

The Art of the Book: Manuscript Illumination c.500-1500

**The Department of Art History
Autumn Semester 2011
V41302 / V41303 (20 and 10 Credits)**

Dr. Sonja Drimmer

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Lecture: Wednesday 11.00am – 12.00pm
Seminar: Thursday 3.00pm – 4.00pm
Office Hours: Thursday 4.00pm – 5.00pm**

The Art of the Book: Manuscript Illumination c.500-1500

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Description of Course

This course is an introduction to the study of the illuminated manuscript, the dominant form of written and visual communication for the millennium that embraces the Middle Ages, broadly defined. Students will be given the tools (i.e., both the discipline-specific vocabulary and the critical tools of visual analysis) with which to describe, analyze, and interpret these objects. A key focus will be the relationship between images and texts, and the ways in which the two collaborate to produce meaning within a diverse range of contexts, from the liturgical and devotional to the ideological and political.

Structure of Course

The course is made up of lectures and seminar classes. As both a survey and a themes-oriented course, each weekly lecture will focus on a discrete time period and a specific kind of illuminated manuscript, proceeding in a loosely chronological manner. The aim of seminars will be to discuss the more theoretical issues that are broached in lectures, while focusing on specific objects in the form of case studies. These seminars are compulsory and are designed to give you an opportunity not only to clarify issues and problems but also to engage more thoughtfully and critically with the objects studied.

Aims and Objectives

This module is aimed at first-year students who are interested in honing their skills in formal analysis, those wanting an introduction to the study of medieval art, as well as students who have an interest in multimedia forms of art (the illuminated manuscript was the Middle Ages' multimedia format *par excellence!*). At the end of the course, you will have: an understanding of what an illuminated manuscript is, how it is made, and how to describe its components; a solid grasp of the kinds of manuscripts that were produced, as well as the historical and cultural uses to which manuscripts were put; an ability to develop an argument about the ways in which an illuminated manuscript combines different media to produce meaning; and a familiarity with the key critical issues in the discipline.

Requirements

Participation

Discussion is a vital aspect of this course. The success of the course (and your enjoyment of it) will depend on the quality of conversation that occurs during seminars. Please come to class having completed the assigned readings and prepared to discuss the issues they address. Even better, come to class with a set of your own relevant questions. I encourage you to be loquacious! The more you talk and listen to one another, the more you will learn. **At least one week before each seminar, I will hand out a number of questions relating to the manuscripts studied and the readings: you must come to seminar prepared to address these questions.**

Attendance

Perfect attendance is expected, and your attendance will be noted each class. Any absences will only be excused with a dean's note or a doctor's note. Unexcused absences will result in a substantially lowered final grade.

Reading

Each class has a list of readings: you are required to have completed these readings before the time of the class under which they are listed. I will have these readings available to you either as pdfs uploaded online, or on reserve in the library. **Important:** *I recommend you do the readings in the order in which they are listed here; it's not mandatory, of course, but it will certainly help you understand the material.*

*****Highly recommended reference (for use throughout the semester):**

Michelle P. Brown, *Understanding Illuminated Manuscripts: A Guide to Technical Terms* (J. Paul Getty Museum: Malibu and British Library: London, 1994).

Full contents available online at:

<http://www.bl.uk/catalogues/illuminatedmanuscripts/glossary.asp>

Recommended texts for purchase (easily available online):

Camille, Michael. *Gothic Art*. London: Weidenfield and Nicolson, 1996.

Alexander, J.J.G. *Medieval Illuminators and Their Methods of Work*. New Haven: Yale University Press, 1992.

Clemens, Raymond and Graham, Timothy. *Introduction to Manuscript Studies*. Ithaca, NY Cornell University Press, 2008.

Assessment

There are two forms of assessment for this module. For those taking the 20-credit module, completion of both the essay and the exam will be required and each count for 50% of the assessment. For those taking the 10-credit module, only completion of the exam will be required and will count towards 100% of the assessment. *For those writing an essay, I expect you to meet with me at least once during office hours in order to discuss your topic.*

- a 2000-word essay to be chosen from a list of topics supplied to you; this must be submitted to the Art History Department by noon on **8 December** accompanied by the Departmental Coursework Assessment Form. This carries 50% of the assessment.

- a 1.5-hour exam. This exam will consist of three comparison essays. For each comparison essay, a pair of images will be projected, and you will be asked to identify each image and then write a brief essay comparing them.

Penalties for Late Submission of Coursework

Late submission of coursework carries a penalty of mark reduction. For each working day the essay is late, 5% will be deducted from the mark. This is 5% absolute, not 5% of the mark achieved (i.e. 5 marks on the 0-100 scale).

Failure to attend or to submit coursework may lead to credits being withheld and students may not be allowed to proceed to examination (see Attendance Regulations above)

Extension Procedures

Extensions may only be granted by the departmental Extenuating Circumstances Officer (Dr Lara Pucci). Extensions will normally only be granted if a student applies to the Extenuating Circumstances Officer on or before the deadline, in writing, for an extension on grounds of exceptional circumstances (for example illness supported by a medical certificate, or personal problems supported by the University Counselling Service, or a recommendation made by Student Support Service). If such exceptional circumstances apply, students will be required to complete an Extenuating Circumstances Form .

Coursework Extensions

Please note that extensions will only be given on coursework submission deadlines if you have extenuating circumstances, for which you must provide supporting evidence. Extensions for coursework must normally be applied for in advance of the deadline. According to University regulations extenuating circumstances include:

Long term illness

Short term illness

Bereavement where there is a demonstrably close relationship

Acute Personal/ Emotional Circumstances

Hospitalisation

Family Illness

Victim of Crime

Representing the University at a national event or involvement in some other significant/ prestigious event

School of Humanities

Plagiarism Information 2011/12

Presenting another person's work as your own is a serious academic offence, known as plagiarism. It is incompatible with your personal academic development and constitutes a violation of the intellectual property rights of others.

Consequently, you must take all measures to avoid plagiarism. Passages paraphrased from books, articles or other sources, including web sources (whether published or unpublished) **MUST** be acknowledged by a footnote (at the foot of the page), endnote (at the end of the chapter or essay), or by a reference incorporated in a sentence. If you transcribe word for word into an essay or dissertation a passage from a book, article or other source, electronic or printed, it is **ESSENTIAL** that you indicate this by the use of quotation marks around the extract, and that you cite the source. Be especially careful when taking notes that you may later use again in your essay.

Plagiarism often occurs when students are experiencing difficulties in their work. It is not a solution to those difficulties, however, and will always make them worse. Instead, discuss your problems with the module convenor or your personal tutor.

Cases of plagiarism are extremely easy to detect

Examiners generally find it easy to detect work transcribed from published sources through its character and style.

Most journal articles and many books are now published electronically on the internet and so can be located easily. Anything that appears on the internet can be located by putting a sample sentence into a search engine.

Some web sites now allow students to share essays for a membership fee. A sample sentence in a search engine will identify the site and we can pay the membership fee to find the particular essay.

Some web sites offer to write essays to order for a large fee, though implausibly say that the essays are not intended to be used for cheating. Independent investigations have shown that the essays sold in this way are well below that academic standard they purport to be. The site will not provide a refund as you will have violated their rules by submitting the essay.

The penalties for plagiarism are severe

The official University definition of plagiarism is that, 'It is an academic offence to present someone else's work as being one's own'.

If plagiarism is suspected the student will be called to a meeting with the Head of Department. If the Head of Department is satisfied that the academic offence of plagiarism has been committed, one of the following penalties may be imposed;

- 1 No mark for the specific material which is the subject of the academic offence
- 2 A mark of zero for the entire piece of coursework
- 3 A mark of zero for the entire module

In especially serious cases the matter may be referred to the University's Academic Offences Committee, which may impose more severe penalties.

For more information on the University's policy and procedures in respect of plagiarism and the academic offences, see *Academic Policy and Procedures* at:

<http://www.nottingham.ac.uk/quality-manual/assessment/offences.htm>

A Note on Contact

I am here to help you and happy to do so. If you have any problems, questions, thoughts, whatever, do not hesitate to email me or come to office hours to have a chat. Especially do not hesitate to ask me about resources for study or to test out some of your own ideas. In other words: don't be shy.

Schedule of Lectures and Seminars

All readings and background readings are compulsory: please complete the readings before the lecture or the seminar under which they are listed.

In addition, you are expected to consult specific images for each seminar. See the “images” section of this handbook.

- L1** 5 October 2011
Introduction: From Roll to Codex
- S1** 6 October 2011
Manuscripts: The Medium and Meaning
Readings:
Raymond Clemens and Timothy Graham, *Introduction to Manuscript Studies* (Ithaca, NY: Cornell University Press, 2008), chapters 1 and 4

J.J.G. Alexander, *Medieval Illuminators and Their Methods of Work* (New Haven: Yale University Press, 1992), chapters 1 and 2

Otto Pächt, *Book Illumination of the Middle Ages: An Introduction*, trans. Kay Davenport (London: Harvey Miller, 1986), preface, introduction, and chapter 1

**** practical note: when reading a book, always take a glance at the preface. Sometimes it's not all that informative, but often the preface will lay out in extremely clear language the purpose of a book, the perspective from which it's written, and the historical context in which it was written. Because authors tend to be a bit more informal in prefaces, and thus not under pressure to couch their ideas in overly complex language, they can be of great value in letting you know exactly what the point of the book is.*
- L2** 12 October 2011
Preaching to Convert and Converting the Word to Sacred Image
Background:
J.J.G. Alexander, *Medieval Illuminators and Their Methods of Work* (New Haven: Yale University Press, 1992), chapter 4

Christopher De Hamel, “Books for Missionaries,” in *History of Illuminated Manuscripts* (London: Phaidon, 2005), 14-41
- S2** 13 October 2011
Word as Image in The Lindisfarne Gospels and the Book of Kells
Readings:
Michelle Brown, “In the Beginning was the Word”: Books and Faith in the Age of Bede. The Jarrow Lecture (2000)

Meyer Schapiro, “The Carpet Page and the Giant Initial,” in *The Language of Forms. Lectures on Insular Manuscript Art*, ed. Jane Rosenthal (New York, 2005), 28-55
- 36 Suzanne Lewis. “Sacred Calligraphy: The Chi Rho Page in the Book of Kells,” *Traditio* (1980): 139-159
- L3** 19 October 2011
The Word: The Bible as (Illustrated) Book

Background:

J. Lowden, "The Beginnings of Biblical Illustration," in *Imaging the Early Medieval Bible*, ed. J. Williams (University Park: PSU Press, 1999), 13-18

Herbert L. Kessler, "The Book as Icon," in *In the Beginning. Bibles before the Year 1000*, ed. M. P. Brown (Washington, D.C: Smithsonian, 2006), 77-103

Herbert L. Kessler, "The Word Made Flesh in Early Decorated Bibles," in *Picturing the Bible. The Earliest Christian Art*, ed. Jeffrey Spier (Fort Worth Texas, 2007), 141-168

S3 20 October 2011

Pictorial Narration in the Bible: Vienna Genesis and Holkham Bible Picture Book Readings:

Michael D. Levin, "Some Jewish Sources for the Vienna Genesis," *Art Bulletin* 54 (1972): 241-44.

Natalie Crohn Schmitt, "Continuous Narration in the Holkham Bible Picture Book and Queen Mary's Psalter," *Word & Image* 20 (2004): 123-137

L4 26 October 2011

**Books for an Empire:
The Carolingian and Ottonian "Renaissances"**

Background:

Christopher De Hamel, "Books for Emperors," in *History of Illuminated Manuscripts* (London: Phaidon, 2005), 42-57

S4 27 October 2011

Prayer and Power in The Utrecht Psalter and the S. Paolo Bible

Celia Chazelle, "Violence and the Virtuous Ruler in the Utrecht Psalter," in *The Illuminated Psalter Studies in the Content, Purpose and Placement of its Images*, ed. F.O.Büttner (Turnhout: Brepols, 2005)

William J. Diebold, "The Ruler Portrait of Charles the Bald in the S. Paolo Bible," *Art Bulletin* 76 (1994): 6-18

L5 2 November 2011

The Scholastic Revolution

Background:

Christopher De Hamel, "Books for Students," in *History of Illuminated Manuscripts* (London: Phaidon, 2005), 108-41

P. Saenger, "Silent Reading: Its Impact on Late Medieval Script and Society," *Viator* 13 (1982): 367-414

S5 3 November 2011

The Art of *Livresque* Science: Illustrated Herbal Treatises and The Bestiary

Peter Murray Jones, "Image, Word, and Medicine in the Middle Ages," in *Visualizing Medieval Medicine and Natural History, 1200-1550*, ed. Jean Givens et. al (Aldershot: Ashgate, 2006), 1-24

Debra Hassig, "Beauty in the Beasts: A Study of Medieval Aesthetics" *RES* 19/20 (1990-91): 137-161

L6 **Reading Week**

S6 **No Session or Lecture This Week**

- L7 16 November 2011
Books and Nation Building: The Capetian Courts and the Crusades
 Michael Camille, "Seeing and Reading: Some Visual Implications of Medieval Literacy and Illiteracy," *Art History* 8 (1985): 26-49
- S7 17 November 2011
The Morgan Library Picture Bible and the Bible Moralisée
Readings:
 Daniel Weiss, "Portraying the Past, Illuminating the Present: The Art of The Morgan Library Picture Bible," in *The Book of Kings. Art, War, and the Morgan Library's Medieval Picture Bible*, ed. W. Noel and Weiss (Baltimore, 2002), 10-37

 Christopher Hughes, "Typology and Its Uses in the Moralized Bible," in *The Mind's Eye: Art and Theological Argument in the Middle Ages*, ed. Jeffrey Hamburger and Anne-Marie Bouché (Princeton, NJ: Princeton UP, 2006), 33-51

 Sara Lipton, *Images of Intolerance: The Representation of Jews and Judaism in the Bible moralisée* (Berkeley: University of California Press, 1999), 1-13
- L7 23 November 2011
Envisioning Saintly Ideals: Hagiographies
Background:
 Barbara Abou-El-Haj, *The Medieval Cult of Saints: Formations and Transformations* (Cambridge: Cambridge University Press, 1997), 1-60
- S7 24 November 2011
The Life of Radegund of Poitiers and The Lives of SS Edmund and Fremund
Readings:
 Cynthia Hahn, *Portrayed on the Heart: Narrative Effect in Pictorial Lives of Saints from the Tenth through the Thirteenth Century* (Berkeley: University of California Press, 2001), 1-58; 255-81.

 Sonja Drimmer, "Picturing the King or Picturing the Saint: Two Miniature Programmes for the Lives of Saints Edmund and Fremund," in *Packaging, Presentation and Consumption: Manuscripts and Printed Books in Late Medieval and Early Modern Europe*, ed. Emma Cayley and Sue Powell (Exeter: University of Exeter Press, forthcoming)
- L9 30 November 2011
Personal Devotion: The Sanctification of Time
Background:
 Roger S. Wieck, *Painted Prayers: The Book of Hours in Medieval and Renaissance Art* (New York: Braziller, 1997).
- S9 1 December 2011
The Ideologies of Status and Gender in Psalters and Books of Hours: The Hours of Jeanne d'Evreux, The Luttrell Psalter, the Très Riches Heures
Readings:
 Michael Camille, *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England* (Chicago, IL: University of Chicago Press), 15-81

 Madeline Caviness, "Patron or Matron? A Capetian Bride and a Vade Mecum for Her Marriage Bed," *Speculum* 68 (1993): 333-362

Jonathan J. G. Alexander "Labeur and Paresse: Ideological Representations of Medieval Peasant Labor," *Art Bulletin* 72 (1990): 436-452

L10 7 December 2011

Illustrating Literature: The Rise of the Vernacular

Background:

Christopher De Hamel, "Books for Aristocrats," in *History of Illuminated Manuscripts* (London: Phaidon, 2005), 142-67

Brigitte Buettner, "Profane Illuminations, Secular Illusions: Manuscripts in Late Medieval Courtly Society," *Art Bulletin* 74 (1992): 75-90.

S10 8 December 2011

The Roman de la Rose, Chaucer's Complaint of Mars, and the Canterbury Tales

Reading:

Marian Bleeke, "Versions of Pygmalion in the Illuminated Roman de la Rose (Oxford, Bodleian Library, Ms. Douce 195): The Artist and the Work of Art," *Art History* 33 (2010): 28-53.

Jessica Brantley, "Venus and Christ in Chaucer's Complaint of Mars: The Fairfax 16 Frontispiece." *Studies in the Age of Chaucer* 30 (2008): 171-204

For the Canterbury Tales, there's no assigned reading, but look at the images (see the section of this handbook on images)

L11 14 December 2011

The "Death" of the Manuscript and the "Birth" of Print

Background:

Elizabeth Eisenstein, *The Printing Revolution in Early Modern Europe*, 2nd edition (Cambridge: Cambridge University Press, 2005), chapters 1-3

S11 15 December 2011

The Medieval Manuscript in the Modern and Postmodern Eras

Reading:

Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 1999), 2-19

Manuscript Illumination in the Modern Age: Recovery and Reconstruction, ed. Sandra Hindman, Michael Camille, Nina Rowe, and Rowan Watson (Evanston, IL: Block Museum of Art, 2001), 49-101

Martin K. Foys, *Virtually Anglo-Saxon: Old Media, New Media, and Early Medieval Studies in the Late Age of Print* (Gainesville, FL: University Press of Florida, 2007), introduction

Images

One of the challenges to manuscript study is the nature of the objects, which do not lend themselves easily to holistic observation via the traditional slide or Powerpoint presentation. Unlike a painting, a sculpture, or even work of architecture, most manuscripts cannot be viewed in their entire form in a single slide or series of slides. Indeed, the earliest art historical work on manuscripts treated manuscript illumination much like panel painting, reproducing single—often exceptional—images from manuscripts, thereby divorcing them from their native codicological habitats. Although digitization is helping us to overcome the challenge of dealing with manuscripts as layered objects, only a small percentage of medieval manuscripts have had their entire contents digitized. Moreover, it would be an a tremendous imposition to demand that you peruse or “leaf through” the entire contents of every manuscript we study in this course.

This image list is intended to provide you with the resources necessary for observing the manuscripts that we will discuss in seminars. While I do not expect you to look at every image / folio from every manuscript, you should at least refer to these reproductions while doing readings for seminars.

*****Caveat:** *Be wary of searching google images for reproductions! I have often seen images labeled incorrectly, not only in their iconography but also in their shelfmarks—meaning that you might end up observing images that are not from the manuscript in which you’re interested.*

For those interested in reading further about the challenges to the study of illuminated manuscripts, I recommend the following:

Lucy Freeman Sandler, Review [of *The Illuminated Manuscript* by Janet Backhouse; *A History of Illuminated Manuscripts* by Christopher de Hamel; *Book Illumination in the Middle Ages* by Otto Pächt], *Art Bulletin* 70 (1988): 521-23.

S2 **The Lindisfarne Gospels and the Book of Kells**

Lindisfarne Gospels – London, British Library MS Cotton Nero D. IV

<http://www.bl.uk/onlinegallery/sacredtexts/ttpbooks.html>

then scroll down to “Lindisfarne Gospels” and click alternatively, go to:

<http://www.bl.uk/onlinegallery/ttp/lindisfarne/accessible/introduction.html - content>

Book of Kells - Dublin, Trinity College Library, MS A. I. (58)

Hallward owns a DVD facsimile of the manuscript; I will arrange for its availability

Book of Kells: Reproduced from the Manuscript in Trinity College Dublin. Ed. Françoise Henry. London: Thames and Hudson, 1974.

S3 **The Vienna Genesis and the Holkham Bible Picture Book**

Vienna Genesis – Vienna, Österreichische Nationalbibliothek, cod. theol. gr.31

The Vienna Genesis, ed. Emmy Wellesz (London: Faber and Faber, 1960)

A pdf of images from this manuscript will also be made available to you

Holkham Bible Picture Book – London, British Library MS Add. MS 47682

The Holkham Bible Picture Book: A Facsimile. Commentary by Michelle P. Brown.

London: British Library, 2007.

S4 **The Utrecht Psalter and the S. Paolo Bible**

Utrecht Psalter - Utrecht, Universiteitsbibliotheek MS Bibl. Rhenotraiectinae I Nr 32.
Prayer Book of Charles the Bald - Zurich, Landesmuseum MS Ps. 26
Pdfs with series of images from both of these manuscripts will be made available to you.

S5 The Bestiary and Botanical Treatises (“Herbals”)

The Bestiary

There are dozens of extant medieval bestiaries, but we will be focusing on the Ashmole Bestiary – Oxford, Bodleian Library MS Ashmole 1511

[http://bodley30.bodley.ox.ac.uk:8180/luna/servlet/view/search?q=Shelfmark="MS.Ashmole 1511"](http://bodley30.bodley.ox.ac.uk:8180/luna/servlet/view/search?q=Shelfmark=)

The Herbal

Likewise with herbals, so we will just be looking at one in particular – British Library MS Egerton 747

<http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8319&CollID=28&NStart=747>

S7 The Morgan Library Picture Bible and the Bible Moralisée

Morgan Library Picture Bible – New York, Pierpont Morgan Library MS M.638

<http://www.themorgan.org/collections/swf/exhibOnline.asp?id=200>

Bible Moralisée

Vienna, Österreichische Nationalbibliothek MS cod. Vindobonensis 2554

John Lowden, *The Making of the Bibles moralisées* (University Park: Pennsylvania State University Press, 2000)

S8 The Life of Radegund of Poitiers and The Lives of SS Edmund and Fremund

Life of Radegund - Poitiers, Bibliothèque Municipale, MS 250

http://www.bm-poitiers.fr/medias/medias.aspx?INSTANCE=EXPLOITATION&PORTAL_ID=portal_mo del_instance_ms_250_136_la_vie_de_ste_radegonde_par_venance_fortunat_.xml

The Lives of SS Edmund and Fremund – London, British Library MS Harley 2278

<http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=6643&CollID=8&NStart=2278>

The Lives of SS Edmund and Fremund – London, British Library MS Yates Thompson 47

<http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=8132&CollID=58&NStart=47>

S9 The Luttrell Psalter and the Très Riches Heures

Luttrell Psalter – London, British Library MS Add. 42130

<http://www.bl.uk/onlinegallery/sacredtexts/ttpbooks.html>

then scroll down to “Luttrell Psalter” and click

There is also a book on the Luttrell Psalter in Hallward, which contains many, many images from the manuscript (Michelle P. Brown, *The World of the Luttrell Psalter* [London: British Library, 2006])

Très Riches Heures de Jean Duc de Berry – Musée Condé, Chantilly

Nearly complete digital facsimile at:

<http://www.christusrex.org/www2/berry/index.html>

S10 The Roman de la Rose and the Ellesmere Canterbury Tales

Roman de la Rose

There are over 300 extant manuscripts of the *Roman de la Rose*.

Many of these are digitized on the following website:

<http://romandelarose.org/>

Go to the options at the left, and under “Select Book by,” click on “repository”

Pick a repository at random, then click on a manuscript shelfmark at random

The page to come up will then contain a description of the manuscript

Click on the hyperlink under “Range”

A window will pop up, and after taking a few seconds to load, you should be able to then “leaf through” the entire manuscript

Ellesmere Canterbury Tales – San Marino, Huntington Library MS EL 26 C 9

http://dpg.lib.berkeley.edu/webdb/dsheh/heh_br?Description=&CallNumber=EL+26+C+9

alternatively, see:

The Ellesmere Manuscript of Chaucer's Canterbury Tales: A Working Facsimile
(Woodbridge: Brewer: 1989)

Essay Topics

Please choose one topic from the following list. Essays must be foot- or end-noted and must be accompanied by a bibliography of works referenced. Please consult the **Chicago Manual of Style** in order to ensure that your references are formatted properly: **you must use Chicago Style for your references**. Typos, improper formatting, and misspellings will all reduce your grade, so please proofread your work. Supply a word count for your essay (the word count should only include the body text of your essay, not the references and bibliography).

1. What are some properties specific to the manuscript as a medium, and how do these properties bear on the work of the illuminator? Using no more than three examples, demonstrate how the unique aspects of the codex and its methods of manufacture impinged upon the artistic decisions made by the illuminator.
2. Compare and contrast two different pictorial cycles / treatments for the same text or concept. How is the reception of a text radically altered by its presentation in image, and is there an added impact in having the text in (visible) proximity to the image?
3. The manuscript as devotional aid. Using no more than three examples, discuss how the manuscript differs from other forms of artistic media (e.g. architectural sculpture, altarpieces) in its function as a devotional aid.
4. The letter as image. Concentrating on no more than three examples, discuss different ways in which the letter is or becomes an image. Is there a stark division between the graphic and the pictorial? If so, where does this boundary lie? What response do you think the imaged letter is intended to evoke from the reader/viewer?
4. The page as a visual unit. Using no more than three examples, explore the idea of *mise-en-page* and how the composition, framing, relation of part-to-whole, and the relation of center to margin on the page aids in the creation of meaning.
5. The book as a personal possession. Using no more than three examples, describe the ways in which illuminated manuscripts were personalized to communicate to a specific individual or group. Consideration can be given not only to the ways in which illuminators and scribes directed their work, but also the ways in which owners and reader/viewers themselves modified manuscripts, whether through inscriptions, rubbings and erasures, added images, etc.
6. The book as object. Concentrating on a single manuscript, discuss how its remediation in modern formats, such as facsimiles, reproductions on a single textbook page, and even our in-class Powerpoint slide presentations can mis-represent or help us better to understand the manuscript as a tactile, three-dimensional, and multi-layered object.

Exam

The exam will last 90 minutes. This exam will consist of three comparison essays. For each comparison essay, a pair of images will be projected for thirty minutes, and you will be asked to identify each image and then write a brief essay comparing them.

For each comparison, you will be required to provide the following:

1. Identification of the subject (this might be something figural, as in, Christ Enthroned; or it might be something graphic or decorative, such as a carpet page)
2. Identification of the manuscript (you are *not required to know the shelfmark or folio number!*); instead, identify the manuscript by its name or, if it doesn't have a name like the Lindisfarne Gospels, then identify what kind of manuscript it is, such as Bible, Psalter, Book of Hours, etc.
3. Date (within 50 years)
4. Place or region of production
5. Essay. A large part of a successful is essay is knowing why the two images are being juxtaposed. Do they share certain features? Do they share a certain theme? Do they address the same issue differently? There isn't just one reason why they're juxtaposed, and there is not a "trick" to getting the right answer; rather, your task in the essay is to make a compelling case for linking the two in any sort of way, whether there are similarities or differences. Then support your case with a well-structured and articulate description of the images and their salient features.

In preparation of the exam, please refer to your copy of the Department of Art History's [Undergraduate Teaching and Assessment Information 2008/09](#) where the assessment criteria for slide tests are outlined in detail. In particular, remember that the feedback you'll receive on your slide test will focus on five criteria:

Identification
Description
Analytical Skills
Structure
Literacy

Some Important Dates

- 313 The Emperor Constantine passes the Edict of Milan, which allows the observance of Christianity
- 330 Constantine declares Byzantium the new capital city of the Roman Empire, and renames it Constantinople
- 325 The first Council of Nicaea, an attempt at standardizing key aspects of Christian doctrine across the empire
- 395 The Roman Empire is divided into East and West, each under a different emperor
- 476 “Fall” of the Roman Empire. While northern tribes had largely been invading Roman controlled territories for the preceding hundred years, this is the year in which the last Roman emperor is deposed
- 571 The prophet Muhammed is born, and within the next sixty years the Islamic faith is embraced throughout northern Africa and the Arabian peninsula
- 597 Augustine (of Canterbury – *not* Augustine of Hippo, author of the *Confessions*) arrives in England and begins his mission to convert the native population to Christianity
- 638 Muslims take control of Jerusalem
- 726 Beginning of iconoclast movement in the Byzantine Empire – this is a watershed in the split between Roman (western) and Byzantine (eastern) Christianity
- 800 Charlemagne has himself crowned by Pope Leo III as the Emperor of the Holy Roman Empire
- 885 Alfred the Great becomes the first king of a united England
- 910 Cluny Abbey founded, a milestone in the spread of monasticism throughout Europe
- 1066 Battle of Hastings: William the Conqueror invades and conquers England
- 1088 First university established at Bologna (others follow shortly thereafter)
- 1099 First Crusade: Pope Urban II calls, in 1095, on Christian rulers to take the Holy Land from Muslims; in 1099, Jerusalem is captured and the Kingdom of Jerusalem officially established. Several crusades follow thereafter.
- 1215 Fourth Lateran Council: a major event in western Christianity, settling matters of doctrine (e.g. Transubstantiation), but also insisting on reforms to the monastic orders, which were believed to have become corrupted institutions. Annual confession also becomes mandatory for all Christians, a measure which, among others, was intended to enlarge the scope of religious control in the everyday lives of lay people.
In this same year, the Magna Carta is signed by King John of England.
- 1223 Founding of the Franciscan Order, and the popularization of mendicant monasticism
- 1307 “Babylonian Captivity” begins: the Pope moves his center of control from Rome to Avignon, where it remains till 1378. In 1378 a schism in the Church occurs, with one Pope at Avignon and another at Rome. This is settled, and the singular papacy re-established at Rome in 1417.
- 1337 Beginning of the Hundred Years’ War
- 1348 Black Death (Bubonic Plague) kills off approximately 1/3 of European population
- 1439 Gutenberg’s printing press first recorded in official documents
- 1492 Christopher Columbus lands in the New World
- 1517 Martin Luther posts his 95 theses on the door to Wittenberg Church, thereby marking the unofficial beginning of the Reformation

Select Bibliography

This bibliography aims at providing you with some basic resources for the study of manuscripts in a range of areas. It only scratches the surface, and is by no means conclusive or exhaustive: the intention is to give you a starting place for your search, when beginning to research a topic. A useful tip, when beginning research for a paper, is to look up the most recent book or journal article that might be related to what you're interested in studying (when searching journal databases such as JSTOR or the library catalogue, try as many different keywords as you can think of that are relevant to your chosen topic). The most recent book or article you find will have very useful footnotes and endnotes, which will then give you further resources for studying your topic. Another helpful database is the Bibliography of the History of Art (BHA), which contains abstracts for art history publications from 1975 to 2007: <http://library.getty.edu/bha>

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How Do I Find a Manuscript?

If you are looking for a manuscript to write about, your best bet is to trawl library, museum, and exhibition catalogues, as well as general books on ms illumination, all of which contain brief descriptions of individual manuscripts, and occasionally plates to give you a sense of their visual contents. If you don't know immediately where to look, go into the library catalogue and search under "subject" for "illumination of books and manuscripts": that will take you to a list of books you might peruse. Another good idea is to go to Hallward Library and peruse books in the Oversize ND3000-range.

The following is a list of some major manuscript repositories: think of these as equivalent to the major museums like the National Gallery in London, the Louvre in Paris, the Metropolitan in New York, the Prado in Madrid, etc. Online databases are only just beginning to catch up with printed catalogues, so what you will find online will not represent a library's total holdings. That said, if you google any of the libraries listed below, you should be able to find their online databases.

London, British Library
Rome, Vatican Library
Brussels, Bibliothèque royale
The Hague, Koninklijke Bibliotheek
Paris, Bibliothèque nationale de France
New Haven, Yale Beinecke Library
Harvard, Houghton Library
Cambridge – various college libraries
Cambridge, Fitzwilliam Museum
Oxford, Bodleian Library
Oxford - various college libraries
New York, Pierpont Morgan Library and Museum
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Los Angeles, California, Getty
Madrid, Real Biblioteca