

FOLIO

A blank leaf (typically the same material as the text leaves) at the beginning and end of the text that protects the text from damage. A flyleaf can be connected (called *connected*) to a text page, or be conjoint with the next leaves when an *excursus* is present. Flyleaves often carry *rubrications* and inscriptions that sometimes relate to the manuscript's provenance.

FOLIO

A leaf of a *codex*, one half of a *manuscript*. The front and back of a folio are referred to as the *recto* and *verso*, respectively. The numbering of leaves, as opposed to pages, is termed *folios* and is commonly found in manuscripts. "Folio" and "folios" are often abbreviated as *f.* and *ff.* The term can also be used to denote a large volume size.

FORE EDGE

The edge of a book opposite the *text*. The fore edge sometimes carries *decorations* and, might be decorated with *carvatures* or painting, and can bear an inscribed title (especially if once shelved horizontally). Fore edges of *manuscripts* might have one or more *clasp* and *catch* mechanisms or another means to help keep the manuscript closed and protected. See also *strap* and *pin*.

FRAME RULING

rule, that provides a frame to contain the text without a series of horizontal lines to guide each line of writing. See also *text-line-rule*.

FRIEZE

Ornament featuring a repeated rectilinear geometric pattern.

FULL-PAGE ILLUSTRATION

An illustration that has been rendered throughout its *manuscript* rather than wholly or partly in *line* or *size*, with *decorations* forming an element of the image (see *outline drawing* and *textured drawing*).

FURNISHING: SEE METAL FURNISHING

GALLINOT: SEE ONE GALL

GATHERING

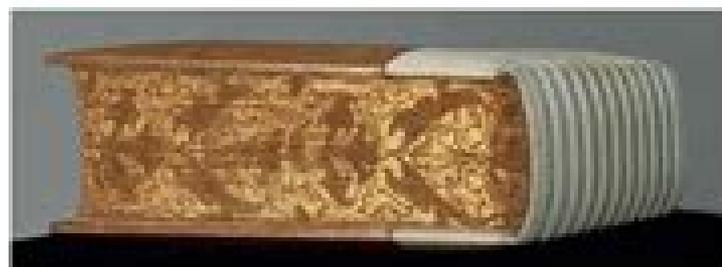
A booklet (of several folded *manuscripts*) in a *codex*. Gatherings are frequently referred to as *pages*, properly speaking, a term for gatherings of four *folios* (= 8 leaves/16 pages), the most common sort of gathering in medieval books. The numbering of gatherings, which began in late *antiquity*, consists of numbers written on a gathering (usually on its final verso) to facilitate arrangement during *binding*.

Leaf signatures are numbers and/or letters written in a gathering to facilitate the arrangement of its internal components. These were at first at the end, but beginning

around 1400 they might follow a system; for example, *ai-ai* could be written on the first four leaves of the first gathering, *bi-bi* on the first four leaves of the second gathering, and so on.

GAUFRING

A method of edge treatment in which a *groove* impresses heated lead or roll marks onto the usually gilded *text*, *rule*, and *text-block* of a bound book. Gaufringed edges create a rich, decorative effect to a book's edges when closed.



Comments

Fore edge, Bible leaves in the Holy Bible, Belgium, ca. 1500-1600, in a size one leaf (1 x 17 in.), Los Angeles, UCLA, Ms. 92.100.107

The gilded edge of this Bible has been decorated with an elaborate gaufringed foliate design, made in relief by repeatedly impressing a pattern into the tightly compressed edges of the closed book.

GERMANIC

Germanic-speaking peoples wrote in what had been the western Roman Empire, forming a number of *manuscript* styles (such as *Francia*, *Anglo-Saxon* England, *Viking*ic Spain, and *Carolingian* and *Lombardic* Italy). They brought with them a vigorous art style, characterized by zoomorphic ornament and interlaced patterns. They made a major contribution to the development of *minuscule* and *neo-Carolingian* art and fostered regional developments in script.

GESSO

A thick, water-based printing material, typically consisting of gypsum (calcium sulfate), plaster, or chalk mixed with a glue. Gesso is used in *manuscript* illustration as a *substrate* for the application of metal leaf, since gesso forms a raised surface ideal for *manuscripts*. Methods of gesso-preparation varied. See also *manuscript* and *relief*.

GILDING

The application of metal leaf (typically gold or silver) to a surface. In medieval *manuscripts*, gold in powdered form was applied with a *brush* or *pen* for use in linear details and in *carvatures*, or it was applied in leaf form. The metal leaf could be laid down on an area in which a *manuscript* *manuscript* such as *clasp* or *gum* had been applied (called *manuscript* gilding). When laid on a raised white *ground* or other colored

Understanding Illuminated Manuscripts Guide Tech Terms

Robert S. Nelson, Kristen M. Collins



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Understanding Illuminated Manuscripts Michelle P. Brown, 1994 What is a breviary What is an antiphonal What is an incipit This illustrated book offers definitions of the techniques processes and materials used in medieval illuminated manuscripts Concise and readable explanations of the technical terms Included are numerous illustrations drawn from the collections of the J Paul Getty Museum and The British Library

Understanding Illuminated Manuscripts, revised Michelle P. Brown, 2018-12-04 A standard reference in the field of manuscript studies for over twenty years now revised and updated with full color illustrations throughout What is a historiated initial What are canon tables What is a drollery This revised edition of *Understanding Illuminated Manuscripts A Guide to Technical Terms* offers definitions of the key elements of illuminated manuscripts demystifying the techniques processes materials nomenclature and styles used in the making of these precious books Updated to reflect current research and technologies this beautifully illustrated guide includes images of important manuscript illuminations from the collection of the J Paul Getty Museum and beyond Concise readable explanations of the technical terms most frequently encountered in manuscript studies make this portable volume an essential resource for students scholars and readers who wish a deeper understanding and enjoyment of illuminated manuscripts and medieval book production Praise for the first edition Highly recommended for a wide range of readers CHOICE Not only does it make lucid the most complex conventions of the illumination but it is also a pocket history of the Middle Ages Magazine Antiques

Materials, Methods, and Masterpieces of Medieval Art Janetta Rebold Benton, 2009-08-27 A comprehensive and informed analysis explores the startlingly diverse and sophisticated fine arts in the Middle Ages *Materials Methods and Masterpieces of Medieval Art* provides a comprehensive and detailed analysis of the work done by artists in western Europe during the Middle Ages Art historian Janetta Rebold Benton uses examples such as the Book of Kells Bury Saint Edmunds Cross and the Bayeux Tapestry and the work of artists such as Jan van Eyck and Giotto to explore the various media available to medieval artists and the ways in which those media were used to create a stunning array of masterworks Although the visual arts of the Middle Ages were extremely colorful today much of that color has diminished or disappeared the pigments and threads faded the gold abraded the silver tarnished *Materials Methods and Masterpieces of Medieval Art* allows these works to sparkle once more

Understanding Illuminated Manuscripts; a Guide to Technical Terms; (1)RRREF. M.P. Brown, 1994

Technology in Mediterranean and European Lands, 600-1600 Pamela O. Long, 2025-04-15 How medieval and Renaissance technology shaped Mediterranean and European society across a millennium In *Technology in Mediterranean and European Lands 600 1600* Pamela O Long explores the intricate web of technological advancements that shaped Mediterranean and European societies during the medieval and early modern periods From the essential crafts of ploughing and tailoring to the sophisticated hydraulic systems and monumental building constructions Long illuminates how ordinary people harnessed and transformed their world Drawing on

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Walford's Guide to Reference Material: Generalia, language and literature, the arts Albert John Walford,1998 From its first edition the purpose of Walford has been to identify and evaluate the widest possible range of reference materials No rigid definition of reference is applied In addition to the expected bibliographies indexes dictionaries encyclopaedias and directories a number of important textbooks and manuals of general practice are included While the majority of the items are books Walford is a guide to reference material Thus periodical articles microforms online and CD ROM sources are all represented In this volume a particular effort has been made to improve coverage of the latter two categories The Harley Psalter William Noel,1995 A study of the making of the Harley Psalter at Christ Church Canterbury c 1020 1130 **Walford's Guide to Reference Material: Generalia, language & literature, the arts** Albert John Walford,Marilyn Mullan,Anthony Chalcraft,1993 This book has achieved international recognition as a reference tool and a one stop daily information source This new edition features many topics and is indispensable to librarians and information professionals revising reference collections etc **Walford's Guide to reference material.** Albert John Walford,1995

Medieval Science, Technology, and Medicine Thomas F. Glick,Steven Livesey,Faith Wallis,2014-01-27 *Medieval Science Technology and Medicine* details the whole scope of scientific knowledge in the medieval period in more than 300 A to Z entries This resource discusses the research application of knowledge cultural and technology exchanges experimentation

and achievements in the many disciplines related to science and technology Coverage includes inventions discoveries concepts places and fields of study regions and significant contributors to various fields of science There are also entries on South Central and East Asian science This reference work provides an examination of medieval scientific tradition as well as an appreciation for the relationship between medieval science and the traditions it supplanted and those that replaced it For a full list of entries contributors and more visit the Routledge Encyclopedias of the Middle Ages website *Ships & Shipping in Medieval Manuscripts* Joe Flatman,2009 The ship loomed large in the medieval world and mind Whether cruising upriver laden with grain or cresting the high seas bristling with guns ships symbolized power and promise strength and safety crusade and conquest **Spenser Studies** ,2002 A Renaissance poetry annual The J. Paul Getty Museum Journal J. Paul Getty Museum,1995 Vols include an acquisitions supplement listing the Museum s acquisitions for the preceding year

Early English Art and Architecture Lloyd Robert Laing,Jennifer Laing,1996 surveys the entire spectrum of English art from the beginning of the fifth century to the end of the twelfth century Jacket flap **Beyond the Legacy of Genghis Khan** Linda Komaroff,2006 This publication offers a wide ranging account of the Mongols in western and eastern Asia in the aftermath of Genghis Khan s disruptive invasions of the early thirteenth century focusing on the significant cultural social religious and political changes that followed in their wake The issues considered concern art governance diplomacy commerce court life and urban culture in the Mongol world empire as originally presented at a 2003 symposium at the Los Angeles County Museum of Art and now distilled in this volume This collection of 23 papers by many of the main authorities in the field demonstrates both the scope and the depth of the current state of Mongol related studies and will undoubtedly inspire and provoke further research The text is profusely illustrated by 27 color and 110 black and white illustrations

Odd Texts and Marginal Subjects Martha Dana Rust,2000 Sensual Encounters Erika Lauren Lindgren,2009 Specifically she focuses on the Dominican nuns and lay sisters of southern Germany in the thirteenth and early fourteenth centuries Particularly the way in which these women controlled and interpreted their surroundings and incorporated them into their spiritual and devotional practices Book Jacket **Holy Image, Hallowed Ground** Robert S. Nelson,Kristen M. Collins,2006 Isolated in the remote Egyptian desert at the base of Mount Sinai sits the oldest continuously inhabited monastery in the Christian world The Holy Monastery of Saint Catherine at Sinai holds the most important collection of Byzantine icons remaining today This catalogue published in conjunction with the exhibition Holy Image Hallowed Ground Icons from Sinai on view at the J Paul Getty Museum from November 14 2006 to March 4 2007 features forty three of the monastery s extremely rare and rarely exhibited icons and six manuscripts still little known to the world at large The exhibition and catalogue bring to life the central role of the icon in Byzantine religious practices Themes include the icon s status as holy object the ways in which the icon sanctified the place of worship and the monks quest for the holy The Greek Orthodox monastery at Mount Sinai not only functioned as a major pilgrimage site for centuries but was also a cultural

crossroads at the center of the shifting sands of ecclesiastical and secular politics The accompanying essays explore how the monastery s contact with the outside world through pilgrimage resulted in aesthetic exchanges between the monastery and Coptic Crusader and Islamic art and between the Greek Orthodox and Roman Catholic communities in Europe

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