

- I. Questions/Concerns and Essay Q's
- II. Tutorial Questions
  - a. In what way did the ornamentation of Insular gospel-books convey the power of 'the Word'?
  - b. In terms of different approaches to studying different media, how are manuscripts more akin to film or performance art than an oil painting?
  - c. Are Insular manuscripts and book reliquaries 'fetish objects'? Why?
  - d. How does the text on the Ruthwell Cross interact with its images?
- III. Performance Art?
  - a. Graffiti
    - i. 'They twist and elaborate conventional letterforms and make letters overlap and jostle one another; such letters seem to have far too much energy to respect regular shapes, distances, and alignments.' (Writing as Relic, 19)
  - b. Secret of Kells Clip (1:30)
    - i. MS animated: relies on the shapes of letters and animals
- IV. Book of Kells
  - a. 'Complexity of the divine being: the alpha, omega and chi are linguistic forms that draw attention to God as the Logos; the lozenge is a cosmological form that recalls the creator as manifest through his creation; and the cross serves as the paradigmatic sign which encompasses both the linguistic and cosmological resonances alongside historical references to the death of Jesus.' (Tilghman, 304)
  - b. Three Levels of Seeing
    - i. Corporeal vision: physical through eyes
    - ii. Spiritual signs: incorporeal: signs, dreams, visions
    - iii. Intellectual: purely mind-> see God
  - c. Chi-Rho Page
    - i. Lozenge: Kessler: 'created world'
    - ii. Expansion of the word: seen and not heard (Tilghman, 293)
      1. Augustine: Letters have also been invented by which we can speak to those who are absent; but the letters are the signs of words, while words themselves in our speech are signs of the image of which we are thinking. (qtd Tilghman 293)
    - iii. Jerome: Laments the 'gilding, Babylonian parchment, and elaborate decorations' vs accuracy : 'Objection is rooted in a belief that the material form of writing has no bearing on the meaning of a text' (Tilghman, 294)
    - iv. Men and Angels
    - v. Rho Detail
    - vi. Mice
      1. Eucharist
  - d. 124r
    - i. Matthew 27:38
      1. Tunc crucifixerant sunt cum eo duo latrones.
        - a. Then, they crucified him between two thieves.
    - ii. X: figure of body, name, death, cosmic nature
    - iii. 'Expand the meanings of words allowed calligraphers to tap into the rich metaphor of God as the Word, which stands at the very core of Christian theology.'
    - iv. Parables & Visual Puzzles
      1. Draw in Reader

2. Separate Audience: learned, monastic, lay
  3. Mysteries revealed (apocalypse)
  4. Understand God through textual likeness
- V. Lough Kinale Shrine
- a. Viking, upon discovering it only held a book, dumped into the lough
  - b. Book shrines
    - i. 4 Evangelist Symbols, crosses common imagery
    - ii. Some not meant to open: symbol of the book and its importance
- VI. Lindisfarne Gospels
- a. 2v: Carpet Page
    - i. Apotropaic
    - ii. Hidden Crosses: 'sign posts in a wilderness, sure anchors in a restless sea of ornament' (Tilghman, 300)
    - iii. How does the book function as an icon?
      1. Only cross and book allowed as visual representation of belief in Iconoclasm
      2. 'Enablers of direct Christian action, channels of the spirit, and gateways to revelation...portals of prayer.' (Brown, 50).
  - b. 10v: Canon Tables
    - i. Prayer Mats?
    - ii. Ordo at Wearmouth-Jarrow: use mats on Good Friday (veneration of the cross) (Brown, 54)
  - c. 94v Mark Carpet Page
    - i. 1:1 Initium Evangelii Iesu Christi, Filii Dei.
      1. The beginning of the Gospel of Jesus Christ, the Son of God.
  - d. 'Humans understand God through an image that is a likeness, but one that is obscure and difficult to perceive.' (Tilghman, 303)
  - e. 'Higher levels of seeing' (Tilghman, 304)
- VII. Benedictional of St Æthelwold
- VIII. Ruthwell Cross
- a. Note: Transom 19<sup>th</sup> Century
  - b. Crucifixion
    - i. Poem
    - ii. Ideas of Word Becoming Image and Image Word
  - c. Parts of the Cross
    - i. North Side
      1. Eagle/John: In principio erat verbum
      2. Reverse symbol & eagle (Archer pointing at eagle)
    - ii. South Side
  - d. Details
    - i. Vinescroll – Northumbrian
    - ii. Archer : Red Stone
  - e. Text & Image
    - i. Christ above the Beasts



# **Word & Image In Insular Art**

# Essay Questions

- Analyse the role of visual ambiguity and paradox in Insular art. Answer with reference to at least two and no more than four works of art.
- What quality or conflation of qualities did Trecento commentators appreciate most in Giotto's art? Answer with reference to at least two and no more than four works of art.
- Judging from the appearance of the Ghent Altarpiece, is it possible to identify a conflict in the way it was conceived between the needs of the Church, on one side, and those of the patrons who paid for it, on the other?
- What can we learn about women's roles in Renaissance Italy from looking at the art of the period? Answer with reference to at least two and no more than four works of art.
- What do you think was more important for medieval artists – how works of art were made, or what they meant?
- Compare two paintings made for churches or chapels between 1350 and 1520. How much difference does their intended location make to the finished products?



<https://www.youtube.com/watch?v=QLPZtcbAegc>













Angie Heisel, X Times People Chair, Since 1995  
<https://collabcubed.com/2013/01/21/x-times-people-chair-angie-hiesl/>

**How are manuscripts  
more akin to film or  
performance art than  
an oil painting?**





Quoniam Page, *The Book of Kells*, Iona, fol. 188r.





Quoniam Page, *The Book of Kells*, Iona, fol. 188r.













Eadfrith, Lindisfarne Gospels, 2v























‘They twist and elaborate conventional letterforms and make letters overlap and jostle one another; such letters seem to have far too much energy to respect regular shapes, distances, and alignments.’

repleti . ut cum eis caelestis spon  
si chalamum ualeatis ingre  
di . **Q**uod ipse .







'God almighty stripped himself, when he wished to climb the Cross bold before all men. to bow (I dare not, but had to stand firm.)

I held high the great King, heaven's Lord. I dare not bend. Men mocked us both together. I was slick with blood sprung from the Man's side...)

Christ was on the Cross. But then quick ones came from afar, nobles, all together. I beheld it all. I bowed (to warrior hands.)

Wounded with spears, they laid him, limb weary. At his body's head they stood. They that looked to (heaven's Lord...)





- North Face (Originally West)
  - Eagle\*
  - Matthew/Man
  - John the Baptist with Lamb
  - Christ Between Beasts
  - Paul & Anthony in Desert
  - Flight Into/Out of Egypt
- South Face (Originally East)
  - Eagle/John\*
  - Archer
  - "Visitation" (Inscription: Mary & Martha)
  - Mary Magdalene
  - Healing of the Blind Man
  - Annunciation
  - Crucifixion







'IHS XPS iudex aequitatis; bestiae et dracones  
cognoverunt in deserto salvatorem mundi

Jesus Christ, judge of righteousness, beasts and  
dragons recognised the Savior of the World in  
the desert





Attulit alabastrum unguenti et stans retro secus pedes  
eius lacrimis coepit rigare pedes eius et capillis capitas  
sui tergebat...

She brought an alabaster container of ointment and  
stood behind him at his feet and began washin his feet  
with the hair of her head (and she kissed his feet, and  
she anointed them with ointment. – Luke 7:37-38)



<https://flic.kr/s/aHsk29TML2>

