

Beautiful Writing

The art of letters

History of the Alphabet

<https://www.khanacademy.org/computing/computer-science/informationtheory/info-theory/v/history-of-the-alphabet-language-of-coins-3-9>

Phoenician Alphabet

- <https://www.youtube.com/watch?v=jvzXRtAe0Mw>

The Phoenician alphabet

The Phoenician alphabet developed from the Proto-Canaanite alphabet, during the 15th century BC. Before then the Phoenicians wrote with a cuneiform script. The earliest known inscriptions in the Phoenician alphabet come from Byblos and date back to 1000 BC.

The Phoenician alphabet was perhaps the first alphabetic script to be widely-used - the Phoenicians traded around the Mediterranean and beyond, and set up cities and colonies in parts of southern Europe and North Africa - and the origins of most alphabetic writing systems can be traced back to the Phoenician alphabet, including Greek, Etruscan, Latin, Arabic and Hebrew, as well as the scripts of India and East Asia.

✱	,
Δ	B
∟	G
△	D
≡	H
Y	W
I	Z
□	Ḣ

⊗	Ṫ
λ	Y
✈	K
ℓ	L
3	M
γ	N
≡	S
○	‘

∫	P
ℙ	Ş̇
⊙	Q
Δ	R
W	Ṧ
×	T

Illuminated Manuscripts

An **illuminated manuscript** is a [manuscript](#) in which the text is supplemented with such decoration as [initials](#), borders ([marginalia](#)), and [miniature illustrations](#). In the strictest definition, the term refers only to manuscripts decorated with either gold or silver; but in both common usage and modern scholarship, the term refers to any decorated or illustrated manuscript from Western traditions. Comparable Far Eastern and Mesoamerican works are described as painted. [Islamic](#) manuscripts may be referred to as illuminated, illustrated, or painted, though using essentially the same techniques as Western works.

- <https://www.khanacademy.org/humanities/medieval-world/beginners-guide-to-medieval-europe/manuscripts/v/manuscripts>
- <https://mymodernmet.com/how-to-make-medieval-illuminated-manuscripts/>
- Book of Kells
- <https://www.youtube.com/watch?v=qtQAsvUiwPg>

Book of Hours

The **book of hours** is a Christian [devotional book](#) popular in the [Middle Ages](#). It is the most common type of surviving medieval [illuminated manuscript](#). Like every manuscript, each manuscript book of hours is unique in one way or another, but most contain a similar collection of texts, [prayers](#) and [psalms](#), often with appropriate decorations, for [Christian](#) devotion. Illumination or decoration is minimal in many examples, often restricted to decorated capital letters at the start of psalms and other prayers, but books made for wealthy patrons may be extremely lavish, with full-page [miniatures](#). These illustrations would combine picturesque scenes of country life with sacred images.^[2] Books of hours were usually written in Latin (the [Latin](#) name for them is *horae*), although there are many entirely or partially written in [vernacular](#) European languages, especially Dutch. The [English](#) term *primer* is usually now reserved for those books written in English. Tens of thousands of books of hours have survived to the present day, in [libraries](#) and private collections throughout the world.

<https://www.youtube.com/watch?v=Ild7uRkw2uA>

mentis: ubi erant sedentes alleluia
et repleti sunt omnes spiritu sancto:
loquentes magnalia dei: alleluia:

Alleluia. *post Com.*

Sancti spiritus domine corda no-
stra mundet infusio: et sui rosis in-
tima aspersione fecundet. Per dominum
in unitate eiusdem: In sollemnitate sacra-



mentissimi corporis christi. Introitus.
Ibavit eos ex adipe fru-
menti alleluia: et de petra
melle saturavit eos alla:
alleluia: alleluia. ps. Exultate deo
adiutori nostro: iubilate deo iacob.

V. Gloria patri et filio



Gloria in excelsis deo. *Oratio.*





Deus in adiutorium
meum intende.
Domine ad
adiuuandum me festina.

T

E igitur deus
nissime pater.
per ihu cristi
filium tuum dñm
nr̃m supplices
rogamus ac
petimus. ut ac
cepta habeas
et bñdicas. **H**
♦ dona **H**er ♦
munera **H**er
sancta sacra
mentum ♦ illibata.

In primis q̃
tibi offerimus
pro ecclesia tua
sancta catholi
ca. quā paci
fice custodire
adiuuare et rege
re digneris to
to orbe terrarū
vna cū famu
lo tuo papa
nr̃o. **R.** et an
gustie nr̃e. **R.**
et rege nr̃o. **R.**
et omnibus
orthodoxis at
q̃ catholicis et
apostolicis fidei
cultoribus.



En die
reyne
ioncfrou
we ma
ria van
herten
en van
licham
dumits
den en
gel ga

bruel vanden heiligen geest ontfengeste. **Aue.**

En du te hantes in dynen licham hebben
de tot elizabet dynre nichten quemste in dat
geberchte **Aue maria.**

En du reyne ma
get mit groter vrouden hebste gebaert **Aue.**

En du te hantes tot di geboren anbedeste.
en mit dynen iofferliken borsten soecheste **Aue.**

En du in doeken wondeste en inder cribbe
leydeste want du geen ander stede en haddeste
dan inden gemenen huse **Aue maria.**

En
die engelen en die voelheit des hemelsche heers





Benedic
tus Deus,
et pater
Domini
nostri Je
su Christi.

Pater misericordiarum,
et Deus totius consolati
onis, qui consolatur
nos in omni tribulati
one nostra.

Sabbato per anu. Cap.



Ultitudo diui
tiarum sapien



Propheta magnus
lunxit luce. Es
ist ze merken das
ettliche psalmen
sint die man blö
liche allem noch
der geschrifte uer
stott vnd das sel
be heisset lipliche
uerstanden Als

die Iuden die uerstond alle
heiligen geschrifte lipliche
vnd mit geistliche. Da von
sind sy blint an den symen
vnd betrogen an der uer
nünfft. So sint ouch ettliche
psalmen die alleme geistlich
zu uerstond sint des entünd

die Iuden mit. Auch sint ettliche psalmen
wie wol sy lipliche sachen allem sagen. Dan
nocht sint sy ouch geistlichen zu uerstonde.
Also in den psalmen her noch wol werden
vernennen. Wer aber jeglichen psalmen
gemachet hat des selben nammen stot vor
jeglichem psalme geschriben. Man sol ouch
wissen das ein hochgeleitet meister der hei
ligen geschrifte der heisset brüder Nicolaus
von lyra ein mynner brüder dyle betütunge
zu tütliche gemacht hat über den psalter.





Iecum mea auribus
 preceps dñi intelli
 ge clamore meo.



Incipit officium
beate marie virgi-
nis secundu[m] consuetu-
dine[m] romane curie.



bia mea aperies
et os meum annuntiabit
laudem tuam. **De**



ong of Ascents

I shall lift up mine eyes unto
the hills from whence cometh
my help. For my help cometh

from the Lord, the
of heaven and earth. He will not suffer thy foot
to slip, and He that keepeth thee will not
slumber. For



et nomine **V.** **A**mauit enim
dominus et ornavit eum.
R. Stola glorie induit eum.
F. Ac nos que **O.**
sumus domine be
ati benedicti confessoris tui
digne solennia preuenire
qui laetitiae tue preuenit
munere laudabilis vite cur
sum glorioso fine conclusit.



P. De fac
tis ioseph
paulo m
tribus. an
F. sti
sunt
due olue
principes



T. epla
mus ple
mus gra
et forti
tudine
faciebat
prodigia
et signa
magna in populo. **V.** Glo
ria et honore coronasti eum
domine. **R.** Et constituisti
eum super opera manuum
tuarum. **Oremus.** **O.**ratio
D. Ka quesumus ope
deus ut beatus ste
phanus leuita magnificus
sicut ante alios dominice
pietatis et passionis memora









Domine labia mea aperies. Et
os meum annuntiabit lau-
dem tuam.

Deus in adiutorium me-
um intende. Domine
ad adiuuandum me festina.

Gloria patri et filio et spiri-
tui sancto. **S**icut erat in pu-
tatio et nunc et semper et in se-



Deus, in adiutorium meum
intende; **D**ñe, ad adju-
vandum me festina.

Confundantur, &
revereant, qui
querunt animam meam.



Aversantur retrorsum, & erubescant, qui volunt mihi mala: avertant statim erubescen-
tes qui dicunt mihi: **E**uge, **E**uge!

Exultent & letent in te omnes
qui querunt te; & dicant sepe:
Magnificet Dominus, qui diligunt
salutare suum.

Ego vero egenus & pauper sum:
Deus adjuva me. **A**dju-
tor meus & liberator meus es tu;
Domine, ne moreris.

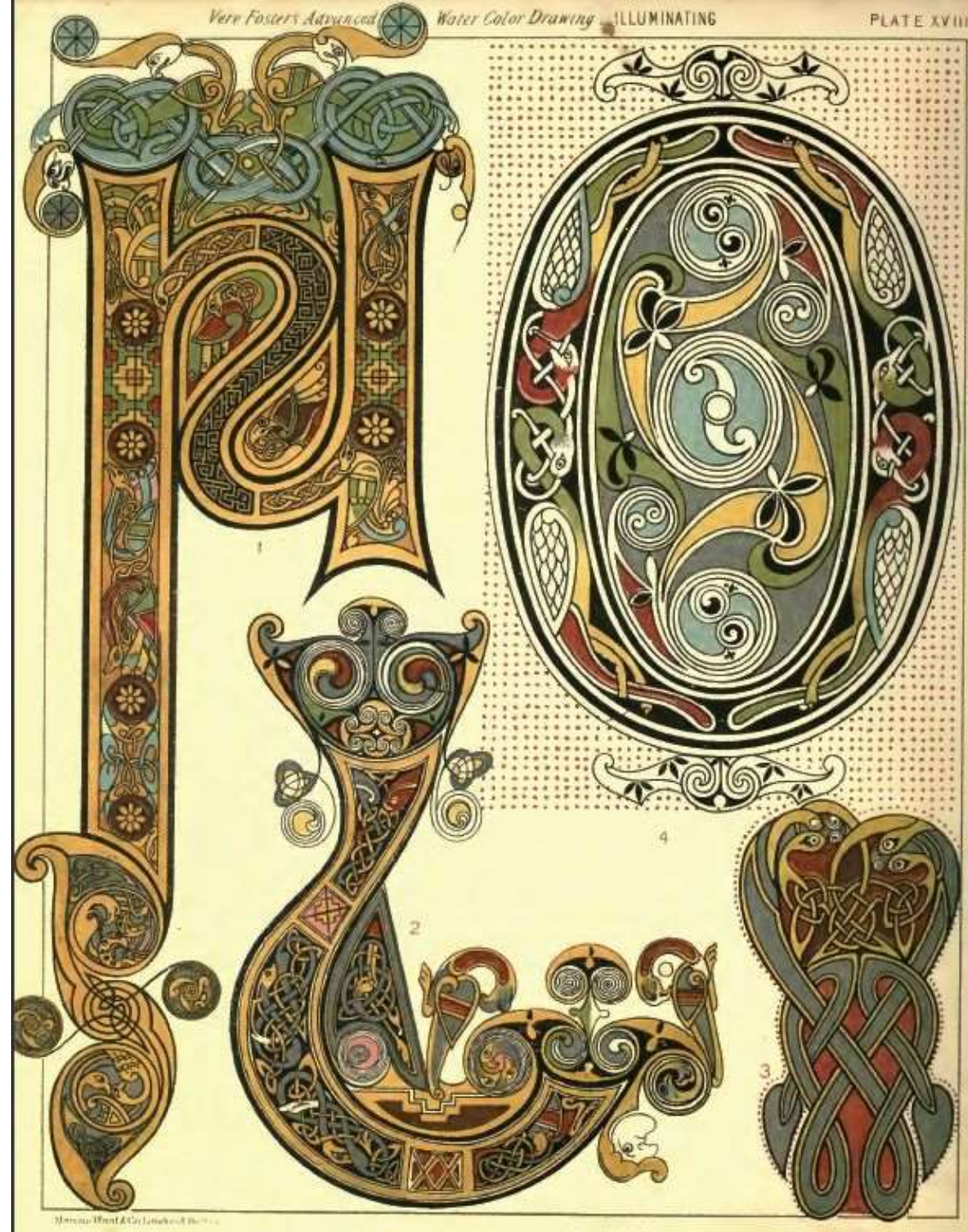
Beatus vir qui implevit
desiderium suum ex ipsis
non confundetur cum loquitur
inimicus suus in porta.

Gloria patri **ps**
Lauda iherusalem
dominum lauda deum tuum
sion.

Quoniam confortavit seras
portarum tuarum bene-
dicat filius tuus in te.

Qui posuit fines tuos







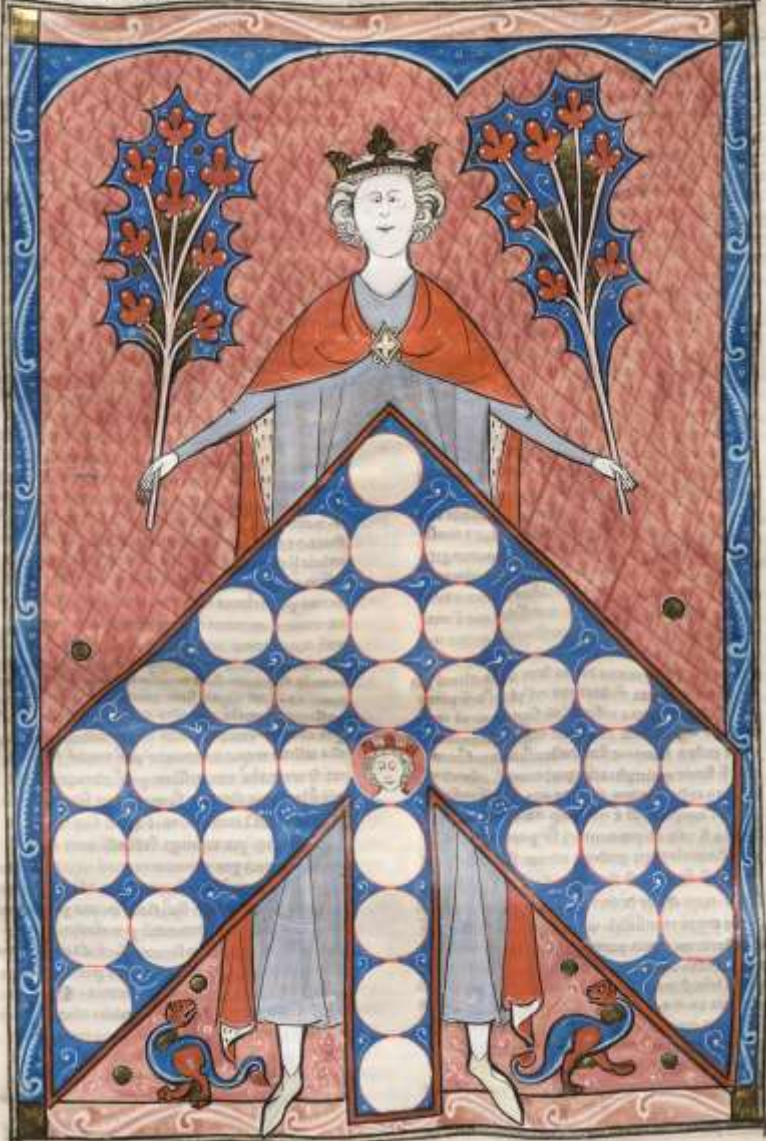
Deus in adiuto
rium meum
intende.



նա զարիայ
 բիաճնաւ զա
 սմի
 ստիճնաւ ըզ
 յովա փանծ
 ոխափանծ ծը
 նա զյովրան
 ոխրան ծնաւ
 զողիայ
 զիայ ծնաւ ըզ
 յովանթան
 ոխանթան ծը
 նա զարան
 քաղ ծնաւ
 զէզէկիայ
 զէկիայ ծնաւ
 զմանաս սէ
 մնասէ ծնաւ
 զամոն

3 ամոն ծնաւ
 զյովիայ
 3 ոխիա ծնաւ
 զյեքոնիա • Լզեղ
 բարանորա առգե
 րուժեամբն բա
 բիւ այւոց
 3 Եւ զէրուժեն
 քաբիւ այւոց • ծը
 նա զյեքոնիա զը
 սաղանթիէ
 3 սաղանթիէ ծը
 զզորա բաբէ
 3 օրաբաբէ ծը
 նա զարիան
 3 բիւն ծնաւ
 զէղե սկիւն
 3 զիսկիւն ծնաւ
 զազ ուր

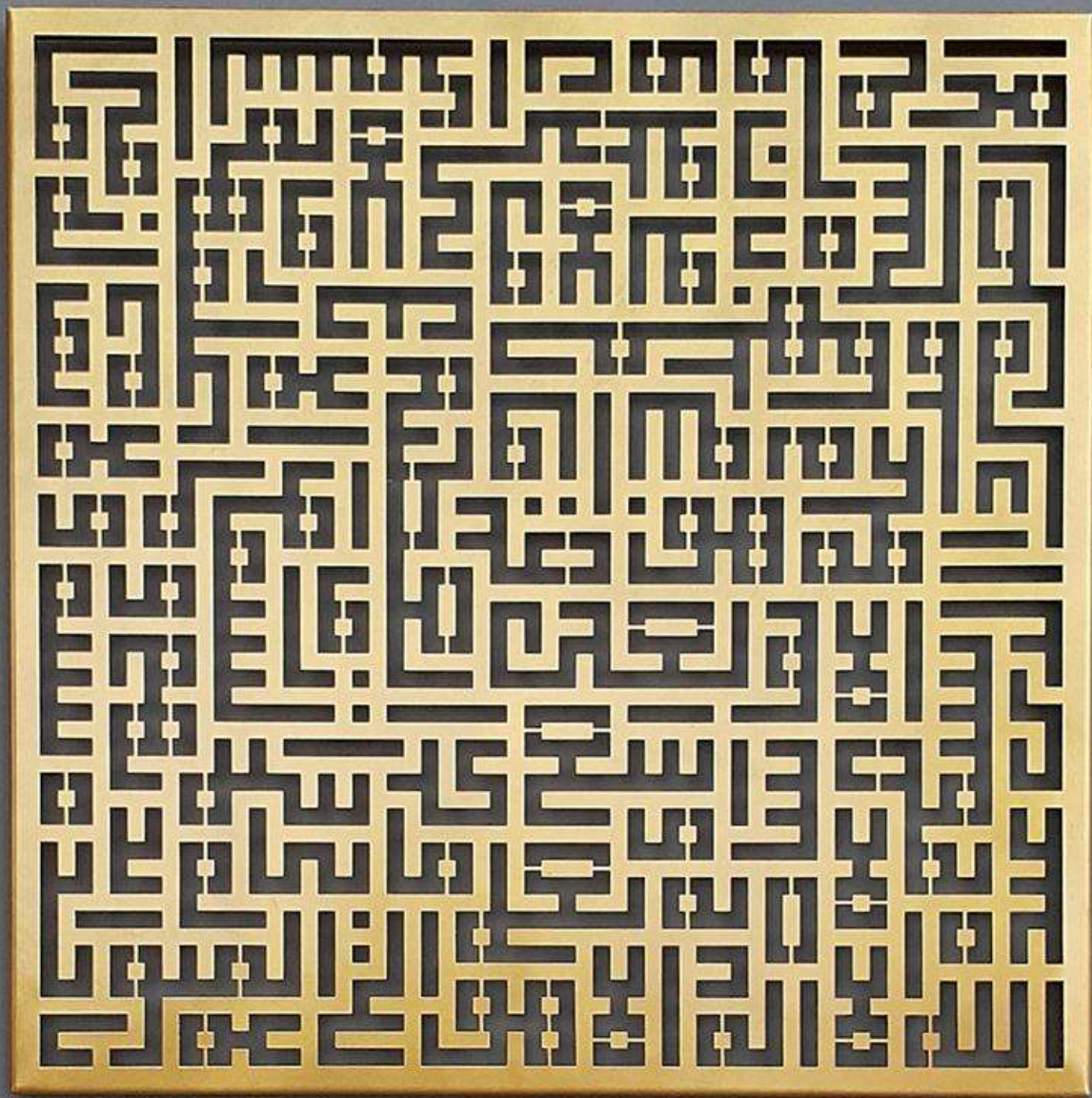
quid uidet aduersus p[er]sonam aconumini sup[er]iora q[ui]a
da uidet aequalis descendendum adeo: et u[er]ba
tunc sic u[er]ba ad inuicem equalitatem: ut no[n] m[od]o
A. G. **C**onstat autem legem fieri ex q[ui]bus p[er]m[is]sio
plane sunt p[ro]hibita ad in plenius intelligit.



Arabic Calligraphy

Calligraphy is the most highly regarded and most fundamental element of [Islamic art](#). It is significant that the [Qur'an](#), the book of God's revelations to the [Prophet Muhammad](#), was transmitted in Arabic, and that inherent within the Arabic script is the potential for developing a variety of ornamental forms. The employment of [calligraphy as ornament](#) had a definite aesthetic appeal but often also included an underlying [talismanic](#) component. While most works of art had legible inscriptions, not all Muslims would have been able to read them. One should always keep in mind, however, that calligraphy is principally a means to transmit a text, albeit in a decorative form.

- <https://www.youtube.com/watch?v=K7e4QBxtCl8>
- <https://www.youtube.com/watch?v=CxSI0PG6YhY>
- <https://www.bidoun.org/articles/calligraphy-three-contemporary-artists>
- <https://www.widewalls.ch/magazine/10-contemporary-graffiti-calligraphers>



وَأَوْتَدَلَكَ بِأَنَّهُمْ كَانَتْ تَأْتِيهِمْ رُسُلُهُمْ

بِالْبَيِّنَاتِ فَكَفَرُوا فَآخَذَهُمُ اللَّهُ أَنَّهُ قَوِيٌّ



اَللّٰهُمَّ صَلِّ وَسَلِّمْ وَبَارِكْ عَلَى سَيِّدِنَا مُحَمَّدٍ

معرفی

۱۴۳۸



مُحَمَّدٌ ثَابِتُ الْمِيثَامِ وَخَافِظُهُ

مُحَمَّدٌ رُوِيَ بِالنُّورِ طِينَتُهُ • مُحَمَّدٌ لَمْ يَزَلْ نُورًا مِنَ الْقَدَمِ
مُحَمَّدٌ حَاكِمٌ بِالْعَدْلِ دُوشَرْفٍ • مُحَمَّدٌ مَعْدِنُ الْأَنْفِ وَالْحَكَمِ

مُحَمَّدٌ طَيِّبُ الْأَخْلَاقِ وَالشَّيْمِ

الْبَخِيلُ لَا يَدْخُلُ الْجَنَّةَ وَلَوْ كَانَ زَاهِدًا

السَّخِيَّ يَدْخُلُ الْجَنَّةَ وَلَوْ كَانَ فَاسِقًا

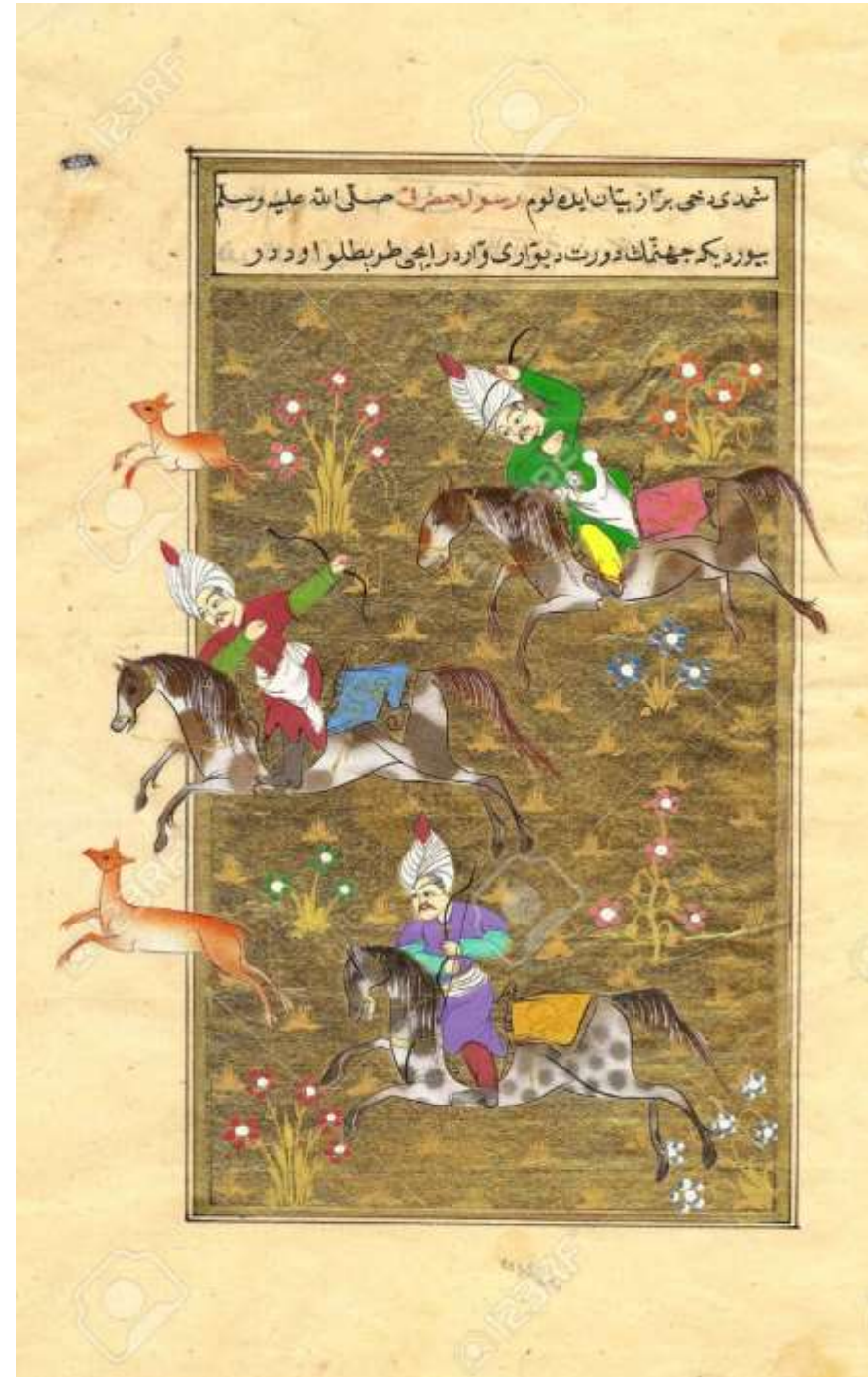
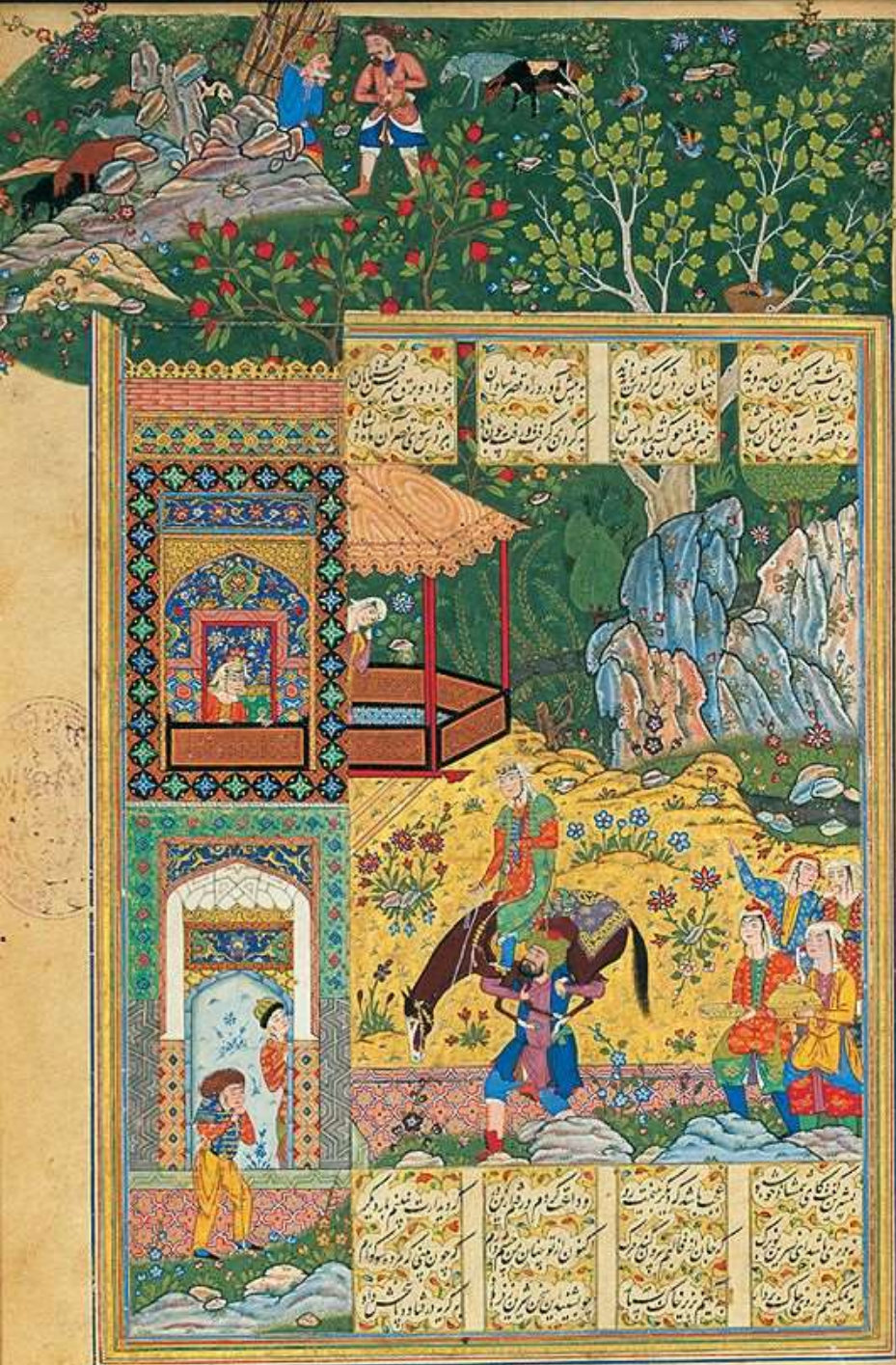


Persian Miniature Painting

From the 13th to 17th centuries, the Persian literary masterpieces, like *Shahnama* by Firdowsi, *Khamsah* by Nizami and many others, were the sources of inspiration for painters of various schools and styles of Persian/Islamic visual arts. Persian miniature painting started to blossom under Ilkhanid patronage in the 13th century, when great focus was put on illuminating and illustrating the books. It reached its zenith under the patronage of the Timurid rulers in the 14th and 15th centuries, where the cities like Tabriz and Hرات were significant centres of manuscript production.

<https://www.youtube.com/watch?v=74ZqtCfkNkQ>

<https://www.bips.ac.uk/case-study/a-note-persian-miniature-painting-materials-and-techniques/>



في الحرة ما احياها الى شئ من الافئدة اباردة وما في كلهما من الامور البعيدة الاستحالة الى الصغر
 ما ولعنه قبل السيرة مثل سويق الشعير وشراب الفواكه ويظهر لك ما هم اذ امرهم اذ لا شئ في احسان



من قوم الماء ابارد في احيان البذر فان سامة قد افسح بالحق الحداث عن الحرارة وقواء قد
 صفت بالحق من جاف السموم اشموم بفتح السين الخ جاف من قوائيم غير ان بعض مضمناً

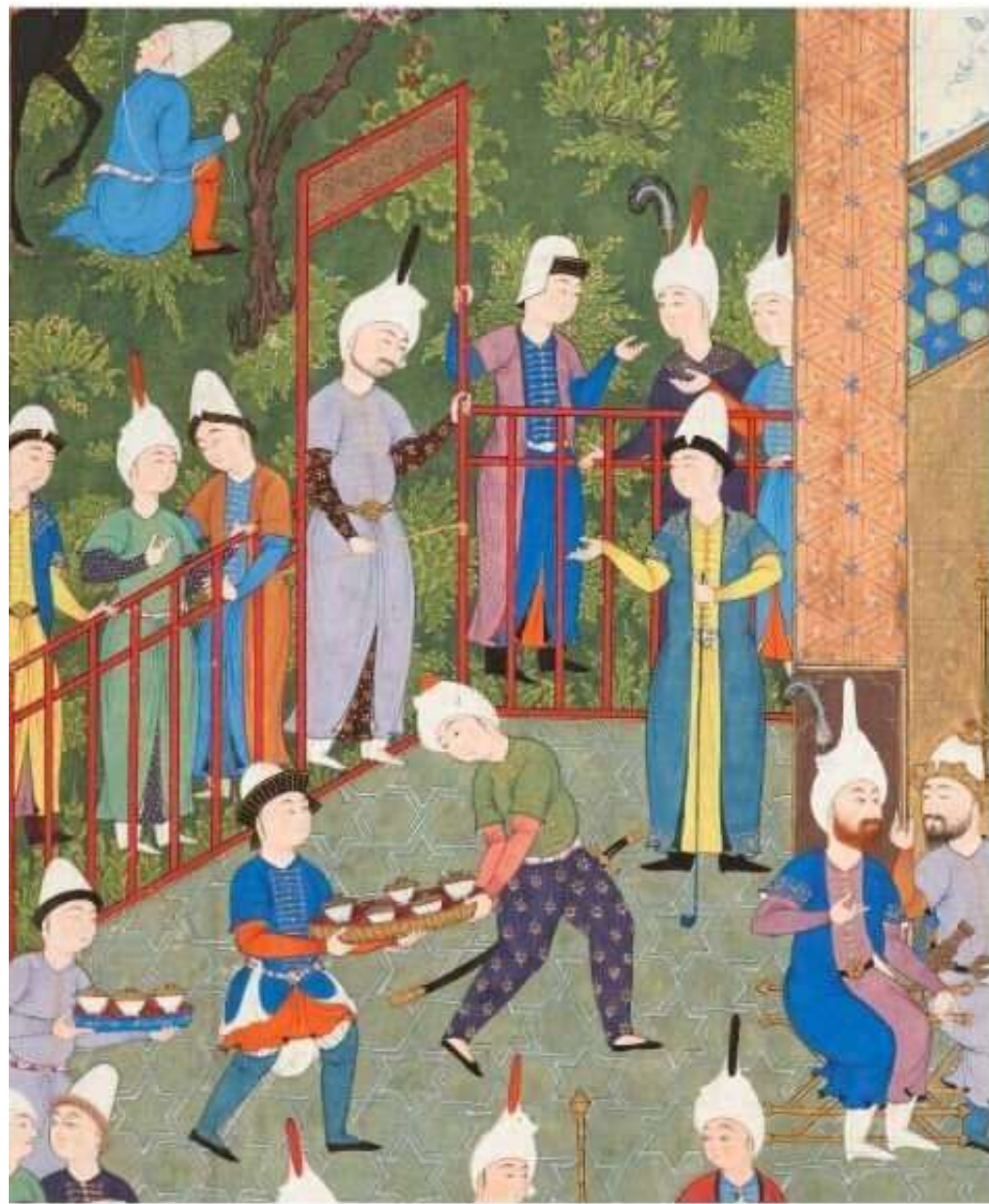


لدوم و جري فيه اجود ولكن المستعملين انورده من جبال القرم وليس في بعض النسخ قد
 ويجس من القرم و جري في القرم النسخ والسبب في الكثرة اذ في من ومن جبال القرم هو ان
 بالحسي الاول بالنسخ فانه ما بين مع حصة السموم المرقمة و اذا ضرب السموم سكبت على الماء
 ما باردة غسل وجهه و عينه من البثور اباردة مثل الحنظل المقتطع والبخار والقرم
 ونخل جود ونفع على راسه الاوهان اباردة مثل و هو انورده الحنظل والاصار



اما كماله انفسه من اخضره و كرهه عتايه





Chinese Calligraphy

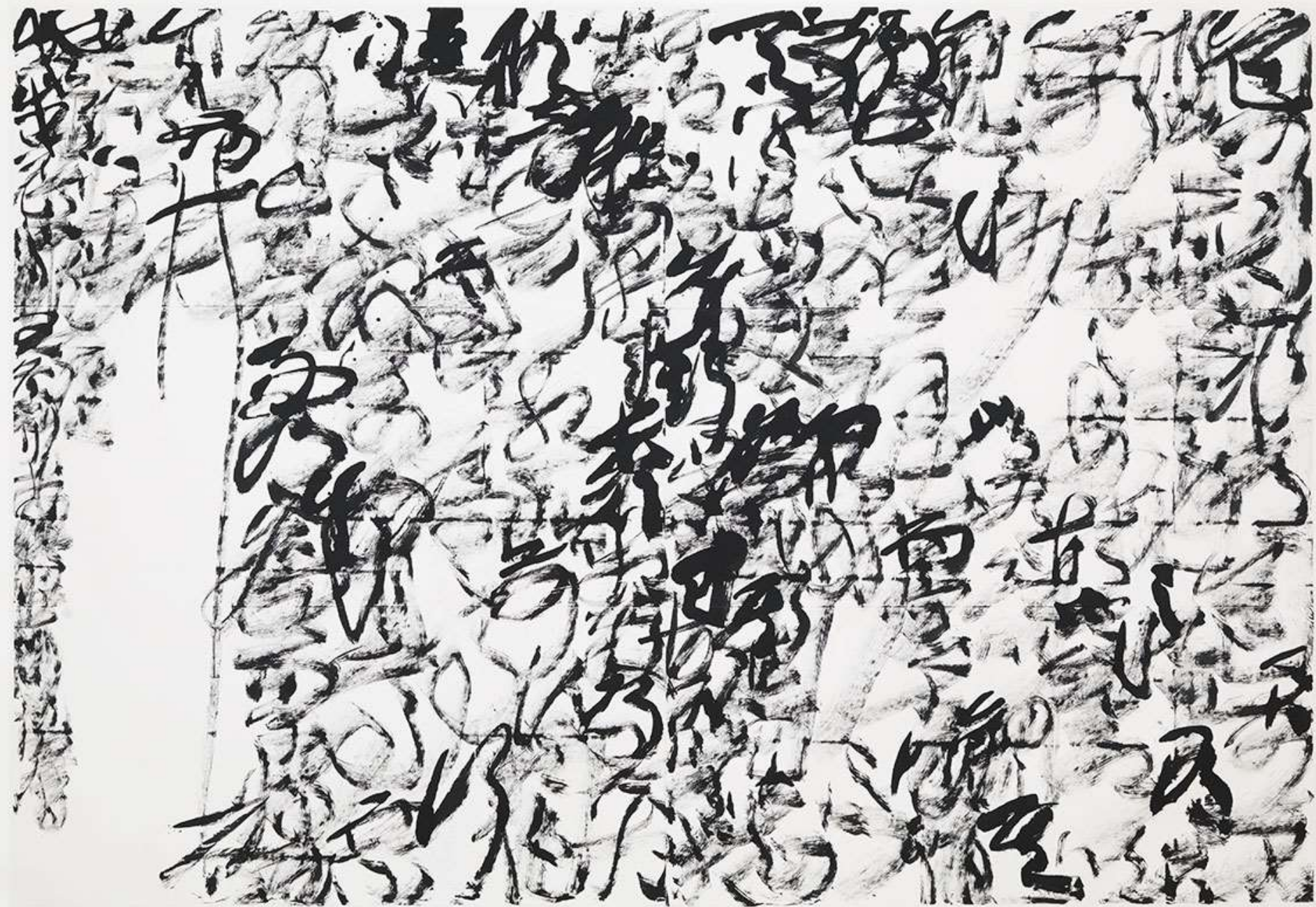
Calligraphy, literally "beautiful writing," has been appreciated as an art form in many different cultures throughout the world, but the stature of calligraphy in Chinese culture is unmatched. In China, from a very early period, calligraphy was considered not just a form of decorative art; rather, it was viewed as the supreme visual art form, was more valued than painting and sculpture, and ranked alongside poetry as a means of self-expression and cultivation. How one wrote, in fact, was as important as what one wrote. To understand how calligraphy came to occupy such a prominent position, it is necessary to consider a variety of factors, such as the materials used in calligraphy and the nature of the Chinese written script as well as the esteem in which writing and literacy are held in traditional China.

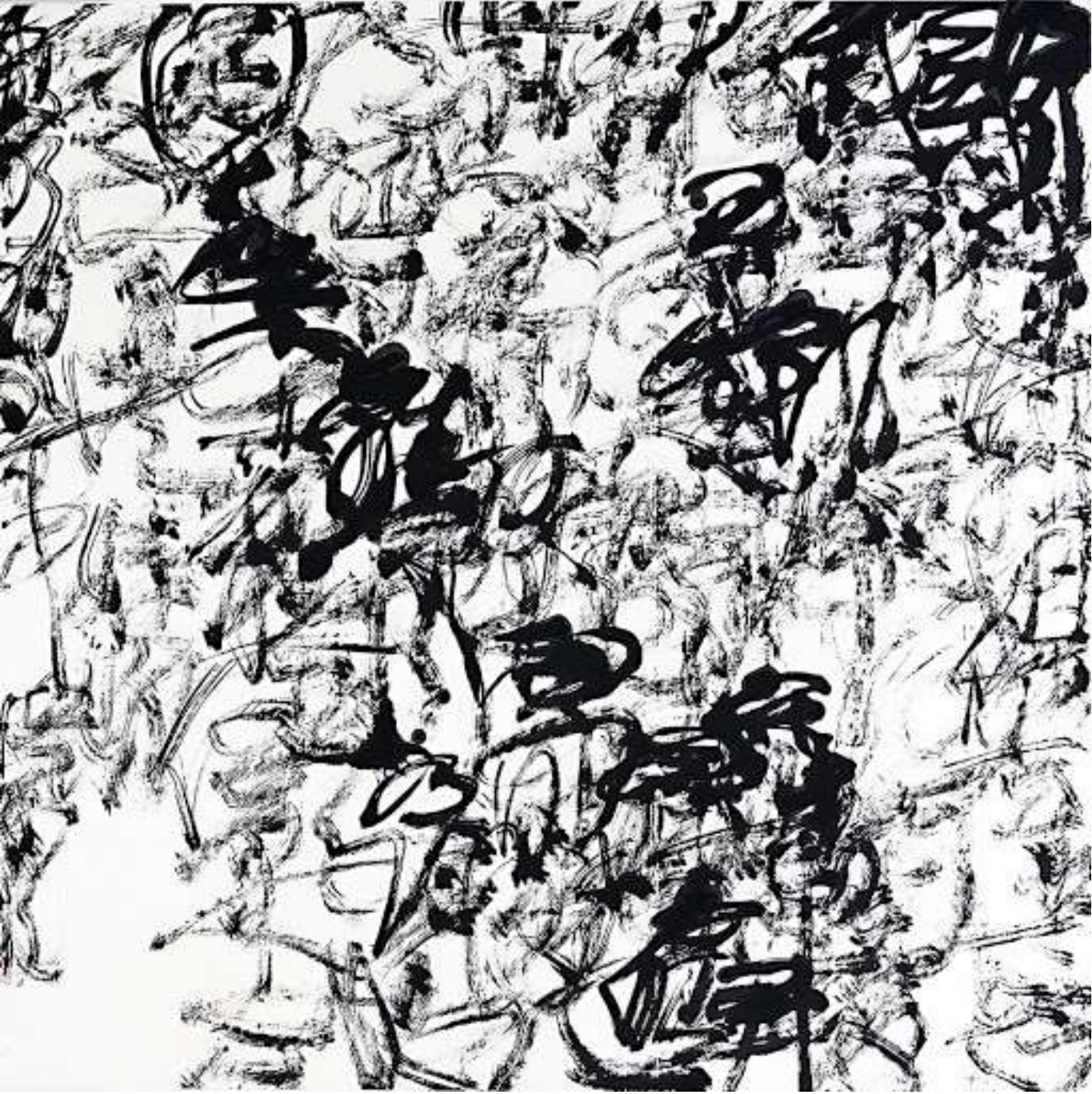
- <https://www.youtube.com/watch?v=MEN0CzGv5-Y>
- <https://www.youtube.com/watch?v=643L5qWQmxw>
- <https://theculturetrip.com/asia/china/articles/the-power-of-the-word-calligraphy-in-contemporary-chinese-art/>

Wang Dongling (1945-

Wang Dongling is one of the most renowned living [Chinese calligraphers](#), whose chaotic, sweeping brushstrokes are more akin to art than penmanship. His claim that the brush has become an extension of his body is proven in his performance pieces and in his recent foray into erotic photographs, which explore the sensuality of cursive. Drawing on classical Chinese aesthetics and philosophy, Wang elevates language to an experimental and abstract level that is made relevant to contemporary society.

- <https://www.youtube.com/watch?v=aZ0IU9HIkrE>

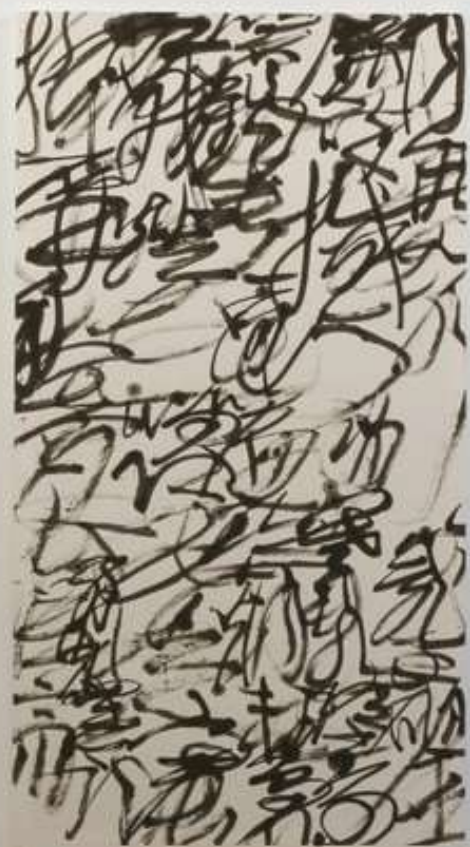




















Wang Tiande (1960-

Trained in calligraphy in Shanghai, Wang originally focused on the art of writing. But when the ash from his lit cigarette once fell onto *xuan* paper, Wang became mesmerized by the way heat could hollow paper and began intentionally burning his works with cigarettes or incense. His pieces now integrate language, texture, and image into a unique and innovative medium that obscures meaning. Wang is highly experimental. In addition to his ink paintings, he has also produced digital photography whose subject matter is burned paper piled up to give the impression of a mountainous landscape.

<https://www.youtube.com/watch?v=3CqGSjLTdEo>





總年故後以
李以故之宜
志誠一屬
不遠千里
事口德
此
故

西苑春深奉翠
華朱閣千花芳
苑石如直上紅





塞上秋懷
月七志書

此山巖壑之奇
非筆墨所能盡
其妙在雲霧之
吞吐與林木之
蒼翠也



守疏廣山足之計效於陵灌園
之契閑門靜居堪書自娛

辛未秋九月之際
余與友人同遊
此山巖壑之奇
非筆墨所能盡
其妙在雲霧之
吞吐與林木之
蒼翠也

張學古曰
此山巖壑之奇
非筆墨所能盡
其妙在雲霧之
吞吐與林木之
蒼翠也



傳山

公翁也之
氏為之
土漢

既來須想客
威
繼漢風

子無滿若右紅通
瑞門

德





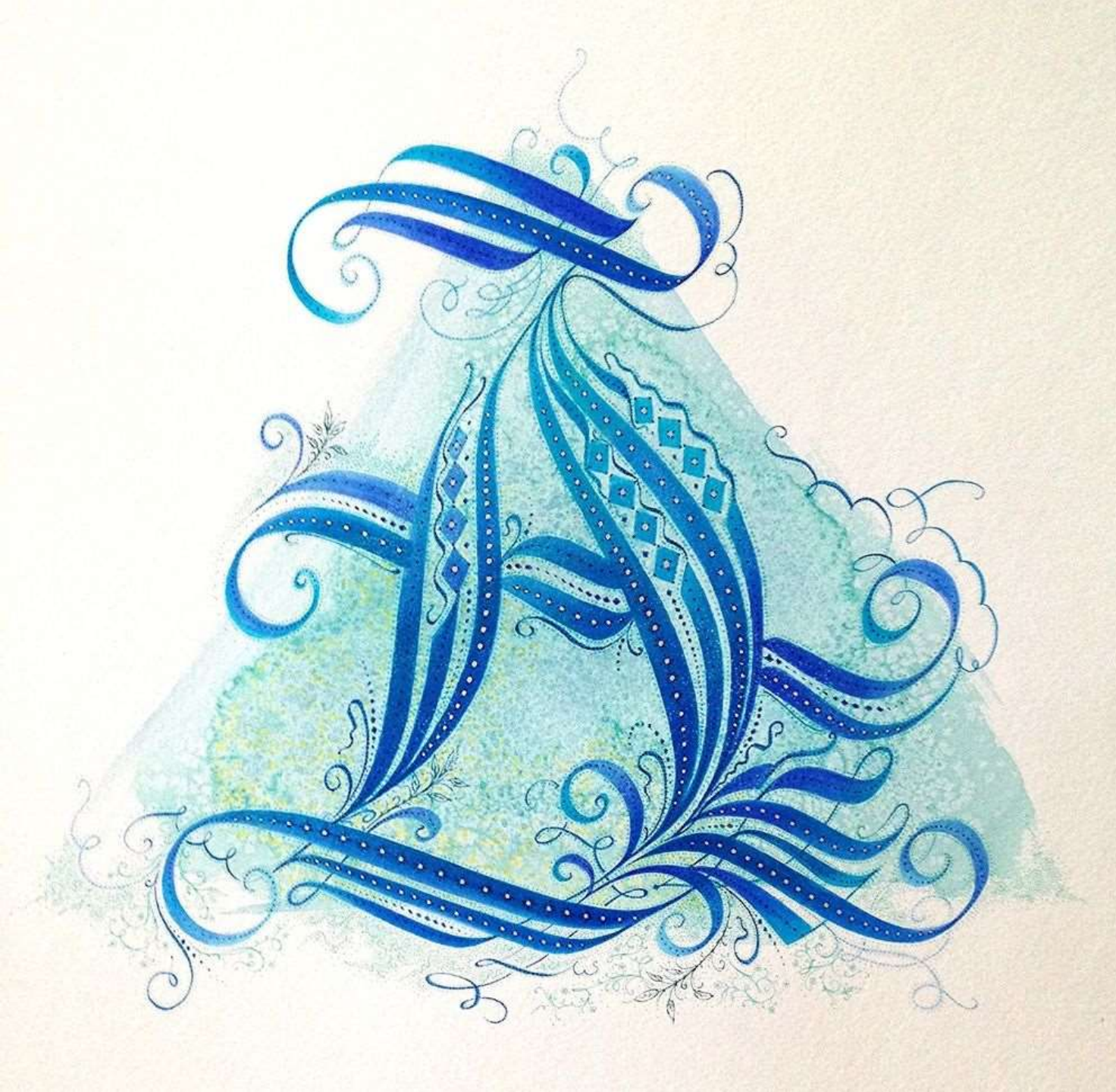
Alan Abraham

The artwork of Alan Michael Abraham is the result of many years of professional experience for the Fine Arts Community, the Entertainment Business and Advertising Reproduction. Alan is a second generation artist of Chinese and Turkish/Syrian heritage. His rich cultural background exposed him to the artful expressions of two distinct worlds whose depictions of the world and language varies widely.

A graduate of the School of Art at Kutztown State University, Alan learned traditional techniques while experimenting with alchemy. As a chemistry minor, he studied the effects of different chemicals and watercolor inks. The results were often uncontrollable, yet with many failures there are many successes, too.

In honor of the Chinese New Year Zodiac Animal Symbols the series of the 'T W E L V E' is featured here. Each of the twelve animals are done in watercolor paint and inks on heavy cold press Arches Watercolor Paper measuring 18 inches by 24 inches.

- <http://alan-abraham-bb6n.squarespace.com/>



















Assignment Suggestions

- Illuminate your initials.
- Illustrate a poem and incorporate the text in your work.
- Incorporate text in an artwork.
- Paint large using a large brush attached to a stick.
- Collage text into an artwork.
- Use text as a wallpaper in your artwork.