

Getty Visit and Art Fair

“Illuminating Women in the Medieval World”

IMPORTANT DATES

Friday, July 7, 2017	Roll call: 11:00am @ steps Manuscript study room visit time: 11:15am Length of visit: 11:00am – (9:00pm)	Getty Center visit and private tour of manuscript study rooms with Bryan C. Keene, assistant curator of the Department of Manuscripts
Monday, July 31, 2017	11:00am – 1:15pm	HIST 119D: in-class art fair
TBD, 2017–2018	TBD	“Illuminating Women from the Middle Ages to Today”: art exhibition at UCLA featuring works by HIST 119D students

GETTY CENTER

The J. Paul Getty Museum, commonly referred to as the Getty, is an art museum in California housed on two campuses: the **Getty Center** and **Getty Villa**. The Getty is one of the world's largest arts organizations involved in research and conservation. The Getty Center, which we will visit on Friday, July 7, 2017, opened to the public on December 16, 1997. Designed by architect Richard Meier at a cost of \$1.3 billion, the Center receives over a million visitors every year. The Center's collection features art from the Middle Ages to the present, including illuminated manuscripts, drawings, sculpture, decorative arts, and photography. In addition, the Museum's collection includes outdoor sculpture displayed on terraces and in gardens and the large Central Garden.

Illuminating Women in the Medieval World, June 20–September 17, North Pavilion

The Getty Center is home to an extensive collection of manuscripts, many of which have been digitized:

<http://www.getty.edu/art/collection/search/?view=grid&query=YToxOntzOjEzOjkZXBhcnRtZW50LmlkIjthOjE6e2k6MDtpOjY7fX0%3D&options=YToxOntzOjk6ImJlaGF2aW91ciI7czo2OjI2aXN1YWwiO30%3D>

This summer, the Getty will feature a new curated exhibit of manuscripts classed *Illuminating Women in the Medieval World*
http://www.getty.edu/visit/cal/events/ev_1416.html :

From damsels in distress to powerful patrons, from the Virgin Mary to the adulterous Bathsheba, a wide variety of female figures populated the pages of medieval manuscripts. Virtuous women such as biblical heroines, steadfast saints, and pious nuns were held up as models for proper behavior, while lascivious women were warnings against sinful conduct. Female figures fulfilled the romantic role of lovers, the social and political function of wives, and the nurturing capacity of mothers. They were also creators of manuscripts, as women of great wealth and high status exercised their authority and influence by commissioning books—and sometimes even illuminating them.

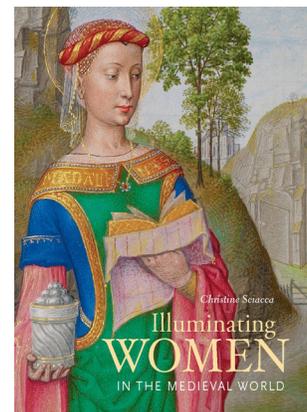
On Friday, July 7, 2017, thanks to the generous support of Curator Elizabeth Morrison and Assistant Curator, Bryan C. Keene, we will receive the following tours:

1. **Private behind-the-scenes tour of the Center's manuscript reading and study rooms**
2. **Self-guided tour of *Illuminating Women* with pre-circulated exhibition labels** (available on course website)

For the remaining gallery hours, you may explore the museum at your leisure.

To commemorate your visit, you might consider purchasing the exhibition's featured book, **Christine Secca's *Illuminating Women in the Middle Ages***, which contains over 100 illuminations from the Getty collection (\$24.95 @ Getty Bookstore)

<https://shop.getty.edu/collections/featured-products/products/illuminating-women-in-the-medieval-world-978-1606065266>



PLAN YOUR VISIT <http://www.getty.edu/visit/center/plan/hours.html>

On Friday, July 7, we will meet at the bottom of the **Arrival Plaza stairs @ 11:00am**. Please plan your travel time accordingly.

Friday gallery hours: 10:00am – 9:00pm

Address N Sepulveda Blvd & Getty Center Dr. Los Angeles, CA 90049	Fees Admission to the Getty Center is free. Parking fee is \$15/car.
Public Transportation Metro bus lines 734 and 234 stop at the Getty Center entrance, located at the intersection of Getty Center Drive and Sepulveda Boulevard.	Tram from Parking Lot to Center Whether you arrive by car or bus, you must board the computer-operated tram near the parking lot to reach the top of the hill. Please budget your time accordingly.

PREPARING FOR YOUR VISIT

Our main itinerary at the Getty will be to explore the illuminated manuscript collection. An **illuminated manuscript** is a book written and decorated completely by hand. The word **manuscript** is derived from the Latin words *manus* (hand) and *scriptus*, from *scribere* (to write). **Illuminated**, from the Latin *illuminare* (to light up), denotes the glow created by the radiant colors of the illustrations, as well as the artists' use of real gold and silver.

Before the invention of the printing press in Europe around 1455, all books were handwritten and decorated. Illuminated manuscripts were among the most precious objects produced in the Middle Ages and the early Renaissance, primarily in monasteries and courts. Society's rulers--emperors, kings, dukes, cardinals, and bishops--commissioned the most splendid manuscripts.



To learn more about illuminated manuscripts, please watch the following videos and lessons:

“Making Manuscripts”

<http://www.getty.edu/art/collection/video/399825/making-manuscripts/>

Khan Academy: What is an illuminated manuscript?

<https://www.khanacademy.org/partner-content/getty-museum/getty-manuscripts/a/what-is-an-illuminated-manuscript>

THE MAKING OF A MEDIEVAL BOOK



1. Parchment Making

Most medieval manuscripts were written on specially treated animal skins, called parchment or vellum (paper did not become common in Europe until around 1450). The pelts were first soaked in a lime solution to loosen the fur, which was then removed. While wet on a stretcher, the skin was scraped using a knife with a curved blade. As the skin dried, the parchment maker adjusted the tension so that the skin remained taut. This cycle of scraping and stretching was repeated over several days until the desired thinness had been achieved. Here, the skin of a stillborn goat, prized for its smoothness, is stretched on a modern frame to illustrate the parchment making process

2. Writing

After the surface had been prepared, the parchment was ruled, usually with leadpoint or colored ink. In this prayer book, you can see the ruling in red ink. Ruling lines helped the scribe to write evenly and were part of the design of the page. The scribe wrote with a quill pen made from the feather of a goose or swan. The end of the feather was cut to form the writing nib. A slit cut into the middle of the nib allowed the ink to flow smoothly to the tip of the pen. The appearance of the script—whether rounded or angular, dense or open—was partly dependent upon the shape and the angle of the nib.



3. Illumination

Illumination, from the Latin *illuminare*, "to light up or illuminate," describes the glow created by the colors, especially gold and silver, used to embellish manuscripts. In making an illumination, the artist first made an outline drawing with leadpoint or quill and ink. Next, he or she painted the areas to receive gold leaf with a sticky substance such as bole (a refined red clay) or gum ammoniac (sap). The gold leaf was then laid down and burnished, or rubbed, to create a shiny surface, which sparkles as the pages are turned. Finally, the illuminator applied paints that were made from a wide variety of coloring agents: ground minerals, organic dyes extracted from plants, and chemically produced colorants. These pigments were usually mixed with egg white to form a kind of paint called tempera. The deep blue of this illumination was probably made from crushed stone, while the background is a solid mass of shining gold leaf.

4. Binding

Once the writing and illuminating had been completed, the parchment sheets were folded and nested into groups called gatherings. The gatherings were ordered in their proper sequence and sewn together onto cords or leather thongs that served as supports. Once the sewing was finished, the ends of the supports were laced through channels carved into the wooden boards that formed the front and back covers of the book. The binding was usually then covered in leather or a decorative fabric. This binding's most stunning ornamentations are the metal corner pieces and raised medallions that would protect the binding as it rested on a surface. The dyed parchment pieces inset into the central medallion were once brightly colored yellow, green, and blue, creating a stained-glass-window effect on the covers of the manuscript.



MANUSCRIPT VOCABULARY

Acanthus leaf	Stylized fleshy leaf motif used extensively in decorated initials and foliate borders.
Alum tawed	A process of preparing animal skin (usually pigskin or goatskin) by soaking it in aluminum salts. Tawed skins are usually softer and more stretchy than tanned leathers.
Armorial	Heraldic coat of arms, usually applied to binding of bookplate to signify that book belonged to member of the aristocracy.
Boards	Stiff covering at the front and back of a volume, usually made of wood.
Bookplate	Label affixed to the inside of a book to identify its owner.
Burnished	Gold that has been highly polished to a mirror like finish.
Calendar	Table of saints' days and feast days, preceding the main text of a liturgical manuscript.
Canticle	One of the hymns, derived from Scriptures, used in church liturgy.
Catchword	A word written at the end of a quire to indicate the first word of the next page; if the catchword does not tally with the first word, this suggests that a leaf is missing, or the quires have been bound in the wrong order.
Codex	Manuscript volume
Collation	A description of the book's arrangement of leaves and quires. For examples, 1-6 ¹² , 7 ⁸ wants 8 means that the book is composed of six quires of 12 leaves each followed by a seventh quire of eight leaves of which the last is missing.
Flesh side	Inner side of a sheet of vellum or parchment. It is generally whiter than the hair side.
Flyleaf	An extra leaf at the beginning and/or end of a book to provide protection to the text.
Foliation	The numbering of leaves, as opposed to pages.
Folio	A sheet or leaf of writing material. Abbreviated f. (plural ff.). The front side of a folio is known as <i>recto</i> (r) and the reverse as the <i>verso</i> (v), e.g. f. 6v.
Formulary	A document setting out the established forms of legal proceedings, legal formulas, religious rituals, and other rituals and procedures.
Gloss	Text commenting on, explaining or translating the main text. Glosses were often written in the margins between the lines of the main text.
Grotesque	A fantastical or comic figure.
Gutter	Folded edge of a bifolia, along the spine of a codex.
Hard-point ruling	Ruling made with a pointed instrument, leaving a scored line in the writing material, rather than a graphic mark.
Illumination	Decoration of a manuscript with colors and gold and silver. Illuminations may take the form of a decorated initial, borders, frames, and pictures
Incipit	Opening words of a text. The incipit and explicit are often used to identify manuscripts.

Infill	Decorations within the elements of initial letter.
Initial	Enlarged and decorated letter.
Leaf	Folio
Manicule	Pointing figure, usually drawn in margin, to draw reader's attention to a section of text.
Marginalia	Writing or decoration in margins of text, either as part of original composition of manuscript or added subsequently.
Pagination	Numbering of pages, not folios.
Pricking	Process of marking a folio or biofolio with a knife, pointed instrument or spoked wheel, to serve as guides for ruling.
Quire	Gathering or 'booklet' of folded sheets from which a book is formed. A quire usually consists of four leaves folded to form eight leaves, but other compositions also occur. Quire numeration consist of numbers written on a quire to ensure that the leaves are arranged correctly during binding.
Recto	The front side of a folio; often abbreviated to r, e.g. f. 52r
Rubric	A title, heading or instructions usually written in red ink
Ruling	Process by which a frame and/or horizontal lines are produced to guide the hand in writing. Ruling is guided by pricking. Prior to the 11th century ruling was done in a dry- or hard-point. Later lead was generally used to make a graphic mark.
Script	Handwriting used in manuscripts.
Signature	Mark, usually comprising a letter and number at the foot of a leaf, indicating the sequence of sheets within a quire, and the arrangement of quires, e.g. a2...b1
Singleton	A single folio that lacks its corresponding half.
Tooling	Decoration of a binding by impressing heated metal tools into the binding materials. Gold tooling was done by laying gold leaf onto a coating of glair (egg white) and impressing it into the binding material using a heated metal tool. The excess was rubbed off leaving the image.
Vellum	Writing material made from calf skin, soaked in lime solution, stretched on a frame, and scraped with a crescent-shaped knife before drying and polishing.
Verso	Back or reverse of a folio; often abbreviated to v, e.g. f. 52v

LOOKING AT ILLUMINATED MANUSCRIPTS — WORKSHEET

Due, Monday July 10 in class.

1. Describe the process of manuscript creation and illumination. What does the care and effort put into the creation of books, reveal about the value of information and preservation in the Middle Ages?

2. What skills were book makers, scribes, and illuminators expected to possess? What does this tell us about the value of art and role of the artist in the Middle Ages? Consider the difference between fine art (creative art, especially visual art, whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content) versus functional art (aesthetic objects that serve utilitarian purposes).

3. What colors are most prevalent in medieval manuscripts? What does the use of materials reveal about the availability of goods and value of products in medieval society?

3. Although the printing press eventually ended the era of the medieval manuscript production, what aspects of medieval book culture still survive today? Think about the function of print culture, layout, fonts, headings, highlights/underscores, imagery, binding, copyright, special editions, collectors' items, etc.

REACTION PROJECT & ART FAIR

Due: Monday, July 31

Historians are not only critical thinkers and analytical writers; a historian's job also involves deepening and empowering public connection with the past—**public history!** To successfully communicate with both specialized academic audiences and the public, historians must know how to present ideas in creative and accessible formats.

Please choose one of the following projects to communicate your impressions of your visit to the Getty's *Illuminated Women* exhibition:

1. Annotated Manuscript Page: Find a high-resolution image of one of the illuminations from the Getty (If you cannot find the image online, please contact me). Annotate the image by describing the artist's use of storyline, theme, technique, colors, shape, etc. You may need to do additional research on illumination techniques, paints, and materials. Make sure that your annotations demonstrate significant effort to understand the artists' thematic and practical choices. Use proper academic vocabulary and make critical evaluations of the illumination process when appropriate. You may complete the annotation in a software program of your choice and print a poster-sized image or use cutouts on a poster board. Please put effort into your presentation; this is not a middle school science fair poster.

2. Inspired Drawing: Create your own illumination inspired by your tour of the *Illuminated Women* collection. Make sure your chosen subject matter is another Getty gallery, angle of the building, gardens, crowds, etc. You should sketch while you are still visiting the Getty. Mount or frame your completed artwork. Create an accompanying wall label (typed on heavy stock paper or other appropriate material) describing how your drawing is inspired by the *Illuminated Women* collection.

3. Comic Book: Using Comic Life 3 (<https://plasq.com/apps/comiclife/macwin/>) or similar software, create a comic book telling the backstory or continuation of one of the illuminations from the *Illuminated Women* exhibition. Print the completed frames of your book and mount them. Create an accompanying wall label (typed on heavy stock paper or other appropriate material) and include (1) the illumination that inspired your comic book and (2) a description of why/how the illumination inspired your comic book story.

4. Mixed Media Reinterpretation: Create a modern reinterpretation of one the illuminations from the *Illuminated Women* exhibition. Use a combination of materials: ink, paint, collage, found objects, etc. Mount your image (no free-standing artwork). Create an accompanying wall label (typed on heavy stock paper or other appropriate material) and include (1) the illumination that inspired your mixed media artwork, (2) a description of why the illumination inspired your artwork, and (3) compare/contrast your image as a response to today's social context to the illumination that inspired your work.

On **Monday, July 31**, our classroom will be host to an **art fair**. You will have the opportunity to evaluate each other's work and explain your reasons for choosing your genre and medium. You will be grading your classmates.

Outstanding projects will be featured in a **public history art opening** at the CMRS (Center for Medieval and Renaissance Studies) during the 2017-2018 academic. Details are **TBD**. Faculty, staff, and university administrators will be invited to view the exhibit.