

# Illuminations of the Middle Ages

**Grade Level or Special Area:** 4<sup>th</sup> Grade – (4<sup>th</sup> Specials – Humanities)

**Written by:** Karen Recktenwald, Normandy Elementary, Littleton, CO

**Length of Unit:** Five lessons over nine class periods or more (45 minutes each)  
depending on size and design of illuminations

## I. ABSTRACT

We will learn why most of the medieval art and music was unsigned religious works. Students will understand the historic, artistic, cultural significance and evolution of medieval music, art, and manuscripts. We will examine the materials and equipment used by scribes and illuminators, and see how and why styles developed and changed throughout this time period. Students will learn about the skilled craftsmen required to create a medieval manuscript; and the time, value and importance of these historic and priceless documents. We will understand how and why illuminations would literally “light up” the text. Students will practice calligraphy, and illuminate their own initials with a medieval style.

## II. OVERVIEW

- A. Concept Objectives \* = Colorado Department of Education Standards
1. Students understand that visual arts are a form of communication. \*(1)
  2. Students understand the relationship of visual arts to various historical and cultural traditions. \*(4)
  3. Students understand the characteristics, merits, and meaning of works of art. \*(5)
- B. Content from the *Core Knowledge Sequence*
1. **Visual Arts:** Art of the Middle Ages in Europe – The generally religious nature of European art in the Middle Ages. (p. 97)
    - a. Illuminated Manuscripts (such as *The Book of Kells*)
  2. **History and Geography: World History and Geography** (pp. 91-92)
    - a. **Europe in the Middle Ages**
      - i. Background
        - a) The “Middle Ages” are generally dated from about 450 to 1400 A.D. Approximately the first three centuries after the fall of Rome (476 A.D.) are sometimes called the “Dark Ages”.
      - ii. Developments in history of the Christian Church
        - a) Conversion of the Germanic peoples to Christianity
        - b) Rise of monasteries; preservation of classical learning
        - c) Charlemagne’s love and encouragement of learning
  3. **Music: Musical Connections** (pg. 100)
    - a. Gregorian chant
- C. Skill Objectives (Jefferson County, Colorado Visual Art Content Standards)
1. **Communication:** Students recognize and use the visual arts as a language for communication.
  2. **Perception:** Students know, understand, and apply basic components of the visual arts as they solve visual problems.
  3. **Application:** Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
  4. **Heritage:** Students relate the visual arts to historical, cultural, and personal heritage.
  5. **Aesthetics:** Students analyze, interpret, and evaluate the characteristics, merits,

- and meaning of works of art.
6. **Transfer of Knowledge:** Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.

### III. BACKGROUND KNOWLEDGE

- A. For Teachers
  1. *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson
  2. *Arts and Culture: An Introduction to the Humanities*, Janetta Rebold Benton, Robert DiYanni
  3. *The Book of Kells: Reproductions from the Manuscript in Trinity College of Dublin*, Françoise Henry
  4. *The Book of Hours*, John Harthan
  5. *Eyewitness Books, Medieval Life: Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley
- B. For Students – from *Core Knowledge Sequence*
  1. Europe in the Middle Ages
    - a. Background – History and Geography: Grade 4 (page 91)
      - i. Beginning about 200 A.D., nomadic, warlike tribes began moving into Western Europe, attacking the western Roman Empire.
      - ii. The “Middle Ages” are generally dated from about 450 to 1400 A.D. Approximately the first three centuries after the fall of Rome (476 A.D.) are sometimes called the “Dark Ages”.
  2. Ancient Rome:
    - a. Background: Grade 3 (page 70)
      - i. Latin as the language of Rome
  3. Developments in History of the Christian Church: Grade 4 (page 92)
    - a. Growing power of the pope (Bishop of Rome)
    - b. Conversion of many Germanic peoples to Christianity
    - c. Rise of monasteries; preservation of classical learning
    - d. Charlemagne
      - i. Charlemagne’s love and encouragement of learning
  4. England in the Middle Ages: Grade 4 (page 92)
    - a. The Black Death sweeps across Europe

### IV. RESOURCES

- A. Lesson One
  1. *Eyewitness Books, Medieval Life: Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, by Andrew Langley
  2. *What Do We Know About The Middle Ages?* By Sarah Howarth
  3. *The Enjoyment of Music, Eighth Edition, Chronological Version*, Joseph Machlis, Kristine Forney
  4. *Gregorian Chant* tape or CD recording (“*Haec dies*”)
- B. Lesson Two
  1. Calligraphy books – varied number showing pen strokes and various letter forms
  2. Copies of various pages for students to practice making letter forms
  5. *Eyewitness Books, Medieval Life: Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, by Andrew Langley
  3. *What Do We Know About The Middle Ages?* By Sarah Howarth
- C. Lesson Three

1. *Eyewitness Books, Medieval Life: Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, by Andrew Langley
  2. *What Do We Know About The Middle Ages?* By Sarah Howarth
  3. *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*, Alfred A. Knoph, NY
  4. *The Book of Hours: With a Historical Survey and Commentary* by John Harthan, Thomas Y. Crowell Company, NY
  5. *The Sailor Who Captured the Sea: A Story of the Book of Kells*, Deborah Nourse Lattimore
  6. *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library
- D. Lesson Four
1. *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library
  2. *What Do We Know About The Middle Ages?* Sarah Howarth
  3. *Eyewitness Books: Medieval Life; Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley
  4. *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*, Alfred A. Knoph, NY
  5. *The Book of Hours: With a Historical Survey and Commentary* by John Harthan, Thomas Y. Crowell Company, NY
  6. *The Sailor Who Captured the Sea: A Story of the Book of Kells*, Deborah Nourse Lattimore
  7. *Arts and Culture: An Introduction To The Humanities*, Janetta Rebold Benton, Robert DiYanni, page 240 – 241, Figure 11.8 (A jeweled and gold manuscript cover, Fig. 11.9 (International style illumination), Fig. 11.10, Carolingian style, c. 816 – 835
  8. *Art in Focus*, Gene A. Mittler, page 316, The Carolingian style c. 830
- E. Lesson Five
1. *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library

## V. LESSONS

### Lesson One: Europe in the Middle Ages: The Growing Power of the Church Gregorian Chant – The Music of the Middle Ages

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Students understand that visual arts are a form of communication. \*(1)
    - b. Students understand the relationship of visual arts to various historical and cultural traditions. \*(4)
    - c. Students understand the characteristics, merits, and meaning of works of art. \*(5)
  2. Lesson Content
    - a. The generally religious nature of European art during the Middle Ages
    - b. Gregorian chant
    - c. Conversion of the Germanic peoples to Christianity
    - d. Rise of monasteries; preservation of classical learning
    - e. Charlemagne’s love and encouragement of learning
  3. Skill Objective(s) (Jefferson County, Colorado Visual Art Content Standards)
    - a. **Communication:** Students recognize and use the visual arts as a language for communication.

- b. **Perception:** Students know, understand, and apply basic components of the visual arts as they solve visual problems.
- c. **Application:** Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
- d. **Heritage:** Students relate the visual arts to historical, cultural, and personal heritage.
- e. **Aesthetics:** Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
- f. **Transfer of Knowledge:** Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.

B. *Materials*

- 1. Recording of a Gregorian chant Gradual, *Haec dies*
- 2. Tape or CD player
- 3. Historic world map of the Roman Empire
  - a. *Pearson Learning Core Knowledge: History & Geography* – page 42
- 4. World map
- 5. Students notebook/journals
- 6. Pencil and erasers for each student
- 7. Black or White Board/chalk or white board markers
- 8. Flex Camera
- 9. Library of books from the school or city with image resources
- 10. AV equipment: television, VCR, computer attached to TV (optional)
- 11. *What Do We Know About The Middle Ages?* Sarah Howarth
- 12. *Eyewitness Books: Medieval Life; Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley
- 13. *The Enjoyment of Music, Eighth Edition, Chronological Version*, Joseph Machlis, Kristine Forney

C. *Key Vocabulary*

- 1. Gregorian chant – monophonic melody, free flowing, unmeasured vocal line
- 2. Plainchant or plainsong – single-line melody; monophonic in texture
- 3. Monophonic – melody without accompaniment
- 4. Neumes – earliest musical notation signs; square symbols or notes written on a four-line staff
- 5. Responsorial – soloist or group of soloists answering choir or chorus
- 6. Anonymous – unknown artist, author, composer
- 7. A cappella – sung without instrument accompaniment

D. *Procedures/Activities*

- 1. As students enter the classroom have the Gregorian chant playing.
- 2. Students are seated and table folders containing notebooks and papers are passed out by assigned students.
- 3. Pencil bins holding pencils, erasers and sharpener are passed out to each table by assigned students.
- 4. (Optional) Give students a short pre-test (Appendix D) to determine what background information students have already. Correct in class and write in the correction answers. Hand in the papers. Be sure that students have their names and class on each, and the total number of correct answers circled by their name.
- 5. Ask students if they know where one might hear a song like this. (The Gregorian chant – in a church or a religious ceremony.)
- 6. **Introduction: (20 minutes)** Write words that are underlined, including the vocabulary words, on the board: Gregorian chant: *Haec dies*; Composer - Anonymous. The text is from Psalms, a book in the bible.

7. Tell students that this would have been heard on Easter Sunday and is a Responsorial (solo and chorus) performance written around 1175 by monks. This type of music would have enhanced the religious services of the Middle Ages and helped the people focus on the worship service. It was sung a cappella, without any type of musical instrument accompaniment because the early Christians believed instruments were not appropriate for religion and would cause improper passions among the people. The words of a Gregorian chant would have been in Latin. Latin was the chosen language for the Christian church. This would be an important step for the church, given the immense size of the Roman Empire. One spoken and written language for the church would enable monks to speak and communicate with each other through out the vast empire, even though the monasteries were often isolated for protection from the Barbarians.
8. The Gregorian chant is named for Pope Gregory the Great (reigned from 590 – 604) who is accredited with assembling the growing body of compositions of religious music into an organized liturgy; although this task took several generations.
9. At first chants were only passed down orally through the generations, but as the number of singers and chants increased, the tunes and melodies became more difficult to remember. Neumes, little black rectangular signs notating ascending and descending melodies, were written above the words to suggest the contour or outline of the melody. This notation system gradually developed into the four line staff and square note configuration.
10. Early music and art work was generally religious in nature, due to the increasing power of the Christian church. Early works of art and music were unsigned (anonymous) because they were often created by a group effort of artisans, or for the “glory of God”. With the fall of the Roman Empire, the church was the single great force that bound Europe together. The conquering Germanic tribes had many tribal chiefs, rather than one leader. The church was the only significant symbol of unification of the people. During the feudal period, the church governed almost every aspect of the people’s lives. The church was where the people were baptized at birth, married, then buried at death. Two institutions; cathedrals and monasteries, became important architecturally, and important centers for learning.
11. Show images from the books listed under materials. Illustrations would display much easier with a Flex Camera on to the TV. Choose various images to show the life and times of people in the Middle Ages, as well as furniture, buildings, monasteries, and tools used in medieval illuminations and book making. See Appendix J for a list of example illustrations to show students (books and page numbers).
12. *Activity: (20 minutes)* Have the class record information and vocabulary words from the board, and sketch any images of interest in their journals.
13. Briefly show some examples of neumes used in medieval illuminations. You may use the Flex camera and TV. (To save time, these could be pre-recorded on a video, CD, power point presentation or through the computer, with special equipment modifications that are available for the Flex camera.)
14. Demonstrate the use of neumes to plot out a familiar melody on the board. (You may have a music student volunteer to do this demonstration.) Write the words to the verse of a well-known song on the board. Allow plenty of room above the words to use the small black rectangles (neumes) to plot out each note in

ascending or descending order in the melody. Students may sing the melody and see if they agree with the notation.

15. Ask students to think of a familiar song that everyone should know. (Songs may be used from the *Core Knowledge Sequence*, page 100. Due to time limitations you may only want to try one verse.) Put your class, table or group number, and each student's name in your group on two pieces of paper. (This may be a small group or individual activity. If it is a group activity have one student act as the scribe for their group.) Decide on a simple melody and plot it out on one piece of paper using neumes to record the contour. Write the name of the tune on the back of the paper.
16. When all students or groups are done, pass each paper with the neumes to a different group or student. No one should be allowed to turn their paper over to see the back of the paper; their answer will be disqualified. Allow a few minutes (use a timer) for students to try to determine what song is being notated. Each student should have their name, class and group number on a second piece of paper. For every answer, the group number of the melody being determined must be listed beside the name, or words of the melody. Pass the verses to another group. Continue to pass the verses around as time allows. Each group or student will keep their own answer sheet listing their table or group number and their guesses as to the melody they think is being presented.
17. Time is up! The teacher will collect the melody sheets. Read the group number for each melody and what each group listed on the back of their sheet. Have one person from each group (or student, if done individually) raise their hand if they have the correct answer. Count the number of hands up and place the number in fraction form, correct answers over total number possible, on each sheet with the melody. Each group, or student, will determine the number they get correct on their answer sheet. Put a single slash across incorrect answers. Write in the correct answer. Each correct answer will be worth one point. Place the number correct over the number of total answers, like a fraction. Each group will receive two marks on this activity. One mark for the number of correct answers received from their tune, and one mark for their correct answers on others' melodies.
18. Collect the papers.
19. This activity should illustrate how neumes written above the words of songs helped record and document the early oral musical traditions of our historical culture. Thus songs words and melodies were more accurately passed down to others and composers began to sign their compositions.
20. Clean-up (5 minutes).

E. *Assessment/Evaluation*

1. Monitor group activity work and responses.
2. Make a notebook/journal check for important notes and dates.
3. Participation points are recorded for individual responses.
4. Record two marks for effort: first the correct number of answers for their own melody, then the number correct from their answer sheet.

**Lesson Two: Medieval Age, Scribes and Calligraphy (two day activity)**

A. *Daily Objectives*

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  - b. Students understand the relationship of visual arts to various historical and cultural traditions. \*(4)

- c. Students understand the characteristics, merits, and meaning of works of art. \*(5)
- 2. Lesson Content
  - a. Illuminated Manuscripts (such as the *Book of Kells*)
- 3. Skill Objective(s) (Jefferson County, Colorado Visual Art Content Standards)
  - a. **Communication:** Students recognize and use the visual arts as a language for communication.
  - b. **Perception:** Students know, understand, and apply basic components of the visual arts as they solve visual problems.
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  - e. **Aesthetics:** Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
  - f. **Transfer of Knowledge:** Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
- B. *Materials*
  - 1. Students notebook/journals
  - 2. Pencil and erasers for each student
  - 3. Black or White Board/chalk or white board markers
  - 4. Flex Camera
  - 5. Library of books from the school or city with image resources
  - 6. AV equipment: television, VCR, computer attached to TV (optional)
  - 7. *What Do We Know About The Middle Ages?* Sarah Howarth
  - 8. *Eyewitness Books: Medieval Life; Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley
  - 9. Calligraphy Books – assorted ones that show letter forms with pen strokes
  - 10. Copies of various pages of various letter forms (an easy style) and pen strokes (enough so each student can have a page to work from)
  - 11. Copy Paper with a smooth surface (optional - this could have guidelines for calligraphy copied on it; easier for letter formation)
  - 12. Pens for each student (these could have goose feathers attached) crow quill (thin uniform tip, no variation in letter form), or other wider tips to get the thick and thin (C nib) of the letter formation; pens come with the barrel and nib separate, or crow quill one unit; a variety of choices would allow the class to compare the letter forms of each
  - 13. *Optional:* Quills from a goose for each student – have students make their own pen
  - 14. Ink – this may be purchased in larger bottles then used to refill smaller ink wells; students may share an ink well between two students (caution - ink could ruin students clothing and be messy)
  - 15. Protective smocks or paint shirts for clothing
  - 16. Paper towels or sponges for any spills
  - 17. *Optional:* a variety of types of paper, rough, textured (to compare)
- C. *Key Vocabulary*
  - 1. Barbarians – a person regarded as primitive or uncivilized; fierce, brutal or cruel, lacking refinement
  - 2. Feudal – an economic and political system during the Middle Ages based on the relationship of a lord to a vassal held to pay homage and service to the lord
  - 3. Illiterate – unable to read or write; uneducated

4. Dark Ages – the early part of the Middle Ages; from the end of classical civilization until learning was revived
5. Calligraphy – the art of beautiful handwriting
6. Scribes – a professional copyist or writer
7. Lampblack – a gray or black substance made from the soot of lamps to make a pigment used to write
8. Manuscripts – a composition, book or document that is handwritten

D. *Procedures/Activities*

1. Review and assess the information the class has about the Middle Ages. The unit should have already been introduced in the classroom. Speak with the classroom teacher, as well as the students to determine their level of knowledge on the medieval time period. (*Optional*: Give the class the Pre-Test – Appendix E.)
2. Pass out journals, pencils and erasers.
3. Instruct students to take notes and make sketches in their journals. Be sure to use a heading (The Middle Ages) and note dates, vocabulary words and other important information from the board.
4. The final assessment may be given as a pre-assessment either orally or handwritten, to determine the background knowledge the class has of the medieval period. (See Appendix D.)
5. Ask the class when the medieval period began. (The Medieval period began with the fall of Rome in 476 A.D.)
6. Does anyone know what caused the fall of Rome? (The Germanic tribes invaded western Rome. They were known as Barbarians. Rome was too big to protect from all of the Germanic tribes.)
7. The Barbarians were rough, ruthless and uncivilized. (They were uneducated. Rather than a centralized government they had many tribal chiefs.)
8. What are the approximate dates of the medieval period? (450 A.D. – 1450 A.D.)
9. Life was very hard living under the feudal system. Almost all of the people were illiterate. Most of the people lived from the soil, peasants, farming for wealthy land owners, lords or landlords. The roads fell out of use and were not kept up (remember the saying, “all roads lead to Rome”). Trade and commerce was destroyed, and the monetary no longer existed. Many of the buildings (architecture), artwork and sculptures were destroyed by the ruthless invaders. Many people were killed and towns were destroyed. It was unsafe to travel during these times. These times were incorrectly known as the “Dark Ages”; the early medieval period.
10. Almost all of the people were illiterate and poor. The peasants had no control over their lives. They depended on the landlord or lord for protection from the Barbarians in exchange for homage and service to the lord. Their lives were short, and difficult, spending most of their time just trying to survive. They had no “free time”.
11. The church became very powerful and provided many of the functions of the government; collected taxes, maintained courts of law, punishing criminals, and served as hospitals and inns. The two major religious institutions were the cathedrals, and the monasteries. They also served as centers for learning, and the schools. Gradually over time many of the Germanic tribes were converted to Christianity.
12. Monks lived in the monasteries, giving up much of their worldly possessions to serve their life for God, in prayer and in work. They continued reading and writing, in Latin, preserving ancient manuscripts and establishing schools.

13. The art of fine handwriting is called calligraphy (kuh LIHG ru fih). Letters are shaped carefully, with attention to form, size, proportion, rhythm, spacing, character and uniformity with each letter created.
  14. People who made their living by professionally handwriting books, documents and records were known as scribes. They used remarkable skill and design in the flourishes they added to the letter forms.
  15. Using the Flex Camera to display illustrations from the books, show the class on a TV monitor pictures of medieval life and times. These should be pictures showing monasteries, the desk and tools of a scribe as well as other artifacts. See Appendix J for suggestions of images to show and the page numbers where they can be found in the following books: *What Do We Know About The Middle Ages?* Sarah Howarth and *Eyewitness Books: Medieval Life; Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley.
  16. Ancient Egyptians used brushes or pens made from reeds dipped in lampblack and water. The Egyptians would write on materials such as waxed wood or palm leaves, with a stylus made of wood or bone. Medieval scribes used pens made from reeds, or quills from the feathers of a goose or swan.
  17. *Activity:* Have students look through calligraphy books from the library of reference materials checked out from school or local libraries. Note the type of letter forms that the medieval monks would have used. Be sure to notice the name, and or date of calligraphy style.
  18. Practice writing on the (lined) paper using the pen and ink. Notice the letter shapes, how they fill the lines on the page, and the quality of line; if there are thicker and thinner lines. (Line – element of art) Work slowly, carefully forming each letter. Try to use a style you see in the books. (If resource books are used to copy from, you may want to copy pages so no ink or water spills get on them.)
  19. (*Note:* You may want students to copy styles in their journals first using pencil and paper to practice the variations in line before using pen and ink.)
  20. Students should be able to try several different pen tip styles and widths.
  21. *Optional:* You could have several different types of paper available to allow students to see how paper accepts and reacts to ink. Some papers have a rougher surface and are not only more difficult to write on, they also tire your hand more. The ink will absorb more on some types of paper and less on others. Rough paper could also cause the ink to splatter. These would all be concerns of a medieval scribe.
  22. Ask students if their hands ever get tired when they are writing during school. What kinds of problems do you think a medieval scribe would have?
  23. Clean-up (10 minutes) each day.
- E. *Assessment/Evaluation*
1. Participation points during discussions.
  2. Check journals for notes, vocabulary words and sketches.
  3. Pre-test if given at the beginning of the lesson for prior knowledge from the classroom. (Appendix E)
  4. Effort and craftsmanship during the calligraphy practice (Novice, Apprentice, Craftsman, Master Craftsman). See Appendix D.

### **Lesson Three: Medieval Illuminations and Manuscripts**

#### **A. Daily Objectives**

1. Concept Objective(s) \* = Colorado Department of Education Standard
  - a. Students understand that visual arts are a form of communication. \*(1)

- b. Students understand the relationship of visual arts to various historical and cultural traditions. \*(4)
  - c. Students understand the characteristics, merits, and meaning of works of art. \*(5)
2. Lesson Content
- a. Illuminated Manuscripts (such as *The Book of Kells*)
3. Skill Objective(s) (Jefferson County, Colorado Visual Art Content Standards)
- a. **Communication:** Students recognize and use the visual arts as a language for communication.
  - b. **Perception:** Students know, understand, and apply basic components of the visual arts as they solve visual problems.
  - c. **Application:** Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
  - d. **Heritage:** Students relate the visual arts to historical, cultural, and personal heritage.
  - e. **Aesthetics:** Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
  - f. **Transfer of Knowledge:** Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
- B. *Materials*
- 1. Students notebook/journals
  - 2. Pencil and erasers for each student
  - 3. Black or White Board/chalk or white board markers
  - 4. Flex Camera
  - 5. Library of books from the school or city with image resources of Illuminations
  - 6. AV equipment: television, VCR, computer attached to TV (optional)
  - 7. *What Do We Know About The Middle Ages?* Sarah Howarth
  - 8. \* *Eyewitness Books: Medieval Life; Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley
  - 9. *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*, Alfred A. Knoph, NY
  - 10. *The Book of Hours: With a Historical Survey and Commentary* by John Harthan, Thomas Y. Crowell Company, NY
  - 11. *The Sailor Who Captured the Sea: A Story of the Book of Kells*, Deborah Nourse Lattimore
  - 12. \* *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library
  - 13. Paper , various sizes for illuminated initial and design around it (3” x 4”, 4 x 5” , 5” x 6”); just a good working size
  - 14. *Optional:* a variety of types of paper
  - 15. Rulers
  - 16. Compasses
  - 17. Colored pencils, inks, paints, or gel pens (coloring medium that will work in small areas with 4<sup>th</sup> graders)
- \* *Recommended resources if you only want to have a limited number available; they provide a wide range of examples and related material*
- C. *Key Vocabulary*
- 1. Illumination – (Latin) *lumen*, light; to clarify, make understandable; to decorate
  - 2. Scriptorium – an especially warm and well lit room in the monastery set aside for the production of manuscripts
  - 3. Manuscripts – (Latin) *manus*, meaning hand and *scribere* , to write

D. *Procedures/Activities*

1. Students pass out table folders containing each students journals and other students pass out bins containing pencils, erasers and pencil sharpeners for each table.
2. Have vocabulary words and other important information for students to copy into their journals, written on the board.
3. Introduction: The Art of Illumination comes from the Latin word lumen which means light. Illuminations were the earliest book illustrations that were created by monks to “light up” the text of books or manuscripts. During the medieval era, the majority of the population of Europe were illiterate, at least 95%. What does illiterate mean? Because of the senseless destruction and terror caused by the Germanic tribes, education and the schools of Rome had also been destroyed. Monasteries were where isolated pockets of education where monks would read, copy, and preserve ancient manuscripts. Monasteries were self-sufficient religious institutions; everything the monastery needed to exist was created within its walls. As all of Europe, the monks feared the destructive forces of the Goths, Huns, and Vandals who often ransacked, stole and destroyed their artifacts. Europe became like a ghost town. Most people lived a primitive existence in huts and crumbling Roman temples. Books or manuscripts were unimportant to the majority of the population, but invaluable to the church, monasteries and the wealthy landlords,
4. Bibles were the most important manuscripts and the most often copied. They were considered sacred Christian texts that revealed the word of God and were adorned and embellished with the finest materials and craftsmanship possible.
5. Latin, the language of ancient Rome, became the official language of the church. This was a practical advantage for the monks during the medieval period because monks everywhere, in any country, could communicate with each other. (It wasn't until much later that books would be written in the vernacular, spoken language, of the country.)
6. Scribes and Illuminators worked in a room in the monastery that had the most heat and largest windows for light, a Scriptorium. Most of the monastery would have been cold, causing cramped hands, difficult to write or illuminate with. A strict vow of silence was commanded to avoid distractions or interruptions. Scribes were trained as apprentices to create graceful and uniform text.
7. Reference books: Using the Flex camera, VCR and TV display the tools, desks, and other pictures to show the class how monks would have worked in *Eyewitness Books: Medieval Life*, by Andrew Langley.
8. The scribe's tools would have been a pen created from goose or swan feather quills. (The word pen is derived from the Latin word *penna* which means feather.) A scribe would sharpen the quill with a knife, also used to “erase” or scratch out mistakes. The main ink colors were black and red. The black ink was created from charcoal or candle soot (lampblack) and mixed with gum arabic, dried sap of the acacia tree or oak galls (apples) from the gall wasp eggs in a growing bud. The ink was thick and rich. The vermilion (red color) was created from a combination of mercury and sulfur; or chips from the brazilwood tree. Quills, holding a very little amount of ink, required a handy supply of ink to be very close, also shown in medieval illustrations or illuminations. Often bull horns would be used, fit in to a hole in the scribe's desk.
9. Illuminators frequently used gold or silver as leaf, or a powder mixed to a paint consistency. Gold leaf would be burnished before the text would be written to avoid smudging the script. While silver leaf would tarnish, gold leaf would not.

Illuminations would appear to be lit from within with light reflected off of them, thus the term “Illumination”. The illustrations would also “light up” the meaning of the text with the pictures, for most of the population, who could not read

10. Illuminations were allowed space by the scribes, and were carefully planned by the Illuminator. Lacelike vines, patterns, flowers, animals and figures were carefully and lightly sketched on to the manuscripts and painted with very small brushes and pigments (paints). These illustrations clarified the text. Historical Initials would frame a scene within the letter.
  11. Using the Flex camera, VCR and TV, a video produced using these items, or a power point presentation created from the same, show the class examples from the illustrations in *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library.
  12. Show the class various types of illuminations from the sources listed. Discuss the elements of art: color, line, form, texture, shape, and special arrangement.
  13. Point out the patterns used and the care given to the craftsmanship involved in creating illuminations. Often these were anonymous documents because they were created to honor God and glorify His words. That is why monks took great care in doing their best work and used the finest materials, including jewels, fine silk, gold and silver.
  14. *Assignment:* Design an Illuminated Initial.
    - a. Use one of your initials to design a large capital letter in pencil in your journal.
    - b. Label the assignment: Illumination.
    - c. Carefully plan the shape and design. Use thick and thin lines and careful shapes within the letters. You may use calligraphy or typeface books to find a style that you like. The letter should be bold.
    - d. Make several thumbnail (small rough sketches on a page) to try several different styles to choose between. These need to be designed like the medieval letters to provide ample room for borders, patterns, designs and figures.
    - e. Decide on the best initial design for illumination, with the teacher’s help. Sketch that choice in a larger rough draft form on another page of your journal. Leave enough room around the letter to allow designs and patterns to flow all around, above, below and beside it.
    - f. When completed, and your letter is neatly done with straight edges, thick and thin lines and well formed shapes, use the resource library to research other illumination ideas.
    - g. Clean-up: 5 minutes
- F. *Assessment/Evaluation*
1. Participation points during discussions.
  2. Check journals for notes, vocabulary words and sketches.
  3. Effort and craftsmanship during the activity.
    - a. (Novice, Apprentice, Craftsman, Master Craftsman)
    - b. See Appendix E.

#### **Lesson Four: Over 1,000 Years, Illumination Styles Change**

##### *A. Daily Objectives*

1. Concept Objective(s) \* = Colorado Department of Education Standard
  - a. Students understand that visual arts are a form of communication. \*(1)
  - b. Students understand the relationship of visual arts to various historical and cultural traditions. \*(4)

- c. Students understand the characteristics, merits, and meaning of works of art. \*(5)
- 2. Lesson Content
  - a. Illuminated Manuscripts (such as *The Book of Kells*)
- 2. Skill Objective(s) (Jefferson County, Colorado Visual Art Content Standards)
  - a. **Communication:** Students recognize and use the visual arts as a language for communication.
  - b. **Perception:** Students know, understand, and apply basic components of the visual arts as they solve visual problems.
  - c. **Application:** Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
  - d. **Heritage:** Students relate the visual arts to historical, cultural, and personal heritage.
  - e. **Aesthetics:** Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
  - f. **Transfer of Knowledge:** Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.
- B. *Materials*
  - 1. Students notebook/journals
  - 2. Pencil and erasers for each student
  - 3. Black or White Board/chalk or white board markers
  - 4. Flex Camera
  - 5. Library of books from the school or city with image resources of Illuminations
  - 6. AV equipment: television, VCR, computer attached to TV (optional)
  - 7. *What Do We Know About The Middle Ages?* Sarah Howarth
  - 8. \* *Eyewitness Books: Medieval Life; Discover medieval Europe – from life on a country manor to the crowded streets of a developing town*, Andrew Langley
  - 9. *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*, Alfred A. Knoph, NY
  - 10. *The Book of Hours: With a Historical Survey and Commentary by John Harthan*, Thomas Y. Crowell Company, NY
  - 11. *The Sailor Who Captured the Sea: A Story of the Book of Kells*, Deborah Nourse Lattimore
  - 12. \* *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library
  - 13. *Arts and Culture: An Introduction To The Humanities*, Janetta Rebold Benton, Robert DiYanni, page 240 – 241, Figure 11.8 (A jeweled and gold manuscript cover, Fig. 11.9 (International style illumination), Fig. 11.10, Carolingian style, c. 816 – 835.
  - 14. *Art in Focus*, Gene A. Mittler, page 316, The Carolingian style c. 830.
  - 15. Paper , various sizes for illuminated initial and design around it (3” x 4”, 4 x 5” , 5” x 6”); just a good working size
  - 16. *Optional:* a variety of types of paper
  - 17. Rulers
  - 18. Compasses
  - 19. Colored pencils, inks, paints, or gel pens (coloring medium that will work in small areas with 4<sup>th</sup> graders)
  - 20. Small paint brushes, varied sizes (if paint is used)
  - 21. Containers for water to clean or thin paint (if paint is used)
  - \* Recommended resources if you only want to have a limited number available; they provide a wide range of examples and related material

C. *Key Vocabulary*

1. Iconograph – language of symbols, very useful in an era of illiteracy
2. Historiated Initial – an initial containing a small painted scene
3. Illuminated Manuscript – a codex form book, hand written and illustrated
4. Bestiary – a book with real and imaginary animals of myth and folklore
5. Book of Kells – gospel manuscripts written by Celtic monks in the 700 – 800’s, considered to be one of the most famous illuminated manuscripts in the world
6. Book of Hours – a prayer book with a series of prayers to the Virgin Mary, with eight sections of prayers for recitation at eight specific “hours” of the day
7. Psalter – the Book of Psalms manuscript, used to read during church services or for private prayer
8. Paleography – the study of ancient writing. A paleographer can determine the date and place a manuscript was produced by examining the manner or style in which the text was created

D. *Procedures/Activities*

1. Students pass out table folders with journals while other pass out pencil bins containing pencils, erasers and pencil sharpeners for each table.
2. Introduction: The Changing Styles of Illuminations: Changes in political, social and cultural life also changed the arts.
3. Compare the artwork, rhythmic movement, space filling techniques, variations of form and spatial organization between the various styles that illuminations took over the thousand year period of the Middle Ages.
4. See Appendix J for a list of books and page numbers where examples may be found to illustrate the various illumination styles.
5. **Early Middle Ages – Animal Style:** Illuminations marked the clash of two different cultures; the Christian church and the Germanic tribes. The clash, then blending of cultural, visual and literary ideals of Christianity and heroic Germanic traditions brought about the Animal Style or Germanic Style. This style included ornamental patterns with distorted creatures. These creatures’ bodies were twisted and stretched, with sometimes imaginary parts, or parts from other animals. These were interlaced with bestial forms and purely abstract patterns, into symmetrical compositions. Some had naturalistic shapes and vigorous, ornamental patterns with swirling lines.
6. **The Irish** – Anglo-Saxon illumination was disciplined yet used free style. Animal heads were like “sea monsters” from the prows of ancient ships.
7. **The Cross page, or “carpet page”** – around 700 A.D. *Lindisfarne Gospels*, were pages entirely covered with geometric, symmetrical patterns and curvilinear shapes. They contained elongated birds and animal forms interlaced like ribbons.
8. **The Book of Kells** – created by Irish monks around 800 A.D. is considered the finest gospel book. It has been called the “chief relic of the western world” when its theft was documented in 1006 A.D. It was a book for special occasion devotions, not daily devotions.
  - a. The perfection of the art work is on the smallest scale possible.
  - b. Fine technical skill and execution was used.
  - c. The representation of the body is extremely inaccurate.
  - d. The body is displayed in a flat, 2-D frontal view.
  - e. The drapery falls with impossible folds using curvilinear lines and decorative design that shows little hint of a body beneath it.
9. **Celtic Style** – A style that is far from nature or the Classical tradition, which was an allegiance to the visible world.

10. **Byzantine** – Notice the bold use of line, brilliant colors and sensitive feeling for pattern. The figures have a flattened look, without shadows and have no suggestion of depth. Illuminators possessed the skill to use accurate representation but chose not to. Their primary concern was the presentation of easily understood religious symbols, not the imitation of reality.
11. **Carolingian style, 800 A.D.** – Revival of the classical learning and arts from Charlemagne (SHAR-lu-main), or Charles the Great, which brought the convergence of Christian and Germanic cultures. The Classical influences, encouraged by Charlemagne, brought about the importance of the human figure. The Carolingian style of illumination suggests movement and emotion in the figures, with swirling drapery. A strong wind or flame-like nervous energy ripples the landscape with an oddly animated sweep. Everything seems to be moving in the energetic, dynamic style.
12. **Late Middle Ages – 13<sup>th</sup> and 14<sup>th</sup> centuries: Reflected the influence of stained glass** – Illustrations were placed in architectural frameworks with elegant figures using firm, dark outlines (lead strips). *The Book of Hours* uses the International Style.
13. **The International Style** – Figures were painted using more graceful lines. They were more colorful and used beautiful and elegant subjects that appealed more to the wealthy people of Western Europe. There was much more concern for realistic detail, thus the style was named the International style because of the widespread popularity it had.
14. Outline the characteristics of each style of illumination, and the time period, on the board. Have students participate and copy these in their journals. They can make quick thumbnail sketches of examples of the style for reference.
15. With the reference books noted under materials, in the bibliography, and Appendix J, show the class various examples of illuminations from the various illumination styles. Have the class attempt to place each example in their period or style.
16. *Activity:* Using one of these characteristic styles, illuminate your initial. Practice with images, designs, lines, forms from the examples, but make them characteristic of YOU and YOUR INTERESTS. Without any text, we will be illuminating your initial, “lighting up” the initial with stories, images, designs that define or tell us more about you, giving us insight into your character.
  - a. Images must reflect a specific medieval period of illumination.
  - b. Craftsmanship was extremely important! Keep lines straight, use rulers. Fill borders with patterns. Color neatly and creatively.
  - c. Images must be appropriate for school.
  - d. Practice in thumbnail sketches, NOT on your final initial plan. Develop your lines and form to keep them flowing and symmetrical.
  - e. Practice with a “vow of silence”.
  - f. Play the Gregorian chant while students work.
  - g. Students may make use of reference materials and samples available, for ideas.
17. This activity should take the next two days at least, and involve careful planning.
18. Clean-up (5 minutes).

E. *Assessment/Evaluation*

1. Participation points during discussions.
2. Check journals for notes, vocabulary words and sketches.
3. Effort and craftsmanship during the activity.
4. (Novice, Apprentice, Craftsman, Master Craftsman) Appendix E

## Lesson Five: The History and Art of Bookmaking

### A. Daily Objectives

1. Concept Objective(s) \* = Colorado Department of Education Standard
  - a. Students understand that visual arts are a form of communication. \*(1)
  - b. Students understand the relationship of visual arts to various historical and cultural traditions. \*(4)
  - c. Students understand the characteristics, merits, and meaning of works of art. \*(5)
2. Lesson Content
  - a. Illuminated Manuscripts (such as *The Book of Kells*)
3. Skill Objective(s) (Jefferson County, Colorado Visual Art Content Standards)
  - a. **Communication:** Students recognize and use the visual arts as a language for communication.
  - b. **Perception:** Students know, understand, and apply basic components of the visual arts as they solve visual problems.
  - c. **Application:** Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts.
  - d. **Heritage:** Students relate the visual arts to historical, cultural, and personal heritage.
  - e. **Aesthetics:** Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art.
  - f. **Transfer of Knowledge:** Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning.

### B. Materials

1. Students notebook/journals
2. Pencil and erasers for each student
3. Black or White Board/chalk or white board markers
4. Flex Camera
5. Library of books from the school or city, with images of Illuminations
6. AV equipment: television, VCR, computer attached to TV (optional)
7. *Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library
8. Paper
9. *Optional:* A variety of types of paper or material for a book cover
10. Rulers
11. Compasses
12. Colored pencils, inks, paints, or gel pens (coloring medium that will work in small areas with 4<sup>th</sup> graders)
13. Various sizes of small paint brushes (if paint is chosen to color illuminations)
14. Containers for water ( if paint is used)
15. Paint shirts or smocks to protect clothing
16. Needles, thimbles and heavy thread

### C. Key Vocabulary

1. Scroll – a roll of papyrus or parchment used for writing
2. Codex – the book form as we know it today, with individual pages folded and sewn or glued together along the folded edge so one could flip through the pages (Codex replaced papyrus scrolls for practical reasons of recitation, cross-referencing and storage)
3. Vellum – specially prepared animal hides used to write on to make manuscripts, a fine parchment

4. Parchment – *see vellum*, today it refers to fine writing paper
5. Binding – a cover that holds together and protects the pages of a manuscript

D. *Procedures/Activities*

1. Pass out journals and pencils bins and instruct students to take notes and make sketches of important information, vocabulary words and dates, especially when noted on the board.
2. Introduction: The Egyptians had the *Book of the Dead* scroll that was over 100 feet long as early as 300 A.D. These scrolls were placed in the tombs to protect the spirits of the dead with spells and prayers. Monks adopted the codex book form from the ancient Romans, from the practice of stringing wax covered boards together; Latin *caudex* meaning block of wood. The practice of making codex books began around the first century A.D. for practical purposes; it was easier for recitation, reference and storage. The codex book form was not popular until 300 A.D. Books became not just a source of information, but works of art. Books could take several years to copy; a large lavishly illustrated manuscript could cost as much as the construction of a medium-sized cathedral. These manuscripts would be highly prized and precious objects to own. Those who owned books were of an elite minority, members of the church or nobility. A large number of books survive from the medieval period, more than any other type of object from that era, preserved in museums, libraries, churches and private collections. They were often kept in treasuries because of their value, out of the light and atmospheric conditions. Even today manuscripts are exhibited with extreme caution under special lighting and temperature controls. The preservation of these manuscripts has provided historians with invaluable links to all aspects of medieval life, hopes, fears and dreams. The illuminations, “worth a thousand words” provide pictorial scenes of the medieval society and life style; their clothing, historical events, rituals, celebrations and battles, to name a few. The remarkable condition of these ancient manuscripts is due partly because of their extreme value, and because of the extraordinary craftsmanship that went in to creating them. Books changed as the medieval world changed.
3. Bookmaking involved many skilled artisans:
  - a. The vellum maker
  - b. The scribe
  - c. The illuminator
  - d. The binder
4. For over a thousand years the art of book making remained much the same. The style of writing and decoration changed. From the fall of the Roman Empire to the dawn of the Renaissance, the art of bookmaking kept the images and ideas of civilization in Western Europe alive. Illuminated manuscripts are the chief glory of the Middle Ages, and preserved the literature of the ancient Greeks, philosophy, stories, mythology, poetry and song.
5. Vellum or parchment was used rather than the ancient papyrus from Egypt, or paper from China. Vellum was made from the skins of sheep, goats or calves. Monks would have been able to get an ample supply from the abbey butcher. The number of hides needed for a manuscript depended on the size of the animal. A Bible could take more than 200 full-grown sheep. The production of vellum was time consuming, labor intensive and smelly. A continual process of cleaning, stretching the hide on wooden frames, and scraping them, sometimes caused holes in the vellum. Holes caused from nicking the hide were stitched up or written around; sometimes they became part of the design. (*Bibles and*

*Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library, pages 22-23.)

6. Scribes ruled the vellum with lines or pin pricks thru a stack of pages to maintain even lines of script. Scribes began as apprentices, learning to make the tools and supplies needed for writing and practicing the graceful and uniform script. The scribe worked in a special room, scriptorium, with the best light and heat in the monastery. They worked in complete silence to avoid distractions. Mistakes were scraped off with a knife, or if a phrase was forgotten or missed, it was added in the margin with clever illustrated figures to “move” the text in to place. (*Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library, pages 24-27.) The scribe allowed space for the artwork of the illuminator. It is known that some scribes were women. In the later part of the medieval period scribes would sign and inscribe a notation on some of their work. Earlier scribes worked as with joint effort, and for the glorification of God’s word, and did not sign their work.
7. The illuminator would have worked in the same conditions as the scribe. The illuminations were carefully planned ahead of time and sketched on the vellum as guides. Occasionally these drawings were unfinished. Letters of the text, initials and borders were decorated in lacy patterns of vines, flowers, tiny animals and figures. (*Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library, pages 27-30.)
8. The binder would fold the pages and stack them together in order. The stacked pages would be stitched together with thick thread using a variety of types of stitches. The manuscript would be fitted with a hard wooden cover and decorated in a variety of fashions, depending on the value of the manuscript and the wealth of the intended owner. A leather covering was sometimes tooled, while cloth, like velvet or silk might be embroidered. Very important manuscripts, for emperors or bishops, might also be inlaid with precious metals like silver or gold, and inlaid with jewels. Sometimes these jewels were raised up on feet to allow the light to pass through and enhance their brilliance. (*Bibles and Bestiaries: A Guide to Illuminated Manuscripts*, Elizabeth B. Wilson/The Pierpont Morgan Library, pages 31-32. 40.)
9. *Activity:* Students may continue working on their medieval illuminations. Check their work and craftsmanship as they finish their final sketches and prepare to add color. They may continue to use the supply of ideas from the resource library.
10. *Final Illuminations:* Students should use a ruler for straight edges. They should be sure to use the ruler to measure in order to get parallel lines. A compass or any other tool for circles should be used to get precise circles or curves. Students should pay attention to their craftsmanship and detail. (This process may take several class periods, depending on the size, amount of detail, materials used, and quality of work.)
11. It would be interesting to see if students could take a “vow of silence” while working.
12. Students should be sure to write their full name and their class on the back in pencil.
13. *Optional:* Students write the style of their illumination in pencil on the back.
14. Final Illuminations may be mounted on mat board with appropriate sizes and colors that will enhance each piece. Small pieces of mat board of varying colors and textures can be donated from local frame shops.
15. Clean-up (10 minutes)

- E. *Assessment/Evaluation*
  1. Participation points during discussions.
  2. Check journals for notes, vocabulary words and sketches.
  3. Effort and craftsmanship during the activity.
  4. (Novice, Apprentice, Craftsman, Master Craftsman) Appendix E

## VI. CULMINATING ACTIVITY

- A. Students share their illuminations with the class. They explain their designs and the style they used.
- B. Illuminations may be hung in the hallway on display, or in the classrooms for medieval day celebrations.
- C. Art Show – Illuminations on display. Students could dress up like medieval monks and prepare an area to look like a scriptorium in an ancient monastery. Using tools like the ancient scribes, students could act out and demonstrate the creation of a manuscript, including vellum makers, scribes, illuminators, binders, and even apprentices. Some students could serve as docents, showing visitors around the “museum” and monastery.
- D. Students write poetry in their classroom. They could illuminate one of their poems.
- E. Students may choose to create and bind a manuscript of their own. They could work individually or in groups, like the monks.
- F. Final exam – (see Appendix E)

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: History of the Gregorian Chant and Music of the Middle Ages
- B. Appendix B: History of the Manuscript
- C. Appendix C: History of Illuminations and Illumination Styles
- D. Appendix D: Medieval History of Music, Illumination & Manuscript Making  
Pre-Test and Answer Key
- E. Appendix E: Medieval History of Music, Illumination & Manuscript Making  
Final Test and Answer Key
- F. Appendix F: Medieval History of Music, Illumination & Manuscript Making  
Key Vocabulary Words
- G. Appendix G: 4<sup>th</sup> Grade Medieval Assignment Due Date Time Line
- H. Appendix H: Rubric of Illumination
- I. Appendix H: 4<sup>th</sup> Grade Medieval Illuminations Rubric
- J. Appendix I: 4<sup>th</sup> Grade Calligraphy Practice and Final Work Rubric
- K. Appendix J: Suggested Example Illustration Resource List
- L. Appendix K: Additional Resources Available for Purchase in Catalogues
- M. Appendix L: Additional Website Resources

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## Appendix A

### History of the Gregorian Chant and Music of the Middle Ages

Music was an important part of the early Christian worship. It was like the music of the Greeks and Hebrews, it added melody to the prophet's words. The chant gradually developed into a form of music call plain song. There were a specific set of rules set up for appropriate hymns for the church, set up by St. Ambrose (340 – 397 A.D. ?) which were called the Ambrosian chant. The Gregorian chant was developed under Pope Gregory the Great, (590-604). Plain song set the relationships between notes, monophony, a single melodic line.

People in the Middle Ages sang both religious and nonreligious music (secular). Polyphony was developed when people put two or more melodies together to make the music more interesting. Perhaps this occurred when tenors and basses created more effective parts for their higher and lower voices than the baritone melody. Organum, early polyphony, came about around 800 in Europe. Counterpoint came about in the next six hundred years, polyphonic writing).

A monk, Guido d'Arezzo (995 – 1050?) came up with a way to write music down so that people who could not sing or play music, could follow a tune. He used parallel lines in the form of a staff to document his notes of the scale. It was possible to preserve religious music.

Neumes were symbols written above the words to designate whether a melody would go up or down. (page 796 M volume) like an illumination, suggest the contours of a melody, developed into musical notation.

“Haec dies” was a mass for Easter, the Gradual. Responsorial manner is a series of exchanges between a soloist and the chorus answering. Key words are drawn out over a series of notes.

400 – 600: Early Christian period

600 – 850: Early Middle Ages – Gregorian chant

850 – 1150: Romanesque period – polyphony developed

1150 –1450: Late Middle Ages (Gothic)

Art changes with each historical era and has its own characteristics. In the perspective of time, the arts all share common points. The style of the period is a reaction to the times in a common language; politics, economics, philosophy, and religion are all forces that shape the environment artists live within. Knowledge of these forces and historical styles for each period help place works of art, literature, music and architecture within the period it was created in the context of time and place. The time period for each style beginning and ending however, is only approximate, as historically change comes about gradually over a long period of time defined by the cultural climate of the era.

## Appendix B, page 1

### History of the Manuscript

(MAN yoo skript) is derived from the Latin word *manuscriptum*, “written by hand”. These documents recorded history for approximately 5000 years.

Documents can be dated by the materials they are written on. Ancient Civilizations used wood, wax and clay tablets to write on. Much later, papyrus, vellum, parchment, and paper were used.

Egyptian documents were written on papyrus about 4,500 years ago. Egyptian scrolls could be 20 – 30 feet long. The Egyptian *Book of the Dead* scroll was over 100 feet long. These scrolls protected the spirits of the dead with spells and prayers, and were placed in the tombs. Papyrus manuscripts date from 2500 B.C. to 1000 A.D. and were used all around the Mediterranean Sea area. Many of the great Greek and Roman documents were written on papyrus.

Wax tablets were used by many early civilizations, including the United States for school exercises, letter, contracts and documents. Sometimes they were tied together, like pages. The practicing exercises could be easily erased and the tablets reused.

During the chaotic period of the early medieval period, devout Christians established monastic communities in bleak inaccessible places for a small measure of safety in order to pursue their religious life, including reading and writing. These monasteries were formed in remote areas like the rocky coasts of western Ireland and the Egyptian deserts in northern Africa. They lived in seclusion and quite simply devoting themselves to decorating and preserving the written word. These Christian monks and nuns, as missionaries, gradually converted the barbarian tribes and educated them. As more and more people learned to read and write, the demand for books increased.

Early writing was done on any material available, bones, animal skins (vellum), and any writing surface available. The codex book form did not become popular until 300 A.D. The codex book form was easier to write on, store and reference; and vellum was more durable than papyrus. A palimpsest was a type of parchment that was written on, washed or scraped and written on again.

The Chinese invented paper around 100 A.D. The Western World did not learn of paper until the Crusades. Paper was of more importance to the Western World after the invention of the printing press in the 1400’s.

## Appendix B, page 2

Manuscripts of importance in the Eastern World were written on paper, bamboo, silk, and palm leaves. The word paper comes from the Egyptian papyrus, but by the 600's the Chinese had begun to fold their paper rolls into "accordion pleated" books (codex form) rather than scrolls. Even the ancient Indian civilization wrote on palm leaves.

Many instruments and implements have been used to write with. Ancient Egyptians used reeds made into brushes. The ink was made from a mix of lampblack and water. Chinese also used these tools, media and brushes. Egyptians used reed pens later, as did Romans, who later also used metal pens. A stylus, sharp point made of wood, metal or bone, was used to write on wax or palm leaves. It was not until the Middle Ages that feather quills were used for writing. Ancient people also used colored inks of red, yellow, blue, green and even purple, gold and silver.

As the codex form of making books, a new form of bookmaking, ushered in the Middle Ages, the invention of the printing press ushered out the era with the beginning of the Renaissance period. With the demand for books increasing as the population and literacy grew, there was a dire need for a method of reproducing manuscripts more quickly. There were many people and countries working on a way to reproduce multiple copies of a book in an efficient manner. Johannes Gutenberg, a German goldsmith, is given credit to the invention of movable type around 1455 A.D. He created enough individual metal letters in a typeface that could be moved around to form words and sentences, and even a full page of a book. One could then print as many pages as he liked and reassemble the letters to form another page. A printer could run off more pages in a day than a scribe could letter in a year, and error free. The Gutenberg Bible, in Latin, was the first book to be run on the press. However, in the Middle Ages books weren't valued just for their words and information, but as works of art. Early printers took every effort to produce books that appeared as much like a handwritten manuscript as possible, but they could not reproduce the colorful illuminations. Copying and illustrating books by hand continued for over a century, because people preferred the illuminated manuscripts; miniature galleries of art.

During the Renaissance period illustrations for books were created by wood block printing and metal engravings, a new art form. In 1938 the first "Caldecott Medal" was awarded to recognize the complex and colorful work of illustrators. In our lifetime we have gone from the typewriter to the computer and computer graphics to compose and illustrate our books.

## Appendix C, page 1

### History of Illuminations and Illumination Styles

These documents were created by professional scribes, using line, form, color, texture and design. Irish monastic schools developed beautiful and extraordinary ornamentation for text around 600 – 900 A.D. They used miniature plant and animal forms to fill areas of space. Monks used tendrils of vines sprouting in to margins and sometimes framing the text. By the 800's the French and other Europeans were combining ornaments and pictures to decorate text pages. They gradually became more elaborate and ornamental. There was a gradual change to “printers ornaments” for head and tail pieces, insets and full-page illustrations.

“A picture is worth a thousand words”, illuminations “light up” the text. The decorations “shed light” on the meaning of the text. The story must be easily understood, simple enough for everyone. It generally did not look real; the story was more important than realism.

Calligraphy (kuh-**lig**-ruh-fee), comes from two Greek words meaning “beautiful writing”.

#### **Illumination Styles:**

**Early Middle Ages – Animal Style:** Illuminations marked the clash of two different cultures; the Christian church and the Germanic tribes. The clash, then blending of cultural, visual and literary ideals of Christianity and heroic Germanic traditions brought about the Animal Style or Germanic Style. This style included ornamental patterns with distorted creatures. These creatures' bodies were twisted and stretched, with sometimes imaginary parts, or parts from other animals. These were interlaced with bestial forms and purely abstract patterns, into symmetrical compositions. Some had naturalistic shapes and vigorous, ornamental patterns with swirling lines.

**The Irish-Anglo-Saxon:** Illumination used a disciplined yet free style. Animal heads were like “sea monsters” from the prows of ancient ships.

**The Cross page, or “carpet page”** – around 700 A.D. *Lindisfarne Gospels* were pages entirely covered with geometric, symmetrical patterns and curvilinear shapes. They contained elongated birds and animal forms interlaced like ribbons.

***The Book of Kells***, created by Irish monks around 700 - 800 A.D. is considered the finest gospel book. It has been called the “chief relic of the western world” when its theft was documented in 1006 A.D. It was a book for special occasion devotions, not daily devotions.

- a. The perfection of the art work is on the smallest scale possible.
- b. Fine technical skill and execution was used.
- c. The representation of the body is extremely inaccurate.
- d. The body is displayed in a flat, 2-D frontal view.
- e. The drapery falls with impossible folds using curvilinear lines and decorative design that shows little hint of a body beneath it.

## Appendix C, page 2

The Celtic monks of Ireland and Britain had a very individual and intricate style of initial letters, sometimes using the entire page. Before Christianity there was no written language, only a crude alphabet *ogam*, only used for inscriptions. Around 432 A.D. or before, during the time St. Patrick missionaries brought the art of writing to Ireland from the Roman clerks around ancient Gaul or France. Christianity flourished during the “Golden Age” of medieval Ireland, considered then to be “The Island of Saints and Scholars”. Irish missionaries led by Saint Columba helped to re-establish Christianity after the barbarian invasions and led to many legends. These manuscripts perfected the art of writing and decorating, with elaborate ornamented letters and patterns. They interwove beautiful geometric patterns with naturalistic figures of leaves, birds and reptiles. During the late 700’s Scandinavian invaders destroyed much of the Irish literature. After the Norman Invasion, there was a decline in the quality of Irish literature; it never flourished again under English rule. *The Book of Kells* was reported to be stolen in 1006 A.D. A few months later it was found “under sod” without its gold. The wooden cover and metal was violently wrenched from the book, which also took the beginning and end leaves of the book.

**Celtic Style** – The Celtic style used in illuminations was far from nature or the Classical tradition; an allegiance to the visible world. Illuminators created Runic symbols, knot and scroll work with such ornate detail that it can only be seen clearly with a 10x magnifying glass (which was not invented until four centuries later).

**Byzantine** - Notice the bold use of line, brilliant colors and sensitive feeling for pattern. The figures have a flattened look, without shadows and have no suggestion of depth. Illuminators possessed the skill to use accurate representation but chose not to. Their primary concern was the presentation of easily understood religious symbols, not the imitation of reality.

**Carolingian style, 800 A.D.** – Revival of the classical learning and arts from Charlemagne (SHAR-lu-main), or Charles the Great, which brought the convergence of Christian and Germanic cultures. The Classical influences, encouraged by Charlemagne, brought about the importance of the human figure. The Carolingian style of illumination suggests movement and emotion in the figures, with swirling drapery. A strong wind or flame-like nervous energy ripples the landscape with an oddly animated sweep. Everything seems to be moving in the energetic, dynamic style.

**Late Middle Ages – 13<sup>th</sup> and 14<sup>th</sup> centuries: Reflected the influence of stained glass** – Illustrations was placed in architectural frameworks with elegant figures using firm, dark outlines (lead strips). *The Book of Hours* uses the International Style.

**The International Style:** Figures were painted using more graceful lines. They were more colorful and used beautiful and elegant subjects that appealed more to the wealthy people of Western Europe. There was much more concern for realistic detail, thus the style was named the International style because of the widespread popularity it had.

**Appendix D, page 1**

Medieval History of Music, Illumination and Manuscript Making  
Pre-Test

1. Where do you think you might hear this (play a Gregorian chant) sung?
2. Why do you think many medieval songs and artwork anonymous, unsigned?
3. What are the approximate dates of the medieval period?
4. What event(s) ushered in the “Dark Ages”?
5. What is a scribe?
6. Why wasn't there a great need or desire for books during the Middle Ages?
7. What does Illumination mean?
8. What would a scribe write with?
9. What is a manuscript?
10. What language were these books written in?

**Appendix D, page 2**

Medieval History of Music, Illumination and Manuscript Making  
Pre-Test (Answer Key)

1. Where do you think you might hear this (play a Gregorian Chant) sung? (Monastery or church)
2. Why do you think many medieval songs and artwork anonymous, unsigned? (they were created for the glory of God, and sometimes were a group effort)
3. What are the approximate dates of the medieval period? (450 – 1450 A.D.)
4. What event(s) ushered in the “Dark Ages”? (the barbarian invasion of Germanic tribes; the fall of Rome)
5. What is a scribe? (a professional copyist or writer)
6. Why wasn’t there a great need or desire for books during the Middle Ages? (less than 5% of the population were literate)
7. What does Illumination mean? (“to light up”, to make clear by illustrating; often using gold and silver leaf – to shine)
8. What would a scribe write with? (goose or swan feather quill)
9. What is a manuscript? (hand written document)
10. What language were these books written in? (The Latin language, adapted from ancient Rome)

## Appendix E, page 1

### Medieval History of Music, Illumination and Manuscript Making Final Test

1. What is another name for a Gregorian Chant?
2. What is a neume?
3. Why were many medieval songs and artwork anonymous?
4. What are the approximate dates of the medieval period?
5. What is a scribe?
6. Why wasn't there a great need or desire for books during the Middle Ages?
7. Where was the Book of Kells written?
8. What does Illumination mean?
9. What is a scriptorium?
10. What would a scribe write with?
11. What is a manuscript?
12. What type of material were medieval books copied on to?
13. What are the steps to creating a finished manuscript?
14. What was a binding of a manuscript like?
15. Who owned these early manuscripts?
16. How long would it take to create a manuscript, and how much would they cost?
17. What types of books were created in the early medieval period?
18. What language were these books written in?
19. What type of documents were the earliest manuscripts?
20. What type of book form did the monks adapt? Why?

## Appendix E, page 2

### Medieval History of Music, Illumination and Manuscript Making Final Test (Answer Key)

1. What is another name for a Gregorian Chant? (plainchant or plainsong)
2. What is a neume? (the earliest musical notations, a square symbol or note)
3. Why were many medieval songs and artwork anonymous? (they were created for the glory of God, and sometimes were a group effort)
4. What are the approximate dates of the medieval period? (450 – 1450 A.D.)
5. What is a scribe? (a professional copyist or writer)
6. Why wasn't there a great need or desire for books during the Middle Ages? (less than 5% of the population were literate)
7. Where was the Book of Kells written? (Ireland, in a monastery)
8. What does Illumination mean? ("to light up", to make clear by illustrating; often using gold and silver leaf – to shine)
9. What is a scriptorium? (the room of the monastery where books were copied; warmer and with better lighting)
10. What would a scribe write with? (a goose or swan feather quill)
11. What is a manuscript? (a hand written document)
12. What type of material were medieval books copied on to? (vellum or parchment – specially prepared animal skins)
13. What are the steps to creating a finished manuscript? (1. Vellum maker, 2. Scribe, 3. Illuminator, 4. Binder)
14. What was a binding of a manuscript like? (wooden boards protected the folded and stitched together pages, covered with tooled leather or fine fabrics, jewels and pearls, and sometimes even gold or silver)
15. Who owned these early manuscripts? (they were extremely expensive; the church or wealthy lords or kings)
16. How long would it take to create a manuscript, and how much would they cost? (sometimes as long as building a cathedral, and it would cost as much)
17. What types of books were created in the early medieval period? (Bibles and parts of prayer or religious books)
18. What language were these books written in? (Latin, adapted from ancient Rome)
19. What type of documents were the earliest manuscripts? (papyrus scrolls – adapted from Egypt)
20. What type of book form did the monks adapt? Why? (codex – single pages; easier to recite from, and to research and store)

## Appendix F, page 1

### Medieval History of Music, Illumination and Manuscript Making Key Vocabulary Words

#### **Lesson One: Europe in the Middle Ages: The Growing Power of the Church**

##### **Gregorian Chant – The Music of the Middle Ages**

1. Gregorian chant – monophonic melody, free flowing, unmeasured vocal line
2. Plainchant or plainsong – single-line melody; monophonic in texture
3. Monophonic – melody without accompaniment
4. Neumes – earliest musical notation signs; square symbols or notes written on a four-line staff
5. Responsorial – soloist or group of soloists answering choir or chorus
6. Anonymous – unknown artist, author, composer
7. A cappella – sung without instrument accompaniment

#### **Lesson Two: Medieval Age, Scribes and Calligraphy**

1. Barbarians – a person regarded as primitive or uncivilized; fierce, brutal or cruel, lacking refinement
2. Feudal – an economic and political system during the Middle Ages based on the relationship of a lord to a vassal held to pay homage and service to the lord
3. Illiterate – unable to read or write; uneducated
4. Dark Ages – the early part of the Middle Ages; from the end of classical civilization until learning was revived
5. Calligraphy – the art of beautiful handwriting
6. Scribes – a professional copyist or writer
7. Lampblack – a gray or black substance made from the soot of lamps to make a pigment used to write
8. Manuscripts – a composition, book or document that is handwritten

#### **Lesson Three: Medieval Illuminations and Manuscripts**

1. Illumination – (Latin) *lumen*, light; to clarify, make understandable; to decorate
2. Scriptorium – an especially warm and well lit room in the monastery set aside for the production of manuscripts
3. Manuscripts – (Latin) *manus*, meaning hand and *scribere*, to write

#### **Lesson Four: Over 1,000 Years, Illumination Styles Change**

1. Iconograph – language of symbols, very useful in an era of illiteracy
2. Historiated Initial – an initial containing a small painted scene
3. Illuminated Manuscript – a codex form book, hand written and illustrated
4. Bestiary – a book with real and imaginary animals of myth and folklore
5. Book of Kells – gospel manuscripts written by Celtic monks in the 700 – 800's, considered to be one of the most famous illuminated manuscripts in the world
6. Book of Hours – a prayer book with a series of prayers to the Virgin Mary, with eight sections of prayers for recitation at eight specific “hours” of the day
7. Psalter – the Book of Psalms manuscript, used to read during church services or for private prayer
8. Paleography – the study of ancient writing. A paleographer can determine the date and place a manuscript was produced by examining the manner or style in which the text was created

## Appendix F, page 2

### Lesson Five: The History and Art of Bookmaking

1. Scroll – a roll of papyrus or parchment used for writing
2. Codex – the book form as we know it today, with individual pages folded and sewn or glued together along the folded edge so one could flip through the pages (Codex replaced papyrus scrolls for practical reasons of recitation, cross-referencing and storage)
3. Vellum – specially prepared animal hides used to write on to make manuscripts, a fine parchment
4. Parchment – *see vellum*, today it refers to fine writing paper
5. Binding – a cover that holds together and protects the pages of a manuscript

Appendix G

**4<sup>th</sup> Grade Medieval Assignment  
Due Date Time Line**

		<b>Due Date</b>
Thumbnail Sketches -	Two or three capital letter initials Use 5 or 6 styles of lettering	_____
Illumination Designs -	Designs that describe or illustrate your personal interests, hobbies or personality	_____
Final Illumination Plans -	Initial letter styles, designs and figures, patterns, borders, colors and textures	_____
Final Illumination -	Completed design - (Integration of all the elements, Craftsmanship)	_____
Calligraphy Practice -	Check practice sheets – Care and consistency of letter forms Use of a variety of type styles	_____
Final poem or Calligraphy piece -	Uniformity of letter shapes, Consistency and use of space, Craftsmanship	_____
(Allow plenty of space for final illuminations, border designs, and a surrounding border or edge.)		
Illumination of Final Piece -	Final calligraphy piece with Final illuminations & Border Designs	_____

## Appendix H

# 4<sup>th</sup> Grade Medieval Illuminations Rubric

	<b>Novice</b> 1 point	<b>Apprentice</b> 2 points	<b>Craftsman</b> 3 points	<b>Master Craftsman</b> 4 points
Thumbnail plans				
Effort				
Use of class time				
<b><u>Final Illumination</u></b>				
Craftsmanship				
Creativity				
Use of design:				
Use of the Elements of art:				
Color				
Line				
Shape				
Form				
Pattern				
Space				
Border designs				
Imagery or symbols				
Comments:				
Artist's Reflections:				

## Appendix I

# 4<sup>th</sup> Grade Calligraphy Practice and Final Work Rubric

<b>Novice</b>	<b>Apprentice</b>	<b>Craftsman</b>	<b>Master Craftsman</b>
1 point	2 points	3 points	4 points

Effort

Use of class time

Practice sheets

### **Final Calligraphy Work**

Craftsmanship

Creativity

Symmetry in letters:

Uniformity

Spacing

Other

Comments:

Artist's Reflections:

Teacher's Comments:

## Appendix J, page 1

### Suggested Example Illustration Resource List

- A. Young, Caroline, *Calligraphy, From Beginner to Expert; An Usborne Guide*. © 1990 Usborne Publishing Ltd., Usborne House. ISBN 0-88110-432-9
1. What is Calligraphy?
  2. Timeline of Evolution of Script pages 2-3
  3. Core Knowledge Foundation, *Core Knowledge Sequence*. © 2000 Canada. ISBN 1-890517-12-7
- B. Lancaster, John, *Fresh Start: Lettering*, © 1988 Franklin Watts, London/New York/Sydney/Toronto. ISBN 0-531-10624-1
1. Quill and reed pens page 8
  2. Making a quill pen pages 44 – 46
- C. Dawson, Imogen, *Clothes and Crafts in History – Middle Ages*. © 1997 Garth Stevens Publishing. ISBN 0-8368-2736-8
1. Trade routes page 4
  2. Cover of manuscript page 13  
(cover made of silver gilded gold and set with precious stones with carved ivory center panel)  
15<sup>th</sup> century illuminated pages – Paris
- D. Howarth, Sarah, *What do we know about the Middle Ages?* Peter Bedrick Books. ISBN 0-87226-384-3
1. Medieval scribe; writing tools – stylus and metal pen page 20
  2. Music – medieval instruments page 25
  3. Medieval artists page 36
  4. Medieval inventions page 39
- E. Langley, Andrew, *Eyewitness Books: Medieval Life*. Alfred A. Knopf., N.Y.
1. Horn book, writing quills, horn inkwells, shepherd’s hornpipe, bagpipes introduction
  2. Book of Kells illumination page 36
  3. Monastery pages 38-39
  4. Written word – 1100 A.D. pages 40 – 41  
gilding process, eye glasses, horn “book”, tools – stylus, quills, inkwells, scribe’s desk and chair
  5. Quills, tally stick and seals page 46
  6. Medieval music – instruments pages 56 – 58
- F. Martin, Judy, *The Complete Guide to Calligraphy – Technique and Materials*. © 1984 Quill Publication, Chartwell Books, Inc. ISBN 0-89009-675-9
1. Celtic manuscript – uncials, 7<sup>th</sup> century page 20
  2. Lindisfarne Gospel – 698 A.D. page 21  
Honor of St. Cuthbert – animal and bird forms
  3. Anglo-Saxon – 9<sup>th</sup> century page 22  
Carolingian Miniscule  
(Charlemagne – desired to spread learning, an easier script to write.)

## Appendix J, page 2

- |     |  |                 |
|-----|--|-----------------|
| 4.  | Early Renaissance  | page 24         |
| a.  | 15 <sup>th</sup> century choir book<br>Ruled staves in red, notes in black,<br>Versal illumination – Rotunda script  |                 |
| b.  | Large script – 13 <sup>th</sup> century Gothic hand  |                 |
| c.  | Manuscript of Hours – 2 <sup>nd</sup> quarter 4 <sup>th</sup> century<br>Pucelle – professional illuminator  |                 |
| 5.  | Islamic illumination<br>(prohibits figurative or naturalistic representation)<br>Dominated by formal writing and abstract<br>geometrical pattern   | page 26         |
| F.  | Benton, Janetta Rebold; DiYanni, Robert, <i>Arts and Culture: An Introduction to the Humanities</i> , © 1999 Prentice Hall. ISBN 0-13-863192-1   |                 |
| 1.  | Islamic  | page 185        |
| 2.  | Lindau Gospels cover, 870 A.D.<br>Gold, pearls, semi-precious stones (cabochons)   | page 241        |
| 3.  | St. John – Gospel Book of Charlemagne<br>Coronation Gospels (800 – 810 A.D.)<br>(More realistic than the Book of Kells)<br>Charlemagne’s tomb:<br>(11.9 fig.) St. John – Roman tradition.<br>Style – Pompeii of Herculaneum<br>(11.10 fig.) St. Luke – Gospel Book<br>of Archbishop Ebbo (816 – 835 A.D.)<br>suggests movement and emotion, swirling drapery | page 242        |
| G.  | Hirsch, Jr., E.D., <i>Pearson Learning Core Knowledge History &amp; Geography</i> , © 2002. ISBN 0-7690-5025-5   |                 |
| 1.  | Map of the Roman Empire  | page 42         |
| 2.  | Monks copying books in a monastery library<br>(Scrolls and codex book forms)   | page 53         |
| H.  | Harris, David, <i>The Art of Calligraphy: A practical guide to the skill and techniques</i> . © 1995 DK Publishing Book, Dorling Kindersley Limited, London  |                 |
| 1.  | Scriptorium  | page 6          |
| 2.  | Steps to the production of a manuscript  | page 9          |
| 3.  | Script Timeline  | pages 12 – 13   |
| 4.  | Papyrus Leaf   | page 17         |
| 5.  | Vespasian Psalter (early 8 <sup>th</sup> century)  | page 25         |
| 6.  | Book of Kells examples (800-900 A.D.)  | pages 28 – 29   |
| 7.  | Lindisfarne Gospels (end of 7 <sup>th</sup> century)   | page 30         |
| 8.  | Paper maker  | page 47         |
| 9.  | Kane Medieval Manuscript (1430 A.D.)   | page 66         |
| 10. | Cadels (15 <sup>th</sup> century ornate Gothic capital letters)  | pages 80 – 81   |
| 11. | Antiphoner (1500 A.D. Verona, Italy)<br>(Book of chants & anthems)   | page 85         |
| 12. | Script Reference Chart   | pages 120 – 121 |
| I.  | Lovett, Patricia, <i>Calligraphy &amp; Illumination: A History &amp; Practical Guide</i> . © 2000 Harry N. Abrams, Inc. Publishers. ISBN 0-8109-4119-8   |                 |
| 1.  | A scribe working   | page 10         |
| 2.  | Bamboo/reed pen, quill   | page 15         |

## Appendix J, page 3

- |     |  |                 |
|-----|--|-----------------|
| 3.  | Variety of quills, right and left handed   | page 21         |
| 4.  | Making reed pen quills   | pages 22 – 23   |
| 5.  | Lindisfarne Gospels  | page 58         |
| 6.  | Decorative full page – border  | page 86         |
|     | Humanistic Minusclues  |                 |
| 7.  | Renaissance capitals – elegant majuscules<br>(Use of color)  | page 90         |
| 8.  | Illumination with coat of arms<br>(Significant symbols to claim of land)   | page 94         |
| 9.  | Caroline Minuscule hierarchy<br>(1921 Illumination in English)   | page 149        |
| 10. | Illumination – 13 <sup>th</sup> century - Paris, France  | page 151        |
| 11. | Byzantium – Late 6 – 7 <sup>th</sup> century (modern Istanbul)   | page 153        |
| 12. | Illumination styles (c. 730 – 1500 A.D.)   | pages 154 – 164 |
| 13. | Gilding a miniature  | pages 194 – 195 |
| 14. | Decorated letter   | pages 198 – 199 |
| 15. | Making vellum  | pages 302 – 303 |
| J.  | Wilson, Elizabeth B., <i>Bibles and Bestiaries: A Guide to Illuminated Manuscripts</i> . © 1994<br>The Pierpont Morgan Library, Farrar, Straus and Giroux, N.Y. ISBN 0-374-30685-0   |                 |
|     | 1. Monks at work on an illuminated manuscript  | page 6          |
|     | 2. Early Christian manuscript – 5 <sup>th</sup> century – Egypt<br>(A combination of the Christian cross with<br>the Egyptian symbol for life, the ankh.)<br>Binding of a manuscript | page 12         |
|     | 3. A monk and his apprentice (perspective)   | page 13         |
|     | 4. St. Luke - scroll to codex – 9 <sup>th</sup> century  | page 14         |
|     | 5. 14 <sup>th</sup> century priest with 2 Deacons  | page 15         |
|     | 6. Nobility – 15 <sup>th</sup> century – French<br>(Instruction and pleasure – ancient myths & legends)  | page 16         |
|     | 7. St. Mark – Byzantine – 11 <sup>th</sup> century - Constantinople<br>(Greek was the language of the Byzantine Empire.)   | page 17         |
|     | 8. Illuminated Koran – mid 14 <sup>th</sup> century – Islamic  | pages 18 – 19   |
|     | 9. French Hunting Manual   | page 20         |
|     | 10. Vellum maker   | page 22         |
|     | 11. Repairs to vellum<br>(Several examples of stitched and embroidered repairs.)   | page 23         |
|     | 12. Ruling a page (pin pricks)   | page 24         |
|     | 13. Medieval scriptorium and scribe  | page 25         |
|     | 14. St. Mark and St. John sharpening a pen<br>(Several examples of clever corrections<br>where there were omissions in the text.)  | page 26         |
|     | 15. Unfinished manuscript showing the under drawing<br>(The first sketch of a rabbit wearing glasses.)   | page 27         |
|     | 16. Historiated Initial & neumes – Italian choir book<br>(Decorations to even out the right hand margin of a page)   | page 28         |
|     | 17. Making gold leaf   | page 29         |
|     | 18. Burnished gold leaf – 13 <sup>th</sup> century – German<br>(A silk curtain protects the gold leaf.)  |                 |

## Appendix J, page 4

- |     |  |               |
|-----|--|---------------|
| 19. | Central miniature – Marriage of the Virgin<br>15 <sup>th</sup> century – French (surrounding medallions represent her birth and childhood)<br>Wooden binding with leather thongs   | page 31       |
| 20. | Tooled leather binding – 15 <sup>th</sup> century Hebrew Bible<br>(Large metal ornaments, bosses, protect the cover.)<br>Gilt silver jeweled cover – 13 <sup>th</sup> century German<br>(4 corners represent the Gospel writers) | page 32       |
| 21. | St. Luke (ox) – 12 <sup>th</sup> century – English Gospel<br>15 <sup>th</sup> century – Renaissance - Naturalistic style   | page 33       |
| 22. | 15 <sup>th</sup> century Illumination<br>Unical script – 6 <sup>th</sup> century<br>Carolingian minuscule script – 9 <sup>th</sup> century<br>Gothic script – 15 <sup>th</sup> century   | page 34       |
| 23. | Arabic script  | page 35       |
| 24. | English Bible – 12 <sup>th</sup> century<br>(5 artists took 20+ years to complete)   | page 36       |
| 25. | Binding of Gospel Book – late 8 <sup>th</sup> century<br>(Rich binding showed the importance of a book; silver gilt, jewels and enamels. Entwined serpent designs in metalwork – Viking Art.)                                    | page 40       |
| 26. | Variety of books for monks –<br>(Examples from a variety of countries.)  | pages 37 – 58 |
| 27. | Book of Hours<br>(Various prayers and readings to recite during certain hours of the day.)   | pages 51 – 52 |
| K.  | Meehan, Bernard, <i>Book of Kells</i> . 7 <sup>th</sup> to 10 <sup>th</sup><br>Examples throughout illustrating the Celtic tradition of illuminations.<br>Parallel influences in the decorative tradition.                       | all pages     |

## Appendix K

### Additional Resources Available for Purchase from Catalogues

#### 1. **Teacher's Video Company:**

- a. *Book of Kells*, 60 minute video Item #BKEL \$29.95
- b. *Cloisters: Medieval Art*, 27 minute video Item #CGMA \$29.95 Metropolitan Museum of Art features the Cloisters gallery with a fine collection of medieval art. Romanesque and Gothic architecture, the famous Unicorn Tapestries, illuminated manuscripts, and stained glass windows.
- c. *Medieval World*, 50 minute video Item #MEWO \$29.95 Sets the stage for the Renaissance as the masters of the medieval ages struggles with the limitations set on it by the church.

#### 2. **Wilton Art Programs: ([www.wiltonart.com](http://www.wiltonart.com) 1-800-458-4274)**

- a. *Middle Ages* – grades 4-12, combines art, architecture and history in three parts. Part I. Feudalism, monasteries, illuminations, crafts and medieval towns. Part II. Romanesque art, architecture, knighthood, chivalry and the Crusades. Part III. Gothic art and architecture, sculpture and painting. V70: 3 parts on 40 minute video with guide \$59.95
- b. <http://www.esotericart.com/fringe/art/symbolic/BookKells.html>
- c. [www.nd.edu/~medvllib/facsintro/irishmss.html](http://www.nd.edu/~medvllib/facsintro/irishmss.html)
- d. [www.thamesandhudson.com/books/The\\_Book\\_of\\_KellsCD-ROM](http://www.thamesandhudson.com/books/The_Book_of_KellsCD-ROM)

#### 3. **Crystal Productions: ([www.crystalproductions.com](http://www.crystalproductions.com) 1-800-255-8629)**

- a. *Art in History: Explore Art Across the Ages – Art of the Middle Ages* \$16.95 32 pages, hardcover. Young readers – large photographs, illustrates techniques and materials, key works and the backgrounds.

#### 4. **Clearvue/eav ([www.clearvue.com](http://www.clearvue.com) 1-800-444-9855)**

- a. *The Medieval Era Art and Music CD-Rom* (J, S) A33CD 6100 \$80.00, (L – Lab Pack (5) \$240.00 S – Site Pack (30) \$960.00) Shows how art, music and architecture were governed by the Catholic Church. Students learn about illuminations, cathedral, music and literary developments.
- b. *Medieval Art and Music*. Video/35 minutes with online Teacher's Guide (J, S) A3CL991-CV \$95.00 Pivotal changes in the medieval period. Cathedrals, stained glass windows, statues, frescoes, tapestries and illuminated manuscripts with music of the era.
- c. *The Middle Ages* Video 34 minute video with Teacher's Guide A3F526-CV \$127.50 Touches on events and people of the era, explores the decline of the classical civilizations, and through three parts leads to the opening of the Renaissance era.

## Appendix L

### Additional Website Resources

#### 1. Illuminations

- a. <http://www.feldman-hill.com/illuminationsGallery.html>
- b. <http://www.feldman-hill.com/MedievalWindows.html>

#### 2. The Book of Kells

- a. <http://www.dubois.ws/people/paul/kells/kell1bmp.gif>
- b. <http://www.esotericart.com/fringe/art/symbolic/BookKells.html>
- c. [www.nd.edu/~medvllib/facsintro/irishmss.html](http://www.nd.edu/~medvllib/facsintro/irishmss.html)
- d. [www.thamesandhudson.com/books/The\\_Book\\_of\\_KellsCD-ROM](http://www.thamesandhudson.com/books/The_Book_of_KellsCD-ROM)
- e. [www.goaheadvacations.com/newsletter/archive/2002](http://www.goaheadvacations.com/newsletter/archive/2002)
- f. [www.stmarys.ca/academic/arts/irishst/kells.html](http://www.stmarys.ca/academic/arts/irishst/kells.html)
- g. Link words: Illuminations – The Book of Kells

#### 3. The Book of Hours

- a. [www.huntington.org/HLPRESS/bookofhours.html](http://www.huntington.org/HLPRESS/bookofhours.html)
- b. [www.cwru.edu/UL/SpecColl/BookofHours/trans.html](http://www.cwru.edu/UL/SpecColl/BookofHours/trans.html)
- c. [www.finns-books.com/hours.html](http://www.finns-books.com/hours.html)
- d. [www.getty.edu/art/collections/objects/o1726.html](http://www.getty.edu/art/collections/objects/o1726.html)
- e. [www.mtangel.edu/library/subject/bookhours.html](http://www.mtangel.edu/library/subject/bookhours.html)

#### 4. Medieval Book Making

- a. [www.getty.edu/art/exhibitions/making/](http://www.getty.edu/art/exhibitions/making/)
- b. <http://rnc.library.cornell.edu/medievalbook/evolution.html>
- c. [www.artagogo.com/commentary/booksasart/booksasart.html](http://www.artagogo.com/commentary/booksasart/booksasart.html)
- d. [www.unc.edu/~lorelei/book-making.html](http://www.unc.edu/~lorelei/book-making.html)