

Chapter 1 : A History of Illuminated Manuscripts by Christopher de Hamel

The Antiquity of Manuscript Books. Manuscript books began to supplant papyrus scrolls in Antiquity. Rare surviving books of the Fourth Century are surprisingly similar in general appearance to works written a millennium later.

Illuminated Manuscripts An illuminated manuscript is a manuscript in which the text is supplemented by the addition of decoration, such as decorated initials, borders marginalia and miniature illustrations. In the most strict definition of the term, an illuminated manuscript only refers to manuscripts decorated with gold or silver, but in both common usage and modern scholarship, the term is now used to refer to any decorated or illustrated manuscript from the Western traditions. Comparable Far Eastern works are always described as painted, as are Mesoamerican works. Islamic manuscripts may be referred to as illuminated, illustrated or painted, though using essentially the same techniques as Western works. The earliest surviving substantive illuminated manuscripts are from the period AD to , initially produced in Italy and the Eastern Roman Empire. The significance of these works lies not only in their inherent art historical value, but in the maintenance of a link of literacy offered by non-illuminated texts as well. Had it not been for the monastic scribes of Late Antiquity, most literature of Greece and Rome would have perished in Europe; as it was, the patterns of textual survivals were shaped by their usefulness to the severely constricted literate group of Christians. Illumination of manuscripts, as a way of aggrandizing ancient documents, aided their preservation and informative value in an era when new ruling classes were no longer literate. The majority of surviving manuscripts are from the Middle Ages, although many illuminated manuscripts survive from the Renaissance, along with a very limited number from Late Antiquity. The majority of these manuscripts are of a religious nature. However, especially from the 13th century onward, an increasing number of secular texts were illuminated. Most illuminated manuscripts were created as codices, which had superseded scrolls. A very few illuminated manuscript fragments survive on papyrus, which does not last nearly as long as vellum or parchment. Most medieval manuscripts, illuminated or not, were written on parchment most commonly of calf, sheep, or goat skin , but most manuscripts important enough to illuminate were written on the best quality of parchment, called vellum. Beginning in the late Middle Ages manuscripts began to be produced on paper. Very early printed books were sometimes produced with spaces left for rubrics and miniatures, or were given illuminated initials, or decorations in the margin, but the introduction of printing rapidly led to the decline of illumination. Illuminated manuscripts continued to be produced in the early 16th century, but in much smaller numbers, mostly for the very wealthy. Manuscripts are among the most common items to survive from the Middle Ages; many thousands survive. They are also the best surviving specimens of medieval painting, and the best preserved. Indeed, for many areas and time periods, they are the only surviving examples of painting. History Art historians classify illuminated manuscripts into their historic periods and types, including but not limited to Late Antique, Insular, Carolingian manuscripts, Ottonian manuscripts, Romanesque manuscripts, Gothic manuscripts, and Renaissance manuscripts. There are a few examples from later periods. The type of book that was most often heavily and richly illuminated, sometimes known as a "display book", varied between periods. In the first millennium, these were most likely to be Gospel Books, such as the Lindisfarne Gospels and the Book of Kells. The Romanesque period saw the creation of many huge illuminated complete Bibles – one in Sweden requires three librarians to lift it. Many Psalters were also heavily illuminated in both this and the Gothic period. Single cards or posters of vellum, leather or paper were in wider circulation with short stories or legends on them about the lives of saints, chivalry knights or other mythological figures, even criminal, social or miraculous occurrences; popular events much freely used by story tellers and itinerant actors to support their plays. Finally, the Book of Hours, very commonly the personal devotional book of a wealthy layperson, was often richly illuminated in the Gothic period. Other books, both liturgical and not, continued to be illuminated at all periods. The Byzantine world also continued to produce manuscripts in its own style, versions of which spread to other Orthodox and Eastern Christian areas. See Medieval art for other regions, periods and types. Reusing parchments by scraping the surface and reusing them was a common practice; the traces often left behind of the original text are known as palimpsests. The Muslim World and in

particular the Iberian Peninsula, with their traditions of literacy uninterrupted by the Middle Ages, were instrumental in delivering ancient classic works to the growing intellectual circles and universities of Western Europe all through the s, as books were produced there in large numbers and on paper for the first time in Europe, and with them full treatises on the sciences, especially astrology and medicine where illumination was required to have profuse and accurate representations with the text. The Gothic period, which generally saw an increase in the production of these beautiful artifacts, also saw more secular works such as chronicles and works of literature illuminated. Wealthy people began to build up personal libraries; Philip the Bold probably had the largest personal library of his time in the midth century, is estimated to have had about illuminated manuscripts, whilst a number of his friends and relations had several dozen. Up to the twelfth century, most manuscripts were produced in monasteries in order to add to the library or after receiving a commission from a wealthy patron. Larger monasteries often contained separate areas for the monks who specialized in the production of manuscripts called a scriptorium. Within the walls of a scriptorium were individualized areas where a monk could sit and work on a manuscript without being disturbed by his fellow brethren. By the fourteenth century, the cloisters of monks writing in the scriptorium had almost fully given way to commercial urban scriptoria, especially in Paris, Rome and the Netherlands. While the process of creating an illuminated manuscript did not change, the move from monasteries to commercial settings was a radical step. Demand for manuscripts grew to an extent that the Monastic libraries were unable to meet with the demand, and began employing secular scribes and illuminators. These individuals often lived close to the monastery and, in certain instances, dressed as monks whenever they entered the monastery, but were allowed to leave at the end of the day. In reality, illuminators were often well known and acclaimed and many of their identities have survived. It was usually reserved for special books: Wealthy people often had richly illuminated "books of hours" made, which set down prayers appropriate for various times in the liturgical day. In the early Middle Ages, most books were produced in monasteries, whether for their own use, for presentation, or for a commission. However, commercial scriptoria grew up in large cities, especially Paris, and in Italy and the Netherlands, and by the late fourteenth century there was a significant industry producing manuscripts, including agents who would take long-distance commissions, with details of the heraldry of the buyer and the saints of personal interest to him for the calendar of a Book of hours. By the end of the period, many of the painters were women, perhaps especially in Paris. Text In the making of an illuminated manuscript, the text was usually written first. Sheets of parchment or vellum, animal hides specially prepared for writing, were cut down to the appropriate size. After the general layout of the page was planned e. The script depended on local customs and tastes. The sturdy Roman letters of the early Middle Ages gradually gave way to scripts such as Uncial and half-Uncial, especially in the British Isles, where distinctive scripts such as insular majuscule and insular minuscule developed. Stocky, richly textured blackletter was first seen around the 13th century and was particularly popular in the later Middle Ages. Palaeography is the study of historical handwritten scripts, and codicology the related study of other physical aspects of manuscript codexes. One of the most important features in the production of an illuminated manuscript is the amount of time that was spent in the pre-production stages outlining the work. This pre-supposes very careful planning by the scribe even before he put pen to parchment. However normally the text was written before illumination began. In the Early Medieval period the text and illumination were often done by the same people, normally monks, but by the High Middle Ages the roles were typically separated, except for routine initials and flourishes, and by at least the 14th century there were secular workshops producing manuscripts, and by the beginning of the 15th century these were producing most of the best work, and were commissioned even by monasteries. When the text was complete, the illustrator set to work. Complex designs were planned out beforehand, probably on wax tablets, the sketch pad of the era. The design was then traced or drawn onto the vellum possibly with the aid of pinpricks or other markings, as in the case of the Lindisfarne Gospels. Many incomplete manuscripts survive from most periods, giving us a good idea of working methods. At all times, most manuscripts did not have images in them. In the early Middle Ages, manuscripts tend to either be display books with very full illumination, or manuscripts for study with at most a few decorated initials and flourishes. By the Romanesque period many more manuscripts had decorated or historiated initials, and manuscripts essentially for study

often contained some images, often not in color. This trend intensified in the Gothic period, when most manuscripts had at least decorative flourishes in places, and a much larger proportion had images of some sort. Display books of the Gothic period in particular had very elaborate decorated borders of foliate patterns, often with small drolleries. A Gothic page might contain several areas and types of decoration: Often different artists worked on the different parts of the decoration. Use of color in illuminated manuscripts While the use of gold is by far one of the most captivating features of illuminated manuscripts, the bold use of varying colors provided multiple layers of dimension to the illumination. From a religious perspective, "the diverse colors wherewith the book is illustrated, not unworthily represent the multiple grace of heavenly wisdom. Without color the impact of the image would have been completely lost. In addition, unlikely-sounding substances such as urine and earwax were used to prepare pigments.

Chapter 2 : A Brief History of Illuminated Manuscripts | Antique Book Collecting

An illuminated manuscript is a manuscript in which the text is supplemented with such decoration as initials, borders and miniature blog.quintoapp.com the strictest definition, the term refers only to manuscripts decorated with gold or silver; but in both common usage and modern scholarship, the term refers to any decorated or illustrated manuscript from Western traditions.

Before the invention of woodblock printing in China or by moveable type in a printing press in Europe, all written documents had to be both produced and reproduced by hand. Historically, manuscripts were produced in form of scrolls volumen in Latin or books codex, plural codices. Manuscripts were produced on vellum and other parchment, on papyrus, and on paper. In Russia birch bark documents as old as from the 11th century have survived. In India, the palm leaf manuscript, with a distinctive long rectangular shape, was used from ancient times until the 19th century. Paper spread from China via the Islamic world to Europe by the 14th century, and by the late 15th century had largely replaced parchment for many purposes. When Greek or Latin works were published, numerous professional copies were made simultaneously by scribes in a scriptorium, each making a single copy from an original that was declaimed aloud. The oldest written manuscripts have been preserved by the perfect dryness of their Middle Eastern resting places, whether placed within sarcophagi in Egyptian tombs, or reused as mummy-wrappings, discarded in the middens of Oxyrhynchus or secreted for safe-keeping in jars and buried Nag Hammadi library or stored in dry caves Dead Sea scrolls. Manuscripts in Tocharian languages, written on palm leaves, survived in desert burials in the Tarim Basin of Central Asia. Volcanic ash preserved some of the Roman library of the Villa of the Papyri in Herculaneum. Initial "V" rendered as "U" of "Vita brevis, ars vero longa", or "Life is short, but the art is long". Image of two facing pages of the illuminated manuscript of "Isagoge", fols. On the top of the left hand page is an illuminated letter "D" - initial of "De urinarum differentia negocium" The matter of the differences of urines. Inside the letter is a picture of a master on bench pointing at a raised flask while lecturing on the "Book on urines" of Theophilus. The right hand page is only shown in part. On its very bottom is an illuminated letter "U" - initial of "Urina ergo est colamentum sanguinis" Urine is the filtrate of the blood. Inside the letter is a picture of a master holding up a flask while explaining the diagnostic significance of urine to a student or a patient. Ironically, the manuscripts that were being most carefully preserved in the libraries of antiquity are virtually all lost. Papyrus has a life of at most a century or two in relatively moist Italian or Greek conditions; only those works copied onto parchment, usually after the general conversion to Christianity, have survived, and by no means all of those. Originally, all books were in manuscript form. In China, and later other parts of East Asia, woodblock printing was used for books from about the 7th century. The earliest dated example is the Diamond Sutra of In the Islamic world and the West, all books were in manuscript until the introduction of movable type printing in about Manuscript copying of books continued for a least a century, as printing remained expensive. Private or government documents remained hand-written until the invention of the typewriter in the late 19th century. Because of the likelihood of errors being introduced each time a manuscript was copied, the filiation of different versions of the same text is a fundamental part of the study and criticism of all texts that have been transmitted in manuscript. This type of document was rare compared to the usual leaves and bamboo staves that were inscribed. However, neither the leaves nor paper were as durable as the metal document in the hot, humid climate. In Burma, the kammavaca, Buddhist manuscripts, were inscribed on brass, copper or ivory sheets, and even on discarded monk robes folded and lacquered. In Italy some important Etruscan texts were similarly inscribed on thin gold plates: Technically, these are all inscriptions rather than manuscripts. The study of the writing, or "hand" in surviving manuscripts is termed palaeography. In the Western world, from the classical period through the early centuries of the Christian era, manuscripts were written without spaces between the words scriptio continua, which makes them especially hard for the untrained to read. Extant copies of these early manuscripts written in Greek or Latin and usually dating from the 4th century to the 8th century, are classified according to their use of either all upper case or all lower case letters. Hebrew manuscripts, such as the Dead Sea scrolls make no such differentiation. Manuscripts using all

upper case letters are called majuscule , those using all lower case are called minuscule. Usually, the majuscule scripts such as uncial are written with much more care. The scribe lifted his pen between each stroke, producing an unmistakable effect of regularity and formality. On the other hand, while minuscule scripts can be written with pen-lift, they may also be cursive , that is, use little or no pen-lift. Modern variations[edit] In the context of library science , a manuscript is defined as any hand-written item in the collections of a library or an archive. Such manuscript collections are described in finding aids, similar to an index or table of contents to the collection, in accordance with national and international content standards such as DACS and ISAD G. In other contexts, however, the use of the term "manuscript" no longer necessarily means something that is hand-written. By analogy a typescript has been produced on a typewriter. The staff paper commonly used for handwritten music is, for this reason, often called "manuscript paper". More specifically, a motion picture manuscript is called a screenplay; a television manuscript, a teleplay; a manuscript for the theatre, a stage play; and a manuscript for audio-only performance is often called a radio play, even when the recorded performance is disseminated via non-radio means. In insurance, a manuscript policy is one that is negotiated between the insurer and the policyholder, as opposed to an off-the-shelf form supplied by the insurer. European manuscript history[edit] After plummeting in the Early Middle Ages , the high and late medieval period witnessed a sharp increase of manuscript production. Parchment or vellum , as the best type of parchment is known, had also replaced papyrus , which was not nearly so long lived and has survived to the present only in the extremely dry conditions of Egypt , although it was widely used across the Roman world. With all skins, the quality of the finished product is based on how much preparation and skill was put into turning the skin into parchment. Parchment made from calf or sheep was the most common in Northern Europe, while civilizations in Southern Europe preferred goatskin. If it is yellow, greasy or in some cases shiny, then it was made from sheepskin. For modern parchment makers and calligraphers, and apparently often in the past, the terms parchment and vellum are used based on the different degrees of quality, preparation and thickness, and not according to which animal the skin came from, and because of this, the more neutral term "membrane" is often used by modern academics, especially where the animal has not been established by testing. A sample of common genres of manuscripts[edit] From ancient texts to medieval maps, anything written down for study would have been done with manuscripts. Some of the most common genres were bibles, religious commentaries, philosophy, law and government texts. Along with the Bible came scores of commentaries. Commentaries were written in volumes, with some focusing on just single pages of scripture. Across Europe, there were universities that prided themselves on their biblical knowledge. Along with universities, certain cities also had their own celebrities of biblical knowledge during the medieval period. Book of hours[edit] The Pentecost, from an illuminated Catholic liturgical manuscript, c. They are the most common type of surviving medieval illuminated manuscripts. Each book of hours contain a similar collection of texts, prayers , and psalms but decoration can vary between each and each example. Many have minimal illumination, often restricted to ornamented initials , but books of hours made for wealthier patrons can be extremely extravagant with full-page miniatures. These books were used for owners to recite prayers privately eight different times, or hours, of the day. Due to the complex church system of rituals and worship these books were the most elegantly written and finely decorated of all medieval manuscripts. Liturgical books usually came in two varieties. Those used during mass and those for divine office. The format of the liturgical calendar was as follows:

Chapter 3 : Illuminated manuscript - New World Encyclopedia

Illuminated manuscripts are perhaps the most beautiful treasures to survive from the middle ages. This authoritative volume provides a comprehensive introduction to the medieval world of books, their production and their consumption.

Historical Background Medieval illuminated manuscripts built on the traditions of Christian art previously established by three earlier schools: Irish book painting - the first school of this type of early Christian art - began about 430, with the vellum Psalter known as the Cathach of Columba c. 430. The only other active centre of Christian painting was Constantinople formerly Byzantium, capital of the Eastern Roman Empire. Celebrated for its delicacy and decorative colouring, Byzantine art inspired the European cultural revival embodied by Carolingian art, whose scriptoria at Aachen, Paris, Reims, Metz and Tours produced wonderful illustrated manuscripts like the Godescalc Evangelistary c. 870. Influenced by Carolingian models as well as Byzantine elements - including the widespread use of gold leaf - Ottonian art became noted for lavishly decorated gospel texts, such as the Perikpenbuch of Henry II c. 1000. **Medieval Book Painting** Manuscript illustration of the Middle Ages is of special importance in the study of the fine art painting of the period. A huge amount of mural painting has perished, faded or been destroyed by sunlight, damp and vandalism; the technique of oil-painting was not widely adopted until the 15th century; and there are only fragmentary remains of the great stained-glass art that adorned so many cathedrals and abbeys. In contrast, the small size of manuscripts enabled them to be stored in the comparative safety of libraries, each illustration shut away from the light and the volumes bound between strong covers. These illuminations, which bear witness to the flowering of medieval art, can be seen in a very good state of preservation even today. Moreover, the illumination of manuscripts is by no means a minor art. The paintings are not a mere reflection of larger wall paintings; indeed, it is known that manuscripts were often copied by medieval artists active in other disciplines, such as fresco painters and stone sculptors. They are, despite their size, often monumental works of art. **How Illuminated Books Came to be Made** Before the invention of printing, books were the precious possessions of great ecclesiastical or secular patrons, produced only after long hours, even months, of fine, patient work. During the earlier part of the period the books were written and illustrated in monastic foundations by monks working in the part of the abbey called the scriptorium. Later, however, the patronage changed and during the thirteenth century we see knights and noblemen commissioning books for their own private use. Guilds of illuminators were founded and the writing and illustrating of manuscripts became a commercial enterprise with properly organized workshops, commissions and payments. **Types of Manuscript** The pages offer the widest possible range of subject-matter and from them we can glean information about the manners and customs of medieval people. Every aspect of their lives is illustrated. Different types of armour and methods of making war are there for the student to examine, as well as the musical instruments they used, the games they played and the clothes they wore. Many different types of books were illuminated. Apart from the Bible there are Gospel Books and Evangeliaries which contain the Canon Tables at the beginning showing a concordance of texts from the four Gospels; there are Missals, Breviaries, Benedictionals and Psalters for conducting the services, and special books such as the Gradual which contains passages to be sung on the altar steps. Monks proudly commemorated saints from their monasteries by writing accounts of their lives. Certain non-religious works like the comedies of Terence and the Caedmon poems appeared during the period of Romanesque art, along with encyclopedic works on medicine, animals and plants, but it is during the fourteenth and fifteenth centuries that secular books became really fashionable. With changes of patronage, we move into the International Gothic Age of Chivalry, the age of the great romances of Lancelot du Lac, the Roman de la Rose and the poems of Christine de Pisan. These manuscripts come down to us today as representatives of a lost way of life and thought. Nothing had greater significance for that age than religion. The laborious creation of this type of Biblical art was an exercise in faith, thought to be beneficial to the illuminator. For the reader, it was equally rewarding, spiritually. **A Combination of Artistry, Craftsmanship and Religious Devotion** The very survival in perfect state of any object of this age is of interest in itself. Manuscripts are examples of work done solely by hand. The task began with the preparation of fine vellum,

very thin and yet strong. Colour pigments of great purity and lasting intensity had to be obtained, ground and mixed; endless exact lines of script had to be faultlessly copied; gold leaf was delicately gilded and patterned on backgrounds. All this had to be done on a minute scale requiring perfect concentration and control. Illuminated manuscripts are the superb combination of artistry, craftsmanship and religious devotion. Making of Illuminated Manuscripts. Five Centuries of European Book Painting The scope of our series covers the period from approximately to and embraces the whole of Western Europe. Crusades were undertaken against the Infidel, momentous battles lost and won, and during this time new horizons were opened up by the journeys of Marco Polo, Columbus and Vasco da Gama. The history of illuminated manuscripts between and can be broken up into two very general groups, the Romanesque style and the Gothic style, but there is no precise dividing line between the two and, at the same time, each general title embraces a great number of different trends varying not only from country to country but also from one period of time to another. It is a highly sophisticated style that sacrifices optical veracity to narrative clarity. The Romanesque style is the creation of a people imbued with deep religious conviction, and if the artist felt that he could achieve wider emotional significance by stylizing the portrayal of the human figure, by taking him out of his earthly environment, he did not hesitate to do so. To obtain narrative impact the figures are sometimes drawn directly onto the bare parchment or set against a solid, brightly coloured background of gold or blue. The figures themselves are flattened into two dimensions and often clothed in draperies broken up into a pattern of geometric shapes. Gothic Style However, by the time the centres of illumination moved from the seclusion of the cloister to the workshops and guilds, the style was already changing into the so-called Gothic manner: The new patronage demanded a different, more realistic style of painting to record its transitory, earthly riches for posterity. In the best of this miniature painting , landscape was treated with minute care and the prayer book known as the Tres Riches Hemes du Duc de Berry , by the three family Limbourg Brothers all died , was a milestone in the history of landscape-painting. See also the Brussels Hours c. The invention of the printing press was the death knell for the art of manuscript illumination, and in the West it stopped abruptly at the beginning of the sixteenth century. Rare illuminated manuscripts from the Romanesque and Gothic periods can be seen in some of the best art museums in the world.

Chapter 4 : What is an illuminated manuscript? (article) | Khan Academy

Illuminated manuscripts were hand-made books, usually on Christian scripture or practice, produced in Western Europe between c. c. CE. They are so called because of the use of gold and silver which illuminates the text and accompanying illustrations. Although Muslim artisans also used this.

In St Columba and twelve companions set sail for Iona, north-west of Scotland, where he founded the famous island monastery. The monks who came carried a silver cross and a likeness of Jesus Christ painted on a panel, and these images must have been extremely important to them as they preached to a people who could not understand Latin, nor read in any language. They also brought many books, for Christianity appeared to offer literacy and civilization, and books were essential props, tangible proof of their message. In fact, to the early monks, books were quite as important as any of their relics or vestments. The books they brought with them were soon being copied at the new monasteries which they founded up and down the country. It was these religious centres, as well as their successors and those established later by the Augustinian, Benedictine, Cistercian, and Franciscan Orders, whose scriptoriums were responsible for the stunning illustrations and calligraphic art contained within medieval illuminated manuscripts. The Prophets and the Beast for the Abyss Ottonian art. However when the first Celts converted to the Christian religion and founded their monasteries, they needed copies of liturgical texts and Gospel books to study, and to preach with. As a rule, they made such copies from texts brought from Eastern Christendom, notably the Byzantine and Coptic North African churches. But with such a rich Irish heritage of decoration and ornamentation albeit in metalwork and stonework, Celtic medieval artists could do much more than merely copy Eastern texts. Thus Eastern influence combined with the traditional flowing style of Celtic art, to produce the "carpet pages" and highly illuminated Gospel texts which represent the high-point of Christian Celtic achievement. In addition, Irish Biblical manuscripts reveal traces of many other influences from countries outside the Christian world, including Egypt, Ancient Greece, Syria, Ancient Persia and Armenia. That said, Celtic illuminators seem to show a complete disregard for realism but a deep understanding of geometrical designwork. If Classical and the Byzantine art styles were both principally picture-based or pictorial, Celtic book illustration is purely abstract: Celtic designs are curvilinear, flowing, circular and endlessly repetitive, although no detail or motif is ever repeated exactly. It does not contain pictures as such, or decorated borders, but instead has richly ornamented initial letters at the beginning of paragraphs. The simplest of these decorations is the outlining of the letters with red dots, a feature which makes the letters appear to be haloed in a rosy glow. Abbot Ceolfrith commissioned three Bibles during his time as Bishop at Wearmouth Monastery, Northumbria - one stayed at Wearmouth, one went to Jarrow, and one was intended for presentation to the Pope. Initial letters were filled with designs which were often based on those found on ancient Irish stone crosses and which signified the interconnection of everything. Rich swirls and complicated knotwork fill the voids of the letters and the serifs and terminals are exuberant with animal motifs, braids, chevrons, diamond spirals, and birds. The Book of Durrow is not a large book - it is only nine by six inches - but it is filled with wonderfully luxuriant embellishments, coloured with lemon yellow, warm red, and a deep copper green. It contains especially fine carpet pages, whole page abstract, multi-coloured designs of amazing complexity at which the Irish excelled. In about 700, the monks of Iona sent St Aidan and his colleagues to found the monastery at Lindisfarne on Holy Island, an inhospitable island off the Northumbrian coast. There the Lindisfarne Gospels were made, a book which took about two years to complete and is the work of a single scribe, who also did the illuminations. It is a work of outstanding beauty and sophistication, and was possibly meant as a showpiece to display with the body of St Cuthbert, the saintly hermit whose life is so well documented by the Venerable Bede, and who around this time was reburied at Lindisfarne in an elaborate shrine. The book contains a colophon on its last leaf. The Lindisfarne colophon was written in about 700, and mentions four participants in the physical making of the book. As this was written so long after the book was made, it is possible that its contents had long been the stuff of legends. The Lindisfarne Gospel Book is the most complete Gospel Book to have survived from the seventh century. It is written in the script known as insular majuscule, and contains marvellous examples of

miniature portrait painting of the Evangelists, each with his own symbol - the winged man for Matthew, the lion for Mark, the ox for Luke, and the eagle for John. The major decorated pages are composed of pure ornament, amazingly intricate with many varieties of plaits and knotwork, keys, fretwork, and spiral patterns, contorted and interlaced birds and animals. The minor initials are highlighted with dabs of colour, often green or yellow, and outlined with the pink dots which are characteristic of the insular style. There is some evidence that the same hand may have worked on both the liturgical additions to the Lindisfarne Gospels and the corrections to the Durham Gospels: The Echternach Gospels may also have been made at Lindisfarne as a gift for the new foundation at Echternach in Luxembourg in . If this is so, the book would have been taken to the Abbey in Luxembourg by St Willibrord and his fellow missionaries. Echternach Abbey then went on itself to fulfil outside orders for manuscripts from communities which lacked the essential skills, or which were perhaps only newly founded, and by the early eleventh century was a leading scriptorium, making manuscripts for the emperors themselves. A masterpiece of Medieval art , it is written in Irish half uncial, but we do not know for sure whether it was written in Ireland - it may be English or even Scottish, but legend has it that St Columba himself created it in the sixth century on the island of Iona off the West coast of Scotland. The book was in the Abbey of Kells in Ireland, whence the monks of Iona had fled to escape the Vikings, and there the book also survived seven Viking raids between about AD and their final attack in , when the Abbey was burned to the ground. The book is technically very complex and its manufacture must have been a huge undertaking. Not only does it abound with interpretative pictures with many layers of meaning, all of which help with the visualization of the text, but intellectually the illustrations express insights which Columba was said to have achieved - for example, his association with the Holy Spirit is stressed by decorative emphasis on Christ as being full of Holy Spirit. It is continually decorated throughout with three types of letters: The letters are much plainer but contain strong knots, and are sometimes outlined for extra effect. These angular letters also exist in the Lindisfarne Gospel Book which, completed in about , is much better documented. In the earliest of days, monasteries were sanctuaries of asceticism, but with the arrival of St Augustine and the complete conversion of the British Isles to Christianity, they gradually became more like training grounds for evangelists ready to spread the word of God. Christianity is very much the religion of the written revelation, and books which had been made for the glory of God alone now took on a slightly different purpose. They were now required as tools for missionaries. And as evangelical Christianity extended back into Europe in the seventh and eighth centuries, so again the purpose of books underwent another change. No longer only the instruments of missionary Christianity, they became also outward symbols of the wealth and power of noblemen and kings. Charlemagne, King of the Franks from and crowned Holy Roman Emperor in , saw himself as an emperor in the classical mould, and the beautiful books he collected and caused to be made were part of the trappings of imperial living. These books were indeed exquisite, often written in gold or silver ink on purple-dyed leaves to emphasize his links with imperial antiquity. The Roman satirist Juvenal had said that the Romans dyed parchment red or yellow because white became dirty too easily, and that purple was an extravagance, especially when written with gold or silver. Other books are also highly illuminated with gold, and must thus have been extremely costly. These rare books, several of which were presented by Charlemagne to the abbeys in his empire, were also objects of great monetary value and as such were highly prized diplomatic gifts and visible tokens of the power and splendour of the imperial court. There, Germanic warlord tradition met and mingled with the Roman civilization that Charlemagne was nourishing; he had to meet the expectations of his tribal subjects, and valuable books could be seen as loot. It seems likely that Charlemagne had a genuine interest in learning, though it is debatable whether he himself ever learned to read. One of the reforms Charlemagne undertook during his reign was that of education, and as part of this campaign he introduced a new, simpler, script. The earliest surviving manuscript to contain this script is the Godescalc Evangelistary, commissioned by Charlemagne and completed in , which commemorates both the baptism of his son Pepin by Pope Hadrian, and also his fourteenth anniversary as king of the Franks. When Charlemagne died in his library, so lovingly collected, was sold. These dazzling articles were certainly not for everyday use, but were meant as conspicuous evidence of wealth and power. A shrewd political leader, Otto integrated the state and Church into one administration, and laid great emphasis on the importance of books. He employed

no painters at court, but commissioned manuscripts from the great monasteries such as Trier. By then it had become common for laymen to work on these books, although within a monastic environment. One of the artists working in the service of Egbert, Archbishop of Trier, was the so-called Master of the Registrum Gregorii, whose influence can be found in many contemporary works. Various distinctive schools can be distinguished, from the expressionism of Rheims to the more lifelike drawing of the human figure at Aachen.

Romanesque Illuminated Manuscripts Examples It was at Rheims, one of the great royal monasteries, that the famous Utrecht Psalter now in Utrecht University Library was made. In this Psalter the artists illustrated the Psalms almost line by line, using monochrome line drawings. A copy of the Utrecht Psalter found its way to Canterbury, where it was copied several times over the next years. The earliest of these copies is called the Harley Psalter and dates from around 1000. In it the flowing line drawings have become multi-coloured, a characteristic which was to become typical of Anglo-Saxon manuscripts. English book painting in the tenth century reached new heights, with Winchester and Canterbury being important centres of manuscript production. One of the masterpieces of this time is the Benedictional made for St Aethelwold, Bishop of Winchester for twenty years from 963. This manuscript, which we know to have been made by a monk named Godeman, contains the text of the blessings which the Bishop himself would have used at Mass on feast-days. The most important of these feast-days are marked by miniatures containing meticulously drawn figures and foliage extravagantly embellished with gold. Anglo-Saxon England had a remarkably rich literary tradition, in particular in the vernacular; indeed it was the richest in Europe, and included many translations of Latin works as well as original poetry. Aelfric, a pupil of St Aethelwold and later his biographer, translated the first five books of the Old Testament the Pentateuch, and the versions made at the beginning of the eleventh century are exceptionally rich and varied in their illustrations. We do not know which books they all had, though some of the great foundations kept detailed records which have survived. Of course every monastery would have had at least one Bible, probably more - and sometimes bound in up to four huge volumes. At least one Bible would have been kept in a place accessible by all the monks; they were far too big to be carried around for private use, and in any case a manuscript book was too precious to be carried about. These works would have helped to build up libraries which were regarded at the time as storehouses, complete with all the information about the world it was possible to have. There would also have been service books of all kinds, from psalters to books of music. The latter, smaller in format, would have been used on a day-to-day basis and copies have not survived in the same way as the great Bibles have. For private worship Psalters were popular, and several survive: Melisende was regent of the kingdom in the Holy Land which had been established as a result of the First Crusade in 1099, and it is clear from the number of manuscripts which survive from this period that Jerusalem must have contained a substantial book-buying population. There were also several religious foundations in and around the city - at least until the kingdom fell to the great Saladin in 1187. Literacy was still not widespread by the end of the twelfth century, and very little was written that did not have some sort of religious context. The importance of the great religious foundations cannot be over-emphasized - the Benedictines, the Cluniacs, the Cistercians, the Carthusians headed a highly spiritual population. The oldest surviving copy of his rules for monks is dated CE and is in the Bodleian Library, Oxford. By there were over monasteries in England, all in need of books. There must have been a thriving business in book production. The greatest Gothic book illuminators include: The last Medieval manuscript illuminations were the courtly and more decorative International Gothic illuminations, produced by painters like Jacquemart de Hesdin c. 1400. Illuminations were also produced on the Indian subcontinent. Note, in particular, the Gujarat school of illuminated manuscripts, renowned for its kalpasutras - holy texts of the Jainist faith, executed, like Pali manuscripts, on palm leaves. Post-Classical Indian Painting for more.

Chapter 5 : Illuminated Manuscripts

The whole process of book illumination was very time-consuming and costly, thus the illuminated manuscript was a luxury item for wealthy customers. With the advent of book printing, the sumptuous illuminated codices went out of fashion.

Rare surviving books of the Fourth Century are surprisingly similar in general appearance to works written a millennium later. Until the late Middle Ages, the great majority of western books were written in monasteries by scribes, who enjoyed the highest social status in their communities. As civilization progressed and the demand for books became greater, later works were executed by pupils of the Renaissance "writing master", who taught the craft to apprentices. Of Vellum and Paper These early books were mostly written on vellum, a fine grade of goat, calf, or sheep skin. Fortunately for collectors, it is an extremely durable substance which generally survives the centuries well. The Medieval practice of autumn livestock butchering, to conserve fodder for the winter, is thought to have been the primary source of skins used in the production of books. How the skins were prepared has been recorded in a monastic account of the Twelfth century; they were alternately soaked in clear water, immersed in a strong lime solution, then scraped of hairs, and sun-dried. The process was repeated over the course of several weeks until the vellum became sufficiently clean and flexible for use. As natural animal products, old vellum leaves and documents exhibit wide variations in texture, thickness, and tone, and almost all books exhibit a few small natural flaws in the leaves, around which the copyist skillfully worked his text. One side of a vellum is always darker than the other, as the "inside" side of the skin was harder to clean of flesh than the outer or "skin" side. The art of paper-making was first utilized by the Chinese, who appear to have discovered the craft as early as the 2nd century B. Paper first became available to the rest of the world in the mid- 8th century, as Arab contacts with the Chinese at Samarkand divulged the secrets of its manufacture, from fibrous vegetable matter. Initially flax and linen were the favored materials in the west; in later years the rarer cotton was also used. The first European center of paper-making was in Moorish Spain in the 12th century. In Germany, France, and the Netherlands there also developed thriving paper-making concerns by Concurrent with the rise of printing in the last half of the 15th century was the supplanting of vellum by paper in the making of books, with the former all but abandoned within a century. Pens and Inks Pens used by the copyists were generally natural quills, plucked from geese, crows, or turkeys, or later, iron pens. Inks exist in two major kinds. One is black encaustic, an acidic iron gall mixture that etches into the vellum and thus fixes itself ineradicably. The other and more often employed ink is a mixture of common lampblack, a fixing agent and a medium such as oil or water. It is brown in color and, although it has a slight tendency to flake off the vellum under humid condition, MSS written in this common ink are still fully legible today. Colored inks were most often supplied in red and blue, though oils in all colors were available and used in the most sumptuous presentation volumes for royalty and the clergy. Gold accents were sometimes added to the MSS, in two forms, one of gold leaf, which still retains its flashing brilliance in extant manuscripts, and the other as gold ink, which adds a lovely highlight to the initial letter decorations. Types of Books The great majority of early books in the Western world are of religious content, as fitting the "Age of Faith". Consequently, most manuscript leaves and books surviving today are Bibles, Psalters, Books of Hours, and Breviaries. Manuscript books stating the name of the copyist and exact year of their production exist, but they are the rare exception rather than the rule, as our modern notions of self and time were irrelevant to the Medieval world view. The works are, generally, attributed by the style of the script and rubrication ornamentation , which are quite unique to their time and place of origin and can readily be recognized. Thus surviving works can be attributed with authority to the correct city or region, and to their period within a date range of a generation or so. Even after the advent of printing, traditional manuscript books, especially Hours, continued to be produced for several generations, and these are readily discernible from their ancestors of earlier times. At the pre-Renaissance period, Bibles and other Sacred books were copied by monks in "carols", small cubicles set up in the cloisters of the monasteries and great cathedrals in response to the unprecedented need for copies of books. It is of interest that the monkish copyists traditionally

spoke the words aloud as they wrote them. This oral "chewing" of the text was closely associated with the act of prayer, also helping to identify words whose meaning might be otherwise obscure in the original MSS due to misspelling or excessive use of contractions. The reading of the Holy text was also considered a form of meditation in which the scribe savored Divine wisdom directly from his books, which retained the mystical aura of miraculous objects at this period. In a surviving sermon of a twelfth century English Bishop to the monkish copyists of Durham Cathedral is found this eloquent summation of both the reverent attitude toward illuminated manuscript books and of the materials used in their production: The ruler is the Will of God. The split nib is the joint love of God and our neighbor. Coloured inks are heavenly grace. The exemplar is the life of Christ. Within a generation virtually all book production was undertaken using the new and vastly more inexpensive technology of the printing press. The explosion of knowledge brought about by this unprecedented dissemination of books immensely benefitted mankind, helping to usher in the freedom of thought and material prosperity that define the modern world. Catholic Spain was the final bastion of the old ways, where Antiphonals would continue to be handwritten by cloistered monks well into the eighteenth century. Many of the now jobless scribes of the 15th century found employment as rubricators of the earliest printed books, adding the traditional handpainted Uncial initial letters and other embellishments to the printed texts. The great majority of these early works have perished over time, victims of hard use and the incessant warfare that scourged Europe. The more artistic the piece the greater is the collector demand, and hence its value. Today these leaves are extremely popular for decorating. Housed in suitable mats and frames they remain lovely works of art and the most affordable artifacts from the pre-Renaissance era. The mats in which they may be housed for display should always be made of archival quality materials, to ensure that their contents will remain undamaged. Preservation Like most old things, the ancient books and leaves that have survived the attrition of the centuries have done so because they were purposely cared for. Thus they tend to be found in surprisingly fine condition. Old paper is made of a durable mixture of natural plant fibers that were not exposed to harsh Industrial Age chemical finishes. Thus they are not found embrittled or badly discolored. Ancient vellum is also extremely durable and survives in fine condition, though all old skins exhibit natural variations in tone and color. Briefly, the enemies of all old documents are heat, humidity, and sunlight. To maintain their fine condition, they should be kept in a stable storage environment free of excess fluctuation in temperature and humidity. There should be limited contact with circulating air and strong light. To accomplish these goals, select a dry, cool place in your home to store your collection. Any room suitable for habitation will generally be satisfactory for the preservation of this material.. Never leave it in the basement or attic, where change of temperature and humidity occur regularly and can cause deterioration. If you frame your collection, include an ultraviolet filtering screen between them and bright light. Secondly, select only archival quality acid free containers for permanent storage. These can be fairly costly if purchased already made up, but with a little ingenuity, some Mylar, and double-sided adhesive tape, you can make your own custom holders at a considerable savings. Documents maybe treated with acid-neutralizing chemical agents, though it is suggested that amateurs do not attempt this process as the solvents can be harmful and the results erratic. The World Wide Web is a gold mine of helpful information of all kinds for the collector, archivist, and historical hobbyist. Here are a few suggested links for further information on the care and preservation of collectibles of all kinds. A project of the Preservation Department of Stanford University Libraries, this site abounds in useful information and has a wide variety of links for further online resources. This very ambition project aims to "promote the preservation of the documentary heritage of mankind" and to this end discusses many way of preserving paper, photos, and modern archival materials. Society for the Preservation of Natural History Collections [http:](http://) Featured here are a number of pamphlets, including several on insect pests and identification of archival quality plastics. Commercial Websites University Products. This site sells the finest archival quality supplies to house your collection, and books on how to care for your valued collectibles. Here you will find a wide selection of economically priced polyethylene slips useful for shipping and short term storage and other useful supplies. Excellent retail source for reference books and price guides in many areas of antiques and collectibles. You can also visit my information pages on collecting, collector terminology, how to read my general catalog descriptions, and more by selecting this link.

Chapter 6 : Illuminated Manuscripts | History of Graphic Design

Christopher De Hamel's "A History of Illuminated Manuscripts" (now in its second edition) is certainly the definitive history for lay readers, but it is probably the best starting place for aspiring professionals as well.

History of Illuminated Manuscripts Manuscript illumination reached its production peak around but the earliest surviving manuscripts date back to the 5th century. The establishment of the Gutenberg printing press put an end to the golden era of illuminated manuscripts. When Gutenberg flourished between and , the prominence of gilded books began to wane in favour of this more cost-efficient publishing. Book usage in the Medieval era was at first exclusive to the upper class and the clergy. Holy men like priests and monks needed as many liturgical books as possible to spread the word of God and carry out their mission. Whenever a new church or monastery was erected, a new set of illuminated manuscripts appeared. During the 12th century, Medieval society encouraged the production of manuscripts for individual purposes and not just for religious congregations. As a result of this secularisation, workshops operated by expert scribes grew in numbers and illuminated manuscripts were made available to common folks. A term that captures the very essence of Medieval manuscripts, a number of which were made luminous by the frequent incorporation of gold and silver. Illuminated Letters and Alphabet The making of the text usually came first in the process of illumination. Scribes would cut the sheet of parchment or vellum prepared beforehand into the desired size. As soon as he finalised the page layout, including the borders and the design of the first capital letter, the scribe would dip a reed pen or sharp feather quill into an ink-pot and work on the rest of the letters. Preferences and traditions were generally taken into account prior to installing the text. The early Medieval times frequently made use of big Roman letters, which eventually went out of fashion. In its place came the Uncial and semi-Uncial scripts, widely used in the British Isles. Thick, ornately textured black-letter was not added to the script until the 13th century. The font grew more popular in the latter part of the Medieval era. Scribes spent a great deal of time before the actual production. They outlined their work and made sure the outcome matched the original plan. In the past, when careful planning was not an important concern among artists, lettering looked cramped and crowded with over-sized ornate capitals. Creating a script became a necessary procedure to avoid producing low quality illuminated manuscripts. The scribes also left blank spaces for supplementary decorations. This method helped expedite the illumination process particularly if one person handled the inscription while another took care of the illumination. Because illumination was a time-consuming process and illustrators and scribes had to be properly compensated for their hard work, gilded manuscripts cost a fortune. Art style per book varied depending on specific customer requirements. Instructions had to be provided before the start of the illumination process so that artisans could immediately work on the manuscripts. Gold may be the highlight feature of an illuminated manuscript, but an assortment of bold colors was also used to add different dimensions to the manuscripts appearance. The splash of colors gave a vibrant appeal to each page and caught the eye of the readers. Though gold and silver made the manuscripts brilliant and glossy, the absence of colorful art would have dulled the impact. To illuminate a manuscript, the succeeding steps should be followed: Silver would be added to the drawing of the design The scribe would start applying gold dots on the page Other colors would be modulated The first three steps would be repeated while figures along the margins would be outlined The scribe would pen a rinceaux at the border of a page Hand-painting of the marginal figures comprises the last step Illuminated Books in Medieval Times Through hand painting, early printed books were created to mimic illuminated manuscripts. However, the practice of manuscript illumination eventually faded. By the 16th century, the printing press took center stage and little was left of gilded books. Illuminated Manuscripts Medieval Scribe Eadwine at work psalter christ church canterbury Medieval Scribes and the Painters Guild " Illuminated Manuscripts The people responsible for producing golden manuscripts were called illuminators alternately, scribes. There were illuminators in priestly and noble quarters but the secularization of manuscript illumination gradually gave rise to humble craftsmen who put up their own shops or travelling artists who journeyed far and wide in search of commissions. On one hand, wealthy households enjoyed the exclusive service of court artists. They did not disclose their names to

the public and anonymously went about their commissions. In the late Middle Ages, when artists rose in status and were glorified everywhere, many illuminators started signing their works. One example of a 13th century manuscript illumination depicted the assassination of Thomas Becket. Monasteries were the primary producers of manuscripts before the secularization period in Paris, the Netherlands and Italy. Holy books like the Bible were often subjected to the illumination process. In Paris, towards the end of the Middle Ages, there was a burgeoning number of female painters who took charge of illuminating manuscripts. Decline of Illuminated manuscripts and the Rise of Printing Although the invention of cost-efficient printing machines caused the demand for illuminated manuscripts to drop, the elegance and sophistication they exuded not only lasted throughout the centuries but also became a source of the inspiration for future books. We hope you enjoyed reading this article on illuminated manuscripts if you would like to learn more about medieval art and literature please look at the medieval art and medieval literature sections of this website or follow the links at the bottom of this medieval illuminated manuscripts page.

Manuscripts form a very important resource that, to a great extent, helps us understand and reconstruct history. Even small fragments of these manuscripts can prove to be extremely useful in, say, connecting two different historical events.

Check new design of our homepage! ArtHearty will shed light on the history of illuminated manuscripts. ArtHearty Staff Last Updated: Jul 16, Illuminating Fact Philip the Bold, the Duke of Burgundy , is known to have had the largest personal library in the Gothic period. The library reportedly housed about illuminated manuscripts. Manuscripts form a very important resource that, to a great extent, helps us understand and reconstruct history. Even small fragments of these manuscripts can prove to be extremely useful in, say, connecting two different historical events. As of today, archaeologists and historians around the world boast of having hundreds and thousands of ancient and medieval manuscripts, many of which are complete. The large number of medieval illuminated manuscripts that we have, testify the genius of people involved in their creation. What is an Illuminated Manuscript? These decorative elements might or might not be related to the text of the document, and include decorated initials, beautiful marginalia or borders bearing floral or geometric motifs, and awe-inspiring miniature paintings, depicting some interesting event. Sometimes, because Islamic manuscripts are also known to use the techniques, which were similar to their Western counterparts, they are also referred to as illuminated. Many of these medieval manuscripts are also richly embellished with floral borders and miniature paintings supplementing the text; however, these are, more often than not, only referred to as painted manuscripts rather than illuminated ones. These manuscripts belong to the period between CE and CE. Majority of the illuminated manuscripts that we have today, belong to the Middle Ages, though there are some from the Renaissance period also. However, from the Romanesque period onwards CE to CE , we have examples of entire Bibles that were illuminated. Secular works began to be illuminated, apart from the religious ones. Moreover, some of these manuscripts also addressed important social issues of that time. Most of these books were so heavily stylized and ornamented that they might have been extremely expensive during those times as well. Many famous illuminated manuscripts produced by the Byzantines are the so-called palimpsests, which were made by scraping the surfaces of older parchments and reusing them for writing afresh. By the latter half of the Middle Ages, Western Europe saw an upsurge of educational institutions and universities, as the intellectual community of the region began to grow. During this time, books written on paper arrived in Europe for the first time ever. So, up to the 12 century CE, most of them were produced only if a wealthy patron or the king commissioned them. It is, in fact, interesting to note that most of these monasteries had a specially designated area, called scriptorium, where monks worked on these illuminated manuscripts and other as well. These owed their development to the rising demand of illuminated manuscripts in Europe from the 14th century CE onwards. Some of the important urban scriptoria were located in Paris, Rome, and the Netherlands. By the end of the 14th century CE, even women began to paint illustrations in the illuminated manuscripts, specifically in Paris. The scribe as well as the painter if they were two different people had to carefully plan the process step-by-step with accuracy and maximum attention to detail. Locally prevalent script was used by the scribes, who wrote in ink, either with a sharpened quill or a reed pen, depending on the material on which the manuscript had to be written papyrus, animal hide, paper, and so on. It was important that the scribe left enough blank space around the text so as to allow the illumination of the manuscript. The colors were essentially natural dyes that came from various natural and locally available sources. Some colors were also insect-based. Often shell gold, gold powder mixed with egg for binding was also used. Silver leaves were also often used like those of gold. However, sometimes tin leaves were also used to obtain silver color. For instance, if it was a religious manuscript, some letters of the text were also gilded with gold. There is no doubt that illuminating a manuscript involved a lot of efforts and was very expensive as well. However, the art historical value that these manuscripts have, today, cannot be ignored.

Chapter 8 : Illuminated manuscript - Wikipedia

Brief History of Illuminated Manuscripts The artistic aims of medieval painters often found their purest expression in manuscript illumination, one of the primary media of the Middle Ages and.

History of miniature illuminated manuscript Art historians classify illuminated manuscripts into their historic periods and types, including but not limited to Late Antique, Insular , Carolingian manuscripts , Ottonian manuscripts , Romanesque manuscripts , Gothic manuscripts , and Renaissance manuscripts. There are a few examples from later periods. The type of book most often heavily and richly illuminated, sometimes known as a "display book", varied between periods. In the first millennium, these were most likely to be Gospel Books , such as the Lindisfarne Gospels and the Book of Kells. The Romanesque period saw the creation of many large illuminated complete Bibles – one in Sweden requires three librarians to lift it. Many Psalters were also heavily illuminated in both this and the Gothic period. Single cards or posters of vellum, leather or paper were in wider circulation with short stories or legends on them about the lives of saints, chivalry knights or other mythological figures, even criminal, social or miraculous occurrences; popular events much freely used by story tellers and itinerant actors to support their plays. Finally, the Book of Hours , very commonly the personal devotional book of a wealthy layperson, was often richly illuminated in the Gothic period. Other books, both liturgical and not, continued to be illuminated at all periods. The Byzantine world produced manuscripts in its own style, versions of which spread to other Orthodox and Eastern Christian areas. The Muslim World and in particular the Iberian Peninsula, with their traditions of literacy uninterrupted by the Middle Ages, were instrumental in delivering ancient classic works to the growing intellectual circles and universities of Western Europe all through the 12th century, as books were produced there in large numbers and on paper for the first time in Europe, and with them full treatises on the sciences, especially astrology and medicine where illumination was required to have profuse and accurate representations with the text. The Gothic period, which generally saw an increase in the production of these artifacts, also saw more secular works such as chronicles and works of literature illuminated. Wealthy people began to build up personal libraries; Philip the Bold probably had the largest personal library of his time in the midth century, is estimated to have had about illuminated manuscripts, whilst a number of his friends and relations had several dozen. Illuminated manuscripts housed in the 16th-century Ethiopian Orthodox church of Ura Kidane Mehret , Zege Peninsula , Lake Tana , Ethiopia Up to the 12th century, most manuscripts were produced in monasteries in order to add to the library or after receiving a commission from a wealthy patron. Larger monasteries often contained separate areas for the monks who specialized in the production of manuscripts called a scriptorium. Within the walls of a scriptorium were individualized areas where a monk could sit and work on a manuscript without being disturbed by his fellow brethren. By the 14th century, the cloisters of monks writing in the scriptorium had almost fully given way to commercial urban scriptoria, especially in Paris, Rome and the Netherlands. Demand for manuscripts grew to an extent that Monastic libraries began to employ secular scribes and illuminators. In reality, illuminators were often well known and acclaimed and many of their identities have survived. It was usually reserved for special books: Wealthy people often had richly illuminated " books of hours " made, which set down prayers appropriate for various times in the liturgical day. In the early Middle Ages, most books were produced in monasteries, whether for their own use, for presentation, or for a commission. However, commercial scriptoria grew up in large cities, especially Paris , and in Italy and the Netherlands, and by the late 14th century there was a significant industry producing manuscripts, including agents who would take long-distance commissions, with details of the heraldry of the buyer and the saints of personal interest to him for the calendar of a Book of hours. By the end of the period, many of the painters were women, perhaps especially in Paris. Text[edit] The text was usually written before the manuscripts were illuminated. Sheets of parchment or vellum were cut down to the appropriate size. After the general layout of the page was planned including the initial capitals and borders , the page was lightly ruled with a pointed stick, and the scribe went to work with ink-pot and either sharpened quill feather or reed pen. The script depended on local customs and tastes. The sturdy Roman letters of the early Middle Ages

gradually gave way to scripts such as Uncial and half-Uncial, especially in the British Isles, where distinctive scripts such as insular majuscule and insular minuscule developed. Stocky, richly textured blackletter was first seen around the 13th century and was particularly popular in the later Middle Ages. This pre-supposes very careful planning by the scribe even before he put pen to parchment. Graphite powder dots create the outline II. Silverpoint drawings are sketched III. Illustration is retraced with ink IV. The surface is prepared for the application of gold leaf V. Gold leaf is laid down VI. Gold leaf is burnished to make it glossy and reflective VII. Decorative impressions are made to adhere the leaf VIII. Base colors are applied IX. Darker tones are used to give volume X. Further details are drawn XI. Lighter colors are used to add particulars XII. Silverpoint drawing of the design were executed Burnished gold dots applied The application of modulating colors Continuation of the previous three steps in addition to the outlining of marginal figures The penning of a rinceaux appearing in the border of a page The final step, the marginal figures are painted [8] The illumination and decoration was normally planned at the inception of the work, and space reserved for it. However, the text was usually written before illumination began. In the Early Medieval period the text and illumination were often done by the same people, normally monks, but by the High Middle Ages the roles were typically separated, except for routine initials and flourishes, and by at least the 14th century there were secular workshops producing manuscripts, and by the beginning of the 15th century these were producing most of the best work, and were commissioned even by monasteries. When the text was complete, the illustrator set to work. Complex designs were planned out beforehand, probably on wax tablets, the sketch pad of the era. The design was then traced or drawn onto the vellum possibly with the aid of pinpricks or other markings, as in the case of the Lindisfarne Gospels. Many incomplete manuscripts survive from most periods, giving us a good idea of working methods. At all times, most manuscripts did not have images in them. In the early Middle Ages, manuscripts tend to either be display books with very full illumination, or manuscripts for study with at most a few decorated initials and flourishes. By the Romanesque period many more manuscripts had decorated or historiated initials, and manuscripts essentially for study often contained some images, often not in color. This trend intensified in the Gothic period, when most manuscripts had at least decorative flourishes in places, and a much larger proportion had images of some sort. Display books of the Gothic period in particular had very elaborate decorated borders of foliate patterns, often with small drolleries. A Gothic page might contain several areas and types of decoration: Often different artists worked on the different parts of the decoration. Use of color in illuminated manuscripts[edit] While the use of gold is by far one of the most captivating features of illuminated manuscripts, the bold use of varying colors provided multiple layers of dimension to the illumination. From a religious perspective, "the diverse colors wherewith the book is illustrated, not unworthily represent the multiple grace of heavenly wisdom. Without color the impact of the image would have been completely lost. In addition, unlikely-sounding substances such as urine and earwax were used to prepare pigments. Carmine, also known as cochineal, where carminic acid from the *Dactylopius coccus* insect is mixed with an aluminum salt to produce the dye; Crimson, also known as kermes, extracted from the insect *Kermes vermilio*; and Lac, a scarlet resinous secretion of a number of species of insects. Chemical- and mineral-based colors, including: Yellow Weld, processed from the *Reseda luteola* plant; Turmeric, from the *Curcuma longa* plant; and Saffron, rarely due to cost, from the *Crocus sativus*.

Chapter 9 : A History of Illuminated Manuscript - Christopher De Hamel - Google Books

The oldest-known example of an illuminated manuscript, dating back to AD, is an Irish book of psalms called An Cathach. Other examples of illuminated manuscripts include the Book of Durrow (produced in the British Isles around AD), the Lindisfarne Gospels (produced on an island off the northeast English coast around AD), and perhaps.

Published March 11, Do your kids like art projects and books? Want a fun, creative activity with a bonus art history lesson to go along with it? Then you and your kids can create a personalized illuminated manuscript of your own. Before the days of printing presses and mass-produced, full-color books—before the e-reader was even imagined—books were written, decorated and painted by hand, one page at a time, often by monks quietly working for hours upon hours in their monasteries. They wrote on parchment a stiff, flat, thin material made from animal skin that was used in ancient and medieval times as a durable writing surface and included beautifully decorated letters, borders and important scenes, making each book a one-of-a-kind piece of ancient art. First, a bit of art history: Prior to universities, monasteries were a common place of education. The monks created most books to record and share religious stories. According to the video explaining the history of illuminated manuscripts, in the second and third centuries, people were both writers and artists. The Book of Kells is one of the best-preserved examples of illuminated manuscripts that exist today. With modern technology, you can travel the world on your computer and see The Book of Kells online right now! My daughter and I each made an illuminated version of our names. Be sure to make one along with your kids. Although the ancient process may look difficult, this project is fun and easy for kids of all ages—and their parents. Gather Supplies Collect everything you need for this project, so you have all supplies at hand. We used watercolor paper and paint. This project could also be done with construction paper and crayons or canvas and paint. Have all of your supplies handy before you get started. You simply need to be able to draw your manuscript, add some illumination and then add color. The key ingredient for illumination is the gold glitter glue. Design Your Illuminated Manuscript You can choose any word or phrase you would like for your project. You can apply what you learn later to more elaborate stories or poems. We chose our names for our simple manuscripts. Use your pencil to design your manuscript. Frame the first letter of your word and create unique and personal designs. Write the rest of your word in whatever style you like. Include a personal touch by adding elements to your design that are important to you or represent things you like. The easiest way to apply the glue is to use easy pressure and create a consistent stream of glue. Use the stream of glue to trace over your design. Squeeze evenly for a nice stream of glue. Trace around all of your letters and design with the gold glitter glue. This may be a bit tricky for little ones. Get them started and help them along as necessary. Sometimes kids can push a little too hard or not hard enough to get the glue to flow smoothly and evenly. Set your design aside and allow it to dry completely, preferably overnight. Or you can watch a movie about a magical illuminated manuscript, inspired by the Book of Kells while you wait for the glue to dry. This Academy Award—nominated animated film for kids could be a fun addition to your illuminated manuscript project. The Secret of Kells movie poster Young Brendan lives in a remote medieval outpost under siege from barbarian raids. But a new life of adventure beckons when a celebrated master illuminator arrives from foreign lands carrying an ancient but unfinished book, brimming with secret wisdom and powers. To help complete the magical book, Brendan has to overcome his deepest fears on a dangerous quest that takes him into the enchanted forest where mythical creatures hide. It is here that he meets the fairy Aisling, a mysterious young wolf-girl, who helps him along the way. This film is rated PG, Parental Guidance is suggested. The glue makes the edges of your artwork raised, so you can easily fill in your shapes with color in the next step. With all of the gold glitter glue in place, allow it time to dry! I found that using the glue first made it a bit easier for a child to simply fill in the small shapes with the paint since the glue creates a raised edge that acts as an outlined barrier. See the difference between the dry and wet glue below. Notice the wet glue on the left is still puffy and thick and the dry glue on the right is not as puffy and the lines are smaller. Paint Your Manuscript Bring your manuscript to life by filling in the spaces of your design with color. As I previously mentioned, we used watercolors for ours. Carefully apply your color to the empty spaces of your design. You can paint your

background or simply leave it the color of your paper. Leaving the background white helps your colors appear more vibrant. Choose nice vibrant colors to fill in your shapes. If you happen to get too much color on the gold edges of your design, allow the paint to dry and add another layer of gold glitter glue. Choosing nice bright colors will help make your design stand out. You can never have too much sparkle! Preserve Your Manuscript Illuminated manuscripts are delicate pieces of art. You can write a note or put the date on the back of your artwork to record the day you created it. You could also write a personal note on the back if your artwork is a gift for another person. Add the date or a personal note on the back of your artwork to remember when you created it. A small frame is a great way to preserve and display your hand-painted illuminated manuscript. A simple frame is a great way to preserve your illuminated artwork. I promise it will be sparklier in person than in this photo. The more illumination the better! As a final note, I found this fun music video created by a group of history teachers about illuminated manuscripts. Some Final Thoughts! I hope you had fun learning about illuminated manuscripts and creating your own unique piece of art. This process can be applied in many unique and interesting ways. What other projects can you illuminate? What do you think? What word or phrase did you decide to illuminate? Did you have fun sharing this mini-art history lesson and activity with your kids? Please share your artwork and comments below. She manages 19 Southern California art studios and spends her free time enjoying creative adventures with her daughter.