
The Prologue to Graphic Design

The Visual Message from Prehistory through the Medieval Era

Chapter 4

Illuminated Manuscripts

Introduction, 42

The classical style, 43

Celtic book design, 44

The Caroline graphic renewal, 47

Spanish pictorial expressionism, 51

Romanesque and Gothic manuscripts, 54

Judaic manuscripts, 56

Islamic manuscripts, 56

Late medieval illuminated manuscripts, 58

Key Terms *(in order of appearance; the first page number of their appearance is listed)*

Illuminated manuscript, page 42

Gold leaf, page 42

Scriptorium, page 42

Scrittori, page 42

Copisti, page 42

Illuminator, page 42

Colophon, page 42

245 > Part One Chapter Four

Musical notation, page 42

Frontispiece, page 43

Classical style, page 43, (Fig. 4-1)

Medieval, page 43

Uncials, page 44, (Fig. 4-2)

Uncia, page 44

Semi-uncials or half-uncials, page 44, (Fig. 4-3)

Majuscules, page 44

Minuscules, page 44

Ascenders, page 44

Descenders, page 44

Celtic style, pages 44–47, (Fig. 4 – 4) (Fig. 4-5) (Fig. 4-6) (Fig. 4-7) (Fig. 4-8) (Fig. 4-9)

Carpet pages, page 45, (Fig. 4-6)

245 > Part One Chapter Four

Interlace, page 45, (Fig. 4-4)

Lacertines, page 45,

Diminuendo, page 45, (Fig. 4-5)

Scriptura scottia (insular script), page 46, (Figs. 4-5 and 4-9)

Carolingian or Caroline miniscule, page 42, (Fig. 4 -10)

Turba scriptorium, page 49

Labyrinth, page 52, (Fig. 4-12)

Apocalypse, page 53, (Fig. 4 -13) (Fig. 4 -14)

Textura, page 54, (Fig. 4-15)

Haggadot, page 56, (Fig. 4-17)

Qur'an or Koran, page 56

Aniconism, page 57

Book of Hours, page 58

245 > Part One Chapter Four

Key People and their Major Contributions

(in order of appearance; the first page number of their appearance is listed)

Charlemagne (c. 742 or 747–814), pages 47–49, (Fig. 4 -10)
