

GD 135 HISTORY OF GRAPHIC DESIGN

Chapter 4: *illuminated manuscripts*

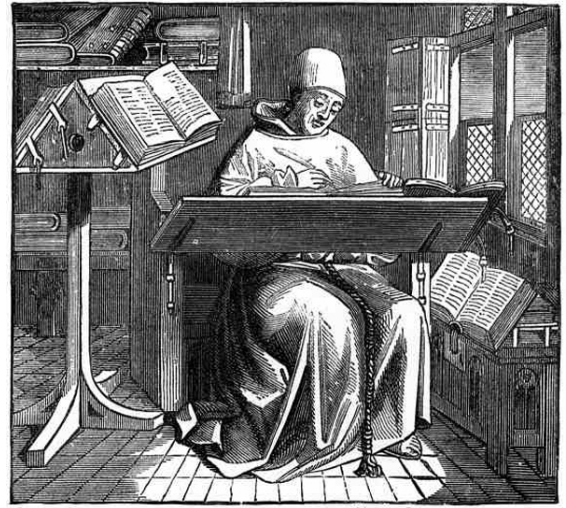
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Chapter 4 Study Questions

1. The vibrant luminosity of gold leaf, as it reflected light from the pages of handwritten books, gives the sensation of being literally illuminated; thus, this dazzling effect gave birth to the term _____.

- A. illustrated books
- B. classical literature
- C. illuminated manuscripts
- D. the dark ages

2. Illuminated manuscripts date back to the the age of antiquity. In addition to religious books, monastic scribes preserved manuscripts of classical Greek and Roman literature, and also transcribed their sacred songs. _____ is one of the greatest contributions of medieval graphic design.

- A. the Gregorian chant
- B. musical notation (sheet music)
- C. the ballad
- D. the sea shanty

3. The *Vatican Vergil*, the earliest surviving illustrated manuscript, is an example of the _____. Created in late 300-400 CE, its illustrations combine roman rustic capitals (*capitalis rustica*) with echoes of the rich colors and illusionist space of the wall frescoes of Pompeii, so similar to late Roman painting.

- A. classical style
- B. Celtic style
- C. Carolingian style
- D. Gothic style

4. During the early Christian era, nearly all books were created in the _____, or writing room, headed by the *scrittori*, a well-educated scholar who understood Greek and Latin and functioned as both an editor and art director. Scribes spent their days in isolation, bent over a writing table penning page after page in a trained lettering style.

- A. celestial illuminarium
- B. medieval dungeon
- C. monastic scriptorium
- D. castle workshop

5. Lettering styles evolved to become faster and easier to write. The earliest was the _____, so named because it was written between two guidelines that were one *uncia* apart (named for the Roman inch—but the style was actually invented by the Greeks). This style had rounded, freely drawn letters more suited to rapid writing.

- A. miniscule
- B. half uncial
- C. uncial
- D. majuscule

6. Ireland was a remote island relatively isolated from European invasions. By the 5th century, the _____ converted to Christianity and book design flourished in a craft tradition of abstract geometric patterns and illustrations that melded pagan culture with religion.

- A. Celts
- B. Warriors
- C. Lakers
- D. Clippers

7. _____, as seen in the *Lindisfarne Gospels* and the *Book of Kells*, were so named because their full pages of densely packed designs had the intricate patterning associated with oriental carpets.

- A. Romanesque rugs
- B. Carpet pages
- C. Carolingian carpets
- D. Persian rugs

8. Between the 3rd and 6th centuries, Celtic scribes began to letter _____, using four guidelines with vertical strokes that extended above and below the two main lines called ascenders and descenders.

- A. miniscules
- B. half uncials
- C. uncials
- D. majuscules

9. A radical design innovation in Celtic manuscripts was using _____ to separate strings of letters into words allowing readers to recognize them more quickly.

- A. punctuation
- B. interlaces and lacertines
- C. ornaments
- D. word spaces

10. Charlemagne, King of the Franks, united central Europe during the late eighth and early ninth centuries, fostering a revival of learning and the arts. He standardized book design and mandated a redesign of the alphabet with the use of four guidelines, ascenders, and descenders (Celtic innovations). _____ became the forerunner of our contemporary lowercase alphabet.

- A. Carolingian miniscules
- B. Roman rustic capitals
- C. Celtic uncials
- D. Celtic half-uncials

11. Many of the Moorish-influenced manuscripts from Spain, such as the *Four Horsemen of the Apocalypse* from the Beatus of Fernando and Sancha, are texts on _____.

- A. prayers and sacred songs
- B. the Qur'an
- C. the Book of Revelation
- D. classical literature

12. The medieval era that followed the fall of the Roman Empire also gave rise to illuminated Jewish, Islamic and Persian manuscripts. Which of the following is NOT included during this period?

- A. the Mainz Haggadah
- B. the Diamond Sutra
- C. the Qur'an
- D. the Padishanamah

13. Over the centuries, Islamic manuscript decoration became increasingly elaborate, with intricate geometric and arabesque designs filling the pages of the Qur'an. _____ were NOT used because Islam held religious opposition to images of living creatures.

- A. Rosettes and plant forms
- B. Rhythmic organic designs
- C. Ornate vowel marks
- D. Figurative illustrations

14. The Mughals (also Moguls — Muslims from Mongol, Turkey and Persia) brought Persian artists to India to teach the art of Islamic illumination. Richly illustrated manuscripts such as the *Padishanamah*, which tells the story of emperor Shah Jahan, combined text and traditional Persian paintings that included _____.

- A. birds, animals and human figures
- B. native architecture and decorative patterns
- C. schematic stylizations of plants
- D. all of A, B, and C

15. The *textura* lettering style seen in Gothic manuscripts was composed of vertical strokes capped with pointed serifs and almost eliminated rounded strokes. Why was this dense lettering so condensed?

- A. To save time and space.
- B. To distinguish the lettering from the art.
- C. It could be read in French and German.
- D. It looks good on tattoos.

16. In the early 1400s, the _____, a private devotional text that contained religious texts, prayers, and calendar days of the important saints, became Europe's most popular book.

- A. *Commentary of Beatus*
- B. *Apocalypse*
- C. *Book of Hours*
- D. *Four Gospels*

17. In the early fifteenth century, a French nobleman hired the Limbourg brothers to establish his own private scriptorium at his castle in central France. Their masterpiece, _____ (*Book of Hours*), was a pictorial book which included an illustrated calendar depicting the seasonal activities of each month crowned with graphic astronomical charts.

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