

On the Edge: Medieval Margins and the Margins of Academic Life

Revised Text

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Main wall text:

On the Edge: Medieval Margins and the Margins of Academic Life

This year marks the twentieth anniversary of the publication of *Image on the Edge: The Margins of Medieval Art* (London: Reaktion Books, 1992) by University of Chicago art history professor Michael Camille (1958-2002). This groundbreaking work looked at the “lascivious apes, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts.” Camille studied the uncommon: the strange, remarkable, and extraordinary images at the edges of the medieval world, bringing to light to the confluence of the serious and the playful, the sacred and the profane.

While *Image on the Edge* concerns the medieval, the serious and the playful also converge at the University of Chicago. A thriving carnival of quirky and boisterous activities complements the serious scholarship that takes place at the University. Students are defined not only by cutting-edge research and earnest study, but also by scavenger hunts, superstitions, streakers in sneakers, and dance marathons.

To explore the symmetry between these margins of academic life and medieval margins, “On the Edge” pairs marginalia in medieval manuscripts with photographs of life at the University. These photographs, taken by current students and recent alumni, capture the campus and student body at a particular moment in time. The photographs show what happens outside of the classroom at the University of Chicago, highlighting quintessential traditions such as the Scavenger Hunt. A quest beloved by students and representative of their ingenuity and unconventionality, this largest scavenger hunt in the world has been held every May since 1987 and is notable for feats such as students building a nuclear reactor from scratch.

The manuscripts featured in “On the Edge” are drawn from the Special Collections Research Center and date from the thirteenth to the sixteenth centuries. Their origins span Europe, including modern-day France, England, the Netherlands, Germany, Italy, and Armenia. From prayer books to textbooks, from poetry to politics, despite their diversity in content and style these manuscripts all bear images and texts in their margins. For Camille the margins of the

medieval manuscripts were at the edge of a hegemonic system of the book, both spatially, in terms of layout, or *mise en page*, and ideologically, in terms of their departure in content from the central text. At the edge of this system, marginal images challenged the central text through parody and play.

Some of the marginalia featured in the exhibition are hybrid monsters and playful monkeys such as those discussed in *Image on the Edge*, but many are notes, diagrams, coats of arms, and decorations. The margins were a space for scribes, artists, and readers alike to engage with the manuscript. Marginalia served many purposes: they made the manuscript easier to use and understand, personalized it for the owner, made the text more interesting and memorable, or parodied the texts and images in the center.

Just as the images and writings on the edges enrich the manuscript, so too the activities and traditions outside the classroom enrich the University, becoming integral to its identity. “On the Edge” invites viewers to contemplate the juxtaposition of manuscripts and photographs of campus life, to compare one margin to another, and to discover how the medieval resonates with the modern.

Curator: Kelli Wood, Ph.D. Candidate, Department of Art History

Acknowledgements:

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Case: Heraldry, Heritage, and Houses

Chat text:

Heraldry, Heritage, and Houses

For most people heraldry is associated with the medieval knighthood of films and reenactments, a romantic vision of a chivalric past, with jousting knights nobly displaying coats of arms inherited from their ancestors. Yet in many ways heraldry is integral to the University of Chicago's identity and the lives of its students. In 1910 Pierre de Chaignon la Rose, a heraldic specialist, designed the University Coat of Arms, a shield displaying the phoenix below an open book with the University motto, *Crescat scientia; vita excolatur*. The coat of arms and University Seal, which also incorporates phoenix and book, are proud emblems of the University, adorning diplomas and t-shirts like medieval shields: public proclamations of pedigree and allegiance.

Within the University, the House System takes on its own form of heraldic heritage. In April 1893 the College opened its first undergraduate residence, Snell Hall, and officially began to refer to residence halls as "Houses." Today there are thirty-five houses with approximately eighty residents in each that pass along a set of unique traditions to its members. Some houses have mottos, such as Hitchcock's *deformis sed utilis* (deformed but useful), while some keep portraits of their namesakes in common spaces, and others have adopted symbolic mascots, such as the Large Rooster, mascot of Vincent House. Houses compete against one another in the Scavenger Hunt and intermural sports, with past champions listed on the walls of Bartlett Commons. For many houses, membership is life long, and students take a great deal of pride in their lineage and affiliation.

Picture labels:

Johnny Hung, Class of 2013

Don't Step on the Seal.

Superstition has it that if a student steps on the University Seal, located in the main entrance to the Reynolds Club, he or she will not graduate in four years.

Beth Rooney, Courtesy of the University of Chicago News Office

Ye Olde Socke 'Em Bopper Joust

'Wombat the Rapid' of the Max Palevsky team won the joust competition of the 2006 Scavenger Hunt.

Manuscript labels:

Book of Hours

France, ca. 1400

Parchment

MS 349, 23v-24r

In this Book of Hours, one sees the important role of small personal prayerbooks as a tool for family record-keeping. This book includes the records of the Villume family from 1573 to 1723 at the beginning of the book and in the margins of the text. Here the last month of the liturgical Calendar is on the left-hand page with the important liturgical feasts and saint days written in Gothic script. In the margin below, a seventeenth-century owner has recorded the birth, baptism, and death of the fourth son of Nicolas and Jeanne Dubuisson. The start of the Gospel of John is on the facing page, which is accompanied by a portrait of Saint John writing as the Trinity appears above him. The many-headed creature in the margins of this page is a reference to the text of the Book of Revelation, of which Saint John was also believed to be the author.

Petrarch

Trionfi, Sonetti, e Canzoniere

Italy, 1450

Paper

MS 706, f. 1r

This manuscript from Italy contains several works by the humanist poet Francesco Petrarca. In the *Trionfi*, the poet traces the progress of the human soul from its earthly passion to eventual fulfillment in God, while the *canzoni* are love poems to a woman named Laura. On this first page, a large purple initial 'L' decorated with flowers and vines begins the first word of

Petrarch's text. A coat of arms displaying red and blue stripes with gold above and encircled by a wreath has been painted in the lower margin. It is likely that this is the heraldic shield of a former owner of the book, assertively placed on the first page, but today the coat of arms remains unidentified.

Book of Hours (Use of Rome)

Rouen, France, ca. 1500-1510

Parchment

MS 348, f. 1r and facing page (flyleaf)

On this opening, St. John is depicted on Patmos writing his Gospel, inspired by the Trinity towards which he directs his gaze. On the facing page, we encounter an entirely different type of marginalia: a blue, white, and red frame created in 1809 contains text in a later script, recording that this book was given in 1809 to M. Saintemarie by Madame de la Chasseigne. This prefatory note is significant in that it not only relays the ownership history of the manuscript, but it also raises the question of why a nineteenth-century owner would have created such a record in this place—and on medieval parchment.

Wigmore Abbey Chronicle

England (Herefordshire), 14th century, with additions from the 15th and 16th centuries

Parchment

MS 224, ff. 55v-56r

This manuscript contains several different texts produced between the fourteenth and sixteenth centuries in England, including a chronicle of the founding of Wigmore Abbey, the *Brut* chronicle, genealogical diagrams of the kings of England, a list of the Normans who came to England with William the Conqueror in the eleventh century, and genealogical diagrams of the Mortimer family. This opening with illuminated coats of arms is from part of the manuscript dealing with the genealogy of the Mortimer barons. Both the text and the diagrams trace the history of the Mortimers and, most importantly, establish in pictorial form the Mortimer family's

claim to the throne. A large winged dragon with ivy embellished with gold leaf cuts diagonally across the page on the left, giving the opening a dynamic energy.

Case: Music

Chat text:

Music in the Margins

Manuscripts often come to us silent, housed in hushed museums, archives, and libraries, written in handwritings that only specialists can now decipher, their pages are turned quietly. The era that produced these manuscripts, however, was anything but silent. People read manuscripts out loud to themselves and others, towns were filled with a cacophony of ringing from bell towers, and churches and courts were filled with singing and music. The margins of these manuscripts evoke the sounds of the fifteenth century, bringing music to life through images.

At the University of Chicago music provides an important release from silent study. There are seven a cappella groups, the Marching Maroons pep band, the Symphony Orchestra, numerous ensembles, and the Guild of Student Carillonners who perform the bells at the Rockefeller Memorial Chapel for all of campus to hear-- not to mention the musical antics that take place on campus, from flash mobs to impromptu guitar performances. The students' notorious monkish devotion to study is complemented by boisterous social life.

Picture label:

Vivian Wan, Class of 2014

A Cappella

Wendt House members of Chicago Men's A Cappella sing at the annual Lisa Wendt Birthday Party.

Manuscript labels:

Gospels of the Fluting Shepherd

Armenia, ca. 15-16th century

Paper

MS 139, ff. 150v-151r

This Armenian manuscript in the *bologir* (rounded letters) script is richly illuminated in a regional style of the fifteenth or sixteenth century. The manuscript has been cut and rebound, damaging some of the original illuminations, but the eponymous fluting shepherd survives in the left-hand margin of the page shown here. Wearing regional costume, the shepherd plays a small flute.

Blasius de Parma

Quaestiones super Libro Methaurorum

Italy, ca. 15th century

MS 10, ff. 16v- 17r

This fifteenth-century Italian manuscript is a neo-Platonic critique of Aristotle's *Meteorologica* by Biagio Pelacani da Parma, and this section of the text refers to bell towers in the city. The typical *nota bene* hand here is equipped with a bell, suggesting the sounds of the ringing bells from the campanile and providing a sly contrast to the seriousness of the text.

Juvenal

Satirae

Florence, Italy, 1441 CE

Parchment

MS 29, f. 1r

This 1441 manuscript is a Florentine humanist edition of Juvenal's *Satirae*, a second-century CE Roman text. The *Satirae* can be read both as a polemic condemning classical Roman excess and a comedy playing off it. The marginal emendations reflect this dual status. Although today we view the humanist project of "recovering" classical antiquity in the Italian Renaissance with a serious eye, the mischievous *putti* (small cherubic nudes) on the opening page reveal a humorous bent. On the top of the page a *putto* plays a horn, while two others inhabit the illuminated capital letter and bottom margin. The manuscript has marginal notes in the same hand as its text, and a

stamped leather cover that is original to the volume, rendering it not only beautiful, but also an important exemplar of boundaries, marginal spaces, and text coming together as a synthetic whole in the intellectual culture of fifteenth century Italy.

Geert Groote (1340-1384)

Book of Hours

Dutch, ca. 1480

Ms. 347, ff. 47v-48

When absurd figures, anthropomorphized animals, and monstrous grotesques populate the borders of illuminated prayer books, they create a stark contrast to the devotional pictorial and textual content. Here in the lower right corner, an ape is crouching along the border as an ape-woman is artistically balancing on his back – a pun on a popular story of Phyllis riding the love-stricken Aristotle through the courtly palace. In the top right corner an extravagantly dressed figure carries a bucket with a monkey playing the bagpipe while a white hare with electrified ears seems to glare at the crucifixion of Christ on the facing page.

Case: Edges of the Academy

Chat text:

Edges of the Academy

Infamous for its intense intellectual rigor, scholarly life at the University of Chicago has been stereotyped as totally serious and at times even pretentious. With unparalleled academic achievements and eighty-seven Nobel laureates, some might simply say that the stereotype is justified, but students and faculty confront their reputation with lightheartedness. Students wear t-shirts with slogans such as “Where fun comes to die” that poke fun at their own seriousness and participate in many activities beyond the confines of the classroom, such as the Scavenger Hunt and Kuvia, a week-long January festival in which students wake up at 5 a.m. to do calisthenics with the Dean of Admissions. Although the Middle Ages and Renaissance were periods of

spiritualism and scholarship, these manuscripts demonstrate both the serious and the playful elements in study and devotion in the fourteenth and fifteenth centuries.

Picture label:

Darren Leow, Class of 2012

Professors listen to the introduction of the 2011 Latke-Hamantash Debate.

The Latke-Hamantash Debate is an annual proceeding in which professors argue for the merits of one or the other traditional item of Jewish holiday food. The debate originated at the University of Chicago in 1946 to celebrate Jewish contributions to the academy at a time when they were often marginalized, as well as to spoof the seriousness of academic disputes.

Manuscript labels:

Regulae grammaticae et rhetoricae

Italy, ca. 1390-1400

Paper

MS 99, ff. 79v-80r

This manuscript is a textbook of Latin grammar and rhetoric, probably written for a student of Francesco da Buti (1324-1406), Professor of the University of Pisa. The artist/scribe created pen-and-ink drawings around catchwords to enhance the learning process. Each catchword is incorporated into a drawing that makes a joke out of the catchword.

Here a drawing puns on the catchword “disiunctiva,” which meant separative and in the context of grammar designated a conjunction that indicates parallel but logically unrelated phrases. The artist has drawn a wall to indicate the idea of separation, but has also drawn three figures pointing to their swollen eyes. “Coniuntiva,” or as we know it, conjunctivitis, is the ailment of ocular swelling. The artist has linked the technical term “disiunctiva” and its meaning of separation with the memorable idea of “coniuntiva” and its humorous representation in order to aid the student’s retention.

Antonius de Raho

In Rubricas Solutio Matrimonio

Italy, 1482

Paper

MS 37, f. 100 v

This manuscript on paper contains commentaries on Justinian's *Digest* dealing with divorce settlements and wills by Antonio de Raho, a Neapolitan jurist and professor of law. It was originally a lecture book for de Raho's personal use or a student's copy. The central text was probably written in de Raho's own hand and ample space is left for annotations. Notes appear throughout the manuscript, typically observations about the content of the text, but a salacious poem is written in the bottom left margin of this opening in a hand contemporary with de Raho. Beginning, "To Antonio de Raho, best friend," the poem proceeds to mock de Raho for taking himself too seriously, musing on his sexual proclivities.

Ad antonium de raho amicum optimum

Quod nescis amico rescribere versibus ipse

Ignosco vitium: hoc cicerones habes

Ignosco quoque si de etheroclitia norma

S () quia magistrum habes etheroclitum

Quod tu cunctos pedicas quod quoque duos

Ignosco vitium habes ()

Sed quod masturbas sed quod pedicaris amice

Quodque lingis culum dic mihi cuius habes

Raymond de Penaforte and Wilhelm of Rennes

Summa de poenitentia et matrimonio and *Apparatus ad Summan Raymundi*

France, ca. 14th century

Ms. 185, ff. 115v-116

This fourteenth-century manuscript contains Catalan Dominican friar Raymond of Penafort's *Summa de poenitentia et matrimonio*, a major work on the subject of penitence and matrimony. The intricate and complex design of this page is a typical layout in which a marginal gloss surrounds, interprets, and expands the main text. The single column of the main text by Raymond of Penafort is engirded on three sides by a copious commentary by theologian Wilhelm of Rennes. Written in a minute and heavily abbreviated script, the commentary overwhelms the central text, shifting visual and perhaps intellectual precedence to the edges.

Book of Hours (Use of Rouen)

France, ca. 1500-1510

Parchment

MS 343, ff. 89v-90r

Books of Hours were prayer books that enabled personal devotion in the Middle Ages. Here we see the Virgin Mary draped in blue robes, her eyes solemnly cast upon the body of Christ. Two red-robed figures flank the mother and son; Saint John kneels on the left, a woman wearing a gold cross and black wimple kneels on the right. The female figure represents the intended owner of this Book of Hours. Patrons often commissioned illuminations featuring their portraits, sometimes inside the miniature or in the margin. A female owner contemplating this image might meditate upon the grieving Virgin, seeking to emulate Mary's virtuousness. In the right margin stands a monkey wearing a headdress, which is significant because monkeys often appeared in margins to mock mankind's base nature. While this monkey's downcast eyes and attire mirror the Virgin, he ridicules the book's owner, not Christ's mother. Like the monkey, the book-owner is a fallible creature with animal desires. As she attempts to emulate the Virgin, she is more akin to the clothed beast than the Queen of Heaven.

Case: Gargoyles

Chat text:

Gargoyles

“Most of these ferocious and maleficent physiognomies, some gloating, laughing, or screaming, share one thing: they all look down on *us*.” -- Michael Camille, *The Gargoyles of Notre-Dame: Medievalism and the Monsters of Modernity* (2009)

Emerging from the medieval past through our modern fascination with them, gargoyles have come to symbolize the University of Chicago. Technically the grotesque figures carved in stone that spout water away from buildings, the term gargoyle is now used to refer to any grotesque carving on Gothic edifices. Architect Henry Ives Cobb designed the University of Chicago's neo-Gothic campus, complete with pointed arches, towers, and turrets, and of course, the beloved gargoyles peering down from Cobb gate and buildings around the quad. The gargoyle now serves as an unofficial mascot for the students, featuring prominently in many areas of University life.

Picture label:

Darren Leow, Class of 2013

Gargoyle

Manuscript labels:

Guillaume de Lorris and Jean de Meun

Roman de la Rose, Le Testament de Jean de Meun, and Le Codicille

Paris, France, ca. 1365

Parchment

MS 1380, f. 1r

Jacobus de Cessolis

Le Jeu des échecs moralisé

Paris, France, ca. 1365

Parchment

MS 392, f. 1r

Although these texts are today separate manuscripts, they were part of a whole for over 500 years. Shortly after the ascent of Charles V to the throne in 1364, these manuscripts were illuminated by the Master of Saint Voulst in Paris. They remained bound together until 1907 when they were separated for sale. The shared provenance of the manuscripts is evidenced by the strikingly similar formal characteristics and *mise en page*. Both opening pages are framed by gold and blue bars with ivy leaves on hairline stems. A closer look reveals nearly hidden dragons perched like gargoyles in the ivy above the right column in each manuscript.

The principal texts of the manuscripts are the *Roman de la Rose* and *Le Jeu des échecs moralisé* (The Book of Chess). The *Roman de la Rose*, one of the most popular works of literature in the Middle Ages, is a dream-vision allegory in which the main character falls in love with a rose. Written almost simultaneously with the completion of the *Rose*, Dominican friar Jacobus de Cessolis based “The Book of Chess” on a sermon that used the game of chess as an allegorical framework for moral society. The decision to compile these works into one manuscript opens the possibility of new themes and interpretations.

Case: Vines and Architecture

Picture labels:

Jamie Manley, Class of 2014

Studying, Dwarfed By Vines Beneath Bond Chapel

Andrea Rummel, Class of 2014

Vines

Manuscript labels:

Diogenes Laertius, translated into Latin by Ambrogio Traversari

De Vita et moribus philosophorum

Italy, ca. 1450-70

Paper and parchment

MS 15, f. 1r (and facing flyleaf)

Lives and Opinions of Philosophers contains a biographical history of philosophy through the third century. The flyleaf on the left presents a table of contents. On the right, red-brown, humanistic cursive script announces the beginning of the book. A large illuminated initial V, decorated with gold leaf and blue, green, and brownish inks, begins a phrase identifying Diogenes Laertius as the author. The decorated initial with its brilliant blue background and interlacing, fleshy, white vines frames the left and top sides of the page. The vivid colors and complex design command attention and indicate the importance of the page.

Book of Hours (Use of Châlons-sur-Marne)

Northeastern France, ca. 1400-1410

Parchment

MS 26, ff. 12v-13r

This page marks the beginning of the Hours of the Virgin, a series of eight prayers recited at specific times, or “hours,” throughout the day. The Annunciation, the moment when the archangel Gabriel tells the Virgin Mary that she will bear God’s son, is the featured image. As is typical in Books of Hours, the Annunciation accompanies the pre-dawn prayers for Matins. Four thick red and blue bars construct a frame around the painted miniature and words of text. The bars organize the page into interior and exterior spaces, separating the sacred image from the secular reader. Yet the sinuous, blossoming vines originate from the golden tips of those bars. The leafy growth overcomes solid boundaries, suggesting physical and spiritual fluidity between spaces, inviting the lay viewer into the sacred space of the Annunciation and vice-versa.

Case: Diagrams

Chat text:

Diagrams

“Every medieval diagram is an open-ended one; in the manner of examples, it is an invitation to elaborate and recompose, not a prescriptive schematic.” -- Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (1990)

Diagrams were prevalent in medieval scholastic and scientific manuscript culture. Often placed in the margins of the page, diagrams worked as part of the apparatus of a text, helping to organize it and make it understandable. The heuristic power of diagrams made abstract ideas concrete and visible yet maneuverable in the mind.

Today diagrams remain central to learning at the University, appearing in textbooks and PowerPoint presentations, on whiteboards, and in notes. Diagrams are also a tool for communication outside the classroom, for example in chalk advertisements on walkways and in graffiti in the Regenstein library.

Picture labels:

Andrew Seeder, Class of 2009 and MA student in the Divinity School
Seeder has transcribed all of Euclid’s *Elements* by hand.

Quinn Dombrowski, Class of 2006

HowFun the Reg Is

A student has drawn on a whiteboard in the Regenstein Library.

Manuscript labels:

Aristotle, translated into Latin by John Argyropulos

Nichomachean Ethics

Italy, ca. 1460-1470

Paper

Ms. 5, ff. 30v-31

The *Nichomachean Ethics* is Aristotle's most well-known book on ethics. In Book V Aristotle considers the question of justice. Key to his idea is the mathematical concept of proportionality between different parties or individuals: The just is the proportional; the unjust is what violates proportion. On the lower right-hand page, the scribe has drawn a diagram that uses the example of Achilles and Ajax, the two great Greek heroes of the Trojan War, and the correct distribution of the spoils of war according to the person's rank, to illustrate Aristotle's concept of justice.

Albertus Magnus

De Homine

Italy, ca. 1460

Paper

Ms. 2, ff. 104v-105

In the bottom margin, a student has drawn two versions of a diagram illustrating the accompanying text on optics and ocular vision. The circle inscribed with the letter "C" represents the human eye, the triangle the cone that demarcates the field of vision. This copy attests that *De Homine* (The Treatise On Man), by the scholastic theologian Albertus Magnus, written in the thirteenth century, was still studied in Renaissance Italy.

Petrus Comestor

Historia Scholastica

Germany, ca. early 13th century

Parchment

Ms. 120, ff. 11v-12

This early thirteenth-century manuscript contains a part of Petrus Comestor's *Historia Scholastica*, a paraphrase of the historical books of the Bible. Petrus's work was part of the core curriculum of medieval universities. As can be seen from the many annotations and markers in the margins, this copy was meant for study purposes. The opening on view recounts the story of Noah and the building of the Ark from the book of Genesis. In the lower right margin, a student

translated the textual description of the Noah's Ark into a diagram, depicting the internal division of the ship with each chamber assigned to different types of animals.

Ando Cases

Picture label:

Steven Laymon, Associate Dean for Graduate and Professional Programs

Tree-climbing

O-Week 2007, showing two Hoover House Orientation aides in a tree cheering on the arrival of Hoover first years after the opening convocation.

Manuscript label:

Red Gospels of Ganjasar

Armenia, 1237 CE

Parchment

MS 949, ff. 279v-280r

This complete tetraevangelion, containing all four Gospel books, one of the most impressive extant manuscripts from thirteenth-century Armenia, representing the flourishing of Armenian culture following a century of devastation by Greek and Turkish armies. Named after the unusual red color used in many of its illuminations, the Red Gospels of Ganjasar contains 175 illuminations in the margins. The placement of illuminations in the margins reflects ancient Armenian customs, in which inserting illustrative miniatures directly into the text would have violated its sacred nature. But the periphery of the page is inhabited by arabesques, flowers, birds, and other figures. On this opening within the Gospel of John we see a playful vignette of a boy climbing a tree.

Picture label:

Jamie Manley, Class of 2014

Animals on the edge

A tiger bought by the Snell-Hitchcock scavenger hunt team is displayed on the Midway Plaisance.

Manuscript label:

Giovanni Boccaccio (1313-1375)

Teseida

Italy, ca. 1430

Paper

MS 541, ff. 2v-3r

Sprouting from the initial “S” in the top left corner, vines in purple, blue, and gold surround the beginning of Boccaccio’s poem *Teseida*. Animals are interspersed with spiraling foliage at the bottom of the page, with the foliage serving as a kind of ground for the fanciful figures. The dolphin’s curving tail seems one with the fluidity of the vines, while the bird soars above the vines as if they were currents of air which then transform into the earth upon which the leopard treads. The quality of these illuminations, as well as the inclusion of a rare commentary by Pietro Andrea de’ Bassi (seen in the left margin of this page), indicate that this manuscript was likely a presentation copy for de’ Bassi’s patron Niccolo d’ Este III of Ferrara.

Picture label:

Adam Coleman, Class of 2014

The Hunt

Human vs. Zombies RSO takes over Harper Memorial Library, Spring 2011.

Manuscript label:

Giles of Rome, translated into Old French by Henri de Gauchi

De Regimine principum

France, ca. 1310

Parchment

MS 533, f. 2v-3r

On the right-hand page of this opening a dog-like figure with pointed, devilish ears chases a rabbit who pauses mid-chase, raising his front left paw to glance behind him at his menacing predator. This hunt scene sits atop the tendrils at the bottom of the page, serving as a support for the scene and stretching down from the large illuminated initial towards the top of the page. Scenes of the hunt and chases—of human and/or animal figures—frequently appear in the margins of medieval manuscripts, even when such subject matter seems completely unrelated to the content of the text at hand, as is the case here.

Picture label:

Jasmine Kwong, Class of 2006

Fashionably Fashionable

Students react to a model at the Festival of the Arts 2010 Launch Party Fashion Show held in Hutchinson Courtyard.

Manuscript label:

Book of Hours (Use of Rome)

Southern Netherlands, latter half of 15th century

Parchment

MS 344, ff. 1v-2r

On the left-hand page of this opening a portrait of the original owner of this manuscript appears in the margin outside the framed Crucifixion scene. Wearing a salmon-colored dress and kneeling with her hands in prayer, she fixes her eyes on the crucified Christ. Adorned with the most fashionable garments of the late-fifteenth century, she situates herself just outside the picture plane but only inches from Christ, corporeally mimicking the Virgin and engaging in an intimate devotional experience with Christ's bleeding, wounded body.

No photo:

Manuscript label:

Giovanni Boccaccio (1313-1375)

Genealogia deorum gentilium

Florence, Italy, ca. 1385-1387

Paper

Illustrations attributed to Don Simone da Siena

MS 100, ff. 48v-49r

Giovanni Boccaccio, the Renaissance author and poet, began his *Genealogia deorum gentilium* in 1360. The text is a mythography, or a mythological encyclopedia, in which the author assembles, arranges, and explains the tangled myths and legends of antiquity. Each book of the text is prefaced by a diagrammatic genealogical tree tracing the family lines of the figures discussed in the following section, such as this multicolored genealogical tree that prefaces Book IV. The names in the circles in the tree indicate those figures whose progeny appear in this same tree. This manuscript of the *Genealogia deorum gentilium* was produced ca. 1385-1387 for Coluccio Salutati, an important Florentine bibliophile and humanist scholar.

Object label:

William Park Hotchkiss

An Annotated Transcript of MS #103-V in the Manuscript Collection of the University of Chicago Library. Chicago, [IL](#).

From 1931 to 1934 William Park Hotchkiss, then a doctoral student at the University of Chicago, transcribed the entirety of Waltham's *Compendium Morale*, including the notes and other marginalia. Hotchkiss went on to become Professor of History at Syracuse University from 1943 to 1971. The leaves of Hotchkiss's transcription displayed here match the opening of the manuscript below, demonstrating his painstaking attention to detail.

Manuscript label:

Roger of Waltham
Compendium Morale
England, ca. 1400
Parchment
MS 103, ff. 40v - 41r

This codex contains one of only a handful of known copies of Roger of Waltham's treatise on the rights and duties of princes. A *manicula*, or pointing hand, appears at the bottom left, and corrections to the text, which are signaled by blue and red paragraph symbols, appear in the right margins of the page. Corrections also appear in the right margins of the next page. As seen above, this entire book was transcribed by University of Chicago Ph.D. student William Park Hotchkiss, who handwrote not only all the Latin text, but also drew amateur illuminations in his codex.

Michael Camille Bio Case:

Michael Camille (1958-2002)

A brilliant, provocative, and imaginative art historian, Michael Camille taught at the University of Chicago, where he held the title of Mary L. Block Professor, from 1985 until 2002. After he received his doctorate from the University of Cambridge, Camille came to Chicago and began publishing innovative articles and books that changed how many students and scholars perceive not only medieval art, but rather the Middle Ages as a whole. "Michael viewed the Middle Ages as important to people living now," said Camille's colleague Robert Nelson, now the Robert Lehman Professor of the History of Art at Yale. "He was arguing for a different kind of Middle Ages than the one that's dominated popular consciousness since the nineteenth century."

In his first book, *The Gothic Idol: Ideology and Image-Making in Medieval Art* (New York: Cambridge University Press, 1989), Camille focused on the "others" of the Middle Ages, studying representations of Jews, homosexuals, heretics, and Muslims through the theme of idolatry in medieval art. Camille continued to shed light on the edges of the medieval world, exploring the edges of the monastery, cathedral, court, and city through manuscripts and sculptures in *Image on the Edge: The Margins of Medieval Art* (London: Reaktion Books, 1992)

and confronting ideology in the margins of a manuscript in *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England* (Chicago: University of Chicago Press, 1998).

Camille's works reflect concerns that were relevant to both the medieval and the modern.

Against the backdrop of a modern plague, AIDS, Camille's *Master of Death: The Lifeless Art of Pierre Remiet, Illuminator* (New Haven, Conn.: Yale University Press, 1996) took a narrative approach to a previously unstudied artist and the theme of death, imagining the artist's last day through his illuminated images of the bubonic plague. The last book Camille wrote, *The Gargoyles of Notre Dame: Medievalism and the Monsters of Modernity*, published posthumously by the University of Chicago Press in 2009, investigates a modern vision of the Middle Ages through the nineteenth-century gargoyles of Notre Dame. His works are still extensively cited in new publications and hold places on essential reading lists. Michael Camille continues to inspire medievalists and art historians today.

The items displayed in this case are from the Michael Camille Papers in the University of Chicago [Archives](#).

Labels:

Michael Camille. Reprints and translations of *Image on the Edge: The Margins of Medieval Art*.

Michael Camille's *Image on the Edge: The Margins of Medieval Art* garnered worldwide popularity, evidenced by its reprinting and translation into several languages. Displayed here are Camille's personal copies of his book in English, French, and Japanese.

Michael Camille. *Marginalia bibliography*. Typewritten manuscript, [Chicago, 1990-2].

Michael Camille. *Lecture notes on the History and Historiography of Marginalia*. Autograph manuscript, [Chicago, 199?].

Michael Camille, *Draft of a title page for a book titled "Art and Delusion"*. Autograph manuscript, [Chicago, .n.d.].

Michael Camille, *Conference notes*. Autograph manuscript, [Eugene, Oregon, 1994].

Camille attended the conference, "Peripheral Visions: Reading the Margins in the Middle Ages" in 1994. Here Camille's interest in marginalia is demonstrated by his own sketches in his notes and in the margins of the conference pamphlet.

Michael Camille, Handwritten notebook, [n.p., 1990]

Stuart Michaels, *Souffle au cul*, Photograph, [France, 1999].

Stuart Michaels, *Michael Camille and friend Vincent*. Photograph, [Paris, n.d].

Camille's sense of humor about his subject comes through in this photograph as he and friend Vincent parodied a grotesque sculpture.

Michael Camille and Stuart Michaels. Photograph, [n.p., n.d].

Stuart Michaels, *Michael Camille*. Photograph, [Paris, 2001].

Michael Camille. A selection of collected ephemera. [n.p., n.d].

Camille collected clippings and pamphlets with medieval themes to explore the connection between the medieval and modern for his book *The Gargoyles of Notre Dame: Medievalism and the Monsters of Modernity* (2009).