Introduction to Manuscript Studies

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these guidelines are not designed to cover in detail the topic of how to prepare a critical edition; several works listed in the bibliography are better suited for that.

Preparation of a Transcription

The purpose of a transcription is to provide an accurate record of the text, or a portion of the text, in a particular manuscript. This means that, in general, the transcription should resist the temptation to normalize. If the manuscript includes peculiarities of spelling and even outright errors, the transcription should preserve these features (it is the task of an edition to normalize such features where appropriate). Thus, if where classical Latin would use æ, the manuscript uses a spelling with e or e-caudata (that is, e with hook, ɛ), the transcription should record the manuscript spelling. Similarly, a transcription should reproduce the original punctuation rather than use modern marks of punctuation. (Some guides to transcription suggest modernizing punctuation, but this practice is to be discouraged; medieval marks can express nuances of meaning that cannot always be captured by modern marks.) On the other hand, a transcription is not a facsimile, and in certain respects it must cater to the needs and expectations of modern readers. A transcription therefore uses modern letter forms rather than seeking to imitate the letters of the original script. If words are run together without separation in the manuscript, or if, in contrast, the manuscript introduces a gap within a word, the transcription should override these features and present the text with normalized word separation. Abbreviations should be expanded, but the transcriber must make it clear which letters have been supplied to complete an abbreviated word.

The general principles of transcription can be expressed in the following guidelines:

1. Start a new line in the transcription for every new line in the manuscript; or, alternatively, signal the manuscript line divisions by placing a slash (/) at the appropriate points in the transcription. Starting a new line is preferable, particularly for short transcriptions; a slash used to signal line endings can be confused with the virgula suspensio, a mark of punctuation commonly used in late medieval manuscripts (see chap. 6).

2. Use capitals where the manuscript uses capitals; use lowercase letters where the manuscript does so. Remember that principles of capitalization were different in the Middle Ages. Personal names commonly do not begin with capital letters (unless they are written entirely in capitals, as is the case in some manuscripts); the transcription should follow the manuscript in this regard. Do not, however, attempt to imitate the letter forms of the manuscript. Where the letter forms in the manuscript differ from modern letter forms, use the modern equivalents: for example, when transcribing tall Caroline minuscule s, use the accepted modern form of the letter.

3. Use the forms of punctuation that occur in the manuscript. Do not attempt to "translate" them into modern punctuation marks. For example, when transcribing a punctus elevatus (roughly equivalent in value to a modern semicolon; see chap. 6), transcribe it as a punctus elevatus, not as a semicolon.

4. Do not normalize spelling. Transcribe the text just as it occurs in the manuscript, even when you can
<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>DESCRIPTION</th>
<th>USE</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>()</td>
<td>Parentheses</td>
<td>Expanded abbreviation</td>
<td>d(omi)n</td>
</tr>
<tr>
<td>† †</td>
<td>Obel or Daggers</td>
<td>Problematic readings; text is corrupt, or transcriber is uncertain of the text</td>
<td>†domini†</td>
</tr>
<tr>
<td>/ \</td>
<td>Slashes</td>
<td>Scribal insertion on the line</td>
<td>do/mi/n</td>
</tr>
<tr>
<td>\ /</td>
<td>Slashes</td>
<td>Scribal insertion in the interline</td>
<td>do\mi/ni</td>
</tr>
<tr>
<td>\ \ //</td>
<td>Double slashes</td>
<td>Scribal insertion in the margin</td>
<td>\domini//</td>
</tr>
<tr>
<td>[ ]</td>
<td>Square brackets</td>
<td>Letters canceled by scraping of washing; legible erased letters are placed within the brackets</td>
<td>do[m]ni</td>
</tr>
<tr>
<td>[ ]</td>
<td>Square brackets and subscript dots</td>
<td>Letters canceled by supversion</td>
<td>do[m]ni</td>
</tr>
<tr>
<td>[/]</td>
<td>Square brackets and slash</td>
<td>Substitution of a new letter or word over an erasure; if original reading is legible, it is placed to left of slash</td>
<td>[/]domini (original reading not legible) [b/d]omini (original reading legible)</td>
</tr>
<tr>
<td>[][ ]</td>
<td>Double square brackets</td>
<td>Portion of text lost through damage (trimming of the margin, rodent activity, etc.)</td>
<td>domini[<em>][</em>] (asterisks indicate the estimated number of letters lost; if no estimation is possible, nothing is entered within the double brackets)</td>
</tr>
</tbody>
</table>

see that it includes errors. Transcribe the letters w and v as they appear in the manuscript; if a word includes w where a modern edition might show v (for example, side vs. side), the transcription should show a w.

5. Normalize word separation. If two words are run together in the manuscript, with no space between them, the transcription should show two separate words.

6. Expand abbreviations. When doing so, identify the letters supplied to complete the word by placing them within parentheses: for example, d(omi)n, iu(it)pres(vat). If you do not know how to expand a particular abbreviation, use an abbreviation symbol similar to the one in the manuscript. On further reading, reflection, or with the aid of another scholar, you may be able to expand the abbreviation at a later time.

7. Transcribe as normal letters any letters that are written in superscript in the manuscript; do not enclose these letters within parentheses. For example, if qui is abbreviated as q with i standing in superscript above the q, the word should be expanded as q(iu)i, with just the omitted w within parentheses. An exception to this rule is presented by numbers, which are sometimes left with their superscript ending; for example, iii" rather than (quattuor) or iiier, or lx instead of (sexxaginta) or lxx.

8. Record the beginning of a new page in the manuscript by entering the folio number within brackets at the appropriate point in the transcription. Similarly, if the manuscript is in two-column format, record the beginning of a new column with a column letter within brackets.

These guidelines cover the basics of transcription. The information that a transcription should record becomes more complex, however, when the manuscript includes erasures, corrections, interlinear insertions, and the like. Various systems of marks have been evolved to enable a transcription to indicate such features. The two best known are the "Leiden" system, originally devised for the fields of papyrology and epigraphy and described by
rium, the journal of manuscript studies. The paleographer T. J. Brown produced his own system drawing upon the strengths of these two, and his pupil Michelle Brown published a modified version of this. The table opposite illustrates and explains the most important marks used in the Brown system; these marks are used within the present book, where appropriate.

Producing an accurate transcription is much harder work than may at first appear; even experienced paleographers find it challenging to produce a flawless transcription. Repeated practice, however, while it may not make perfect, will certainly prove hugely beneficial. Transcription is, indeed, one of the best possible means by which to learn how to read medieval scripts accurately, for it encourages close observation and obliges the transcriber to puzzle over difficult words and to tease out the meaning of abbreviations in a manner that mere reading does not. To increase their own familiarity with a broad range of medieval scripts, readers of this book are strongly encouraged to study and make their own transcriptions of the sample scripts illustrated in chapter 10.

Editions and Editorial Conventions

The process by which texts were transmitted through the Middle Ages—passed from one generation to another and from one region to another by being copied from one manuscript to another—was usually marked by decay and corruption; every time a new copy of a particular text was made, there was an attendant likelihood that new errors would be introduced as the result of scribal inattention or misunderstanding. Even medieval commentators were sharply aware of this danger. The early fourteenth-century bibliophile Richard de Bury puts this complaint against sloppy copyists in the mouth of the books themselves: "Alas! How you deliver us to blundering scribes to be copied! How corruptly you read us, and how often by your remedies you slay us, all the while believing you are amending us with pious zeal!"

Whereas the purpose of a transcription is to record accurately the textual content of an individual manuscript, including its errors, it is the business of an edition to try to undo the process of corruption, to present the text of a particular work in as correct a form as possible. This fundamental difference between a transcription and an edition is worth emphasizing once again. The process of creating an edition involves the comparison of numerous different manuscripts of a text and, on occasions when variations occur among the manuscripts, the exercise of judg-

and the "recensionist" (or Lachmannian) method. These two schools are diametrically opposed to each other and often quite hostile. On the one hand, the optimist chooses a single "best" manuscript after reviewing all available manuscripts and bases his edition on it, calling upon the remaining manuscripts only when they provide better readings of problematic passages. The recensionist, on the other hand, seeks to reconstruct the earliest recoverable form of a text through painstaking examination of the surviving manuscript witnesses. To do this, the recensionist must discover the relationships among the surviving manuscripts: which belong to the same textual family, which can be shown to be direct copies of other survival (and therefore of an independent value), which belong to divergent textual traditions, etc. The relationships are established on the basis of shared errors or variants. The result of the recensionist’s investigations is normally expressed in the form of a *stemma codicum*, a family tree, or genealogy, of the manuscripts that has at its point of origin the hypothetical archetype, the form of whose text it is the recensionist’s aim to recover. In addition to this archetype and the surviving manuscripts, the *stemma* normally incorporates other lost manuscripts whose former existence can be posited by the nature of the interrelationships between the surviving manuscripts. Therefore, it is normal for an editor to use a shorthand form of reference for the various manuscripts, assigning each manuscript a siglum, or special mark; this saves always having to cite the full shelfmark of the manuscript. For actual surviving manuscripts, these siglum normally consist of letters of the Roman alphabet—usually uppercase letters, though sometimes lowercase letters will be used to denote less important or less ancient manuscripts. Sometimes a set of sigle will begin with A and continue through as many letters of the alphabet as are necessary to cover all the manuscripts. Often, however, the siglum reflects the place of origin or present location of the manuscript. Thus, a manuscript in the Vatican Library might be identified as V or a manuscript in a Paris library as P, and so on. An editor who has to deal with two manuscripts from the same location may distinguish between them by adding a superscript number to the siglum (thus P1 and P2 could be used to identify two different manuscripts from Paris libraries); but it is important to be aware that many editors use such superscript numbers to indicate the work of different scribes within a single manuscript (in which case P' would refer to the work of the original scribe, P'' to a correction or some other intervention by a second scribe). Sometimes an editor drawing up sigla will use abbreviations for the adjectival derived from the Latin forms of the appropriate place names; thus Rot would indicate a manuscript now in or originally from Rouen (Rotomagus), Gen. a manuscript in or from Genoa (Genetacia). Lost manuscripts whose former existence can be demonstrated by the nature of the relationships among the surviving manuscripts are normally referred to by lowercase Greek letters (α, β, etc.). Editors will normally include a full list of sigla either in the introduction to their edition or in a table directly preceding the opening page of text.

The critical apparatus at the foot of each page of an edition is where an editor can record the detailed information revealed by the painstaking comparison of the various manuscripts of a text. The apparatus can show where one or more manuscripts depart from the reading that the editor believes to be correct and can note the presence of corrections, additions, textual lacunae, glosses, and the like in individual manuscripts. The apparatus will repay close study, particularly if it has been compiled by a good editor who is judicious in the selection of the information there presented (by no means all variants are worth recording; simple spelling variations, for example, should find no place in the apparatus, though some overcautious editors have zealously noted them). Less experienced scholars, however, can find the critical apparatus dense and forbidding, mainly because it includes a large amount of information in a relatively small space and, as a result, makes heavy use of abbreviations. Those abbreviations include not only the various manuscript sigla but also a large range of abbreviated Latin terms used to signal what is happening in the text of individual manuscripts. To some degree, individual disciplines and subdisciplines have their own terminology and related abbreviations: thus, the abbreviations used in the apparatus of an edition of a legal text may differ somewhat from those used in an edition of a historical chronicle or a literary or medical text. Sometimes an editor will include in his or her introduction a list of the abbreviations used in the apparatus; sometimes a major series has its own set of abbreviations, which are

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5. For a fuller account of the recensionist approach, see Reynolds and Wilson, *Scribes and Scholars*, 207–16.

to be followed by the editors of individual volumes within the series. There have also been important efforts to stan-
dardize the abbreviations used by editors. The following
table, which concludes this chapter, is based on that origi-
ally published by the Société Internationale pour l’Étude
de la Philosophré Médévale as part of such an effort and
will serve as an introduction to the majority of the most
commonly used abbreviations and editorial marks. Note
that in some cases there is more than one possible way to
expand an abbreviation, depending on the context and the
editor’s preference (for example, add. could be expanded
into various tenses of the verb addo, or could signify the
noun additio), but the basic purpose and meaning of the
abbreviation remain unchanged.

7. See Antoine Dondaine, “Abréviation latines et signes
recommandés pour l’apparit critique des éditions de textes
médiévaux,” Bulletin de la Société internationale pour l’étude de
la philosophie médizale à (1960): 142-49.

<table>
<thead>
<tr>
<th>ABBREVIATION</th>
<th>EXPANSION</th>
<th>MEANING</th>
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</thead>
<tbody>
<tr>
<td>cod.</td>
<td>codex</td>
<td>Means &quot;manuscript&quot;</td>
</tr>
<tr>
<td>cod.</td>
<td>codices</td>
<td>Plural of the above</td>
</tr>
<tr>
<td>col.</td>
<td>columna</td>
<td>Identifies a column</td>
</tr>
<tr>
<td>comm.</td>
<td>commentum (or commentarius)</td>
<td>Signals a column</td>
</tr>
<tr>
<td>comp.</td>
<td>compendium</td>
<td>Within a manuscript</td>
</tr>
<tr>
<td>conf.</td>
<td>confusum</td>
<td>Means &quot;abbreviation&quot;</td>
</tr>
<tr>
<td>con.</td>
<td>concusmus (coniucio, etc.)</td>
<td>Introduces an</td>
</tr>
<tr>
<td>corr.</td>
<td>correcit (correctio, etc.)</td>
<td>Editorial conjecture</td>
</tr>
<tr>
<td>damn.</td>
<td>damnavit</td>
<td>Signals a correction</td>
</tr>
<tr>
<td>def.</td>
<td>deficit</td>
<td>In a manuscript</td>
</tr>
<tr>
<td>del.</td>
<td>delevit (deletum, etc.)</td>
<td>Signals that the state of the text is</td>
</tr>
<tr>
<td>des.</td>
<td>desinit</td>
<td>Confused</td>
</tr>
<tr>
<td>al.</td>
<td>aliter (alias)</td>
<td>Introduces an</td>
</tr>
<tr>
<td>alt.</td>
<td>alterum (altera, etc.)</td>
<td>Editorial conjecture</td>
</tr>
<tr>
<td>c.</td>
<td>caput</td>
<td>Signals an alternative</td>
</tr>
<tr>
<td>cap.</td>
<td>caput (capitulum)</td>
<td>Reading</td>
</tr>
<tr>
<td>cancell.</td>
<td>cancellavit</td>
<td>Signals a word</td>
</tr>
<tr>
<td>ceter.</td>
<td>ceteri</td>
<td>&quot;the other&quot;</td>
</tr>
<tr>
<td>cf.</td>
<td>confer (conferas, conferatur, etc.)</td>
<td>&quot;compare&quot;</td>
</tr>
<tr>
<td>ed.</td>
<td>edidit (editio)</td>
<td>&quot;the other&quot;</td>
</tr>
<tr>
<td>e.</td>
<td>editions</td>
<td>Means &quot;worst&quot;</td>
</tr>
<tr>
<td>e.</td>
<td>exempli gratia</td>
<td>Signals an addition</td>
</tr>
<tr>
<td>em.</td>
<td>emendavit (emendat, emendatio, etc.)</td>
<td>As inferior to the</td>
</tr>
<tr>
<td>eras.</td>
<td>exes / excerptum (exceptiones, etc.)</td>
<td>Other(s)</td>
</tr>
<tr>
<td>expl.</td>
<td>explicit</td>
<td>Signals a deletion</td>
</tr>
<tr>
<td>exp.</td>
<td>expunxit</td>
<td>&quot;dubious or</td>
</tr>
<tr>
<td>edd.</td>
<td>dubitatur (dubium, etc.)</td>
<td>&quot;uncertain reading&quot;</td>
</tr>
<tr>
<td>dub.</td>
<td>edidit (editio)</td>
<td>&quot;trodden&quot;</td>
</tr>
<tr>
<td>ed.</td>
<td>editiones</td>
<td>Means &quot;edited&quot; or</td>
</tr>
<tr>
<td>alt.</td>
<td>alterum (altera, etc.)</td>
<td>&quot;edition&quot;</td>
</tr>
<tr>
<td>c.</td>
<td>caput</td>
<td>&quot;the other&quot;</td>
</tr>
<tr>
<td>cap.</td>
<td>caput (capitulum)</td>
<td>Signals a word</td>
</tr>
<tr>
<td>cancell.</td>
<td>cancellavit</td>
<td>&quot;the other&quot;</td>
</tr>
<tr>
<td>ceter.</td>
<td>ceteri</td>
<td>Means &quot;the rest&quot;</td>
</tr>
<tr>
<td>cf.</td>
<td>confer (conferas, conferatur, etc.)</td>
<td>&quot;compare&quot;</td>
</tr>
</tbody>
</table>

7. See Antoine Dondaine, "Abréviation latines et signes
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<th>Abbreviation</th>
<th>Expansion</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>f.</td>
<td>folium</td>
<td>Means &quot;leaf&quot;; is normally followed by the number of the leaf referred to</td>
</tr>
<tr>
<td>ff.</td>
<td>folia</td>
<td>Plural of the above</td>
</tr>
<tr>
<td>fort.</td>
<td>fortasse</td>
<td>Means &quot;perhaps&quot;; often used when an editor proposes a solution to a problematic or barely legible reading</td>
</tr>
<tr>
<td>gl.</td>
<td>glossa</td>
<td>Signals a gloss</td>
</tr>
<tr>
<td>hab.</td>
<td>habet</td>
<td>Means &quot;has&quot;</td>
</tr>
<tr>
<td>h.l.</td>
<td>hoc loco</td>
<td>Means &quot;in this place&quot;</td>
</tr>
<tr>
<td>hom.</td>
<td>homoeoteleuton</td>
<td>Signals a scribal error of eyeskip or ditography caused by two words or phrases having identical endings</td>
</tr>
<tr>
<td>i.e.</td>
<td>id est</td>
<td>Means &quot;that is&quot;</td>
</tr>
<tr>
<td>imp.</td>
<td>imperfectum</td>
<td>Signals that a text is imperfect, i.e., incomplete</td>
</tr>
<tr>
<td>inc.</td>
<td>incipit</td>
<td>Signals the beginning of a text</td>
</tr>
<tr>
<td>(incipiendo, etc.)</td>
<td>indicavit</td>
<td>Means &quot;indicated&quot;</td>
</tr>
<tr>
<td>induc.</td>
<td>inducite</td>
<td>Means &quot;leading on&quot;/&quot;inducing&quot;; can be used to suggest the source of an error</td>
</tr>
<tr>
<td>inf.</td>
<td>inferior</td>
<td>Means &quot;lower&quot;/&quot;inferior&quot;</td>
</tr>
<tr>
<td>(inferius, etc.)</td>
<td>inscrutum</td>
<td>Signals an insertion within a text</td>
</tr>
<tr>
<td>inv.</td>
<td>invertit</td>
<td>Signals an inversion of word order</td>
</tr>
<tr>
<td>iter.</td>
<td>iteravit</td>
<td>Signals a repetition</td>
</tr>
<tr>
<td>l.c.</td>
<td>in loco citato</td>
<td>Means &quot;in the cited place&quot;</td>
</tr>
<tr>
<td>lac.</td>
<td>lacuna</td>
<td>Signals that there is a gap in the text of a manuscript</td>
</tr>
<tr>
<td>lect.</td>
<td>lectio</td>
<td>Means &quot;reading&quot;</td>
</tr>
<tr>
<td>leg.</td>
<td>legis</td>
<td>Means &quot;reads&quot; (pres. tense) or &quot;read&quot; (past tense)</td>
</tr>
<tr>
<td>legend.</td>
<td>legendum</td>
<td>Signals a preferable reading</td>
</tr>
<tr>
<td>lib.</td>
<td>liber</td>
<td>Means &quot;book&quot;; followed by a number, refers to a specific book within a work</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Expansion</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>lin.</td>
<td>linea</td>
<td>Means &quot;line&quot;; followed by a number, identifies a particular line on a page of a manuscript</td>
</tr>
<tr>
<td>lit.</td>
<td>litura</td>
<td>Means &quot;blot&quot;; signals where a word or phrase is unreadable because of an ink blot</td>
</tr>
<tr>
<td>lir.</td>
<td>littera</td>
<td>Means &quot;letter&quot;</td>
</tr>
<tr>
<td>man.</td>
<td>manus</td>
<td>Means &quot;hand&quot;; is used when identifying the contributions of different hands within a manuscript</td>
</tr>
<tr>
<td>marg.</td>
<td>margo</td>
<td>Means &quot;margin&quot;; signals a marginal entry in a manuscript</td>
</tr>
<tr>
<td>ms.</td>
<td>codex manu scriptus</td>
<td>Means &quot;manuscript&quot;; an alternative abbreviation to ms.</td>
</tr>
<tr>
<td>mss.</td>
<td>codices manuscripti</td>
<td>Plural of the above</td>
</tr>
<tr>
<td>mut.</td>
<td>mutavit</td>
<td>Signals that a word or phrase has been altered</td>
</tr>
<tr>
<td>n.</td>
<td>numerus</td>
<td>Means &quot;number&quot;; may be used when citing the number of a line, page, etc.</td>
</tr>
<tr>
<td>obs.</td>
<td>obscum</td>
<td>Signals that the text is obscure</td>
</tr>
<tr>
<td>om.</td>
<td>omissit</td>
<td>Signals a textual omission</td>
</tr>
<tr>
<td>(omittitur, omisso, etc.)</td>
<td>ommes</td>
<td>Signals the agreement of all manuscripts on a reading</td>
</tr>
<tr>
<td>op. cit.</td>
<td>in opere citato</td>
<td>Means &quot;in the cited work&quot;</td>
</tr>
<tr>
<td>p.</td>
<td>pagina (when preceding a number)</td>
<td>Means &quot;page,&quot; when followed by a page number</td>
</tr>
<tr>
<td>P</td>
<td>forma pristina textus (e.g., pA, pG, pV)</td>
<td>When placed before a manuscript signum, signifies the original reading of that manuscript (i.e., before a correction was made)</td>
</tr>
<tr>
<td>post.</td>
<td>posterior (etc.)</td>
<td>Means &quot;later&quot;</td>
</tr>
<tr>
<td>pr.</td>
<td>primum (etc.)</td>
<td>Means &quot;previous(ly)&quot; (or &quot;first&quot;)</td>
</tr>
<tr>
<td>ABBREVIATION</td>
<td>EXPANSION</td>
<td>MEANING</td>
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<td>--------------</td>
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</tr>
<tr>
<td>praef.</td>
<td>praefatio</td>
<td>Means “preface”</td>
</tr>
<tr>
<td>praen.</td>
<td>praemitt</td>
<td>Means “placed before”</td>
</tr>
<tr>
<td>pr. man.</td>
<td>prima manus</td>
<td>Means “first hand”; used to signal the work of the original scribe of a manuscript</td>
</tr>
<tr>
<td>r.</td>
<td>rasura</td>
<td>Signals an erasure</td>
</tr>
<tr>
<td>rec.</td>
<td>recentior (recentiores)</td>
<td>Means “more recent”; is used to refer to a more recent manuscript or manuscripts</td>
</tr>
<tr>
<td>rel.</td>
<td>reliqui</td>
<td>Means “the rest”; used as et al. above</td>
</tr>
<tr>
<td>rep.</td>
<td>repetitio (repetitio, repetit, etc.)</td>
<td>Signals the repetition of a word or phrase</td>
</tr>
<tr>
<td>rest.</td>
<td>restitutio (restitutio ext., etc.)</td>
<td>Signals the restoration of the original text</td>
</tr>
<tr>
<td>rub.</td>
<td>rubrica (rubricator, etc.)</td>
<td>Signals rubricated text</td>
</tr>
<tr>
<td>s</td>
<td>secundus status textus (e.g., IA, sG, sV)</td>
<td>Signals the second state of the text of a manuscript (i.e., after a correction has been made)</td>
</tr>
<tr>
<td>saep.</td>
<td>saepeius</td>
<td>Means “more frequently” or “rather frequently”</td>
</tr>
<tr>
<td>scil.</td>
<td>scilicet</td>
<td>Means “namely”</td>
</tr>
<tr>
<td>script.</td>
<td>scriptusimus (scriptus, etc.)</td>
<td>Means “we wrote,” “I wrote,” etc.</td>
</tr>
<tr>
<td>sec.</td>
<td>secundum</td>
<td>Means “according to”</td>
</tr>
<tr>
<td>sq.</td>
<td>sequens</td>
<td>Means “following” (singular)</td>
</tr>
<tr>
<td>sqq.</td>
<td>sequentes</td>
<td>Means “following” (plural)</td>
</tr>
<tr>
<td>sub.</td>
<td>subscriptum (subscriptus, subscriptio, etc.)</td>
<td>Signals that something is “written underneath” (so can indicate a signature, etc.)</td>
</tr>
<tr>
<td>sup.</td>
<td>supra (super, superior, etc.)</td>
<td>Means “above,” etc.</td>
</tr>
<tr>
<td>suppl.</td>
<td>supplevit</td>
<td>Signals that a word or phrase has been supplied</td>
</tr>
<tr>
<td>susp.</td>
<td>suspicatur</td>
<td>Signals an editorial surmise</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABBREVIATION</th>
<th>EXPANSION</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>t.</td>
<td>tomos</td>
<td>Means “volume”; is normally followed by a number to indicate which volume is referred to</td>
</tr>
<tr>
<td>tert.</td>
<td>tertium</td>
<td>Means “third”</td>
</tr>
<tr>
<td>transp.</td>
<td>transposition (transpositio, etc.)</td>
<td>Signals a transposition of letters or words</td>
</tr>
<tr>
<td>v.</td>
<td>versus</td>
<td>Means “verse” (of a poetic work or of the scriptures)</td>
</tr>
<tr>
<td>v.g.</td>
<td>verbi gratis</td>
<td>Means “for example”</td>
</tr>
<tr>
<td>vid.</td>
<td>videtur (vides, vide, etc.)</td>
<td>Means “seems,” “is seen” (or “you may see,” “see,” etc.)</td>
</tr>
<tr>
<td>vol.</td>
<td>volumen</td>
<td>Means “volume”; is normally followed by a number to indicate which volume is referred to</td>
</tr>
<tr>
<td>Vulg.</td>
<td>Vulgata Sacrae Scripturae interpretation</td>
<td>Identifies a reference to the text of the Vulgate version of the Bible</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MARK</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>[text]</td>
<td>Signals that text within brackets is an interpolation</td>
</tr>
<tr>
<td>&lt;text&gt;</td>
<td>Signals that text within angle brackets has been supplied by the editor</td>
</tr>
<tr>
<td>] or ]</td>
<td>Placed after a lemma (i.e., after the word or phrase of the text that is the subject of the note in the critical apparatus), indicates the agreement of all manuscripts save those specifically listed</td>
</tr>
<tr>
<td>————</td>
<td>Used to save printing a lemma in full when it consists of several words; for example, if the lemma is ego in hac licentia devotionem colligo, it can be indicated in the critical apparatus as ego. . . . colligo</td>
</tr>
<tr>
<td>Used to save repeating that part of a lemma that remains the same in the variants; for example, tempus-vit] verit A, -verit G</td>
<td></td>
</tr>
</tbody>
</table>
### Distinctive Letter Forms, Ligatures, and Abbreviations

<table>
<thead>
<tr>
<th>Letter</th>
<th>Description</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\alpha)</td>
<td>[cælorum, line 1]</td>
<td>2</td>
</tr>
<tr>
<td>(\beta)</td>
<td>[dhabitatio, line 1]</td>
<td>3</td>
</tr>
<tr>
<td>(\gamma)</td>
<td>[turmine, line 1]</td>
<td>4</td>
</tr>
<tr>
<td>(\delta)</td>
<td>[regnum, line 1]</td>
<td>5</td>
</tr>
<tr>
<td>(\epsilon)</td>
<td>[necessarium, line 9]</td>
<td>6</td>
</tr>
<tr>
<td>(\epsilonpsilon)</td>
<td>[fido, line 15]</td>
<td>7</td>
</tr>
<tr>
<td>(\epsilonpsilon)</td>
<td>[docet, line 12]</td>
<td>8</td>
</tr>
<tr>
<td>(\varphi)</td>
<td>[fident, line 9]</td>
<td>9</td>
</tr>
</tbody>
</table>

*Note: The page image shows a scriptural text in Insular Minuscule, with the image depicting the text and the table listing distinctive letter forms, ligatures, and abbreviations.*
This fragment, written in Insular minuscule and dating probably from the early ninth century, is likely to be the product of one of the Anglo-Saxon foundations on the European continent. The early development of script among the Anglo-Saxons reflected strong influences from Italy and Ireland, absorbed during and in the wake of the conversion of Anglo-Saxon England to Christianity, beginning with the mission of the Roman monk St. Augustine in 597. From the seventh to the ninth century, Insular scribes practiced a hierarchy of different scripts in which the higher grades (uncials, rustic capitals, and half-uncials) served for high-status texts such as the scriptures, while lower grades (various forms of minuscule) served for copying nonreligious texts or texts by more recent authors; two different text scripts might be used within a single manuscript and even on a single page—for example, when passages of scripture were quoted within another text. When, during the late seventh and eighth centuries, Anglo-Saxon missionaries became active on the Continent, in particular within the German territories—founding monasteries at Echternach, Fulda, Würzburg, and elsewhere—they took with them their system of scripts, along with Insular codicological practices.

Distinctive letter forms of Insular minuscule, all of which are to be seen on this fragment, include rounded d, low-set f, flat-topped g, p with a bow not fully closed, r with a descender at the left, and low-set s. Within England, with the exception of the open-bowed p, these letter forms continued to be characteristic of Anglo-Saxon script until the late eleventh/early twelfth century; however, following the introduction of Carolinne minuscule into England from the mid-tenth century, the use of these non-Carolinite forms eventually became confined to vernacular texts only. The fragment also includes certain ligatures typical of Insular minuscule, ligatures in which vowels linking with a preceding consonant are written below the baseline (see lines 5, 6, 12, and 13, and the examples within the table of distinctive forms). The letter e rises high above the headline in the e digraph and when e enters into ligature with the following letter (see lines 1, 9, 12, and 16); i is often tall when it is in initial position (see, for example, lines 6 and 7). The script favors the use of the Tironian abbreviation for ei (see lines 2 and 4). It is in accord with Insular codicological practice that the fragment has been pricked for ruling in both the outer and inner margins.

Similarly, among the paleographical features that suggest that the fragment is of continental origin are the form of the abbreviation used for the passive -tur ending (see line 8)—a form that by the ninth century was more common in the Anglo-Saxons' German foundations than in England itself—and the upright form of the Tironian ei, standing on the baseline rather than dropping below it. The punctuation basically follows an Insular version of the distinctiones system, with a single point marking minor pauses and a point followed by a comma-shaped stroke marking major pauses (see chap. 6). However, one major pause (line 11, after apes/toliscam) is marked by a punctus versus (i), a type of mark that apparently originated in Charlemagne's Palace School in the late eighth century and soon spread on the Continent but that seems not to have reached England until significantly later. On the fragment, the punctus versus is the work of the original scribe, not a later adjustment to the punctuation.

Perhaps the most persuasive evidence that the fragment is of continental rather than English origin comes from the text. The reverse side of the fragment (the original recto) carries a portion of a work known as De gradu Romanorum that details the duties of local officials within the Frankish territories. The text on the verso, shown here, comes from the first of a collection of sermons formerly attributed to St. Boniface (ca. 675-754), the Anglo-Saxon missionary who evangelized parts of Germany and was martyred in 754 while on a mission to convert the Frisians. Recent scholarship suggests that the sermons were more likely originated within the Frankish region some time after Boniface's death. They address basic points of Christian doctrine; the content of the first sermon, which emphasizes the necessity of faith for attaining salvation, appears to reflect guidelines for preachers laid down by Charlemagne in his Admonitio generalis of 789. There is no surviving Anglo-Saxon copy of these sermons; all known manuscripts are continental.

The provenance of the fragment also supports its continental origin, for in the early nineteenth century it was to be found in the library of the German scholar Ernst Spengelberg. At that time, the fragment had already been removed from its original manuscript and reused as a front endleaf in an early printed book. Physical evidence on the fragment corroborates its reuse: the horizontal fold-line that runs the length of line 16 and the stitching holes that occur at intervals along the fold-line show that when the fragment was cut down, it was turned sideways and sewn into another book.
Sciant praejentes (et) futurum quod ego loh(a)mus
le slye. dedi (concessi) hoc praejenti carta mea
(pre)firmarni loh(a)mus de la com(l)
be de Cotinone. vsa(n) ac(i)m t(er)re mece que iacet
in campo quod voca(tur) le reading. inter(t)am
Her(l)ce. Wie ex vsa(p)r(e)
(ct) t(er)am d(ic)i(lo(b)(a)mis ex alia pr(a)te. videl(icit) in
exchanbien. p(ro) vsa a dua(ict) a qua iacet in(st) in Ael pieniąd
medieet. (ct) exam

venidit es[en] loh(a)mus. vsa(n) pusorin quod ostet infra
d(ic)i(i)m a(c)am qu(i) la(c)mod(l) loh(a)mus: ali(i) potest
aliicet(p) r(c) oq(t)ion oecam din(st)ro. (ct) illa

ac(i) se extendit in vero capite vsa(n) ad vsa(n) qua ducit
vers(us) molebimus de Cloevelle. (et) in alio capite
vsas(ad) t(er)am d(ic)i(lo(b)(a)mus. Habl(ab)(a)m
(et) Tenend(l)um d(ic)i(lo(b)(a)m t(er)ze (ct)
poter(m) r(a)er(l)c(t)am cu(n) om(n)libi(us) comp(um)
p(er)time(n)qui

de me (et) h(er)(er)edibus meis. d(ic)i(lo(b)(a)mus (et)
h(er)edibus suis ac(i)l suis assignatis impres(p)petuum:
lib(ri) e. q(t)ie bene (ct) in pace
sine om(n) exculpab(t)ibus. u(e)(e) vest(a)(n) de me,
u(e)(e) h(er)edibus moec(um) impres(p) et petunt(m).

Distinctive Letter Forms, Ligatures, and Abbreviations

<table>
<thead>
<tr>
<th>Letter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a [dia, line 3]</td>
</tr>
<tr>
<td>T</td>
<td>t [acet, line 3]</td>
</tr>
<tr>
<td>S</td>
<td>s [alba, line 3]</td>
</tr>
<tr>
<td>B</td>
<td>b [exchanbina, line 3]</td>
</tr>
<tr>
<td>E</td>
<td>c [cotinone, line 2]</td>
</tr>
<tr>
<td>D</td>
<td>d [deob, line 1]</td>
</tr>
<tr>
<td>E</td>
<td>e [exchanbina, line 3]</td>
</tr>
<tr>
<td>Y</td>
<td>y [H<a href="um">loh(c)</a>, line 6]</td>
</tr>
</tbody>
</table>
English Cursive Documentary Script
(ca. 1300)

One consequence of the rapid diffusion of Caroline minuscule from the ninth century onward was the virtual elimination of cursive scripts, that is, scripts designed for rapidity of execution and typically used for documentary purposes such as recording grants of land. In those territories where scribes adopted Caroline minuscule for copying books, they also tended to employ it for recording transactions. During the twelfth century, notably at the English royal court, scribes drafting documents developed a version of Provençal bookhand that incorporated some quasi-cursive features—linked minima and occasional loops—intended to increase the speed of writing. Only during the thirteenth century, however, did true cursive script reemerge in Western Europe. This was a consequence both of the great increase in royal and other business transactions and of the explosion in demand for and production of books, which prompted scribes to develop methods to copy books more rapidly. In England, the type of script that emerged and was widely used for both documents and books from the thirteenth to the fifteenth century is highly distinctive and is known as Anglicana. This script is here illustrated by a charter dating from around the turn of the fourteenth century.

The main features that distinguish a cursive script from a formal bookhand are a reduction in the number of pen lifts necessary for the execution of individual letters and the introduction of loops both to facilitate this reduction and to link one letter to another. The resulting script often presents a severe challenge to novice paleographers but will repay careful examination. A proliferation of loops is one of the most characteristic features of cursive Anglicana, as can be seen here. For example, the scribe turns the slanted ascender of uce into a loop that descends to touch, or almost touch, the base of the letter (see ddi, line 1, and molitentum, line 3). The tops of the ascenders of h, h, and f are all looped, and these ascenders also have a stroke applied at the left, giving the ascender a “horned” aspect: see, in line 3, the t of sita and the h and f of exochanti. Note that when i is in initial position, it often has a lengthened form rising above the headline and descending below the baseline, and its ascender then shares the characteristics of other ascenders: see last and ital(e) in line 2. Tall s and f have a loop at the top but not the additional stroke at the left, and both letters descend below the baseline: see for(n)esti, p(iae)est(i), and am(f)an(i), all in line 1. Final s is written in a cursive version of the round form, with the bottom part of the letter forming a closed loop, as in bo(f)ani and Alepina (line 3); this form is sometimes used within words, as in esca(h)er at the beginning of line 6. In initial position, v is preferred to u, and the left limb of the letter rises and loops above the headline: see again esca(h)er in line 6. The letter v typically has a two-compartment form, with the upper part of the letter rising well above the headline, as in the three s of caru nas in line 1; but sometimes it is written in single-compartment form, as in the two occurrences of ali in line 3. The superscript e used in abbreviations has a horizontal headstroke. While a straight macron is used for some abbreviations, in other places the macron has been transformed into a horizontal loop, as in em(a)n(e) and pon(a)e (line 4). Among the most difficult features of Anglicana script are the forms of the capital letters, which are often elaborated with additional strokes: see especially the S of Steain at the very beginning of this charter, but also the C of Cadence (line 2) and Collewise (line 5); the H of Hor(a)y (line 2) and H(e)b(e)l(e)um (line 6); the T of Tene(re)dus (line 6); the R of Redburne (line 8); and the E of Eas (line 11).

A primary purpose of charters was to provide an authentic record of a transfer of land from one individual or institution to another. In this charter, John le Seye grants one acre of land to John de la Combe in exchange for an acre belonging to de la Combe; le Seye also sells to le Combe, for fourteen pence, a well located on his acre. The charter goes on to stipulate that de la Combe and his heirs must pay to the lord of the fief: two pence annually, divided into two installments of one penny each, to be paid at Michaelmas (29 September) and on the feast of the Annunciation (25 March). The structure and language of charters are usually highly formulaic, beginning with an address to all those who may read the document, continuing with the description of what is granted and a precise account of its extent and boundaries, and ending with an injunction against anyone who would presume to violate the charter and a list of those who witnessed the grant. Because the language was formulaic and repetitive and because the documents were produced at speed, charters may include many abbreviations. Charters were generally not written on the highest grade of parchment; a middling grade was normally deemed sufficient and has been used for the present charter, on which hair fillets are clearly visible.

It was most important that a charter should be properly authenticated. One method of authentication devised in the British Isles in the early Middle Ages was to produce a chiograph, that is, to make two or three identical copies of the charter on a single sheet of parchment, with the word CHIROGRAPHEUM written between the copies. The document would then be divided by cutting through this word with a straight or indented line, and the copies would be given to the different parties; the authenticity of any of the copies could be proven by seeing if it matched up when reunited with the other(s) (see chap. 14, fig. 14-1). Later, a more common method of authentication was to append a seal to the charter, as has been done in this case. To apply the seal, the scribe folded over the bottom of the charter and made a slit through both parts. A strip of parchment was then passed through the slit, twisted together at the end, and sealed with wax. If the strip was cut from the same parchment as the charter itself, it is called a tongue. Often, as with John le Seye’s charter, the parchment strip has survived into modern times but the seal itself has not.

The fold-lines clearly visible on this charter indicate that it has been folded up for storage. Because single-sheet charters
could not easily be bound up into codices, in several regions it was common to fold them and store them in a burlap sack or similar receptacle that would then be labeled and hung from a hook in an armoire; or they might be put in a muniments chest, a long narrow box with several compartments for storing charters with the contents of each compartment indicated by a label, as in the surviving chest from Ely. This method of storage kept the parchment off the floor and behind closed doors, making it more difficult for rodents to attack and consume the documents. The charter would be folded with the text inward, and for this reason it was common for a brief summary of the content of the document to be entered on its reverse side (the dorse), which would be visible after folding. The dorse of this charter carries a note with the names of the two parties to the grant. The dorse may also contain notarial information, such as a reference to taxes paid to register the charter.
The image contains a page from a fifteenth-century English manuscript. The text is written in a typical secretary hand. The page appears to be part of a legal or administrative document, possibly discussing matters of estate, inheritance, or property rights. The script is detailed and consistent with the style of early English handwriting. Due to the nature of the handwriting, some words might be challenging to transcribe accurately without a deep understanding of this period's orthography and script.
Fifteenth-Century English Secretary Hand

TRANSCRIPTION OF LINES B22–35:

After the depe of his martial man
I meen his noble worthi Constantyn
Co(n)me the Apostata cursed Julian
Which bi descent to Constantyn was cosyn
His gymaryng cursed had a cursed fyne
Entred religion as bokes specifie
Vndre a colo(u)re of fals ypocrysi

Hit happe be seyde of antiquite
Where sthere is dissimulatd holynes
Hit is callede doble iniquite
Sfy on al such feyned (p or) stitenes
Sfy for simulacion cured w(i)th(h) a doble face
And fals semblant w(i)th(h) a sobre face
Of all fals sectes stonde forthest owte of gryace

Beginning in the third quarter of the fourteenth century, the handwriting of English scribes was greatly influenced by a new curvilinear script that perhaps first emerged in Italy but that underwent significant transformation in France, from where it reached England. In its English form, this script is known as Secretary hand. In the course of time, scribes adopted it for every kind of documentary and more formal purpose, until by the sixteenth century it had become the dominant form of script practiced in England. In the second half of the fifteenth century, a well-formed version of Secretary was quite

Distinctive Letter Forms, Liguatures, and Abbreviations

\[\begin{array}{ll}
\begin{array}{ll}
\text{A} &= a [a, \text{line b26}] \\
\text{B} &= b [borne, \text{line b8}] \\
\text{D} &= d [had, \text{line b12}] \\
\text{F} &= f [Of, \text{line b33}] \\
\text{Ff} &= f [\text{for, line b33}] \\
\text{G} &= g [glad, \text{line a29}] \\
\text{H} &= h [here, \text{line b15}] \\
\text{H} &= h [had, \text{line b10}] \\
\text{K} &= h [cheese, \text{line b13}] \\
\text{K} &= k [token, \text{line a32}] \\
\text{P} &= I [marcial, \text{line b22}] \\
\text{Y} &= y [gymaryng, \text{line b26}] \\
\text{V} &= (and) [(and), \text{line b42}] \\
\end{array}
\end{array} \]
frequently used for copying the works of the major vernacular authors Chaucer, Gower, and Lydgate. Often scribes would incorporate elements of the older Anglincena script into their version of Secretary hand, as has happened here, in a copy of John Lydgate's *The Fall of Princes* made ca. 1470.

Characteristic of Secretary hand are the neat loops at the tops of the ascenders of b, h, k, and l, to be seen here, for example, in *Affyke* (line 838), *holymes* (line 839), and *doth* (line 839); note also the straight extension of the right limb of h below the baseline and the shortening form of the right limb of k, which must not be confused with capital R (in line 88, contrast the R of *Reynps* with the k of *folkes*). Lowercase r occurs in both the regular and the 2-shaped form, with both forms displaying an angularity that is typical of Secretary. For regular r, the angularity results from the construction of the arm of the letter with a short hairline rising to the right followed by a thick stroke descending to the right; the 2-shaped form resembles a modern lowercase z (see *fierlvoke* and *ondre*, line 839). The letter y has an extremely fine hairline stroke as its descender (see *gyngen* and *fynce* in line 820). The letters n and r are virtually indistinguishable from one another. The v that is used at word beginnings has a tall left limb (victory, line 617; voice, line 618) and must not be misread as h; the tall limb curves to the left rather than to the right as in the loop of h. The influence of Anglicana on this scribe is to be seen in such features as the use of two-compartment o (pure Secretary hand favored single-compartment o) and the closed lower bow of y.

Certain features of the script of this page reflect the fact that the scribe is here copying a vernacular rather than a Latin text. The old Anglo-Saxon letter *thorn* is frequently, but not invariably, used to represent th, see, for example, *biu* in lines 82a and 82b, but contrast the earlier in line 82a. The Middle English character *yogh*, resembling an Arabic numeral 3, is used to represent the sounds of consonantal y and voiced gh (see yere, line 815, and Brouie, line 815). The letter n and r are virtually indistinguishable from one another. The v that is used at word beginnings has a tall left limb (victory, line 617; voice, line 618) and must not be misread as h; the tall limb curves to the left rather than to the right as in the loop of h. The influence of Anglicana on this scribe is to be seen in such features as the use of two-compartment o (pure Secretary hand favored single-compartment o) and the closed lower bow of y.

John Lydgate (ca. 1370–1449), who throughout his life was a monk of the great Benedictine abbey of Bury St. Edmunds in Suffolk, wrote *The Fall of Princes* in response to a commission given him by Humphrey, Duke of Gloucester, the brother of King Henry V and an important literary patron who was responsible for bringing several Italian humanists to England. At 36,365 lines, *The Fall of Princes* is Lydgate’s longest work, completed over a period of seven years (1341–48). It is a translation of Giovanni Boccaccio’s *De casibus illustrium virorum* based not on the original Latin but on an intermediate French version made for the Duc de Berry by Laurent de Premierfait. Boccaccio’s work, cast in the form of a vision experienced by the poet as he sits in his study, seeks to provide a “mirror for princes” by outlining the misfortunes that overcame prominent characters in history and mythology, both male and female, when they succumbed to pride or ambition. The page illustrated carries lines 1401–84 of book VIII of Lydgate’s version. Much of the page is taken up by the conclusion of the account of the Emperor Constantine. Lydgate has here greatly expanded upon Boccaccio’s original text to provide an extended eulogy of the first Christian emperor; he also incorporates an allusion to Constantine’s supposed British origin (lines 188–214). The last three stanzas on the page begin Lydgate’s highly unfavorable account of the career of Constantine’s nephew, Emperor Julian the Apostate. Although the new section has no rubricated title here as it does in some manuscripts, it is clearly signaled by the two-line gold initial A on a punched background, with a foliate spray extending in both directions in the intercolumn. The manuscript includes more elaborate decoration on pages that carry the openings of the individual books of Lydgate’s work. The decoration of the manuscript has been attributed by Kathleen Scott to an illuminator known to have been active in London in the years 1455–75. Other notable features of the layout of this manuscript include the clear separation of the poetic stanzas, with alternating blue and red paraph marks at the beginning of each stanza; the stroke of red pigment that marks out the first letter of each line and that is also used to highlight capital letters occurring within lines; and the red underlining of capitalized words (most, but not all of which are personal or place names). The wavy and straight red lines at the right side of each stanza serve to indicate the rhyming scheme to the reader; such aids are quite common in manuscripts of later medieval rhymed verse. Lydgate’s rhyming scheme for *The Fall of Princes* is ABABBCG. The red lines link those verses that rhyme with one another, the horizontal lines being extended to the left when the verse line is short. There are occasional errors, as in the second stanza on the page, where the rubricator has failed to link the two C verses that complete the stanza. This manuscript has suffered quite extensive wear damage, evidenced on this page by the blurring of the book number entered in the upper margin and of the decoratively extended ascenders in the first line of text.
Glossary

This glossary provides brief definitions of technical terms used in this book as well as of some terms that do not occur here but that the reader may encounter in other books on manuscript studies. Any words within the definitions that appear in small capitals have their own entries in the glossary. More extensive glossaries may be found in Michelle P. Brown, Understanding Illuminated Manuscripts: A Guide to Technical Terms (London, 1992); Olga Weijers, ed., Vocabulaire du livre et de l'écriture au moyen âge (Turnhout, Belgium, 1989); and Bernhard Bischoff, G. I. Liesenfünf, and Giulio Battelli, Nomenclature des écritures livresques du IXe au XVIe siècle (Paris, 1954).

ACANTHUS. In the context of manuscript decoration, a conventionalized representation of the fleshy leaf of the acanthus plant.

ALUM-TAWED SKINS. Skins soaked in an alum potash solution (often with the addition of salt, egg yolk, and—if color was desired—dye). The alum preserved the skin and allowed it to be flexible. Alum-tawed skins were often used for the covers of medieval bookbindings.

ASCENDER. The part of the vertical stroke of a letter that rises above the headline. In minuscule script, the letters h, d, j, k, l, and t all have ascenders. See also DESCENDER.

ASCENT. The general appearance of a script.

ATELIER. The workshop or studio of an artist. The term applies both to the physical location and to personnel working under the artist's direction and in his style.

AUTOGRAF. A manuscript written in the author's own hand.

AZURITE. A blue pigment made from copper carbonate. Also known as copper blue.

BANDS. See cords.

BAR. The horizontal stroke between the obliques of A and the uprights of H. Also called crossbar.

BASELINE. The writing line, the ruled line on which the scribe enters text and below which the descender of a letter extends. See also HEADLINE.

BASTARD. A cursive script to which formal elements have been added to make it suitable for use as a bookhand. See also HYBRID.

BEVELED BOARDS. See chamfered boards.

BIAZZI GABBRI. See white vine-stem decoration.

BIFOLIUM. A single sheet of parchment folded in half to yield two leaves.

BINDING MEDIUM. An ingredient that binds the constituents of a pigment together and makes it adhere to the surface to be decorated. In the Middle Ages, gum arabic and egg white (clair) were the usual binding media.

BITING LETTERS. Consecutive letters whose bows overlap with a shared stroke, such as a. Biting letters are frequent in Gothic scripts.

BLIND TOOLING. A technique for decorating the binding of a manuscript in which a design is made on the surface of the cover with a heated metal tool and is left uncolored.

BOARDS. The rectangular cuts of wood used to make the front and back covers of a codex. The type of wood used varied by region, but boards were often made of oak in the north and beech in the south. The boards were normally covered by prepared animal skins (see ALUM-TAWED SKINS).

BOLE. A clay, reddish or brownish in color, used as a colorant in gesso to impart undertones to gold leaf laid on top of it.

BOOKHAND. A formal script in which the pen was lifted from the page between the individual strokes of each letter. Bookhands were meant to be aesthetically appealing and are usually easier to read than cursive scripts.

BOSS. A raised, round metal fitting applied to a book cover to protect the book when it was laid flat. Typically, bosses were applied to the four corners and the center of both the front and back cover.

BOUNDING LINES. The ruled vertical lines that set the boundaries of a column of script.

BOW. The closed curve of the letters b, d, g, p, and q. Also called lobe.

BROKEN STROKE. The stroke of a letter that is made when the scribe changes the direction of the pen without lifting it from the writing surface.

BUILT-UP INITIAL. An initial executed in ink, with its individual parts thickened by the use of several pen strokes. Built-up initials were often used at sentence beginnings in manuscripts of the twelfth century.

BURNISHING. The process of enhancing the smoothness and brightness of a metal surface such as gold leaf by rubbing it with a burnishing tool such as a dog's tooth mounted in a handle.

CANON TABLE. A chart that allowed quick comparison of common and unique elements of the four Gospels.

CAPITALS. Large letters, usually of different formation than the smaller letters of a script.

CAROLINE. The form of the letter a found in Carolinian minuscule and based on the uncial version of the letter; the same form is used today in Times New Roman font.
The letter consists of a stem at the right with a closed loop attached to its lower left side; the top of the stem turns to the left.

CAROLINE MINUSCULE A script developed in the late eighth century, during the reign of Charlemagne, king of the Franks (768–814). It is noted for its clarity, especially when compared with pre-Caroline scripts. Also known as Carolingian minuscule.

CARTOUCH An ornamental figure that serves as the frame for either an inscription or a coat of arms. The cartouche is usually in the form of an oval, a shield, or a scroll and may be surrounded by ornamentation.

CATCHWORD A word written at the bottom of the last page of a quire that matches the first word of the next quire. Catchwords were used to facilitate the binding of quires in their proper order. Also called stitchword, stringer, guide-word, or direction word.

CAUTION A pledge note entered in a manuscript when it was pawned for money.

CHAINED BOOK A book attached to a lectern, desk, or bookcase with a chain long enough to permit reading of the book while preventing theft.

CHAIN-LINES The vertical lines visible in paper, made by the vertical wires of the papermaker’s mold. Chain-lines are more widely spaced than the horizontal laid-lines.

CHAMFERED BOARDS Boards of a bookbinding on which the edges have been cut at an angle to give them a slope. Also called beveled boards.

CHANCERY The department in a governing organization (papacy, royal court, etc.) in which documents, especially charters, were made.

CHARTERBAND A script used specifically to produce charters. In the case of the papal chancery, this is a unique hand found only in papal documents. Outside the papal chancery, there was greater variation in the composition of the script.

CHEMISE A slip-on cover placed over or attached to the binding of a book. Chemises were made variously of leather or of a textile such as linen or velvet; the edges of the chemise often extended far beyond the edge of the book so that they could be wrapped around it to offer additional protection.

CHIROGRAPH A document consisting of two or more identical copies written on a single sheet of parchment. The document was divided with either a straight or a jagged cut through the word chirographum, which was written across the sheet, between the copies. One copy would be given to each of the parties involved in the agreement attested by the document, and the document could subsequently be verified by bringing the copies together again.

CHRISTOGRAPHY Writing in gold letters, either by using gold ink, produced by mixing powdered gold with a binding medium, or by incipient gilt, a technique that involved first writing the letters in gum or glair, then applying gold leaf.

CLASP A mechanism for holding a book shut, popular from the fourteenth century. The clasp consisted of fittings that were mounted at the fore-edge of the front and back covers and that could be fastened together. See also strap and pin.

CLOTHLET A piece of cloth that has been saturated with an organic pigment, both to preserve the pigment and in some cases to intensify its color.

CLUBBED ASCENDER An ascender that is thickened at the top, giving it a blunt or "clubbed" appearance.

CODEX Originally meaning a tree trunk, a word later used to designate a set of wooden writing boards linked together. It then became the common term for any materials bound together in book form.

CODICOLGY The study of the physical aspects and structure of a book, including the material on which it is written, its collation, its prickings and ruling, and the manner in which the book was bound.

COLLABORATION The description (diagramatic or written) of the physical structure of a book: the number of its quires and the arrangement of the leaves within the quires.

COLophon An inscription, entered usually at the end of a book, providing such information about its production as the name of the scribe, the place where the book was made, and the date of its completion.

CONCLUDING TITLE The title or statement that comes at the end of a text. Usually rubricated and typically beginning with the word Explicit, the concluding title was often followed immediately by the opening title of the next text in the book.

CONJUNCT LEAVES Two leaves that are attached to one another, i.e., the two leaves of a bifolium. Also called conjugate leaves.

CONJUGATE LEAVES See CONJUNCT LEAVES.

CONTRAST MARKS Marks placed above or below the words of a passage of text (usually a Latin text) to make it easier for the reader to construe the passage. One system involved placing letters of the alphabet above the words of a Latin text to help the reader reconfigure the words in a more easily understood order.

CONTRACTION An abbreviation that includes the first and last letters of a word, and perhaps some letters in between, with the other letters omitted. Contractions were used especially for the NOMINA SAGRA. See also SUSPENSION.

COFFER BLUE See AZURITE.

CORDS The supports onto which the quires of a manuscript are sewn at the time of binding. Cords were typically made of hemp or of alumb-headed skin; often they were split along most of their length so that the needle could be passed through them, not just around them. When all the quires had been sewn to the cords, the loose ends were attached to the boards of the binding by passing them through channels cut in the wood and pegging them in place. In a bound book, the cords are visible as raised bands beneath the covered spine of the book. Also referred to as bands or thongs.

CORNERPIECE A metal plaque attached to the outside corners of both back and front covers of a book to protect it from damage. Found on many late medieval bindings.

CROSSBAR See BAR.

CROSS-STROKE The center stroke of the letters F and P. Also called haste.

CUE INITIAL A letter that a scribe entered discretely on a page to signal to a rubricator or artist the initial that
should be entered in the area left blank for the purpose.
The case initial was normally entered either in the margin
or in the blank area; in the latter case it would be covered
by the colored initial entered by the artist. Also called guide
letter or lettre d'attente.

cursive. A script in which letters are formed without lifting
the pen between strokes. A cursive script can therefore
be written more rapidly and is more informal, than a
bookhand.

cutting. Material cut from a manuscript, often miniatures
or historiated initials, sometimes glued into scrapbooks
or otherwise reconfigured.

derible. The removable wooden frame of a papermaker's
mold.

decle-edge. The edge of the paper that has not been cut
and so retains a fine, feathery edge.

derelle. A decorative pattern tooled (usually in gold) onto
the leather cover of a binding. Also used to describe the
patterning of the decorative borders of some late medieval
manuscripts.

descender. The part of the vertical stroke of a letter that ex-
tends below the baseline, as in the letters m and y. See also
ascender.

device. A figure or design, often accompanied by a motto,
used by individuals or groups as a mark of either ownership
or production.

digraph. Two letters written as one. A common digraph is w.

diminuendo. A gradual decrease in the size and level of em-
bellishment of letters, often used at the beginning of insular
manuscripts to make the transition from a large opening
initial to the standard text script.

diphthong. Two vowels that are voiced as one sound.

dip. A mark placed in the margin of a manuscript to draw
attention to a noteworthy passage of text or to identify a
quotation, usually a quotation from scripture. The dip
ordinarily took the form of a sideways V (/>) or a comma-
shaped mark.

direction word. See catchword.

display script. A decorative script often used in early
medieval manuscripts, along with a decorated initial, to
emphasize and embellish the opening of a text. The display
script may use letter forms of a higher grade than the reg-
ular text script.

distinction. A mark consisting of a single point placed at the height of the
top of the preceding letter, used to indicate the end of a sentence.

distinction. A system of punctuation that originally used a single
point placed at different heights to indicate the
value of the mark. In a later adaptation, the value was indicated
by the number of marks used. See also distinction,
media distinction, and subdistinction.

diography. A common type of scribal error in which a
scribe copied a passage of text twice as a result of the same
word's occurring twice: having reached the second occur-
rence of the word, the scribe looked back to the first occur-
rence in the exemplar and erroneously recopied the pas-
sage. The opposite error is eyeskip.

downstroke. A downward stroke of the pen.

drypoint. A technique involving the use of a metal or bone
stylus to make marks on the page. Manuscripts were ruled
in drypoint in the early Middle Ages, and the technique was
also used for glossee (see gloss) and for making prelimi-
nary sketches of decorative elements (initials and mini-
tatures). Also known as backpoint.

dultus. The way in which a script is written; its speed and
care of execution.

duodecimo. See folio.

eta-cuanda. A text written with a hook below it, where clas-
sical Latin would use ar.

endleaf. A leaf at the front or back of a book, between the
binding and the manuscript proper. Endleaves served to
protect the text; usually blank when they were placed in
the book, they often acquired miscellaneous notes, pen-
trials, and marks of provenance. Also called flyleaf.

exemplar. A book from which a copy is made,

ex libris inscription. See ownership inscription,
explicit. The closing words of a text.

expunction. See subpunctuation.

eyeskip. A common type of scribal error in which the scribe
omitted to copy a passage as a result of his eye's skipping
from one occurrence of a word or phrase in the exemplar
to a subsequent occurrence of the same word or phrase.

finitum. See seriff. The decorative terminal of an initial
may also be called a finial.

flake-white. See lead white.

flat-topped g. A form of the letter g found in half-
uncial script and adopted in insular scripts. The upper
portion of the letter, instead of having a closed bow, ends
at the top with a horizontal headstroke.

fleshy-side. The side of a sheet of parchment that orig-
nally faced inward on the animal, it is usually lighter in
color than the hair-side.

flyleaf. See endleaf.

folio. A leaf of parchment or paper, of which the two
sides are respectively the recto and the verso. Manuscrip-
t pages are normally (but not always) referred to by
folio numbers rather than page numbers. Thus folio 15
refers to the recto side of the first leaf, folio 16 to its verso
side. In catalogue descriptions, the term folio may describe
the size of a book, indicating that the leaves have the di-

mensions of a single sheet of parchment folded in two;
additional folds yield sizes known as quarto, octavo, and
duodecimo.

dolium. A purple pigment produced from the seeds of the
herb urnsole.

fore-edge. The outer edge of a book, opposite the spine.

foxing. The spotted brownish discoloration sometimes found
on the pages of paper books.

frontispiece. An image at the front of a book, before the
opening of the text.

full binding. A binding in which the entire outer surface
of the boards is covered with a single material, usually
leather. See also half binding, quarter binding.

garnet. A rounded exoskeleton that is produced on the
bark of an oak tree when a gall wasp lays its eggs in the
tree. The resulting growth is high in tannic acid and is used in the preparation of iron-gall ink. Also called oak gall.

GATHERING See Quire.

gesso A thick, water-based preparation made from plaster of Paris or gypsum, commonly used as an undercoat in gilding. Imparts depth to gilded images and helps to make gilded surfaces suitable for burningish.

GILDING The process of applying thin metal (usually gold leaf or silver leaf) to a surface.

girdle book A book that could be carried by suspending it from a belt or girdle worn around the body. The binding of a girdle book usually had extra material extending beyond the bottom of the boards; the end of the material was gathered in a Turk's head knot that could be slipped under the girdle.

glaire Clarified egg white, frequently used in the Middle Ages as a binding medium.

gloss A comment on the text, typically entered either in the interline above the word or phrase to which it refers or in the margin.

gold leaf Gold that has been beaten very thin for use in decoration. In manuscript illumination, gold leaf was normally laid on a base of clair or gesso and then burnished (see burningish).

créche Monochrome painting in shades of gray. The technique was popular in manuscript art of the fourteenth century, having been used, for example, by Jean Pucelle.

GUIDE LETTER See CUR INITIAL.

GUIDEWORD See CATCHWORD.

gutter The fold area of a bifolium, where it meets the spine in a bound book.

Hairline stroke The narrowest stroke of the pen, produced by drawing the nib sideways across the page.

head-side The side of a sheet of parchment that originally faced outward on the animal. It is usually darker than the flesh-side, often bearing visible hair follicles.

half binding A style of binding in which just the spine, inner area, and the four corners of the boards are covered with material (usually leather). The rest of the boards may be either covered with another material or left bare. See also FULL BINDING, QUARTER BINDING.

half-sheet See single leaf.

half-uncial A minuscule script popular from the fifth to the eighth century. In its insular form it was used for copying the text of such manuscripts as the Lindisfarne Gospels and the Book of Kells.

hand The script or style of writing of an individual scribe.

haplography A common scribal error in which the scribe copied a sequence of letters once when they should have been copied twice: for example, initium instead of initium initium. See also SWEEP, HOMOIOARCTON, and HOMOEOTELEUTON.

hardpoint See drypoint.

hasta See cross-stroke.

headline The line that serves as the upper boundary for letters of minim height, and above which ascenders extend. In most manuscripts there is no actual ruling for the headline, but in some early deluxe manuscripts both the headline and the baseline were ruled.

headstroke The top horizontal stroke of letters such as f and t.

hemph A plant whose fibers are used to make string or rope. Hemp was often the material used for the cords onto which the quires of a manuscript were sewn and for attaching seals to charters.

Hence The frame on which a parchment maker hangs a skin to dry under tension.

historiated initial An initial containing a scene including human or other figures.

homoeoarcton An error of scribal omission caused when two words in close proximity in the exemplar have the same letters at the beginning.

homoeoteleuton An error of scribal omission caused when two words in close proximity in the exemplar have the same letters at the end.

hybrid A type of script that results when a bookhand has acquired cursive elements. See also bastard.

illumination The process of decorating a manuscript with bright colors, in particular with gold and silver, which reflect the light. A miniature may also be called an illumination.

incipit The opening words of a text.

incunable A book printed before 1500. The term derives from the Latin in cunauela (in the cradle), referring to the infancy of the art of printing.

initial An enlarged letter, often decorated, that marks the beginning of a new section within a text. See also BULLETS, HISTORIATED INITIAL, LETTER NOTA- BILIS, PEN-FLOURISHED INITIAL.

ink The term derives from the Latin incaustum or incrustum, meaning "burned in." Ink is made from acidic ingredients that eat their way into the surface of the page. See also GALLNUT and LAMPHIRE.

inklake A stained area of a page where the ink has become wet and has run.

insular A term referring to the cultural nexus of the British Isles (Ireland, England, Wales, and Scotland) in the early medieval period, from ca. 550 to ca. 900.

kermes A red pigment made from the larvae of insects of the Linnaeus genus.

laid-lines The horizontal lines visible in paper, made by the horizontal wires of the papermaker's mold. Laid lines are more numerous and are set closer together than the vertical chain-lines.

lamphire A type of ink made from a mixture of pitch or carbon (usually obtained by scraping the carbon off a metal object placed in the flame of a candle), gum, and water.

lapboard A flat board that a scribe could lay on his or her knees and use as a substitute for a writing desk.

lead point See Plume.

lead white A white pigment produced from the crust formed on strips of lead when suspended above acidic vapor in the presence of carbon dioxide. Also known as flakewhite.

leaf/leaves Single sheets of parchment or paper.

lectio difficilior Literally, the "more difficult reading." Used as a principle in textual criticism to decide between variant readings, based on the idea that the less common
word is more likely to be correct, as scribes copying a text would be more prone to change a less common word to a more common one than vice versa.

**LETTER D'ATTENTE** See **CUE INITIAL**.

**LIGATURE** Strictly, the connective line joining one letter to another, but the term is frequently used to mean a combination of two or more letters joined to one another in a way that modifies the form of one or more of them. Ligatures are very frequent in pre-Caroline scripts, but in Caroline **MINUSCULE** we normally restrict to the combinations of $e$, $t$, $c$, and $s$.

**LIMP** The curved stroke attached to the upright of the letter $h$.

**LIMP VELLUM BINDING** A style of binding without wooden boards. Instead, the body of the book was attached to a cover of vellum by placing the sewing supports through the cover. Limp vellum bindings were often used for covers for less expensive books in the late Middle Ages.

**LINK** A device used by scribes and artists to fill up blank space at the end of a line to preserve the justified right margin. Link fillers may be entered in regular ink or colored pigment and may consist of simple forms, such as semicircles, or more decorative forms; they are common in high-status Gothic manuscripts but are also found earlier.

**LITETRA NOTABILIOR** A “more noticeable” letter, a letter that is larger or more decorative than the standard text letters. Used at text openings and to mark the beginnings of sections and subsections within a text.

**LOBE** See **BOW**.

**LOW-SET** A form of the letter $f$ in which the crossstroke rests on the baseline and the stem descends below the baseline. The form occurs in uncial script and was taken over into insular scripts.

**LOW SET** A form of $f$ in which the basic shape is that of $a$, but which descends below the baseline.

**LUNELLIUM** The blade used by a parchment maker to scrape away remaining hair, fat, and flesh off a skin while it is suspended on a handle. The name derives from the crescent shape of the blade.

**MACRON** A horizontal line placed above a letter or group of letters to indicate an abbreviation.

**MAJUSCULE** A script in which all the letters are the same height. Also called a bilinear script because all the letters sit between the headline and the baseline.

**MALACHITE** A green pigment made from copper carbonate.

**MANICULA** A small sketch of a hand with the index finger extended, entered in the margin of a book by a reader to draw attention to a significant passage of text.

**MEDIA DISTINCTIONIS** In the distinctionis system, a mark consisting of a single point placed at the height of the middle of the preceding letter, used to indicate a pause of medium value.

**MEMBRANE** A generic term used to refer to all forms of animal skin that have been prepared to receive writing.

**MINIATURE** An illustration within a manuscript. The term derives from **MINIM**, the Latin word for the red lead pigment in which manuscript decoration was once executed.

**MINIM** The short vertical stroke used to make the letters $i$, $n$, $m$, and $t$ in **MINUSCULE** scripts. The letter $i$ has a single minim (and had no dot above it in medieval scripts, originally consisting of a minim alone; the letter was topped with a diagonal slash from the thirteenth century); the letters $n$ and $m$ are each made up of two minims, linked respectively at the top and the bottom; and the letter $t$ is made up of three minims. The word **MINIM** itself consists of ten minims.

**MINIUM** See **RED LEAD**.

**MINUSCULE** A script in which some of the letters have ascenders and descenders, so that not all letters are of the same height.

**MISE-EN-PAGE** The layout of a page, the manner in which text and decoration are entered on the page.

**MODEL BOOK** A book containing designs and patterns that could serve as models for artists.

**MONUMENTAL CAPITALS** See **SQUARE CAPITALS**.

**MORDANT GILDING** See **CHRYSOGRAPHY**.

**MOSSAIC GOLD** A gold-colored pigment made from tin disulfide, often used in the late Middle Ages as a substitute for gold. Also called masse gold.

**MUREX PURPLE** See **TYRIAN PURPLE**.

**NOMINA SACRA** Literally “holy names,” the names of the Deity, which in manuscripts were regularly abbreviated by contraction, The singular is **SVEI**.

**NOTARIAL SCRIPT** A rapid, cursive script used by notaries for transcribing documents, especially charters.

**OAK GALL** See **GALLNUT**.

**OBLIQUS** Letter strokes made at an angle, such as those in $A$, $V$, and $W$.

**OCTAVO** See **FOLIO**.

**OFFSET** The term used to refer to text or decoration entered on one page that has transferred to the facing page, producing a mirror image. Offset can result either from the simple pressure of one page upon the other while the book is shut or from the pages having once been pasted together.

**OPENING** The two pages of a book that are visible when the book is opened at any point.

**OPENING TITLE** The title at the head of a text within a manuscript. The title was normally rubricated (see **RUBRICATION**) and often began with the word **Inipt**. See also **CONCLUDING TITLE**.

**OPTIMIST METHOD** A method of textual editing in which the editor selects one manuscript as the best and bases the edited text on that manuscript. Sometimes called the Bédier method because of its association with French textual scholar Joseph Bédier (1864–1938). See also **RECENTIOINIST METHOD**.

**ORPIMENT** A yellow pigment made of arsenic trisulfide.

**OSTIOS STROKE** An unnecessary stroke, usually decorative, that is not part of the structure of the letter.

**OWNERSHIP INSRIPTION** An inscription, entered usually at the front of a book, that records the institution to which or individual to whom the book belonged. Also called an **EX LIBRIS** inscription.

**PALOGRAPHY** The science of the study of handwriting. The aim of palography is to read scripts accurately and to date and localize them.

**PALSINSLE** A reused writing support from which the original text has been removed by scraping and a new text
entered in its place. Derived from a Greek term meaning "scraped away.

PAPER A writing support made from maccrated fibrous material. Paper produced in Europe in the late Middle Ages was made from maccrated rags.

PAPYRUS An ancient writing support made from the papyrus plant, native to Egypt.

PARAPHRASE A symbol (such as †) used by scribes to indicate the beginning of a new paragraph or section of a prose text or a new stanza of a poem.

PARCHMENT A generic term referring to an animal skin that has been prepared to receive writing.

PASTEDOWN A leaf that is pasted to the inner surface of the board of a binding to hide the channeling of the cords into the board. Sometimes the pastedown was one leaf of a bifolium, with the other leaf serving as a protective endleaf.

PEGIA SYSTEM A method of book production used in some universities to facilitate the copying of books required in the curriculum. The separatequire, or prose, of an unbound cellphone were lined out to scribes for copying piecemeal.

PEN-FLOURISHED INITIAL An initial embellished with decorative pen strokes that extend down the margin of the page. Pen-filourished initials were especially popular in manuscripts of the Gothic period; often, a red initial would be decorated with blue filours and vice versa.

PEN TRIAL A scribe's test of a newly trimmed pen. The pen trial often consisted of letters of the alphabet, a name, or a brief quotation from a text such as the Psalms. Scribes often entered pen trials in the margins or other blank areas of a manuscript, including the endpapers. Also called probation penna.

PER COLA ET COMMA A type of layout used in some early manuscripts of the Vulgate. Including no mark of punctuation, the text was laid out with each sense unit beginning on a new line.

PIGMENT A coloring agent produced by the combination of organic or inorganic materials with a binding medium.

PIPPIN A small, round pebble around which a parchment maker wraps the edge of an animal skin in order to protect the skin from tearing when it is attached to the board with cord.

PLUMMET A lead point regularly used for ruling manuscripts and for underdrawings from the late eleventh century onward. Leaves a faint, grainy, grayish or reddish line on the page.

POSTITURAE A system of punctuation employing the punctus, punctus elevatus, punctus flexus, punctus interrogativus, and punctus versus.

POUNDING The word has two quite different meanings in relation to manuscript studies. (1) It may refer to the process of smoothing a sheet of parchment by rubbing it with pounce. (2) Pounding was also a method for duplicating an illustration. The artist would place a sheet of parchment of paper under the illustration to be copied, pricking around the contour of the illustration so that the pricks pierced the lower sheet. The sheet was then removed and laid on top of another page; powder rubbed over it passed through the prickings onto the page below. To produce the new illustration, the artist connected the dots left by the powder on the lower page.

PRESSMARK See shefmark.

PRICKING The process of making holes in a sheet of parchment in preparation for its ruling. The lines were then made by ruling between the prick marks.

PROBATIO PENNAE See pen trial.

PROVENANCE The history of ownership of a book. Types of evidence that can attest to provenance include ownership inscriptions and shelfmarks.

PULP The slurry of water and maccrated rags used to make paper.

PUNCH A metal die used to impart a decorative element, usu-ally to the leather covers of bindings.

PUNCTUS A punctuation mark consisting of a single point, like a modern period. In the postiturae system, the punctus was first used to indicate a minor pause but later was used to mark sentence endings.

PUNCTUS ELEVATUS In the postiturae system, a punctuation mark used to indicate a pause of medium value. The mark consisted of a single point with a checklike mark above it.

PUNCTUS FLEXUS In the postiturae system, a mark whose value fell between the punctus used to indicate a minor pause and the punctus elevatus. It consisted of a single point with a circunflex-like mark above it.

PUNCTUS INTERROGATIVUS In the postiturae system, a mark used to indicate a question. It consisted of a single point with a mark resembling an inverted parenthesis above it.

PUNCTUS VERSUS In the postiturae system, a mark used at sentence endings until it was replaced for this purpose by the simple punctus. Its form resembled that of a modern semicolon.

PURPLE See folium, Tyrian purple.

QUARTER BINDING A style of binding in which the spine and the inner area of the boards are covered with a material (usually leather). The rest of the boards may be covered with another material or may be left bare. See also FULL BINDING, HALF BINDING.

QUARTER-SAWN Describes wood that has been cut in a certain way to produce the boards of a binding. A pie-shaped section is first cut from the wood; the boards are then cut from this section. This technique reduces the tendency of the boards to warp.

QUARTO See folio.

QUATERNIUM A quire of four sheets folded to form eight leaves.

QUINION A quire of five sheets folded to form ten leaves.

QUIRE A group of leaves gathered together as a unit. Most quires consist of several (usually four or five) bifolia, folded one inside the other, but many quires also include one or two singletons. Also called a gathering.

REAGENT A chemical [such as hydrochloric acid] applied to a page of script to make faded or damaged text more legible.

REGEMONIEN METHOD A method of textual editing in which the editor seeks to establish the earliest recoverable
GLOSSARY

form of a text through painstaking examination of all the surviving manuscripts. Sometimes called the Lachmann method because of its association with German philologist and textual critic Karl Lachmann (1793–1851). See also OPTIMIST METHOD.

RECTO The front side of a leaf of PARCHMENT or PAPER. See also Verso.

RED LEAD A red pigment produced by firing LEAD WHITE. Red lead was commonly used in manuscripts for rubrication as well as for coloring decorated initials and miniatures. Also called minium.

SETTING The process of fermenting PULP to make PAPER.

RICECAUX A form of decoration commonly used in the borders of late medieval manuscripts and consisting of scrolling stems with leaves and flowers.

ROLL A manuscript that is made by pasting or sewing together sheets of PAPER or PARCHMENT joined in a vertical orientation; the manuscript is rolled up for storage and unrolled as it is read. In the Middle Ages, rolls were usually sewn together with Hemp thread or parchment. See also SCROLL.

ROUNDED D. Sec Uncial D.

ROUNDEL A round panel that contains decoration or an image.

ROUND A form of the letter r resembling an Arabic numeral 2, originally used only when r followed a, but in Gothic scripts frequently used whenever r followed a letter with a bow. Also called 2-shaped r.

ROUND S. The form of the letter s that resembles the modern letter. See also LOW-S, TALL s.

RUBRICATION The process of providing a manuscript with titles written in red. The medium normally used for rubrication was RED LEAD.

RUNNING The process of entering ruled lines on the page to serve as a guide for entering the text. Most manuscripts were ruled with horizontal lines that served as the baseline on which the text was entered and with vertical bounding lines that marked the boundaries of the columns; a few manuscripts were also ruled with headlines. Until the thirteenth century, scribes entered the first line of text above the top ruled line; thereafter they entered it below the top line, that is, on the second ruled line. Until the late eleventh century, ruling was in drypoint; thereafter it was in PLUMMET, although INK (including colored INK) was used in some manuscripts of the thirteenth century and later. Drypoint ruling was revived by the humanists of the fifteenth century.

RUSTIC CAPITALS A majuscule script that was the principal bookhand used for copying literary texts in antiquity. Regularly used from the first to the sixth century and revived for certain Anglo-Saxon and Carolingian manuscripts in the eighth and ninth centuries, thereafter it was quite commonly used for the rubricated titles and the opening words of texts up until the twelfth century.

SAP GREEN A green pigment produced from ripe buckthorn berries.

SAUT DU MEME AU MEME Sec ETEKIP.

SCRIPT A particular form or style of handwriting. Scripts may be categorized broadly as MAJUSCULE and MINUSCULE, bookhand and cursive, or more narrowly as particular styles such as RUSTIC CAPITALS, UNICIAL, HALF-UNCIAL, CAROLINE MINUSCULE, Protothecotic, and Gothic.

SCRIPTIO CONTINUA See SCRIPTURA CONTINUA.

SCRIPTORIUM The room in a monastery or church set aside for the copying of manuscripts.

SCRIPTURA CONTINUA A method of copying a text used in late antiquity in which the scribe left no spaces between words. Also called scriptio continua.

SCROLL A manuscript that is made of sheets of PARCHMENT joined together in a horizontal orientation, unlike a ROLL, which is rolled and unrolled vertically.

SCUSTER The process of removing hair from an animal skin with a long, curved, two-handed blade.

SHRIFT The finishing stroke at the beginning or end of a letter. Also called a finial.

SEWING STATIONS The points in the gutter of the leaves through which the needle is passed to sew the QUIRES of a manuscript to the cords.

SEWING SUPPORTS See CORDS.

SHELFMARK An inscription entered in a book to show where it was shelved. The shelfmark normally consists of a combination of letters and numbers identifying both the bookcase and the shelf on which the book was stored; some also identify the position on the shelf that the book occupied. Also called a pressmark.

SHELL GOLD A gold pigment produced by mixing powdered gold with gum. The pigment was often mixed in a shell—hence its name. It was applied with a brush or pen.

SHOWTHROUGH The term used when text or decoration entered on one side of a leaf can be seen from the other side.

SIGLUM The designator (often a single letter of the alphabet) that an editor assigns to a manuscript to aid quick referencing. Plural sigla.

SIEGE-DE-RENVOY A symbol that, when paired with a matching symbol, serves to direct a reader's attention from one page to another. Signes-de-renvoi were typically used to link a correction or gloss entered in the margin with the point in the text to which it related; one mark would be entered at the beginning of the correction or gloss, the other over the appropriate point in the text. Also called a tie-mark.

SILVER LEAF Silver that has been beaten very thin, for use in decoration.

SINGLE-COMPARTMENT A. A form of a in which the letter consists of just one closed compartment. See also TWO-COMPARTMENT A.

SINGLETON A single leaf within a quire. Many quires include one or two singletons in addition to bifolia. Also called a half-sheet.

SIZING The process whereby PAPER was dipped in size, usually made of gelatin produced by boiling PARCHMENT or leather, rendering the paper more stiff and less absorbent in preparation for writing.

SQUARE CAPITALS The formal majuscule script used for inscriptions on stone in antiquity, when it was also occasionally employed for copying literary texts. In medieval manuscripts square capitals were sometimes used for titles. Also called monumental caps.
Stamped Binding A binding decorated with a pattern embossed on the cover by means of an engraved stamp or panel.

Stamp. A wooden pestle or hammer, often tipped with iron or bronze, used to macerate rags in the preparation of pulp to make paper.

Stationer. The official in a university who had oversight over the production of textbooks.

Stem. The upright portion of a letter that supports another part—for example, the left stroke of h.

Stemma Codicum. The "family tree" that an editor draws up to express tabularly the posited interrelationships between the different manuscripts (both surviving and lost) of a particular text.

Stichwörter. See catchword.

Stitchword. See catchword.

Straight-backed. The form of the letter d found in Caroline minuscule and still used today, the stem of the letter being straight and vertical. See also uncial.

Strap and Pin. A mechanism for keeping a book shut, first found in the twelfth century. A small metal plate with a raised pin was placed in the center of one board while a long leather strap was attached to the other board. The strap ended in a metal fixture pierced with a hole that could fit over the pin. (In England and parts of France the strap was attached to the front board with the pin on the back board; elsewhere the arrangement was reversed. See also clasps.

Stylist. A pointed implement, usually made of metal or bone, used for writing on wax tablets and for entering dry-point ruling, gessoing, and underdrawings in manuscripts. The stylus often had a flat head that could serve for smoothing the wax in preparation for reuse.

Subdistinctio. In the distinctiones system, a mark consisting of a single point placed on the baseline, used to indicate a minor pause.

Subjunction. A method of correction that involved placing dots under letters that the reader should ignore. Also called expansion.

Suspension. An abbreviation in which one or more letters are omitted at the end of a word. Some suspensions are syllabic; that is, letters are omitted at the end of the individual syllables of a word. See also contraction.

Tacking. A method used by some scribes to keep the leaves of a quire together during the process of writing: thread or a thin strip of parchment was passed through the gathered leaves, usually in the upper inner corner. The term also refers to the method used to secure a limp vellum binding to a book.

Tail. The form of f used in Caroline minuscule and other scripts. The letter resembles an f without the cross-stroke.

Tanning. A method used to turn animal skins into leather. The method involved soaking the skins in a solution containing tannin (usually from organic sources such as oak trees) for between three months and a year. An alternative method was tawing (see alum-tawed skins).

Terminus Ad quem. In dating, indicates the date that is the latest possible at which an event could have occurred.

Terminus Ante Quem. Indicates the date before which an event must have occurred.

Terminus Ante Quem Non. Indicates the date before which an event cannot have occurred.

Terminus A quo. Indicates the date that is the earliest possible at which an event can have occurred.

Terminus Post Quem. Indicates the date after which an event must have occurred.

Terminus Post Quem Non. Indicates the date after which an event cannot have occurred.

Thongs. See cords.

Thumb-scoring. A method of marking one's place in a book by using the thumb to score the page.

Tie-mark. See signe-de-renvoi.

Tipped In. A term used to describe a leaf that has been inserted into a book after the book was bound; usually such a leaf was held in place by pasting its inner edge to the adjacent leaf.

Tironian Notes. A system of shorthand said to have been invented by Ciceronian secretary M. Tullius Tiro. Some Tironian symbols were used in medieval abbreviations; the most common of these was the symbol resembling the Arabic numeral 7 used to represent the word et.

Tooling. See blind tooling.

Trailing-Headed. A form of the Caroline a in which the upper stroke of the letter extends farther to the right than the closed lower portion. The form is found in English manuscripts of the twelfth century, when a falls in the word-initial position.

Turn-ins. The edges of the leather cover of a book that are turned over the edges of the boards and secured (usually by pasting) to the inner surface of the boards.

Two-Compartment A. A form of Caroline A in which the upper portion is not open but makes a closed compartment, like the lower portion. Found in the late medieval English script known as Anglicana.

Tyrian Purple. Purple dye or pigment produced from a gland found in certain types of mollusk. Also known as murex purple.

Ultramarine. A highly prized blue pigment made from lapis lazuli.

Uncial. The most popular book hand in use from the fifth century to the eighth. The script is basically majuscule in character, although certain of its letters rise above the headline or descend below the baseline.

Uncial D. A form of the letter d in which the ascender is not straight and vertical but curves back toward the left. Also called rounded d.

Underdrawing. A preliminary sketch that served as a guide for the final image drawn or painted by an artist. In early manuscripts, up until the eleventh century, the underdrawing was usually in drypoint; thereafter, plummet and diluted ink were commonly used.

Upright. Vertical letter strokes, such as the left and right stems of H.

Upstroke. An upward stroke of the pen.

Uterine Vellum. A soft, very thin vellum prepared from the skin of un-born or stillborn calves. Some manuscripts
formerly believed to have been made of uterine vellum are now thought to consist of regular vellum that was split to produce two sheets from a single thickness.

**vellum** A writing material prepared from calfskin. Sometimes, however, the term is used generically to refer to writing material prepared from any animal skin. See also **limp vellum binding.**

**verdigris** A green pigment produced by mixing copper filings with vinegar and other ingredients, or by hanging strips of copper above hot vinegar and scraping off the green crust that forms on the copper.

**vermilion** A red pigment produced from mercuric sulfide.

**verso** The reverse or back side of a leaf of parchment or paper. See also **recto.**

**virgula suspensiva** A punctuation mark consisting of a forward slash (/), used in the fourteenth, fifteenth, and sixteenth centuries to mark a minor pause.

**volvelle** A revolving wheel made of parchment or paper secured to the page by a thread or string. The volvelle was usually attached to a page that carried a scientific table in circular format (for example, a table about the movement of the planets). By revolving the wheel, the user could obtain information from the table.

**watermark** An identifying image in a sheet of paper. The watermark was produced by attaching a device to the screen of a papermill.

**wax tablets** Tablets frequently used in antiquity and the Middle Ages for taking notes and drafting texts. Made variously of wood, bone, or ivory that was partly hollowed out, the tablet was filled with wax and written on with a stylus. When the text on the tablet was no longer required, the wax could be smoothed over and written on again.

**white vine-stem decoration** A style of decoration popular in fifteenth-century manuscripts written in humanistic script, used for both **initials** and borders. Also called **bianchi giunti** when describing borders.

**yapp edge** A term used to describe a binding in which the vellum cover extended somewhat beyond the edge of the boards. The fore-edges of the cover could then be turned in toward one another and might be tied together with strings attached to them, thus protecting the leaves when the book was not in use.