

Introduction to Manuscript Studies

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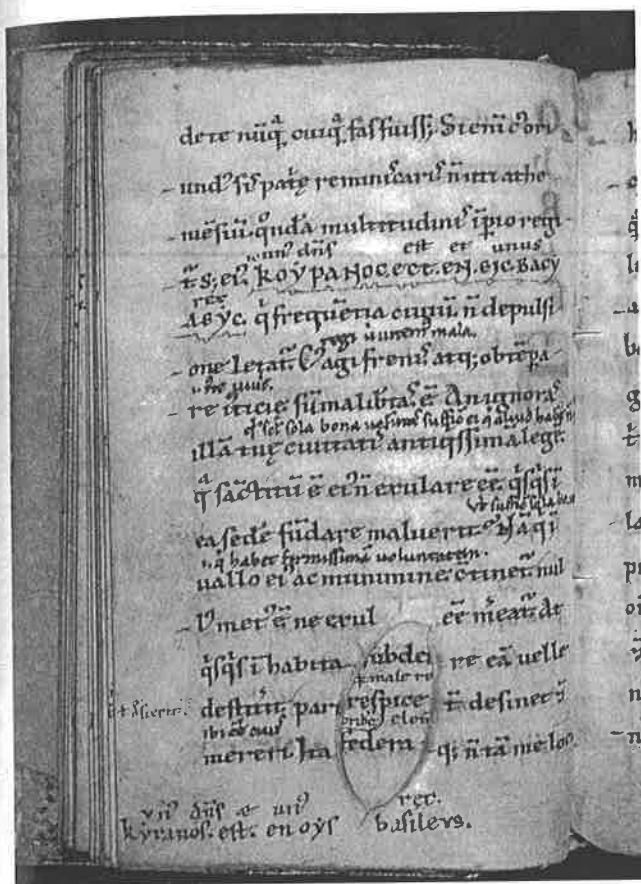
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5-3 A page from an eleventh-century manuscript of Boethius's *De consolazione philosophiae* with interlinear glosses. Newberry Library, MS 10, fol. 16/23v.

ern 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 suspensiva*, 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

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.

Preparing 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 transcriber 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 *ae*, the manuscript uses a spelling with *e* or *e*-caudata (that is, *e* with hook: *ē*), 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 mod-

SYMBOL	DESCRIPTION	USE	EXAMPLE
()	Parentheses	Expanded abbreviation	d(omi)ni
††	Obeli or Daggers	Problematic readings: text is corrupt, or transcriber is uncertain of the text	†domini†
/\	Slashes	Scribal insertion on the line	do/mi\ni
\ /	Slashes	Scribal insertion in the interline	do\mi/ni
\\ //	Double slashes	Scribal insertion in the margin	\\domini//
[]	Square brackets	Letters canceled by scraping or washing; legible erased letters are placed within the brackets	do[mi]ni
[.]	Square brackets and subscript dots	Letters canceled by subpunction	do[mi]ni
[/]	Square brackets and slash	Substitution of a new letter or word over an erasure; if original reading is legible, it is placed to left of slash	[/d]omini (original reading not legible) [h/d]omini (original reading legible)
[[]]	Double square brackets	Portion of text lost through damage (trimming of the margin, rodent activity, etc.)	domin[[*]] (asterisks indicate the estimated number of letters lost; if no estimation is possible, nothing is entered within the double brackets)

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

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)ni*, *int(er)pretat(ur)*. 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(u)i*, with just the omitted *u* within parentheses. An exception to this rule is presented by numbers, which are sometimes left with their superscript ending; for example, *iiii^a* rather than *(quattu)or* or *iiii^{or}*, or *lx^a* rather than *(sexagint)a* or *lxa*.

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.¹ 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!”²

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-

passage, editors have various ways to determine which is more likely to represent the author’s original intent. One method often employed (although it is to be used with caution) is to give the benefit of the doubt to the *lectio difficilior*, the “more difficult” reading, on the assumption that scribes were more likely to mistranscribe an unfamiliar word as a more familiar one than vice versa. For example, faced with the variant readings *socrus* (mother-in-law) and *socius* (companion), an editor might select *socrus* on the grounds that it is the less familiar word and in scripts in which the arm of the *r* was short and attached to the following *u*, could easily have been misread as *socius*.³

It is helpful for the student of manuscripts to have some idea about how editions are produced, the nature of their relationship to their underlying manuscripts, and the conventions typically used by editors. The first printed editions of classical and medieval works were undertaken during the Renaissance by humanist scholars who sought to preserve these works by putting them into wider circulation through the medium of print. Often, however, these early editions were not editions in the modern sense. In many cases, they were based on no more than a single manuscript, not because of the textual excellence of that manuscript but merely because it happened to be the one that had come into the hands of the editor. There were exceptions; the French scholar Jacques Lefèvre d’Étaples (ca. 1455–1536), for example, consulted many copies of Aristotle’s works, both manuscript and printed, before issuing his own editions. Another unfortunate characteristic of early editors is that, once they had published their editions, they sometimes discarded the manuscripts on which they were based, believing them to be of no further use. While early editions can have distinct value as evidence for the evolution of the science of textual criticism, they are of limited use as witnesses to the text of a work and should be consulted with due caution. Some of these early editions, however, have continued to wield influence through later reissues. It is important to be aware that many of the editions published by J.-P. Migne in his massive *Patrologia Latina* are verbatim reprints of Renaissance editions based on few manuscripts and often “corrected” for sense or style to conform to humanist models of Latin composition.

In the modern period, it is generally agreed that the production of an edition requires the editor to become familiar with any and all available manuscripts of a work. Nevertheless, there are significant variations in method that reveal deep differences in the conceptions of manuscript transmission. One fundamental division is between the “optimist” method (often called the Bédier approach)

1. See Michelle P. Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (London, 1990), 5–7.

2. Translation adapted from Richard de Bury, *Philobiblon*, trans. E. C. Thomas (Oxford, 1960), 48–49.

3. On the principle of *lectio difficilior*, see L. G. Reynolds and N. G. Wilson, *Scribes and Scholars: A Guide to the Transmission of Greek and Latin Literature*, 3rd ed. (Oxford, 1991), 221–22.

and the "recensionist" (or Lachmannian) method.⁴ 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 the 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 survivors (and therefore of no 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.⁵

In drawing up the *stemma* and in compiling the critical apparatus to an edition, 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 *sigla* 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 *sigla* 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* 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 *P*¹ and *P*² 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*¹ would refer to the work of the original scribe, *P*² to a correction or some other intervention by a second scribe). Sometimes an editor drawing up *sigla* will use abbreviations for the adjectives derived from the Latin forms of the appropriate place names: thus *Rot.* would indicate a manuscript now in or originally from Rouen (*Rotomagensis*), *Gem.* a manuscript in or from Jumièges (*Gemeticensis*). 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 overassiduous 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.⁶ 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

4. Joseph Bédier presented an important justification of the optimist method in his article on "La tradition manuscrite du *Lai de l'ombre*: Réflexions sur l'art d'éditer les anciens textes," *Romania* 54 (1928): 161–96, 321–56. The Lachmannian method, formulated in the first half of the nineteenth century, derives its name from the classical and biblical scholar Karl Lachmann (1793–1851), though in reality his contribution to the method was smaller than was at one time supposed. Leonard E. Boyle sought to reconcile the two methods in his "Optimist and Recensionist: 'Common Errors' or 'Common Variations'?" in *Latin Script and Letters A.D. 400–900: Festschrift Presented to Ludwig Bieler on the Occasion of His 70th Birthday*, ed. John J. O'Meara and Bernd Naumann (Leiden, Neth., 1976), 264–74.

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

6. A useful list of guides to editorial techniques and marks is given in Leonard E. Boyle, *Medieval Latin Palaeography: A Bibliographical Introduction* (Toronto, 1984), nos. 2079–91.

to be followed by the editors of individual volumes within the series. There have also been important efforts to standardize the abbreviations used by editors. The following table, which concludes this chapter, is based on that originally published by the Société Internationale pour l'Étude de la Philosophie Médiévale as part of such an effort and will serve as an introduction to the majority of the most commonly used abbreviations and editorial marks.⁷ 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, "Abréviations latines et signes recommandés pour l'apparat critique des éditions de textes médiévaux," *Bulletin de la Société internationale pour l'étude de la philosophie médiévale* 2 (1960): 142–49.

ABBREVIATION	EXPANSION	MEANING
add.	addidit (addit, addiderat, additio, etc.)	Signals an addition
adscrips.	adscripsit	Signals an addition
al. man.	alia manus	Signals that something has been written by a hand other than that of the original scribe
al.	aliter (alias)	Signals an alternative reading
alt.	alterum (altera, etc.)	Means "the other"
c.	caput (capitulum)	Means "chapter"; will be followed by the number of the chapter referred to
cap.	caput (capitulum)	An alternative to <i>c.</i> (see above)
cancell.	cancellavit (cancellatum, etc.)	Signals that a word or phrase has been canceled
cet.	ceteri	Means "the rest"; is used to indicate that a reading is shared by all manuscripts except those specifically identified as having a different reading
cf.	confer (conferas, conferatur, etc.)	Means "compare"

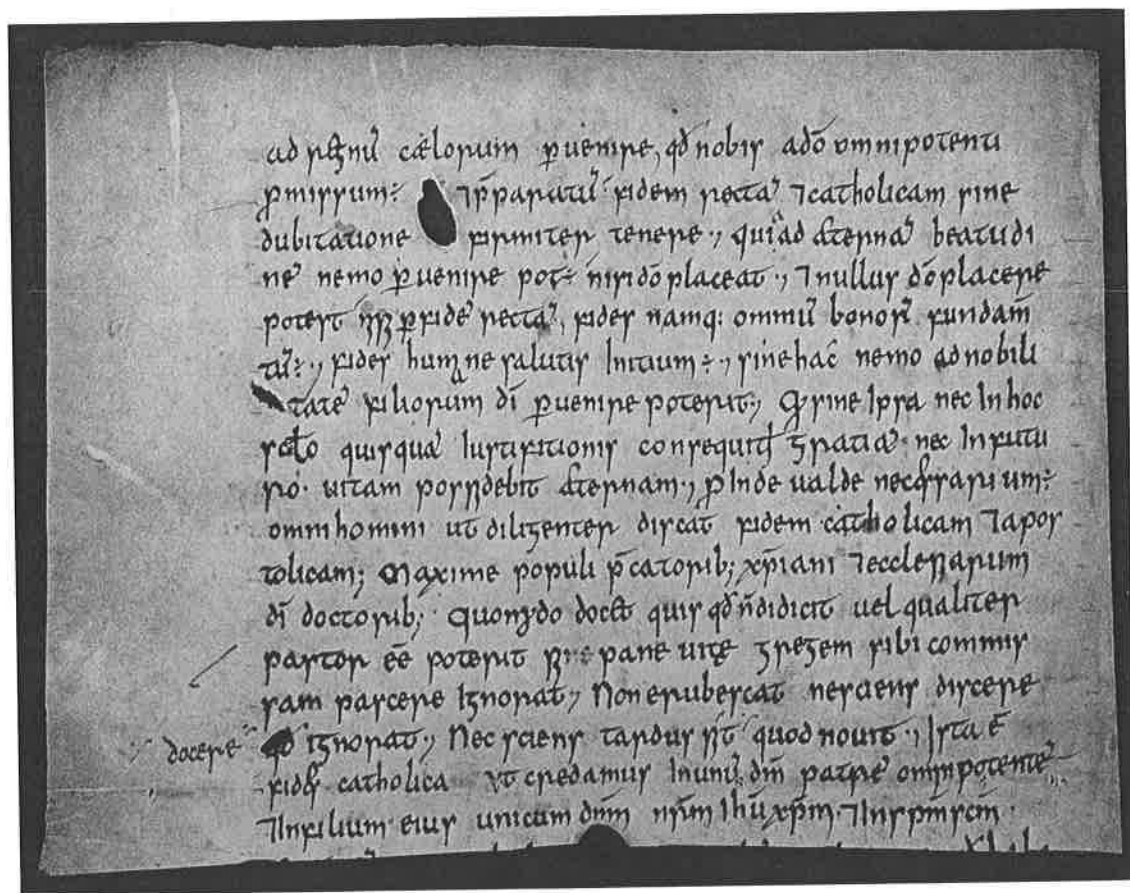
ABBREVIATION	EXPANSION	MEANING
cod.	codex	Means "manuscript"
codd.	codices	Plural of the above
col.	columna	Identifies a column within a manuscript
comm.	commentum (or commentarius)	Signals commentary within a manuscript
comp.	compendium	Means "abbreviation"
conf.	confusum	Signals that the state of the text is confused
coni.	conicimus (conicio, etc.)	Introduces an editorial conjecture
corr.	correxerit (correctio, etc.)	Signals a correction in a manuscript
damn.	damnavit	Signals that someone has condemned a particular reading
def.	deficit	Signals that a word or portion of text is missing
del.	delevit (deletum, etc.)	Signals a deletion
des.	desinit	Signals that the text ends; used when the text is truncated in a particular manuscript
det.	deterior (deteriores)	Means "worse"; signals that an editor rates one (or more) of a set of readings as inferior to the other(s)
dub.	dubitanter (dubium, etc.)	Signals a dubious or uncertain reading
ed.	edidit (editio)	Means "edited" or "edition"
edd.	editiones	Means "editions"
e.g.	exempli gratia	Means "for example"
em.	emendavit (emendat, emendatio, etc.)	Signals a textual emendation
eras.	erasit	Signals an erasure
excerpt.	excerptum (excerptiones, etc.)	Signals that text has been excerpted from another source
exp.	expunxit (expunctum, etc.)	Signals the deletion of letters by expunction, i.e., by entering dots under the letters to be deleted
expl.	explicit	Signals the end of a text

ABBREVIATION	EXPANSION	MEANING	ABBREVIATION	EXPANSION	MEANING
f.	folium	Means "leaf"; is normally followed by the number of the leaf referred to	lin.	linea	Means "line"; followed by a number, identifies a particular line on a page of a manuscript
ff.	folia	Plural of the above	lit.	litura	Means "blot"; signals where a word or phrase is unreadable because of an ink blot
fort.	fortasse	Means "perhaps"; often used when an editor proposes a solution to a problematic or barely legible reading	litt.	littera	Means "letter"
gl.	glossa	Signals a gloss	man.	manus	Means "hand"; is used when identifying the contributions of different hands within a manuscript
hab.	habet	Means "has"	marg.	margo	Means "margin"; signals a marginal entry in a manuscript
h.l.	hoc loco	Means "in this place"	ms.	codex manu scriptus	Means "manuscript"; an alternative abbreviation to <i>cod.</i>
hom.	homoeoteleuton	Signals a scribal error of eyeskip or dittography caused by two words or phrases having identical endings	mss.	codices manu scripti	Plural of the above
i.e.	id est	Means "that is"	mut.	mutavit	Signals that a word or phrase has been altered
imp.	imperfectum	Signals that a text is imperfect, i.e., incomplete	n.	numerus	Means "number"; may be used when citing the number of a line, page, etc.
inc.	incipit (incipiendo, etc.)	Signals the beginning of a text	obsc.	obscurum	Signals that the text is obscure
ind.	indicavit	Means "indicated"	om.	omisit (omittitur, omissio, etc.)	Signals a textual omission
induc.	inducente	Means "leading on"/"inducing"; can be used to suggest the source of an error	omn.	omnes	Signals the agreement of all manuscripts on a reading
inf.	inferior (inferius, etc.)	Means "lower"/"inferior"	op. cit.	in opere citato	Means "in the cited work"
inser.	inseruit	Signals an insertion within a text	p.	pagina (when preceding a number)	Means "page," when followed by a page number
inv.	invertit	Signals an inversion of word order	P	forma pristina textus (e.g., pA, pG, pV)	When placed before a manuscript <i>sighum</i> , signifies the original reading of that manuscript (i.e., before a correction was made)
iter.	iteravit (iteratum, etc.)	Signals a repetition	post.	posterior (etc.)	Means "later"
l.c.	in loco citato	Means "in the cited place"	pr.	prius (primum, etc.)	Means "previous(ly)" (or "first")
lac.	lacuna	Signals that there is a gap in the text of a manuscript			
lect.	lectio	Means "reading"			
leg.	legit	Means "reads" (pres. tense) or "read" (past tense)			
legend.	legendum	Signals a preferable reading			
lib.	liber	Means "book"; followed by a number, refers to a specific book within a work			

ABBREVIATION	EXPANSION	MEANING	ABBREVIATION	EXPANSION	MEANING
praef.	praefatio	Means "preface"	t.	tomus	Means "volume"; is normally followed by a number to indicate which volume is referred to
praem.	praemisit	Means "placed before"	tert.	tertium	Means "third"
pr. man.	prima manus	Means "first hand"; used to signal the work of the original scribe of a manuscript	transp.	transposuit (transpositio, etc.)	Signals a transposition of letters or words
ras.	rasura	Signals an erasure	v.	versus	Means "verse" (of a poetic work or of the scriptures)
rec.	recentior (recentiores)	Means "more recent"; is used to refer to a more recent manuscript or manuscripts	v.g.	verbi gratia	Means "for example"
rel.	reliqui	Means "the rest"; used as <i>et.</i> above	vid.	videtur (videas, vide, etc.)	Means "seems"/"is seen" (or "you may see," "see," etc.)
rep.	repetivit (repetitio, repetit, etc.)	Signals the repetition of a word or phrase	vol.	volumen	Means "volume"; is normally followed by a number to indicate which volume is referred to
rest.	restituit (restitutum est, etc.)	Signals the restoration of the original text	Vulg.	Vulgata Sacrae Scripturae interpretatio	Identifies a reference to the text of the Vulgate version of the Bible
rub.	rubrica (rubricator, etc.)	Signals rubricated text			
s	secundus status textus (e.g., sA, sG, sV)	Signals the second state of the text of a manuscript (i.e., after a correction has been made)			
saep.	saepius	Means "more frequently" or "rather frequently"			
scil.	scilicet	Means "namely"			
scrips.	scripsimus (scripsi, etc.)	Means "we wrote," "I wrote," etc.			
sec.	secundum	Means "according to"			
sq.	sequens	Means "following" (singular)			
sqq.	sequentes	Means "following" (plural)			
subscr.	subscripsit (subscriptus, subscriptio, etc.)	Signals that something is "written underneath" (so can indicate a signature, etc.)			
sup.	supra (super, superior, etc.)	Means "above," etc.			
suppl.	supplevit	Signals that a word or phrase has been supplied			
susp.	suspicator	Signals an editorial surmise			

MARK	MEANING
[text]	Signals that text within brackets is an interpolation
<text>	Signals that text within angle brackets has been supplied by the editor
] or]	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
•••	Used to save printing a lemma in full when it consists of several words; for example, if the lemma is <i>ego in hac lectione devotionem colligo</i> , it can be indicated in the critical apparatus as <i>ego . . . colligo</i>
=	Used to save repeating that part of a lemma that remains the same in the variants; for example, <i>tempta-vit</i>] -verit A, -verint G

Insular Minuscule



10-2 Newberry Library, MS 1.5, no. viii, verso (151 x 200 mm).

DISTINCTIVE LETTER FORMS, LIGATURES, AND ABBREVIATIONS

æ	= æ [caelorum, line 1]	g	= g [gratiam, line 8]
d	= d [dubitatione, line 3]	ma	= ma [humane, line 6]
e	= e [uenire, line 1]	mo	= mo [Quomodo, line 12]
eg	= eg [regnum, line 1]	nisi	= nisi [nisi, line 5]
es	= es [necessarium, line 9]	r	= r [regnum, line 1]
es	= es [fides, line 16]	s	= s [nobis, line 1]
et	= et [docet, line 12]	si	= si [possidebit, line 9]
f	= f [fidem, line 2]	(et)	= (et) [(et), line 2]

Insular Minuscule

TRANSCRIPTION OF LINES 1-9:

ad regnu(m) cælorum p(er)uenire, q(uo)d nobis a d(e)o
omnipotenti
p(ro)missum (est) (et) p(rae)paratu(m): fidem recta(m) (et)
catholicam sine
dubitatione firmiter tenere., qui\ a / ad æterna(m)
beatudi(-)
ne(m) (*recte* beatitudinem) nemo p(er)uenire pot(est) nisi
d(e)o placeat., (et) nullus d(e)o placere
potest nisi p(er) fide(m) recta(m)., fides namq(ue)
omniu(m) bonor(um) fundam(en-)
tu(m) (est)., fides humane salutis initium (est)., sine hac
nemo ad nobili(-)
tate(m) filiorum d(e)i p(er)uenire poterit., Q(uia) sine ipsa
nec in hoc
s(ae)c(u)lo quisqua(m) iustificionis (*recte* iustificationis)
consequit(ur) gratia(m) nec in futu(-)
ro. uitam possidebit æternam.,

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 Caroline minuscule into England from the mid-tenth century, the use of these non-Caroline forms eventually became confined to vernacular texts only. The fragment also includes certain ligatures typical of Insular minuscule, ligatures in which

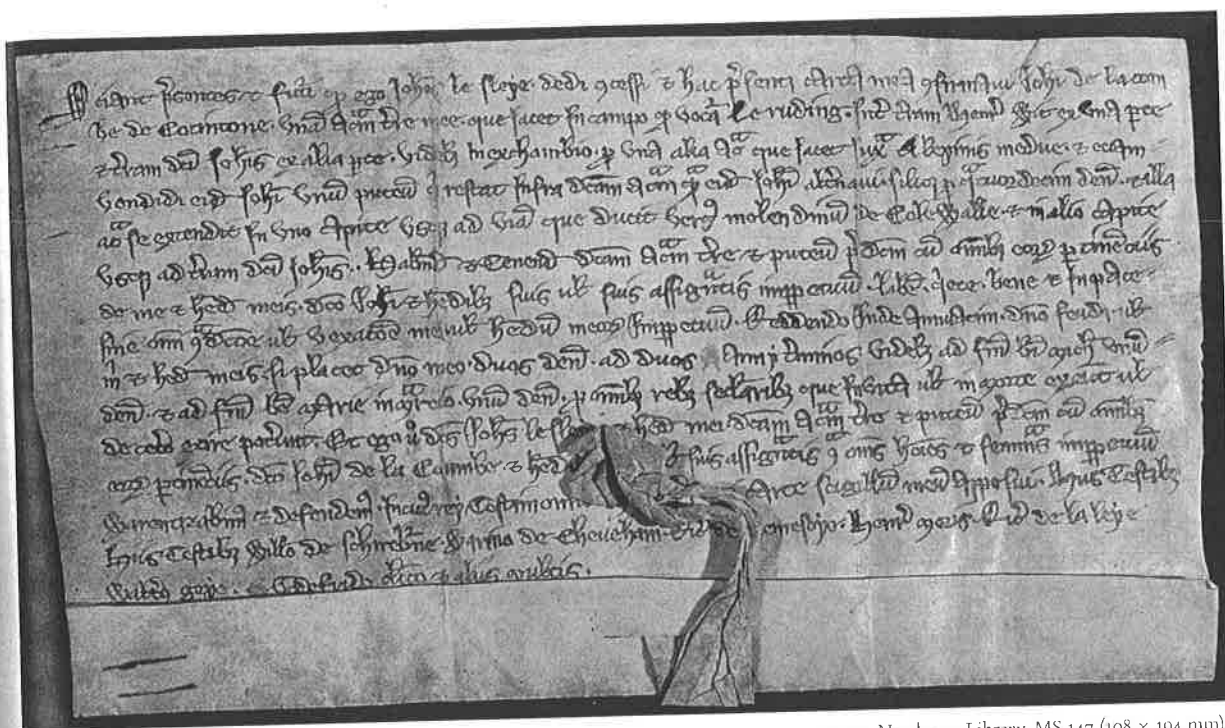
vowels linking with a preceding consonant are written below the baseline (see lines 5, 6, 12, and 13, and the examples within the table of distinctive forms). The letter *e* rises high above the headline in the *æ* digraph and when *e* enters into ligature with the following letter (see lines 1, 9, 12, 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 *et* (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.

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 *et*, 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 *apos/tolicam*) is marked by a *punctus versus* (7), 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 gradus 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 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 Spangenberg. 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.

English Cursive Documentary Script (ca. 1300)



10-10 Newberry Library, MS 147 (108 × 194 mm)

TRANSCRIPTION OF LINES 1-8:

Sciunt p(rae)sentes (et) fut(ur)i q(uod) ego Ioh(ann)es
le sleye. dedi (con)cessi (et) hac p(rae)senti carta mea
(con)firmaui Ioh(ann)i de la com(-)
be de Cotintone. vna(m) ac(ram) t(er)re mee. que iacet
in campo q(uod) voca(tur) le ruding. int(er) t(er)ram
Henr(ici) Wic ex vna p(ur)te
(et) t(er)ram d(i)c(t)i Ioh(ann)is ex alia p(ar)te. videl(icet) in
exchambio. p(ro) vna alia ac(r)a que iacet iux(t)a Alepinis
medue. (et) eciam
vendi(e) eid(em) Ioh(ann)i vnu(m) puteu(m) q(u)i restat infra
d(i)c(t)am ac(ram) q(u)a(m) eid(em) Ioh(ann)i alt(er)navi.
silic(et) p(ro) q(u)atuordecim den(ariis). (et) illa

ac(r)a se extendit in vno capite vsq(ue) ad via(m) que ducit
vers(us) molendinu(m) de Colewalle. (et) in alio capite
vsq(ue) ad t(er)ram d(i)c(t)i Ioh(ann)is. Hab(e)nd(um)
(et) Tenend(um) d(i)c(t)am ac(ram) t(er)re (et)
puteu(m) p(rae)d(i)c(tu)m cu(m) om(n)ib(us) eor(um)
p(er)tine(n)ciis
de me (et) h(er)ed(ibus) meis. d(i)c(t)o Ioh(ann)i (et)
h(er)edib(us) suis u(e)l suis assignatis imp(er)petuu(m).
lib(er)e. q(u)iete. bene (et) in pace
sine om(n)i (contr)ad(i)c(t)i(o)ne u(e)l vexac(i)o(n)e mei.
u(e)l h(er)edu(m) meor(um) imp(er)petuu(m).

DISTINCTIVE LETTER FORMS, LIGATURES, AND ABBREVIATIONS

a	= a [alia, line 3]	f	= i [iacet, line 3]
q	= a [mea, line 1]	v	= l [alia, line 3]
x	= b [exchambio, line 3]	p	= s [p(rae)senti, line 1]
C	= C [Cotintone, line 2]	o	= s [Ioh(ann)is, line 3]
2	= (con) [(con)firmaui, line 1]	S	= S [Sciunt, line 1]
D	= d [dedi, line 1]	T	= T [Tenend(um), line 6]
f	= f [(con)firmaui, line 1]	v	= v [vna(m), line 2]
h	= h [exchambio, line 3]	x	= x [iuxta, line 3]
H	= H [Hab(e)nd(um), line 6]		

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 Protogothic bookhand that incorporated some quasi-cursive features—linked minims 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 the 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 uncial *d* into a loop that descends to touch, or almost touch, the base of the letter (see *dedi*, line 1, and *molendinu(m)*, line 5). The tops of the ascenders of *b*, *h*, *k*, and *l* 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 *l* of *alia* and the *h* and *b* of *exchambio*. 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 *iacet* and *int(er)* 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 *(con)cessi*, *p(rae)senti*, and *(con)firmavi*, 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 *Ioh(ann)is* and *Alepinis* (line 3); this form is sometimes used within words, as in *vsq(ue)* 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 *vsq(ue)* in line 6. The letter *a* typically has a two-compartment form, with the upper part of the letter rising well above the headline, as in the three *a*s of *carta mea* in line 1; but sometimes it is written in single-compartment form, as

in the two occurrences of *alia* in line 3. The superscript *a* 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 cursive loop, as in *inu(m) puteu(m)* (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 *Sciunt* at the very beginning of this charter, but also the *C* of *Cotintone* (line 2) and *Colewille* (line 5); the *H* of *Henr(ici)* (line 2) and *Hab(e)nd(um)* (line 6); the *T* of *Tenend(um)* (line 6); the *R* of *Reddendo* (line 8); and the *E* of *Et* (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 Sleye grants one acre of land to John de la Combe in exchange for an acre belonging to de la Combe; le Sleye also sells to de la Combe, for fourteen pence, a well located on his acre. The charter goes on to stipulate the rent 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 any 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 follicles 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 chirograph, that is, to make two or three identical copies of the charter on a single sheet of parchment, with the word *CHIROGRAPHUM* 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 slits, 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 Sleye'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 con-

sume 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.

Fifteenth-Century English Secretary Hand

The place of old called Constantinople
 Built & edified in ye apostles name
 Constantine bare al the dispryce
 & ordered a lurre myn anto serth ye sume
 If any pore naked faste or laue
 becomne wolde the serth of ayte
 he shulde be serth bi eke ye isse

An hys pynse if he were founde to cure
 If put he was not by serving no fure
 he shold faste be serth & eke newe
 In the cosage of ye Emperour
 A weat shewing receyve for his pyn
 Of which receit noyng was newe
 In stature kepte & helle as for a lurre

What were to longe to put al in memoire
 his hys pynse & hys notable dede
 And to requyte eke grete victorie
 which put he had in hostes & he dede
 And to remembre al his pynse hys dede
 The surpluse wote hys to appoynte
 let him of Silvester reade ye legende

And smughe over conchynge his pynse
 which put he had in pynse myn may lere
 which put he had in his real dougton
 hys criste to him pynse hys did appere
 Shewen him a awe & sende ye shal here
 he not assend upon the soon to sal
 for in this hys pen shal overcom hem al

In which anson he was wode glad & hys
 pynse goddes grace & hys ent influence
 first in his laue pat shone so clere & eke
 ye criste was but chose taken of his dispryce
 Shene the tyme & called was avenge
 After which dede pynse his hys remembrance
 Of al the Empire he toke possession

In which estate he mayntened trouthe & right
 upon al pynse hys compassion
 During his tyme holde the beste knyght
 pynse ewhere was in onye pynse
 Of criste serth ye mynial champion
 pynse his noble knyghtly mayntenance
 To al criste pynse & dispryce

After his name in hys never shal appa
 Chained in Grece ye name of Constantine
 Constantinople he did hit after call
 And in o pynse of bras as men may so
 panacynge of which ye contrie
 he sit armed a grete swerde in his honde
 pynse to chastyse pat he rebel in pat londe

After ye folles pat borne be in Grece
 Called over wise pynse Alphonse
 pat had a pynse so notable pynse
 pynse pynse & pynse in pat region
 pat wylom had the pynse
 In these monarch pynse & pynse
 Over al ye worlde from este to ye occident

Truce of his dede & moneth of the pynse
 which not sem redonne his pynse hys
 he longe a pynse large hys & clere
 Toward hys shewen a grete comete
 hys encrepynge dede toward ye Grece
 Of which hys pynse criste & eke hys
 which in his pynse he passed into fate

After the dede of his marcal man
 pynse pynse noble worthi Constantinople
 Comere the apostate cursed Julian
 which bi dede to Constantinople was cosyn
 hys grunynge cursed had a cursed pynse
 Entred religion as hys pynse
 vnde a coler of fals pynse

But have be serde of antiquite
 where at there is dissimuled holnes
 hit is called dole unquyte
 for on al such served pynse
 for simlacion cured it doblenes
 and fals semblant in a solde pynse
 Of al fals pynse pynse pynse of gre

After tyme space as maad is mentoun
 To al pynse he did hys pynse appli
 Til he was weat of his pynse
 pynse his oide bi apostate
 And pynse he gaf hys to pynse
 Double apostate as myn anto serth
 pynse to his oide & pynse to his serth

Fifteenth-Century English Secretary Hand

TRANSCRIPTION OF LINES B22-35:

After the deþe of þis marcial man
I meen þis noble worthi Constantyn
Co(m)meþe the Apostata cursed Julian
Which bi descent to Constantyn was cosyn
His gynnynge cursed had a cursed fyne
Entred religion as bokes specifice
Vndre a colo(u)r of fals ypcrysi

Hit haþe be seyde of antiquite
Where at there is dissimuled holynes
Hit is called doble iniquite
ffy on al such feyned p(er)fitenes
ffor simulacion cured w(i)t(h) doblenes
And fals semblant w(i)t(h) a sobre face
Of all fals sectes stonde forthest owte of g(r)ace

Beginning in the third quarter of the fourteenth century, the handwriting of English scribes was greatly influenced by a new cursive 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

After the deþe of þis marcial man
I meen þis noble worthi Constantyn
Commeþe the Apostata cursed Julian
Which bi descent to Constantyn was cosyn
His gynnynge cursed had a cursed fyne
Entred religion as bokes specifice
Vndre a colo(u)r of fals ypcrysi

Hit haþe be seyde of antiquite
Where at there is dissimuled holynes
Hit is called doble iniquite
ffy on al such feyned pfitenes
ffor simulacion cured w doblenes
And fals semblant w a sobre face
Of all fals sectes stonde forthest owte of g(e)

At cartoru space as maad is menaomy
To al pffessionys he did hym selfe appli
Til he wex weyr of his pffessionys
fforþok his ordre bi apostresie
And ffirst he gaf hy to pffromancy
Doble apostata as mon andor seith
ffirst to his ordre & fith to his ffirst

DISTINCTIVE LETTER FORMS, LIGATURES, AND ABBREVIATIONS

a = a [a, line b26]	l = l [marcial, line b22]
b = b [borne, line b8]	n = n [dongeon, line a24]
d = d [had, line b12]	or = or [ordre, line b39]
f = f [Of, line b35]	s = s [As, line b13]
ff = ff [ffor, line b33]	s = s [souereyn, line b10]
g = g [glad, line a29]	p = p [pat, line a31]
z = z [zere, line b15]	v = v [Vndre, line b28]
h = h [had, line b10]	w = w [Which, line b25]
h = h [chese, line b13]	y = y [gynnynge, line b26]
k = k [token, line a32]	and = (and) [(and), line b42]

frequently used for copying the works of the major vernacular authors Chaucer, Gower, and Lydgate. Often scribes would incorporate elements of the older Anglicana 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 *Affryke* (line b18), *holynes* (line b30), and *doble* (line b31); note also the straight extension of the right limb of *h* below the baseline and the shortened form of the right limb of *k*, which must not be confused with capital *R* (in line b8, contrast the *R* of *Reioyse* 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 *Eforsoke* and *ordre*, line b39). The letter *y* has an extremely fine hairline stroke as its descender (see *gynmyng* and *fyne* in line b26). The letters *n* and *u* are virtually indistinguishable from one another. The *v* that is used at word beginnings has a tall left limb (*victorye*, line a17; *vision*, line a22) and must not be misread as *b*; the tall limb curves to the left rather than to the right as in the loop of *b*. The influence of Anglicana on this scribe is to be seen in such features as the use of two-compartment *a* (pure Secretary hand favored single-compartment *a*) and the closed lower bow of *g*.

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, *his* in lines b22 and b23, but contrast *the* earlier in line b22. The Middle English character *yogh*, resembling an arabic numeral 3, is used to represent the sounds of consonantal *y* and voiced *gh* (see *zere*, line b15, and *Brouzle*, line b11). Note, however, that the same form also represents the letter *z* (as in *Byzante*, line b2) and serves as an abbreviation symbol for suspended final *-us* (as in *Pheb(us)*, line b16). Capital *F* is represented by a doubling of the letter (see the first letters in lines b32, b33, b39, and b42). Superscript 2-shaped *r* at the end of the word indicates that a preceding *u* has been omitted, as in *aucto(u)r* (line a4), *sayto(u)r* (line a9), and *colo(u)r* (line b28). Often the letters *d* and *h* at the end of a word have a horizontal or curved stroke crossing or extending to the right of their ascender; the stroke is redundant and does not signify an abbreviation (see, for example, *furth* and *fostred* in line b11, *Which* in line b25, and *Entred* in line b27). The relatively few abbreviations on the page include *p* with superscript *t* for *p(a)t* and *w* with superscript *t* for *w(i)t(h)*. The Tironian symbol is used for *and*; it here has both a horizontal cross-stroke and an additional horizontal stroke above it (see lines b13, b17, b20, etc.).

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 Humfrey, 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 (1431–38). It is a translation of Giovanni Boccaccio's *De casibus illustrium virorum* based not on the original Latin but on an intermediary 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 b8–14). 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 paneled 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 ABABBCC. 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 water 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, 1994); Olga Weijers, ed., *Vocabulaire du livre et de l'écriture au moyen âge* (Turnhout, Belgium, 1989); and Bernhard Bischoff, G. I. Liefstinck, 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 yolks, 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 *b*, *d*, *f*, *h*, *k*, *l*, and tall *s* all have ascenders. See also **DESCENDER**.

ASPECT The general appearance of a **SCRIPT**.

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

AUTOGRAPH 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**.

BIANCHI GIRARI 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 (**GLAIR**) were the usual binding media.

BITING LETTERS Consecutive letters whose **BOWS** overlap with a shared stroke, such as *æ*. 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 A The form of the letter *a* found in **CAROLINE 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 **LOBE** 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.
- CARTOUCHE** 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, *Stichwort*, guide-word, or direction word.
- CAUTIO** 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 **LAI D-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.
- CHARTERHAND** 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.
- CHRYSOGRAPHY** Writing in gold letters, either by using gold ink, produced by mixing powdered gold with a **BINDING MEDIUM**, or by mordant gilding, 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.
- CODICOLOGY** The study of the physical aspects and structure of a book, including the material on which it is written, its **COLLATION**, its **PRICKING** and **RULING**, and the manner in which the book was bound.
- COLLATION** The description (diagrammatic 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.
- CONJOINT LEAVES** Two leaves that are attached to one another, i.e., the two leaves of a **BIFOLIUM**. Also called conjugate leaves.
- CONJUGATE LEAVES** See **CONJOINT LEAVES**.
- CONSTRUE 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 SACRA**. See also **SUSPENSION**.
- COPPER 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 **ALUM-TAWED 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 *E* and *F*. Also called hasta.
- CUE INITIAL** A letter that a scribe entered discreetly 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 cue 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.
- DECKLE** The removable wooden frame of a papermaker's mold.
- DECKLE-EDGE** The edge of the paper that has not been cut and so retains a fine, feathery edge.
- DENTELLE** 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 extends below the BASELINE, as in the letters *p* and *q*. 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 *æ*.
- DIMINUENDO** A gradual decrease in the size and level of embellishment 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.
- DIPLE** 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 diple normally 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 regular text script.
- DISTINCTIO** In the DISTINCTIONES system, 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.
- DISTINCTIONES** 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 DISTINCTIO, MEDIA DISTINCTIO, and SUBDISTINCTIO.
- DITTOGRAPHY** 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 occurrence of the word, the scribe looked back to the first occurrence in the EXEMPLAR and erroneously recopied the passage. 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 glossing (see GLOSS) and for making preliminary sketches of decorative elements (INITIALS and MINIATURES). Also known as *hardpoint*.
- DUCTUS** The way in which a SCRIPT is written; its speed and care of execution.
- DUODECIMO** See FOLIO.
- E-CAUDATA** An *e* written with a hook below it, where classical Latin would use *æ*.
- 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 SUBPUNCTION.
- 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. Also called *saut du même au même*. See also HAPLOGRAPHY, HOMOEOMERON, and HOMOEOTELEUTON. The opposite error is DITTOGRAPHY.
- FINIAL** See SERIF. 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.
- FLESH-SIDE** The side of a sheet of PARCHMENT that originally faced inward on the animal. It is usually lighter in color than the HAIR-SIDE.
- FLYLEAF** See ENLEAF.
- FOLIO** A LEAF of PARCHMENT or PAPER, of which the two sides are respectively the RECTO and the VERSO. Manuscript pages are normally (but not always) referred to by folio numbers rather than page numbers. Thus folio 1r refers to the recto side of the first leaf, folio 1v to its verso side. In catalogue descriptions, the term *folio* may describe the size of a book, indicating that the leaves have the dimensions of a single sheet of parchment folded in two; additional folds yield sizes known as quarto, octavo, and duodecimo.
- FOLIUM** A purple PIGMENT produced from the seeds of the herb turnsole.
- 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.
- GALLNUT** A rounded excrescence 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 underlay in **GILDING**. Imparts depth to gilded images and helps to make gilded surfaces suitable for **BURNISHING**.
- 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.
- GLAIR** 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 **GLAIR** or **GESSO** and then burnished (see **BURNISHING**).
- GRISAILLE** 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 **CUE 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.
- HAIR-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, the inner area, and the four corners of the **BOARDS** are covered with a 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 **SINGLETON**.
- 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, *tinmabulum* instead of *tin-tinnabulum*. See also **EYESKIP**, **HOMOEOMARCTON**, 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*.
- HEMP** 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.
- HERSE** 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.
- HOMOEOMARCTON** 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 cunabula* (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 **BUILT-UP INITIAL**, **HISTORIATED INITIAL**, **LITTERA NOTABILIOR**, **PEN-FLOURISHED INITIAL**.
- INK** The term derives from the Latin *encaustum* or *incaustum*, meaning "burned in." Ink is made from acidic ingredients that eat their way into the surface of the page. See also **GALLNUT** and **LAMPBLACK**.
- INK LAKE** 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 *Kermes* genus.
- LAI-D-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**.
- LAMPBLACK** A type of **INK** made from a mixture of dense 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 **PLUMMET**.
- 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 flake-white.
- 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.

LETTRE 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 are normally restricted to the combinations *ct*, *et*, *rt*, and *st*.

LIMB 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 lacing the SEWING SUPPORTS through the cover. Limp vellum bindings were often used as covers for less expensive books in the late Middle Ages.

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

LITTERA 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 F A form of the letter *f* in which the CROSS-STROKE 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 S A form of *s* of which the basic shape is that of a TALL *s* but which descends below the BASELINE.

LUNELLUM The blade used by a parchment maker to scrape any remaining hair, fat, and flesh off a skin while it is suspended on a HERSE. 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 fit 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 DISTINCTIO In the DISTINCTIONES 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 *minium*, 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*, *u*, and *m* 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 *u* are each made up of two minims, linked respectively at the top and the bottom; and the letter *m* 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.

MOSAIC GOLD A gold-colored PIGMENT made from tin disulfide, often used in the late Middle Ages as a substitute for gold. Also called musive 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 *nomen sacrum*.

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

OAK GALL See GALLNUT.

OBLIQUES 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 *Incipit*. 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 RECENSIONIST METHOD.

ORPIMENT A yellow PIGMENT made of arsenic trisulfide.

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

OWNERSHIP INSCRIPTION 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.

PALEOGRAPHY The science of the study of handwriting. The aims of paleography are to read scripts accurately and to date and localize them.

PALIMPSEST 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 again."

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

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

PARAPH 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**.

PECIA SYSTEM A method of book production used in some universities to facilitate the copying of books required in the curriculum. The separate **QUIREs**, or *peciae*, of an unbound **EXEMPLAR** were hired out to scribes for copying piecemeal.

PEN-FLORISHED INITIAL An **INITIAL** embellished with decorative pen strokes that extend down the margin of the page. Pen-flourished initials were especially popular in manuscripts of the Gothic period; often, a red initial would be decorated with blue flourishes 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 **ENDLEAVES**. Also called *probatio pennae*.

PER COLA ET COMMATA A type of layout used in some early manuscripts of the Vulgate. Including no marks 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 **HERSE** with cord.

PLUMMET A lead point regularly used for **RULING** manuscripts and for **UNDERDRAWINGS** from the later eleventh century onward. Leaves a faint, grainy, grayish or reddish line on the page.

POSITURAE A system of punctuation employing the **PUNCTUS**, **PUNCTUS ELEVATUS**, **PUNCTUS FLEXUS**, **PUNCTUS INTERROGATIVUS**, and **PUNCTUS VERSUS**.

POUNCING 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 pumice. (2) Pouncing was also a method for duplicating an illustration. The artist would place a sheet of **PARCHMENT** or **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 **SHELFMARK**.

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 macerated rags used to make **PAPER**.

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

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

PUNCTUS ELEVATUS In the **POSITURAE** 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 **POSITURAE** 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 circumflex-like mark above it.

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

PUNCTUS VERSUS In the **POSITURAE** 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 just 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**.

QUATERNION 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 hydrophosphate of ammonia) applied to a page of **SCRIPT** to make faded or damaged text more legible.

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

- 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 MINIAURES. Also called minium.
- RETTING** The process of fermenting PULP to make PAPER.
- RINCEAUX** 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 PYPYRUS 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** See UNCIAL D.
- ROUNDEL** A round panel that contains decoration or an image.
- ROUND R** A form of the letter *r* resembling an arabic numeral 2, originally used only when *r* followed *o*, 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-SET *s*, TALL *s*.
- RUBRICATION** The process of providing a manuscript with titles written in red. The medium normally used for rubrication was RED LEAD.
- RULING** 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 BASELINES 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 MÊME AU MÊME** See EYESKIP.
- 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, UNCIAL, HALF-UNCIAL, CAROLINE MINUSCULE, Protogothic, 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.
- SCUDDING** The process of removing hair from an animal skin with a long, curved, two-handled blade.
- SERIF** 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*.
- SIGNE-DE-RENOI** A symbol that, when paired with a matching symbol, serves to direct a reader's attention from one part of a 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 capitals.

- STAMPED BINDING** A binding decorated with a pattern embossed on the cover by means of an engraved stamp or panel.
- STAMPER** 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 in tabular form the postulated interrelationships between the different manuscripts (both surviving and lost) of a particular text.
- STICHWORT** See CATCHWORD.
- STITCHWORD** See CATCHWORD.
- STRAIGHT-BACKED D** 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 D.
- 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 CLASP.
- STYLUS** A pointed implement, usually made of metal or bone, used for writing on WAX TABLETS and for entering DRY-POINT RULING, GLOSSES, 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.
- SUBPUNCTION** A method of correction that involved placing dots under letters that the reader should ignore. Also called expunction.
- 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.
- TACKETING** 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.
- TALL S** The form of *s* 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 thumbnail to score the page.
- TIE-MARK** See SIGNE-DE-REVOI.
- TIPPED IN** The 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 Cicero's 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** A form of the CAROLINE A in which the upper stroke of the letter extends farther to the left 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 BOOKHAND 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.
- UPRIGHTS** 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 unborn 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 papermold.

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 girari* 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.