



**M**aria nobis  
Christi filium que

cover image:

*St. Martha and the Tarasque*

Book of Hours

French, 1460-80

Ink, gold leaf, tempera on parchment, modern binding

4  $\frac{5}{8}$  x 3  $\frac{1}{8}$  x 1  $\frac{1}{2}$ " (11.8 x 7.9 x 3.8 cm)

85.19

Gift of Mr. Eliot Fitch

**Haggerty Museum of Art**

Marquette University

13th and Clybourn Streets

414.288.1669

[www.marquette.edu/haggerty](http://www.marquette.edu/haggerty)

## Turn the Pages Slowly

Rare Books and Manuscripts  
from the Haggerty Collection



*The 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

Gift of Mr. Eliot Fitch

August 22 – December 7, 2008

**Haggerty Museum of Art**  
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.

## Turn the Pages Slowly

Rare Books and Manuscripts  
from the Haggerty Collection

Dr. Wanda Zemler-Cizewski



All 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 These days, we take books for granted, and even speculate that they may soon be superseded by machine-readable disk or online formats.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 format<sup>1</sup> 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, poetry, and religious teachings. The book became a powerful symbol, and the painstaking processes by which the manuscript book was created provided metaphors for some of our most deeply cherished beliefs. Thus, the twelfth-century Parisian scholar, Hugh of St. Victor, urged his students to consider the marvelous natural world around them as “a book, inscribed by the finger of God.”<sup>2</sup> In the same generation, the German Benedictine exegete, Rupert of Deutz, searching for a metaphor with which to express the wonder of the Incarnation, was moved to exclaim: “The divine Word was neither erased, nor torn out of his own nature, just because he transcribed all of it onto the parchment-skin of our nature.”<sup>3</sup> Rupert was doubtless thinking of the laborious work of transcribing by hand from an original to a second, third, and additional copies: no scribe would destroy the original merely because he had made a duplicate copy!

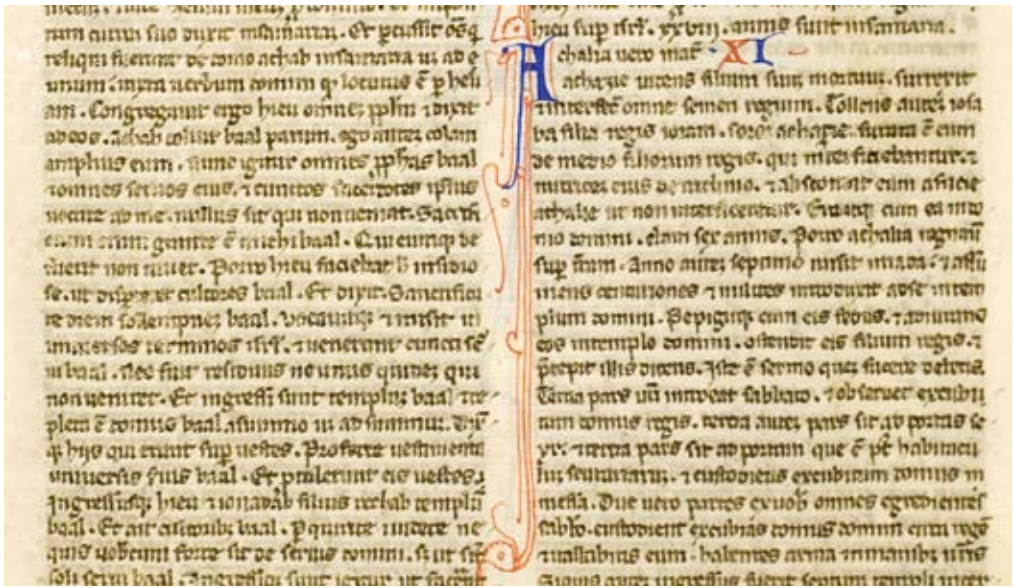
In time, the process of manual transcription would be superseded by print, and

parchment would be replaced by paper, so that while the *codex* format survives to this day, the parchment manuscript became obsolete. At first, many such manuscripts were destroyed, torn up, or used for wrapping and filler material. Writing in the early seventeenth century, the English poet John Donne may have had that dismal fact in mind when he envisioned humankind as a book, torn and scattered yet finally restored:

“All mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language ... God’s hand is in every translation; and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another.”<sup>4</sup>

Unlike the metaphorical human “leaves” envisioned by Donne, leaves from surviving medieval manuscript books were often deliberately divided up for sale to collectors, as all things medieval came into fashion during the nineteenth and twentieth centuries. Individual leaves with particularly beautiful decoration could command hundreds of dollars at auction, and were more highly prized for their artwork than for the texts inscribed upon them, especially since those texts were becoming available in print in modern critical editions. When complete, original parchment books survive without mutilation, their value is in the thousands of dollars, making them affordable only to extremely wealthy collectors such as J. P. Morgan or the Rothschild family, and to specialized museums and libraries such as the Cloisters in New York, and the Newberry in Chicago.

With the development of a profitable trade in manuscript leaves as art objects, it is not surprising that forgers entered the scene, imitating the more splendid medieval



1. Bible (detail)  
French, 13<sup>th</sup>–14<sup>th</sup> century  
Ink on parchment  
6 3/4 x 4 7/8" (17 x 12.3 cm)

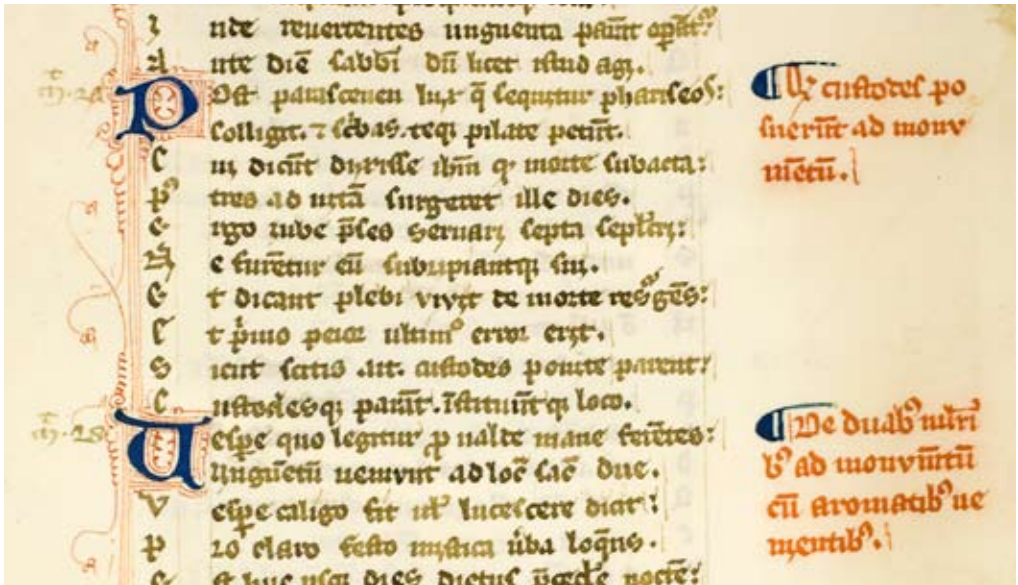
88.1  
Gift of Mr. and Mrs. Richard B. Flagg

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 of the Latin Bible) (detail)  
 English, 14th century  
 Ink on parchment  
 11 3/4 x 7 3/4" (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 of the writing frame, or space covered by text, as well as the distinctive house style with which artists decorated the pages, and scribes formed letters or abbreviated common words. Palaeography, or the study

of these distinctive features, enables modern scholars to identify manuscripts in terms of both the century and place of origin, and also to spot a forgery from incongruous or anachronistic details.

The manuscripts on display represent several different types of book. The oldest example is a leaf from a Bible (88.1, plate 1), one of two thirteenth-century Bible leaves in the Haggerty collection. These Bible leaves are rather plain, with red and blue initials and pen work to mark the beginnings of chapters. Their simplicity reflects the fact that they were the working tools of university students or mendicant friars, who introduced the small, portable format for Bibles in the thirteenth century,<sup>5</sup> so that the book could be carried around in a preaching friar's backpack and consulted wherever he went. Another of the 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 of theology originally composed in the twelfth century, were cut out and used at the front and back of a set of Thomas Aquinas' commentaries on the Pauline epistles, 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. Ironically, the pages from Peter Lombard that were used to bind the Angelic Doctor's works contain Lombard's account of the angelic nature. Slightly later in date, two leaves from a fourteenth-century English copy of Petrus Riga's *Aurora*, (72.15, plate 2; 72.18) an abbreviated Bible in verse, present a comparably plain appearance, with simple red and blue pen-work decorations, and are examples of the type of book in use at the universities of Paris and Oxford in the time of Aquinas, Duns Scotus, and William of Ockham. Riga composed his verse Bible in the late twelfth century, and it remained a highly popular guide to themes for preaching.

The medieval university was a training ground for future clergy, whose task it was to pray the divine office, preach, and preside at mass. Most of the more highly decorated leaves in the exhibit were taken from books used in the mass or divine office. Two attractive little pages, decorated with *rubrics*, or instructions, in gold as well as simple blue initials and red pen work (72.14; 72.8) were part of a book of hours crafted in the Netherlandish region in the fourteenth century, and may have belonged to a



3. Illuminated leaf from a breviary (detail)  
Italian, 15th century  
Ink, tempera, gold leaf on parchment  
7 1/2 x 5 3/4" (19 x 14.6 cm)

72.10  
Gift of Dr. and Mrs. John Pick



4. Illuminated choral page (detail)  
Italian, 15th century  
Ink, tempera, gold leaf on parchment  
15 3/4 x 11" (40 x 28 cm)

72.9  
Gift of Dr. and Mrs. John Pick

member of a religious community or to a pious layperson. The leaf with a particularly elaborate initial R (72.8) contains lines from the "Regina caeli" for the Easter season, as well as the scribe's signature. "It's done, thank God!" exclaims "Otto, who wrote it," in gold letters to mark the occasion.

Leaves from related types of small prayer books for personal use represent changes in styles of decoration, as well as distinctive regional types of artwork. A leaf from a fourteenth-century French book of hours (72.16) features red ink rubrics and illuminated initials on a fairly simple blue ground with white penwork. Another, from a fifteenth-century Italian breviary (72.10, plate 3), features similar, but somewhat more elaborate illuminated initials. The decorative panel along the left margin interestingly combines a stylized vegetal scroll motif with naturalistic leaves, flowers, and a nightingale stretching its neck upward in song--intended, perhaps, as encouragement for the reader to sing the divine praises with similar gusto and simplicity. All told, the page offers an unusual mix of medieval decoration with renaissance naturalism. Another fifteenth-century Italian example (72.17, plate 5), in two columns on a considerably larger page, uses stylized scrollwork in the medieval





5. Illuminated leaf from a breviary  
 Italian, 15<sup>th</sup> century  
 Ink, gold leaf, tempera on parchment  
 10 3/4 x 7 7/8" (27.3 x 20 cm)

72.17  
 Gift of Dr. and Mrs. John Pick



6. *The Barcelona Haggadah* (detail)

An Illuminated Passover Compendium from  
14<sup>th</sup> century Catalonia in facsimile  
London: Facsimile Editions, 1992

*The Barcelona Haggadah* was made in Catalonia during the  
second half of the 14<sup>th</sup> century.

The 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

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

singers, but also to insert a kind of visual conductor's baton, evoking a surge of vocal effort at the *Introit*, with which the mass begins. All the examples shown can be dated to the fifteenth and sixteenth centuries, on the basis in part of the type of music shown, and the distinctive form of the *neumes*, or musical notation.

Use of the parchment codex is scarcely an exclusive characteristic of the Christian faith tradition. The Hebrew Scriptures, traditionally preserved in scroll form, began to be collected in codex form after about the eighth century C. E., and as medieval Christian books for study, prayer, and public worship developed their distinctive styles, so also Jewish religious life found expression in biblical commentaries, prayer books, and books of music during the middle ages. The Haggerty Museum does not currently own any examples, but for the purposes of the exhibit, two facsimile volumes were borrowed from the Special Collections of the University of Wisconsin-



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 19<sup>th</sup> 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 Italian breviary (72.10) and the *Rothschild Haggadah*, this tiny volume is decorated with naturalistic scenes in the renaissance manner, blended with the illuminated initials characteristic of medieval work. Like the Qur'an, this book of prayers and readings in honor of the Virgin Mary was made on a tiny scale so as to serve as a portable companion for some devout layperson, quite possibly a noblewoman or perhaps the wife of a wealthy member of the middle class. Finally, a book of hours from the second half of the fifteenth century (plate 9) displays its own distinctive mix of stylized scrollwork and naturalistic illustrations, halfway between medieval and renaissance tastes in decoration. Its contents are arranged



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

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.



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

## Checklist of the Exhibition

Bible

French, 13<sup>th</sup>–14<sup>th</sup> century

Ink on parchment

6 ¾ x 4 7/8" (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, 14<sup>th</sup> century

Ink on parchment

11 5/8 x 7 5/8" (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, 14<sup>th</sup> century

Ink on parchment

11 5/8 x 7 5/8" (29.5 x 19.5 cm)

72.18

Gift of Dr. and Mrs. John Pick

Illuminated leaf from a breviary

Italian, 15<sup>th</sup> century

Ink, gold leaf, tempera on parchment

10 ¾ x 7 7/8" (27.3 x 20 cm)

72.17

Gift of Dr. and Mrs. John Pick

Leaf from a Book of Hours

Netherlands, 14<sup>th</sup> century

Ink and gold leaf on parchment

5 3/8 x 3 1/2" (13.5 x 8.9 cm)

72.8

Gift of Dr. and Mrs. John Pick

Leaf from a Book of Hours

Netherlands, 14<sup>th</sup> century

Ink and gold leaf on parchment

5 3/8 x 3 1/2" (13.5 x 8.9 cm)

72.14

Gift of Dr. and Mrs. John Pick

Leaf from a Book of Hours

French, 14<sup>th</sup> century

Ink, tempera, gold leaf on parchment

4 1/8 x 3" (10.5 x 7.5 cm)

72.16

Gift of Dr. and Mrs. John Pick

*The Rothschild Haggadah*

A Passover Compendium from the *Rothschild Miscellany*

London: Facsimile Editions; Jerusalem:

Israel Museum, 2000

Originating in 15<sup>th</sup> century Italy, this Haggadah is

part of the *Rothschild Miscellany* currently owned

by the Israel Museum, Jerusalem.

8 1/2 x 6 1/2 x 1/2" (21.6 x 16.5 x 1.3 cm)

Special Collections, University of Wisconsin-

Milwaukee Libraries

*The Barcelona Haggadah*

An Illuminated Passover Compendium

from 14<sup>th</sup> century Catalonia in facsimile

London: Facsimile Editions, 1992

*The Barcelona Haggadah* was made in Catalonia

during the second half of the 14<sup>th</sup> century.

The original is in the British Museum, London.

10 1/2 x 8 1/2 x 1 1/2" (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 3/4 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, 13<sup>th</sup> century

Ink on parchment

*Sancti Thome de Aquino Ordinis Predicatorum Super epistolas Pauli commentaria preclarissima*

French, 1526

Ink on parchment

11 1/2 x 8 1/2" (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 5/8 x 3 1/8 x 1 1/2" (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 19<sup>th</sup> century

Ink, tempera, gold leaf on paper

5 1/4 x 3 x 3/4" (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 1/4 x 6 1/4 x 1 1/2 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, 15<sup>th</sup> 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, 15<sup>th</sup> 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, 15<sup>th</sup> century  
Ink on parchment  
15 ¾ x 11 ⅛" (40 x 28.2 cm)  
72.11  
Gift of Dr. and Mrs. John Pick

Illuminated choral page  
Spanish, 16<sup>th</sup> 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

## Related Events

### Lunchtime Learning

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-Theology, 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-Theology, 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-Theology, 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



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Marquette University



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