationship of the human with the divine. In contrast to the individual devotion facilitated by the books of hours, each of these items represents a community-based approach to devotion and theology, composed by well-known figures. The perceived authority of a text or its author is a key factor in the continued production and preservation of individual texts.



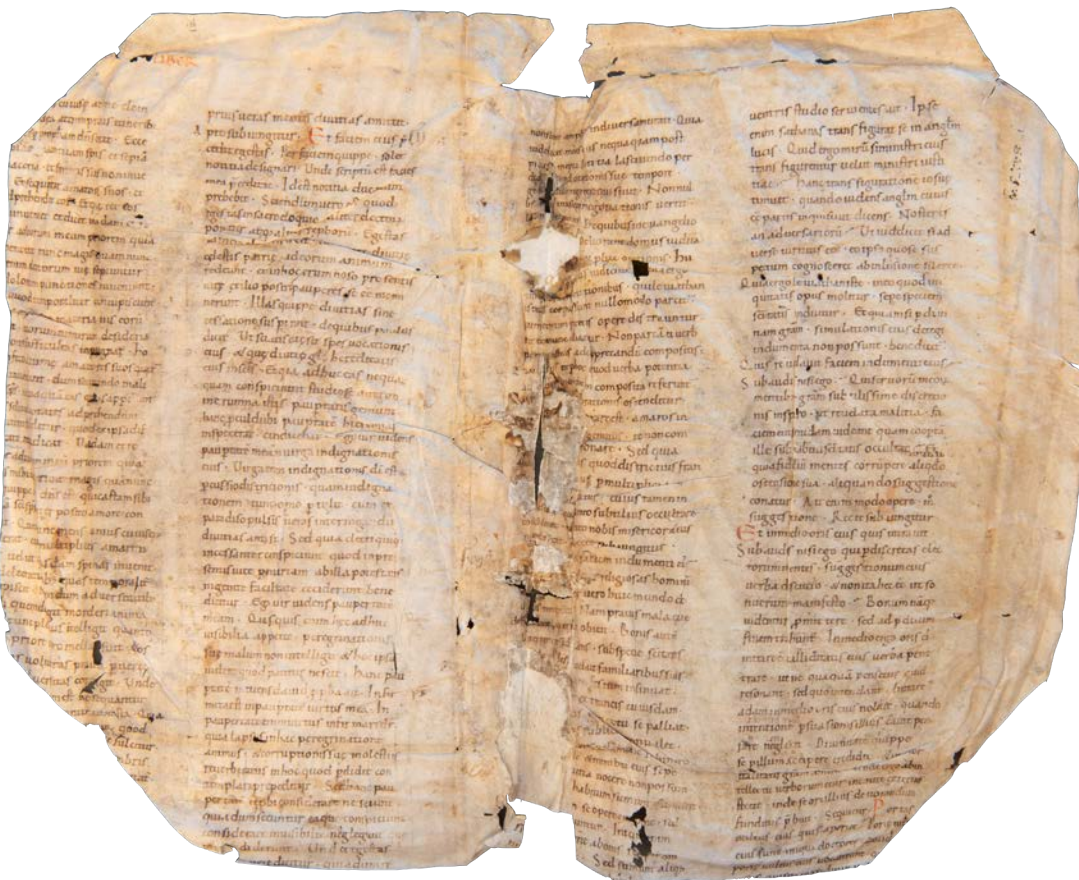
SAINT AUGUSTINE OF HIPPO (354-430) – SERMONS ON THE GOSPEL OF JOHN, C. 1100

In Evangelium Iohannis tractatus, homilies XXV-XXVI, Latin

Measures 310mm x 437mm.

This elaborately illuminated leaf comes from Augustine's Homilies on the Gospel of John, copied in a careful Caroline minuscule script. The avian capital and accompanying manicule (pointing hand) introduce Augustine's discussion of John 15:1-3, in which the Jesus identifies himself as the true vine and describes God the Father as the gardener, pruning the branches of the church to produce more fruit. Augustine preached this series in Hippo around the mid fifth-century, but this leaf was produced in the early medieval period.

Pitts Theology Library RG020-2



GREGORY THE GREAT (540-640) – COMMENTARY ON JOB, CIRCA 1200
Moralia in Job manuscript leaf

This manuscript leaf, preserved as binding for a later book, comes from a copy of Gregory the Great's highly influential commentary on Job. Gregory is known for advocating a threefold exegetical method to biblical texts, including the literal sense, the tropological (or moral) sense, and the allegorical sense. The passage in this leaf is from the end of book 33, which explores the speeches of Elihu in chapter 32 of Job.

Pitts Theology Library RG020-2



SAINT JEROME (-420) – LETTERS, 1480

Diui Hieronimi Epistolae ... Parma, 18 Jan.-15 May 1480

32 volumes (254, 330 leaves) ; 44 cm (folio). Signatures: vol. 2: i-3i⁶, A-K¹⁰, L-Z⁸, 2A-2K⁸, 2L¹⁰, 2M-2O⁸, 2P⁶ (i1 blank, wanting). After the ed. of Teodoro de' Lelli. Reprinted with changes and additions, from the Venice ed. of 1476. Cf. BMC (XV cent.).

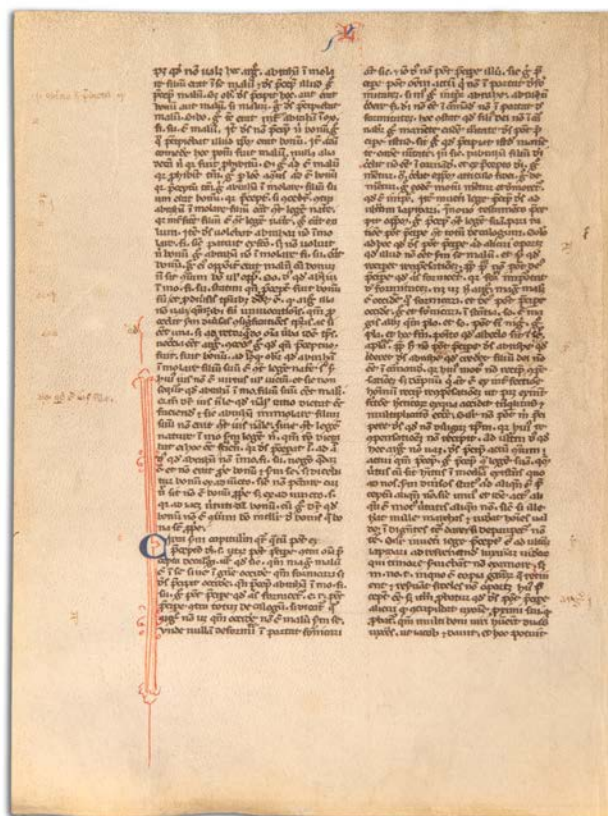
Jerome, a contemporary of the other patristic authors in this case, was considered among the most authoritative authors of the early church. Many reformers and humanists, chief among them Erasmus of Rotterdam (-1536), admired Jerome and interacted extensively with his work. This incunable copy of Jerome's letters features illumination by hand, with the page displayed depicting Jerome in an initial capital P. There is also a crest below the text, including snakes and a wreath of leaves surrounding a wolf passant.

Pitts Theology Library 1480 HIER V2

PETER LOMBARD (C.100-1160) – *SENTENCES*, C. 1300

Both sides of this manuscript leaf contain columns of 50 lines each, comprised of miniscule lettering with red and blue initial and pagination. The *Sentences* was among the first attempts at systematic theology and it became the standard medieval theology textbook. Using biblical texts and patristic authors as his primary sources, Lombard initiated a new approach to theology that would be the core of the scholastic theological landscape.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37





CASE 6

The Bible as Textual Object

Most medieval and early modern bibles took their text from the Latin Vulgate, produced by Jerome in the late fourth century. Despite the common text, the form and aesthetics of the Vulgate text differ greatly depending on the intended use of that material. This case includes two smaller manuscript leaves, perhaps designed for more personal devotion, and a printed bible with marginal glosses, likely designed for more scholastic reading.

1 KINGS MANUSCRIPT LEAF, C. 1300

Measures 151mm x 200mm. Vellum leaf.

The leaf contains an illuminated zoomorphic initial “F” with a long, richly colored marginal extender. There is also a decorated letter marking the beginning of 1 Kings (1 Samuel). Note the way in which the scribe worked around the flaw in the vellum skin in the left-hand column.

Pitts Theology Library RG020-2

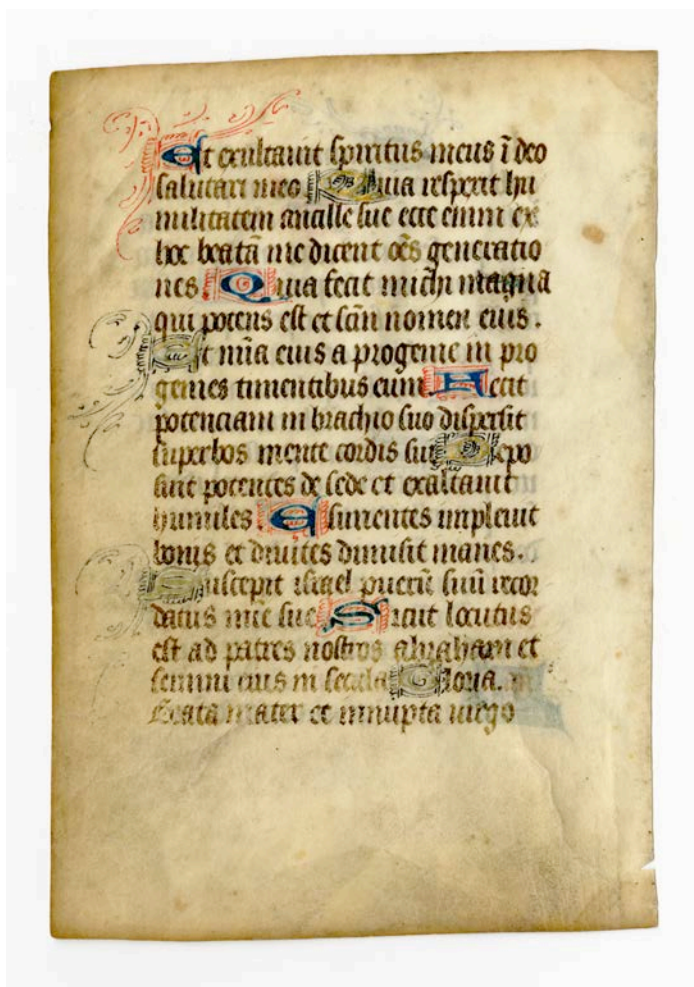


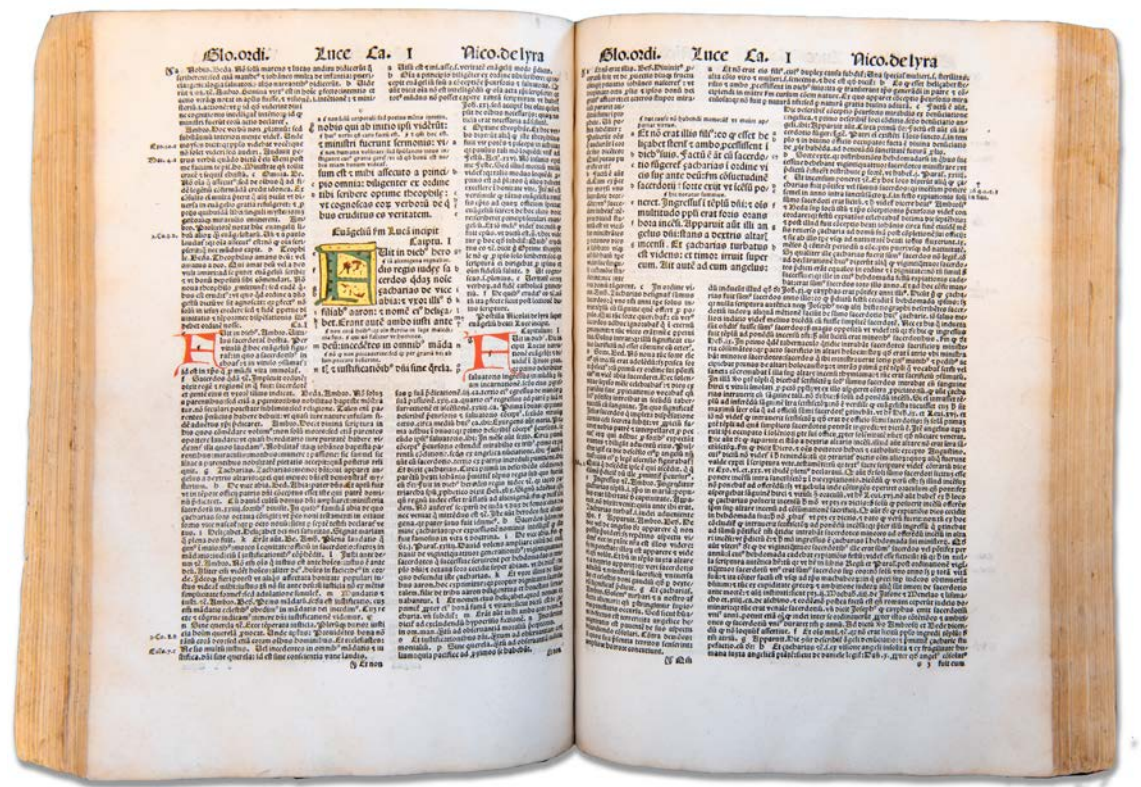
LUKE MANUSCRIPT LEAF, C. 1220

Measures 100mm x 146mm. Vellum leaf.

This manuscript leaf marks the beginning of the Magnificat scene from Luke 1:46-55, when the Virgin Mary visits her cousin Elizabeth, pregnant with John the Baptist. The size and legibility of this text draw a sharp contrast to the 1 Kings leaf, as does the illumination of the capitals in each sentence.

Pitts Theology Library RG020-2





VULGATE BIBLE WITH GLOSSA ORDINARIA

Prima [-Sexta] pars biblie cu[m] glosa ordinaria : expositio[n]e lyre litterali & morali: necno[n] additio[n]ibus ac replicis. // Biblia cum glossa ordinaria

6 volumes ([378, 318, 440, 480, 244, 280] leaves) ; height of page 295-310 mm. (folio). Signatures [vol. 5]: a-y⁸, z⁸, A⁶, B-L⁸, M⁶. A Vulgate Latin Bible, with the “glossa ordinaria” of Walafridus Strabo and others, the “glossa interlinearis” of Anselmus Laudunensis, the “postillae” of Nicolaus de Lyra, the “expositiones prologorum” of Guillelmus Brito, the “additiones” of Paulus Burgensis, and the “replicae” of Matthias Doring.

Bibles in the medieval and early modern period were often accompanied by explanatory glosses and commentary from earlier readers. This edition of the Vulgate prints the biblical text at the center of the page with the commentary occupying most of the page. The most ancient comments are an abridgment of what was known as the *Glossa Ordinaria*, comments on the biblical text from early church fathers.

CASE 7

Manuscript Bibles

Manuscript bibles from the late medieval period could have served a variety of purposes, depending on who commissioned their creation. Larger bibles like the one featured here were often used as lectern bibles for use in an ecclesial or monastic setting. Medieval reading, particularly scriptural and devotional reading, was a multisensory activity, almost always including an oral recitation as the reader “chewed” on the text.

MANUSCRIPT BIBLE, C. 1200

This large manuscript bible contains a total of 275 vellum leaves, inscribed in double columns of nearly 60 lines. The regular script renders the text readable and the illuminated initials would help the reader navigate the page. This particular bible also includes marginal notes and chapter numbers. The bible is open to the first chapters of the book of Psalms.

Stuart A. Rose Manuscript, Archives, and Rare Book Library BS75 1300Z CANDLER FOLIO





SECTION 3. RISE OF THE CITY

During the late medieval period cities gained greater power, which parallels the increasing popularity of the city view in print and other media. Several European cities stood out for their development of printed materials. One such city was Nuremberg, in modern Germany, which saw the publication of the Nuremberg Chronicle, one of the most well-known incunabula. Nuremberg was also the home of Albrecht Dürer (1471-1528), a key innovator of both the woodcut and the engraving. In the lower right corner of this view of Nuremberg a paper mill is depicted, this was the first paper mill north of the Alps, founded in 1390. The availability of paper throughout Europe would become key for the development of printing techniques.



CASE 8

Jerusalem as a Religious Center

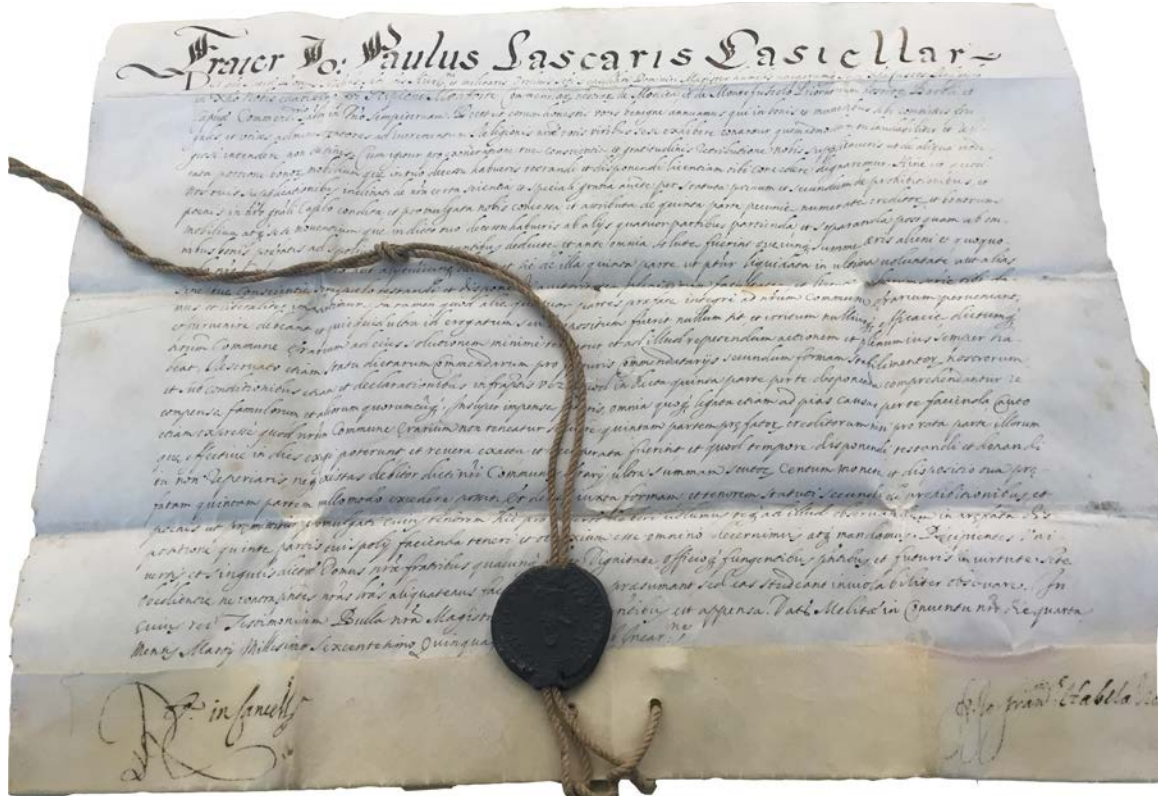
Jerusalem was a key city for Christians, Jews, and Muslims alike. As the location of Christ's death and sacrifice, Jerusalem was an important religious center and pilgrimage site for Christians. There was a keen interest in the topography of Israel as the site of many biblical events. As such, Jerusalem and its surroundings were often portrayed as were other influential churches situated in cityscapes.

DOCUMENT REGARDING RIGHTS OF KNIGHTS HOSPITALLERS OF ST. JOHN OF
JERUSALEM IN SPECIFIC LOCALITIES, 1653

Oversized Paper; Lead seal attached

The order of the Knights Hospitallers of St. John was founded in the 11th century in order to care for sick pilgrims in the Holy Land. By 1653, the Hospitallers were no longer in Jerusalem, but their spiritual connection to this city remained. The lead seal attached to the document reads 'Hiervsaalem' ("Jerusalem"). It depicts a man with a halo, possibly Christ, underneath a cross, while a censer hangs from a domed ceiling, possibly depicting the Holy Sepulchre.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37 OP3





JOHANN OECOLAMPADIUS (1482-1531) – MAP OF THE HOLY LAND

In Iesaiam prophetam Hypomnemata [o]n hoc est, Commentariorum / Ioannis Oecolampadii ; Libri VI. Basileae i.e. Basel : In inclyta Basilea, apud Andream Cratandrum. Mense Martio, anno M.D.XXV 1525

This collection of lectures by the biblical professor Johann Oecolampadius includes two maps, one of Galilee and one of the Holy Land, shown here. Although not accurate by modern standards, the maps allow the reader to explore the topography of the Holy Land and to identify the locations of biblical cities mentioned in the lectures.

Richard C. Kessler Reformation Collection — Pitts Theology Library 1525 OECO



CASE 9

City Views

For many centuries, depictions of cities had been included in the background of narrative scenes, or in the case of some saints, used as an attribute. Devotional images of saints remained a popular genre all throughout the Middle Ages and the Renaissance. Cities often had strong devotional traditions connected to their patron saints. Hermit saints, on the other hand, shunned the cities, which they considered too worldly.



SEAL OF BASEL

Measures 85mm in diameter.

This wax seal has the words ‘SIGILLVM CIVIVM BASILIENSIVM’ (“Seal of the citizens of Basel”) around its border. It depicts the Basel Minster (cathedral) in the center, framed by the Alpha and Omega symbols of Christ as beginning and end. Wax seals like this were used to officiate documents. A metal seal stamp would be pressed into melted wax and the resulting seal stamp would show the image in reverse.

Pitts Theology Library MSS 366

UNIDENTIFIED SAINT/SAINT PETER OF BOLOGNA

Measures 77mm x 158mm.

This manuscript fragment depicts an unidentified saint holding a city or church in the palm of his hand. This gesture signifies the saint's protection over the site of which he is perhaps the patron. It is difficult, if not impossible, to identify the saint, as the illumination has been cut out of its manuscript and has thus lost its context.

Pitts Theology Library RG020-2





ALBRECHT DÜRER (1471-1528) – SAINT ANTHONY OF EGYPT READING, 1519

Albrecht Dürer was a printmaker in Nuremberg who pushed the possibilities of the woodcut to its limits. This engraving depicts Saint Anthony of Egypt (c. 250-355), one of the original eremitic monks who battled with demons in the desert. The city scene in the background represents the urban life that St. Anthony abandoned. The city provides a contrast with the empty and peaceful scene in the foreground. Compare this with the depiction of Nuremberg on page 54, which has great similarity to this cityscape.

Michael C. Carlos Museum 2010.044.001 James T. Laney Fund



CASE 10

Chronicles

The ‘Liber Chronicarum’ (Book of Chronicles) is better known as the ‘Nuremberg Chronicle’ after the city that published it. The chronicle was published in two versions, one with Latin text and the other in German. The book narrates human history up to 1493 as it relates to the Bible and thus it depicts many biblical and historical scenes, as well as portraits of significant figures. It also includes a section on ‘Revelations’ detailing the end of the world. However, the ‘Nuremberg chronicle’ is best known for its views of important cities in Europe and around the Mediterranean.



NUREMBERG CHRONICLE

Registrum huius operis Libri cronicarum cu[m] figuris et i[m]magibus ab inicio mu[n]di. Hartmann Schedel (1440-1514)

20 unnumbered pages, cclxvi, 6 unnumbered pages, cclxvii-ccxcix, 1 unnumbered leaves : illustrations, maps, portraits, coats of arms ; 47 cm (folio).

It was not until the late 15th century that city views become a genre of their own. Parallel to the development of print making, great advancements were made in the fields of perspective, surveying and map making. These techniques were applied to the creation of city views like this one of Nuremberg, resulting in increasingly accurate depictions. The Nuremberg Chronicle contains 1809 woodcut images, for which 645 individual blocks were used. This means that many blocks were used multiple times, a procedure that saved both money and labor. The woodcuts were made by Michael Wolgemut (1434-1519) and his son-in-law Wilhelm Pleydenwurff (1460-1494). Albrecht Dürer was one of their apprentices and might have worked on some of the blocks.

Stuart A. Rose Manuscript, Archives, and Rare Book Library D17 .S3 CANDLER FOLIO



NUREMBERG LEAF - DESTRUCTION OF JERUSALEM

Destructio Iherosolime. Hartmann Schedel (1440-1514)

1 view : illustrations ; 26 x 54 cm., on sheet 46 x 65 cm.

This woodcut combines the Nuremberg Chronicle's biblical and city scenes by showing a comprehensive view of Jerusalem's destruction. Several of the buildings are labeled, including the house of Herod and the Temple of Solomon, which is depicted in flames. At the top of the image, the towers of the city walls have collapsed.

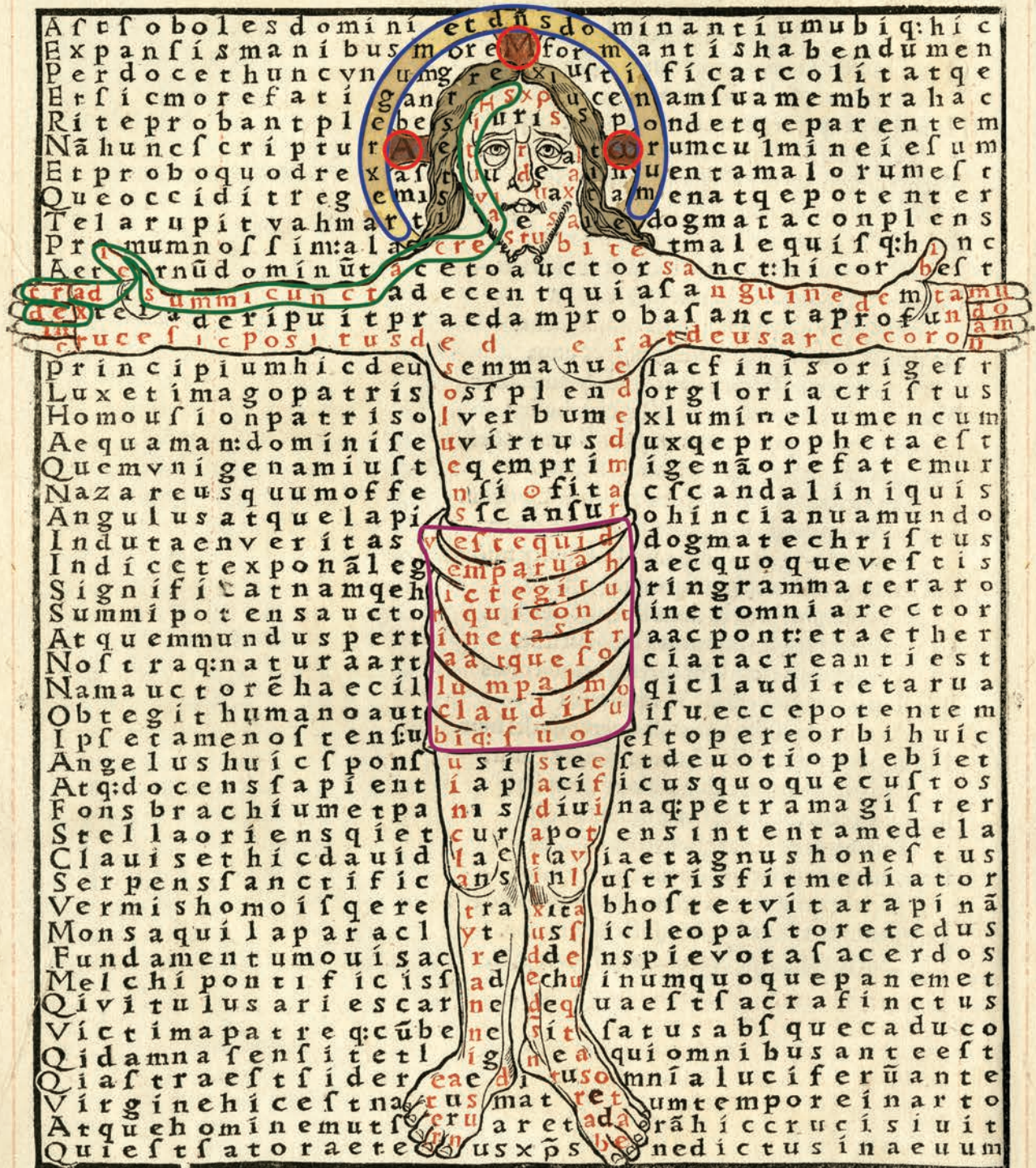
Pitts Theology Library 1493 SCHE



SECTION 4. INSTRUCTION

Pedagogy is an essential element of devotional practices, and, indeed, of faith itself. Each of the items in this section speak to the ways in which believers were instructed in the tenets of faith, using images, words, and music to access the mysteries of the divine. Hrabanus Maurus, whose work and impact will be discussed further on in Case 14, is perhaps the best example of creative pedagogy. His picture poems, including the one pictured here, are designed to be read both left to right and in other creative ways. The colored sections highlight hidden messages in this image of Christ crucified, and a translation for each message can be found at the bottom of the image. For example, in the crown around Christ's head, you can see the Latin phrase *rex regum et do[mi]n[u]s dominorum*, which translates to “King of Kings and Lord of Lords.”

READING HRABANUS' CHRIST CRUCIFIED



1503 HRAB

○ Latin: alpha, mu, and omega

English: yesterday, today, and forever

● Latin: rex regum et dominus dominorum

English: King of Kings and Lord of Lords

○ Latin: veste quidem parua hic tegitur qui continet
 astra, atque solvm palmo claudit ubique svo

English: A small garment covers him who holds
 the stars, and his hand encloses the entire world.

● Latin: dextra dei summi cuncta creavit iesus

English: Jesus created all things as/by the right
 hand of the most supreme God

The background of the top half of the page is a dark purple field featuring faint, stylized line drawings of medieval manuscript illustrations. On the left, a figure is seated within a decorative, leafy frame. On the right, a figure is shown in profile, holding a crown aloft. Below this, another crown is depicted. In the lower right, a small, detailed drawing of a church tower or spire is visible.

CASE 11

Instruction through Music

During the medieval and early modern periods, music played a significant role in monasticism and lay religious communities and was present in both sung and instrumental forms. In particular, Gregorian chants, sung by monks during Catholic Mass, solicited a connection between man and God and could serve a pedagogical function. For instance, singing the Psalms while viewing an image of King David playing his harp reinforces that devotional practice for the lay or monastic reader.

LIBER RESPONSORIALIS

Respo[n]soria nouiter cu[m] notis impressa : de t[em]por[e] [et] sanctis per totum annu[m] : regentibus [et] scholaribus utilissima. Nuremberg : J. Stuchs [1509].

cxxv , 3 unnumbered leaves ; 32 cm (folio). Colophon: Impressum [per] Johanne[m] Stuchs Co[n]ciue[m] Nurnberge[n]sem. Anno [etc.] nono [i.e. 1509]. Signatures: a-q8; [a] unsigned, q6-8 blanks, with staves printed in red. Title printed in red; text printed in red and black. Includes Latin and German manuscript addenda at front and back of volume, on pastedowns and staff-printed blank leaves.

The *Liber responsorialis* contains a collection of chanted responses sung as part of the regular worship in the Catholic Church. This involved a small group singing verses while the whole choir or congregation responded with a refrain. Through music, the congregation could more easily learn and remember the content of the liturgy.

Richard C. Kessler Reformation Collection — Pitts Theology Library 1509 CATH C



JOHANN BUGENHAGEN (1485-1558) – LECTURES ON THE PSALMS

Ioannis Bugenhagii Pomerani In Psalterium Dauidicum Auctarium, ultimaq[ue] manus meditationum seu commentariorum.

40 unnumbered pages, 1017, 3 unnumbered pages ; 22 cm (4to).

This book of lectures on the Psalms was written by the Wittenberg reformer Johann Bugenhagen. This image of David alludes to both his identities as Psalmist (scroll) and musician (harp) and invites readers to emulate him.

Richard C. Kessler Reformation Collection — Pitts Theology Library 1535 BUGE



LIBER.

Harmonia est musice pars: q̄ celi compage et hunc terrarum orbem oiaq̄ in eis contenta certa ratione: et quasi metro disponit. Sine qua instrumenta omnia quibus vitur ipsi quoq̄ vocum concentus nulli sunt. Harmonia ergo quæ ad poetarum pertinet in duas partes diuisa est. in instrumentalem. s. et vocalem.

Instrumentalis harmonia. in cythara: barbitō: lyra: testitudine: et similib⁹ versatur. Decet enim vatem habile poetiq̄ instrumentū habere: quo modulante carmina condant: ad prisorum imitationes poetarum: qui sine melo nullum versum componebant.

Carmina enim a canendo ideo dicta sunt: quia nisi decantata fuerint: diuinum nomen: in turpissimum: et dissimulatumq̄ conuertunt.

Vocalis harmonia in voce consistit: qua cōposita carmina decantantur. Huius species sunt quinq̄. s. heroica grauis: heroica bellica: elegiaca: sapphica: et lyrica.

HEROICA GRAVIS.

Heroica grauisq̄ harmonia est: qua vitur in illis carminib⁹ decantandis: q̄ grauius facta deorū hoimq̄ in pace describūt: cuius numeri sunt tales

O re gi na noua cui con de re iuppi ter urbem.

Iu sti ci a q̄ de dit gentes fre na re su per bas.

HEROICA BELLICA.

Heroica bellicaq̄ harmonia est: qua vitur in illis carminibus decantandis: qua: bellica facta deorum hominumq̄ describūt: cui⁹ numeri sūt tales.

Bel la per her ma ti os plu s q̄ ci ui li a campos

Iusq̄ datum sce le ri ca nimus populumq̄ potentem.

OCTAVVS.

In su a vi ctri ci con uer sum vilcera dex tra.

ELEGIACA.

Elegiaca harmonia est: qua in elegiacis miserisq̄ carminibus decantandis vitur: cuius numeri sunt tales.

Tempo ra labun tur ta ci ti s q̄ se ne sci mus annis.

Et fu gi unt freno non re mo ran te dies.

Pro spe ra lux o ri tur: linguis a ni mis q̄ fa ue te.

Nunc dicen da bona Sunt bona ver ba di e.

SAPPHICA.

Sapphica harmonia est: qua vitur in sapphicis carminibus decantandis: cuius numeri sunt tales.

O decus phœbi dapibus supra mi.

Grata testu do io uis: & la borum.

m.iii.

FRANCISCO NEGRI (1452-1523) – GRAMMATICA

Grammatica Francisci Nigri. Paris : Jean Petit, Georges Wolf and Thielmann Kerver [1498]

224 unnumbered pages : music ; 20 cm (8vo). Signatures: a-o (aiii signed aii).

Imprint from colophon: Impressum est hoc opus Parhisiis. Opera magistri Georgii Wolff. Thielma[n]niq[ue] Keruer. M.CCC.XCVIII.xvi Calen Ianuarius. Printer's device of Jean Petit on t.p. Third of five incunable editions. The first edition, printed in Venice, is widely held, all others are quite rare. Bound in embossed leather over wooden boards.

Francisco Negri was an Italian humanist who studied in Venice and Padua. His *Grammatica* provides a good example of early printed music. This particular work, which is the third of five editions, is one of the first publications to use mobile type to print music notes.

Pitts Theology Library 1498 NEGRO:1



CASE 12

Diagrammatic Instruction

Complex religious topics were not always easy to convey to lay or even monastic audiences. Medieval and early modern religious authors thus often turned to diagrams to effectively convey the concepts they introduced to their students. Diagrams allowed confusing concepts like the Trinity, creation, morality, and sermon writing to be illustrated in a visual and digestible manner. While diagrams may not have been able to capture all the complexities of these issues, they succeeded in providing a starting point for interested parties.

JOHANN ULRICH SURGANT (C. 1450-1503) – MANUAL FOR CLERICS

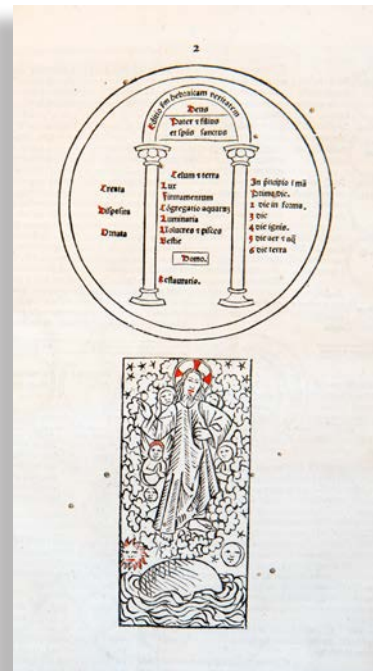
Manuale Curatoru[m] predica[n]di prebe[n]s modum: : tam latino q[uam] vulgari sermone practice illuminatu[m]: cum certis alijs ad curam animaru[m] pertinentibus: omnibus curatis; tam conducibilis q[uam] salubris. Finis feliciter liber iste impressum Maguncie i.e. Mainz : Per Johannem Schöffer [1508]

8 unnumbered pages, CXVII leaves : illustrations ; 20 cm (4to in 4's, 6's and 8's). Signatures: pi8, A8, B4, C4, D8, E4, G4...L 8, M4, N4, O6, P4, Q6, R4, S4, T4, U4, X4, Y5; pi are numbered ij-v; pi 1b blank F2 missed "E2", Q4 missed Q3."

Surgant, a professor and four-time Rector of the University of Basel beginning in 1479, wrote this manual to educate his students on effective modes of preaching. Divided into two parts, the manual covers instruction on preaching in Latin and a selection of Latin, French, and German texts for liturgical use. This printed diagram imagines the parts and structure of a sermon as a tree.

Richard C. Kessler Reformation Collection — Pitts Theology Library 1508 SURG





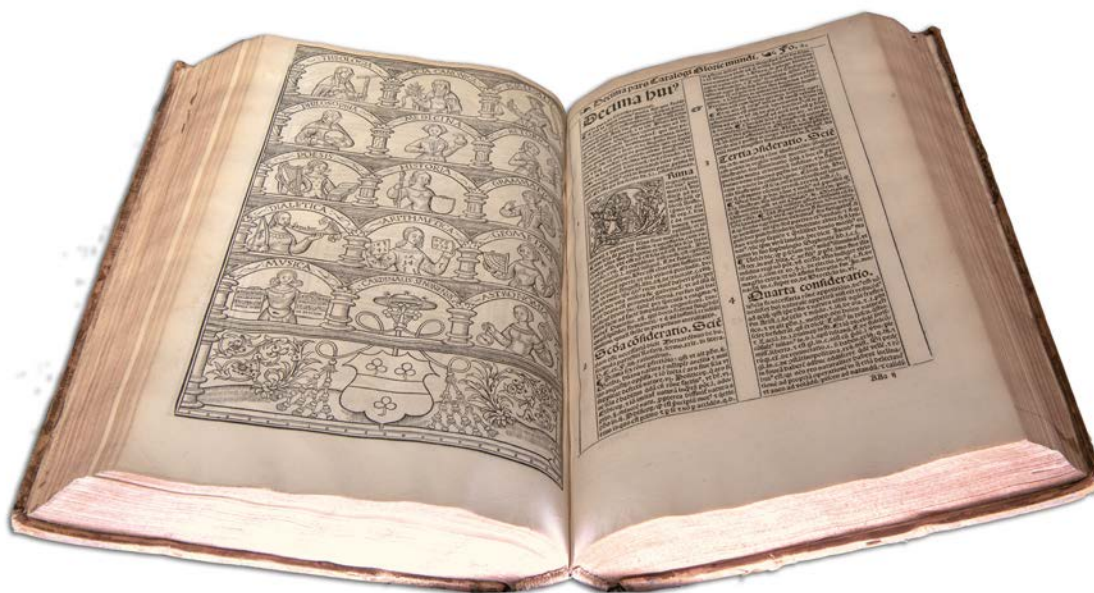
WERNER ROLEVINCK (1425-1502) – *FASCICULUS TEMPORUM*

Fasciculus temporum. Venice : Erhard Ratdolt Dec. 21 (12. calen. Ian) 1481

[8], 64 leaves, the first prelim. leaf blank, prelim. leaves [2]-[8] wanting : illustrations ; folio. 32 cm. Leaf 1a: *Fasciculus temporum omnes antiquorum cronicas coplectens incipit foeliciter*. Brit. Mus. Cat. (XV cent.) V, p. 285 (IB. 20508) (reading “tempnrum” and “amplectens” in the incipit); Goff. Third census, R-264; Hain. Repertorium, 6928. Rubricated; bound in vellum.

Rolevinck’s chronological history of the world contains a number of images. On the left, the historiated page border offers a stimulating example of text and image interaction. Christ appears in the center, and four roundels with the names of the evangelists mark the corners. The text is oriented in a way that forces the reader to turn the book and consists mostly of Bible verses. On the right, the printed diagram helps the reader visualize the process of creation and is paired with an image which illustrates the process to reinforce what the reader has just learned.

Pitts Theology Library 1481 ROLE



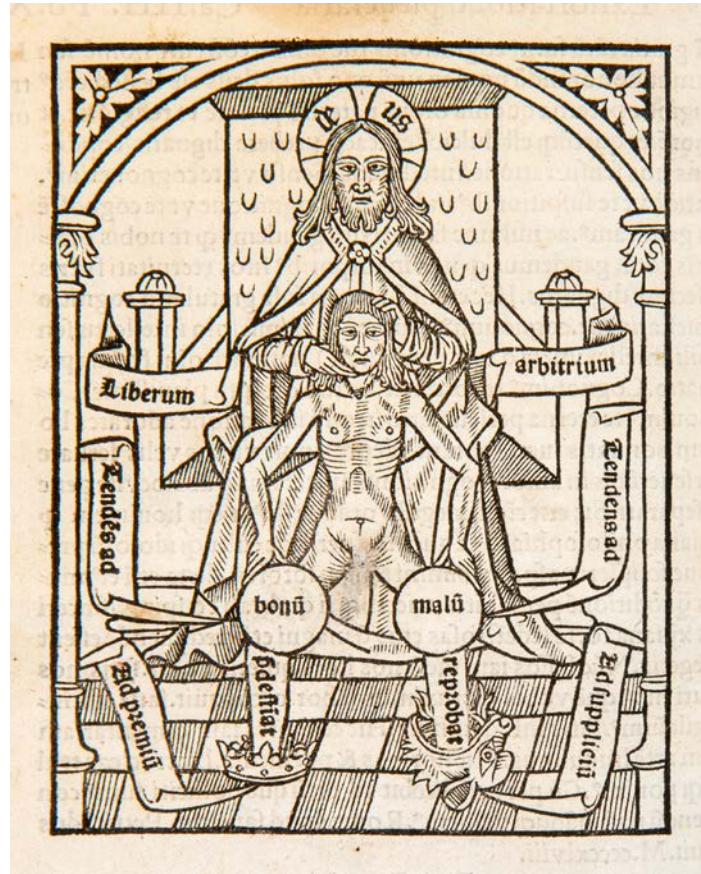
BARTHÉLEMY DE CHASSENEUZ (C. 1480-1541) – CATALOGUE OF THE GLORIES OF THE EARTH

Catalogus gloriae mundi, laudes, honores, excellentias : ac praeeminentias omnium fere statuum // Catalogus gloriae mundi, laudes, honores, excellentias. Lugd' : impressum per D. de Harsy [1529]

10 preliminary leaves, [376] leaves : illustrations ; 32 cm. Imprint from Colophon. 12 parts in 1 v.; each part has special illus. t.p., and separate pagination: fo. 47, 24, 26, 21, 36, 9, 19, 14, 14, 33, 28, 105. Gothic type. Text in two columns within line borders.

This diagrammatic chart displays personifications of the fourteen arts, including everything from theology (upper left) to astronomy (bottom right). Barthélemy de Chasseneuz, a French jurist, received an excellent education and this work served as an encyclopedic compilation of his accumulated knowledge.

Pitts Theology Library 1529 CATA



MAFFEO VEGIO (1406/7-1458) – ON EDUCATIONAL BOOKS

Maphei Vegij patria Laudensis diuinaru[m] scripturarum cum primis peritissimi oratoris ite[m] & poete celeberrimi Martini pap[a]e quinti Datarij. : De Educatione Liberor[um] et eorum claris moribus libri sex. Elegancia no[n] minus q[uam] sententi[a]e gra. Venundant[ur] Parrhisijs [i.e. Paris] : A magistro Bertholdo [sic] Rembolt et Iohanne vvaterloes: In vico sancti Iacobi sub sole aureo, et in intersignio sancti Georgij, [1511]

176 unnumbered pages ; 21 cm (8vo). Signatures: A-L8; [A] unsigned, L8b blank. Printing information from colophon; date spelled out in words.

Vegio, an advocate of Christian education, wrote this book in order to provide a text which highlighted the study of patristic authors. It also supports the education of girls. This particular diagram shows God in a seat of judgment, differentiating between the good (*bonus*) and the evil (*malus*).

Richard C. Kessler Reformation Collection — Pitts Theology Library 1511 VEGI:1

The background of the top half of the page is a dark purple field. On the left, there is a faint, light-colored line drawing of a religious scene, possibly the Virgin Mary holding the Christ Child, surrounded by foliage. On the right, there is a faint line drawing of a crown being held up by a hand, with another crown below it. The text 'CASE 13' is overlaid on this background in a large, bold, yellow serif font.

CASE 13

Theological Talking Points

Major theological issues like the Trinity and Christ's Passion often proved baffling for both lay and monastic individuals, spurring debates and controversies. In order to conceptualize these confusing aspects of faith, visual representations were often used. Artists had to be cautious in their planning of pictorial images, however, as their work was always at risk of being labeled heretical. Due to the prescriptive nature of the Church, once a satisfactory image was established, it could remain largely unchanged for centuries.

LUCAS VAN LEYDEN (1494-1533) – CHRIST AS THE MAN OF SORROWS WITH THE INSTRUMENTS OF THE PASSION, 1517

Dutch painter and printmaker Lucas van Leyden depicts Christ with the attributes of his crucifixion collapsed into one image. This allows the viewer to use the attributes as memory aids, accessing multiple points of the crucifixion story at once. Images focusing on the wounds of Christ, as in the book of hours leaf in Case 3, served a similar purpose.

Michael C. Carlos Museum 2003.071.002





THE HOURS OF OUR LADY, C. 1420

Books of hours, tools for personal devotion, often included images that illustrated the themes of the text. This particular image attempts to depict the mystery of the Trinity: the Father (book), the Son (orb), and the Holy Spirit (dove). To capture the equal nature of Father and Son, they are depicted as the same figure with different attributes. For more images from this book, see page 26.

Pitts Theology Library MSS 161



CASE 14

Hrabanus Maurus and Word and Image

The relationship between word and image in medieval and early modern material was complex. Artists and authors, often monks, experimented with the two “languages” and attempted to create connections inaccessible through just one. Hrabanus Maurus (c. 784-856), a Benedictine monk and theologian, played a prominent role in the church and the Carolingian court, producing his work *In honorem sanctae crucis* to explore the depths of meaning of the Holy Cross. Many manuscript copies survive, as do a large number of printed copies, demonstrating the popularity of his work.



HEINRICUS PANTALEON (1522-1595) – PROSOPOGRAPHIA

Prosopographiae heroum atque illustrium uirorum totius Germaniae, pars prima[-tertia] : Basileae : In officina Nicolai Brylingerii, Anno 1565.-1566.

3 volumes (12 unnumbered pages, 291, 13 unnumbered pages; 8 unnumbered pages, 480, that is, 448 pages, 12 unnumbered pages; 12 unnumbered pages, 565, that is, 563 pages, 11 unnumbered pages): portraits (woodcuts); folio.

Pantaleon, a professor at the University of Basel, compiled this combination of text and image, which includes over 1500 biographies and woodcuts of prominent Germans. Interestingly, many of the portrait blocks are reused throughout the text. Pictured here is Hrabanus Maurus in his role as the Archbishop of Mainz (847-856).

Richard C. Kessler Reformation Collection — Pitts Theology Library, acquired through the generous subvention of Mr. and Mrs. Richard Lane Brown III in honor of Lila Mae Asbury Brown, direct descendant of Bishop Daniel Asbury, 1565 PANT

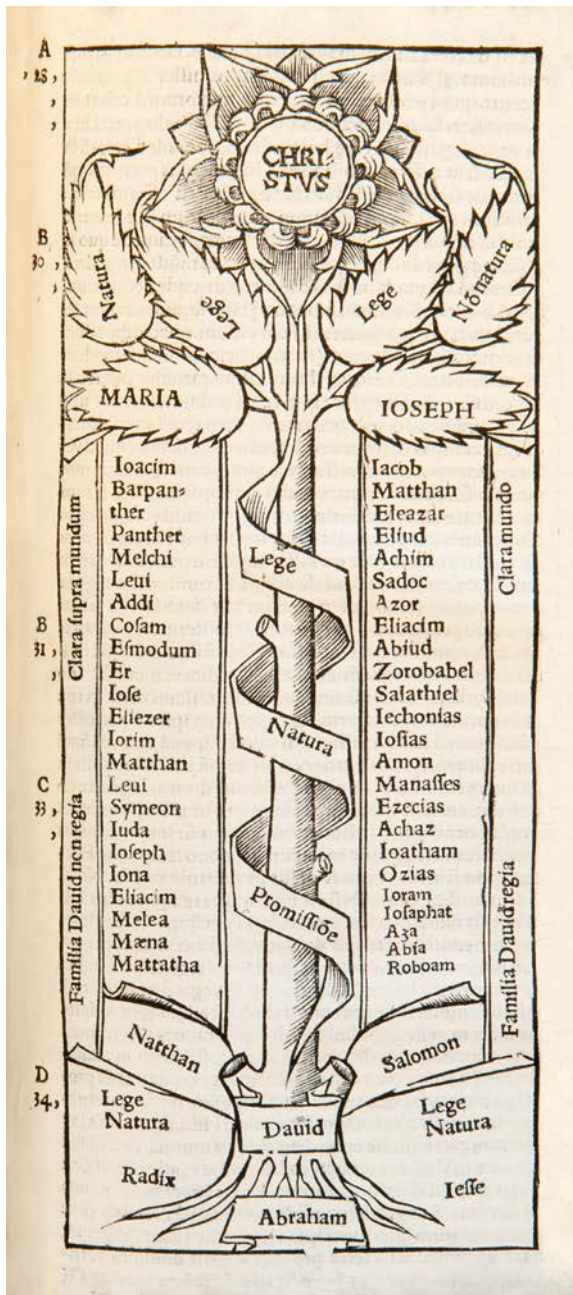


HRABANUS MAURUS (C. 784-856) – COMMENTARY ON GENESIS AND EXODUS
*Rabani Mauri Moguntinensis Archiepiscopi, uiri arcanarum literarum peritissimi
Commentaria, antehac nunquam typis excusa, In Genesim libri IIII, Exodum libri
IIII. Coloniae : Iohannes Prael Excudebat, An. 1532.*

16 unnumbered pages, 765 pages ; 17 cm. Text in Latin with some Greek and Hebrew quotations. Printed in Roman and Black-letter type. Illustrated t.p.; historiated and decorated initials. Includes t.p. port., and printer's device on last p. at end. Bound in old blind-tooled, bordered, and panelled calf, with author/title statement on fore-edge, and spine label.

Among his many works, Hrabanus Maurus composed a commentary on Genesis and Exodus. The title page depicts a literal combination of text and image showing Hrabanus at his desk, perhaps in the process of creating the book which the reader would then begin to read.

Pitts Theology Library 1532 RABA



JACQUES LEFÈVRE D'ÉTAPLES (-1536) –
COMMENTARY ON PAUL'S EPISTLES

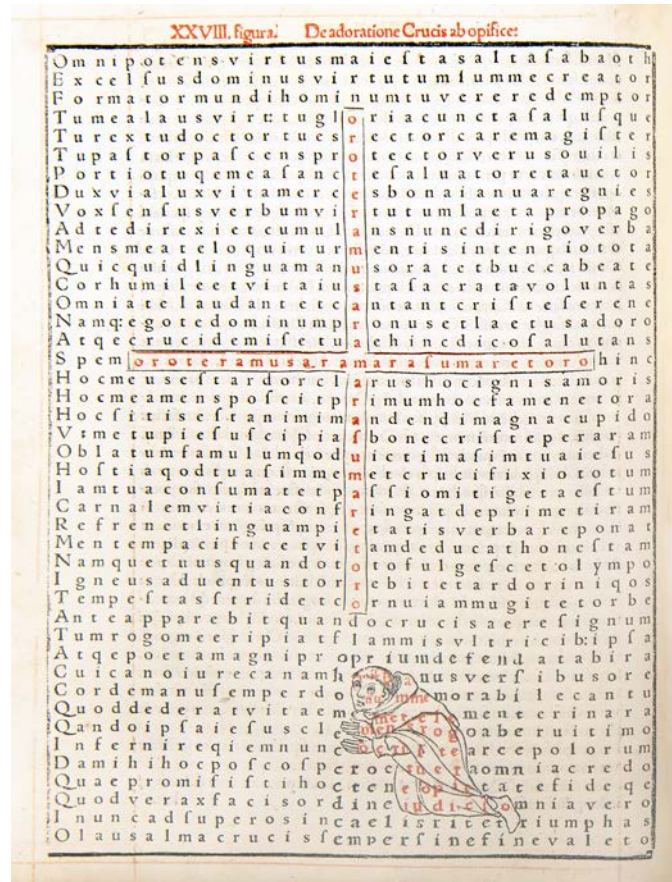
*Epistole diui Pauli apostoli cum
commentariis preclarissimi viri
Jacobi Fabri Stapulensis ... : Epistola
ad Laodicenses. Epistolae ad
Senecam sex. Commentariorum libri
quatuordecim. Linus de passione
Petri & Pauli. Impressum vero Parisiis
: Impensis honestorum virorum
Francisci Reginaldi : Et Ioannis
de Porta., Anno domini milesimo
quingentesimo decimo septimo
[1517].*

[20], ccxiii, [1] leaves : illustrations ; 34 cm (folio). Signatures: ã-e⁸i⁴ a-z⁸ A-C⁸ D⁶ (D6 blank except for Regnault's printer's device on verso). Following the edition of 1515. Imprint from colophon on leaf C8 recto: "... Impressum vero Parisiis impensis honestorum virorum Francisci Reginaldi: et Ioannis de Porta. Anno domini milesimo quingentesimo decimo septimo." Adams is incorrect with signatures as there are six leaves in last quire. Pitts Theology Library copy bound in contemporary, blind-paneled pigskin over wooden boards.

Lefèvre d'Étaples includes an interesting configuration of text and image in this printed diagram of Christ's family tree. The roots begin with Abraham and David before splitting into the families of Mary and Joseph. The two sides then culminate

in a giant bloom inscribed with the name "Christus." Note the similarity between this image and the secular genealogies in Case 15.

Richard C. Kessler Reformation Collection — Pitts Theology Library, acquired through the generous subvention of Mr. William Ernest Pielop, III, 1517 BIBL A



HRABANUS MAURUS (C. 784-856) – IN HONOREM SANCTAE CRUCIS, 1503

Magnencij Rabani Mauri de laudi[bus] Sancte Crucis opus. : erudicione versu posa[que] mirificum. Phorçheim. [Pforzheim : In ædibus Thom[ae] Anshelmi., Martio mense .M.D.III. [March 1503]

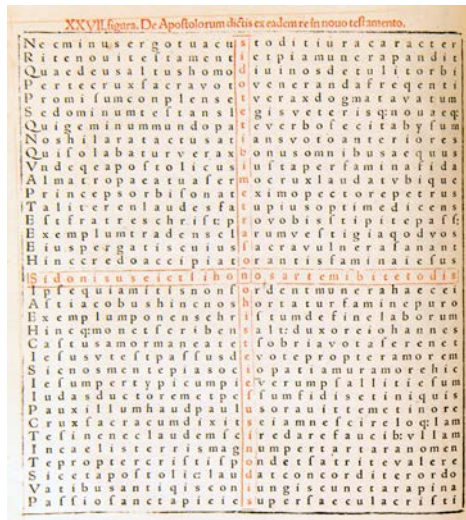
[10], LIX, [I], XIII, [2] leaves : illustrations (woodcuts) ; 31 cm (fol.). Edited by Jakob Wimpheling. Imprint and date from colophon. Collation: folio: Aa⁶ Bb⁴, a-k⁶, A-B⁶ C⁴ [\$4 (-Bb4, a1) signed]; 86 leaves, folios [10 unnumbered] [I] II-LIX [LX], ²I-XIII [XV-XVI (XVI blank)] [misprinting XXIX as XVIII]. Illustrations (pattern or figure poems) are in red and black, sometimes complete woodcuts, sometimes woodcut with letterpress. Various poetic texts can be derived from the resulting configurations. Explanatory text and a transcript of the poem compliments each illustration. Also includes two illustrations of the presentation of a work to a pope. Text printed in red and black. Pitts Theology Library copy bound in illuminated chant manuscripts inside a later binding of polished calf.

This collection of twenty-eight *carmina figurata* (“figured poems”) includes embedded messages contained inside the images within each full poem. The poems and their hidden messages are then explained in a *declaratio* on the opposite page. Here, the use of a woodblock during the printing process is evident in the section containing the figure of Hrabanus.

Pitts Theology Library 1503 HRAB

LOUIS THE PIOUS, POEM A5

In one of the later copies of this text, Hrabanus included a new poem dedicated specifically to the recipient, the Carolingian emperor Louis the Pious. Here, Louis is shown as a *miles Christi* or “soldier of Christ,” in order to portray him as a strong and devoted ruler.



SIMPLE CROSS, POEM B27

Hrabanus created several complicated figured poems, but he sometimes chose simplicity. In this poem, Hrabanus embeds a cross, the devotional focus of the entire manuscript, which contains two palindromes, one in each of its arms.

CHI RHO, POEM B22

This poem represents one of Hrabanus's most complicated compositions. Not only do the colored Greek letters collectively create a “Chi-Rho,” but Hrabanus also manages to create separate verses from the letters residing within the larger Greek characters.

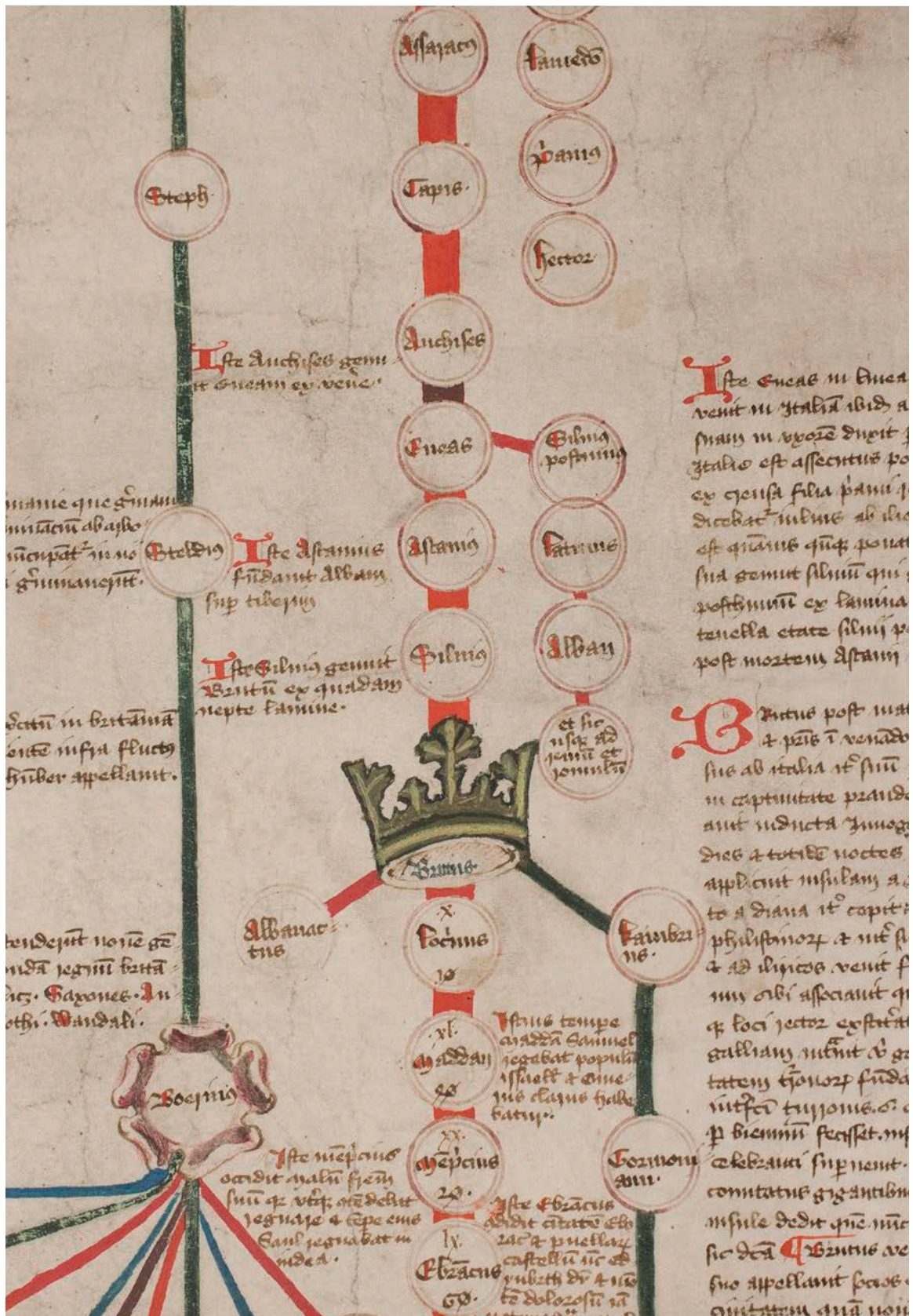




SECTION 5. SCROLLS AND GENEALOGY

The technological innovation of the codex did not eliminate the use of scrolls, which were still employed in a variety of sacred and secular settings. In addition to the long-standing tradition of the Torah scroll, a scroll is also the ideal medium for presenting a genealogy. This section includes genealogies that track familial and political relationships using a variety of images to reinforce those relationships.

To read more about the Canturbury Scroll pictured on the right, see page 102.





CASE 15

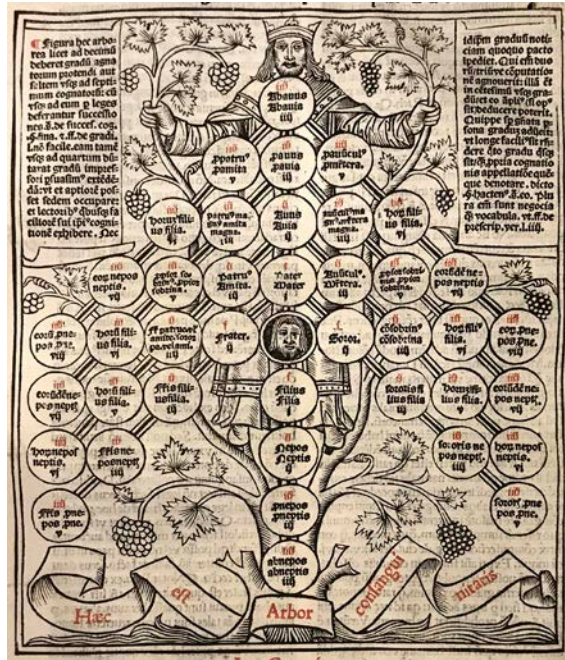
The Making of a Genealogy

The crafting of a genealogy was important for those wishing to demonstrate the legitimacy of a family's lineage, perhaps in order to be accepted as nobility or to access power. These two examples, along with the roll in Case 16, demonstrate the prevalence of this desire to trace family lines. With these charts, the owner could organize his or her own ancestry, either through familial relationships or through religious references. The secular aspects could be depicted through symbols like coats of arms, while theological aspects could be conveyed through imagery like vines and branches.

GABRIEL BIEL (-1495) – SUPPLEME[N]TUM
Suppleme[n]tum in octo et viginti
Distinctiones ultimas Quarti Magistri
Senten. V[a]lenendatur apud Conradum
 Resch Librariu[m] juratum sub scuto
 Basiliensi eum gratia & priuilegio in
 Triénium, 1521. Manufacture: Paris:
 Iodoci Badii Ascensii.

576 unnumbered pages, 54 unnumbered pages :
 illustrations ; 31 cm (folio in 8's).

Biel, a philosopher and theologian, helped found the University of Tübingen and was an important influence on Martin Luther (1483-1546). This volume contains his commentary on Peter Lombard's fourth book of the *Sentences* (see page 38). The diagram shown here illustrates familial relationships in the form of a tree, with the individual in question located at the center.



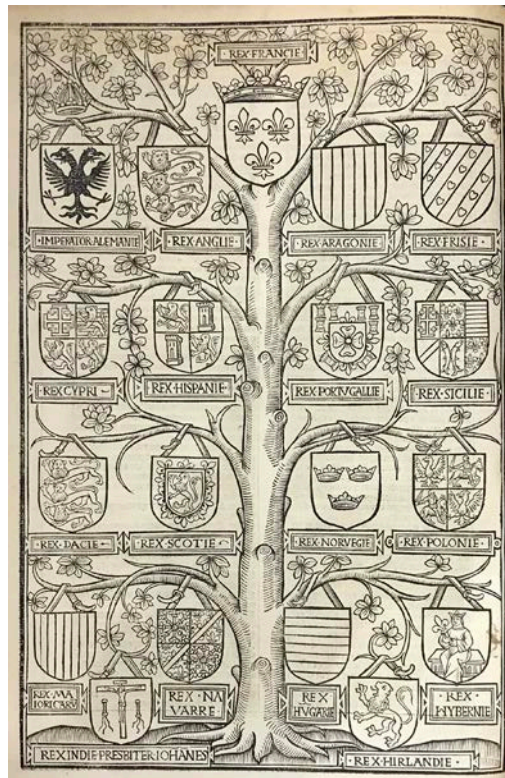
Richard C. Kessler Reformation Collection – Pitts Theology Library 1521 BIEL:1

BARTHÉLEMY DE CHASSENEUZ (C. 1480-1541) – CATALOG
Catalogus gloriae mundi,
laudes, honores, excellentias : ac
praeeminentias omnium fere statuum
 Lugd' : impressum per D. de Harsy
 [1529]

10 preliminary leaves, [376] leaves : illustrations ; 32 cm. Imprint from Colophon. 12 parts in 1 v.

This opening depicts a family tree but instead of portraits or roundels with names, each related member is represented by a coat of arms. Coats of arms used combinations of designs and images to denote a certain individual.

Pitts Theology Library 1529 CATA





CASE 16

Roles of Secular and Sacred Genealogy

At just over 22 feet long, Emory's 15th-century chronicle roll begins with the seven days of creation and extends to Queen Elizabeth I (1533-1603), uniting biblical, mythical, and royal history. The roll opens with the seven days of creation, and then the roundels in the genealogy begin with Noah and his three sons. The scribes make a direct connection between the biblical past and the mythical figures who founded Britain: Brutus's name is written in red to highlight his important role. Next, drawn from Geoffrey of Monmouth's (c. 1095- c.1155) *History of the Kings of Britain*, additional legendary figures of British history appear on the roll, including Leyr (Lear), Arthur, and Lucius, known as the first Christian king of Britain, who has a small portrait in his roundel. Then the "real" history begins, laying out the Anglo-Saxon heptarchy followed by a full chronicle of the kings and queens of England. In addition to representing visually the connections between individuals, the roll contains many lengthy descriptions which are written around the roundels. While the scribes of this roll carefully depicted biblical, mythical, and royal British figures as if in an unbroken line, the manuscript does not

avoid controversial or complicated aspects of Britain's history. For example, both Empress Matilda (1102-1167) and Stephen of Blois (1092/6-1154) are represented, and a roundel for Emma of Normandy (985-1052) appears beside both of her husbands, Kings Æthelred (1002-1016) and Cnut (1017-1035). It seems that the manuscript originally ended with Henry VI, and in the 16th century, a membrane was added to update the chronicle to the present time of "oure most gracious soveraigne" Queen Elizabeth. -*Jenny Bledsoe*

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37





CASE 17

Hebrew Scroll

Before the development of the codex, with which most modern readers are familiar, a majority of texts were written on scrolls. These scrolls consisted of pieces of vellum that were stitched together. The scroll would simultaneously be unwound from one end and wound up on the other, thus exposing a section of the text to be read. Jewish religious texts have maintained this format and the Torah is still read in scroll form in synagogues today. This particular text is known as the Esther Scroll. The book of Esther is read yearly during the Jewish feast of Purim. Although this scroll lacks illuminations, the Book of Esther, unlike the Torah, was regularly decorated from the 16th century onward.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37





SECTION 6. MULTILINGUAL RESOURCES

Although Judeo-Christian texts are best represented in the collections here, it would be a mistake to essentialize devotional texts to a single language or a single religious tradition. This section explores printed and manuscript texts in a variety of languages, representing several different religious traditions.

See page 89 for full description of Polygot Psalter (1516 BIBL A) pictured on the right.





CASE 18

Multilingual Printed Texts

In addition to printing texts in languages that used the Latin alphabet, a number of publishers specialized in producing books in different scripts, including Hebrew, Arabic, and Greek. Among the educated elite there was a growing desire and ability to read texts, especially the Bible, in their original languages. Polyglot books, which contain a text in multiple languages, were a way to compare different translations and interpretations, and they could help a reader understand an unfamiliar language.

DANIEL BOMBERG (1483-1553?) – FIRST COMPLETE HEBREW BIBLE WITH RABBINIC COMMENTARIES

Arba'ah ve-'esrim : Humash 'im Targum Onkelos ve-'im Perush Rashi Nevi'im rishonim ve-Nevi'im aharonim 'im Targum Yonatan ben 'Uzi'el ve-'im perush David Kimhi, Tehilim 'im Targum Rabi Yosef ve-'im perush Radak, Mishle 'im Targum Rabi Yosef ve-'im perush Kav ve-naki, Iyov 'im Targum Rabi Yosef ve-'im perush ha-Ramban ve-Rabi Avraham Paritsol, Hamesh megilot im Targum Rabi Yosef ve-'im Perush Rashi, Daniyel 'im perush Rabi Levi ben Gershom, 'Ezra 'im Perush Rashi ve-Shim'oni, Divre ha-yamim 'im Perush Rashi ve-Shim'oni, Targum Yerushalmi 'al ha-Humash ve-Targum Aher 'al Megilat Ester ve-Sha'are ha-te'amim veka-hafrashot she-ben Ben Asher u-Ven Naftali 'al ha-Torah 'im she'ar devarim yafim.

[1,354] pages ; 36 cm (folio).

This is the first complete printed Hebrew Bible and includes Rabbinic commentaries. It was printed by the Christian publisher Daniel Bomberg in Venice and aimed towards both Christian and Jewish audiences. Bomberg was a specialist in printing Hebrew texts and produced more than 200 different publications. He developed his own Hebrew typeface, for which he held a Venetian copyright. This Rabbinic Bible would become the Hebrew Bible of choice among Reformers.

Richard C. Kessler Reformation Collection — Pitts Theology Library 1517 BIBL





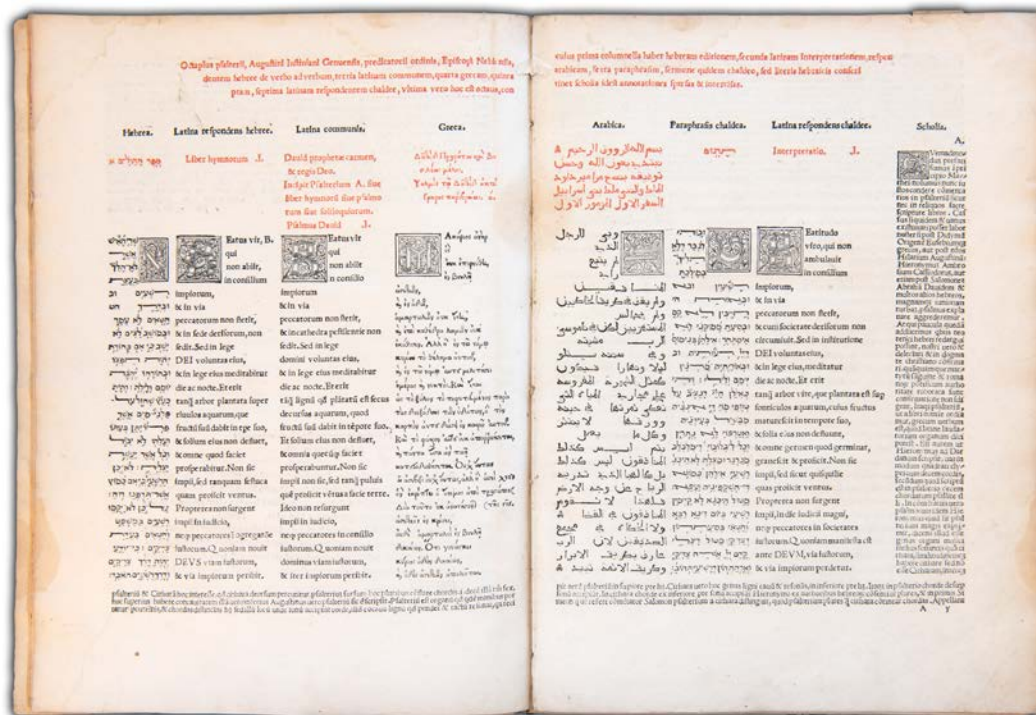
DESIDERIUS ERASMUS (-1536) – FIRST EDITION GREEK NEW TESTAMENT

Nouum instrumentu[m] omne. Apud inclytam Germaniae Basilaeam [i.e. Basel]
: [In aedibus Ioannis Frobenij Hammelbergensis], [Mense Februario. Anno
M.D.XVI. [1516]

28 unnumbered pages, 324, 672, that is, 636 pages, 3 unnumbered pages ; 32 cm (folio in 6's and 8's).

This is the first edition of Erasmus's translation of the Greek New Testament into Latin. This new translation offered an alternative to Jerome's Vulgate translation. The book offers the Greek and Latin texts side by side to show the reader the accuracy of Erasmus's translation. The decorative borders and initials were carved out of wood, whereas the letters were made of cast metal. Using red ink to decorate or highlight text had been a practice employed since the first printed book, known as the Gutenberg Bible, which was published c. 1455.

Richard C. Kessler Reformation Collection—Pitts Theology Library, acquired through the generous subvention of Mr. Joe Foltz in honor of Patricia Marie Shine Foltz, 1516 BIBL B



AGOSTINO GIUSTINIANI (1470-1536) – POLYGLOT PSALTER

Psalterium, Hebr[a]eum, Gr[a]ecu[m], Arabicu[m] & Chald[a]eu[m], cu[m] tribus latinus i[n]terp[re]tat[i]o[n]ibus & glossis ... [Genuae [i.e. Genoa]] : Impressit ... Petrus Paulus Porrus, Genuae ..., 1516.

400 unnumbered pages ; 34 cm (folio in 8's). Signatures: A10, B-Z8, &8, [backwards C]6; [A] unsigned, [backward C]8b blank, A5 missigned "Ay". Title, text and colophon in five languages, Hebrew, Latin, Greek, Arabic, and Aramaic. Scholia in Latin. In Psalm XIX, 4, signature C7, is inserted an account of Christopher Columbus. Imprint from colophon leaf [backwards C]7b: VIIIbri.

This book contains the Psalms in several languages, from left to right: Hebrew, Latin paraphrase of the Hebrew, the Vulgate Latin, Greek, Arabic, Aramaic, and a Latin paraphrase of the Aramaic. The far-right column gives comments (*scholia*) on the texts in Latin. The production of this book would have involved the collaboration of several scholars versed in the various languages. It would also have required a skilled typesetter, who was able to organize all the different scripts onto the same page. Despite being the first polyglot publication of the Psalms, the book was a commercial failure.

Richard C. Kessler Reformation Collection—Pitts Theology Library 1516 BIBL A

FRANCISCUS IRENICUS (1495-1559) – HISTORY OF GERMANY

Germaniae exegeseos volumina duodecim / a Francisco Irenico Ettelingiacensi exarata ; Eiusdem Oratio protreptica, in amorem Germaniae, cum praesentis operis excusatione, ad Illustriss. Principis Palatini Electoris Cancellarium Florentium de Pheningen, vtriusq[ue] censur[a]e Doctorem. ; Urbis Norinbergae descriptio / Conrado Celte enarratore. Hagnenau : T. Anshelm [1518]

6 unnumbered pages, ccxxi (i.e. cxxx), 28 unnumbered leaves, 9 unnumbered leaves of plates : genealogical tables (some folded) ; 32 cm (folio in 6's).

The printer's device for Thomas Anshelm Badensis includes the Hebrew and Greek forms of "Jesus." Here, it occurs on the last leaf of the 1518 edition of the great sixteenth-century Christian Hebraist Johann Reuchlin's work on Hebrew accentuation and orthography. The device was designed by Hans Baldung Grün (-1545), who adapted it from Albrecht Dürer's "Three Genii."

Richard C. Kessler Reformation Collection—Pitts Theology Library 1518 IREN





CASE 19

Multilingual Manuscript Texts

The durability of vellum and the practice of continuous copying of important texts allowed for the survival of early religious writings. Translating was an integral part of the copying tradition, which has resulted in certain texts only surviving in translation. The copying and translation of religious texts was generally done by religious figures, such as monks, for whom their role in the dissemination and preservation of these texts was a form of devotional expression.



QUR'AN MANUSCRIPT

This is a complete manuscript Qur'an, likely Ottoman in origin. The right page contains verses 8-12 of Surah al-Tahrim (Banning, Prohibition), and the left page contains verses 1-10 of Surah al-Mulk (Dominion). The name of the surah is written in the top golden illumination box in white color. The floral pattern beside the left margin indicates the end of section (juz'). In most qur'anic manuscripts, the juz' flowers mark the beginning of each of the thirty parts of the Qur'an. The verses are separated by golden circles. -*Azadeh Vatanpour*

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37

QUR'AN MANUSCRIPT LEAVES

These Qur'an manuscript leaves contain verses 37-47 from Surah al-Zumar (Companies) and verses 1-6 from Surah Sad (disjunctive letter). The red signs written above words assisted the reciters by indicating the stops and pauses needed to recite the Qur'an with correct pronunciation in its rhythmic and phonetic style. The word "yastahzi'un" [they deride] written outside the frame in the lower margin, known as a catchword, refers to the first word on the following page. In this case, the catchword tells us the adjacent page is not actually the next page in the sequence. -*Azadeh Vatanpour*

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37

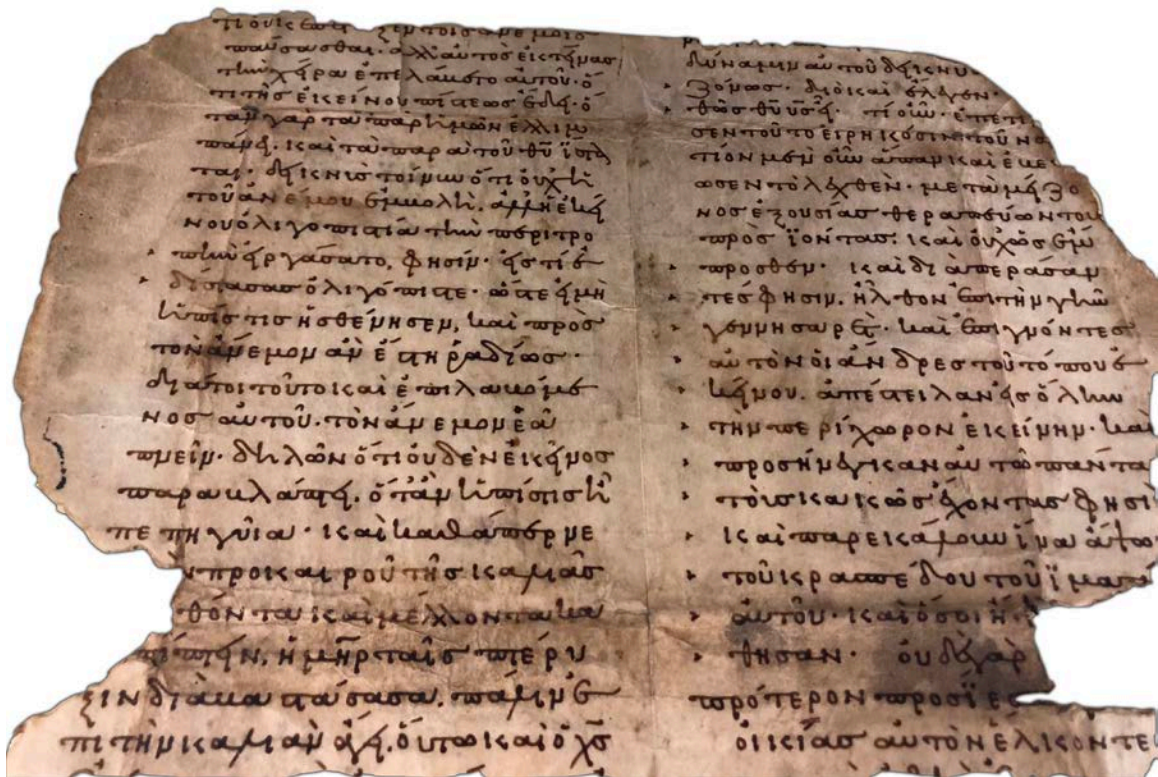




LEAF FROM THE NESTORIAN HOMILIES

Along with Greek and Latin, Syriac was a key language for early Christians. This text is written in the Estrangelo script, which is the oldest form of Syriac script. Nestorius (c. 386-450), the bishop of Constantinople, held unorthodox opinions regarding the Virgin Mary and was therefore removed from his bishopric in 431. As a result, few of his writings survive in the original Greek, although some of his works have been preserved in Latin and Syriac translations.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



JOHN CHRYSOSTOM (-407) – HOMILIES

John Chrysostom, bishop of Constantinople in the late 4th century, was perhaps the most well-known preacher of the early church. Chrysostom, whose name means “golden mouth,” preached against excess and commended moral reform. This copy of one of his sermons was clearly preserved as binding for a later text.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



CASE 20

Arabic Language Devotion

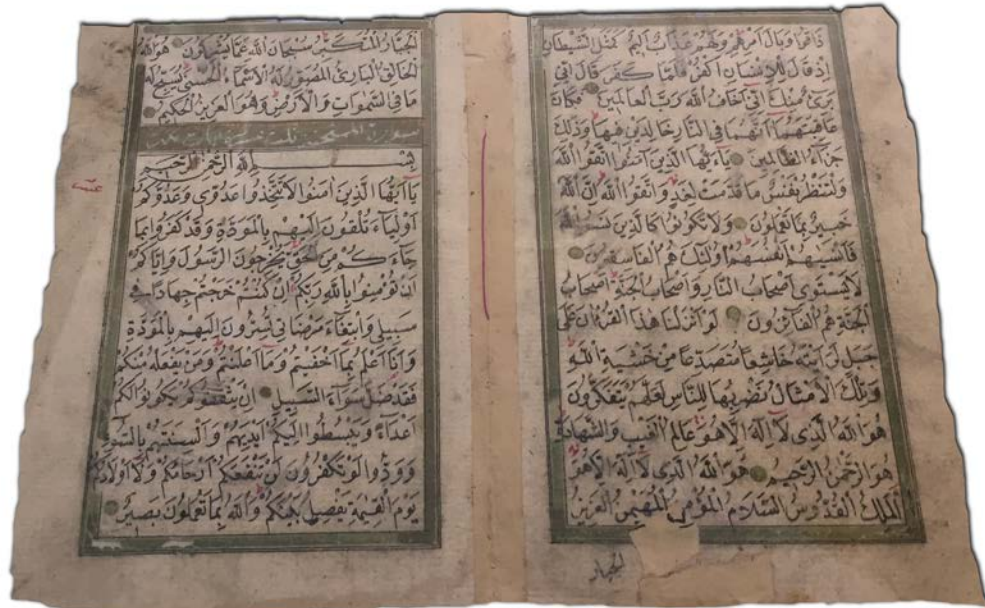
This exhibition largely focuses on expressions of Judeo-Christian devotion, due to the content of the collections held at Emory. However, the Islamic tradition is equally rich in devotional texts and objects, particularly evident in this sampling of qur'anic manuscripts. This case also features selections from the Persian poet Hafiz, known for his creative exploration of mystical and everyday material in his signature couplets (ghazals). It was a truly cross-cultural tradition throughout Europe and Mediterranean to illuminate texts like these with precious materials such as gold and lapis lazuli.



QUR'AN MANUSCRIPT LEAF

This leaf contains verses 17-22 from Surah al-Zumar (The Companies). The word *Allah* written outside the frame boundary of the lower margin references the first word on the following page. The use of catchwords was common in medieval Arabic manuscripts for the purpose of confirming the order of the leaves. -*Azadeh Vatanpour*

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



QUR'AN MANUSCRIPT LEAF

These leaves contain Surah al-Hashr (Resurrection), which concludes with a final verse on the top of the left leaf. The left leaf also contains a section (Q 60:1-3) from Surah al-Mumtahana (The Woman Tested). Since this manuscript is less preserved, the gold elements of its symmetrical illumination are discolored. The gold dots separate the verses from each other. The word 'ashr written in the margin of the left leaf indicates groups of ten verses. -Azadeh Vatanpour

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



QUR'AN MANUSCRIPT LEAF

The right leaf contains verses 37-45 of Surah al-Anfal (The Spoils). The catchword in the bottom left of the margin does not match with the subsequent page, so these two leaves are not in order. The left leaf contains verses from Surah al-Tawbah (Repentance). The red words in the margin, written upside down, are part of the divisional system in the Qur'an that readers use to track their progress in reading. The absence of painted and colored frames is typical for qur'anic manuscripts produced in the Ottoman Syria between 1600 and 1800. -Azadeh Vatanpour

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



HAFIZ (1315-1390) – *DIVAN-E-HAFIZ*

This manuscript leaf comes from a collection of poems by the great Persian poet Hafiz of Shiraz. The page has marginal gold lobe outlined with turquoise blue lines. The poem is written in the form of a “ghazal,” a short lyric poem of some seven to fourteen lines. The thick blue vertical line divides the couplets. The final couplet includes the poet’s signature. The area between the poems appears slightly greenish due to discoloration of the gold leaf. The illumination includes clouds between the lines along with red and dark blue arabesques painted on gold and blue backgrounds. -*Azadeh Vatanpour*

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



HAFIZ (1315-1390) – *DIVAN-E-HAFIZ*

The page has marginal gold lobe with a floral illumination headpiece. The poem is arranged in two columns with double blue intercolumnar divisions. This ghazal has seven couplets. The area between the poems is painted in gold and the last couplet is surrounded with two blue squares. The first couplet reads: “O cupbearer, hand round to me that cup of wine, for love seemed easy at first, but then grew hard.”

-*Azadeh Vatanpour*

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37

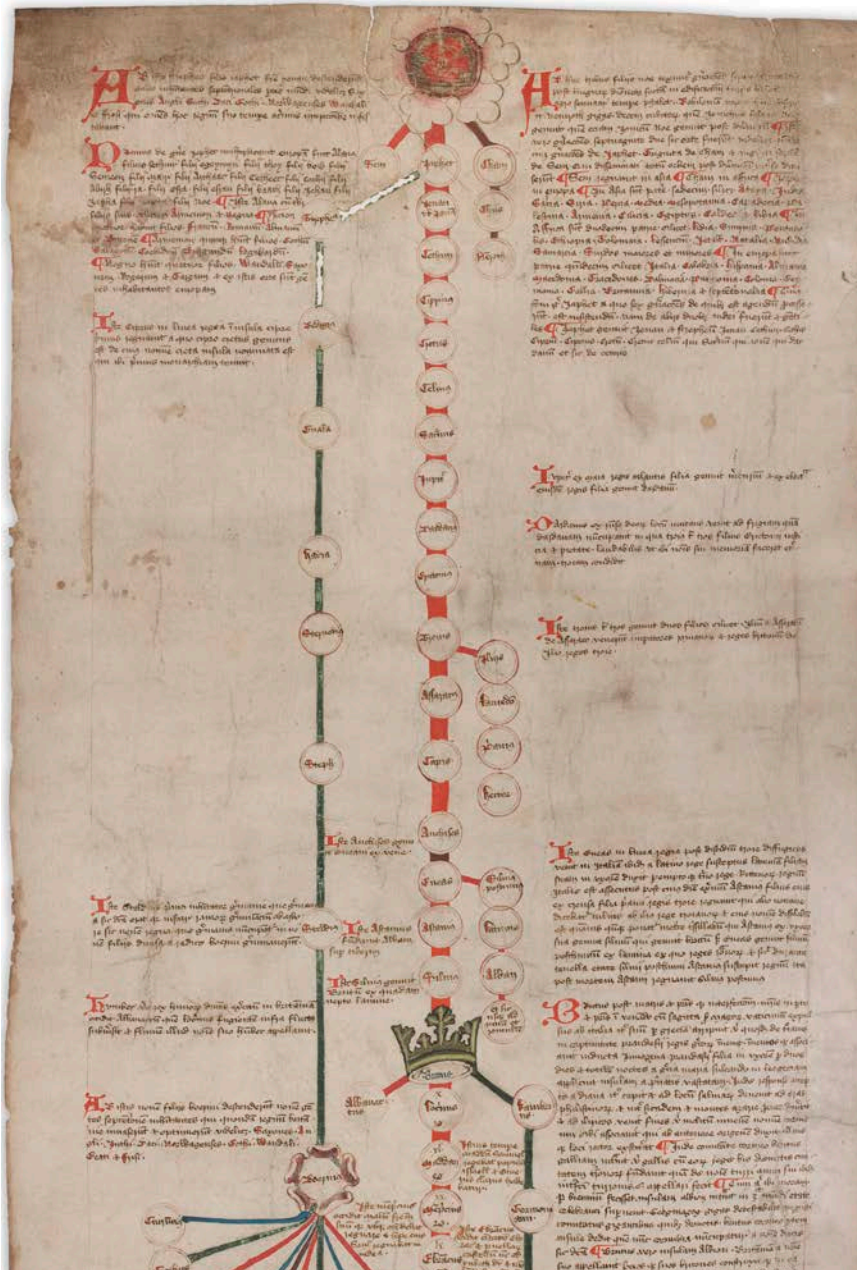
SECTION 7. PARCHMENT TO PIXEL

CASE 21

Canterbury Genealogy Scroll

The Canterbury Roll is a parchment genealogy that today measures just over 16 feet in length. The parallels between the Canterbury Roll and the Emory version of the scroll are numerous, both at the aesthetic and the content level. It was originally created in the early years of the late medieval child-king Henry VI (1421-1471), who came to the English throne in 1422. The Roll was subsequently revised on multiple occasions during the Wars of the Roses, a civil conflict that gripped England from the mid-fifteenth century. The most notable modifications were intended to demonstrate the legitimacy of Edward IV (1442-1483), who usurped Henry's throne. Like the Emory Roll, the Canterbury Roll is designed to establish the legitimacy of England's rulers by tracing their ancestry back, ultimately, to the Bible. The document's claims to authenticity are reinforced by the choice of a prestigious and expensive format and the decision to use Latin despite the fact English was becoming more common in the 15th century. The Roll originally opened with a depiction of Noah's Ark, now obscured by a red rose. In its earliest stages, it mingles biblical figures with Roman gods, tracing the foundations of

Britain from Noah's son, Japhet. This provides vital background for a retelling of the popular medieval origin myth of Britain's foundation by Brutus, a refugee fleeing the fall of Troy. Here, Brutus appears under a crown. It is Brutus's three sons who would go on to found England, Scotland, and Wales. The Canterbury Roll has been in the possession of the University of Canterbury, New Zealand, since 1918. Its location between 1485 and the early twentieth century remain a mystery. To explore this scroll further, please visit <https://canterbury.ac.nz/canterburyroll/>
-Dr. Chris Jones





SECTION 8. CONCLUSION

CASE 22

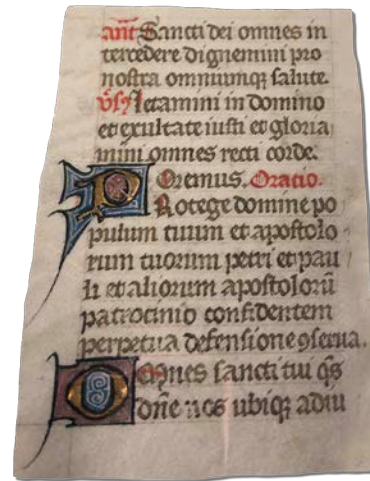
Performative Materiality

The objects in this exhibition would have appeared very differently to their medieval and early modern audiences. While we cannot recreate the entirety of the historical viewing experience, we can access parts of that experience by noticing various material elements. For example, illuminations, marginal notations, scale, and gilding all contributed to the sensory encounter between object and viewer.

LEAF FROM BOOK OF HOURS, C. 1450

This particular prayer was a request for the intercession of the saints, occasionally included in the Hours of the Virgin. The prayer begins by explicitly requesting that the saints deem it a worthy moment to intervene for the salvation of all the faithful. The book would fit into the palm of your hand, marking it as an object of intimate personal devotion.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37



LEAF FROM A BREVIARY

This Breviary leaf includes two columns of 30 lines, including gilded marginal borders and capitals. The small foliated marginal notation appears in different locations on either side of this leaf, adding variety to the reader's experience. Additionally, the use of red and blue ink alerts the reader to important shifts in the content of the text.

Stuart A. Rose Manuscript, Archives, and Rare Book Library MSS 37





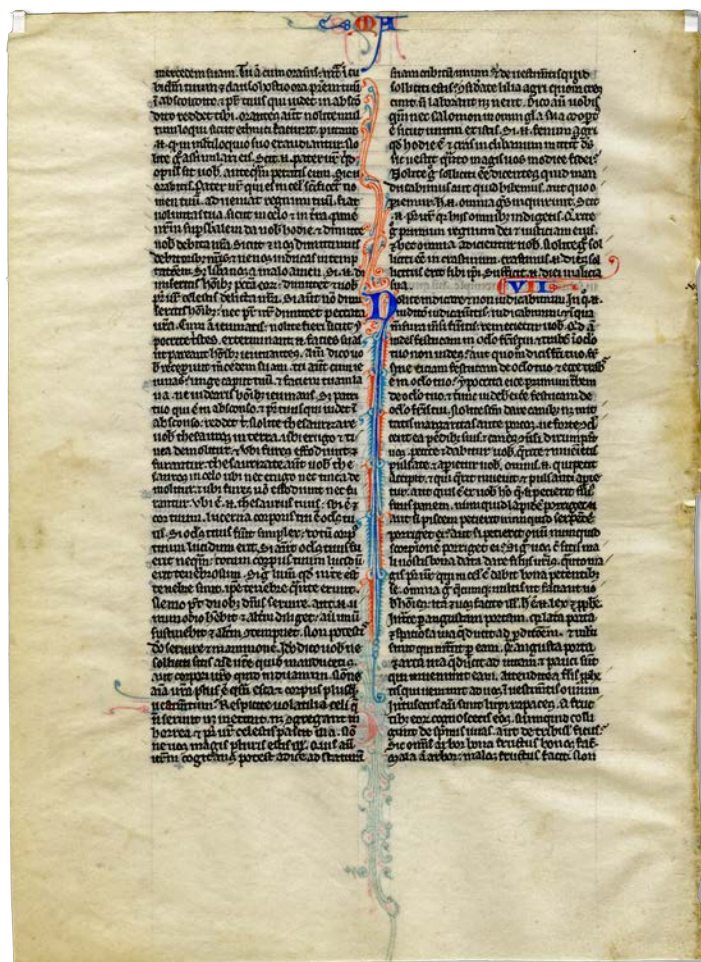
MARTIN LUTHER (1483 - 1546) – PSALM 36

Der sechs vn[d] dreyszigst psalm David: eynen Christlichen Menschen tzu leren vn[d] trösten widder die Mütterey der Bössenn vnnd freueln Gleyssner

31 unnumbered pages : illustrations ; 21 cm (4to).

This is the accompanying image to the second printing of Luther's commentary on and translation of Psalm 36, written during his confinement at the Wartburg Castle. This copy is embellished with a hand-colored woodcut of the Virgin and Child on the verso of the title page. Note the iconographic similarities to the Madonna and Child imagery throughout Case 2.

Richard C. Kessler Reformation Collection—Pitts Theology Library 1521 LUTH Z



GOSPEL LEAF, C. 1240

The leaf contains 50 lines of text in Gothic script. Measures 140mm x 190mm.

This leaf from a small-scale manuscript bible represents the text of Matthew 5–7, which includes the Sermon on the Mount as well as the Lord's Prayer, which was a key element of personal devotion. Note the relative scale of the script, which allows for the inclusion of nearly 50 lines of text, reducing the cost of materials. Similarly, simple illumination is included only in title and chapter headings.

Pitts Theology Library RG020-2



ACKNOWLEDGMENTS

The *Materiality of Devotion: From Manuscript to Print* has been a truly collaborative endeavor and I am deeply grateful for the many hands that contributed throughout the process. In addition to the people and institutions mentioned below, I would like to thank both the Mellon Humanities PhD Intervention Project and the Laney Graduate School New Thinkers/New Leaders Program, which provided funds to support the exhibition and related programming.

First and foremost, this exhibition would not have come to fruition without the dedication of my two co-curators, **Kelin Michael** and **Emma de Jong**. They were instrumental in the planning, curating, installing, and promoting of this exhibition. They were the key authors of the documents that resulted in the symposium conference receiving funding from two different fellowship sources. They also put in countless hours crafting the overall narrative of the exhibition and nuancing the descriptions of individual items. Their creativity and expertise is evident in each detail of this exhibition, and I am eternally grateful for their collaboration on this nearly two-year project.

Second, a number of colleagues both at Emory and around the world contributed their subject matter expertise to the creation of item labels. Thanks are due to my Emory colleagues **Nicole Corrigan**, **Jenny Bledsoe**, and especially **Azadeh Vatanpour**.

for their hard work in crafting language that helps visitors engage with items in the exhibition. I would also like to thank **Chris Jones**, who provided information about and digital access to the scroll held at the University of Canterbury, New Zealand.

Last, but certainly not least, I owe thanks to many colleagues at Pitts Theology Library for their support throughout the exhibition process. **Brandon Wason** and **Armin Siedlecki** were instrumental in the takedown and installation process of the exhibition, and have been sources of wonderful advice as past exhibition curators. **Anne Marie McLean**, though brand new to the exhibition team at Pitts, has been a superb collaborator on this catalogue and on events related to the exhibition. **Bo Adams** took on an extraordinary number of tasks for this exhibition, including design, installation, and promotion. I am grateful to **Myron McGhee** for his photography expertise, seen in several of the gallery shots in this catalogue. I am also grateful for **Debra Madera**, who photographed almost all the individual items in the catalogue, which could not have been made without her.

I have every hope that this collaborative model will continue to be a hallmark of the Pitts Theology Library Exhibition Program going forward. That collaboration is already evident in The Materiality of Devotion Symposium, which will showcase a diverse array of scholars, including several of the colleagues I have referenced above. A full list of speakers can be found on page 111. I am so appreciative of all the work that has gone into this symposium and the exhibition itself, which is a testament to the creative and compelling products of interdisciplinary collaboration.

-Sarah Bogue



SYMPOSIUM PROGRAM

In conjunction with the Materiality of Devotion exhibition, Pitts Theology Library also held a one day symposium based around the objects and themes of that exhibition. The event included seven speakers from Emory and the greater Atlanta community, representing the fields of conservation, art history, medieval and early modern history, and the history of all three Abrahamic religions.

EVENT DETAILS

Date: March 1, 2019

Time: 9:00am - 4:30pm

Location: Pitts Theology Library Lecture Hall, Candler School of Theology Rm. 360
1531 Dickey Dr. NE Atlanta, GA 30305

Event funded in part by the Mellon Humanities PhD Intervention Program and the Laney Graduate School New Thinkers/New Leaders Program

SYMPOSIUM PROGRAM

Introduction to *The Materiality of Devotion* Exhibition and Symposium

Sarah Bogue | Head of Research and Access Services, Pitts Theology Library
(Emory University)

Keynote: The Materiality of Manuscripts: A Curator's Perspective on Loose Leaves

Lynley Herbert | Associate Curator of Rare Books and Manuscripts, Walters Art
Museum

Between the Page and the Statue: Illuminated Manuscripts and the Medieval Cult of the Virgin

Nicole Corrigan | PhD Candidate in Art History, Emory University

A Technical Update on the Carlos Museum's Virgin and Child

Brittany Dinneen | Assistant Conservator of Objects, Michael C. Carlos Museum
(Emory University)

Emory's Fifteenth-Century English Chronicle Roll: Late Medieval History Writing and Sixteenth-Century Nobility

Jenny Bledsoe | PhD Candidate in English, Emory University

Poetry in the Realm of Devotion: Illustrations of the Celestial Rhymes of Hafez

Azadeh Vatanpour | PhD Candidate in the Graduate Division of Religion,
Emory University

Images and Intercession: St. Margaret of Antioch in Late Medieval Manuscripts

Ashley Laverock | Professor of Art History, Savannah College of Art and Design

The Nuremberg Chronicle as a Case Study in the Rise of Print

Emma De Jong | PhD Candidate in Art History, Emory University

The Transition of Material: Hrabanus Maurus's *In honorem sanctae crucis* as Manuscript and Printed Book

Kelin Michael | PhD Candidate in Art History, Emory University



FURTHER READING

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