

Pimp My (Early Period) Scroll

Dame Asa Gormsdottir - Ealdormere



Class Description

- Do you study early period illumination? Do the extant resources feel a little stale or repetitive? Do you like bling?
- For new inspiration, turn your attention to other art forms (jewellery, metalwork, carving, even fabric)
- The teacher will discuss several precious and beautiful artefacts and demonstrate ways to adapt their design and embellishment to SCA scroll projects.



Manuscript fatigue

- Key manuscript resources for early insular illumination include The Book of Kells, The Book of Durrow, The Lindisfarne Gospels, The Echternach Gospels and the Codex Aureus
- Internet cataloguing is steadily increasing the number and variety of illuminated manuscripts
- However, the extant resources can sometimes feel a little stale or repetitive

How
many
versions
have
you
seen of
this?



Meister des Book of Durrow - The Yorck Project: *10.000 Meisterwerke der Malerei*. DVD-ROM, 2002. [ISBN 3936122202](#). Distributed by [DIRECTMEDIA](#) Publishing GmbH.

https://en.wikipedia.org/wiki/Book_of_Durrow#/media/File:Meister_des_Book_of_Durrow_002.jpg

Or this?



Codex Aureus of Canterbury, mid-8th century. Folio 10 recto.

Source: Time-Life Books. *Vikings: Raiders from the North*. New Jersey: Time-Life Books, 1993. Page 92.



Frustration factor

- It takes time to develop illumination skills
- “Boxed in” by Kells and Lindisfarne
- Disappointing to make bad copies of masterpieces
– we are here to create beauty

- Are there other options that are still “period”?
- Is it possible to create something new?



Art in context

- Axiom: Art does not exist in a vacuum.
- There is no such thing as “pure” art
- Art in one medium influences art in other mediums, and vice versa



In Search of Mastery

Studying other material culture within a given culture or region:

- Is loads of fun – a treasure romp
- Trains the eye to identify common motifs and parallel design elements
 - Helps one understand the structure behind the art
- Inspires the creation of original art that is faithful to the period's aesthetic



Artefact-Based Illumination

- Process of adapting designs and motifs from surviving artefacts from a given culture/period into illumination
- Jewellery
- Arms and Armour
- Sculpture
- Woodworking
- Pottery
- Textiles



Anglo-Saxon and Celtic Art

- Useful starting point
- Stylistic connections between insular illuminations and Anglo-Saxon and Celtic metalwork and sculpture are well established in all the major works:
 - Triskeles
 - Knotwork
 - Gripping beasts
- One source even goes so far as to suggest that Anglo-Saxon goldsmiths were recruited by the Christian church to design manuscript illumination



Anglo-Saxon Treasures

- Sutton Hoo (early 7th century, Suffolk)
- Staffordshire Hoard (7th or 8th century, Mercia)
- Rupertus Cross / house reliquaries

Ideas to adapt:

- Brooches and other Mercian jewellery, shoulder clasps, purse mounts
- Military hardware: Arms and armour, sword hilts, pommels, chapes, belt fittings, horse bardings

Sword Chape

- Late 8th century
- Silver-gilt and blue glass
Design inspiration for the Rohan sword hilts in The Lord of the Rings movie trilogy

THE MERCIAN SUPREMACY



178a

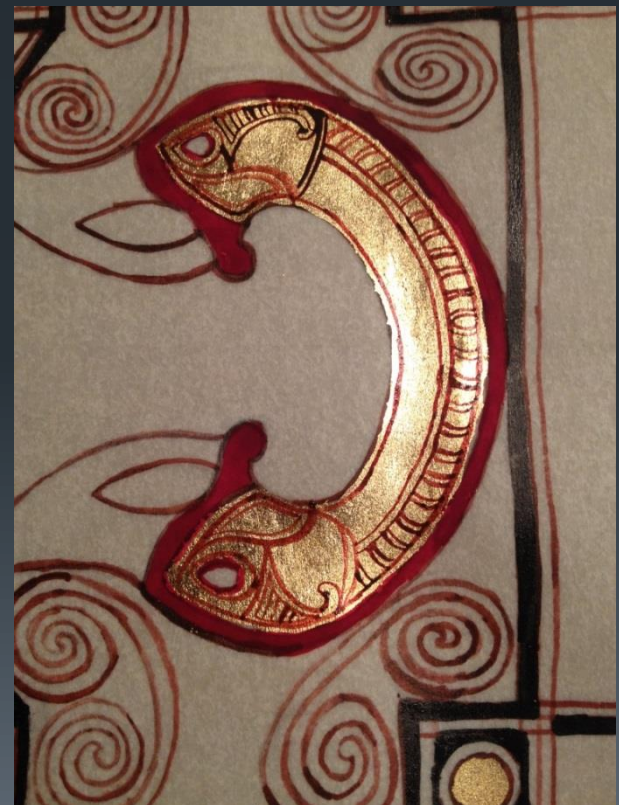


178b

Source: Leslie Webster and Janet Backhouse, ed. *The Making of England: Anglo-Saxon Art and Culture AD 600-900*. Toronto: University of Toronto Press, 1991. Page 224.

Sword Chape Adaptation

- Carpet page element
- Ink over gold leaf
- The animal-headed chape terminals may resemble dogs, fish, birds or snakes
- When complete, these will be double-headed birds



undersides.



Staffordshire Hoard

The function of these garnet-inlaid gold strips is not known, but suggested uses include scabbard mounts, book-cover mounts and saddle fittings.



Ardagh Chalice

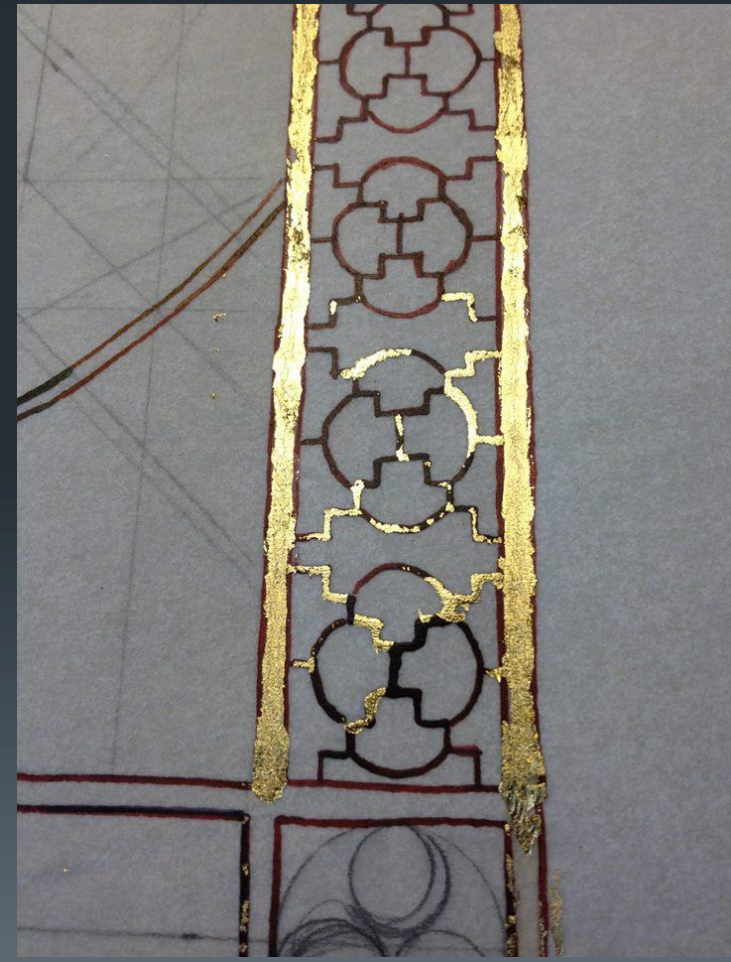
Side view of the Ardagh Chalice, early 8th century.

O. B. Duane. *Celtic Art*. London: Flame Tree Publishing, 1996. Page 60.



Cloisonné Border

- Cloisonné jewellery is an excellent source of design ideas for scroll borders
- Red and gold studs are adapted from the Ardagh Chalice





Staffordshire Hoard Cross

- Similar to an animal interlace design found in The Book of Durrow
 - See:
 - http://upload.wikimedia.org/wikipedia/commons/6/6f/Meister_des_Book_of_Durrow_002.jpg



Staffordshire Sword Hilt Fitting



Kevin Leahy and Roger Bland. *The Staffordshire Hoard*. London: The British Museum Press, 2009. Page 29.

Staffordshire Hoard design

- Cloisonné design from the sword hilt fitting
- Diamond shapes adapted from the Staffordshire pyramid mount (Leahy/Bland, page 34)



man of the west
the water. runes at
the ford tell us of your
gifts your sword carves
silver sigils in the air
ruddy jewels smoulder
in your hands you led
our without stain
Drennen surdwe has
demonstrated skill in
rapier combat and in
the making of jewell-
ery and leather goods
he serves faithfully
at events and demon-
strations.

for these reasons do
we King Wigol and
queen adruelle give
unto Drennen surdwe
an award of arms
and all rights and
privileges thereto
he will henceforth
be known as Lord
Drennen surdwe.
done this 6th day of
march a.s. 44 at
winter war in our
shire of Trinovantia
nova.

nex

regina

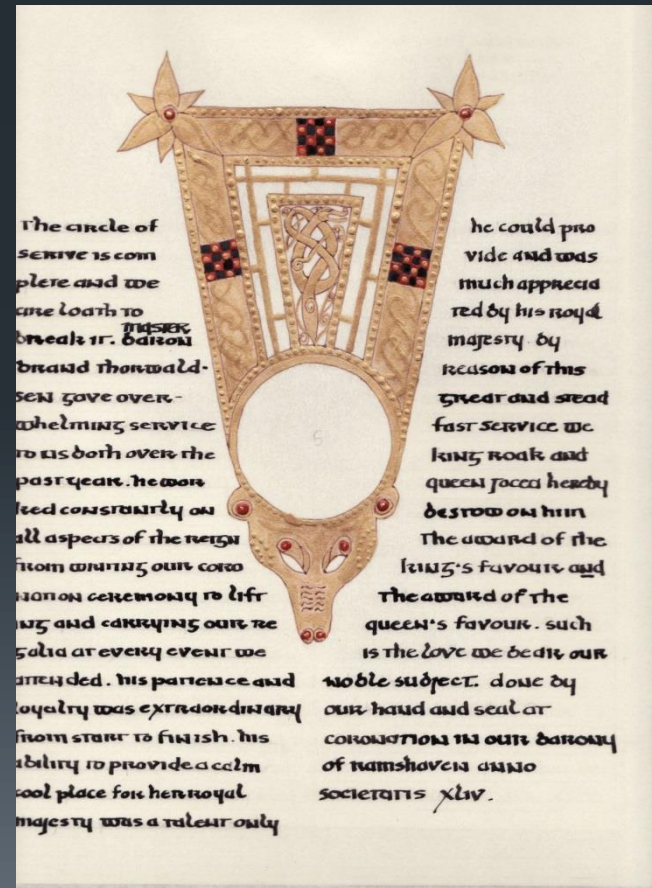
The Tara Brooch is a highly ornate gold brooch. It features a circular frame with a triangular foot at the top and a long, tapering stem at the bottom. The brooch is intricately decorated with various patterns, including interlaced knotwork and geometric designs. It is set against a dark green background.

Tara Brooch, early 8th c.



Tara Brooch Adaptation

- Motif taken from the pin on the Tara Brooch
- Chequey glass studs
- Nods to kingdom heraldry:
 - Corner triskele shapes converted to trilliums
 - Human head turned to a wolf
- Round gap for the kingdom seal

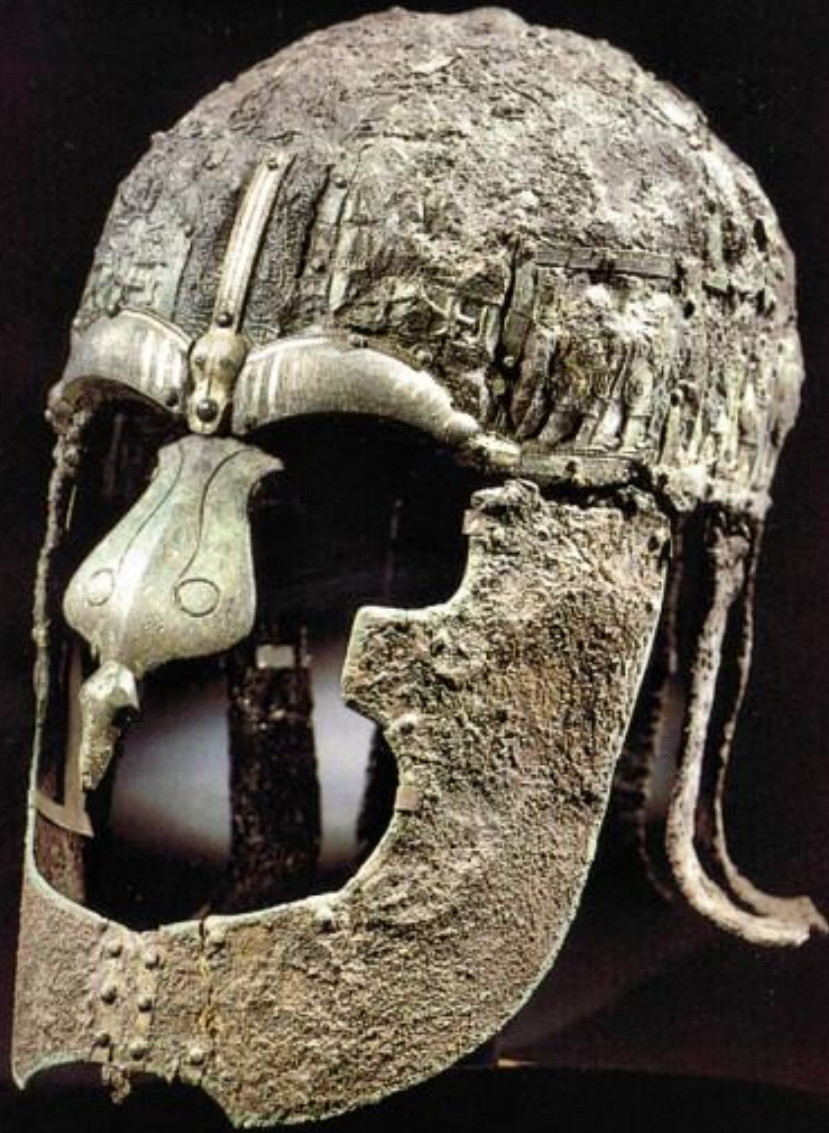


The image shows a highly ornate, oval-shaped shoulder clasp from the Sutton Hoo archaeological site. It is made of gold and features intricate Celtic knotwork in red and gold. The central panel is decorated with a grid of red and blue enamel or glass inlays. The clasp is shown open, revealing its internal structure and the way it would have been used to fasten a garment. The overall design is characteristic of early medieval Anglo-Saxon art.

Sutton Hoo Shoulder Clasp, 7th C.







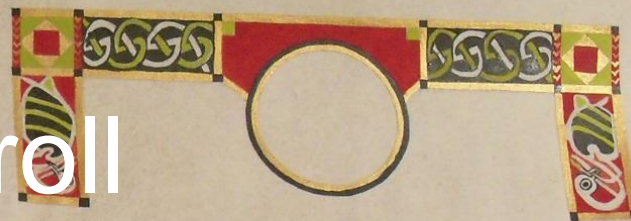
Vendel Helm, 7th C.

Vendel ship burials have yielded artefacts with direct links to Sutton Hoo work

Image source:

http://41.media.tumblr.com/1d66a46764cf55da98a2e022a68445ce/tumblr_mgqppgOmkc1rwe100o1_500.jpg

Vendel Helm Scroll



quick the king's road
unstrung stories
ice bound bondsman
let the halls hear

dark as dach
asked again
go and gather
mark this man

life and lifeblood
in halls hallowed
ask but this too
marked grace greatly

alching answered
rule and reign
if bound bondsman
in grace remain

let it be done this day. let none gainsay this right. quinniam, by his own hand
twice made king, now is honoured with estates and dachy fitting his worth
take from our hand this coronet, and know that through your service to
the people of the north you have earned the tide-pearl and all who see you
shall know your grace and honour
sing out! let the halls ring! today is a good day!

done by our hand and seal this twenty-eighth day of april. anno societatis
xlvii at spring coronation in our kingdom of ealdornere.

edward the red II
rex

kylyu buchanan II
resna



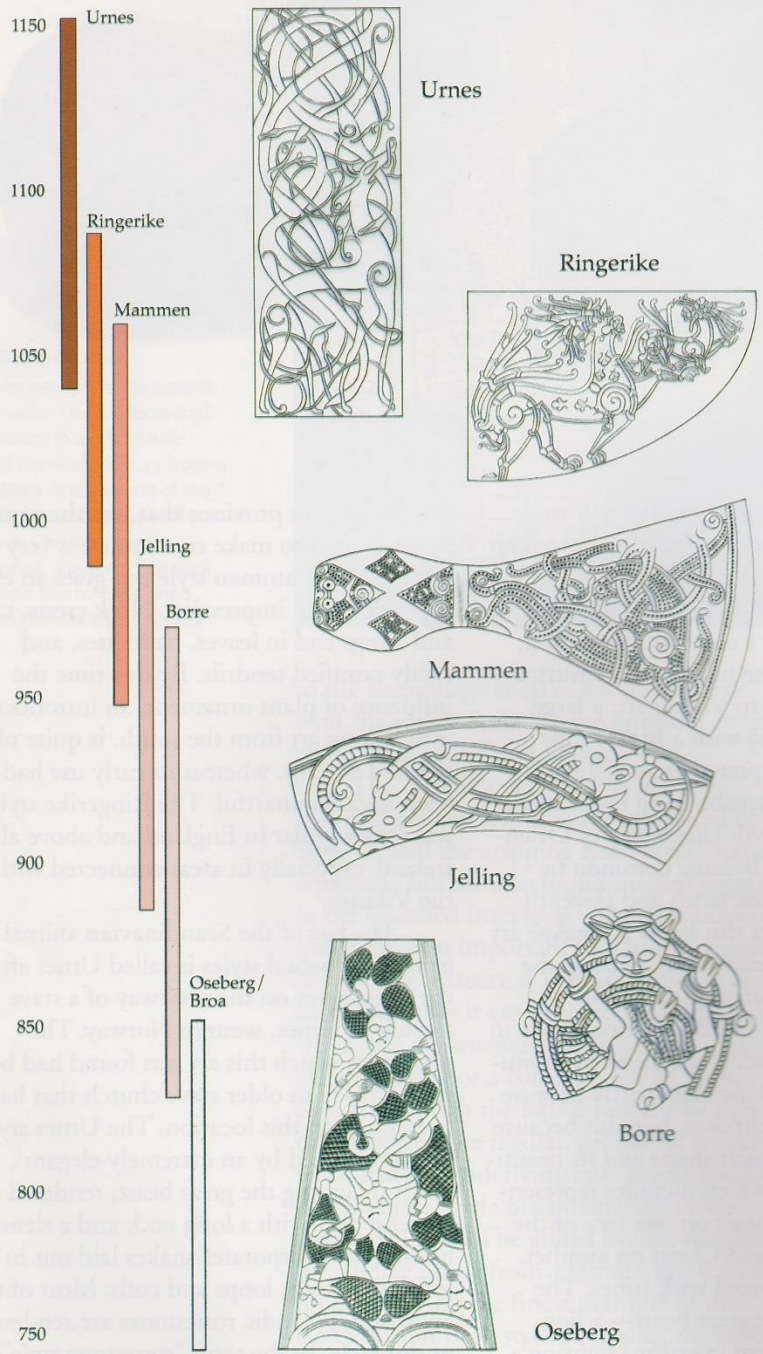
The Norse Problem

- Ideally, an award scroll should suit the recipient's persona
- However, "Norse calligraphy and illumination" *per se* is limited
 - rune stones - Jellinge stone
 - Surviving runic manuscripts are rare or appear much later
- Artefact- based illumination offers satisfying solutions for honouring cultures without an illumination heritage



Norse Treasures

- Oseberg ship mound
- Mammen axe
- Urnes stave church
- Tortoise and box brooches, bracelets, hacksilver
- Carved stones
- Ship vanes
- Horse bows
- Sword pommels (niello work)
- Tablet woven trim



Norse art styles

- Source:
- William W. Fitzhugh and Elisabeth I. Ward, ed. *Vikings: The North Atlantic Saga*. Washington: Smithsonian Institution Press, 2000. Page 66.



Mammen Axe, late 10th C.

A graceful bird with a fantastic, elongated tail and limbs like the spiral tendrils of acanthus leaves, all outlined with inlays of silver wire, decorates a ceremonial ax that was buried with a noble from Harald Bluetooth's court about 970. The other side of the blade is covered with more Mammen-style foliate ornament.

F beasts, la
than bef
with pla
bold orig
style—call
where the ax b
stone erected at J
erful Danish king
stone display ru
prowess and a st

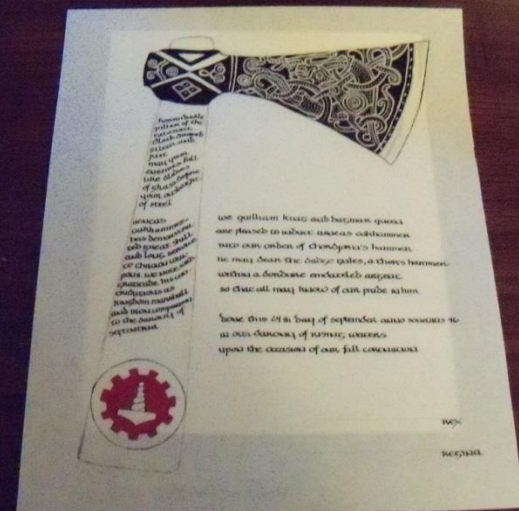
Mammen, Jutland bearded axe. c. 970-971 (per dendrochronology). Silver inlay.

Source: Time-Life Books. *Vikings: Raiders from the North*. New Jersey: Time-Life Books, 1993. Page 82.

Mammen Axe Scroll



- Silver on black foliate interlace design evokes modern-day steampunk
- Praise poetry winds around the axe handle
- “Fine print” award text follows in separate section





Jellinge Horse Bow

4.8 GOLDEN HARNESS BOW

Two harness bow mounts were found in the refuse of a bronzesmith's workshop on what may have been a chieftain's farm not far from the Mammen Church. Such mounts guided the reins across the back of a carriage horse. Both mounts are decorated in Jelling style with gilded animal heads, each of which holds a gripping beast in its mouth.



- Source:
- William W. Fitzhugh and Elisabeth I. Ward, ed. *Vikings: The North Atlantic Saga*. Washington: Smithsonian Institution Press, 2000. Page 76.

Horse Bow Scroll





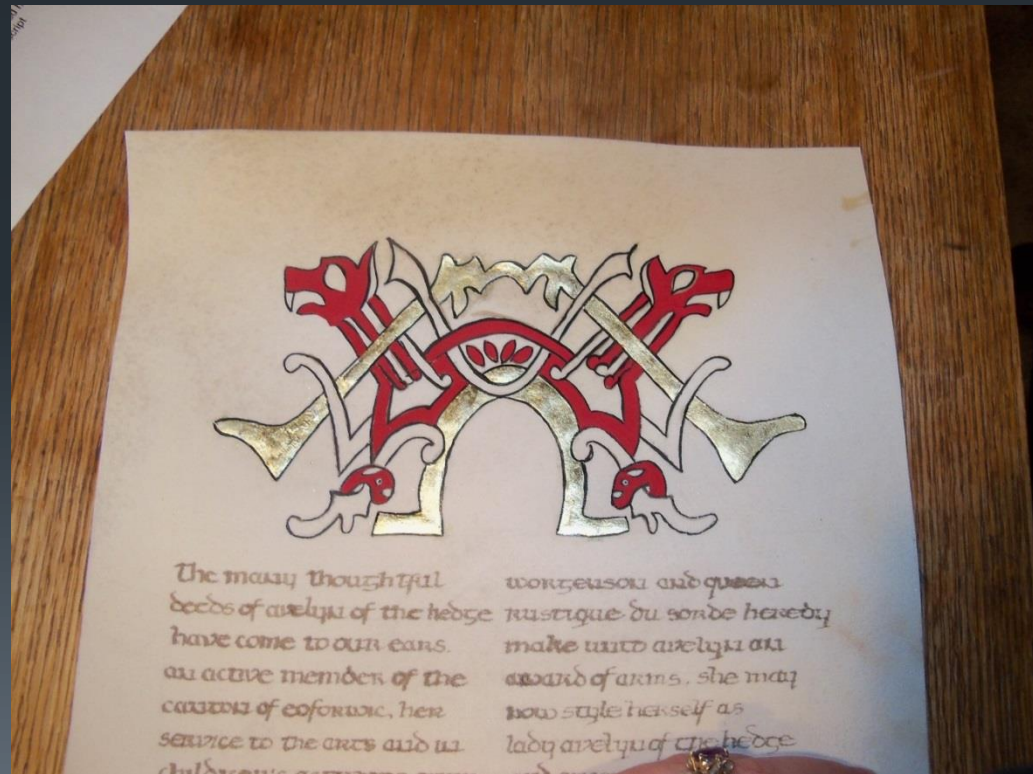
Jellinge Horse Bow

Golden harness bow with Jellinge-style decoration. Mammen, Jutland, Denmark.

Source: Time-Life Books. *Vikings: Raiders from the North*. New Jersey: Time-Life Books, 1993. Page 80.

Horse Bow Scroll

- Simple adaptation of horse bow decoration
- Gold leaf, red gouache and oakgall ink on goatskin parchment



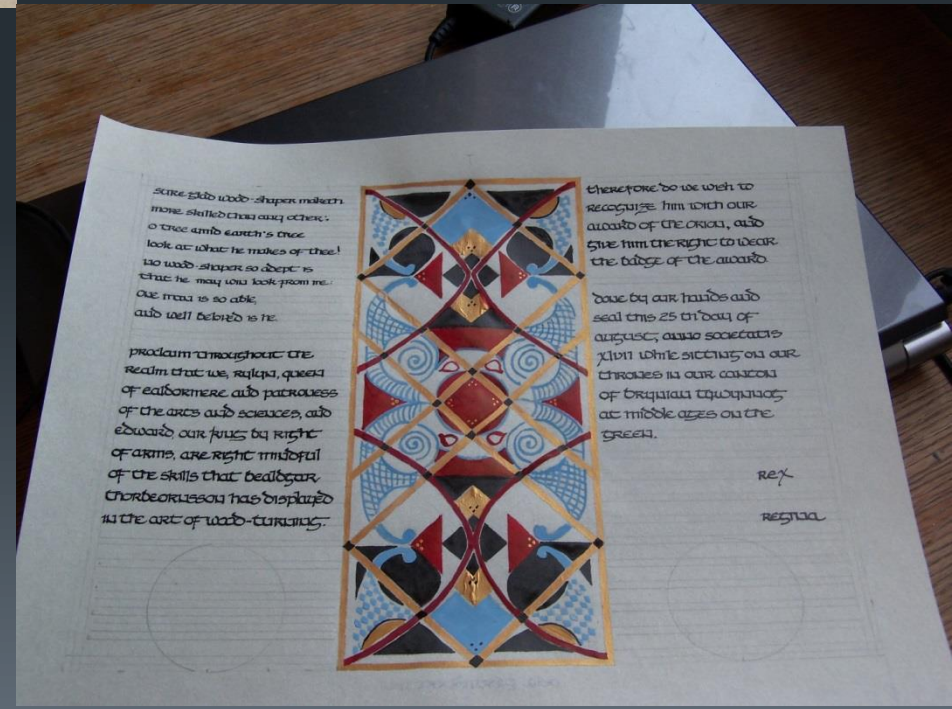


Oseberg Mounds

- Particularly rich source of wooden artefacts
- Oseberg ship – carved ornamentation
- Wooden bed posts, carts/sleds
- Bucket with enamel decoration
- Fabric remnants/tablet-woven design

Oseberg composite design

- Combines design elements from assorted Oseberg wooden sledges
- Blue lattice and interlace shapes used to form owl and ram heads with black and red as main contrasts
- Lindisfarne half-uncial script

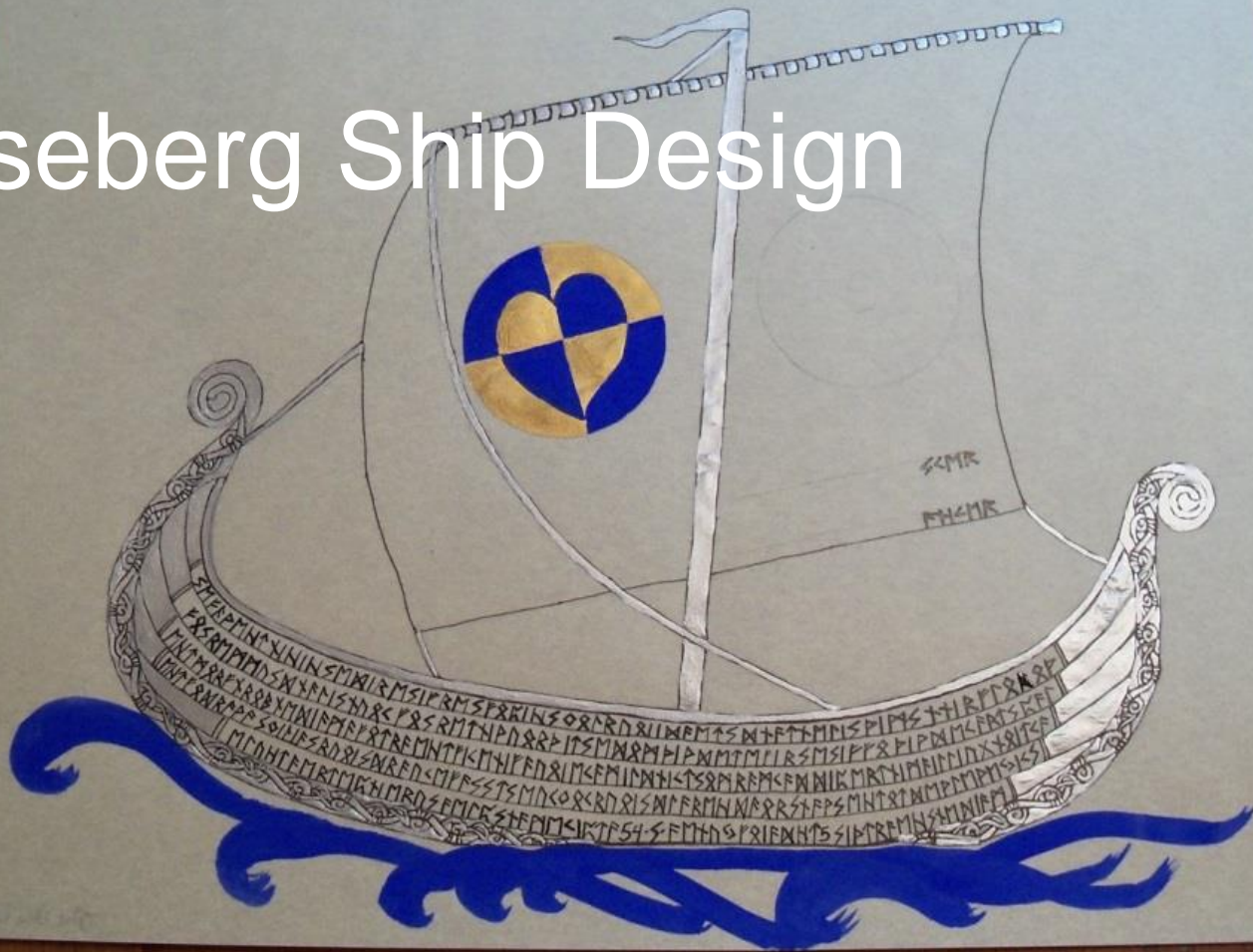




Oseberg Ship, c. 800

Source: Time-Life Books. *Vikings: Raiders from the North*.
New Jersey: Time-Life Books, 1993. Page 8.

Oseberg Ship Design





Oseberg Bed Post, c. 850 CE

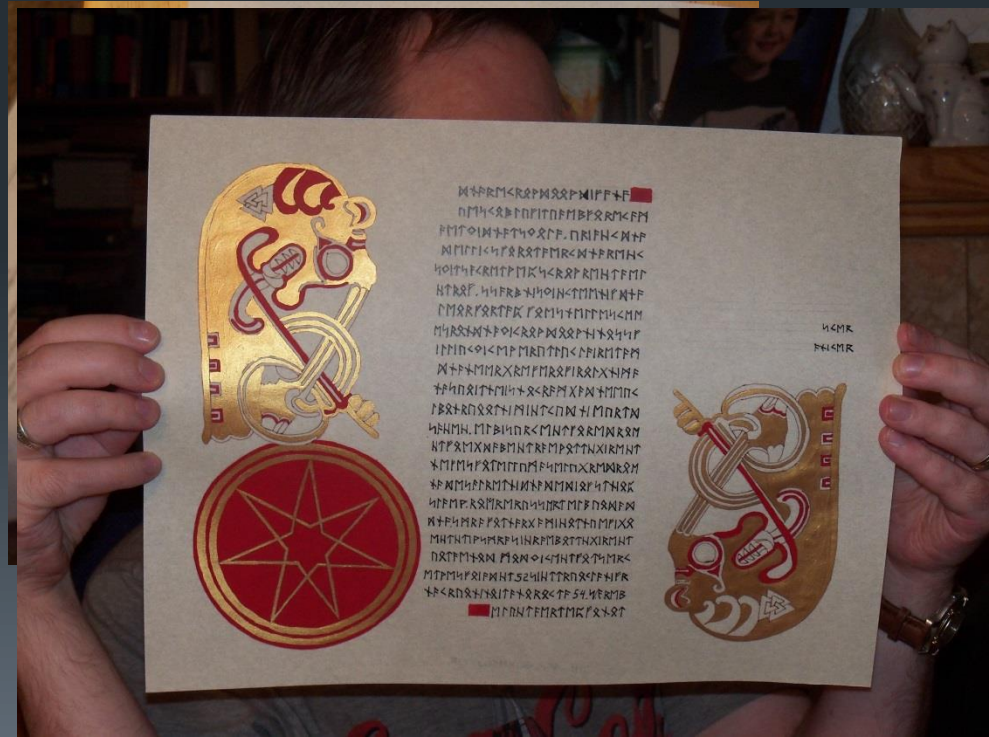
have the breath-
technical virtuosity
dubbed masterpiece
n's head at right,
treasure-troves, the
Norwegian woman
ago by archaeology
city of Oslo. The
itself, a great pred-
muzzle, and fero-
ever, are the intri-
the head—ornate
like creatures that
fit perfectly into

The head of a stylized lion, its teeth bared in a ferocious snarl, sits atop a gently curving wooden post from the Oseberg ship, interred about the year AD 850. The style of the unknown master who carved the head is so distinctive that art historians can identify two superb works found at the Oseberg site as being by the same hand.

Carved wooden post from the Oseberg ship.

Source: Time-Life Books. *Vikings: Raiders from the North*. New Jersey: Time-Life Books, 1993. Page 78.

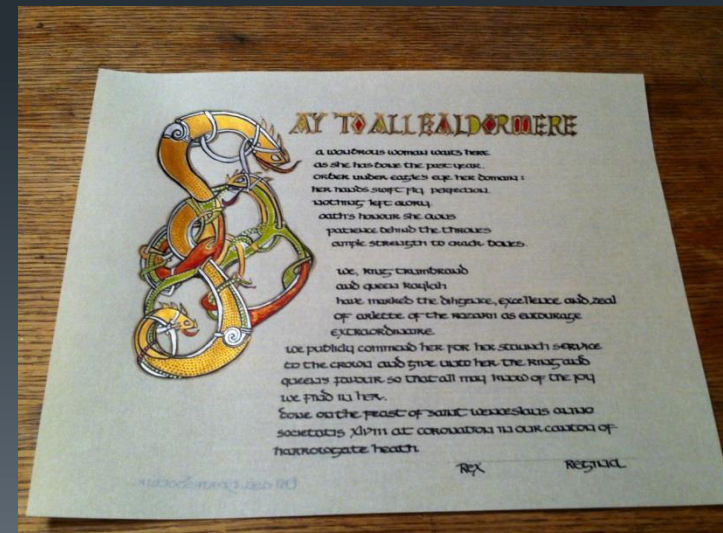
Oseberg bed frame





Cammin Casket, c.1000

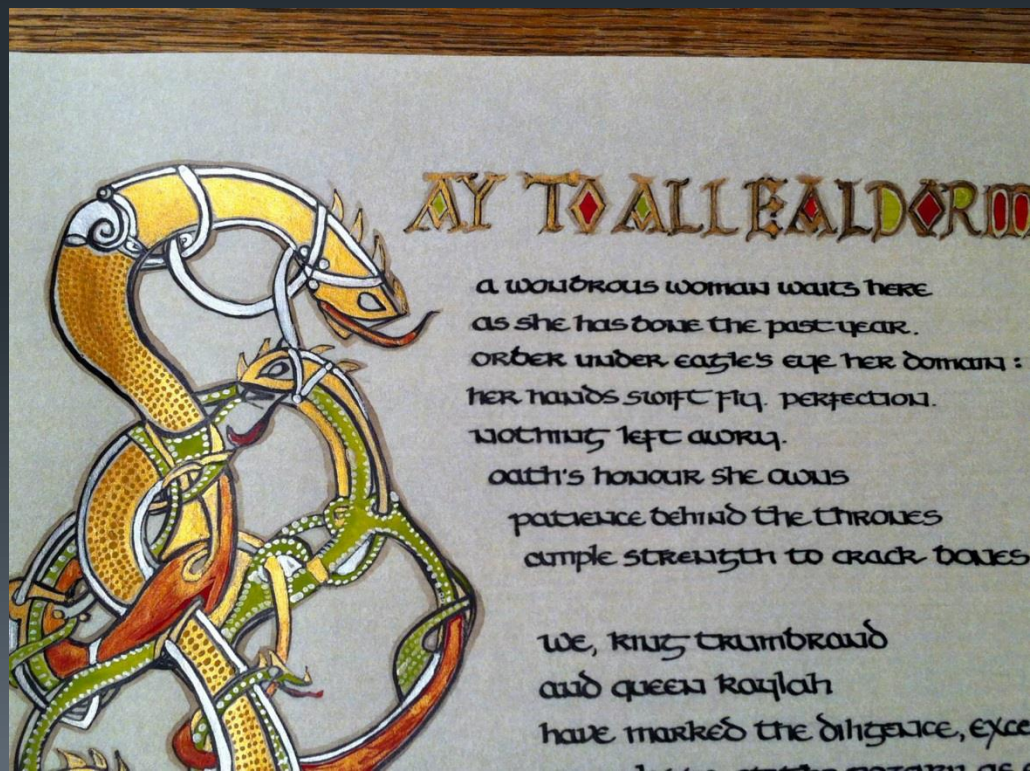
- Mammen Style, Danish school, c. 1000.
- Detail of back panel
- See <http://commons.wikimedia.org/wiki/File:Camminskrinet.jpg> for an overall view.





Cammin Casket Scroll

- Sketch of S-shape with dragons
- Stippled the gold with tiny yellow ochre dots, and the green with larger silver dots.
- Coated the red with gold to give it a fiery aspect



AY TO ALL EALDORUM

a wondrous woman waits here
as she has done the past year.
ORDER UNDER EAGLE'S EYE HER DOMAIN :
HER HANDS SWIFT FLIT. PERFECTION.
NOTHING LEFT AWORD.

OATH'S HONOUR SHE OWNS
PATIENCE BEHIND THE THRONES
AMPLE STRENGTH TO CRACK BONES

WE, KING TRUMBROWD
AND QUEEN ROYLAH
HAVE MARKED THE DILIGENCE, EXCE
LLENCE AND THE MERRY AS



St. Patrick's Bell Shrine, 11th c.

Hiberno-Norse piece. Hybrid work with both Irish and Norse influence. Made in Armagh, c. 1091-1105.

O. B. Duane. *Celtic Art*. London: Flame Tree Publishing, 1996. Page 73.

House Reliquary Scroll

- Pelican in her piety adapted from several interpretations.
- Purple diamonds are from the recipient's heraldry.



Lismore Crozier, c. 1100

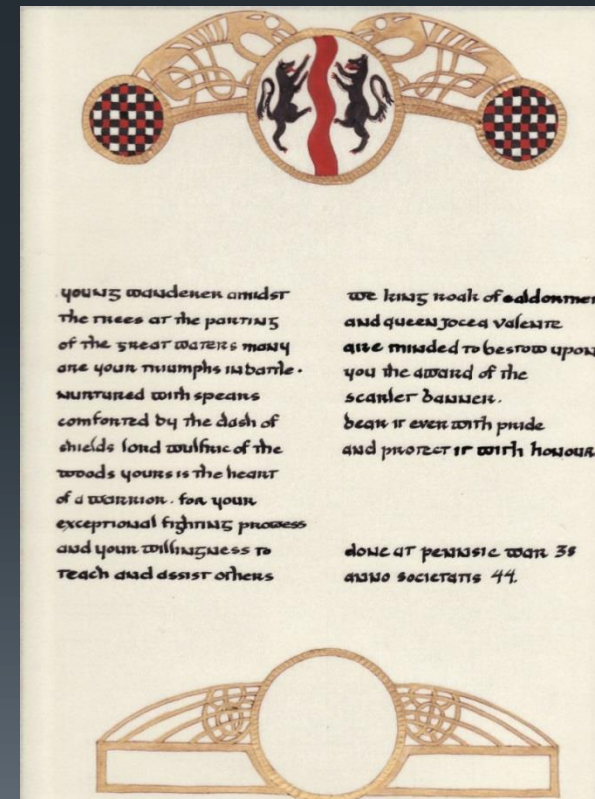


O. B. Duane. *Celtic Art*. London: Flame Tree Publishing, 1996.
Page 74.



Lismore Crozier Scroll

- Unreeled the gripping beasts from the Crozier
- Chequey glass studs
- * my first attempt with the artefact approach*



young maiden amid
the trees at the parting
of the great waters many
are your triumphs in battle.
nurtured with spears
comforted by the dash of
shields loud wulfinc of the
woods yours is the heart
of a warrior. for your
exceptional fighting prowess
and your willingness to
teach and assist others

we king rook of eadonmen
and queen jocea valette
are minded to bestow upon
you the award of the
scarlet banner.
bear it even with pride
and protect it with honour.

done at penance war 38
anno societatis 44.



Urnes Stave Church, 11th C.

Time-Life Books. *Vikings: Raiders from the North*. New Jersey:
Time-Life Books, 1993. Page 85.



Urnes Scroll

- Kingdom heraldry nods:
 - Deer shapes converted to wolves
 - Trillium knotwork elements
- Dragon on red adapted from Tara brooch





Migration and earlier Art

- Visigothic/Ostrogothic
- Petrossa Treasure (4th century)
- Rich source of garnet and gold jewellery
 - Ties to Anglo-Saxon work
- Spangenhelms (e.g. Vendel) and swords

Migration Brooch, 7th C.



Wittislingen, mid 7th century. Guido Gregoriotti. *Jewellery Through The Ages*. New York: American Heritage, 1969. Page 141.



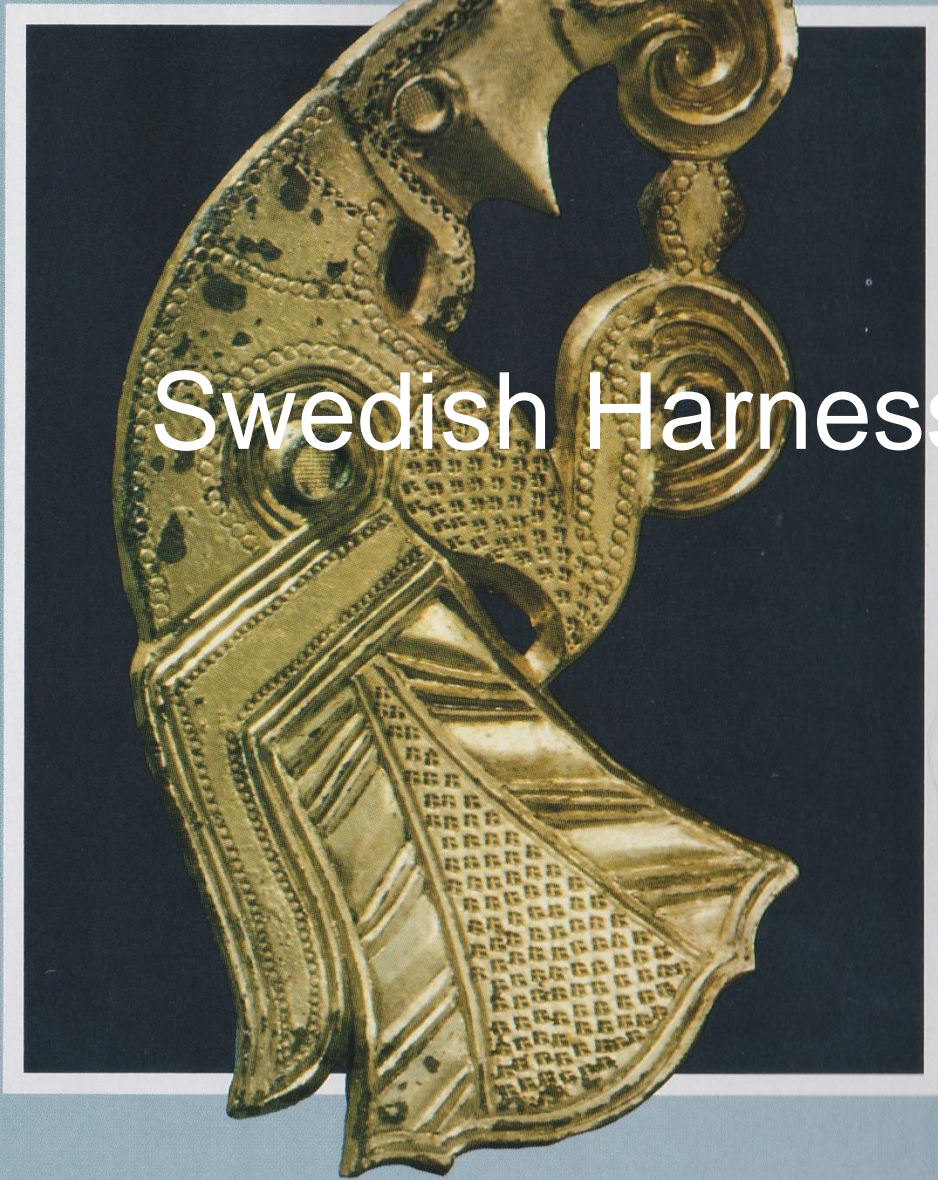
Migration Brooch Scroll

- Design based on a Migration Period disc brooch, Wittislingen, mid 7th century
- Garnet cloisonné, emerald and pearl on a gold ground

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Swedish Harness Ornament



Gilt-bronze Swedish pre-Viking piece.

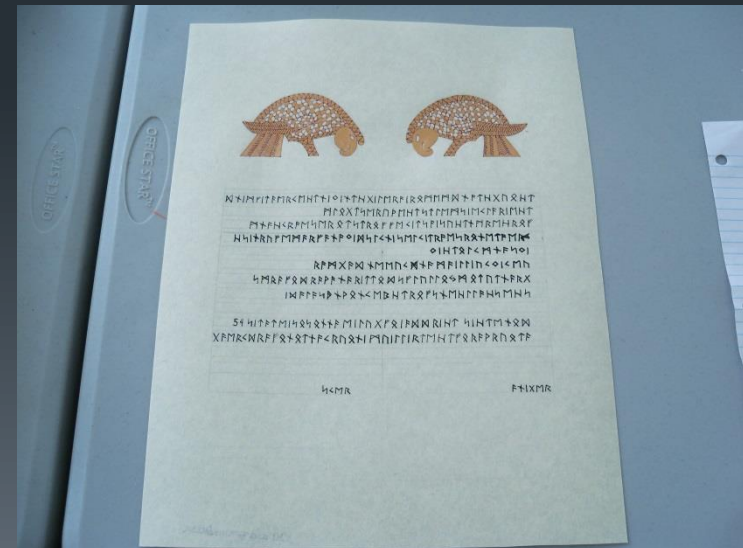
Source: Time-Life Books. *Vikings: Raiders from the North*. New Jersey: Time-Life Books, 1993. Page 77.

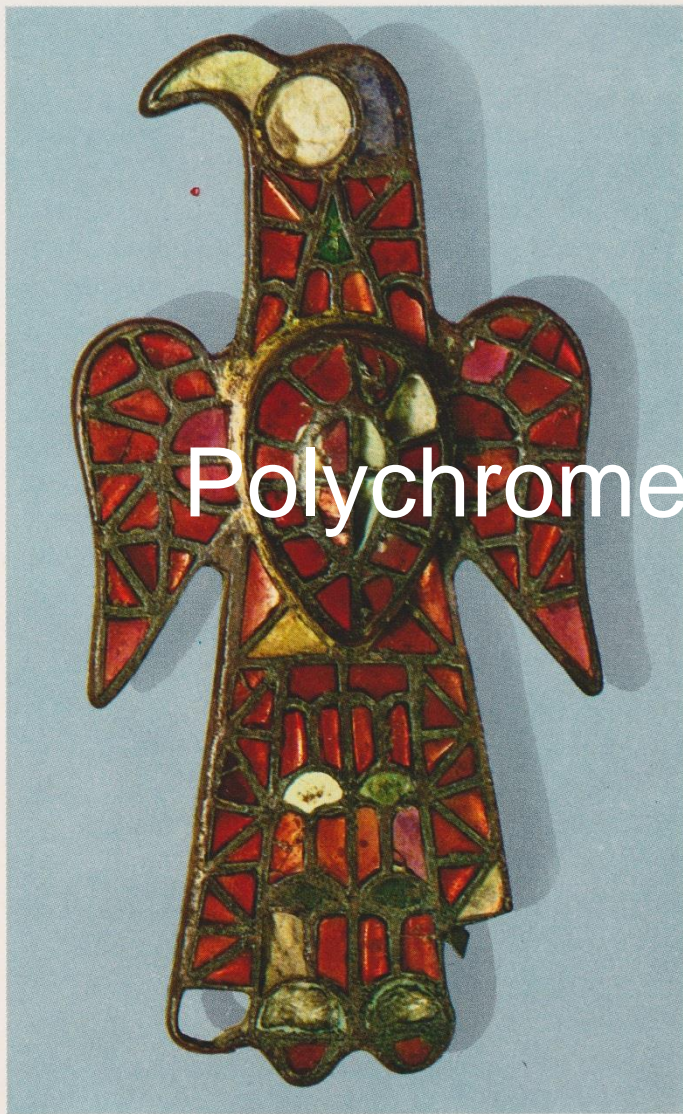


Bird Motif Scroll

W+IMFIFMR<MHT+I+THXIMRFRIR&MMW+PTHXN&HT
MROXTYMRNPMHTHTMMYIM<FRIMHT
M+PH<RPMYMR OTHTR&FPM<ITYPIYDHT+MRMHR&F

- Bird ornaments were popular throughout the Migration era
- Some “feather” or scale shapes are left unpainted which enhances the glitter and texture





Polychrome Bird Brooch, c. 585-620

Polychrome bird-shaped brooch from Saragossa, Barbarian, c. 585-620. Museo Arqueológico Nacional, Madrid.

Migration Era. Saragossa.

Source: Guido Gregoriotti. *Jewellery Through The Ages*. New York: American Heritage, 1969. Page 147.



HROTHGAR hails from
western shores his
hands hold heavy treasures
with ease hosts of men
live in his lands dim
the prospects of all
foes boasts the march
of hrothgar's deeds
pleases us to give him
gold. hrothgar of the
march has served with
dedication and skill
at all manner of events
he cheerfully takes on
any task and lightens
the burdens of others

REX

for these reasons do
we king wigeland
queen adrielle give
unto hrothgar of the
march an award of
arms and all rights
and privileges there
to. he will henceforth
be known as lord
hrothgar of the march
done this 6th day of
march a.s. 44 at
winter war in our
shire of crinnovancia
nova.

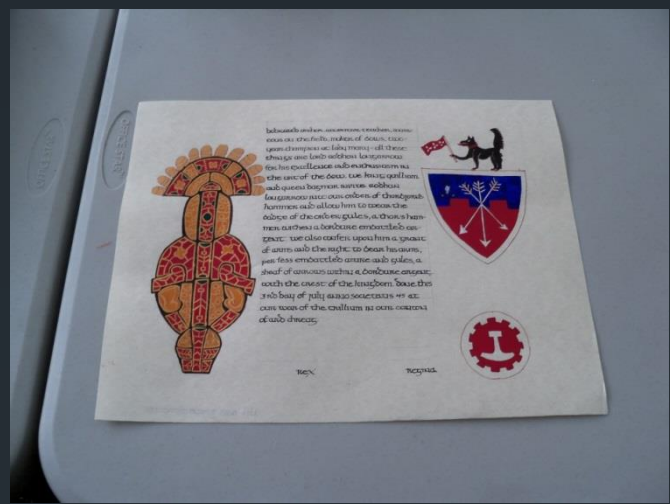
REGNA

Ostrogothic Eagle Scroll

A highly ornate Migration Period brooch, known as the Wittislingen Brooch, is shown against a dark blue, textured background. The brooch is made of gold and features intricate interlaced knotwork and zoomorphic designs. It is set with numerous red gemstones, likely garnets, which are arranged in a grid-like pattern across its surface. The top of the brooch is decorated with a row of ten small, rounded gold knobs. The overall shape is elongated and tapers towards the bottom, with a complex, multi-lobed design.

Migration Bow Brooch, 7th C.

Wittislingen, 7th century. Guido Gregoriotti.
Jewellery Through The Ages. New York:
American Heritage, 1969. Page 138.



Bow Brooch Scrolls





Later period inspirations

Consider alternate sources for designs to enclose historiated capitals or diaper backgrounds:

- Sculpture
- Ironwork
- Brocaded textiles
- Enamelwork
- Tiles



Silver brocaded silk, 14th C.

- Lucca, first half of 14th century
- Confronted peacocks and gazelles, partially brocaded in silver, alternating with palmettes
- Source: Antonino Santangelo. *A Treasury of Great Italian Textiles*. New York: Harry N. Abrams, Inc. Publishers. Colorplate 10.

Bascinet and brocade scroll



- *Hounskull* pig-faced bascinet
- Bird and palmette background
- Green, black and white/silver reflect the recipient's heraldry
- The text follows the line of the body



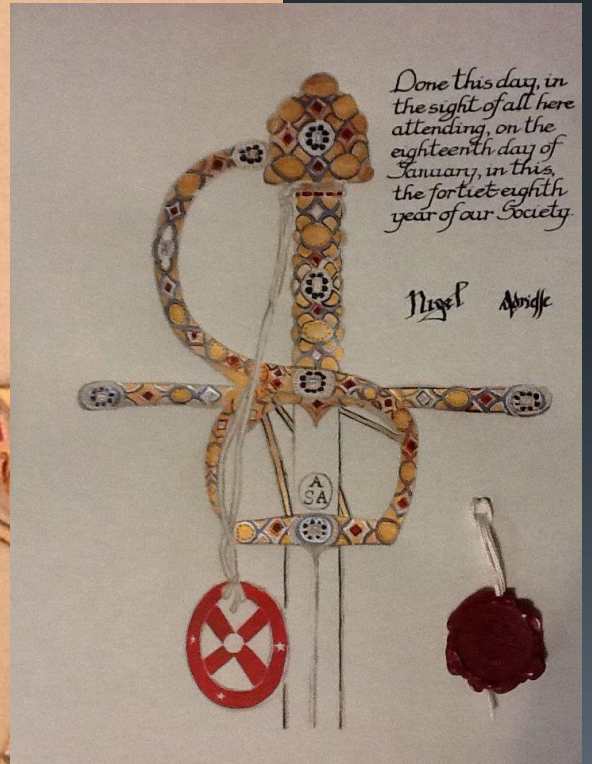
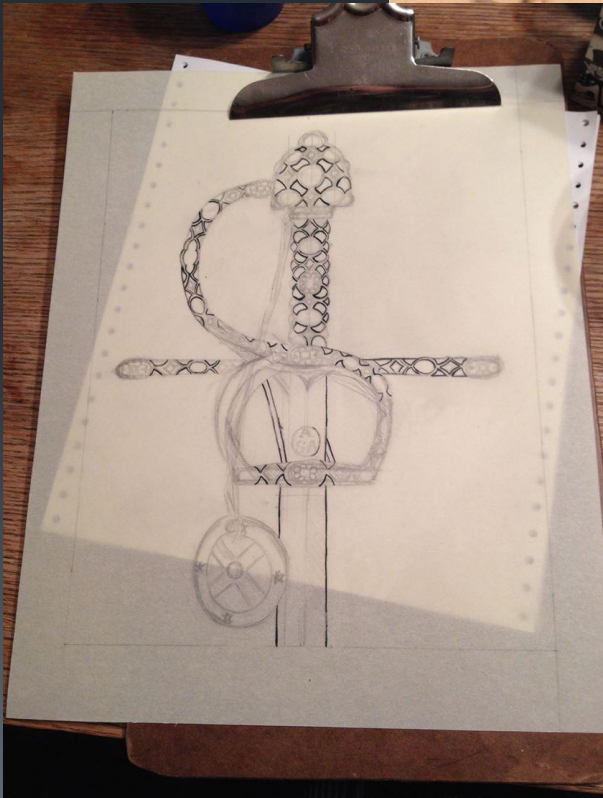
16th Century Jewelled Sword

- Jewelled Milanese rapier

- Source:



Jewelled Sword Scroll





Florentine Silk, 16th C.

- Altar frontal
- Florence, early 16th century
- Museo Civico, Spoleto

- Later period brocades and velvets, as well as Japanese patterned silk brocades are interesting sources for backgrounds and whitework

- Antonino Santangelo. *A Treasury of Great Italian Textiles*. New York: Harry N. Abrams, Inc. Publishers. Colorplate 50.

Florentine brocade scroll blank



Gold Mesh Belt, 15th C.

- 15th century Italian
- Silk fabric



Detail of a gold mesh belt with a gilt, silver and enamel buckle, Italy, 15th century. Victoria and Albert Museum, London.

Life imitates art

- This pendant was cast by THL Orla O'Shanahan
- Based on a Pelican scroll motif by THL Marguerite Gingraix





Further Reading

Antonino Santangelo. *A Treasury of Great Italian Textiles*. New York: Harry N. Abrams, Inc. Publishers.

Guido Gregoriotti. *Jewellery Through The Ages*. New York: American Heritage, 1969.

Kevin Leahy and Roger Bland. *The Staffordshire Hoard*. London: The British Museum Press, 2009.

Leslie Webster and Janet Backhouse, ed. *The Making of England: Anglo-Saxon Art and Culture AD 600-900*. Toronto: University of Toronto Press, 1991.

Time-Life Books. *Vikings: Raiders from the North*. New Jersey: Time-Life Books, 1993.



Wulfheodenas

(no affiliation)

- Living history group that focuses on “Recreating the Warrior and Meadhall culture of the 6th & 7th Century Northern World.”
- They frequently post excellent photos on Facebook of jewellery, arms and armour, leather and textile work
- Lots of Anglo-Saxon and Vendel work in particular
- Great source for photos on extant pieces and museum-quality reproduction work produced by their members

Thank You

