

第十五節

Menhir

A menhir (from Brittonic languages: maen or men, "stone" and hir or hîr, "long"), standing stone, orthostat, or lith is a large man-made upright stone, typically dating from the European middle Bronze Age. They can be found individually as monoliths, or as part of a group of similar stones. Menhirs' size can vary considerably, but often taper toward the top.

They are widely distributed across Europe, Africa and Asia, but are most numerous in Western Europe; particularly in Ireland, Great Britain and Brittany, where there are about 50,000 examples, and there are 1,200 menhirs in northwest France alone. Standing stones are usually difficult to date. They were constructed during many different periods across pre-history as part of the larger megalithic cultures in Europe and near areas. Some menhirs have been erected next to buildings that often have an early or current religious significance. One example is the South Zeal Menhir in Devon, which formed the basis for a 12th-century monastery built by lay monks. The monastery later became the Oxenham Arms hotel, at South Zeal, and the standing stone remains in place in the ancient snug bar at the hotel.

Where menhirs appear in groups, often in a circular, oval, henge or horseshoe formation, they are sometimes called megalithic monuments. These are sites of ancient religious ceremonies, sometimes containing burial chambers. The exact function of menhirs has provoked more debate than practically any other issue in European pre-history. Over the centuries, they have variously been thought to have been used by Druids for human sacrifice, used as territorial markers, or elements of a complex ideological system, used as mnemonic systems for oral cultures, or functioned as early calendars. Until the nineteenth century, antiquarians did not have substantial knowledge of prehistory, and their only reference points were provided by classical literature. The developments of radiocarbon dating and dendrochronology have significantly advanced scientific knowledge in this area.

High Cross

A high cross or standing cross (Irish: cros ard / ardchros, Scottish Gaelic: crois àrd / àrd-chrois, Welsh: croes uchel / croes eglwysig) is a free-standing Christian cross made of stone and often richly decorated. There was a unique Early Medieval tradition in Ireland and Britain of raising large sculpted stone crosses, usually outdoors. These probably developed from earlier traditions using wood, perhaps with metalwork attachments, and earlier pagan Celtic memorial stones; the Pictish stones of Scotland may also have influenced the form. The earliest surviving examples seem to come from the territory of the Anglo-Saxon kingdom of Northumbria, which had been converted to Christianity by Irish missionaries; it remains unclear whether the form first developed in Ireland or Britain.

Their relief decoration is a mixture of religious figures and sections of decoration such as knotwork, interlace and in Britain vine-scrolls, all in the styles also found in insular art in other media such as illuminated manuscripts and metalwork. They were probably normally painted, perhaps over a modelled layer of plaster; with the loss of paint and the effects of weathering the reliefs, in particular scenes crowded with small figures, are often now rather indistinct and hard to read.

The earlier crosses were typically up to about two metres or eight feet high, but in Ireland examples up to three times higher appear later, retaining thick massive proportions, giving large surface areas for carving. The tallest of the Irish crosses is the so-called Tall Cross at Monasterboice, County Louth. It stands at seven metres or twenty-two feet high. Anglo-Saxon examples mostly remained slender in comparison, but could be large; except in earlier Northumbrian examples their decoration is mostly ornamental rather than figures. The crosses often, though not always, feature a stone ring around the intersection, forming a Celtic cross; this seems to be an innovation of Celtic Christianity, perhaps at Iona. Although the earliest example of this form has been found on fifth-seventh century Coptic textile. The term "high cross" is mainly used in Ireland and Scotland, but the tradition across Britain and Ireland is essentially a single phenomenon, though there are certainly strong regional variations.

Tara Brooch

The Tara Brooch is a Celtic brooch of the pseudo-penannular type, made in 710 to 750 AD. It was found in Ireland in 1850, but, despite its name, not at Tara but likely near Bettystown on the coast of County Meath. The name by which the brooch became known was attached to it by the jeweller who purchased it, as a marketing ploy for the copies they made. The brooch was exhibited internationally and was one of the artifacts that fuelled the Celtic Revival in the mid-19th century. It is in the collection of the National Museum of Ireland in Dublin.

The National Museum of Ireland describes it as follows: "...[T]he Tara Brooch can be considered to represent the pinnacle of early medieval Irish metalworkers' achievement. Each individual element of decoration is executed perfectly and the range of technique represented on such a small object is astounding."

Illumination

泥金裝飾手抄本（Illuminated manuscript）是手抄本的一種，其內容通常是關於宗教的，內文由精美的裝飾來填充，例如經過裝飾性處理的首字母和邊框。泥金裝飾圖形則經常取材自中世紀紋章或宗教徽記。

泥金裝飾手抄本中通常都有下列特色。

1. 華麗的封面裝飾，有些還會鑲嵌寶石。
2. 內頁有時會有框邊風格，每一頁的第一個字母都是特別裝飾的大寫體。
3. 經常有彩色插圖，大部份敘述宗教故事，例如聖徒的傳記，較特別的是也會有製作手抄本的圖片說明。
4. 使用相當多顏色，而且都是天然顏料做成的。

手抄本的書體風格和地方風格、口味緊密相關。黑暗時代早期剛勁的羅馬體逐步讓位給諸如安色爾體和半安色爾體這樣的草書體，尤其是在不列顛群島發展出了與眾不同的書體海島大寫體和海島小寫體。13 世紀，結實、紋理豐富的哥德體也首次出現，在中世紀晚期特別流行。

Gospel Book

四福音書（希臘語：Τὸ ἅγιον Εὐαγγέλιον，英語：Gospel Book, Evangelion, or Book of the Gospels）是分別由耶穌的門徒馬太（瑪竇）、約翰（若望）以及彼得（伯鐸）的門徒馬可（馬爾谷）和保羅（保祿）的門徒路加寫的三部介紹耶穌生平事跡的書。是新約聖經的頭四卷書。

Lindisfarne Gospels

林迪斯法恩四福音書（英語：Lindisfarne Gospels）是一本着於 700 年左右的泥金寫本四福音書，寫作地約是林迪斯法恩，作者也很可能是來自林迪斯法恩的埃德弗斯。它現藏於倫敦大英圖書館。林迪斯法恩福音書是現存保存最完好的海島藝術（Insular art）代表作之一，包含了地中海、盎格魯薩克遜和凱爾特風格。

林迪斯法恩的埃德弗斯在 698 年成為林迪斯法恩主教，721 年去世。現在的學者認為這本福音書的著作時間可能是在 715 年，目的是紀念聖卡斯伯特。但另一種說法認為其著作於 698 年，以紀念當年卡斯伯特遺體的搬遷。林迪斯法恩福音書在 8 世紀有着華麗的珠寶裝飾，維京人入侵時珠寶丟失，1852 年才重新加上。其行文使用島嶼體（insular script）。

10 世紀時林迪斯法恩福音書的古英語譯本譯成，抄寫員奧爾德雷德（Aldred the Scribe）將逐字的翻譯夾在了原先抄寫的的拉丁文之間，並在抄本最後（f.259r）加上了版權頁。這是現存最古老的英語福音書譯本。

Insular Script

Insular script was a medieval script system originating from Ireland that spread to Anglo-Saxon England and continental Europe under the influence of Irish Christianity. Irish missionaries took the script to continental Europe, where they founded monasteries such as Bobbio. The scripts were also used in monasteries like Fulda, which were influenced by English missionaries. They are associated with insular art, of which most surviving examples are illuminated manuscripts. It greatly influenced Irish orthography and modern Gaelic scripts in handwriting and typefaces.

Insular script comprised a diverse family of scripts used for different functions. At the top of the hierarchy was the Insular half-uncial (or "Insular majuscule"), used for important documents and sacred text. The full uncial, in a version called "English uncial", was used in some English centres. Then "in descending order of formality and increased speed of writing" came "set minuscule", "cursive minuscule" and "current minuscule". These were used for non-scriptural texts, letters, accounting records, notes, and all the other types of written documents.

Eadfrith of Lindisfarne

Eadfrith of Lindisfarne (died 721), also known as Saint Eadfrith, was Bishop of Lindisfarne, probably from 698 onwards. By the twelfth century it was believed that Eadfrith succeeded Eadberht and nothing in the surviving records contradicts this belief. Lindisfarne was among the main religious sites of the kingdom of Northumbria in the early eighth century, the resting place of Saints Aidan and Cuthbert. He is venerated as a Saint in the Roman Catholic Church, and in the Eastern Orthodox Church, as also in the Anglican Communion.

A colophon added to the Lindisfarne Gospels in the tenth century states that Eadfrith was the scribe and artist responsible for the work. The Lindisfarne Gospels were the product of a single scribe and illustrator, working full-time over a period of about two years. For this reason, many historians who accept that the work was authored by Eadfrith in person date it to the period before he became bishop. Not all historians accept that he was the scribe: some argue that he may have commissioned the work rather than creating it in person; some reject the association as an unreliable tradition.

Contemporary witnesses to Eadberht's episcopacy portray him as a supporter of the cult of Saint Cuthbert. He commissioned three lives of the Saint, the first by an anonymous writer, written between 699 and 705. This Anonymous Life of Saint Cuthbert was revised on Eadfrith's orders by Bede, writing around 720, to produce both prose and verse lives.

Carpet Page

A Carpet page is a full page in an illuminated manuscript containing intricate, non-figurative, patterned designs. They are a characteristic feature of Insular manuscripts, and typically placed at the beginning of a Gospel Book. Carpet pages are characterised by mainly geometrical ornamentation which may include repeated animal forms, while the designation "carpet page" is used to describe those pages in Christian, Islamic, or Jewish illuminated manuscripts that contain little or no text and which are filled entirely with decorative motifs. They are distinct from pages devoted to highly decorated historiated initials, though the style of decoration may be very similar.

Carpet pages are characterised by ornamentation with brilliant colors, active lines and complex patterns of interlace. They are normally symmetrical, or very nearly so, about both a horizontal and vertical axis, though for example the page at right is only symmetrical about a vertical axis. Some art historians find their origin in similar Coptic decorative book pages, and they also clearly borrow from contemporary metalwork decoration. Oriental carpets, or other textiles, may themselves have been influences. The tooled leather book binding of the St Cuthbert Gospel represents a simple carpet page in another medium, and the few surviving treasure bindings - metalwork book covers or book shrines - from the same period, such as that on the Lindau Gospels, are also close parallels. Roman floor mosaics seen in post-Roman Britain, are also cited as a possible source. The Hebrew Codex Cairensis, from 9th century Galilee, also contains a similar type of page, but stylistically very different.

Colophon

版權頁（英語：Colophon），是書籍、期刊中記載出版品的作者、譯者、出版者、出版地、發行者、發行地、印刷者、出版時間和版次等資訊的頁面。東方式書籍多印在封底內頁，西方式書籍多印在書名頁反面。

Canon Table

Eusebian canons, Eusebian sections or Eusebian apparatus, also known as Ammonian sections, are the system of dividing the four Gospels used between late Antiquity and the Middle Ages. The divisions into chapters and verses used in modern texts date only from the 13th and 16th centuries, respectively. The sections are indicated in the margin of nearly all Greek and Latin manuscripts of the Bible, and usually summarized in canon tables at the start of the Gospels. There are about 1165 sections: 355 for Matthew, 235 for Mark, 343 for Luke, and 232 for John; the numbers, however, vary slightly in different manuscripts.

The canon tables were made to create a sense of divinity within the reader's soul, to understand and reflect upon the various colors and patterns to achieve a higher connection with God.