

Bibliotekarstudentens nettleksikon om litteratur og medier

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Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Illuminasjon

Fra latin “illuminare”: “opplyse”. Vakre, fargerike bilder eller andre utsmykninger i bøker, spesielt i middelalder-håndskrifter. Glinser i boka, og kan glitre ekstra sterkt i lyset når det blas i boka.

“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.” (<http://www.getty.edu/art/exhibitions/making/>; lesedato 08.01.13)

“From the Latin *illuminare*, meaning “to give light.” A manuscript or incunabulum richly decorated by hand with ornamental polychrome letters, designs, and/or illustrations highlighted in gold or silver. Illumination flourished during the medieval period when books were hand-copied on parchment and vellum, originally by Christian monks who produced books for liturgical and devotional use and for exchange with other monasteries (example: Book of Kells). Illumination was of three main types: small paintings called miniatures (usually illustrative) occupying all or part of a page; decorated initial letters, often containing figures or scenes related or unrelated to the text; and ornamental borders around text and/or images on one or more sides, usually incorporating a variety of motifs. During the early Middle Ages, illumination was done in monastic scriptoria, where most books were produced, but early in the 12th century independent artists began trading on their skill as illuminators, working mainly for wealthy patrons who filled their private libraries with fine books (example: *Les très riches heures du Duc de Berry*). [...] Some incunabula and early printed books were also illuminated” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05).

Gull er svært formbart og kan bli hamret til tynne flak (bladgull) uten å brette. Bladgull kan være svært tynt, langt tynnere enn en millimeter.

Ordet “chrysography” kommer fra “the Greek chrys (“gold”) and graphia (“writing”). The art and craft of writing in ink made from powdered gold, as practiced by the medieval scribes who produced illuminated manuscripts from the early Christian period through the 16th century. Beginning in the 6th century, the vellum leaves of some Byzantine books were dyed or painted purple to provide a luxurious, high-contrast background for text written in gold. [...] Also refers to writing done in gold letters.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“In the Middle Ages all books were hand-written original works of art. These “illuminated” manuscripts were so called because of their frequent incorporation of gold or sometimes silver leaf onto the page. Illumination comes from the Latin word *illuminare*, meaning “light up,” and when one sees one of these brilliant manuscripts in person, the term makes sense. The earliest surviving illuminated manuscripts date from the 5th century, though it was not until about 1100 that the production of manuscripts began to flourish in earnest. This “golden age” of manuscript illumination lasted until the arrival of Gutenberg’s printing press in 1450-55, signaling the beginning of the end of hand-made illuminated manuscripts. [...] Most illuminators were humble craftsmen who set up shop. Some were independent, itinerant artists who traveled from place to place looking for commissions. The best held the rank of court artists at the exclusive service of a wealthy patron. [...] With the gradual rise in status from artisan to artist, more illuminators in the late Middle Ages began to sign their work, and often also included a small pictorial representation of themselves somewhere in the work. The whole process of book illumination was very time-consuming and costly, thus the illuminated manuscript was a luxury item for wealthy customers. With the advent of book printing, the sumptuous illuminated codices went out of fashion. Although the early printed books were often made to resemble illuminated manuscripts, by way of hand coloring, the art of book illumination gradually disappeared in the course of the sixteenth century.” (<http://www.illuminatedpage.com/history.html>; lesedato 07.01.13)

“The illuminated letters, miniatures and other decoration might be done by more than a single person and, in fact, often were the work of an artist who was not a monk. By the eleventh century the lay artist might be a woman. The illuminators traveled from monastery to monastery in search of work. Lacking any names of artists, many illuminated manuscripts are identified by “Master of . . .” – such as Master of the Berlin Passion, indicating he or she can be identified by the style employed in the particular work, i.e. the Berlin Passion. With the Renaissance individual artists began to sign their works. The Gothic marks the beginning of the time when illuminators started to sign their works. In parallel with the importance

of the individual, the artists began to emerge as personalities with well defined styles. Jean Pucelle, for example, took pride in his paintings in the *Belleville Breviary*, completed c. 1340. Later in the century the Franco-Flemish tradition reached a zenith with the *Trés Riches Heures* of the Duc de Berry. Pol de Limbourg and his brothers were still illuminating the manuscript when the duke died in 1414. And while illumination continued into the early 16th century, none would surpass, although many might come close to equalling, the work of the Limbourg brothers.” (Katz 1995 s. 119)

Det er sjelden at et illuminasjonsarbeid fra middelalderen er signert i boka av kunstneren (Barbier 2000 s. 35). Det fantes egne laug for illuminering og bok-utsmykning, dvs. arbeidere med spesialkompetanse som støttet hverandre overfor andre yrkesgrupper.

Manuskriptene inneholdt ofte bilder og dekorasjoner. “Å male miniatyrer blir også kalt ‘illuminere’ d.v.s. gjøre lysende. [...] Håndverkerne som malte dekorasjonene og illustrasjonene i en håndskrift ble kalt miniatyrmalere eller illuminister.” (Smeyers 2000 s. 15) (“Illuminører” kalles også “illuminister”, “illuminatører” m.m.) “Miniatyr” betyr i denne sammenheng ikke liten, men kommer fra et latinsk ord for “rødt fargestoff”. I de eldste håndskriftene ble det bare brukt rød farge. “Linjer som ikke var skrevet fullt ut, fylte han [dvs. illuminøren/minatyrmaleren] med enkle mønstre, små dyr eller figurer. [...] Av og til var illustrasjonene små og plassert i teksten, andre ganger tok de en halv, eller til og med en hel side. Tegningen kunne vise én eller noen få figurer, men også detaljerte scener som nesten kunne leses som en historie i seg selv.” (Smeyers 2000 s. 17)

En “foliate border” er en “ornamental band around a miniature and/or portion of text on a page of an illuminated manuscript or early printed book, decorated with painted vines, leaves, fruit, and/or flowers, often intertwined with insects, animals, human figures, and grotesques. [...] Acanthus and rinceaux are common styles. [...] Synonymous with foliated border.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

“Illusionism” er en “style of late medieval manuscript illumination in which the artist consciously creates the impression of a three-dimensional space on the two-dimensional surface of the page. The 16th-century Master of James IV of Scotland, identified by some as the Flemish painter and illuminator Gerard Horenbout, is considered an adept in the style.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Illuminerte bøker som ikke ble ferdigproduserte, viser hvilke faser arbeidet med illuminasjonen forutsatte, fra forsiktige strektegninger til ferdig senere faser i arbeidet (Barbier 2007 s. 44-45). Fram til slutten av 1100-tallet foregikk illuminasjon av manuskripter i klostrene, deretter fantes det også verdslige verksteder der slik bokutsmykning ble utført. Det var ofte kvinner som utførte dette

arbeidet og verkstedene befant seg ofte i byer, gjerne i nærheten av universitetet (Blasselle 1998a s. 37).

Bruk av farget skrift i kristne tekster fra senantikken av henger sammen med troen på at gud åpenbarer seg i sitt ord (Ernst 2006 s. 267). Fargene ble av og til tolket symbolsk: svarte bokstaver kunne minne leseren om hans synder, røde kunne symbolisere Kristi blod og hvite kunne representere de salige i sine hvite klær (Ernst 2006 s. 291).

“The sumptuous productions of the Benedictine scriptoria were not always received with unqualified enthusiasm by other orders. St Jerome, in the late fourth century, had already roundly condemned the waste and luxury of “those who have ancient books written in gold and silver on purple parchment”; and St Bernard, who joined the community at Cîteaux in 1112 and made the Cistercian order famous, waged continual war on what he regarded as the self-indulgent waste of the carved stones, silk albs and gold plate of Cluny and other monasteries. “What think you the purpose of all this? Those monstrous centaurs, those half-men? ... So many and so marvellous are the varieties of shapes on every hand that we are more tempted to read in the marble than in books For God’s sake, if men are not ashamed of these follies, why at least do they not shrink from the expense?” A statute in the Cistercian rule ordained that manuscripts were to be written in ink of one colour, and without illumination.” (Jackson 1981 s. 72)

En av de mest talentfulle illuminørene i senmiddelalderen var franskmannen Jacques de Besançon (Barbier 2007 s. 52). En annen fremragende fransk illuminør i senmiddelalderen var Jean Fouquet fra byen Tours (Fontaine 1994 s. 27). En av de fremst illuminørene i renessansens Italia var Girolamo da Cremona (Coron 1998 s. 38). Den italienske bokhandleren og forleggeren Vespasiano da Bisticci hadde et verksted i Firenze for både manuskriptkopiering, illuminering og bokinnbinding (Barbier 2000 s. 52). Franskmannen Antoine Vérard ledet et atelier i Paris av kopister og illuminører (Barbier 2000 s. 79). Fra 1493 begynte Vérard å samarbeide med trykkerier.

“The most common illuminated manuscript after the thirteenth century was the Book of Hours. These, usually small, easy to handle works, served as prayer books for lay people. They might be quite simply decorated, but the majority included some illumination. No two Books of Hours are similar, but each had similar sections. The most common included a calendar of the church year, the Hours of the Virgin (a series of short services), the Psalms and the Office of the Dead. The owner was to pause eight times a day and read from the Hours, which, if one were in a hurry, could take all of two or three minutes. Often the single book in a household, it might be used to teach reading. Thousands are found throughout England, Europe and, by now, the United States. The most famous, by far, was ordered by Jean, Duc de Berry (1340-1416). Six of the fifteen elaborate Book of Hours he had produced by a group of artists have survived, and the most notable is

the *Très Riches Heures*, now at Chantilly. Books of hours, and particularly the French and Dutch specimens of the fifteenth to early sixteenth century, are notable for their naturalism and genre miniatures. There is a fascination with the daily activities of the people and the bric-a-brac of daily living. The anonymous illuminators, such as the genius of Catherine of Cleves' hours, offered Biblical scenes with elegance and charm, including Jesus toddling about in a Dutch wooden walker." (Katz 1995 s. 120)

Tideboka *Les Très Riches Heures du Duc de Berry* "(literally: "the very rich hours of the duke of Berry") is the most renowned book of hours ever produced. It is often referred to as *le roi des manuscrits enluminés* ("the king of illuminated manuscripts"), and it is one of the most important pieces of artwork in history. Book size: Number of pages: 206; bound in red Moroccan leather in the 18th century. Dimensions: 11.4 x 8.3 inches (29 x 21 cm). [...] Materials used: Surface: Vellum (calfskin); very well prepared and ruled in red. Ink: Iron gall ink. Paint: Prepared by the artists in their workshops by grinding the minerals or plants on a slab of marble and moistening them with water. This was then thickened with arabic or tragacanth gum to ensure it would stick to the vellum. Colors included black, white, pink, violet, three shades of red and two shades each of blue, green, and yellow. Colors:

- Blues: made from Lapis Lazuli and cobalt
 - Greens: made from malachite and wild irises
 - Pink: extracted from the decoction of red dyewood
 - Reds: one shade a red oxide of lead; another (vermillion) produced from cinnabar or mercuric sulfide; the third made from red ocher
 - Violet: a vegetable color, extracted from the sunflower
 - Yellows: one shade from a monoxide of lead, the other from arsenic trisulfide
 - White: made with white lead ore
 - Black: made from either soot or ground charcoal
- Also used were gold leaf and gold ormolu powder.

[...] The Limbourgs labored on the masterwork for two years, then died sometime in 1416, probably of the plague. The duke also died in 1416, and the *Très Riches Heures* went unfinished for decades. Then, sometime around 1485, the Duc Charles I de Savoie and his wife, Blanche de Montferrat, commissioned Jean Colombe, an established and well-regarded illuminator from Bourges, to complete the work." (http://historymedren.about.com/od/booksofhours/p/riches_heures.htm; lesedato 17.12.12)

The Book of Kells "is an illuminated manuscript of the four gospels of the New Testament. It is a masterpiece of Celtic art, with its complex decoration of human figures, animals and mythical beasts, intricate knotwork and interlaced patterns. Its ochres and pigments came from the Mediterranean, and lapis lazuli from Afghanistan; the colours were bound by egg whites and decorated the folios of calf

vellum. The work may have been completely or partially created by scribes at Iona. Iona had amassed one of the greatest libraries in Western Europe but was largely abandoned by c AD 800 after a series of Viking raids. The Iona monks sailed west, taking the book to Kells, in County Meath in Ireland, for safekeeping. It became a treasure of the new Columban monastery founded in Kells in AD 807. Today the Book of Kells is on permanent display in the library of Trinity College, Dublin.” (<http://www.educationscotland.gov.uk/scotlandshistory/britonsgaelsvikings/bookofkells/index.asp>; lesedato 10.01.13)

“Kells er en markedsby i Irland, i grevskapet Meath, ca. 50 kilometer nordvest for Dublin. Det var det gamle klosteret her som var knyttet til Kellsboken, den boken som skal være det mest praktfullt illustrerte eller illuminerte sakrale bokverk i den keltiske kristenhet, ja noen mener i hele kristenheten. Boken som er skrevet på latin inneholder de fire evangelier. [...] Ved en kirkelig reform i Irland i det 12. århundre ble Kells-klosteret nedlagt. Man antar at familien til den siste abbed tok hånd om boken, og etter flere hundre års uklar eksistens ble den i 1621 kjøpt av biskop James Ussher, senere erkebiskop av Armagh i Irland, der hans onkel Henty Ussher tidligere hadde vært biskop. James Ussher skrev ned en rekke detaljer om boken: At den er en såkalt evangeliebok, rikt dekorert og illustrert, hadde 344 foliosider, det vil si 688 vanlige sider, og at den var skrevet og tegnet på kalveskinn. Eksperter har senere funnet ut at noen sider må være blitt borte og at den opprinnelig var på 368 foliosider. Det er også klart at den ikke var ferdig avsluttet.” (Otto Nes i *Bokvennen* nr. 4 i 1994 s. 37)

The Book of Kells har ofte blitt kalt verdens vakreste bok. “The Book of Kells is a stunningly beautiful manuscript containing the Four Gospels. It is Ireland's most precious medieval artifact, and is generally considered the finest surviving illuminated manuscript to have been produced in medieval Europe. [...] The cover, which most likely included gold and gems, has never been found, and the book suffered some water damage; but otherwise it is extraordinarily well-preserved. In 1541, at the height of the English Reformation, the book was taken by the Roman Catholic Church for safekeeping. It was returned to Ireland in the 17th century, and Archbishop James Ussher gave it to Trinity College, Dublin, where it resides today. [...] 680 individual pages (340 folios) have survived, and of them only two lack any form of artistic ornamentation. In addition to incidental character illuminations, there are entire pages that are primarily decoration, including portrait pages, “carpet” pages and partially decorated pages with only a line or so of text. As many as ten different colors were used in the illuminations, some of them rare and expensive dyes that had to be imported from the continent. The workmanship is so fine that some of the details can only be clearly seen with a magnifying glass.” (http://historymedren.about.com/od/bookofkell1/p/book_of_kells.htm; lesedato 14.01.13)

“Although the *Book of Kells* is so full of brilliant colour it is a surprise to find that it contains not a single scrap of gold. What many people, seeing reproductions of

the book, take to be gold-leaf decoration is in fact achieved by the lavish use of orpiment (arsenic trisulphide). In its natural state orpiment has a mica-like sparkle which has the appearance of metallic gold, which tormented medieval alchemists so much that for generations they tried unsuccessfully to extract gold from it.” (Jackson 1981 s. 54)

“For many in Ireland, the Book of Kells serves as an unofficial symbol of national culture. Dating from c AD800, it symbolizes the power of learning, the impact of Christianity on the life of the country, and the spirit of artistic imagination. Its copy of the four Gospels is distinguished by full pages of rich and vivid ornament. Here we see Christ seated on a low-backed throne, flanked by peacocks, symbols of his resurrection due to the belief that their flesh did not decay. [...] The opening words of each Gospel take up entire pages. The decoration of such pages can be mesmerising, making it difficult for the modern reader to focus clearly on the details. The celebratory opening of Mark’s Gospel, ‘Init/ium euange/lii Ihu / Xpi’ (‘The beginning of the Gospel of Jesus Christ’), seems a triumph of design over legibility. The snake is prominent throughout the manuscript as a symbol of Jesus’ rebirth and resurrection, due to the shedding of its skin. Here, snakes interlace sinuously at the tops and tails of the first two letters, their heads meeting to form crosses, emblematic of Jesus’ crucifixion.” (<http://www.guardian.co.uk/books/gallery/2012/dec/14/book-kells-pictures#/>; lesedato 14.01.13)

Et eksempel på en bibel-illuminasjon gjelder en mann som “passed time in the vicinity of Rimini: Duke Federigo of Urbino, the legendary bookman and father of the duke *fainéant* who figures in Castiglione’s *The Book of the Courtier*. In the memoirs of his agent Vespasiano da Bisticci (ca. 1490) we are told that in his library “all books were superlatively good and written with the pen; had there been one printed book, it would have been ashamed in such company.” The argument is from esthetic rather than utilitarian grounds, and the Duke must be given full credit: the Urbino manuscripts now in the Vatican Library give ample evidence of an elegance and an artistry of presentation that few printed books have ever rivaled. The Urbino Bible, for example, is a massive triumph of elaborate manuscript illumination.” (O’Donnell 2000 s. 76)

“Valued probably more for their decoration than their content, the illuminated manuscripts not only had early sponsors, but equally early collectors. The Duke of Urbino (1422-82) would not allow a printed work in his library” (Katz 1995 s. 120).

Illuminasjoner kan fungere som historiske kilder. I masteroppgaven “*Så gi hverandre hånden på det*”: *Bilder av ekteskap i to nordiske lovhåndskrifter fra middelalderen* (2011) skriver Kari Sørstal: “I Norge og Sverige er det bevart få illuminerte lovhåndskrifter fra middelalderen. I denne oppgaven foretar jeg en ikonografisk gjennomgang av to illuminasjoner som innleder ekteskapskapitlene i et norsk og et svensk lovhåndskrift, *Hardenbergs Codex* og B 68, fra henholdsvis

ca. 1340 og ca. 1430. Begge viser en mann og en kvinne som gir hverandre høyre hånd. En hovedproblemstilling i oppgaven er forholdet mellom tekst og illuminasjoner – fungerer illuminasjonene som et visuelt uttrykk for innholdet i lovtekstene? Som bakgrunn for gjennomgangen av den rettslige situasjonen gis en oversikt over nordisk og kanonisk familierett, og møtet mellom dem. Håndslaget har sentral plass i illuminasjonene, og jeg undersøker derfor håndslagets plass i ekteskapsseremoniene. Et spørsmål er om håndslagsscenene viser et bestemt tidspunkt i ekteskapsprosessen, eller om de må leses som et generelt symbol for ekteskap. I denne forbindelse drøftes også betydningen av kvinnens hodeplagg. I *Hardenbergs Codex* har kvinnen utslått hår og krone, i B 68 har hun håret tildekket. En tredje hovedproblemstilling er mulig forbilde for illuminasjonene.” (<https://www.duo.uio.no/>; lesedato 15.01.13)

“Det siste store verket innenfor denne kunstarten er “Brevarium Grimani”, et nederlandsk arbeid fra 1500-tallet. Fra Norge kjennes to psalterier med miniaturer, det ene utført av Håkon 4.s dronning Margrete ca. 1250, antakelig et engelsk arbeid, det andre for kongens datter Kristina, sannsynligvis laget i Frankrike. Den første norske boken med illuminasjoner er antakelig Magnus Lagabøtes landslov fra 1300-tallet.” (Davidsen 1995 s. 151)

Catherine de Vivonne, også kjent som Madam Rambouillet, hadde på 1600-tallet en litterær salong i Paris. Hennes datter Julie-Lucine d’Angennes var også en fast deltaker i salongen. Deltakerne lagde og overrakte Julie-Lucine som nyttårs gave 1. januar 1641 manuskriptet *Julies blomsterkrans*. Det er en illustrert diktsamling og minnebok. “It was given as a present to Julie in 1641 and contained sixty-two madrigals (poems not songs), each featuring a flower. The collection of poems is therefore allegorical, or symbolic. Montausier wrote sixteen of the madrigals (the poetic rather than musical form), but the preparation of the book was a bit of a contest disguised as a game. Among the authors are Racan, Tallemant des Réaux and others. The challenge consisted in finding the “pointe” or conceit, a clever and witty way of saying “little nothings.” Only the finest authors contributed *madrigaux* to the collection. The *Guirlande*’s calligraphist was famed Nicolas Jarry and each flower was painted by Nicolas Robert on vellum. It is an illuminated manuscript.” (Micheline Walker i <http://michelinewalker.com/tag/salons/>; lesedato 11.09.15).

“Fraktur” er navnet på en type “illumination practiced by the Pennsylvania Dutch in which a document or brief text is decorated with colorful drawings of birds, flowers, trees, human figures, and other ornamental motifs [...] Most frakturs are birth, baptismal, or marriage certificates produced from the 1760s to the early 20th century, almost always in German. The term is derived from the name of the family of gothic scripts and typefaces used to write or print the documents [...] Frakturs are collected as a form of folk art for their beauty and historical value.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Den britiske forfatteren Charles Reades historiske roman *The Cloister and the Hearth* (1861) har en avskriver og illuminør ved navn Gerard Eliassen som hovedperson.

Noen bildebøker for barn har illuminasjonseffekt, f.eks. med glinsende sølvfarge på kjolen til prinsessen.

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>