

## Illumination

### Alheydis von Körckhingen

#### SCA award scroll with a sampling of Insular portrayals of Saint Luke and his Symbol

Award of Arms scroll for Lady Una de St. Luc (née Una nic Daffydd)

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### Materials Summary

Please see following pages for more extended documentation and discussion.

**Exemplars:** a variety of representations of Saint Luke or his symbol, the calf, from Ireland, Scotland, Wales and Northumbria dating roughly from the late 7<sup>th</sup> to the early 9<sup>th</sup> centuries, with one example from the 12<sup>th</sup> century.

- [top left] **The Book of Dimma** (Dublin, Trinity College Library, Ms. A.4.23 (19)), p. 54.
- [top center] **The Echternach Gospels**, a.k.a. the Gospels of Saint Willibrord (Paris, Bibliothèque Nationale, Lat. 9389), f. 115v.
- [top right] **The Gospels of Saint Chad** (Lichfield, Cathedral Treasury) , p. 218.
- [middle left] **Harley 1802**, (London, British Library, Harley Ms. 1802), f. 86v.
- [middle right] **The Book of Kells** (Dublin, Trinity College Library, Ms. A.1.6 (58)), f. 27v.
- [bottom left] **The Book of Macdurnan** (Lonon, Lambeth Palace, Ms. 1370), f. 115v.
- [bottom center] **The Book of Durrow** (Dublin, Trinity College Library, Ms. A.4.5 (57)), f. 124v.
- [bottom right] **The Book of Deer** (Cambridge, University College, Ms. Ii.6.32), f. 29v.

### Materials and tools used:

**Ground:** Pergamenata 230 gm. 100% cellulose paper.

**Outlining Ink:** Speedball Super Black India Ink.

#### Pigments:

Winsor-Newton Orange Lake Deep  
Winsor-Newton Spectrum Red  
Winsor-Newton Azure Blue  
Winsor-Newton Veridian

Winsor-Newton Zinc White  
Winsor-Newton Cadmium Yellow Pale  
Winsor-Newton Burnt Sienna

**Binding Medium:** Gum Arabic

**Under-drawing:** graphite pencil

**Outlining pen:** metal “crow-quill” nib – Hunt 102

**Brush:** Winsor-Newton Septre Gold II 101, size 0000

### Bibliography:

#### Exemplars and stylistic examples:

- Backhouse, Janet; *The Lindisfarne Gospels*, Cornell University Press, Ithaca, NY, 1981.  
De Hamel, Christopher; *A History of Illuminated Manuscripts*, 1<sup>st</sup> ed., David R. Godine, Boston, 1986.  
Harbison, Peter; *The Golden Age of Irish Art*, Thames and Hudson, London, 1999.  
Nordenfalk, Carl; *Celtic & Anglo-Saxon Painting*, George Braziller, New York, 1977  
Sullivan, Sir Edward, *The Book of Kells*, Studio Editions, London, 1986.

#### Materials and techniques:

- Alexander, Jonathan J. G.; *Medieval Illuminators and Their Methods of Work*, Yale University Press, New Haven, Ct., 1992.  
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## Expanded Documentation

**Exemplars:** The exemplars were chosen to present a sampling of Insular depictions of Saint Luke or his symbol, the calf. The recipient is an SCA scribe, and Saint Luke is the patron saint of painters. Additionally, the recipient is a member of the Sisters of Saint Luke, and has recently changed her name to Una de Saint Luc. Her original name, Una nic Daffydd, contains Irish, Scottish and Welsh elements.

The following manuscripts represent a sampling of Irish, Scottish, Welsh and Northumbrian Gospel manuscripts, collectively referred to as *Celtic*, *Insular* or as *Hiberno-Saxon* in style. The dating of each manuscript remains disputed, although general dating is given by modern authors. The place of origin for most Insular manuscripts is disputed, if not controversial, among scholars. In general, they are the work of scriptoria of monastic institutions with historical ties to the Celtic Rite church in Great Britain and Ireland, such as Iona and Durrow. These exemplars date, in general, from the late 7<sup>th</sup> to the early 9<sup>th</sup> century, although Harley 1802 is probably from the 12<sup>th</sup> c.

- [top left] **The Book of Dimma** (Dublin, Trinity College Library, Ms. A.4.23 (19)), p. 54, *Saint Luke*.  
Illustration found in Harbison, plate 53. Dated to the 8<sup>th</sup> century by Harbison and De Hamel. Probably originates from the monastery of Roscrea, Co. Tipperary, Ireland [Harbison, p. 89]
- [top center] **The Echternach Gospels**, a.k.a. the Gospels of Saint Willibrord (Paris, Bibliothèque Nationale, Lat. 9389), f. 115v, *Calf of Saint Luke with display text*.  
Illustration found in Backhouse, fig. 54. Dated to c. 690 by Nordenfalk. De Hamel believes the manuscript to be Northumbrian.
- [top right] **The Gospels of Saint Chad** (Lichfield, Cathedral Treasury) , p. 218, *Saint Luke*.  
Illustration found in Nordenfalk, plate 25. Dated to the early 8<sup>th</sup> c by Nordenfalk, who places its origin at Llandaff, Wales.
- [middle left] **Harley 1802**, (London, British Library, Harley Ms. 1802), f. 86v, *Calf of Saint Luke*.  
Illustration found in Harbison, plate 169. Dated to the 12<sup>th</sup> c. by Harbison
- [middle right] **The Book of Kells** (Dublin, Trinity College Library, Ms. A.1.6 (58)), f. 27v, *Calf of Saint Luke*.  
Illustration found in Sullivan, plate 4. Dated to the first decade of the 9<sup>th</sup> c. by Nordenfalk. Place of origin is disputed, but may be at Iona.
- [bottom left] **The Book of Macdurnan** (London, Lambeth Palace, Ms. 1370), f. 115v, *Saint Luke*.  
Illustration found in Harbison, plate 137. Dated to c. 900 by Harbison, who identifies the scribe, Maelbrigite Macdurnan with the abbot of Armagh monastery, Ireland.
- [bottom center] **The Book of Durrow** (Dublin, Trinity College Library, Ms. A.4.5 (57)), f. 124v, *Calf of Saint Luke*.  
Dated c. 680 by Nordenfalk. Place of origin is disputed.
- [bottom right] **The Book of Deer** (Cambridge, University College, Ms. Ii.6.32), f. 29v, *Saint Luke*.  
Illustration found at [www.cushnieent.force9.co.uk/deerbook.html](http://www.cushnieent.force9.co.uk/deerbook.html) . Dated by Harbison to roughly c. 900. Place of origin is Aberdeenshire, Scotland.

## Style Analysis:

**Knot work:** Knot work is an ornamentation motif found in several very early manuscript traditions, including Coptic (Christian Egyptian) manuscripts. It is present in the 7<sup>th</sup> c. manuscript fragments at Durham, but is lacking in the earlier Irish manuscript known as the Cathach. It may have been a Germanic motif introduced to the Irish and British by the Anglo-Saxons, or the Celts of Roman Britain may have been exposed to the motif from Mediterranean sources through trade.

**Key patterns:** Key patterns date from much earlier Mediterranean cultures. The Celts of Great Britain and Ireland may have been exposed to key pattern ornamentation through trade during the Roman era, or even earlier.

**Animal and Human figures:** These are characteristically flat and stylized in Celtic manuscripts. Those monasteries which maintained ties to the Roman Rite church (such as Canterbury, Monkwearmouth and Jarrow) executed human figures in a more classically influenced style. The exemplars used here show the typical Celtic abstraction of drapery, which reduces clothing to simple shapes separated by bands of color, imitating contemporary enameling techniques.

**Page layout:** All but one of the exemplars is a full-page illustration. The Book of Kells calf figure is a detail from the four-symbols page. The layout for this scroll is not period, but is intended to present a sampling of Insular depictions of Saint Luke or his symbol, the calf. The scroll was sized (11 x 14) to fit into a commercially available pre-made frame, so as to allow recipient to quickly, easily and inexpensively frame the piece.

## Materials used (with departures from period practice noted):

### **Ground: Pergamenata 230 gm. 100% cellulose paper.**

This is an Italian paper designed to mimic the qualities of parchment and is available through Paper and Ink Arts ([www.paperinkarts.com](http://www.paperinkarts.com)). I did not use real parchment due to cost concerns. I feel that the Pergamenata paper offers a much more period look than white watercolor paper, and allows the highlighting and whitework to stand out better.

### **Outlining Ink: Speedball Super Black India Ink.**

The period material would have been either oak gall ink or a lamp-black ink. The Speedball ink is pigmented exclusively with lamp-black, and is therefore a period pigment. However, the Speedball ink does contain shellac, which renders it absolutely waterproof. I chose this ink to avoid any problems of reconstituting the ink with wet paint.

### **Pigments: Winsor Newton Designer Gouache**

I used commercially available tube paint to avoid toxicity issues. We have young children and pets at home. I chose Winsor Newton shades by comparing a hand-painted Winsor Newton color chart (available from Winsor Newton) against samples of period pigment obtained from various sources. The palette I presume the period artists to have used, with my commercial substitutions follows:

Color	Probable period pigment	Color-matched substitute
Warm red	Minium (red lead)	Winsor-Newton Orange Lake Deep
Cool deep red	Cinnabar	Winsor-Newton Spectrum Red
Greenish Blue	Azurite	Winsor-Newton Azure Blue
Grayish green	Verdigris	Winsor-Newton Veridian
White	Lead White	Winsor-Newton Zinc White
Yellow	Orpiment	Winsor-Newton Cadmium Yellow Pale
Brown	Earth pigment containing iron oxide	Winsor-Newton Burnt Sienna

### **Binding Medium: Gum Arabic**

Gum Arabic is the binding medium present in Winsor-Newton Designers Gouache paint. A period artist would have ground pigments by hand into a medium of glair.

## Tools and techniques

### **Layout: model sheet**

A rough model sheet was created using Adobe. The layout for this scroll is not period, but is intended to present a sampling of Insular depictions of Saint Luke or his symbol, the calf. The scroll was sized (11 x 14) to fit into a commercially available pre-made frame, so as to allow recipient to quickly, easily and inexpensively frame the piece.

### **Alterations to the Echternach Gospel section:**

The scroll wording provided did not refer specifically to the fact that the scroll awarded arms to the recipient. After checking the court report for the event in question to verify the validity of the award, I decided to include the phrase “Award of Arms” in the illumination. I chose to replace the calf on the Echternach Gospel folio with an escarbuncle, and to replace the phrase “IMAGO VITULI” (“image of calf”) with “ADDICTIO ARMORUM” (“award of arms”).

### **Under-drawing: graphite pencil**

Backhouse states that the Lindisfarne Gospels show “traces of the use of a substance approximating to modern pencil, especially on the reverse sides of the decorated and major initial pages.” [Backhouse, op. cit., p. 31] I chose to use graphite so as to be able to erase the under-drawing after inking.

### **Outlining pen: metal “crow-quill” nib – Hunt 102**

The period artist would have used a small quill cut to a point. I am not practiced in cutting quills, and the commercially available quills which I own are cut too wide. From among the Hunt drawing nibs, I found this nib to give the best results.

### **Brush: Winsor-Newton Septre Gold II 101, size 0000**

This brush is a sable/synthetic blend. The period artist would have used a natural hair brush, probably made by himself.

## Bibliography:

### **Exemplars and stylistic examples:**

Backhouse, Janet; *The Lindisfarne Gospels*, Cornell University Press, Ithaca, NY, 1981.

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