Chapter 4 – Illuminated Manuscripts

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**Key Terms** (in order of appearance; the first page number of their appearance is listed)

1. *Illuminated manuscript, page 46*
2. *Gold leaf, page 46*
3. *Scriptorium, page 46*
4. *Scrittori, page 46*
5. *Copisti, page 46*
6. *Illuminator, page 47*
7. *Colophon, page 47*
8. *Musical notation, page 47*
9. *Frontispiece, page 47*
10. *Classical style, page 47, (Fig. 4-1)*
11. *Medieval, page 47*
12. Uncials, page 48, (Fig. 4-2)
13. Uncia, page 48
14. Semi-uncial or half-uncial, page 48 (Fig. 4-3)
15. Majuscule, page 48
16. Minuscule, page 48
17. Ascenders, page 48
18. Descenders, page 48
19. Celtic style, pages 48-50, (Figs. 4-4 through 4-9)
20. Carpet pages, page 49, (Fig. 4-6)
21. Interlace, page 49, (Fig. 4-5)
22. Lacertines, page 49, (Fig. 4-7)
23. Diminuendo, page 49, (Fig. 4-5)
24. Scriptura scottia (insular script), page 49, (Figs. 4-5 and 4-9)
25. Caroline or Carolingian miniscules, page 50, (Fig. 4-10)
26. Turba scriptorium, page 50
27. Labyrinth page, page 52 (Fig. 4-14)
28. Apocalypse, page 54, (Fig. 4-15 and 4-16)
29. Textura, page 57, (Fig. 4-18)
30. Haggadot, page 58, (Figs. 4-20 and 4-21)
31. Qur’an or Koran, page 58
32. Aniconism, page 58
33. Book of Hours, page 61, (Fig. 4-24)

**Key People and their Major Contributions** (in order of appearance; the first page number of their appearance is listed)

Charlemagne (c. 742 or 747–814), pages 50-52, (Fig. 4-10)
Multiple Choice

1. Production of illuminated manuscripts in the scriptorium, or writing room, included the head of the scriptorium, called the scrittori, a well-educated scholar who understood Greek and Latin and functioned as both an editor and art director. The __________ was a production letterer who spent his days bent over a writing table penning page after page in a trained lettering style.
   A. colophon
   B. scrittori
   C. copisti
   D. illuminator

2. The Vatican Virgil, completely Roman and pagan in its conception and execution, is an example of the __________ manuscript style. This volume, created in the late fourth or early fifth century CE, contains two major poems by Rome’s greatest poet, Publius Vergilius Maro: the Aeneid and the Georgics. The illustrations combine rustic capitals with echoes of the rich colors and illusionist space of the wall frescoes of Pompeii.
   A. classical
   B. Celtic
   C. Mozarabic
   D. Gothic

3. __________ design, as seen in the Book of Durrow, is abstract and extremely complex; geometric linear patterns weave, twist, and fill the space with thick visual textures, and bright, pure colors are used in juxtaposition.
   A. Classical
   B. Carolingian
   C. Celtic
   D. Gothic
4. A radical design innovation in Celtic manuscripts was using __________ to separate strings of letters into words allowing readers to recognize them more quickly.
   A. punctuation
   B. lacertine animals
   C. diminuendo
   D. word spaces

5. Charlemagne, King of the Franks, who was declared emperor of the Holy Roman Empire by Pope Leo III on Christmas Day, 800 CE, fostered a revival of learning and the arts. He recruited ___________ to come to his palace at Aachen and establish a school and a scriptorium where master copies of important religious texts were prepared.
   A. a turba scriptorium
   B. the scribe Florentius
   C. the English scholar Alcuin of York
   D. the Limbourg brothers

6. Charlemagne mandated reform by royal edict in 789 CE and succeeded in reforming the alphabet with the use of four guidelines, ascenders, and descendents. The resulting uniform script, called __________, is the forerunner of our contemporary lowercase alphabet.
   A. Caroline miniscules
   B. Celtic uncialis
   C. diminuendo
   D. Celtic semi-unicials

7. Many examples of Moorish-influenced manuscripts from Spain, such as the Four Horsemen of the Apocalypse from the Beatus of Fernando and Sancha, in which arrows pierce the hearts of nonbelievers, are texts on __________.
   A. prayers and calendars of saints’ days
   B. the Book of Revelation
   C. the Qu’ran
   D. classical literature from ancient Rome
8. During the Romanesque period (c. 1000 to 1150 CE), which saw renewed religious fervor and even stronger feudalism, universal design characteristics seemed possible because ___________.
   A. travel increased due to the crusades and pilgrimages
   B. isolated villages had minor skirmishes
   C. barbaric tribes became nomadic
   D. feudal lords increased their territories

9. The textura lettering style (from the Lain texturum, meaning woven fabric or texture) seen in Gothic manuscripts—composed of vertical strokes capped with pointed serifs—was also called by other terms, which were misleading and vague. Which name was the preferred name during its time? ___________
   A. littera moderna
   B. lettre de forme
   C. black letter
   D. old English

10. Muhammad called upon his followers to learn to read and write, and calligraphy quickly became an important tool for government business and religion. Islamic manuscript decoration is characterized by all but one of the elements below. Which does NOT belong? __________
   A. Rosettes drawn to separate verses
   B. Intricate geometric and arabesque designs
   C. Ornate vowel marks
   D. Figurative illustrations

11. In the early 1400s, the___________, a private devotional text that contained religious texts, prayers, and calendars listing the days of the important saints, became Europe's most popular book.
   A. Commentary of Beatus
   B. Book of Hours
   C. Apocalypse
   D. Four Gospels

12. In the early scriptorium, the ________ was responsible for the execution of ornament and image in visual support of the text.
13. The ____________ of a manuscript or book is an inscription, usually at the end, containing facts about its production.

A. colophon
B. frontispiece
C. copisti
D. illuminator

14. Manuscripts in the ____________ style were often lettered in rustic capitals in one wide column on each page, with illustrations of the same width as the text column framed in bright bands of color.

A. Celtic
B. medieval
C. classical
D. Renaissance

15. So named because they were written between two guidelines that were one inch apart, ____________ were rounded, freely drawn letters more suited to rapid writing.

A. miniscules
B. uncial
C. descenders
D. majuscules

16. In the early fifteenth century, the Limbourg brothers created their masterpiece, ____________, which included an illustrated calendar depicting the seasonal activities of each month crowned with graphic astronomical charts. They sought a convincing realism as atmospheric perspective pushed planes and volumes back in deep space.

A. *the Vatican Virgil*
B. *the Book of Kells*
C. Les très riches heures du Duc de Berry
D. the Ormesby Psalter

Matching
Match the key term with the correct definition.

1. Gothic ____
2. classical style ____
3. Celtic ____

A. This manuscript style was lettered in rustic capitals in one wide column on each page, usually above or below an illustration.
B. This manuscript style originated in Ireland and used ornate initials, diminuendo, carpet pages, and half-uncial script.
C. This manuscript style used textura lettering, often in two columns. Illustrations were divided into segments by elaborate framing; figures were elongated and wore fashionable clothing.

True/False

1. Illuminated manuscripts in the Middle Ages were costly and time consuming to produce. In addition to expensive minerals for ink, the skins of up to five animals were often required to make parchment for one text. _____
2. The illustrations and decorations in illuminated manuscripts were intended to educate the reader as well as beautify the book. _____
3. The frontispiece of a manuscript is the front cover, usually made of ivory or precious metals encrusted with semiprecious gems. _____
4. Illustrations in late medieval illuminated manuscripts from the fifteenth century are characterized by elongated, vertical figures and increased naturalism. _____
5. The Haggadot are Judaic texts containing Jewish historical accounts and proverbs. _____
6. A diminuendo is the transition from large introductory script into the smaller text. _____
7. In manuscripts that were created in the Renaissance style, such as the *Vatican Virgil*, the text is lettered in crisp rustic capitals. Illustrations could be positioned either at the top, middle, or bottom of a page, usually adjacent to a single column of text. ______

8. Aniconism was a common theme used in Islamic manuscripts. ______

9. The invention of musical notation has also been attributed to scribes working in medieval monasteries. ______

**Image Identification**

I. Identify the title and the date of the following images.

   1. Fig. 4-6 __________________________________________________
   2. Figs. 4-7 through 4-9 ______________________________________
   3. Fig. 4-10 _________________________________________________
   4. Fig. 4-11 _________________________________________________
   5. Fig. 4-15 _________________________________________________
   6. Fig. 4-23 _________________________________________________
   7. Figs. 4-25 and 4-26 ________________________________________

II. Match each of the images shown with the correct style of the design.

   1. Fig. 4-5
   2. Fig. 4-19
   3. Fig. 4-22

   A. Islamic book design
   B. Celtic book design
   C. Gothic manuscript