Out of Bounds: Images in the Margins of Illuminated Manuscripts

September 1 to November 8, 2009
The J. Paul Getty Museum at the Getty Center

The margins of medieval manuscripts often teemed with human, animal, and hybrid figures, called marginalia. Artists of the Gothic period, the high point of marginal imagery, took particular advantage of the blank spaces outside the text to delight, amuse, and occasionally educate the reader. Marginalia were inspired by secular and playful scenes that decorate the large initials of Carolingian, Ottonian, and Romanesque manuscripts that were produced from about 800 to 1200. In turn, Gothic marginalia influenced the border designs of the later Middle Ages and Renaissance. The full sweep of the history of marginal design is represented by the pages in this exhibition.

-Margot McIlwain Nishimura
Department of Manuscripts

1. Ottonian
Decorated Initial D: Two Men Climbing through Vines,
First quarter, 11th century
from Sacramentary
Tempera colors, gold, silver, and ink on parchment
Leaf: 23.2 x 17.9 cm (9 1/8 x 7 1/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig V 1, fol. 8v (83.MF.76.8v)

2. Italian
Decorated Initial D, 1153
from Breviary
Tempera colors, gold leaf, gold paint, and ink on parchment
Leaf: 19.2 x 13.2 cm (7 9/16 x 5 3/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig IX 1, fol. 294v (83.ML.97.294v)

3. Italian
Inhabited Initial Q, 1153
from Breviary
Tempera colors, gold leaf, gold paint, and ink on parchment
Leaf: 19.2 x 13.2 cm (7 9/16 x 5 3/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig IX 1, fol. 295 (83.ML.97.295)

4. French
Initial H: A Man and a Centaur Battling Hybrid Beasts,
about 1170 - 1180
from Decretals
Tempera colors, gold leaf, and ink on parchment
Leaf: 44.3 x 29.1 cm (17 7/16 x 11 7/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig XIV 2, fol. 8v (83.MQ.163.8v)

Additional information about some of these works of art can be found by searching getty.edu at http://www.getty.edu/art/gettyguide/

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5. T'oros Roslin
Armenian, active 1256 - 1268

Canon Table Page, 1256
Canon tables from the Zeyt'un Gospels
Tempera and gold paint on parchment
Leaf: 26.5 x 19 cm (10 7/16 x 7 1/2 in.)
The J. Paul Getty Museum, Los Angeles
Ms. 59, fol. 3v (94.MB.71.3.3.verso)

6. Franco-Flemish

Marginal Drollery: Hybrid Couple, about 1260 - 1270
from Marginal drollery from an antiphonal
Tempera colors on parchment
Leaf (cutting): 3.2 x 9.5 cm (1 1/4 x 3 3/4 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig VI 5, leaf 23 (83.MH.88.23.recto)

7. Franco-Flemish

Initial V: The Assumption of the Virgin, about 1260 - 1270
from Antiphonal
Tempera colors, gold leaf, silver, and ink on parchment
Leaf (approx.): 48.1 x 34.9 cm (18 15/16 x 13 3/4 in.)
The J. Paul Getty Museum, Los Angeles
Ms. 44/Ludwig VI 5, p. 115 (92.MH.22.p.115)

8. Franco-Flemish

Initial I: Scenes from the Life of Esther, about 1270
from Marquette Bible, vol. 3
Tempera colors, black ink, and gold leaf on parchment
Leaf: 47 x 32.2 cm (Leaf: 18 1/2 x 12 11/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig I 8, v3, fol. 248v (83.MA.57.3.248v)

9. Jacobellus of Salerno
Italian
Initial I: Saint Dominic Enshrined, about 1270
from Gradual
Tempera colors, gold leaf, and ink on parchment
Leaf: 46.4 x 32.1 cm (18 1/4 x 12 5/8 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig VI 1, fol. 38 (83.MH.84.38)

10. Bute Master
Frano-Flemish, active about 1260 - 1290
Initial D: Christ and a Fool, about 1270 - 1280
from Bute Psalter
Tempera colors, gold, and iron gall ink on parchment
Leaf: 17 x 11.9 cm (6 11/16 x 4 11/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. 46, fol. 72 (92.MK.92.72)
11. Italian

*Initial P: Saint Paul Giving a Letter to a Messenger*, about 1280 - 1290
from *Bible*
Tempera colors, gold leaf, and ink on parchment
Leaf: 37.5 x 24.8 cm (14 3/4 x 9 3/4 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig I 11, fol. 499 (83.MA.60.499)

12. Spanish

*Initial C: A Priest Celebrating Mass*, about 1290 - 1310
from *Feudal Customs of Aragon*
Tempera colors, gold leaf, and ink on parchment
Leaf: 36.5 x 24 cm (14 3/8 x 9 7/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig XIV 6, fol. 9 (83.MQ.165.9)

13. French

*Initial D: Herod Ordering the Massacre of the Innocents*, Beginning of 14th century
from *Ruskin Hours*
Tempera colors, gold leaf, and ink on parchment
Leaf: 26.4 x 18.3 cm (10 3/8 x 7 3/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig IX 3, fol. 85v (83.ML.99.85v)

14. French

*Initial A: A Kneeling Woman Praying to Christ*, Beginning of 14th century
from *Ruskin Hours*
Tempera colors, gold leaf, and ink on parchment
Leaf: 26.4 x 18.3 cm (10 3/8 x 7 3/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig IX 3, fol. 86 (83.ML.99.86)

15. French

*Initial P: A Funeral Service*, about 1320 - 1325
from *Breviary*
Tempera colors, gold leaf, and ink on parchment
Leaf (trimmed): 16.7 x 11.1 cm (6 9/16 x 4 3/8 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig IX 2, fol. 99 (83.ML.98.99)

16. Master of the Brussels Initials

*Initial P: A Man Slaughtering a Pig; Zodiacal Sign of Capricorn*, between 1389 and 1404
from *Missal*
Tempera colors, gold leaf, gold paint, and ink on parchment
Leaf: 33 x 24 cm (13 x 9 7/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. 34, fol. 6v (88.MG.71.6v)
17. Master of the Brussels Initials  
Italian, active about 1389 - 1410  
Christ in Majesty; Initial A: A Man Lifting His Soul to God, between 1389 and 1404  
from Missal  
Tempera colors, gold leaf, gold paint, and ink on parchment  
Leaf: 33 x 24 cm (13 x 9 7/16 in.)  
The J. Paul Getty Museum, Los Angeles  
Ms. 34, fol. 7 (88.MG.71.7)

18. Spitz Master  
French, active about 1415 - 1425  
Saint Catherine Tended by Angels, about 1420  
from Book of Hours  
Tempera colors, gold, and ink on parchment  
Leaf: 20.2 x 14.9 cm (7 15/16 x 5 7/8 in.)  
The J. Paul Getty Museum, Los Angeles  
Ms. 57, fol. 45v (94.ML.26.45v)

19. French  
Decorated Text Page, about 1420  
from Book of Hours  
Tempera colors, gold, and ink on parchment  
Leaf: 20.2 x 14.9 cm (7 15/16 x 5 7/8 in.)  
The J. Paul Getty Museum, Los Angeles  
Ms. 57, fol. 46 (94.ML.26.46)

20. Master of Guillebert de Mets  
Flemish, active about 1410 - 1450  
Office of the Dead, about 1450 - 1455  
from Book of Hours  
Tempera colors, gold leaf, and ink on parchment  
Leaf: 19.4 x 14 cm (7 5/8 x 5 1/2 in.)  
The J. Paul Getty Museum, Los Angeles  
Ms. 2, fol. 175v (84.ML.67.175v)

21. Flemish  
Decorated Initial D, about 1450 - 1455  
from Book of Hours  
Tempera colors, gold leaf, and ink on parchment  
Leaf: 19.4 x 14 cm (7 5/8 x 5 1/2 in.)  
The J. Paul Getty Museum, Los Angeles  
Ms. 2, fol. 176 (84.ML.67.176)

22. Lieven van Lathem  
Flemish, about 1430 - 1493, active 1454 - 1493  
The Entombment, about 1471  
from Prayer Book of Charles the Bold  
Tempera colors, gold leaf, gold paint, silver paint, and ink on parchment  
Leaf: 6.3 x 4.6 cm (2 1/2 x 1 13/16 in.)  
The J. Paul Getty Museum, Los Angeles  
Ms. 37, fol. 119v (89.ML.35.119v)
23. Decorated Text Page, about 1471
from Prayer Book of Charles the Bold
Tempera colors, gold leaf, gold paint, silver paint, and ink on parchment
Leaf: 6.3 x 4.6 cm (2 1/2 x 1 13/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. 37, fol. 120 (89.ML.35.120)

24. Master of the Getty Epistles
French, active about 1528 - about 1549
Saint Paul, about 1520 - 1530
from Getty Epistles
Tempera colors and gold paint on parchment
Leaf: 16.5 x 10.3 cm (Leaf: 6 1/2 x 4 1/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig I 15, fol. 5v (83.MA.64.5v)

25. French
Decorated Text Page, about 1520 - 1530
from Getty Epistles
Tempera colors and gold paint on parchment
Leaf: 16.5 x 10.3 cm (Leaf: 6 1/2 x 4 1/16 in.)
The J. Paul Getty Museum, Los Angeles
Ms. Ludwig I 15, fol. 6 (83.MA.64.6)