



Medieval Manuscripts

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Lesson Plans for Educators

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Introduction to the Middle Ages, Part I

The Middle Ages

It was Renaissance humanists who gave the name Middle Ages to the period in Western history between the end of the Roman Empire and their own time, which they believed was a rebirth of the civilization of Greece and Rome. They considered the Middle Ages to be a period of barbarism and intellectual darkness and the term, "The Dark Ages," was sometimes used to refer to the entire Middle Ages.

Since Medieval philosophy was based on faith, spiritual values and miracles, a new environment was needed that would transport the participant to another world [that of the spirit]. This shift from concentration on the natural world to the spiritual world meant that new verbal, visual and auditory means of expression had to be created. The rise of monasticism, feudalism and the emergence of nationalism in the form of distinct monarchies occurred during the Middle Ages. Within the thousand years of the Middle Ages, historians have recognized sub-periods; the Early Middle Ages, from about 550 to 900 or 1000; the High Middle Ages, to about 1300; and the Later Middle Ages comprising the fourteenth and fifteenth centuries.

The Early Middle Ages

The Early Middle Ages saw the collapse of the Roman Empire, successive invasions of barbarian tribes and the triumph of Christianity. The remains of the Roman Empire in western Europe were broken up into barbarian kingdoms, until the Frankish king, Charlemagne, was crowned emperor of the West by the pope on Christmas Day, 800. By 900 the frontiers of western Europe were being shattered from the north by Vikings, from the south by Muslims, and from the east by Magyars. The Carolingian and Ottonian Empires [AD 750 to 1000] are included in this period.

The High Middle Ages

In the tenth century western Europeans, organized according to the rules of Feudalism, were able to drive off the invaders and gradually to take the offensive. The economy and the society rebounded while the church was reformed and revitalized. Romanesque art developed into Gothic and great works of literature like the Song of Roland and the Romance of the Rose were written. Rediscovery of the works of Greek philosophers, especially Aristotle, provided the spark for scholasticism the great philosophic system of the Middle Ages.

The Late Middle Ages

In the fourteenth and fifteenth centuries Europe suffered great famines, the catastrophic Black Death and the Hundred Years' War. Those who survived, however, often had a better life, especially the peasants of Western Europe, who won both greater freedom and prosperity. The nobles built palaces instead of castles, and the newly rich townspeople aped the nobility. The classic style dominated Italian art while the north of Europe developed Flamboyant Gothic. Among the great writers of the period were Giovanni Boccaccio and Dante Alighieri in Italy; Geoffrey Chaucer and Thomas Malory in England; and Guillaume de Machaut and Francois Villon in France.

Religions in the Middle Ages

During the Middle Ages, Christianity, in the form of the Roman Catholic Church, was the dominant religion in the West with forms of Eastern Orthodox Christianity in the East. In the Middle East, Islam, Judaism and Coptic Christianity shared the population whereas Islam and Judaism were minority religions in Europe.

Christianity

Christianity's belief system centers on the person and teachings of Jesus Christ. To Christians, Jesus of Nazareth was and is the messiah or christ promised by God in the prophecies of the Old Testament (the Hebrew bible). By his life, death, and resurrection Jesus freed those who believe in him from their sinful state and made them recipients of God's saving grace. Many also await the second coming of Christ, which they believe will complete God's plan of salvation. The Christian Bible, or Holy Scripture, includes the Old Testament and New Testament, a collection of early Christian writings proclaiming Jesus as lord and savior. Arising in the Jewish milieu of first century Palestine, Christianity quickly spread through the Mediterranean world and in the fourth century became the official religion of the Roman Empire. During the Middle Ages, when most of Europe became Christianized, the main church was divided into a Latin (western European) and a Greek (Byzantine or Orthodox) branch. Christianity, a strongly proselytizing religion, now exists in all parts of the world.

During its early history the Christian church remained independent of any political regime. However, from the fourth century to the eighteenth century, however, churches accepted the protection of emperors, kings, and princes and became closely allied with secular governments. In the West, where Roman rule was ended by the Germanic invasions of the fifth century, the church, strengthened by the guidance of such able leaders as Saint Augustine and Pope Gregory I, survived to become the main civilizing influence in Europe during the Middle Ages. It was in the Middle Ages that Christians came to venerate saints -- especially the Virgin Mary -- and holy images.

Copt

Copt, an Arabic word with Greek roots, identifies a native Christian of Egypt, as opposed to its Muslim or Greek Orthodox inhabitants. The term also refers to members of the Coptic Church. The name Coptic, derived from the Greek word for "Egyptian," reflects the national character of this ancient church, which dates back to the origins of Christianity.

Coptic art was developed by the Christian community of Egypt, starting in the third century but especially between the fifth and twelfth centuries. Derived from the indigenous folk art of Egypt, Coptic art was also related in its development to Early Christian art and Byzantine art, and was influenced by Islamic art following the Arab conquest of Egypt (641). As a style, Coptic art tends toward abstract, schematic, two-dimensional forms, with a vigorous naivete in the representation of figures. Coptic sculpture exhibits a preference for flat, linear forms with intricate surface patterns. Soft materials such as limestone, ivory, or wood were the common mediums used. The stark, hieratic image of Christ found in Coptic sculpture reflects the belief of Coptic Christians that Christ had only a divine nature.

Islam

Islam is customarily defined as the religion of those who follow the teachings of the Prophet Muhammad. The prophet (570-632) initiated a religious movement in Arabia that was later carried by the Arabs throughout the Middle East. The Qur'an (Koran; the sacred book of Islam) records that Muhammad was the "Seal of the Prophets," the last of a line of God's messengers that began with Adam and included Abraham, Noah, Moses and Jesus. Muhammad left for the future guidance of his community the words of God as revealed to him, and recorded in the Qur'an and the "sunna," the collective name for his opinions, and decisions as recorded in the tradition literature ("hadith").

The Arabic word "al-islam" means the act of committing oneself in faith, obedience, and trust unreservedly to the one and only God (Allah). A Muslim is a person who makes this commitment. All of these elements are implied in the name of this religion, which is characteristically described in the Qur'an as "the religion of Abraham."

Islam encompasses personal faith and piety; the creed and worship of the community of believers; a way of life; a code of ethics; a culture; a system of laws; and an understanding of the function of the state -- in short, guidelines and rules for life in all its aspects and dimensions. While many Muslims see the "sharia" (the "way," denoting the sacred law governing the life of individuals as well as the structures of society) as fixed and immutable, others make a clear distinction between the unchangeable message of the Qur'an and the changeable laws and regulations for Muslim life and conduct. According to Muslim jurists, the sharia is derived from four sources -- the Qur'an; the "sunna" ("customs") of the Prophet, which are embodied in the "hadith" ("tradition"); "qiyas" ("analogy"); the application of a decision of the past, or the principles on which it was based, to new questions; and "ijma" ("consensus"; the consensus of the community of believers, who, according to a saying of the Prophet, would not agree on any error).

Judaism

Judaism is the oldest existing religion in the Western world. Historically, Judaism served as the matrix for Christianity and Islam, the other two great monotheistic religions. Judaism was the first religion to teach monotheism, or belief in one God. This belief is the basis of Judaism and is summed up in the opening words of the Shema, recited daily: "Hear O Israel, the Lord our God, the Lord is One" (Deut. 6:4). Jews believe that God's providence extends to all people but that God entered into a special covenant with the ancient Israelites. They do not believe that they were chosen for any special privileges but rather to bring God's message to humanity by their example. Belief in a coming messiah has been a source of optimism for Jews. The earliest Christians differed from other Jews chiefly in their belief that Jesus was the Messiah. But under the leadership of the Saint Paul and others, gentile Christianity soon became dominant, and the break between the two religions became complete. When the Roman Empire became officially Christian in the fourth century AD, the Jews became subject to many discriminatory laws, including a prohibition against seeking or even accepting converts.

The basic source of Jewish belief is the Hebrew Bible (called the Old Testament by Christians), especially its first five books, called the Torah or the Pentateuch. The Torah was traditionally regarded as the primary revelation of God and his law to humanity; it is considered as valid for all time. Its laws were clarified and elaborated in the oral Torah, or the tradition of the elders, and were eventually written down in the Mishnah and Talmud. Thus, Judaism did not stop developing after the (Hebrew) Bible was completed. The traditional Jewish prayer book is an important result of this process of development, reflecting the basic beliefs of Judaism as well as changes in emphasis in response to changing conditions. During the Middle Ages, systematic codes of talmudic law were compiled. Jewish literature -- legal, ethical, philosophic, mystical, and devotional -- is virtually endless.

Feudal Powers

Emperor and Kings

The authority of Christian kings during the Middle Ages in Europe was thought to derive from God as symbolized by coronation by a pope or another prelate. By the High Middle Ages, however, power had largely passed from the hands of kings into those of lesser lords. Effective government in medieval Europe depended heavily on the cooperation of these lords, and that cooperation was achieved by making their power over their territories and subjects hereditary as long as they performed the political and military services due from their fiefs. [See Feudalism]

The Papacy

In conflict with the authority and the power of medieval monarchs was the increasing secular power of the Papacy. Since, popes and prelates crowned emperors and kings, various popes, as the earthly representative of God, lay claim not only to religious superiority but a political one as well. In the twelfth and thirteenth centuries the popes won the leadership of Europe by encouraging the Crusades, first against the Muslims, then against local heretical groups such as the Albigenses. Papal power reached its zenith under the reign (1198-1216) of Innocent III, whose political power was almost as great as his churchly power.

The Town

In addition to popes and emperors and kings and barons, yet another contestant for power appeared with the rise of the towns and the townspeople. The town's wealth made it possible for them to buy arms, and their levies became important military forces. With such wealth and military might, each town sought increased liberties and became as self-governing as possible. The wealthiest and most powerful towns in Flanders, south Germany, and northern Italy became independent communes, although their territorial lords put up a long struggle. The most aggressive towns set about conquering their neighbors and establishing city-states. Venice, Milan and Florence were the most successful of the city-states.

The economic hub of the town was the marketplace, which often faced the cathedral or major church. The church, symbolizing the religious function of the city, also served as the center of the city's life. The later medieval city was also a cultural and educational center; Bologna, Padua, Paris and Vienna were noted for their universities.

Feudalism

Feudalism was based on a legal agreement by which a lord granted land to a man in return for military service. Political and economic power was concentrated in the hands of lords and their vassals. Castles, each of which dominated the district in which it was situated, were the base for the exercise of that power. For a description of the social and economic relationships between peasants and their lords see Manorialism.

In theory, feudalism can be said to resemble a pyramid, with the lowest vassals at its base and the lines of authority flowing up to the peak of the structure, the king, but in practice, there were structural variations from nation to nation. The widespread custom of Feudalism was largely confined to northern France, western Germany, England, the Norman kingdom of Sicily, the Crusader states, and northern Spain.

The Feudalistic system was only in operation for a short time before the first signs of its decay appeared. There were multiple reasons for the decline of Feudalism. One was the replacement of the feudal contract with the establishment of inheritance of fiefs. Once a fief was thought of as part of the heritage to be passed down from father to son the personal nature of the feudal contract was seriously undermined. A second reason for the decay was the introduction of new forms of warfare during the fourteenth and fifteenth centuries, which made the limited service of the feudal army of knights obsolete. The disintegration of feudalism was largely completed by the end of the fourteenth century.

Constitutionally, the English-speaking world owes to feudalism the right of opposition to tyranny; representative institutions; resistance to taxation levied without consultation; and limited monarchy [since the king was bound by custom, by his own law, and by the necessity to practice self-restraint lest he be restrained by the community]. Feudalism also contributed the contract theory of government -- the idea that both the government and its citizens have reciprocal rights and obligations. Feudal legacies in cultural matters include Chivalry, from which many modern standards of a gentleman are derived; castle architecture; and, in writing, the epic, romance, and courtly literature.

Manorialism

Manorialism was the economic, social and administrative system that prevailed in Europe in the Middle Ages. Manorialism had its origins in the fourth century, reached its zenith in the eleventh and twelfth centuries, and then began a long decline that ended only in modern times. Although manorialism varied from region to region and from century to century, it was essentially a system whereby the land, or manor, was owned by the lord and was parceled out to individual peasants who farmed it. In return, payments in the form of money, crops, and services were made to the lord (e.g. sharecroppers in the United States). Manorialism often existed alongside Feudalism but should not be confused with it. Feudalism was a political and legal structure regulating the relations among the various levels of the nobility while manorialism regulated the inherited relations between peasants and their lords.



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Introduction to the Middle Ages Part 2

Medieval Society

Society in the Middle Ages was divided into distinct classes each with rigid customs, obligations and a strict etiquette on how a member would interact with those of higher and lower classes. Costume and speech assisted in maintaining class distinctions.

The Court

The courts of princes and the higher nobility (e.g. dukes, earls and barons) were the natural centers for the social life of the noble class. The great feasts of the Christian year: Christmas, Easter, and Pentecost were celebrated with great pageantry and ceremony. The gathering for military expeditions, whether it be war, tourney, or Crusade began at the courts and it was to the prince's court that the nobles were summoned for judgment in their own cases or those of their peers and to which they came to give counsel to their lords. Because they fought exclusively on horseback, the nobles became the cavalry, the chivalry of Europe. Prowess, loyalty, generosity and courtesy were the basic values of their social code.

Manor

The great majority of the people lived in the country, where they were divided into two main classes: lords and villagers. The lords lived in manor houses, sometimes castles, near which stood the crofts (homes) of their villagers. Here they maintained a counterpart of the king's court.

Villagers and Peasants:

Life was circumscribed by the daily round of agricultural duties interspersed with religious duties.

Women in Europe

By the ninth century, women's ability to inherit property strengthened their position within the family and influenced society at large. The Carolingian rulers reinforced the church's policy of the indissolubility of marriage, thus protecting women against repudiation for childlessness. Property and marital security enabled women to play more active roles in the early Middle Ages. From the eleventh century on, however, women's freedoms were steadily restricted, first by the church, and later by lay society. The rise of monarchies strengthened male control of families and increased male opportunities in the public sphere. The rise of courtly love, which simultaneously idealized women as objects of male devotion and drew them from religious devotion to romantic love of men, provided cultural compensation for declining female independence.

Islamic Women

Generally, Islam confirmed or strengthened female subordination among the peoples it conquered and, by including women's status in holy law, or "sharia," made subsequent change difficult. While allowing polygyny, it restricted the number of wives to four and insisted on equal treatment. Islam veiled its women and isolated them from all men other than their own relatives. Yet Islamic women were entitled to full support for themselves and their children from their husbands.

Chivalry

Chivalry was a system of ethical ideals developed among the knights of medieval Europe. Arising out of the feudalism of the period, it combined military virtues with those of Christianity, as illustrated by the Arthurian legend in England and the *Chansons de Geste* of medieval France. The word chivalry is derived from the French "chevalier," meaning "horseman" or "knight." Chivalry was the code of conduct by which knights were supposedly guided. In addition to military prowess, valor and loyalty to God and to the knight's feudal lord, it called for courtesy toward enemies and generosity toward the sick, oppressed, widows and other disadvantaged people. Chivalric ideals influenced the founding of the great military and religious orders of knighthood during the Crusades. The more famous of these orders included the Knights Hospitalers and the Knights Templars. As modern weapons and battle techniques diminished the military effectiveness of the armored knight, his title became primarily honorary. Increasingly, the military service required of a landholding knight was converted to money payments to the overlord.

In the late Middle Ages, rulers formed secular orders of chivalry such as the English Order of the Garter (1349) and the Burgundian Order of the Golden Fleece (1429). By this time, however, chivalry had become largely a system of etiquette. Tournaments, in which knights had originally risked their lives in jousting combat, became simply elaborate, stylized and harmless entertainments. Moreover, the expense of this and other trappings of knighthood led many nobles who were eligible for knighthood (having served the customary apprenticeship of seven years as a page at a noble court and another seven as a squire, or attendant, to a knight) not to become knights at all.

The Knight

In medieval Europe the term knight referred to a mounted warrior of secondary noble rank that probably originated with the barbarian tribes of northern Europe. The English term was derived from the Old English "cniht," meaning "youth" or "military follower." Often the younger son of a hereditary peer, the knight began his training as a young boy by entering the service of an overlord. At age 15 or 16 he was raised to the rank of squire and began his period of trial. When his overlord considered him worthy, the prospective knight received his "accolade," traditionally a tap on the shoulder with a sword, which proclaimed him a knight. Once knighted he was entitled to the honorific title "Sir" and continued in the military service of his overlord.

As Feudalism developed, the rank of knight became a landholding rank. The knight held his land by what was known as military tenure; in return for a land grant the knight was expected to render military service to his overlord. Knighthood also took on a religious significance with a vigil before the altar becoming part of the initiation into knighthood.

In modern times many monarchies established purely honorary orders of knighthood. In Great Britain they included the Order of the Bath (1725) and the Order of the Thistle (for Scots; reformed in 1687). The French Legion of Honor was established by Napoleon I in 1802 and the Japanese Supreme Order of the Chrysanthemum in 1888. Honorary knighthood is still in existence as practiced in Britain where the title of knight is not hereditary but is conferred by the monarch.

Heraldry

Heraldry, dating from the beginning of the twelfth century, is a system of hereditary identification using visual symbols called coats of arms, or armorial bearings. Originally, armorial bearings consisted of a variety of standard devices, or charges, displayed on the shield, or escutcheon, of the medieval knight. The practice of displaying the same emblem on the knight's surcoat, or tabard, the tunic worn over his armor, gave rise to the expression coat of arms. These symbols were developed because of the military necessity of identifying armor-clad warriors, whose faces were covered by helmets. Because of the Crusades, in which men of many nationalities were involved, the idea of heraldic identification spread readily among the nobility of western Europe.

The use of heraldic symbols, which became increasingly elaborate, soon spread beyond the military field. Because the majority of the nobles could not write, their coats of arms were soon incorporated into the design of the wax seals with which they stamped letters and documents. Within a short time coats of arms were adopted for the same purpose by clerics, lawyers, and the heads of corporations such as colleges, merchant companies, and towns.

The study of heraldry covers the origin, development and significance of coats of arms and the official regulation of their use by individuals, families, political units, and social organizations.

Economy

Agriculture

Agricultural techniques greatly improved during the Middle Ages. In most parts of Europe it was neither the lord nor the individual villager who determined the course of cultivation, but the village as a whole. It was during the Middle Ages that villages gradually discovered the advantages of crop rotation and increased their production by adopting the three-field system. By that system, one field was planted with a summer crop, one with a winter crop, and one was left fallow. The adoption of the horse collar and the horseshoe made possible replacement of the oxen by the more efficient horses. Use of the iron-tipped plowshare improved cultivation by aerating and draining the soil. The cultivation of field peas and beans provided a new source of protein for European diets, but the main crops remained the cereal grains -- rye, barley, oats, and wheat -- from which were made the staple bread and ale. Cheese was made with milk from cows, goats, and ewes, and eggs were eaten. Most villagers ate little meat, that was the privilege of the lords. In addition to domestic animals nobles also reserved the venison and other game of the forests and heathlands for themselves.

Trade, Industry, and the Towns

Livestock and the essential salt were traded in local markets, and Eastern merchants brought spices and other luxury articles to trade for slaves and precious metals. By the tenth century, European merchants began to play a significant role in long-distance trade. Led by the Venetians, Italian merchants imported more and more goods from the East -- spices, especially pepper, silks, and cottons. In return the merchants needed goods the East would buy. They found them in amber, furs and timber products bought mainly from the Baltic and North Sea region. The exchange of Mediterranean goods for northern European goods took place in the famous fairs of Champagne. In addition to leather and metal industries, largely producing goods for home consumption, a woolen industry developed in the Low Countries and in northern Italy, where fine cloths were made for the Eastern market.

The merchant and the artisan needed freedom of movement, freedom from arbitrary demands for services or taxes, and protection from marauders. All these were found in the towns that were formed rapidly during the High Middle Ages. The majority of the townspeople were little better off materially than the country people, and many were as dependent economically on their employers as villagers were on their lords. Townspeople had greater legal freedom, however, and there were always plenty of migrants from the country to the town.

Guilds

It was in the towns that the merchants organized their guilds as voluntary associations that could demand from the lords the freedoms they needed and which provided help to each other in time of need. A guild normally comprised all the self-employed members of an occupation in one town or district; the members drew up the statutes of the guild, elected its officers, and contributed to its common purse. Once a guild was formed, only its members could practice that occupation. Parents contracted with guildsmen to take their sons as apprentices and to teach them the mysteries of their professions. After a period varying from two to fifteen years

apprentices completed their training and became journeymen. (The term is derived from the French "journée," meaning "day" since journeymen were paid by the day.) Because journeymen who were not the sons or sons-in-law of guildsmen often found it impossible to be admitted to full membership during the later Middle Ages, they sometimes organized journeymen's guilds, which operated like labor unions, but these were atypical. The guilds took on new life in the towns of the tenth and eleventh centuries as western Europe began its economic and social revival. Merchant guilds were most important at first, but in the thirteenth century and thereafter the craft guilds dominated.

Monasticism

Monasticism (from the Greek "monos," meaning "single" or "alone") usually refers to the way of life adopted by those individuals, male or female, who have elected to pursue an ideal of perfection or a higher level of religious experience through living together in a community. Monastic orders have been organized historically around a rule or teacher, the activities of the members being closely regulated by the rule adopted. The practice is ancient, having originated in India in the first millennium BC, and exists in many religions -- Buddhism, Christianity, Jainism and Daoism (Taoism), among others. In the West, monasticism was a strong force in the shaping of political, social and artistic events for about 1,200 years, from the sixth through the eighteenth century.

Monasticism always entails asceticism, or the practice of disciplined self-denial. This asceticism may include fasting, silence, a prohibition against personal ownership and an acceptance of bodily discomfort. Almost always asceticism includes poverty, celibacy and obedience to a spiritual leader. The goal of such practices is usually a more intense relationship with God, some type of personal enlightenment or the service of God through prayer, meditation, or good works.

The organization of western monasticism is due primarily to Saint Benedict of Nursia (sixth century), whose Benedictine rule formed the basis of life in most monastic communities until the twelfth century. Among the principal monastic orders that evolved in the Middle Ages were the Carthusians in the eleventh century and the Cistercians in the twelfth. The mendicant orders, or friars -- Dominicans, Franciscans, and Carmelites -- arose in the thirteenth century.

The monastic orders were much concerned with preservation of texts and of objects. It is possible to produce, from an earlier date, a scattering of names of Benedictine monks who were also painters and illuminators, including Eadwine (c. 1149), creator of the Eadwine Psalter (Trinity College, Cambridge, England), at Canterbury and Matthew Paris (d. 1259) at Saint Albans.

Monasteries and Learning

Outside the walls of the towns lay the monasteries. Monasticism came to western Europe in the fourth century, and many people had fled to the cloisters before Saint Benedict of Nursia founded Monte Casino in southern Italy in 529. The rule of Saint Benedict was to spread throughout Latin Christendom, its only real competitor being the monasticism of Ireland where the monks spent their summers in missionary activity far away from their cloisters.

A new monastery founded in 910 at Cluny in French Burgundy became the mother house of a reformed order that spread throughout Europe. In its turn it was succeeded by more radical reformers like the Cistercians or the regular canons under a rule attributed to Saint Augustine. In the thirteenth century the friars (Dominicans and Franciscans) abandoned the cloister entirely and with the healing and teaching orders of brothers and sisters entered into the service of the world, although still committed to the vows of obedience, poverty and chastity.

Monasteries became the principal repositories of learning, including virtually all the existing classical Latin authors and the Fathers of the Church. Knowledge was increased from the tenth century onward by contact with the Arab scholars in Spain, Sicily and North Africa and with the Greeks in Constantinople. More of the works of Aristotle were discovered along with their Arabic commentators; Greek and Arabic scientific works were translated for western use; and above all, the Arabic mathematics including Hindu notation was imported to Europe.

The new learning was brought into the classical curriculum taught in the schools: the seven liberal arts divided into the trivium of grammar, rhetoric and logic, and the quadrivium of arithmetic, geometry, astronomy and music. Monastic schools primarily taught young monks. Boys aspiring to be secular clergy were taught first in parish and then cathedral schools, some of which became famous and attracted numerous students. Although there was some organized female education in convents, most of the education given to girls was received at home. As more and more students became concentrated in one place, there was demand for more teachers. In time a guild of teachers at Paris, a guild of students at Bologna, and a guild of doctors at Salerno called themselves universities and began to establish statutes and demand liberties from church and state alike, thus sowing the seeds of academic freedom. Soon other universities were founded at which a young man could become a master of arts and receive a license to teach. Or if he was impelled to further learning, he could go on to study theology, law or medicine. In the Later Middle Ages students attended the universities for their intellectual and social life, whether or not they wished to become clergy or to teach or to practice a profession. This emphasis on knowledge for its own sake was a central strand of the Humanism that led to the Renaissance.

The Crusades

The Crusades were Christian military expeditions undertaken between the eleventh and the fourteenth century to recapture the Holy Land from the Muslims. The word crusade, which is derived from the Latin "crux" (cross), is a reference to the biblical injunction that Christians carry their cross (Matt. 10:38). Crusaders wore a red cloth cross sewn on their tunics to indicate that they had assumed the cross and were soldiers of Christ. While there were multiple causes for the Crusades, prevalent religious beliefs were clearly a major factor. The Crusaders continued an older tradition of the pilgrimage to the Holy Land, which was often imposed as a penance; now, however, they assumed a dual role as pilgrims and warriors. Such an armed pilgrimage was regarded as a justifiable war, because it was fought to recapture the places sacred to Christians.

Religion was not the only motivating power. The nobility's hunger for land coupled with recurring crop failures, population pressure in the West and an alternative to warfare at home also fueled the desire to become a Crusader.

Music and Song

The first substantial collections of composed songs in Western music are Gregorian chants, and the troubadour songs of the twelfth and thirteenth centuries. Plainsong, a flowing, free-rhythmed type of melody, was the principal music of Christian liturgy in the Middle Ages. The minstrels and troubadours of France and Germany were poet-musicians who composed unaccompanied songs in praise of courtly love.

Religious

Plainsong or plainchant is the name given to the single melodic line (monodic) vocal liturgical music of the Christian Catholic churches. It is unaccompanied and is usually in rhythm that is free, not divided into a regular measure. The earliest plainsong in notated form dates only from the ninth to tenth century. But many of the antiphons, responds, and ornate melodies of the mass were products of the later Middle Ages, from the eleventh century on.

In the ninth- and tenth-century manuscripts that are the earliest actual sources of plainchant the musical signs are not written notes, but rather depictions of the melodic shapes to be traced in air by the hand of the con-

ductor, whose direction reminded the singers of the correct notes and indicated both rhythm and ornamentation. The notational shapes were called neumes and there were several neumatic systems.

Secular

The impact of the church on all other music of the Middle Ages was great. Manuscripts were usually written by clerics so that little secular music was preserved apart from a few songs in Latin. The first important secular music in the vernacular was the troubadour song in the Provençal language.

Medieval Cookery

Modern European cooking was shaped in large part by the conditions existing during the early Middle Ages. In the north, where abundant timber and a relatively cold climate favored the use of open fires, the rotating spit and suspended cauldron gave rise to a cuisine that consisted of thick roasts and long-simmered soups, stews, and sauces. Because trade access to other regions was limited, home-grown raw materials were used almost exclusively. Abundant pastures permitted large dairy herds. Dairy products were, thus, major components of the cuisine, and butter was the principal cooking fat.

Along the Mediterranean, where olives were abundant, fuel scarce, and the climate warm, an oil-based cuisine developed. This cuisine comprised mainly light dishes that could be cooked quickly over enclosed charcoal fires and small cuts of meat that did not require prolonged exposure to heat. The Italians also made more extensive use of ingredients and culinary ideas imported from the East. The spit and cauldron, which evolved into the roasting oven and stockpot, were the chief utensils of the north, but the south relied on the skillet and the saucepan. These contrasting approaches are reflected today in dishes as different as the French *tripes à la mode de Caen*, which requires up to ten hours of slow cooking, and the typically Italian *saltimbocca alla romana*, a light veal dish that can be sautéed in minutes.

By all accounts, the medieval cookery of northern Europe would not have pleased us today. Sauces were merely bread-thickened broths, and such dishes as "browets" and "hotchpots" were hashes distinguishable only by their relative degrees of wetness or dryness. Spices, for the few who could afford them, were used indiscriminately to mask the odor of spoiled meat. Few culinary niceties were possible in kitchens where cooks were kept at arm's length from their pots by the heat of blazing log fires. South of the Alps, however, the Italians were able to draw on culinary legacies from the Greeks, Etruscans and Saracens and to develop regional cuisines that were both simple and balanced. Green vegetables, rare in more parts of Europe, were an essential part of their cuisine. Fish stews, inherited from the Greeks and cooked along the extensive Italian coastline, were both nutritious and delicious and required little cooking time. Pastas, polenta and rice lent themselves to many sauces and garnishes that barely resembled the soggy sauces and bland stews of France, England and Germany. By the early Renaissance, Italians of reasonable means cooked and ate much as most Italians do today.

Herbs and Spices

The products of certain aromatic plants, have been prized since antiquity as flavoring, perfuming, and preserving agents, as well as for their curative properties. Since ancient times spice trade routes existed between Arabia, India and the Far East. The value placed on spices was often greater than that given to gold or jewels. Ancient cities like Palmyra (in modern Syria) were founded on the wealth of Muslim spice merchants whose camel caravans and ships brought spices from India and China. Cargoes of spices were sent up the Persian Gulf and overland to Turkish ports, or across the Red Sea to Alexandria and from there to ports around the Mediterranean. In the Middle Ages, Venice was the principal European city dealing in Arabian spices.

In medieval Europe, much of the medicinal lore was gathered by monks, who established herb gardens and studied herbal horticulture. In addition to their use as medicinals, other uses were found for certain herbs. The sale

of alcoholic herb liqueurs such as kummel, made with caraway seeds, and chartreuse, a concoction of herbs and brandy, provided income for the monasteries that specialized in their production.

In regions where they were indigenous, herbs and spices were valued as medicinals, for making cosmetic oils and perfumes, and for flavoring and preserving food and drink. Many were reputed to have magical powers: thyme was considered a source of courage while tansy and sesame were associated with immortality. Many of the medicinal uses of herbs were, in fact, effective, and knowledge of their curative properties is still valued by practitioners of folk medicine and by pharmacologists seeking natural curative substances that can be synthesized. Most of the spices and many of the herbs in use today originate from plants native to the tropical areas of the Far East, Eurasia and the Mediterranean region.



Medieval Manuscripts

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Lesson Plans for Educators

November 19, 1997

Medieval Manuscripts

General Introduction, What is Illumination?

Medieval Manuscripts General Background

The illuminated manuscript -- a handwritten book with pictures and decoration painted or drawn in bright colors, illuminating, or lighting up, the page -- was a major form of artistic expression in medieval times.

Few people could read during the Middle Ages so that almost all the knowledge and literature of the ancient world, as well as the Bible and the great texts of Christendom, were produced and preserved in monasteries. The great medieval scriptoria reflected the efforts of many monks working together, as well as the labors of theologians, skilled illuminators and scribes. A remarkable number of copies of works, both secular and religious, were produced by hand copying.

By the thirteenth century the role of preserving the intellectual heritage of western Europe had passed to the universities. Workshops developed, and professional scribes became the principal creators of books. More people could read, and many more books were privately owned. As the Middle Ages progressed, kings and rich laymen became patrons to the artists, who produced such richly illuminated works as the *Tres Riches Heures* of the Duc de Berry (finished c.1416, published and translated in 1969). Medieval manuscripts were at first written in Romanesque script and later in Gothic.

By the fourteenth century, Italian humanists were turning for inspiration to the ancient world and were developing a new handwriting. Their capital letters were taken from Roman incised inscriptions and their lower case from the minuscule (small letter) manuscripts of the school of Charlemagne. When early printers produced the classics, they cut types derived from these scripts, from which the roman type commonly used today is a direct descendant. Such manuscripts were often exquisitely illuminated. By the fifteenth century even more people could read, creating an urgent need for a less laborious method of book production -- a need accentuated by the Renaissance and the Reformation -- that led to the invention of the printing press.

What is Illumination?

Illustration is the oldest type of illumination. In ancient Greece and Rome some manuscripts had the text interspersed with small paintings called miniatures (from "minium," a red-orange lead pigment used in their creation). Manuscripts continued to be illustrated with paintings and drawings in the Middle Ages, but illumination was further extended to the ornamentation of the text through the use of initial letters that were oversized and lavishly decorated and through the framing of both text and with elaborate decorative borders. The production of medieval manuscripts became a function of the Christian church by the seventh century and was carried out for the most part in monasteries until the thirteenth century, when it was taken over by secular scribes and artists working for book dealers or individual patrons. After the invention of movable type in the fifteenth century, illuminated manuscripts gradually gave way to printed books with engraved illustrations.

Illumination Styles

Insular Illumination

Insular is the name used to designate the style of a series of extraordinary gospel books made at monastic centers in the British Isles during the seventh and eighth centuries. Insular manuscripts are characterized by decorative embellishment rather than narrative illustration. A page of pure ornament called a carpet page precedes the text, and large initials, together with their frames and sometimes the parchment ground, are filled with intricate, densely packed decoration. The ornament is composed of spiral patterns, interlace, knotwork and inter-twined animals adapted from Anglo-Saxon and Celtic metalwork. The seventh-century Irish Book of Durrow (Trinity College, Dublin), considered the first masterpiece of Insular illumination, contains miniatures as well as carpet pages. A culmination of the style was reached in the profusely decorated eighth-century Book of Kells (Dublin), which has narrative illustrations in addition to portraits.

Carolingian Illumination

Book illumination flourished in northern France and western Germany as part of the cultural renaissance instituted by Charlemagne in the late eighth century and continued in the ninth under successive Carolingian emperors. Carolingian monasteries were important centers for the revival of learning, for it was in their scriptoria that ancient manuscripts were copied. The lowercase letters used today are based on the Carolingian minuscule script developed at the scriptorium of the Abbey of Saint Martin at Tours in the late eighth-early ninth centuries. The earliest work in the Carolingian style is the Godescalc Gospel book (Bibliothèque Nationale, Paris). Dated 781-83, it was written in gold and silver on purple parchment in Charlemagne's court scriptorium at Aachen. This book was the first of a series of luxurious gospel manuscripts from the court school in which monumental evangelist portraits reflecting Early Christian and Byzantine models were juxtaposed to large, ornamental initial pages derived from Insular art. The revival of classical forms can be seen in the illusionistic portraits in Charlemagne's Coronation Gospels (Nationalbibliothek, Vienna) and in direct copies, made by Carolingian artists, of illustrated ancient secular works. Reims, the chief center of book painting under Bishop Ebbo (816-35), developed a new, emotionally charged version of late antique illusionism in the portraits of the Ebbo Gospels (Bibliothèque Municipale, Epernay, France) and the drawings of the famous Utrecht Psalter (University Library, Utrecht).

Ottonian Illumination

Emperors and powerful bishops were the principal patrons of the splendidly decorated manuscripts produced at various monasteries in Germany in the tenth and eleventh centuries. The books -- chiefly gospel lectionaries and sacramentaries used in church services -- typically contain portraits of their donors as well as extensive New Testament narrative cycles painted in an expressive style that incorporated Carolingian and Byzantine elements. The clearly figures with intense glances and gestures were often set against brilliant gold grounds. Highly burnished gold leaf was also used for the foliate initials. The celebrated Codex Egberti (Stadtbibliothek, Trier, Germany) has a portrait of Archbishop Egbert (who commissioned the book about 980) together with 50 scenes from the life of Christ closely resembling an Early Christian model. It is one of a large and distinguished group of manuscripts traditionally associated with the German Abbey of Reichenau. Another is the Gospels of Otto III (Bayerische Staatsbibliothek, Munich), with visionary evangelist portraits, dramatic narrative scenes, and a compelling image of the emperor receiving tribute from the provinces. Books were also illuminated at Echternach, Regensburg, and Cologne, among other centers.

Anglo-Saxon School

Anglo-Saxon book decoration in the tenth and eleventh centuries is often called the Winchester school because Winchester was its first center. From the late tenth century on, however, Canterbury became equally important, and other south English monasteries also participated. A variety of books were illuminated, ranging from Gospels

and liturgical books to books of the Old Testament and works of ancient authors copied from Carolingian sources. The decoration was done in a lively style; figures have animated postures and fluttering draperies. Movement also dominates the leaf ornament of the borders and the animal interlace in the initials derived from Insular art. Two techniques were used -- painting and colored-outline drawing, the latter, an English specialty.

Romanesque Illumination

The expansion of monasticism in Europe in the later eleventh and twelfth centuries led to a great increase in the production of manuscripts by and for monastic houses. The most popular illuminated books were large bibles, illustrated with elaborate, historiated initials or introductory miniatures, and psalters (psalm books), frequently accompanied by biblical scenes. The St. Albans Psalter was written about 1120 by a monastic scribe but illustrated by a lay artist, one of the growing number active in the twelfth century. Other decorated manuscripts included various liturgical books, works of the church fathers, saints' lives, and scientific texts.

The Romanesque style was international, with regional variations all sharing certain characteristics: the preference for big books and monumental forms; the two-dimensional rendering of figures with stylized drapery patterns of Byzantine origin; flat backgrounds of gold-leaf or colored panels; and the emphasis on large, decorated initials -- often composed of vine-scrolls inhabited by struggling men and beasts -- many of which contained narrative scenes.

Gothic Illumination

From the end of the twelfth century when Gothic illumination first appeared, the production of decorated manuscripts increasingly shifted from monastic scriptoria to urban workshops operated by laymen. Royal patronage and the stimulus of its renowned university helped make Paris the leading center of book illumination in Europe during the thirteenth and fourteenth centuries. The art also thrived in cities like London and Ghent and in university towns like Bologna, which was noted for law books, and Oxford. Manuscripts continued to be illuminated for the church, but the greatest demands came from individuals who wanted Bibles and other religious works such as the popular Book of Hours, or illustrated histories and romances for edification or entertainment. To accommodate the individual reader, Gothic manuscripts were generally smaller in size than Romanesque books. The Gothic style of illumination evolved from a classicizing, early phase in the late twelfth century exemplified by the large, softly draped figures on gold grounds in Queen Ingeborg's Psalter (Musée Condé, Chantilly, France) to the small, elegant forms of the courtly style of the Psalter of Louis IX (c. 1260, Bibliothèque Nationale, Paris). A trend toward more realistic representation developed in the early fourteenth century with the fully modeled figures and perspective interiors of the miniatures by Jean Pucelle, the dominant master of the first half of the century (The Hours of Jeanne d'Evreux, Cloisters Collection, The Metropolitan Museum of Art, New York City), and in the deeper space and landscape backgrounds of the second half of the century. The typical decorative frame, the "bar border" consisting of a stemlike projection from the initial into the margins around the text and illustration, yielded at the end of the fourteenth century to wide borders filled with a lacy pattern of ivy vines and leaves. The most distinctive feature of Northern Gothic decoration are the grotesques and drolleries -- hybrid monsters, real and fantastic animals, and human figures -- that invade the borders and margins of the page.

Fifteenth Century

Books of hours created for aristocratic patrons were among the most lavishly decorated manuscripts of the fifteenth century. Miniatures, under the influence of Renaissance panel painting, opened out into broad landscape views full of naturalistic details or into deep, architectural spaces. Both are found in the celebrated Tres Riches Heures du Duc de Berry (Musée Condé, Chantilly). Borders, especially in books made in the Low Countries, contain flowers and insects rendered with astonishing realism. Jean Fouquet of Tours was the leading French illuminator while outstanding among the Flemings was Simon Marmion and among the Italians, Ottaviano of Florence. Some splendid manuscripts continued to be made in Italy, France, and Flanders in the early sixteenth century but they mark the end of the age of the illuminated manuscript.

Bookbinding

The binding of books in the form we now use originated in the West with the gradual development of the codex style -- folded leaves or pages contained within two or more wooden tablets covered with a wax writing surface and held together by rings replaced the scroll form during the first five centuries of the Christian Era. The folded groups of pages were sewn onto leather or vellum thongs or linen cords, the ends of which were laced into the cover boards. Early examples of Egyptian and Ethiopian Coptic bindings with wood covers, Roman codices, and Irish books indicate the adoption of this form across Europe and by the fourth century these codices had largely replaced scrolls. The codex marked a revolutionary change from the rolled manuscript. Despite the cost of materials, great bibles and service books were produced, splendidly illuminated with pictures, decorated initials, and borders. Outstanding examples include the Book of Kells (eighth century) and the Winchester Bible (pre-thirteenth century). Between the twelfth and fifteenth centuries bookbinding developed into a high craft, and covers were embellished with precious metals and jewels or blind-stamped leather.

Inks

"Thin ink, bad vellum, difficult text. This vellum is hairy."

Translations of complaints by medieval Irish monks in the margins of manuscripts.

There were many ways the early medieval scribe could make his ink. Unfortunately, many of the ink recipes have been lost. Below are some that survived.

1. Taken from the twelfth century manual *On Divers Arts* by monk/scribe, Theophilus: "When you are going to make ink, cut some pieces of [haw]thorn wood in April or May, before they grow blossoms or leaves. Make little bundles of them and let them lie in the shade for two, three, or four weeks, until they are dried out a little. Then you should have wooden mallets with which you should pound the thorn on another hard piece of wood, until you have completely removed the bark. Put this immediately into a barrel full of water. Fill two, three, four or five barrels with bark and water and so let them stand for eight days, until the water absorbs all the sap of the bark into itself. Next, pour this water into a very clean pan or cauldron, put fire under it and boil it. From time to time also put some of the bark itself into the pan, so that if any of the sap has remained in it, it will be boiled out. After boiling it a little, take out the bark and again put some more in. After this is done, boil the remaining water down to a third, take it out of that pan and put it into a smaller one. Boil it until it grows black and is beginning to thicken, being absolutely careful not to add any water except that which is mixed with the sap. When you see it begin to thicken, add a third part of pure wine, put it into two or three new pots, and continue boiling until you see that it forms a sort of skin on top.

2. Then take the pots off the fire and put them in the sun until the black ink purges itself from the red dregs. Next, take some small, carefully sewn parchment bags with bladders inside, pour the pure ink into them, and hang them in the sun until [the ink is] completely dry. Whenever you want, take some of the dry material, temper it with wine over the fire, add a little green vitriol [iron sulphate] and write. If it happens through carelessness that the ink is not black enough, take a piece of iron a finger thick, put it into the fire, let it get red-hot, and immediately throw it into the ink."

3. For those who prefer a more technical explanation: The ink would be composed mostly of iron tannate or gallate. The acids are extracted from the partially decomposed bark and, after drying for storage, are freshly mixed for use with wine and green vitriol. The ink could be made blacker by adding iron or iron oxide directly. It was commonly added as metallic filings, but the method of quenching an iron rod as recommended by Theophilus will also work, as it will produce a reactive oxide scale.

4. A traditional ink recipe, this one is much simpler. Take a quantity of albumen [egg white] and mix thoroughly with the soot. Then add honey and mix into a smooth paste. The ink is then ready to use. 18

5. Another traditional ink recipe. Gather some "lawyer's wig" mushrooms (*Corprinus comatus*) and place in a glazed pot or small cauldron. Leave somewhere warm for several days to allow the mushrooms to liquefy. Pour off the liquid and either use it as it is or boil until it is about half its original volume for a blacker ink. Note: this ink is less permanent than some of the others, but is easy to produce.

There were many other types of ink in use at the time, many of them obtained by suspending black pigments in some other medium (e.g. recipe 2). Black pigments included charcoal and bone-black (obtained by burning bone in the absence of oxygen). Compounds of gallic acid were also used as the basis for many black inks, which worked by oxidizing the surface of the vellum. If you are using a modern ink, beware of pure Indian ink -- this is far blacker than most of the early medieval inks. If you do use Indian ink, add a quantity of red or brown ink to it before writing.

In Anglo-Saxon England liquid ink was kept in inkwells made of horn.

If you want to learn how to write authentic scripts (from the first to thirteenth century) there is a very good book on the subject published by Dover Books - *Medieval Calligraphy: Its History and Technique* by Mark Drogin (ISBN 0-486-26142-5). On *Divers Arts* by Theophilus is also available from Dover Books (ISBN 0-486-23784-2).

Advice on Writing

Never overload the amount of ink on your quill, attempt to have only enough to complete three letters at a time. Be slow and patient.

Even if you thoroughly clean each quill after use it is better to use separate quills for different colored inks.

Errors in text or spelling can be corrected by either GENTLY scrapping the ink from the surface then write over or by under-lining the error with a thin red line which indicates a mistake. Do not confuse this use of red with the practice of using red ink for each initial letter of God, Christos or Iesus.

The illuminated capitals are outlined in ink then painted in using fine brushes. These brushes could be of boar, horse-hair, goat or imported camel-hair.

Although vellum is the correct material to write on I advise practice on fairly rough paper used for water colors before proceeding to vellum.

Advice to the unwary: Before you rush out and decide to produce your own copy of the Lindisfarne Gospels, remember that early medieval gospels could represent more than one man/years worth of work, could use in excess of 500 calf skins and weigh more than 75 lbs with its wooden cover.

The Scribal Arts of Calligraphy and Illumination

To understand the scribal arts, you must first know the difference between calligraphy and illumination. Calligraphy is the art of physically putting words on the paper. Illumination are the arts used to decorate the page. The term "scribe" can be used to describe one who does calligraphy, illumination, or both.

It was common in the Middle Ages for many people to work on a single page. Often one person, usually the guild master would decide the layout of the page. From there the jobs became specific. One person would paint the opening illuminated capital and another would write the text. A different person could apply the gold leaf. Then comes the painting of the borders, backgrounds for miniature scenes and people themselves, all done by different people.

The Bible: Creation of Eve



Bible Leaf, The Creation of Eve

Parchment leaf from the BOOK OF I CHRONICLES 1:1 - 3:2. Written in Latin, ca. 1240, France, possibly Paris. Page dimensions 143 x 104 mm [5 3/4 x 4 1/8 ins.]. Text dimensions 102 x 70 mm [4 x 2 11/16 ins.]. Utah Museum of Fine Arts, Acc. 1995.005.002.

The word Bible is derived from the Greek "biblia," meaning "books," and refers to the sacred writings of Judaism and Christianity. The Bible consists of two parts. The first part, called the Old Testament by Christians, consists of the sacred writings of the Jewish people and was written originally in Hebrew, except for some portions in Aramaic. The second part, called the New Testament, was composed in Greek and records the story of Jesus and the beginnings of Christianity. Translated in whole or in part into more than 1,500 languages, the Bible is the most widely distributed book in the world. Its influence on history and culture, including literature and the other arts, is incalculable.

During the Middle Ages, parts of the Bible were put into Anglo-Saxon and Middle English. The first English versions of the entire Bible were made (1380-93) by John Wycliffe and his associates who used the Latin text. The Reformation gave further impulse to translations into modern languages, notably that of Martin Luther in German and William Tyndale in English.

recto begins

Adam Seth Enos Cainam Malaleel Iared Enoch Mathusale Noe Sem Cham et Iafeth

verso ends

the fourth, Adonias, the son of Aggith
[quartum Adoniam filium Aggith].

Drypoint was used to rule the page with a single vertical line in the inner and outer margins and double vertical lines between the columns. Headings are placed between two horizontal lines, and the upper and lower edges of the textblock (fifty lines) have been ruled with three lines and one line, respectively. The leaf is in good

condition, but trimmed. 1550 is written in pencil in the lower outer margin indicating that when the book was complete, it had been foliated by a former owner.

The main text was executed first in *littera minute textus formata* in dark brown ink. A second scribe corrected the text on the recto, adding missed phrases, also in dark brown ink at the bottom of the first column and in the outer right margin. Part of this has been obscured by a location tab pasted in at a later date. Tiny letters and numbers were written in the inner margins in brown ink as guides for the next stage: adding two-line chapter initials and one-line Roman numerals within the textblock. Using the alternating red and blue scheme, pen flourishing decorated the majuscules. Verse initials received an additional short red vertical stroke. In the headings, the abbreviations PA and LIPO are written on the verso and recto (for I Paralipomenon, the Latin Vulgate form).

In the seven-line historiated initial, God the Father creates Eve against a blue background. With his left hand, he grasps her right to raise her naked white figure from the chest of a reclining nude Adam, illustrating how He used one of Adam's ribs to form the woman (Genesis 2:21-22). The Lord is conventionally shown with a cross-nimbed halo (blue on red), the fourth arm of the cross located behind His neck. He wears a rose pink mantle over a slate blue gown and raises his hand in a typical gesture. Genesis subject matter is rarely selected for this book in contemporary French Bibles; only four show the Creation of Adam. More frequently, kings symbolizing genealogies are depicted.

The painter received essential instructions about the subject through a very lightly drawn, almost invisible, sketch in the outer right margin. A few marks, used as a visual shorthand for figures, displays a similar disposition to the stance and gestures of the Lord. The rest of the image has been drastically trimmed away. Pictorial messages from one artist to another in the form of sketches are rarely seen in medieval manuscripts. Scholars are certain that religious scriptoria and secular workshops employed more than one specialist to produce a hand-made book. Yet, evidence of the workteam was often erased or trimmed away before the volume was released to the patron who commissioned it. Some thirty-one known examples have been preserved from the thirteenth century France; more remain to be discovered.

Stylistically, this has been labeled a product of the so-called Leber workshop in Paris. The team developed from and was influenced by artists who painted large lavish Bibles for the royal house. The leaf is related by size, page layout, and painting style to four leaves, one with a sketch of St. Paul, recently exhibited by the Edward Lubin Gallery. No information about these leaves is available.

Lesson Plan for The Creation of Eve

By Stephanie Brandt , Christ Lutheran School

Special contribution by the Reverend Philip Brandt, Christ Lutheran School

OBJECTIVES:

The student will be able to:

Write a story about strength, eternity, good, evil, right, wrong, punishment, etc.

Communicate the central point of a story in a picture form by incorporating the first letter of the story into the picture.

Graphically depict a characteristic such as strength, eternity, good, evil, etc.

Tell the characteristics of and give examples of foundational literature.

MATERIALS NEEDED:

Foundational Literature (This sort of literature forms the foundation of our world view. The Bible is an obvious source, but so would be the Koran, Greek or Roman Mythology, Bennett's Book of Virtues, Mother Goose, Aesop's Fables or any other sort of literature that sought to explain why things are the way they are.)

Slide of Illuminated Medieval Manuscript and Projector

Heavy Weight Paper 11 x 17

Colored Pencils

Calligraphy Pens (easily obtained at Mac's or another art/craft supply) for Junior and Senior High only

Notes for the Teacher: Illustrated religious manuscripts from the medieval period present to the modern student of art an approach to art which may be very different from the one with which they are familiar. For most artists and lovers of art, art is something to be enjoyed and perceived by a maximum number of people, certainly by some people. Even the innermost closets of an artist are filled with works which they would like to be displayed, even if only for their close friends. Art is fundamentally to be shared.

These manuscripts were illuminated for a different reason: This is a form of worship. In the Christian context, the material world has been the object of the deity's beneficial work, not just the spirit or soul. The artist, as the crown of that redeemed physical world, imposes an order upon that world to the glory of the redeeming deity. In other words, the artist, by manipulating pen, ink, paper and other materials, causes those materials to worship. For the artist who was drawing these pictures, it did not matter who of humanity saw them; rather, they were drawn for God.

I remember a particular slide which was presented in the mid 1980s by Prof. Klotz at Concordia College, Seward, Nebraska on the subject of icons. He showed a picture of a particular bas relief which depicts the flight of Mary, Joseph and the infant Jesus which he had found in a Greek Church. It seemed rather silly to me. Everyone, the donkey included, was equipped with wheels instead of feet to hasten their journey to Egypt. What made the icon wonderful was that when Prof. Klotz backed off and showed the icon in its context. Measuring just a few inches high it had been in a pillar over 40 feet above the floor of the Church. He was probably the first person to have seen it in centuries. The artist had not made it for people to see, but for God.

That sort of "art for God," which did not concern itself with the human audience, had a place in medieval manuscripts. Most people could not read, books were hand written and not available for just anyone to peruse. Many

school libraries chained their books to the wall so that they would not leave the premises. Copies of scripture, such as this illumination, were most often reserved for use in the worship services, and would have only been seen by a few, those who held the office of leader. Unlike the great stained glass windows, statuary and metal-work which also happened in religious centers of the period, the manuscript illustrations did not have the same educational and communicative goals. These pictures were first and foremost adornment, and if they reminded the reader of something, fine and good. They were done primarily for God.

The students of your class, may or may not be ready to understand art this way. But their appreciation of art will be enriched if they can be led to grasp this motivation for art. For this sort of art transcends the self indulgence which is too often found in art's modern expression. If your students are able to see art and its motivation in this light, they will enrich the whole of the community.

Regarding the illumination of the Creation of Eve: The story depicted is found in Genesis chapter two, yet this plate comes from I Chronicles which lists the names of Adam's progeny. Found within the first letter of Adam's name, heading off the genealogy, the artist tells the story of how it is that Adam came to have any children at all. I call this sort of a story foundational because it, along with other stories, forms the basis for a whole world view. The depiction relates a story which explains how we came to call women, "women," and it places the valuable estate of marriage into the created order of God. It notes the best and foundation of the rest of the story. Now it should also be said that genealogies of people who are largely forgotten do not make for fertile ground for an illuminator, but I believe that this depiction was made to make a point and draw a connection between Genesis 2 and I Chronicles.

The art form is highly symbolic. The moment depicted is when God has caused Adam to enter a deep sleep and he has just created Eve from one of his ribs. The outstretched hands of God suggest a gift, the gift of life in this case. God is in vibrant colors, the people are pale. This suggests the comparative importance to the artist as well as the perceived vitality of God versus that of the people. God is surrounded by a dark blue sphere, suggesting the universe of which he is the creator. He wears the universe like a robe. The planets and stars of his robe trail off down the edge of the page. The halo is a symbol of holiness and the cross in the halo is a reminder of the passion of Christ. Adam sleeps on a mound of yellow earth, the clay from which he was shaped like a clay pot. This contrasts vividly with the blue of God's background. The animal (is it a cow!?) seems to be sad, or even crying. While this is not an unusual pose for animals in medieval art, one has to wonder if the creature is sad because he was not, according to the story, able to serve as Adam's helper and God had to create another? The whole picture is really an illuminated "A" which forms the first letter of Adam's name. The left leg of the "A" is covered up by the blue universe canopy which surrounds God, but God is clearly inside the "A," which suggests an incarnational presence. Had God been depicted outside of the "A," it would have suggested an otherworldly presence, an ethereal presence, but the fact that God stands inside the "A" suggests that the author finds God in the flesh in the story. This is also suggested by the cross in the halo which normally identifies Christ, the Incarnate Son of God. Also notice the size of the God figure in relation to the human figures. This was done as an identification of God in these sorts of pictures. God was always larger than life. The upper left corner of the "A" spirals out. This could simply be an ornamentation, but I doubt it. It suggests to me that Adam was the product of the eternal one, that his source was not in flesh and bone but in the eternal God of creation.

The genealogy of Adam plays a very important role in Christendom because Adam was promised a descendent who would be the savior of the World, who would undo Adam and Eve's transgression.

Also notice the text and the care and precision with which each letter was made. A great deal of respect, practice and care went into the penmanship of this text. It is elegant in way that a machine cannot replicate. The whole page was really a work of art, not just the picture which adorned the first letter. If you want a quick summary of the origins of the art of textual illumination, I found a chapter in Michael Cahill's *How the Irish Saved Civilization* to be a fun and informative read about the subject.

PROCEDURES:

For Primary and Elementary Grade Levels

1. Show example of medieval illuminated text.
2. Explain the symbolism of the illumination, noting how color, size, position and background all convey meaning symbolically.
3. Read stories which focus on a characteristic or foundational view of the world which has a clear characteristic displayed in a principal characteristic, e.g. strength, humility, goodness, evil, sadness or joy.
4. While the students listen, have them sketch what they think is the central theme to each story.
5. On another sheet of paper, enlarge a favorite sketch to fill the space.
6. Color with colored pencils.
7. Have each student show their picture and explain the picture and how it fits into the story they heard.

For Junior and Senior High Grade Levels

1. Show slide of medieval illuminated text.
2. Explain the symbolism of the illumination, noting how color, size, position and background all convey meaning symbolically.
3. Have the students compose a brief (1- 2 paragraphs) story which portrays a virtuous characteristic.
4. Make certain the story is well edited.
5. Have the students then make a thumbnail sketch of a central theme of their story which incorporates the first letter of the first word of that story.
6. On a sheet of 11 x 17 heavy paper, enlarge and complete the sketch to 5 x 7 inches in the upper left part of the sheet using colored pencils.
7. Using the calligraphy pen, carefully write out the short story on the rest of the page. Encourage them to use as much of the paper as possible.
8. Trim any blank portion from the bottom of page to resemble a page from a medieval manuscript.
9. Have each student explain to classmates the symbolism and significance of their theme and picture.

The Bible: Image of Judith



Bible Leaf, Image of Judith (detail)

Parchment leaf from the end of the BOOK OF TOBIAS 13:7 - 14:17 and the beginning of the BOOK OF JUDITH 3:1 - 3:3. Written in Latin during the second quarter of the thirteenth century, England, possibly Oxford. Utah Museum of Fine Arts, Acc. 1995.005.001

recto begins

I will praise him [in the land] of my captivity [in terra] captivitatis mee confitebor illi

verso ends

and all our goods and [families are in thy sight] et universae facultates nostre atque [familie in conspectu tuo sunt]

A typical ruling scheme in leadpoint has been used to mark off the textblock. Inner and outer margins bear single vertical lines, with a double line separating the two columns. Headings and the first line of text are confined between page-wide head and base lines. The lower edge of the textblock is ruled with a single horizontal line. Forty-nine lines of text appear on each side. No folio or page numbers occur. The leaf is in very good condition although trimmed.

The main text was executed first in littera gothica textualis in brown ink. Two-line chapter initials were added in the popular alternating red and blue ink with complementary pen flourishing in the margin. Chapter numbers, also alternating in color, have been written within the boundaries of the textblock or in the margin, if no room had been left for them by the scribe of the main text. In the headings, prolog appears on the recto and iv (for Judith) on the verso.

At the beginning to Judith, the scribe left space for the artist to create a five-line historiated initial. The phrase, derived

from the French "storie" meaning history, refers to known personages involved in a narrative drawn from the text the initial introduces. Here Judith stands within the enlarged A (for Arphaxad) against a gold leaf background. She wears a long yellowy pink gown and blue mantle. Beneath her white hat, a net captures her dark hair. She points to the crowned head of Holofernes poised on the tip of his own sword she used to decapitate him (Judith 13:10).

The painting style of this leaf is catalogued as related to the work of William de Brailes. The record of named artists, while meager, provides one method for grouping books together. William de Brailes is known from his self-portrait and identifying inscription in a Book of Hours and on one of a series of pictorial illuminations detached from a Bible or Psalm book. The name is found in Oxford documents, where William de Brailles acted

as legal witness in land grants and deeds. The painter is one of several professional craftsmen - parchment-makers, scribes, illuminators, and bookbinders - who lived near the embryonic university, contributing their specialties to a commercial enterprise.

Recognizable features include a lavish use of gold leaf, a palette of rich pigments, and miniatures populated by small, active, expressive people. Judith's triangular face and sloping shoulders compares favorably with the female figures in de Brailes' work. Even the soft, ropy fold of her gown and thick black outline are reminiscent of the Oxford style. Shortened lines of text, leaving curious empty spaces at the beginning of the prologue and the first chapter, relate to a de Brailes' Bible. Scribes typically left these free for the rubricator to pen the identification of the text in red ink. The size and page design of this leaf is closely linked to two pages from an Oxford Bible recently exhibited by the Edward Lubin Gallery. No information about these leaves is available.



Bible Leaf, Image of Judith

Parchment leaf from the end of the BOOK OF TOBIAS 13:7 - 14:17 and the beginning of the BOOK OF JUDITH 3:1 - 3:3. Written in Latin during the second quarter of the thirteenth century, England, possibly Oxford. Utah Museum of Fine Arts, Acc. 1995.005.001

Lesson Plan for Image of Judith

by Robyn K. Giovacchini , Madeleine Choir School

Special thanks to Dr. Lindsay Adams and Mr. Gregory Glenn for assistance in this project.

Objective:

To create a personal "historiated initial" as part of a study of illuminated manuscripts.

Supplies:

- drawing paper
- parchment-type paper
- pencils
- artist's pens
- thin markers
- liquid water color paints, including gold and silver [colors from Discount School Supplies are more vibrant than Crayola pump ones]
- thin paint brushes
- small containers for water
- paper towels or cloths
- examples of illuminated manuscripts and historiated initials

Procedure:

Introduce illuminated manuscripts by showing slides, and various books of illuminated manuscripts. (See references) Give the students the background information from the vocabulary sheet, information about illuminated manuscripts and the Middle Ages, and the bible leaf of the Book of Judith.

Circulate the books of illuminated manuscripts and allow students enough time to thoroughly study the variations of themes expressed in the illustrations. Ask students to look for similarities and differences. During this time the teacher can direct students to look for the variety in borders, the differences in lettering styles, the famous uses of gold and silver to catch light, and the drawings of miniature representations to tell stories.

Give each student drawing paper and a pencil. Instruct them to fold their paper in half by width. Draw their initial on one half of the paper. On the other half students will brainstorm all their personal attributes and create a symbol or design to represent each.

When the list is complete, students can incorporate their symbols into the drawing of their initial. This may be done in miniature story form as the historiated initial "A" of the Bible passage from Judith was illustrated. It can also be an elaborate ornamentation with lace-like patterns or character designs as seen in other resources, such as Illuminations.

When the student is comfortable with the completed design, it can be copied onto the parchment paper. An elaborate border could frame the initial. Students use bright colors of liquid water colors, thin markers, pen and ink, etc. to delicately paint their historiated initial. Finish it with their own colophon [an inscription placed usually at the end of a book, giving facts about its publication or a publisher's emblem or trademark placed usually on the title page of a book].

For younger students, teachers may wish to give papers with a large initial already printed. Children can elaborate the letters with their own characters and designs and then add color in an appropriate medium. Allow children choices by varying the size and kinds of paper.

Art Extension:

Use quills and ink pots for writing and illustrating.

Drama Extension:

Students can research the jobs of the skilled artisans who made illuminated manuscripts -- vellum maker, scribe, illuminator and binder. Write a script and dramatize the book making process.

Language Arts Extension:

- Students may use this technique to illustrate a passage from a favorite book, present their work of art in a book or talk to the class. Use the same idea but ask for Social Studies or Science information.
- Use the four step process (see drama) and create your own book.

Science Extension:

- Make your own parchment paper.
- With adult assistance students can make their own dyes from nature. By pouring boiling water on red cabbage, blueberries, spinach, carrots, etc. and letting it steep to the desired color. You can add vinegar and see what happens.

Math Extension:

Keep track of the time you start the project and the ending time. How long did it take you? If you worked at more than one sitting add the number of minutes, and convert it to hours. Compare your results with the amount of time it would take you to write or type a similar project. Discuss the dedication and perseverance the scribes and illuminators had when working on their manuscripts.

Ecology/Natural Resources:

Discuss the fact that in medieval times it could have taken as many as 200 sheep to provide enough manuscripts leaves for a large bible. The skins came from animals used for the meat at the monastery and village kitchens. How do we use animal skins today?

Background Information for Bible Parchment Leaf from the Book of Judith

The historiated initial "A" begins the name Arphaxad, the king of the Medes who was defeated by Nebuchadnezzar. The text continues to tell the story of how the beautiful, prayerful, and devoted widow Judith (meaning "Woman of Judah" or "Woman of the Jewish faith") saved her country from Nebuchadnezzar's Assyrian army. The illumination around the "A" shows Judith with the head of Holofernes, the Assyrian general whom she had beheaded with his own sword. The Bethelites (Judith's People) are then triumphant in their attack on Nebuchadnezzar's demoralized army. Judith lives to be 105 in a country at peace because of her dedication and bravery.

Background Information on Illuminated Manuscripts

During the Middle Ages, scriptures, theological treatises and other classical writings were preserved in books of vellum, sometimes called parchment. Scriptoria or writing shops were found in medieval monasteries and later in villages where scribes would copy the sacred scriptures. They would leave open spaces for illustrations and room around the text for elaborate borders. Illuminators enhanced the texts by creating detailed works of art through the application of gold and silver paints and brilliant dyes to the manuscripts. The artists would form designs, decorate initials or "historiated initials," paint lace-like borders and draw miniature representations of plants, animals and symbols that were relative to the biblical incident or the writing.

Since most people were not literate at the time in history when these books were being made, the decorated letters and painted scenes were the visual representation of the stories the people could understand.

The name illuminated is important for two reasons. The metallic surfaces and eye-catching colors "illuminated" or brought the page to light. Since these writings were of sacred scripture, books of prayer and liturgies, they were the expressions of the divine light of the Word of God. The illuminator's task was to take the reader on a journey through the visual light on the page to the True Light or meaning of the Word of God.

The incredible amount of time spent writing these manuscripts as well as the expense of precious materials and costly dyes used by the illuminator were considered appropriate and necessary for the books containing the Word of God. Few people could own a book, for some were as costly as building a cathedral. The illuminated manuscripts were considered extremely precious.

Vocabulary for Bible Parchment Leaf from the Book of Judith

binder: the person who stacked up the finished pages, sewed them together, and fitted a sturdy, wooden, decorated cover over the fragile manuscripts

codex: a book form that was changed from the scroll to a square shape with individual folded pages, sewn together to be turned one at a time (like we use today) adopted by the early Christians (Latin *candex*; a block of wood)

colophon: signature at the end of a manuscript by the scribe and/or illustrator; a publisher's emblem

gold leaf: gold that has been pounded into very thin leaves that was glued onto the vellum and burnished (polished) until it shines, done before the other painting on a manuscript

gold paint: gold that had been ground into a powder and used for a paint that would not tarnish like silver

illuminate: to give light to, to help someone understand, to decorate an initial letter or manuscript with gold, silver, bright colors, and miniature pictures

illuminator: the artists who painted the illumination part of the manuscript

historiated initial: a large letter decoration used to frame a scene or tell the story of the text

manuscript: a book, letter etc. written by hand

paleography: the study of the development of writing

parchment: vellum, the word originated from the ancient Greek city of Peragamum where it is believed that vellum was invented in the second century BC

scribe: the person, male or female who trained for many years to use graceful and accurate handwriting to copy the text

vellum: specially prepared animal skin, the best coming from unborn or young animals, that is used as parchment (Latin *vitellus*; calf)

vellum maker: the person who prepared the animal skin by rinsing, soaking, scraping, stretching, and drying it

Resources for Bible Parchment Leaf for the Book of Judith

A Medieval Alphabet to Illuminate. CA: Bellerophon Books, 1986.

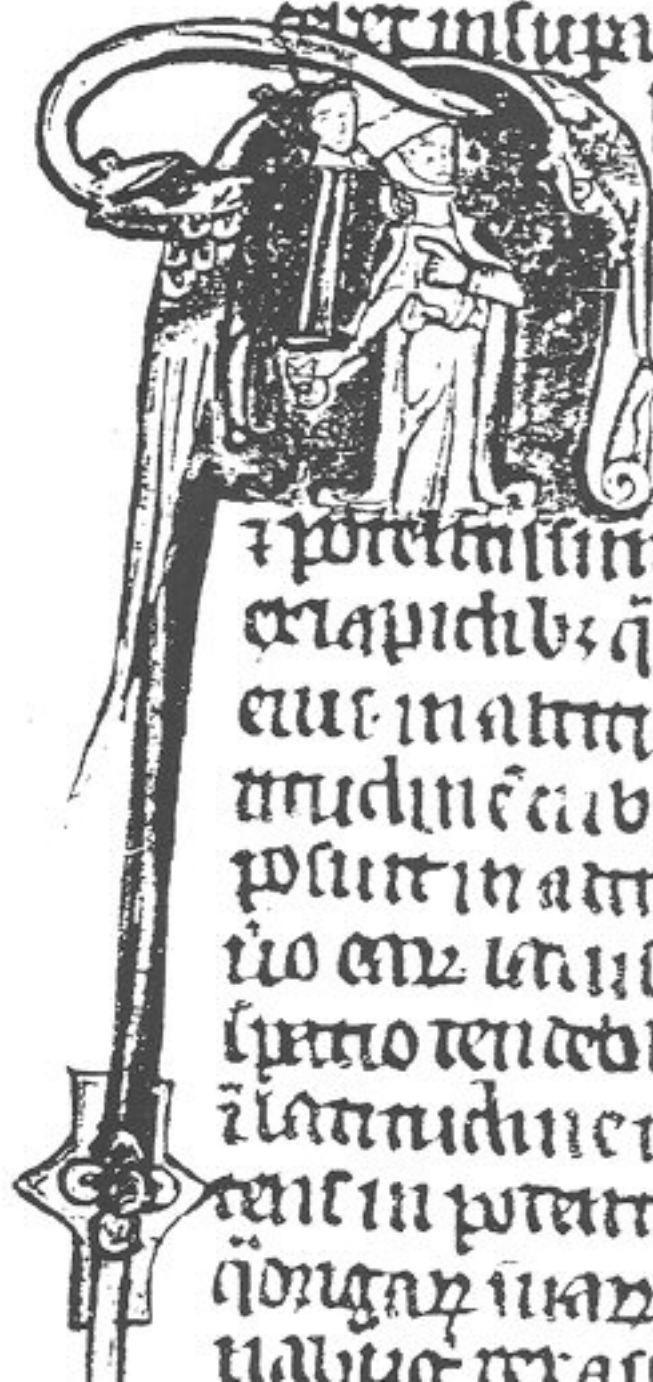
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declare. hanc n̄ solum femina
 iuris inuttabilem dedit qui ca
 eius remunerator iustitiae tal
 but u inuitu omibz homin
 et insupabucm superet.



Epiphanius itaqz
 ex metoꝝ
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Book of Hours: Office of the Dead



Book of Hours Leaf, Office of the Dead (Side 1)

Parchment leaf from the Office of the Dead, Matins, 2nd nocturn. Written in Latin, ca. 1460-70, northern France, possibly Rouen. Page dimensions 196 x 145 mm [7 3/4 x 5 11/16 ins.]. Text dimensions 87 x 60 mm [3 3/8 x 2 3/8 ins.]. Utah Museum of Fine Arts, Acc. 1996.015.003

Introduction to the Book of Hours

The Book of Hours is a prayer book developed in the late Middle Ages for the personal devotions of the laity. Such books are based on the breviary, the official collection of texts used in the celebration of the divine office, but are abbreviated for easier use by private individuals.

Although the contents vary from place to place and according to the tastes of individual patrons, a Book of Hours usually contains, in addition to the Hours of the Virgin - the core from which it receives its name - a liturgical calendar, penitential psalms, passages from the Gospel, the Office of the Dead, and the Litany of the Saints. The prayers are arranged according to the eight canonical hours of the liturgical day, as practiced during the Middle Ages.

In the fourteenth and fifteenth centuries the Book of Hours became the most popular type of private devotional book. One of the best known is the Tres Riches Heures of the Duc de Berry (Musee Conde, Chantilly, France). This exquisitely illustrated fifteenth-century manuscript, made for a great patron of the arts, is an example of the luxurious Books of Hours commissioned by wealthy noblemen and princes.

CANONICAL HOURS

Canonical hours is the term that refers to all the fixed parts of the Divine Office which the Roman Catholic Church appoints to be recited at the different hours. The term was borrowed from the custom of the Jews, and passed into the speech of the early Christians. In the Acts of the Apostles a prayer was designated by the hour at which it was said. The observance from being optional become obligatory for certain classes of persons in virtue of canons or ordinances promulgated by the Church. In general, all clerics in Holy Orders were bound each day to the recitation, at least in private, of the canonical hours. During the course of the fifth century, the Office was composed, as it is to-day, of a nocturnal Office, Vigils (afterwards Matins) and the seven Offices of the day -- Lauds, Prime, Terce, Sext, None, Vespers and Complin.

Each portion of the Divine Office was called a canonical hour, and the whole of the prayers fixed for a certain day took the name of canonical hours. This term was extended to apply to the book or collection which contained these prayers, hence the expression "Book of Hours." The Rule of St. Benedict is one of the most ancient documents in which the expression, canonical hours, is found.

St. Benedict's "Hours"

Rule "Hour": Matins (also known as Vigils or Nocturnes).

Approximate Time: 2 am

This was the night "hour," when monks would rise from their sleep, pray many psalms and read the Scriptures and the writings of the Fathers. In later years it tended to go either backwards, to late evening before bedtime, or forwards, to somewhere just before Lauds, the first "daytime" hour.

Rule "Hour": Lauds

Approximate Time: 5 am at dawn

This is the great hymn of praise at the breaking of the day, noted both for its plaintive tone seen in the frequent use of the Miserere and for its songs of joy in the form of the last three Psalms of Praise.

Rule "Hour": Prime

Approximate Time: Just before the dawn, or just after Lauds

This was originally a short Office a brief time after Lauds, but in practice, in later times, it became an hour just before the dawn. This hour was suppressed under the changes made in Vatican 2 in order that Lauds should have its proper place back as the main Office celebrating the breaking of each day.

Rule "Hour": Terce, Sext, None

Approximate Time: 9 am, Midday, and 3 pm

The three little hours, at the middle of the monastic day, some three hours before, and some three hours after. These were short Offices and still are which served also to demarcate the monks' day into periods for study, manual labor, and reading.

Rule "Hour": Vespers

Approximate Time: 6 pm (Sunset)

From the Latin for evening, this is the great Office of praise and thanksgiving at the end of the working day. It is the matching pair to Lauds with hymns canticles and psalms.

Rule "Hour": Compline

Approximate Time: Shortly after Supper following Vespers

From the same Latin root word as "complete" -- at the ending (of the day) -- this was literally a last Office before retiring to bed, rarely changing, a rite of absolution for the sins committed during the day, and a committal of the brethren to God's care during the night.



Book of Hours Leaf, Office of the Dead (Side 2)

Parchment leaf from the Office of the Dead, Matins, 2nd nocturn. Written in Latin, ca. 1460-70, northern France, possibly Rouen. Page dimensions 196 x 145 mm [7 3/4 x 5 11/16 ins.]. Text dimensions 87 x 60 mm [3 3/8 x 2 3/8 ins.]. Utah Museum of Fine Arts, Acc. 1996.015.003

Book of Hours Leaf, Office of the Dead

recto begins

for he shall pluck my feet out of the snare
[quoniam ipse evellet de laqueo pedes meos].

verso ends

The Lord is the protector of my life : of whom shall I be afraid?
[Dominus protector vite mee a quo trepidabo].

The page has been ruled for writing in red ink drawing over leadpoint lines. Each of the thirteen lines of text have been ruled as well. For a small book, the yellowish parchment is surprisingly thick and stiff, but with a slightly velvety feel. The leaf is in very good condition with some browning of the edges, and the ink is beginning to flake away. Remains of the pinhole guides for the ruling lines are visible along the edge of the gutter. The leaf carries no folio or page number.

The main text was executed first in littera textualis in dark brown ink. Rubric inscriptions to identify the type of text are put in with gold leaf. Alternating red and blue initials for the verses on gold grounds are decorated with plant sprigs. Where text lines fall short of the right margin, line endings have been added to create a more uniform textblock. Border decoration completely encircles the text and depicts a wealth of blossoms, leaves, pinecones, branches, growing upwards from the bottom margin. The artist's palette includes purple, sea green, blue, dark rose, and carmine. Any empty space is inked in with stems. To prevent bleed through of the pigments, roundels with figures were placed back-to-back on each side of the leaf (similar to the bird in the lower margin), and the figures are labeled with names in Middle French.

On the recto, the figure of an older man, dressed in fur-lined mantle and hat, is identified as pere (father). On the verso, he appears with a younger kneeling man in short tunic and hose, incongruously labeled "viellay" (probably an error for the French "viellard," old man or "vielly," old). The bust of the figure in the two-line initial for Psalm 26 gazes up at the pair of men. Finally, a square-shaped U gold leaf stripe was added to separate the text from the border.

While other portions of the Book of Hours are shortened from the lengthy breviary, the exact sequence of texts in the Office of the Dead are recited by the layman and the religious during the hours of Vespers, Matins and Lauds, night offices and morning prayer. The subject matter chosen for the leaf is extraordinarily unusual. Not only does the young man seem to be misidentified, but he appears to be in good health. The other two figures with hats add complications. Psalm 26 begins a new subdivision of the Psalms and typically is decorated with a narrative scene from the Life of King David, the alleged author. Which of the three might be David? Stylistically, the landscape and form of the figures bears a close resemblance to an artist called Master of the Morgan 96, an artist working in the area of Rouen in the 1460's and 1470's.

The leaf seems to have been cut from the same book as three other leaves recently exhibited by the Edward Lubin Gallery. Of the same dimensions and page layout, the three leaves are from the suffrages in a Book of Hours, groups of prayers dedicated to a saint. Images in the roundels depict scenes from the Life of St. Catherine and the Life of St. Alexis. No information about these leaves is available.

Lesson Plan for Office of the Dead

by Maryann Webster, Cosgriff School

This lesson plan is for grades 4-7, but it can be simplified and adapted to younger grades. This plan incorporates graphic arts and design, illustration, and literature. Choose a story and design an illuminated medieval style manuscript. (Illuminated means that it is decorated with gold leaf) Medieval monks spent their lives in monasteries creating and copying elaborately decorated pages of religious, historical, musical, or mythological text. Many of these pages were masterpieces of medieval graphic art and illustration. The medieval texts were painted and lettered on pages of polished animal skin called parchment. They were frequently embellished with gold leaf which is thin layers of gold.

Plan your manuscript on very heavy paper starting first with pencil. Use a ruler to draw lines to write the letters on. Plan the spaces on the borders where illustrations will go. Make the first letter of the text very large with an elaborate design or make the letter in the shapes of a natural object, animal or person. Decorate the borders with vines, animals, or flowers. A calligraphy lesson could be done in advance of this assignment if desired. Use rolling writer pens (such as Uni-ball) for the ornate borders and illustrations. Calligraphy pens can be used for the text, or use the rolling writer drawing pens. Letter first in pencil and check spelling, then do ink. Water color pencils or colored pencils and markers can be used for colored areas. Liquid acrylic gold craft paint can be used for the "illuminated" gold areas. Gold marker pens will also work. Students should be made aware that acrylic gold craft paint is washable when wet, not washable after it is dried.

Subject matter for the manuscripts could be taken from heroic tales, myths, poems, or personal writings. One suggestion would be to take tales from the medieval era such as King Arthur and the Knights of the Round Table. (See King Arthur and The Legends of Camelot by Molly Perham, Viking Press.) Another tale would be St. George and The Dragon. George learned of a dragon that lived in a pond near the town of Silene. The dragon exhaled poisonous fumes, killing people whenever it approached the walls of the city. To pacify the dragon the inhabitants brought two sheep a day until there were no more sheep. The dragon, then, killed many more people. The desperate townsfolk drew lots to decide who was to be sacrificed to the dragon each day to prevent mass slaughter. The lot fell upon the daughter of the king. George met her on her way to the pond and slew the dragon. George was adopted as the patron saint of Britain in 1349.

Another medieval tale is about a French noble woman named Melusine who was really a mermaid and whenever her feet touched water she sprouted a fish tail. She kept this secret from her husband for many years until she abandoned him for the sea when he betrayed her by spying on her to learn her secret. She still returned to the nursery at night to visit her children and was spotted in the moonlight with her glimmering fish tail. Many descendants of French nobility today claim to be descended from Melusine and her name is found in genealogy records of long ago.

This lesson plan could work for younger ages by using a simple illustration at the top of the page and designing simple letters for the narrative at the bottom (see Animalia by Graham Base).

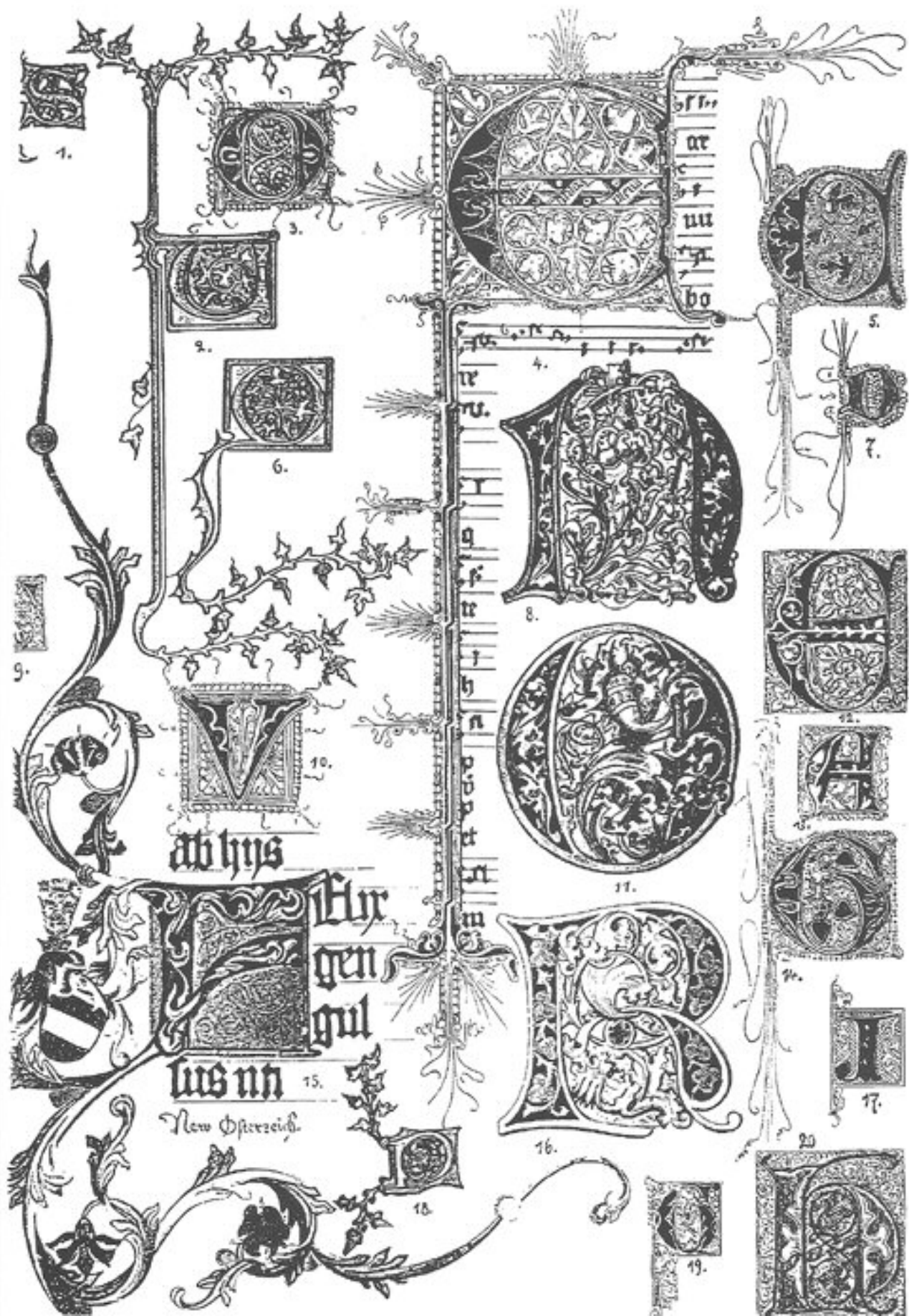
Materials Needed:

- heavy paper (We use 11"x 17" index card stock from an office supply such as Arvey's)
- pencils, rulers and erasers for planning
- rolling writer ball point pens such as Uniball
- felt-tipped calligraphy pens (optional)
- water color pencils, colored pencils or markers

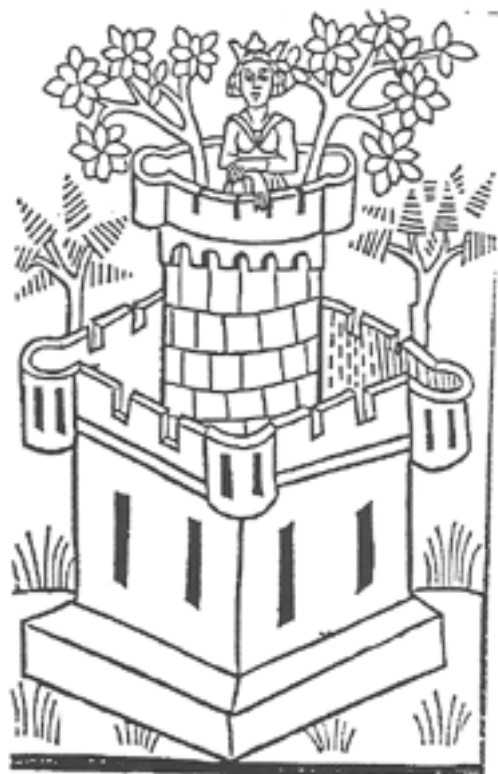


nce upon a time

Sample of a preliminary Lay-out design- Students should design their own lay-outs using a ruler and pencil.







Isolt looking at her husband from the Flying Carrots.



GLORIES OF THE CHASE



En ceulx commences l'assemblee le doit faire en puer et en crier. Et si n'y
 a quele asse-
 ble se fait e-
 tele maniere
 la nuit ou au
 que le laque
 de la chaise ou
 le maistre de
 nait voudra aler en boys. il doit
 faire venir deuant lui les vens
 les aides les varle; et les pages.
 et leur doit a chascun assigner
 leurs questes en certain lieu et le
 parer lun de lautre. et lun ne doit
 point venir sus la queste de lautre
 ne faire annuy. Et chascun doit
 quester en la maniere que say dit
 du unce quil puer. et leur doit as-
 signer le lieu ou l'assemblee sera.
 au plus aise de tous. et au plus
 pres de leurs questes. Et doit estre
 le lieu ou l'assemblee sera en un
 biau pie tout vert. ou il aye biau
 arbres tout au tour. lun loing de
 lautre. et une fontaine d'eeu ou
 nasse de les. Et s'appelle assemblee.
 pour ce q toutes les gens de la chaise

University of the South

By Donald Bolognese

1. MATERIALS Speedball pens Nos. C-2, C-3 or C-4. Speedball ink and smooth surfaced paper.
2. POSTURE Forearm and elbow resting on writing surface which should be slightly tilted toward you.
3. POSITION OF THE PEN Hold the pen so that the point is at a 45 degree angle to the line of writing. The pen stays at this angle at all times forming a beautiful thick and thin letter. Remember the pen point does most of the work. No great pressure on the point is needed.
4. THE CHANCERY LETTER The shape of the chancery letter is tall rather than fat with a slight slant. The height of the lower case letter should be five pen widths of the pen you are using. The ascenders and descenders are also five pen widths high. The capital letters are seven pen widths high. The exercises below will help you develop a flowing handwriting.



Jjggarbncndnenfnghnini
 klnmmnonpnqrnsutn
 mwxynzn the quick brown
 fox jumps over the lazy dog

abcdefghijklmnopqrstuvwxyz
 abcdefghijklmnopqrstuvwxyz

Blackletter, characterized by heavy black verticals, is the script that was used at court and for liturgical purposes from the twelfth to the fifteenth centuries. Where dignity, elegance, and pomp were desirable, elaborate initials were used. At this time a dot over the i to distinguish it from j became common practice.

abcdefghijklmnopqrstuvwxyz

Suggested capitals, varieties of which can be suitably designed for minuscules.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz

Book of Hours: The Visitation



Book of Hours Leaf, The Visitation

From the Hours of the Virgin, Lauds. Printed in Latin, 1527, Paris, illuminated by Giles and Germain Hardouyn. Tempera, powdered gold paint and ink on parchment. Page dimensions of 171 x 114 mm. Written dimensions of 120 x 65 mm. Utah Museum of Fine Arts, Acc. 1976.093.

Recto begins

Deus in adiutorium meum intende

Verso ends

Gloria patri et filio [Glory be to the Father and the Son]

The page has been ruled in single lines of light brown ink to mark the limits of the text block and border. The recto shows a three-quarter page miniature of the Visitation beneath which is four lines of printed text. The verso shows twenty-four lines of printed text. Leaf is in good condition, excepting some flaking of paint, especially white. No folio or page numbers occur, nor any other marks of earlier ownership.

The text was printed in gothic type (lettres batarde) in black ink. The beginning of Lauds is marked by a three-line high initial painted in gold on a blue and brown background. Each psalm is given a two-line initial in gold ink on a brown background and each verse a one-line initial in gold paint on a blue and brown background. The verso text block is marked with a border of red and blue flowers, light green leaves, and light brown stems.

The major divisions of the Hours of the Virgin were frequently marked by an illumination from the life of the Virgin. Here, the Hardouyns have clearly indicated the beginning of Lauds for the late medieval reader through the miniature of the Visitation, the most common illumination for Lauds. The

miniature of the Visitation has been hand painted over a printed woodcut. The illuminator has altered the printed Visitation through minor changes to the landscape, the building and the clothing of the Virgin and Elizabeth. Further, the illuminator has excluded the printed oval border which originally framed the composition and was inscribed with the words of the Magnificat, Luke 1:46-47, "Magnificat anima mea" (My soul doth magnify...) the prayer said by the Virgin after the Visitation which came to be recited at the hour of Vespers.

The Hours of the Virgin is composed of eight Hours (Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline). Each Hour consists of psalms, hymns, prayers, antiphons, versicles, responses, and, in Matins, lessons. The order of the text can vary according to city or group of people. Here, the antiphons "Benedicta tu, Gloria patri" ["Blessed are you, Glory to the Father"] and "Gloria patri et filio" ["Glory to the Father and Son"] indi-

cate that the book was meant for regions following the use of Paris.

No other pages from this Book of Hours have yet been discovered, and nothing is known of the earlier owners of the leaf. The leaf shows many characteristics typical of early French printers whose books were designed for middle class patrons interested in acquiring a moderately priced printed book which simulated the costly hand produced book available to the aristocracy. Thus, early printed books retained the ruled-in guide lines for text, the decorated initials and the painted images characteristic of manuscript books; and, printers frequently chose to print on vellum in a type designed to mimic hand written script.

Lesson Plan for The Visitation

by Zelda B. McAllister, Monroe Elementary

Objective:

To encourage self-esteem by assisting students in exploring what distinguishes them from other people. To ask and then to process their feelings through creating illuminations. Have the students reflect with questions like, "Who am I?", "What am I?" and "What makes me unique?".

Resources:

- Slide- BOOK OF HOURS LEAF, Visitation, printed c. 1530 in Paris, but hand illuminated in Rouen, UMFA, 1976.093.
- Book - Illuminations written and illustrated by Jonathan Hunt, Aladdin Books, Macmillan Publishing Company.
- Book - Alphabet Art - Thirteen ABCs From Around the World, written and illustrated by Leonard Everett Fisher, Four Winds Press, Macmillan Publishing Company.

Context:

Illumination is the art of decorating manuscripts with designs and pictures in color and using elaborate writing.

Criticism: (using the Anderson Model)

Show the slide, BOOK OF HOURS LEAF, Visitation.

Reaction -- an initial "gut reaction."

Description -- What qualities spark initial interest?

Interpretation -- Is the artist trying to tell us something?

Historical Examination

Art Making Activity:

- Materials
- a white drawing paper
- rulers
- pencils
- colored markers
- Instruction

Have the students create a border around the outside of the paper using the ruler width for a guide. Instruct the students to draw the capital letter, that begins their name, inside of the penciled border, filling the whole space. Next, using pictures, symbols or designs, have the student use at least three different items to tell about him or herself. Some questions for though may be : "What kind of person am I", What are my interests (hobbies), talents and goals?, Or the Activity may be as simple as their favorite color, season, activity or food.

Art History Activity:

In Europe throughout the Middle Ages, manuscripts were produced almost exclusively by monks, who became skilled at illumination parchment or vellum Bibles and devotional works such as the type of prayer book called Book of Hours. Ornamentation, at first, consisted of enlarged, intricately drawn initial letters. The art of illumination began a slow decline in the fifteenth century, with the advent of printing. Many of the earliest printed books, however, resembled illuminated manuscripts.

Printmaking in Relief

Objective: Understanding and finding delight in the printmaking process.

Resources: Slide - BOOK OF HOURS LEAF, Visitation, printed c. 1530 in Paris, UMFA, I 976.093.

Context: Today the word "print" is sometimes used in error when "reproduction" is really meant. A print is an original work of art made by the printmaking process.

Criticism: (using the Anderson Model)

- Show the slide, BOOK OF HOURS LEAF, Visitation.
- Reaction -- an initial "gut reaction"
- Description --What qualities spark initial interest?
- Interpretation --Is there a purpose or meaning?

Context or Historical Examination:

Why produce a page of the Virgin and Elizabeth? Why is the text in Latin?

Process: In relief printing, the matrix is made by carving away whatever is not supposed to be printed. Wood, linoleum, rubber and a variety of other material may be used. To transfer the image from the matrix, the ink is pulled off the top surface by paper.

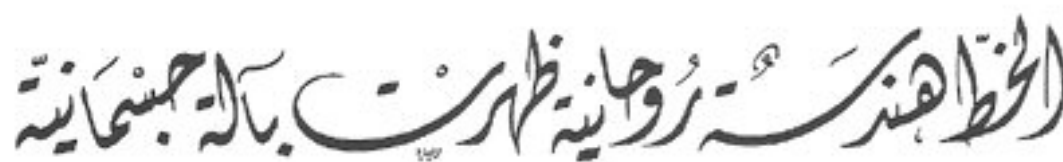
Activities: Vegetables (potato) prints -- You will need vegetables, plastic knives, shallow containers (e. g. small pie plates), tempera and paper. Cut across a root vegetable, making the cut perfectly flat. Draw a simple design on the surface. With plastic knives, cut away, using the tool carefully, areas around and within the design. Removed areas will not print. With tempera in the shallow containers, dip the object into the paint and print onto paper. Very little pressure is needed to make the transfer. Try overlapping, creating pattern or arranging the designs on the paper.

Styrofoam block prints You will need: styrofoam blocks, pencils or other objects with which to incise the block, shallow containers, tempera and paper.

Calligraphy Styles



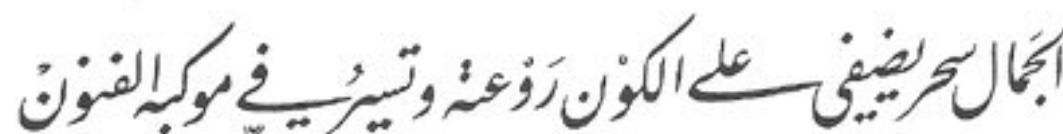
Royal Diwani script: "Beauty is the joy of hearts, the balm of injury, the adornment of life and its elixir."



Diwani script: "Calligraphy is a kind of spiritual technique expressed through a human instrument."



Ruq'ah script: "God have mercy on those who are merciful, if you on earth have mercy, He who is in heaven will have mercy on you."



Farsi script: "Beauty is a spell which casts its splendor upon the universe and the arts march in its caravan."



Latin letters in Gothic script (left) and Arabic characters (right) show a surprising resemblance.

Kufic script: "In the name of God, Most Gracious, Most Merciful."

Book of Hours: Coptic Lectionary Leaf



Coptic Lectionary, Title Page Decoration with Three Coptic Crosses
text in Arabic and Coptic, 17th or 18th c., Egypt. Collection of the Marriott Library, Middle East Division

Coptic Qatamarus or Lectionary

Qatamarus is rendered in English as lectionary, and although the manuscript is from the post-medieval period, it testifies to the persistence of the hand-produced book. The term, qatamarus, is probably an Arabic transliteration from the Greek "kata meros" ("in parts"). A complete set of the Qatamarus would comprise four volumes for the worship at the Office or Mass in the Coptic Church in Egypt. Three of the volumes are seasonal, with readings from the Old and New Testament intended for Lent, Holy Week, and Pentecost. The fourth, the annual Qatamarus, contains readings for the rest of the year. Different feasts are celebrated with lessons drawn from the Psalms and the Gospels, and selected texts may vary in each of these books according to the particular rite followed in Upper and Lower Egypt.

Coptic Lectionary Leaf

This page is from an annual Qatamarus with readings for each Sunday and weekday of the year not specific to any of the other three lectionaries. It serves to establish continuity from day to day, from Sunday to Sunday. Weekly lessons, to fit with the life of the saint commemorated each day, are often chosen from the Psalms and the Four Gospels. Sunday passages are thematically grouped in fours to provide a constant topic for each of the twelve months, an annual cycle intended to signify beginnings and ends of things: the year, the church, the world. The first page of this lectionary opens the

Coptic year with the month of Tut (corresponding to 12 September in the Gregorian calendar), and Sunday readings express the love of God the Father for mankind through constituent elements: His wisdom, the gospel of Jesus Christ, the promise of salvation, and forgiveness toward penitents. On the first page, an introduction in Arabic to the book is followed by Psalm 95:1-2, the evening psalm, and a parable about the sower of the cockle from Matthew 13:44-45.

The book contains 167 unbound folios written in one column on laid paper; the text is incomplete. On virtually every page appears the watermark of three diminishing crescents, one of the typical export marks of paper manufactured in north Italian mills and distributed through the port of Venice. Foliation, written in black ink in the upper outer corner of the verso, is original to the book. The same hand wrote catchwords at the bottom of each verso sheet. Another numeration, relating to the individual sections, is written in the upper inner margins. Chapter titles are written in black ink using large thuluth and rubricated naskh Arabic script, both cursive

writing styles. Rubrics in red identify the saint or the feast for which the readings are intended. The main text is written in Bohairic, one of the four major dialects, also called memphitic or northern dialect, or dialect of Lower Egypt. It became the official ecclesiastical language for the Coptic church. A particular feature of the hand is the limited occurrence of superlineation, diacritical marks placed over the consonant letters. This development can help to date the script and thus the book.

The title page is illuminated with a head piece in red, yellow or green. In the design of an architectural superstructure, three horseshoe arches sit below the entablature with three interlaced Coptic crosses. Inscriptions in Coptic and Arabic are written inside the arches, reading "With God" and "In the Name of God Almighty." Throughout the book at the beginning of each reading are animal and pattern motifs. The condition of the book is good, although the title page is entirely separated from the book and is somewhat deteriorated around the edges. Stains from tallow candles mar a number of pages. The volume was acquired in 1989 as Atiya gift no. 4.

Lesson Plan for Coptic Lectionary Leaf

Slide (not in this lesson): Coptic Lectionary, 17th or 18th, Egypt, (Title page decorated with 3 Coptic crosses), text: Arabic & Coptic

Overall Theme:

Illustrations on Manuscript Art, specifically Coptic Art (Egyptian Christian art) Show slide of the cover page of the Arabic lectionary to the students and discuss the relationship of text with illustrations which is uniquely characteristic of Manuscript Art. While viewing the slide of the title page of the Coptic Lectionary ask the students the following questions:

1. How do the text and illustration complement each other and create a unified design.
2. Why wouldn't the text or illustration, alone, stand as works of art?
3. How do the text and illustration create balance?
4. How does the artist use the elements and principals of design to create a work of art?

Art History: Historical Background

1. History of Manuscript Art: During the Middle Ages or Medieval Period (5th Century AD to 1500), Christian monasteries were the centers for education, art and culture. Religious documents combined sacred writings with elaborately designed illustrations to create illuminated manuscripts. The illustrations and ornaments of these carefully designed books were not mere decorations, but intended to present educational material and to create an mystical and spiritual illusion for the reader and viewer. They were called "illuminated" because the artists used gold leaf to embellish the decoration on the books' pages. When light reflected the gold leaf it cast a brilliantly lit illumination. The earliest noted Medieval manuscript was the Vatican Virgil, Roman, c. late 4th or early 5th century and the earliest historical known influences were the ancient Egyptian scrolls, such as the Book of the Dead, c. 1420 BC.

2. History of Coptic Art: The Coptic peoples or 'Copts' were direct descendants of the pharonic times. The Arabs conquered Egypt in the 7th century and were also an influence on the Coptic culture. During the Medieval crusades in the middle east the inhabitants of the Nile Valley became predominately Christian, thus the term "Coptic" refers to Egyptian Christians with their lineage traced back to Egyptian stock. Coptic art is influenced by these three cultures, as well as Byzantine, which was an influence on the early Christian church. Early Coptic manuscript art is crudely designed and rendered in only black ink on papyrus (indicative of the early Egyptian illustrations), yet in the 17th and 18th centuries the religious illustrated manuscripts were created with more elaborate scroll work and some color. Themes found in Coptic art are a combination of cultures as they sometimes include both pagan (Egyptian and Arabic) and Christian images. Common themes are crosses (as is scene in the Coptic Lectionary) and scenes from the Old and New Testament.

3. History of the Coptic Lectionary: This collection of religious writings was written in the 17th or 18th century and basically presented weekly lessons, "to fit with the life of the saint commemorated each day," and are often chosen from the Psalms and the Four Gospels. For example, the Sunday readings express the love of God the Father for mankind through constituent elements: His wisdom, the gospel of Jesus Christ, the promise of salvation, and forgiveness toward penitents. The book was written in Bohairic, a dialect of Lower Egypt, and the present ecclesiastical language of the Coptic church." (For a more detailed history refer to museum history sheet.) Art History Activity: (Discuss art)

Discuss the historical and cultural influences as are visually apparent in the Coptic Lectionary slide. Use the art work to generate art historical inquiry. Intrinsic art historical inquiry would call for the teacher to ask the following questions:

1. What materials did the artist use to create this illustration?

2. What cultural influences can you identify in the work of art.
3. What iconography (symbols) do you recognize in the work of art?
4. What is the predominant theme in this illustration?
4. Extrinsic art historical inquiry
 1. Can you describe the culture which produced this work of art?
 2. Who (patronage) would have read this manuscript?
5. Art Aesthetics and Activity: (Write about art.)

Explain to the students that looking at a work of art can elicit numerous questions about art and how they feel about it. Have the students write down their answers in (short) essay form. Using the example of Coptic art ask students to answer the following questions:

1. What is art?
2. What makes this illustration a work of art?
3. What purpose does this art work serve its specific culture?
4. How does this work of art make you feel?
5. How does this art illustration compare to another work of art that you like?
6. Art Criticism Activity: (Play a game.)

Students will identify the elements of design (line, color, shape, texture, and space) and how the principals of design (unity, rhythm, proportion, balance, and dominance) are used by the artists to create examples of a European medieval manuscript, an ancient Egyptian hieroglyphic and the Coptic Lectionary title page. Project or exhibit all three examples of art work for all the students to see. Pass out a sheet of paper listing the elements (nouns) and the principals (verbs) of art. While studying the three works of art have the students do the following in a determined amount of time:

- Describe the dominant elements found in each work of art and how they are used (principals). (ex. "The title page is illuminated with a head piece in red, yellow or green...three horseshoe arches sit below the entablature with three interlaced Coptic crosses...throughout the book in the beginning of each reading are animal and pattern motifs." Museum description.)
- Have the students analyze one different way the elements of art are used in each of the three examples. (one ex. Have students analyze how color is used to balance space in the Coptic Lectionary title page and then how the other artists use the elements to create balance in the other two works of art.)
- Using the dominant element/s in each art example, have the students interpret why the artist used line, color, shape, texture, and/or space a certain way to produce a certain effect. (ex. In other words, what was the artist trying to communicate through the use of the principals of design?)
- Have the students make a judgment as to which three is the most successful work of art based on the most effective use of the elements and principals of design. Have them explain in a complete sentence. (Try to direct students from using the phrase "I don't like it" to a more educated one. An example would be to say, "This work of art is more effective because the artist used color to emphasize the importance of the crosses in the Coptic Lectionary..")

Art Production: (Create a personal manuscript illustration)

Have students create a manuscript picture creating their own illustration visually describing a narrative text. They can use an already existing theme or create their own story. The illustration can be drawn on one sheet of white or parchment colored paper. Students can use a variety of two-dimensional drawing tools. For a more effective final work of art, students should develop thumb-nail sketches or a preliminary rendering before drafting the final drawing. Symbols can be used instead of realistic images. The drawing should emphasize two elements and two principals of design. Students should use one of the elements or principals of design in the title which would describe their finished illustration.

The Qur'an



Coptic Lectionary, Title Page Decoration with Three Coptic Crosses
text in Arabic and Coptic, 17th or 18th c., Egypt. Collection of the Marriott Library, Middle East Division

The Qur'an (Koran - Arabic for "recital"), is the Sacred Scripture of Islam. Muslims believe that the Qur'an (Koran) was dictated verbatim to the Prophet Muhammad between c. 610 and his death (632). The text contains 114 chapters (suras), arranged -- except for the opening sura -- approximately according to length, beginning with the longer chapters. The Qur'an, termed glorious and wonderful (50:1; 72:1), describes itself as a healing and mercy, as light and guidance from God (17:82; 27:77; 41:44; 42:52), as the absolute Truth (69:51), and as a perspicuous Book sent down from heaven in Arabic (12:1-2), part by part (17:106; 25:32), upon Muhammad. Presented as a blessed reminder and an admonition to people everywhere (21:50; 38:87; 80:11-15), it calls for grateful recognition of the many signs, around us and in us (51:20-21), of the goodness of him from whom all good comes (4:79) and urges a total commitment to him who alone is God (112:1-4). Announcing Judgment Day as the final fulfillment of God's threat and his promise (21:97-104), it warns evildoers and those who are ungrateful (17:89; 25:50) but brings good tidings to those who accept the guidance to the straightest path (17:9) and who live in accord with its message and its commandments (regarding marriage and divorce, children and inheritance, lawful foods, spoils of war, and so on). The text asserts that its message is neither a human invention (as its inimitability proves, 17:88) nor an innovation, since it confirms and clarifies the Scripture that Jews and Christians had received earlier (3:3; 5:15, 48; 35:31).

It is generally believed that the standard text of the Koran, adopted during the reign (644-56) of the caliph Uthman, is based on the compilation of one of Muhammad's secretaries, Zayd Ibn Thabit. By calligraphic copying of its verses, and in many other ways as well, Muslims express their devotion to this Scripture over which, they trust, God himself watches (15:9).

Page from a Qur'an

An inscription on the first folio specifies not only the date and location of the making of the book, but also the name of the individual for whom the book was endowed: Danyal ibn Muhammad, the Emir of Bukhara. The symbol of the endowment has been written in the title panel of each sura or chapter by a different hand than the main scribe and denotes the book may not be sold.

Calligraphy and illumination in a Qur'an represent, in visual form, a synthesis of many facets of faith. Scripture should be touched or recited in a state of ritual purity. Rather than a form of independent, artistic self-expression, the writing of the Qur'an in a worthy style signifies the highest goal of the calligrapher. It is an act of worship and so calls for a ritual state of cleanliness, as for prayer, before beginning the work. The calligrapher recites the Basmala formula and starts all actions with the right hand.

An elaborate three-part hierarchy in the illumination of the text portrays the brilliance achieved for the Qur'an. On the first level, pages with text panels are framed in gold leaf and lapis lazuli (a costly deep blue pigment imported from Afghanistan) and placed within larger panels bordered with gold leaf vine scrolls. In the upper outer corners, the title of the sura, written in red, is enclosed in a small decorated form, and catchwords (duplicating the first word on the following recto) appear in the lower inner margins of the verso. Each line of text is separated by a gold leaf line with scalloped ornament.

The second level of decoration is based on the seven-part division (manazil) for recitation of the Qur'an in the course of a week. Major decorated pages occur on folios 50v-51r, 96v-97r, 130v-131r, 170v-171r, 207v-208r, and 241v-242r. At these openings, the entire block is ornamented with a band of architectural finial or stylized vine scroll motifs.

Of the greatest embellishment, the opening (al-Fatiha) and closing pages (fols. 1v-2r and 284v-285r) of the Qur'an are fully illuminated. A vertical gold leaf border in the inner margin contains painted flowers in light and deep rose, as well as light and deep blue. These are interspersed with tiny green leaves attached by thin black stems. From this extend two panels on each page, also bordered with blossoms, highlighted with white paint. In the upper panel, the calligrapher has written the title in lapis lazuli on a gold leaf ground, surrounded by gold leaf and lapis ornament. In the lower panel, a seven-line sura is written in black ink, thinly outlined in white, against a gold leaf ground. The text panels are enclosed by interlaced and overlapping areas of organic forms in goldleaf, lapis lazuli, deep rose and charcoal.

The unfoliated book contains 287 leaves, and five blank flyleaves begin and end the volume. The unpolished flyleaves of laid paper are somewhat browned. The text, however, is written on very fine polished laid paper. Burnishing gives a lustrous patina to the surface and renders the paper less absorbent. Qur'anic verses are written in seventeen long lines in a beautiful naskh script. Characters of double letters are written in red ink above some words for emphasis in oral recitation. Marginal pear-shaped forms mark the passage of the fifth or tenth verse. On some pages, vertical pendants of illuminated medallions border the text block, and the identification of the sura is added in red ink to the pendant. The du'a', a conventional prayer recited upon completing the Qur'an, terminates the book on fols. 286r-287v. A Bukharan binding of painted lacquer pasteboards has gatherings of flowers on upper and lower covers. The spine has been refashioned with red leather in a coarse manner, but the book is otherwise in excellent condition. The same ownership stamp appears on fols. 3v, 131v, and 286r. The volume was acquired as a gift from Mrs. Joseph Lyndon Smith.

Lesson Plan for Page from The Qur'an

by Beth Phillips, Middle East Center

Purpose:

Contrary to common belief, Islam does not prohibit representation of human or animal forms in art. Naturalistic art does appear in frescoes, book illustrations, mosaics, but a preference for the abstract is clear. The use of calligraphy and arabesque are two of the most striking aspects of Islamic medieval art and these are the types this lesson will look at.

Objectives:

1. introduce students to the Islamic art forms of calligraphy and arabesque
2. students will learn the meaning of terms: Islam, Muslim, Allah, Qur'an, as below
3. students will produce their own arabesque (or geometric) design

Materials:

- Slide: Qur'an (Koran). First Sura in decorated frame, 18th c., Bukhara. Pigment, gold leaf & ink on paper. From the Marriott Library, Middle East Division of the University of Utah.
- Overhead transparencies: a) adaptation of wall mural from the Alhambra palace in Spain, b) enlargement of calligraphy used in the wall mural, c) basis of Geometric design, d) basis of Arabesque design
- tracing paper, colored marking pens, paper or clear transparencies ** Note: an alternate project outline for "stained glass" windows is included. If you choose this alternate, check the materials list on the handout.
- Slide projector, overhead projector, screen or large sheet of white paper

Introduction:

Slide projection: ask students to describe what they see, list all the responses you can elicit on the board, then help them summarize and prepare a word list.

1. What is the object?
2. Note the colors: jewel-like tones, gold leaf, etc.
3. Note the decorative use of the words particularly in the title.
4. Note the intricate patterns filling entire spaces and framing the text.

Word List:

Allah The Arabic word meaning God.

Arabesque Artistic design which uses stylized flowing and curving lines in patterns which repeat to fill an entire space.

Arabic The language in which the Qur'an was revealed to Muhammad and the language of the Arab peoples, the first Muslims.

Calligraphy The use of writing as decoration and a form of art.

Islam A religion and a way of life. Islam in Arabic means to submit, and in this context, to submit to the will of God as revealed in the Qur'an.

Muslim A person who follows the path of Islam.

Qur'an The book which contains what Muslims believe to be God's messages sent by an angel to the prophet

Muhammad. Qur'an literally means, "The Reciting."

Introduce the project:

Project Transparency A -- decoration of the Qur'an was not the only use of art. The slide showed a Qur'an of the 1700s from a country north and east of Iran in modern Uzbekistan, but the style was used from the 700s all across the Islamic lands, from Spain to India. This is a design from a wall mural in a palace in Spain built in the thirteenth century. Note the two types of script in the calligraphy (coloring in each script in the transparency in different colors will help students identify the two)

Project Transparency C followed by D: Both these types of patterns are built over a geometric pattern. C's geometric is built on an octagon (8-sided) shape; the arabesque while D is a repeated pattern of flowing lines imitating flowers and vines using the underlying geometric pattern to control and keep it consistent.

Art Making Activity: students will produce their own "arabesque" design"

Give the students a choice between designing either a geometric or arabesque design. They can incorporate the script [transparency B] if they choose.

Distribute copies of the Arabesque and/or Geometric patterns and tracing paper. Walk them through one or two of the exercises included in the attached project sheets to give them ideas. (Be sure to try these yourself, before the class)

If done on paper and colored, the designs might be framed in construction paper mats and posted on bulletin board or wall; if on transparencies they look well on the classroom windows, preferably one the sun shines through.

If a group work together they could produce a "stained glass" window by working their design on overhead transparency film in sections and applying them to classroom window

Alternate Art Making Activity: Stained Glass Window Directions for this project are taken with permission (as are the geometric and arabesque student projects) from A Medieval Banquet in the Alhambra Palace. See addendum.

Extensions: Art forms are closely related to culture, and particularly in the medieval period, to religion. Consider using this same slide as a springboard for discussion of :

1. Islam, the religion (the Qur'an contains the basic beliefs and practices of Muslims)
2. The Qur'an (translation of the first Sura below). Discussion of how the book goes together, what is a "sura," etc.
3. Compare and contrast with the other examples of medieval art in the packet.

Translation of First Sura of the Qur'an [text on the slide]

Sura I: Fatiha, or the Opening Chapter

In the name of God, Most Gracious, Most Merciful.

Praise be to God

The Cherisher and Sustainer of the Worlds;

Most Gracious, Most Merciful;

Master of the Day of Judgment,

Thee do we worship,

And thine aid we see.

Show us the straight way,

The way of those on whom

Thou hast bestowed Thy Grace,

Those whose (portion)
Is not wrath,
And who go not astray.

RECOMMENDED READING AND OTHER RESOURCES

Robinson, Francis.

Atlas of the Islamic World since 1500. New York: Facts on File, 1982.

This book has an excellent summary of early Islam as well as sumptuous photography covering modern, and unusual, mosques. Fine summaries of Islamic practice, culture, art and good examples of modern use of calligraphy as art.

Ruthven, Malise.

Islam in the World. New York: Oxford University Press, 1984.

Written by a journalist, this book is a good read and a good introduction to the basics of Islam with emphasis on the modern world. Highly recommended for teachers' own background.

Shabbas, Audrey,

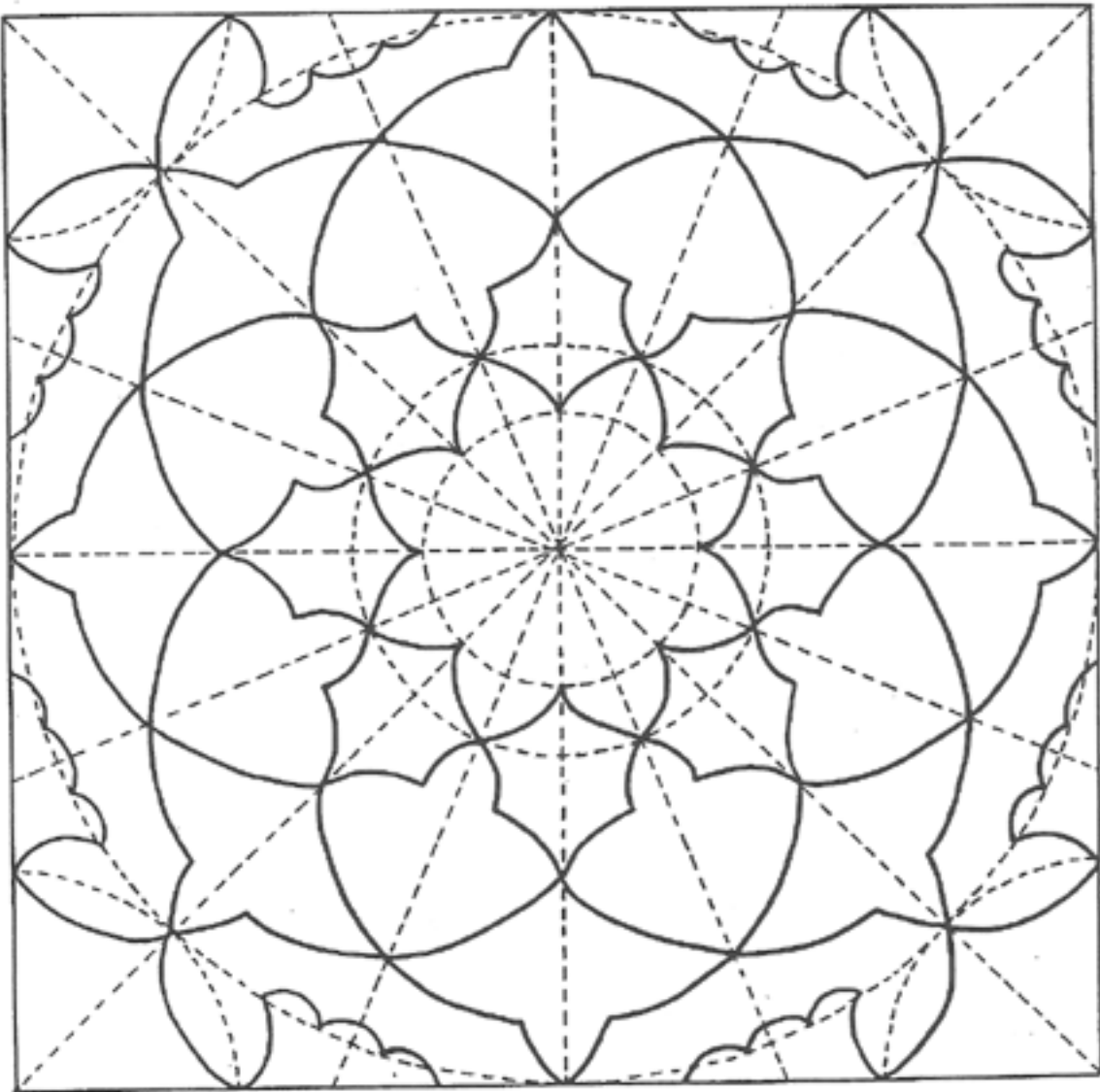
ed. A Medieval Banquet in the Alhambra Palace. Berkeley: AWAIR, 1991.

This is an excellent source of lesson plans and information on teaching Islamic culture. The focus is, as the name implies, on Islamic Spain. The book also includes a good bibliography of sources. Permission is granted for individual teachers to reproduce papers for her/his students. The project pages included with this plan are from this text.

Outreach Office of the Middle East Center, University of Utah: Linda Adams, Director. The Middle East Center's outreach program offers a variety of training opportunities as well as videos and other materials to public school teachers. Contact Linda Adams at (801) 581-5003 for information.

Student Project:

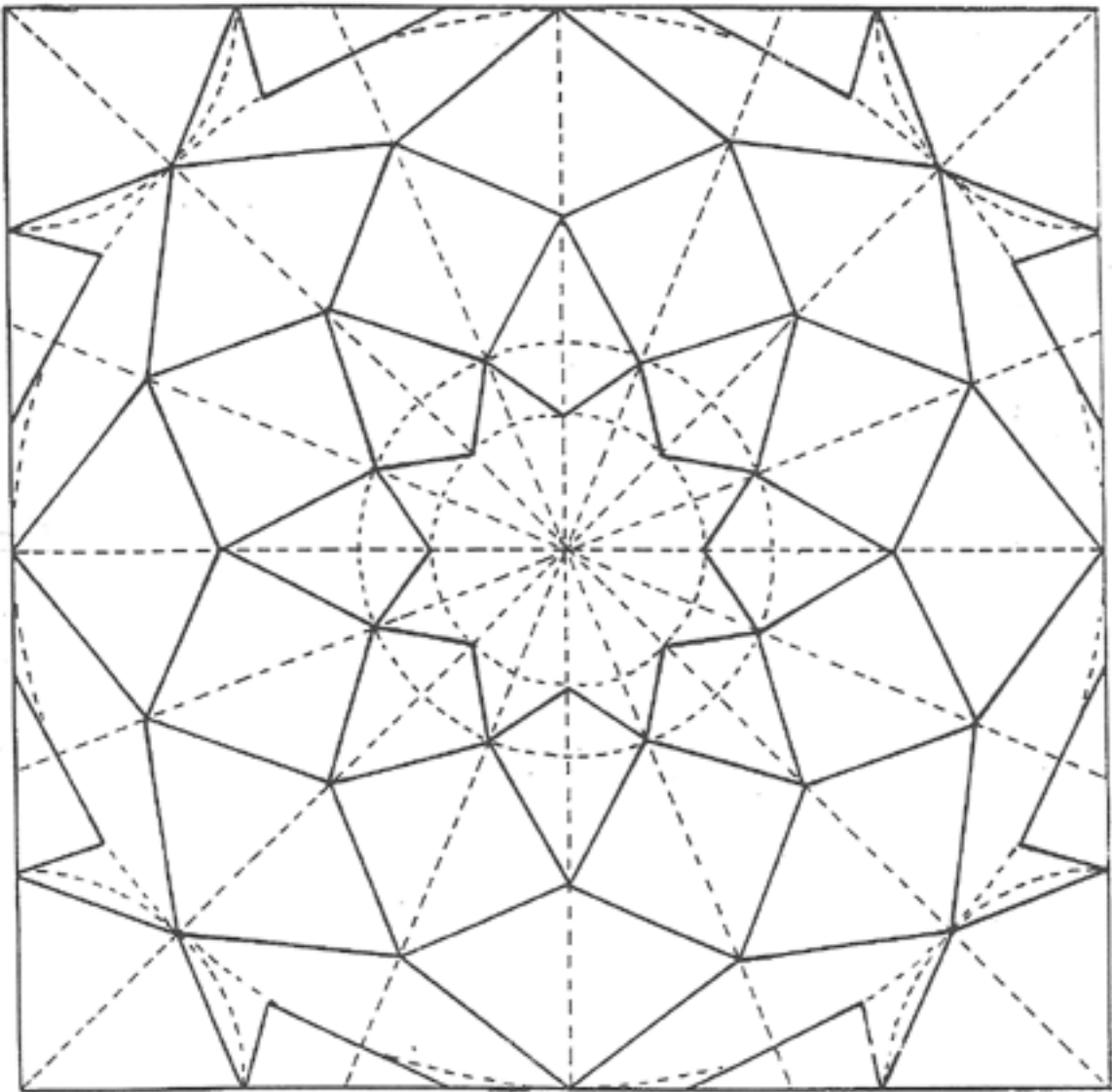
Arabesque Design



With permission from Shabbas, A. ed. A Medieval Banquet in the Alhambra Palace

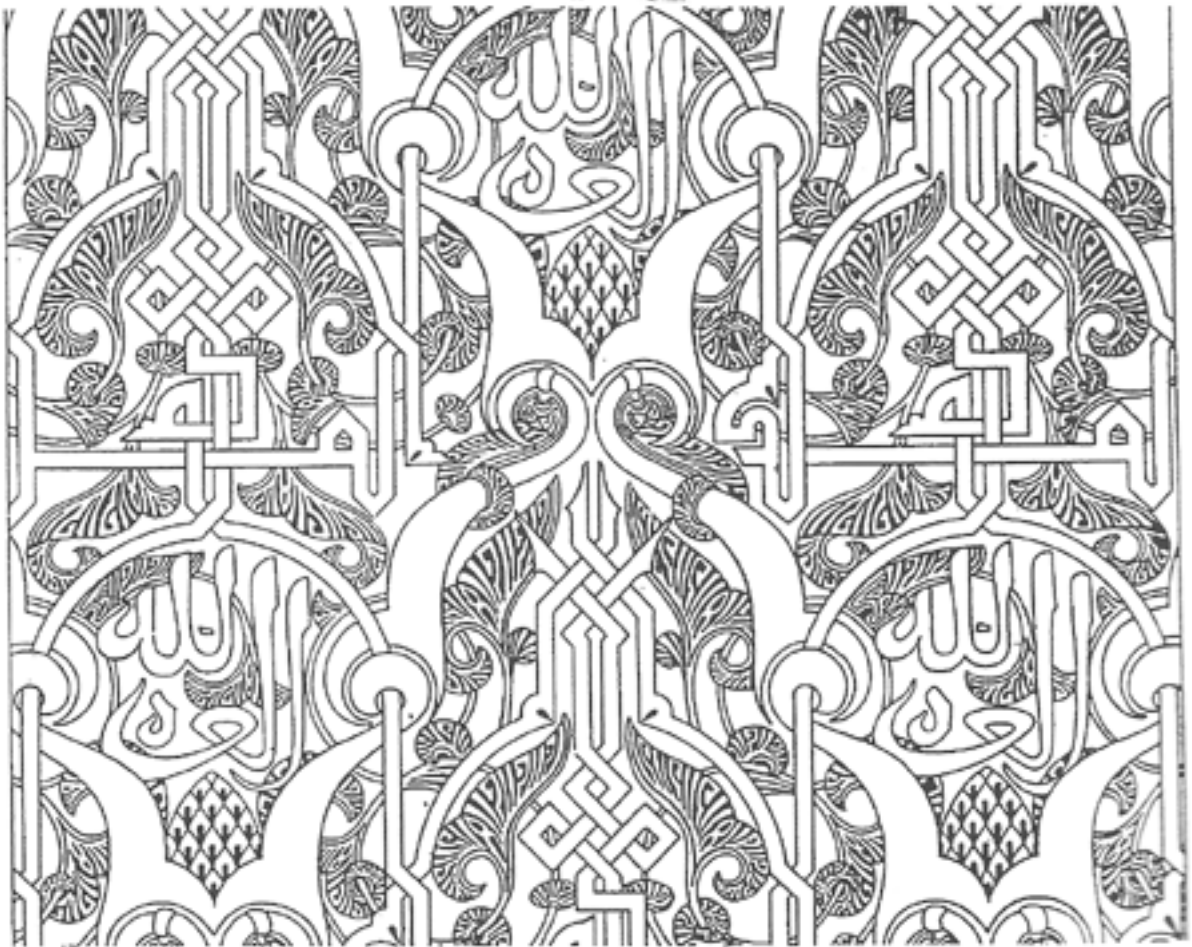
Student Project:

Geometric Design



With permission from Shabbas, A. ed. A Medieval Banquet in the Alhambra Palace

A Study in Calligraphy



A Medieval Banquet . . .

8



QUIBODIERNA OLE
PER UNICENTITUTU

Initial D with the Three Marys at the Tomb. Illustration in the Sacramentary of Drogo. 10½ x 8¼". c. 850. Bibliothèque Nationale, Paris

Art History:

In Europe throughout the Middle Ages, manuscripts were produced almost exclusively by monks, who became skilled at illumination parchment or vellum Bibles and devotional works such as the type of prayer book called BOOK OF HOURS. Ornamentation at first consisted of enlarged, intricately drawn initial letters. The art of illumination began a slow decline in the 15th century, with the advent of printing. Many of the earliest printed books, however, resemble illuminated manuscripts.

A Study in Calligraphy

The original from which this drawing is adapted from a wall mural in the Alhambra, in bas relief, representing Kufic and Thuluth scripts in Andalusian style, among floral and Arabesque designs.

The Arabic script reads: *al-izatu-lillah* "Glory is God's" in Thuluth (flowing) style as seen in the very center and repeated in the same style elsewhere.

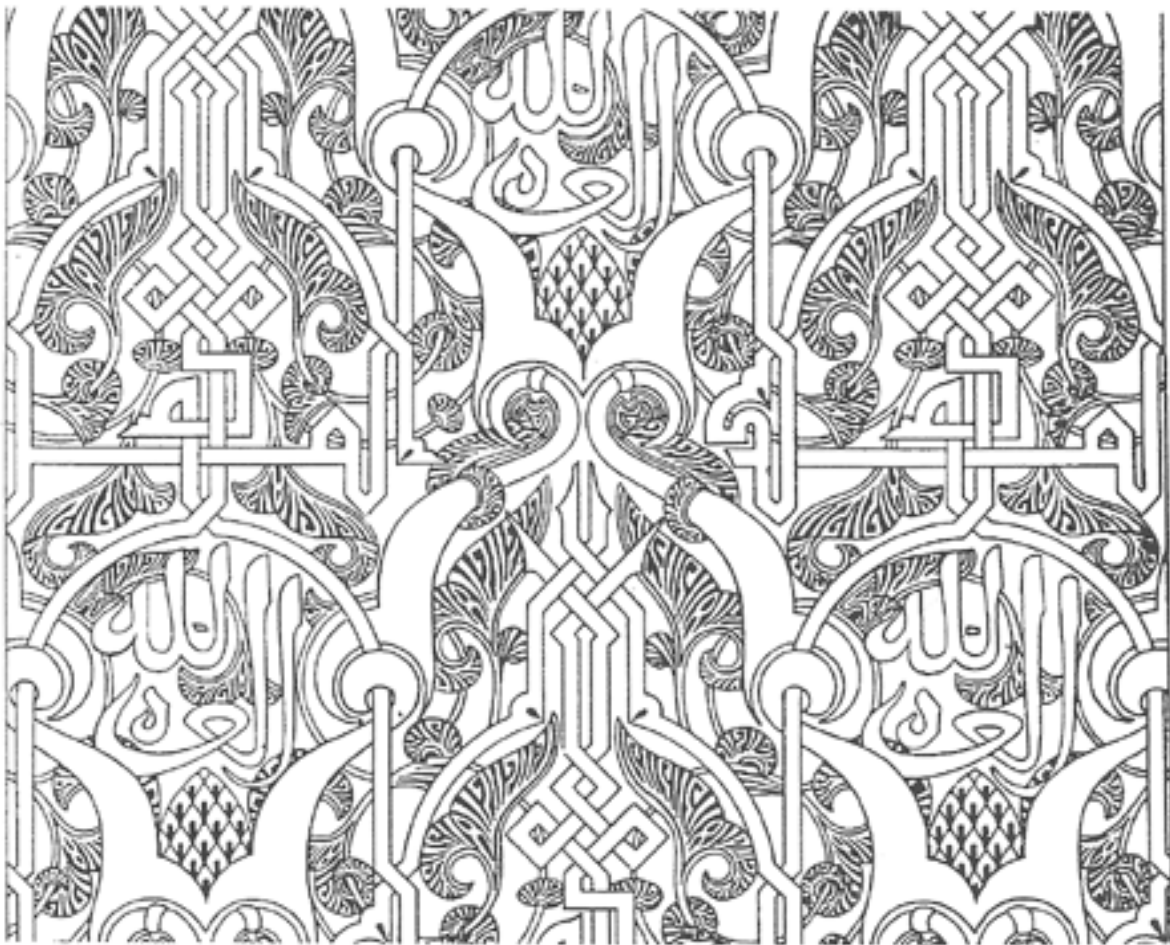
الْإِزَةُ لِلَّهِ

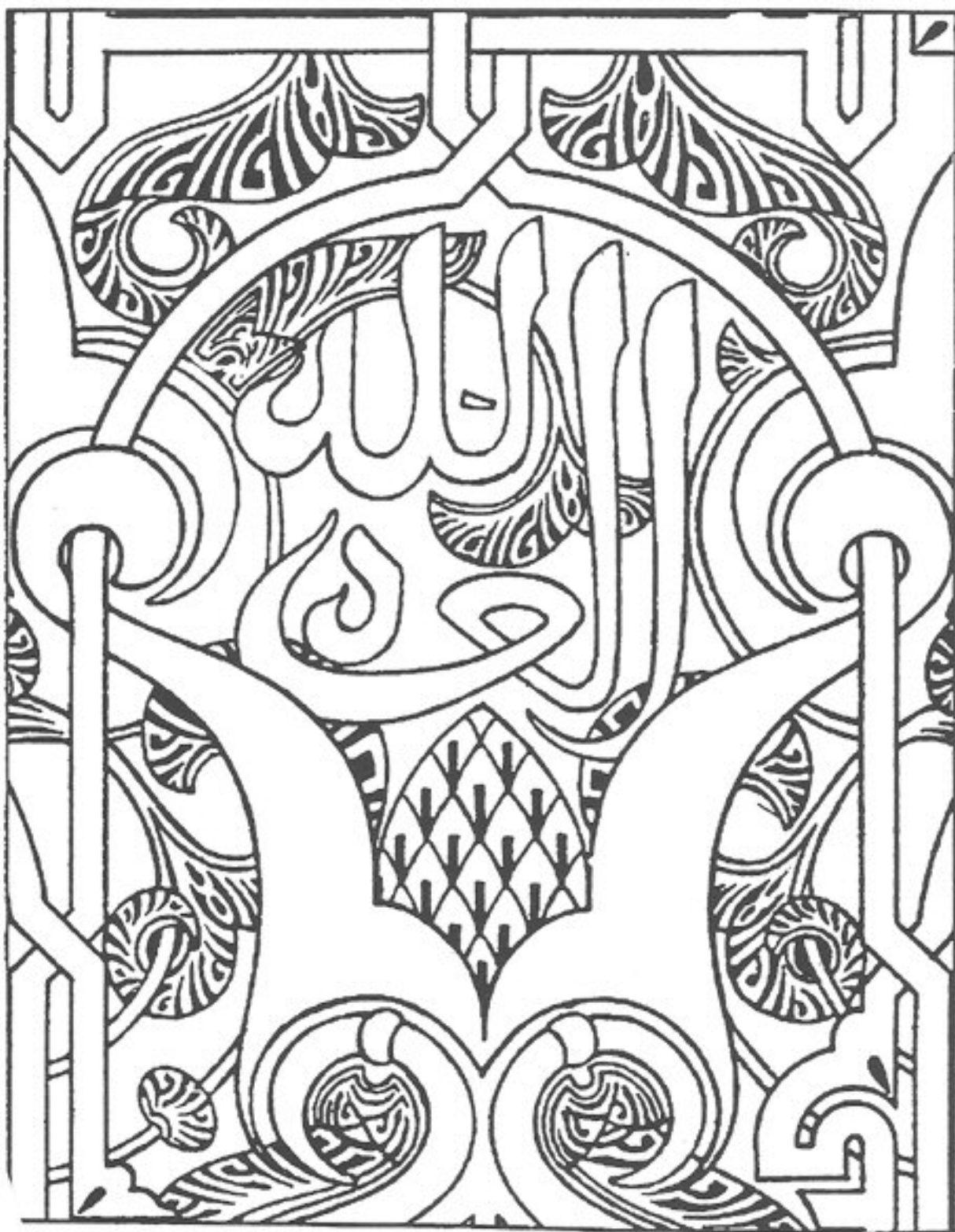
There is also Arabic script in Kufic (angular) style. It reads: *al-mulku-lillah* "The Kingdom is God's" and appears as a stylized border.

الْمُلْكُ لِلَّهِ

Now look what we discovered when we made an enlargement of this wall mural. Suddenly we realized that calligraphy appears in even great abstract in what looked like simple variegated leaves. Here one reads *allah* الله "God" in black on white, with the same repeated in white on black in upside-down mirror image.

The Arab artisans who created this relief in the Alhambra in Spain used calligraphy as an integral part of the art (there is little here that is not calligraphy). You can look for the work of an artist named M.C. Escher who much later did similar art to the upside-down mirror image work of the artists who here took the word for "God" to create something seen and hidden and everywhere all at the same time. The name for such work is "tessellation".





A Medieval Banquet . . .



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Glossary

Antiphonal

(also Antiphoner) Liturgical book containing choral parts of the Office.

Antiphons

(text usually drawn from the Bible) sung alternately by two halves of the choir. In the Western Christian Church, recited before and after a Psalm. In the Eastern Christian Church, sung early in liturgy of the Eucharist.

Apocalypse

(also Book of Revelation) John the Divine, as author, is traditionally identified with fourth Gospel writer. Frequently illustrated in 9th-10th c. Spain and 13th-14th c. Northern Europe with symbols of Alpha and Omega, genealogical tables for descendants of Adam through Christ, mappa mundi (map of the world), image of Noah's ark, Evangelists' portraits, and illustrations of St. Jerome's commentaries on the Book of Daniel.

Book of Hours

(Latin "horae;" French "Livre d'Heures"). Prayer book modeled on the canonical hours of the breviary. In the 13th c. intended for use by the laity. Contents include 1) calendar; 2) Little Office of the Blessed Virgin; 3) seven Penitential Psalms and litany of saints; 4) suffrages (intercessory prayers addressed to saints); 5) Office of the Dead; and 6) secondary components such as Hours and Office of the Cross, Hours and Office of the Holy Spirit. They became so popular in the fifteenth century that the Book of Hours outnumbers all other categories of illuminated manuscripts; from the late fifteenth century there were also printed versions illustrated by woodcuts. The most famous Book of Hours and one of the most beautiful of all illuminated manuscripts is the Tres Riches Heures du Duc de Berry (Musee Conde, Chantilly), illuminated by the Limburg Brothers for Jean de Berry.

Breviary

Liturgical book for the Office with recited and sung text. Includes 1) calendar; 2) Proper of Time; 3) Proper of Saints; 4) Common of Saints; 5) Hours of the Virgin, burial services, etc., i.e. small offices.

Calligraphy

Discipline of handwriting, often considered art form. See also Script.

Canon of the Mass

Solemn part of the daily Mass, silent prayer recited by the celebrating priest to consecrate the bread and the wine, the Blessed Sacrament, for Communion.

Canonical Hours

The times of day at which canon law prescribes certain prayers to be said. These times are matins, lauds, prime, tierce, sext, none, vespers, and complin.

Cardinal

A high church official, ranking just below the pope, who has been appointed by a pope to membership in the College of Cardinals.

Catchword

Word written in the (often) lower margin of a page which duplicates the first word on a new page. Chiefly used to order the leaves within a quire and then the quires for correct binding.

Chansons de Geste

The chansons de geste (shawn-sohn' duh zhest') are a group of about 80 largely anonymous French epic poems that date from the 12th century and deal with historical and legendary events in the 8th and 9th centuries during the reigns of Charlemagne and his successors. Typically heroic, the chansons recount the struggles of noble Christian protagonists with each other and with Islam. Whether they were handed down in an uninterrupted oral tradition from Carolingian times or were composed by professional poets centuries later, scholars agree that the poems are unreliable as history. Their stylistic vividness, Christian idealism, and patriotic spirit, however, made them popular in medieval France as texts for wandering jongleurs, and they were sometimes taken as actual history.

Clef

(Latin "clavis") Sign to denote pitch of a line placed at the beginning of the staff. Used systematically since the 11th c. Many medieval manuscripts limited to C- and F-clefs.

Codicology

Analysis of a book's properties by examining parchment manufacture, page design, script, artistic styles, sewing practices. Can be used to locate and date the artifact, attribute techniques to particular workshops, and link intellectual intent to physical structure.

Colophon

Notice, usually located at the book's end, which may record pertinent information about patron, date and place of execution, name of the scribe or artist. Sometimes constitutes only a brief sentiment from one of the persons involved in the production.

Common of Saints

(Latin "Commune Sanctorum") Portion of liturgical book with texts shared by groups of similar feasts, including saints not named in the Proper of Saints.

Commune

A municipal corporation in the Middle Ages governed by a mayor and municipal council.

Croft

Typical home of the peasant class with living quarters above the stables and storage rooms.

Direct

(Latin custos) Symbol placed at the end of the staff (or page) on the same line as the first note of the next staff, aiding the choir to anticipate the next line of chant. Fills same preparatory function as catchword in literary manuscripts.

Divine Office

See Office.

Dry point

Hard stylus used in drawing a frame on parchment or paper for areas of text, music, and decoration. Creates a furrow on one side and raised edge on the other. Sometimes used for directions (e.g. sketches) to other members of the workshop.

Epistolary

Biblical passages from the New Testament Epistles (or other readings in the OT and NT) read by lector or sub-deacon from ambo or rood screen, selected to provide continuity from Sunday to Sunday.

Escutcheon

In heraldry, a shield or shield-shaped emblem bearing a coat of arms.

Evangelary

Book containing 1) complete texts of the NT Gospels; 2) liturgical book with specific Gospel passages sung or intoned by deacon at the Eucharist, arranged according to Christian church calendar. Usually opens with ten canon tables devised in the 4th c. by Eusebius of Caesarea as a concordance of Gospel passages.

Fief or fiefdom

The estate or domain of a feudal lord. Land held in return for military service.

Foliated

To number the pages of a manuscript.

Folio

Leaf of parchment or other writing material. Called bifolium (pl. bifolia) when folded in half to be nested with others and sewn together into a quire or gathering. Foliation is the practice of assigning a number to each leaf; the front is the recto and the back the verso.

Gloss

Commentary intended to explain or discuss certain texts. In the West, frequently used for the Bible and law texts. In the East, practice expanded to include poetry.

Gutter

Inner margin along the spine of the binding.

Haggadah

Collection of excerpts from the Bible, Mishnah, Midrash, as well as psalms, prayers, legends, and songs recited at the seder ritual on Passover eve. Commemorates exodus from Egypt and, in Temple times, a thanksgiving for the acquisition of the Land of Israel. Frequently illuminated during the 13th and 14th c.

Historiated

A decorated and illuminated letter with a illustration referring to the text.

Illuminated Manuscripts

Books written by hand, decorated with paintings and ornaments of different kinds. The word "illuminated" comes from a usage of the Latin word "illuminare" in connection with oratory or prose style, where it means "adorn." The decorations are of three main types: 1) miniatures or small pictures, not always illustrative, incorporated into the text or occupying the whole page or part of the border. 2) initial letters either containing scenes (his-

toriated initials) or with elaborate decoration. 3) borders, which may consist of miniatures, occasionally illustrative, or more often are composed of decorative motifs. They may enclose the whole of the text space or occupy only a small part of the margin of the page.

Manuscripts are for the most part written on skin, parchment, or vellum. From the fourteenth century, paper was used for less sumptuous copies. Although a number of books have miniatures and ornaments executed in outline drawing only, the majority are fully colored. By the fifteenth century illumination tended more and more to follow the lead given by painters, and with the invention of printing the illuminated book gradually went out of fashion. During the fifteenth and sixteenth centuries, illuminations were added to printed books.

Indigo

A blue dye obtained from various shrubs or herbs of the genus *Indigofera* in the pea family.

Indulgences

In the Roman Catholic Church, the remission of temporal punishment still due for a sin that has been sacramentally absolved.

Keep

The stronghold of a castle.

Lauds

The service of prayers following matins and constituting with them the first of the seven canonical hours.

Lead point

Precursor to the graphite pencil, used in drawing a ruling pattern on parchment or paper which defines the areas for text, music, and decoration. Also used for directions (e.g. sketches) to other members of the workshop.

Lectionary

Liturgical book with readings, lessons, lections (usually chosen from the Bible) for the Mass and for Matins of the Office. Sometimes includes tables with distribution of readings according to the calendar.

Line filler

(also line ending) Rectangular decorated block added to fill in awkward gaps of empty space left by short text lines. Aids in maintaining a visual unity to the textblock.

Litany

List of saints' names invoked for deliverance and intercession. Normally begins with the Trinity, the Virgin, archangels and angels, disciples and apostles and continues with individual martyrs, confessors, and virgins. Series often includes patrons of local cults.

Madder

A southwest Asian perennial plant (*Rubia tinctorum*) having small yellow flowers, whorled leaves, and a red root. It is the root of this plant that was an important source of a red dye (alizarin), a medium to strong red or reddish orange.

Majuscules

Upper case letters.

Matins

The office that formerly constituted the first of the seven canonical hours. Traditionally the time of day appointed for this service was midnight or 2 A.M. but often it was held at sunrise.

Mendicant

A member of an order of friars forbidden to own property in common, who work or beg for their living.

Missal

Liturgical book with recited and sung text at Mass. Includes 1) calendar; 2) Proper of Time; 3) Ordinary of the Mass; 4) Canon; 4) Proper of Saints; 5) Common of Saints; 5) Mass of the Dead and other votive Masses.

Moralized Bible

(French Bible moralisee) Selections from the Bible and moralizing explanations juxtaposed to demonstrate typological links between two events, in particular NT themes as fulfillment of OT prophecy. Transformed into picture Bibles as highly developed form of religious instruction in 13th- and 14th c. Europe.

Motte

A natural or artificial mound upon which a castle is built.

Neumatic notation

Graphic signs representing the movement in pitch of a melody. Simple neumes refer to single notes. Compound neumes refer to more than one note, each sound visually discernible by a shape.

Nocturn

Unit of Matins (night prayer) in which antiphons, lessons, versicles, responds, psalms are sung.

Octave

Eighth day after a principal feast, often with a special service. May refer to the whole week after an important feast.

Office

(also Divine Office) Program of daily prayer conducted by the Christian clergy and members of religious orders. Normally divided into services at eight canonical Hours: Matins (approx. 2:30AM), Lauds (approx. 5AM), Prime (approx. 6AM), Terce (approx. 9AM), Sext (approx. noon), None (approx. 3PM), Vespers (approx. 4:30PM), and Compline (approx. 6PM).

Ordinary

(of the Mass) Invariable or unchanging portions of the Mass.

Parchment

The skin primarily of sheep or goats, sometimes calves, prepared as a material on which to write or paint or a written text or drawing on a sheet of this material. For use as a writing material, parchment was probably developed in the Middle East more or less contemporaneously with papyrus. The material came into wide use, however, only in the second century BC when, in the city of Pergamum in Anatolia, a method was perfected for making a parchment that could be used on both sides. Skins were depilated, scraped and polished, stretched, and then rubbed with chalk and pumice. Early parchments were yellow and were often tinted with a purple dye to point up the silver and gold inks used in lettering. Later, techniques were developed for whitening the skins. Fine skins from young calves or kids were called vellum, and the name was often used for all parchment manuscripts. The use of parchment gradually supplanted papyrus until it became the most important writing material in the

Western world. Even after the invention of printing made paper a more economical material for book-making, parchment continued in use for special manuscripts. It is still used today for certain documents, in bookbinding, for lampshades, and for drum and banjo heads.

Plainchant

Monophonic unison chant of Christian liturgies.

Polygyny

The condition or practice of having more than one wife at one time.

Prickmarks

Pinhole guides made with a sharp point or knife from which vertical and horizontal lines are drawn to frame the area for writing, for music, for illumination.

Prime

The second of the seven canonical hours. The time appointed for this service was the first hour of the day or 6 A.M.

Proper of Saints

(Latin *Sanctorale*) Portion of liturgical book with variable texts to celebrate specific calendar feast days. (Those celebrated between 24 December and 13 January are included in the Proper of Time.)

Proper of Time

(Latin *"Temporale"*) Portion of liturgical book for seasonal observances, feasts associated with events in the Life of Christ, including Christmas, Easter, Ascension, and Pentecost.

Provenance

History of the book after its construction. Concerns the list of owners derived from examination of heraldic signs, signatures, emblems, mottoes, bookplates, obituary notices, supplemented by information from archival documents (wills, inventories, etc.)

Psalter

Book of Psalms of the OT usually combined with calendar, biblical canticles, litany of saints, and additional prayers. Functioned as prayerbook for ecclesiastics and for private devotions of the laity.

Recto

Term used in printing for a right-hand page of a book or the front side of a leaf, on the other side of the verso.

Regula (rule)

The body of regulations prescribed by the founder of a religious order for governing the conduct of its members.

Respond

Short sentence recited or sung antiphonally after a versicle.

Responsory

Liturgical chant in the Mass and Office consisting of versicles and responds which follow a lesson or short chapter.

Rubric

(Latin *rubrica*) Label or instruction placed before the main text, often written in red ink to declare its function.

Rubricator

The scribe who wrote the rubric portions of the manuscript or book.

Ruling

Linear guide system for laying out page design and for establishing writing lines. Lines drawn from pinholes pricked in the writing material along the edges.

Scholasticism

The term scholasticism (from the Latin "schola," or school) refers properly both to the doctrine and method of teaching in medieval European schools and to their successive revivals to the present day. As a method scholasticism involves (1) the close, detailed reading ("lectio") of a particular book recognized as a great or authoritative work of human or divine origin -- for example, Aristotle in logic, Euclid in geometry, Cicero in rhetoric, Avicenna and Galen in medicine, the Bible in theology -- and (2) the open discussion ("disputatio") in strict logical form of a relevant question ("quaestio") arising from the text. As a doctrine, scholasticism refers to the kind of philosophy, theology, medicine, and law (canon and civil) taught by the faculties responsible for these disciplines. These four faculties constituted the medieval universities that began to be organized in the twelfth century, beginning in Bologna, Paris and Oxford. The most important faculties, however, were arts (philosophy) and theology, and the term scholasticism is usually understood in the context of those disciplines.

Script

In the medieval West, classifications are related to time period or geography. In Islamic culture, differentiation between scripts is based on geometrical principles. Certain types of scripts sometimes reserved for particular texts.

Scriptorium

Area in a monastery dedicated to the creation of hand written and hand decorated manuscripts.

Square notation

One of the forms of neumes, musical notation, used to denote melody.

Staff

(pl. staves) Set of lines on which musical notes are written. Four-line staff is common since plainchant of the 12th c. Five-line staff for polyphonic use since early 13th c.

Text block

(also written space, justification) Portion of the page framed for text, music, and/or illumination. Sometimes additional areas blocked out for commentary (gloss).

Vellum

A fine parchment made from calfskin, lambskin, or kidskin and used for the pages and binding of books. A work written or printed on this parchment.

Verdigris

A green patina or crust of copper sulfate or copper chloride formed on copper, brass, and bronze exposed to air or seawater for long periods of time. The resulting blue or green powder consisting of basic cupric acetate is used as a paint pigment.

Vernacular

The everyday language spoken by a people as distinguished from the literary language.

Versicle

Short sentence, often from the Psalms, recited or sung antiphonally with the respond.

Verso

Term used in printing for a left-hand page of a book or the reverse side of a leaf, as opposed to the recto.

Vespers

The sixth of the seven canonical hours.

Vigil

Day before a feast day, often used to signify a special festal observance.

Watermark

Result of wire design pressed against cotton or linen rags during paper making; visible by holding sheet of paper against strong light.

Woad

A blue dye obtained from the leaves of *Isatis tinctoria*, an Old World plant in the mustard family.



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