

Manuscripts in the Curriculum

New College of Florida, Fall 2019

Report by Carrie E. Beneš

13 February 2020

¶ The greatest beneficiaries of the loan manuscripts were the twelve students in my “**Introduction to Medieval Manuscripts**” class (**syllabus, Appendix A**). The class met with the manuscripts in the library classroom five times over the course of the semester; toward the end of the term, we also held “open hours” in the special collections room (supervised by me or Ana McGrath, our archivist) for students to drop in and work with the manuscripts they had chosen for their final projects.

¶ In tandem with the Manuscripts class, I also offered a half-course-credit **Calligraphy and Book Arts Practicum**, in which we actually learned and practiced multiple styles of medieval calligraphy, decorative techniques such as Celtic knotwork and white vine work, illumination with shell gold and gold leaf, several styles of book binding, and paper marbling. The students in the tutorial were able to consult the loan manuscripts for examples of these techniques, and some even informed their final creative projects. Half of the students in Manuscripts also enrolled in the Book Arts practicum.

¶ Students in Manuscripts also assisted with three “**Meet a Manuscript / Make a Manuscript**” events held in Jane Bancroft Cook Library over the course of the semester, in weeks 5, 10, and 14 (**poster, Appendix B**). These were two-hour events aimed at the New College campus community that involved setting up two tables in the Cook Library lobby: I stood at one table with one or two loan manuscripts for public perusal and examination; attendees could ask questions, turn pages, and look at the manuscripts up close under my supervision. The second table held two students from the class with calligraphy materials, reference books, and handouts (**Appendix C**) on how to make a quire, rule it, and bind it together. Some people just drifted by and admired the manuscripts; others sat down for an hour or more to work on making something. The events averaged about 40 attendees each, which is really high for a college of 700 students.

¶ In a similar vein, I offered a “**Meet a Manuscript**” evening in our **Campus Conversations series**, a public outreach effort funded by our current Mellon Foundation grant, “Connecting the Arts and the Humanities on Florida’s Creative Coast” (**blurb, Appendix D**). Similar in format to the “Meet a Manuscript” half of the previous item, this event was attended by New College faculty, local residents whose ages ranged from 6 to 85, and faculty at the nearby Ringling School of Art & Design.

¶ I met with an officer of the local calligraphers’ guild to try to organize a study-and-practice day on medieval calligraphy, but unfortunately the time frame turned out to be too short for them to be able to fit it into the guild’s schedule.

¶ My colleagues also worked the loan manuscripts into their teaching as appropriate; for instance, fellow historian Thomas McCarthy held three classes of the **Medieval Europe** survey in the library classroom with the loan manuscripts, while classicist David Rohrbacher welcomed the loaned humanist copy of Juvenal to his **Advanced Latin** class. In that case one of the students in David’s class was also in my

Manuscripts class, and was doing his final project on the Juvenal manuscript, so he was thrilled to be able to introduce his Latin classmates to “his” manuscript.

¶ The final project for students in my Medieval Manuscripts class was to create an academic poster on one or more of manuscripts (out of New College’s own collection of Schoenberg manuscripts, or the loan manuscripts). They also helped me organize an exhibit, “**History Incribed,**” which was installed in the Jane Bancroft Cook Library for two weeks at the end of term (**exhibit poster, Appendix E**). The exhibit consisted of the loan manuscripts displayed alongside New College’s own Schoenberg manuscripts, plus the student posters and a number of the creative projects from the Book Arts tutorial (**student posters, separate file**). A staff member at the New College Foundation who had helped to organize the alumni donation that paid for the manuscripts loan also organized a **reception for the exhibit (invitation, Appendix F; pictures, Appendix G)**. While we didn’t track official numbers, the librarians who staffed the nearby circulation desk said that the exhibit nearly always had someone (or more than person) browsing through it.

¶ Once the exhibit came down we packed up the manuscripts and sent them back off to Chicago. This was perhaps the one awkward moment in the MITC experience: the loan contract stipulated that we could keep the manuscripts until December 18th, and term ended on December 13th, so I was planning to deinstall the exhibit and pack the manuscripts up for return early the following week. On Wednesday, December 11th, I was contacted by a member of the Les Enluminures staff asking if we couldn’t return them the following day (either 12/12 or 12/13), because they needed to ship them out again on December 17th. When I explained that the exhibit had been advertised to go through Friday (12/13), they said it was very important and couldn’t we get the shipment in the mail on Friday evening? Trying to be helpful, we eventually broke the exhibit down on Friday afternoon for a scheduled FedEx pickup around 5pm, but I certainly know of a couple of people who were planning on seeing it Friday afternoon who didn’t get to because of the rushed deinstallation and shipping. (The situation was not improved by the FedEx employee who appeared in the library around 3pm and wanted to know why the shipment—as I mentioned, scheduled for 5pm—wasn’t ready yet.) I certainly am sympathetic to the pressure on the employee who needed to get the manuscripts through Canadian customs and to their next loan institution on time, but it would have been helpful if the original contract had taken account of that—or even if we had known about that constraint a month ahead of time, so I could schedule the exhibit dates to allow for it. Just food for thought!

All in all, however, I think it’s safe to say the manuscripts were a real hit on campus. I am happy with the number of people we were able to reach both on- and off-campus, most of whom who had never seen or touched something that old, and I was delighted with the level of student interest in both the academic and practical arenas. Our staff contact in the New College Foundation has promised to follow up with her alum contact about a potential future donation. And finally, I echo the sentiment expressed by a number of my students that the next time I offer Manuscripts it will be disappointing to have to go back to the mostly-digital way I’ve taught it before. All of us at New College would like to thank Sandra Hindman, Laura Light, and the staff at Les Enluminures for giving us the opportunity to participate in the MITC program. It made a real splash on our small campus. Here is a news story by the Communications Office about it: <https://news.ncf.edu/news/meeting-a-medieval-manuscript/>

INTRODUCTION TO MEDIEVAL MANUSCRIPTS



Basic Information. Prof. Carrie Beneš (benes@ncf.edu). Class meetings: ACE 102, M/Th 2pm to 3:20pm. Office hours: ACE 106, Th 9:30am to 11:30am & by appt.

Canvas page: ncf.instructure.com/courses/4351

Course Texts.

Students are required to purchase, used or new: § Christopher de Hamel, *A History of Illuminated Manuscripts* (2nd ed., Phaidon, 1997). § Michelle Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (2nd ed., University of Toronto Press, 1994).

§ Ingo Walther and Norbert Wolf, *Codices Illustres: The World's Most Famous Illuminated Manuscripts, 400 to 1600* (3rd ed., Taschen, 2018). § Michael Clanchy, *From Memory to Written Record: England, 1066-1307* (3rd ed., Blackwell, 2012).

Tutorial Opportunity. An associated but separate mod-credit group tutorial (CRN 82440) will allow interested students to explore some of these practical approaches for themselves. You must be enrolled in this class in order to participate but there are no other artistic or academic prerequisites; contact Professor Beneš if you are interested.

Manuscripts on Campus. While New College has its own teaching collection of approximately 15 leaves and codices donated by a local collector some years ago, this semester's class will benefit from the presence of **Manuscripts in the Curriculum**, a program run by the dealership Les Enluminures of Paris and New York (www.textmanuscripts.com), which loans small collections of manuscripts to institutions who lack such

resources for a semester for teaching purposes. These manuscripts will reside in Cook Library for the duration of the term and we will consult them regularly.

What does this class count for? This class has no prerequisites or enrollment caps. It is a lower-level

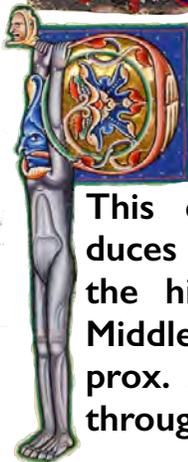
History course suitable for first-year students that fulfills the History AOC requirement in Premodern History. With appropriate project choices, it may also be eligible for Gender Studies credit.

Can I help?

If you have any questions or concerns during the term, please come to office hours! I am happy to chat about college, history, grad school, study abroad, or other totally irrelevant subjects. If you have a conflict with my regularly scheduled hours, just email me to set up an alternative meeting time. In particular, please

let me know if you encounter any unusual circumstances or difficulties during the semester. The sooner I know of such challenges, the easier it is for me to help you deal with them.

Procedures & Requirements. Students are expected to attend and participate in all class meetings and scheduled activities; to complete weekly readings; to take both quizzes and the final exam; and to hand in all written assignments. Please do the assigned reading before each class meets, so that you can participate fully in the conversation. Lateness and absence will both affect



ART ONE, BEING A DESCRIPTION OF THE COURSE.

This course introduces students to the history of the Middle Ages (approx. AD 400–1600) through the materi-

al evidence of its written remains. Since societies are in part defined by their means of communication, the class will examine the Middle Ages through medieval people's changing uses of manuscripts to record and communicate

Upper left: Pen-flourished initial B, from a breviary (Netherlands, 1st half 15c); London, British Library, MS Egerton 3271, fol. 8r. **Upper middle:** Miniature depicting the papal court under Pope Boniface VIII (r. 1294–1303) in Decretals (Bologna, 1328); London, British Library Add. MS 23923, fol. 2r. **Lower middle:** Inhabited illuminated initial P, from a Bible (Champagne, ca. 1170–80); Paris, Bibliothèque Nationale, MS lat. 16746, fol. 112v.

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your evaluation.

§ Students are also expected to behave professionally. This involves both **collegiality** (mature, respectful behavior and constructive interaction with your professor and peers) and **participation** (consistent involvement in all aspects of class, meaningful oral and written contributions to our examination of course concepts, and engaged investigation, asking questions as necessary). I remind you that

your evaluation is not simply based on your formal submitted work, and that your performance here has ramifications beyond the classroom: you may think of this expectation as a gauge of whether or not I would be willing to write a letter of recommendation for you at the end of this class. § **As a courtesy to those around you, please turn off all cell phones, pagers, and other electronic devices before entering any classroom** (see “Device Policy,” right). I reserve the right to answer any ringing cell phone. § All assignments must be handed in as scheduled, with the following exception policy: I will accept ONE (and only ONE!) late assignment† over the course of the term, but 1) you must inform me by email at least two hours before the assignment is due and 2) your late assignment must be submitted no more than one week after its original due date unless otherwise negotiated with me in advance. *Nota bene:* Use this offer wisely. A second late submis-

† “Assignment” is hereby defined as a bibliography or paper; offer does NOT apply to weekly assignments or quizzes.

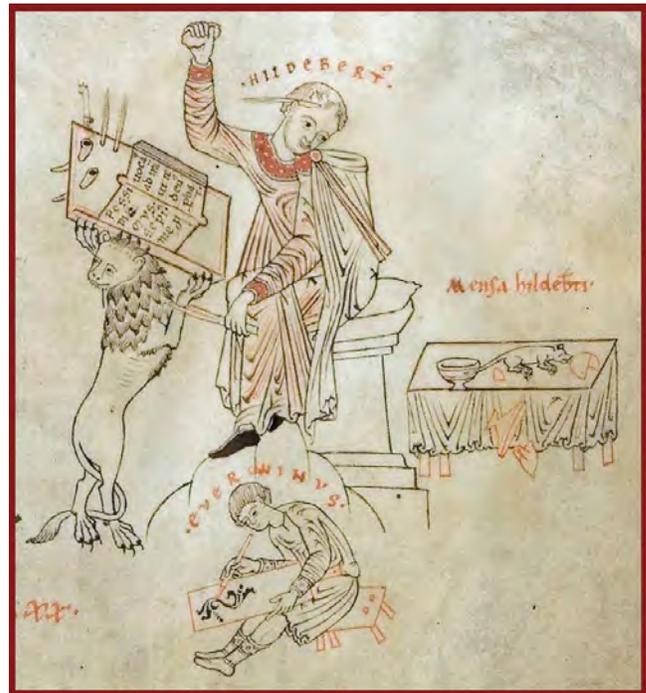


business, scholarship, literature, and spirituality—contrasting for example the early medieval Book

of Kells with late medieval Italian account books. The course will integrate a historical approach (seeing manuscripts as evidence of broader social change) with the mechanics of manuscript production: what materials were used, as well as how styles in writing and illustration changed over time. Combining the in-person examination of actual manuscripts with that of digitized manuscripts on the web, the course will also address the digital/analog interface and discuss how medium affects content. 🍷

sion will receive no credit, and may result in your unsatting the course. Any emergencies entailing accommodation beyond this policy will require documentation.

Left: Penelope writing to Odysseus, from a translation of Ovid's *Heroides* (France, 1496): Paris, Bibliothèque Nationale MS fr. 873, fol. 27v. Below: The illuminators Hildebert and Everwin, self-depicted in a MS of Augustine's *City of God* (Czech Republic, 1st half 12c): Prague, Capitular Library Codex A 21/1, fol. 153r.

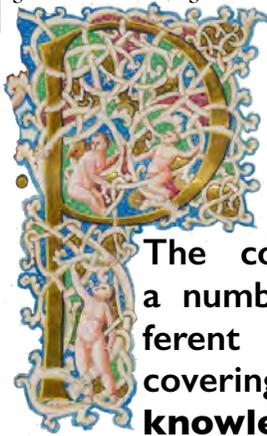


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Digital Tools. Balancing low-tech and high-tech, we will enrich our exploration of material culture by the use of new digital tools; in recent years technologies such as digital

imaging, XML databases, and multispectral analysis have enabled scholars not only to learn more about these objects than ever before, but also to share information about them much more easily than in the past. We will consider the advantages and challenges of such tools at length in class, but we will also try some of them out. Here are some of the plat-



ART II, IN WHICH COURSE GOALS ARE DISCUSSED.

The course has a number of different objectives covering content knowledge (1); critical thinking (2); and communications skills (3). By the end of the semester, successful and engaged students should be able to: ¶ Demonstrate familiarity with the major events and trends of late

forms we will be using: ¶ Digital cataloguing. We will be exploring and assessing numerous tools for digital cataloguing—from digital imagery to metadata—as we explore the thousands of manuscripts now digitized and available on the web. There are good ways and bad ways to do this, and numerous tools designed to organize and find manuscripts once they have been digitized. ¶ Nota Bene. This is a tool that enables group mark-up and annotation. Every week I will assign a few famous or important manuscripts for special study, and upload a few pages of PDF to Nota Bene. Your job is to consider why and how these manuscripts are interesting and important, adding notes and comments to this effect to the PDF. Think of this as a digital version of us all taking a quick trip to the British Museum (for example) to stand around some priceless manuscript and talk about it. ¶ The Canvas Bulletin Board. Medievalists in general, and manuscript scholars in particular, were some of the first academics to recognize the potential advantages

and pitfalls of the internet for scholarly exchange and humor (see <https://www.publicbooks.org/what-i-learned-on-medieval-twitter/>). As a result we now have an internet full of butt-trumpets, medieval Yodas, illuminated LOLcats, and many more. The bulletin board

is a low-stakes place for you to share interesting, funny, weird, or crazy things related to manuscripts and medieval culture that you come across on the internet.

¶ Recognize that books and documents are material evidence as well as containers of text, and that choices of material, binding, layout, artistic style, and script all reflect historical circumstance and human choice (1, 3)

¶ Discuss how form and content, message and medium, are inextricably intertwined (1, 2)

¶ Articulate the advan-

Electronic Device Policy.

Although this is a course about material culture, much of it is critically dependent upon electronic technologies and digital imaging. It may therefore seem odd that I am banning all electronic devices in class (laptops, tablets, phones, etc.). A wide variety of recent studies, however,

Top right: Historiated initial D from the Stammheim Missal (Hildesheim, Germany, 1170s): Los Angeles, Getty Museum MS 64, fol. 117r. Middle: Inhabited illuminated initial P from Pliny the Elder's *Natural History* (Italy, 1456): Paris, Bibliothèque Nationale, MS lat. 9325, fol. 112v. Below: Medieval 'Yoda' in the Smithfield Decretals (France, early 14c): London, British Library, MS Royal 10 E IV, fol. 30.



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have overwhelmingly proven the disadvantages of allowing or encouraging students to use these items in class. You might guess that students who multitask between taking notes and checking Facebook or instant messaging end up participating less and understanding the material less well than those whose full focus is on the class; but you might not predict that taking notes longhand actually helps you process the material more fully than typing notes on a laptop (Mueller [Princeton] and Oppenheimer [UCLA], “The Pen is Mightier Than the Keyboard,” *Psychological Science*, June 2014). If you’re interested in the science, you can Google “laptops in class,” but this article (tinyurl.com/mt28urw) by the Teaching Center at Washington University in St Louis gives a good summary of the recent research. So bring notepaper and your favorite writing implement to class, and think of it as an assignment in the physical experience of written culture.

Essays. You are responsible for two essays due in weeks 4 and 9, each of approximately 1500 words not



including notes or bibliography (that is, about 5 pages). Each of these should be a short formal description (instructions to be handed out) of a manuscript you have found and researched online. In essence, your essay should describe the

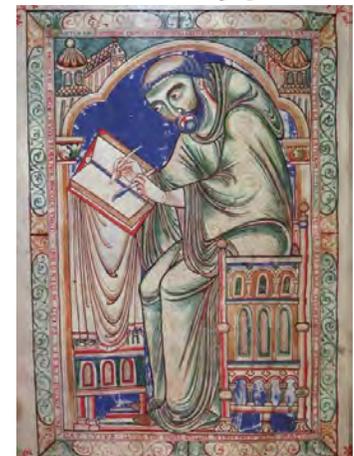
manuscript and its contents carefully, and then explain its probable origin and broader context; the ultimate point is to explain why your manuscript is significant for the wider study of medieval history. § All essays must follow the **Style Guide for the History AOC**, which is available on Canvas. All sources must be properly documented (no encyclopedias, please), and internet sources may

nize that even experts may disagree about their trajectory, significance, and meaning (2) ¶ Display college-level research and writing skills, including the ability to construct a coherent argument with a thesis and supporting evidence, and to present your writing in a polished, professional form, citing sources correctly according to a prescribed style (3). 🍀



not be used unless cleared with me in advance. Emailed papers and papers more than 10% outside the required length will not be accepted. Extensions will be granted only in exceptional circumstances. § Although your argument is by far the most important part of your essay, you will be assessed for style as well as content. I am happy to help you with outlines or rough drafts up to the Thursday before papers are due. If you are uncertain about how to write a history paper, or how to cite your sources, please consult the “**Resources for Research & Writing**” on the class Canvas page, and feel free to consult me or the SWAs in the WRC with any questions.

Left: Penelope writing to Odysseus, from a different MS of Ovid's *Heroides* (France, mid-15c): San Marino (Los Angeles), Huntington MS 60, fol. 3. **R**ight: The scribe Eadwine, depicted in the Eadwine Psalter (Christ Church, Canterbury, ca. 1160-70): now Cambridge, Trinity College MS R.17.1, fol. 283v. **A**bove: A line filler from the Gorleston Psalter (England, early 14c): London, British Library MS Add. 49622, fol. 134v.



Final Project.

As part of our participation in the Manuscripts in the Curriculum program, we will be assembling an exhibit of both the borrowed manuscripts and our own small collection of manuscripts, which will be publicly displayed in the lobby of Cook Library for several weeks at the end of the semester. Instead of traditional museum caption cards, each manuscript or fragment will be introduced by a poster incorporating both text and images, assembled by a small group of students in the class. All posters should include basic information about your assigned object, look professional (Google “conference poster design” for examples), and be printed on the

poster printer in Cook Library; within these parameters, however, the content of your poster is entirely up to you.

Further Resources.

The librarians in Cook Li-



Above: Initial S depicting the abbot and a scribe of Tennenbach (Germany, 1341): Karlsruhe, Landesarchiv BW, MS GLAK 66.8553, fol. 4r.

SCHEDULE OF CLASSES

WEEK 1 (Aug 26 & 29*) Introduction: Methodology & Terminology

WEEK 2 (Sept 5) Transformation: Early Christianity & the Codex

WEEK 3 (Sept 9 & 12) Localism: Early Medieval Preservation & Loss

WEEK 4 (Sept 16 & 19*) Imperialism: The Carolingian Imposition of Order (Essay #1 due)

WEEK 5 (Sept 23 & 26) Breakdown: A Return to Localism (Quiz #1)

WEEK 6 (Sept 30 & Oct 3) Scholarship: Monastic Scriptoria & Book Production

WEEK 7 (Oct 7 & 10*) URBANIZATION: Cathedral Schools & Universities

---Oct 14–18: Fall Break---

WEEK 8 (Oct 21 & 24) Centralization: The Power of Monarchy I

WEEK 9 (Oct 28 & 31*) Court Culture: The Power of Monarchy II (Essay #2 due)

WEEK 10 (Nov 4 & 7) Literacy: Economics & the Emerging Middle Class (Quiz #2)

WEEK 11 (Nov 14) Devotion: Late Medieval Piety

WEEK 12 (Nov 18 & 21) Humanism: Renaissance Renovatio (Poster project due)

WEEK 13 (Nov 25) Printing: Continuity & Innovation

WEEK 14 (Dec 2*) Luxury: The Princely Book Persists

Monday, Dec 9 Final Exam (take-home)

** days we will meet in Cook Library to work directly with manuscripts.*

brary and the staff in the Writing Resource Center are here to help you! Librarians are available for online chat, coffee meetings, or scheduled appointments; SWAs at the WRC are available for walk-in meetings or scheduled appointments (singly or on an ongoing basis). Whether or not you think of yourself as a good writer, you can always improve, and your writing will always benefit from an outside perspective. Therefore, at a minimum, you should visit the WRC twice this semester, once in each mod. To make an appointment, follow the link from the “General Resources” section of the course Canvas page. And when you go, please ask your SWA to send

a report of your meeting to me to confirm that you’ve completed this requirement (if you make your WRC appointment online, you just have to tick a box for this).

Academic Dishonesty.

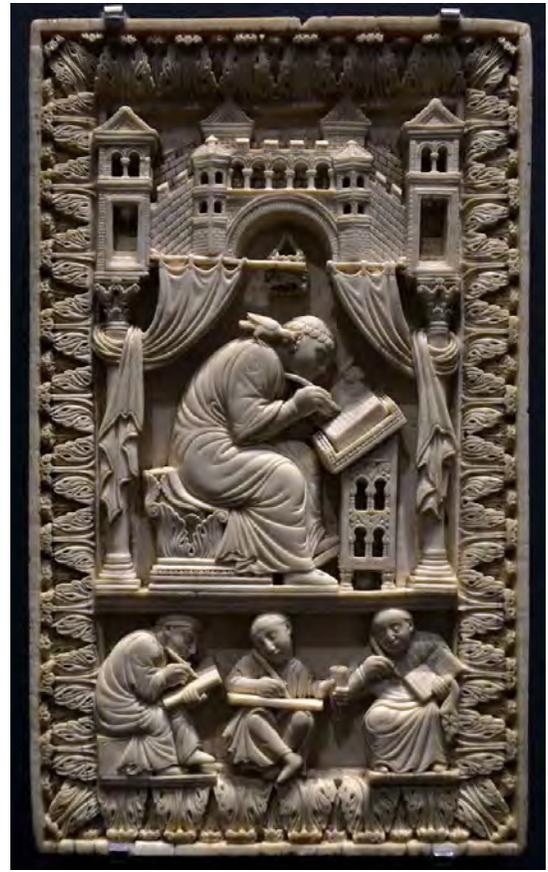
Plagiarism and cheating in any form will not be tolerated. This includes using anyone else’s words, data, or bibliographical

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information as your own—if you have questions on how or what to cite, consult the sources listed above or see me. Any infractions will be referred at once to the proper college authorities.

C Communications. The course syllabus, assignments, handouts, and announcements will all be posted on Canvas, along with links to various websites that can help you as you're preparing for class or doing your own research. I will also use Canvas to contact you to make announcements, answer questions, and so forth. Please make sure your settings are set so you receive such communications, or you will miss out. You may contact me via Canvas or regular email: I am a self-confessed email junkie, and I make every effort to reply to questions as soon as I get them. **§ A note regarding email etiquette:** please try not to use email in lieu of asking questions in class (we will take a moment at the beginning of every class to discuss business, so please ask questions about assignments or reading then). Furthermore, I put a lot of effort into making the syllabus, the Canvas page, and the Style Guide as comprehensive as possible, so please make sure your question has not already been answered there before you email me. Finally, remember that all emails to a professor should be considered professional correspondence, and should therefore be **polite, professional, and proofread.** **C Accessibility, Accommodations, & Respect.** New College's commitment to academic excellence can only be realized in a learning environment that is **inclusive, characterized by openness to diverse perspectives, and marked by equal access and mutual respect.** Discrimination, disrespect, harassment, and misconduct (sexual or otherwise) will not be tolerated. Please let me know as soon as possible of any circumstances or difficulties that may affect your academic performance and with which I can assist you: the sooner I know of such challenges, the easier it is for us to work together to address them.

Have a fantastic semester!



Above: Late 10c German ivory book cover with Pope Gregory the Great and a team of scribes: Kunsthistorisches Museum, Vienna. Below: Husband-and-wife illuminators Richard and Jeanne de Montbaston at work (Paris, early 14c): Paris, Bib. nationale, MS Fr. 25526, f. 77v.

**Now I've finished writing
the whole thing. For Christ's sake,
someone get me a drink.**

— medieval scribe's marginal
comment at the end of a manuscript



MEET A MANUSCRIPT

Look through
an 800-year-old
manuscript
& make your own
to take home.

Explore the world
of medieval books,
hands-on!

Image:

Textmanuscripts MS 940 v1,
Breviary for the Night Office
The Netherlands, ca. 1450-75
<https://tinyurl.com/y2xoys68>

Session 1 of 3
12-2pm, Friday, 9/27
Cook Library Lobby

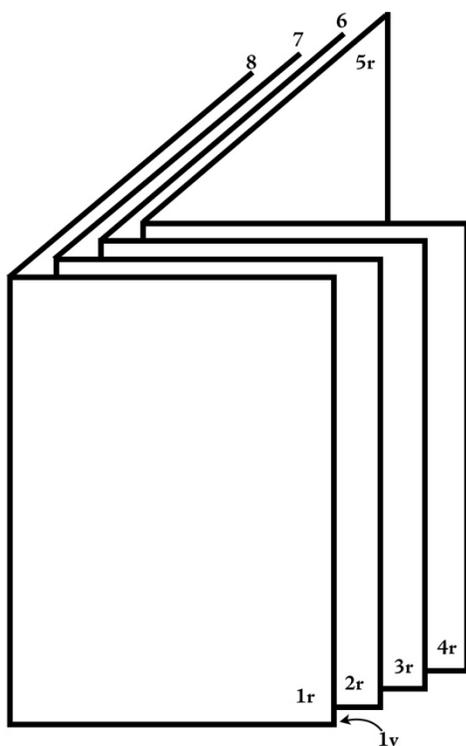
MAKE A MANUSCRIPT

Make Your Own Manuscript

The following instructions tell you how to make a single **quire** (conventionally, 4 **bifolia** or 8 pages). Traditionally, as many quires as were necessary for the desired text would be first written, then bound together into a full manuscript.

Preparation

- ☞ Take 2 sheets of 8.5x11 paper. We will assume each of these is the skin of a full (albeit very small) sheep.
- ☞ Fold each sheet in half lengthwise, and cut or slit the folded edge. You should now have four 5.5x8.5 sheets. Each of these will become what we call a **bifolium** (meaning “two folia”—a **folio** is a single page, both front and back).



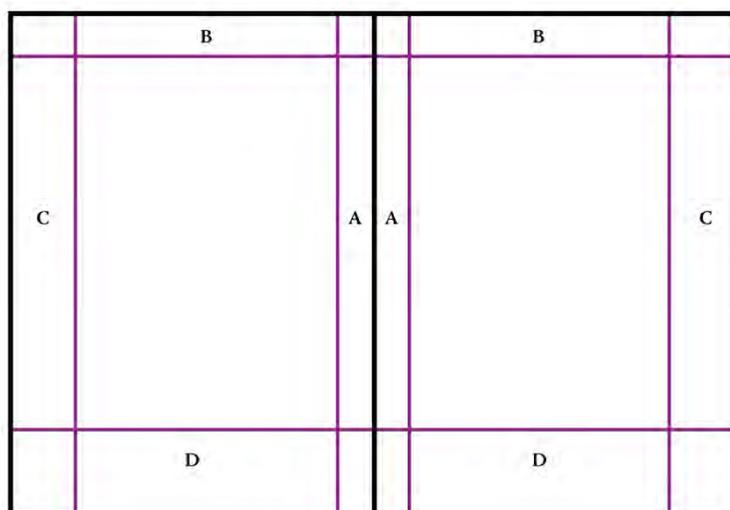
- ☞ Stack your 4 sheets together and fold them in half, together. You now have a single quire with 8 folia.
- ☞ Nowadays we would number these pages 1–16, but specialists use the **folio** for counting, pages 1–2 (the first folio, front and back) become 1r (for **recto**, front) and 1v (for **verso**, back); the next folio is 2r-v, and so on up to 8v, the back of the quire. You may wish to label your folia at this point since the quire will go back together better if you put the folia in the same order as they were when you first folded them.
- ☞ Now unstack them and rule them for writing:

Ruling

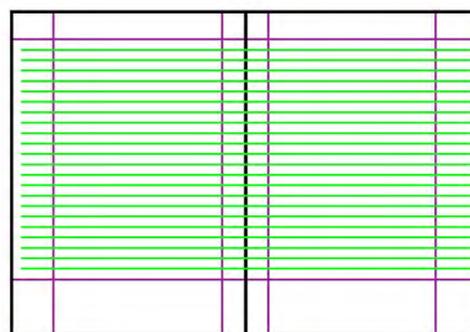
- ☞ In standard medieval practice, the inner margin of the page should be slightly smaller than the top margin, which is slightly smaller than the outer margin, which is in turn slightly smaller than the bottom margin:

$$\text{☞ } A < B < C < D$$

(for example $A = \frac{1}{4}$ inch; $B = \frac{1}{2}$ inch; $C = \frac{3}{4}$ inch; $D = 1$ inch).



- ☞ *Early medieval approach:* Use a ruler and drypoint (NOT a pencil) to score both the outer margins of the page and each individual line for writing. Benefit of this approach: the drypoint makes such a strong indentation in the parchment or paper that you only need to do this once per folio, as the concave indentation on the side you ruled makes a corresponding convex indentation on the other side. Sometimes people even stacked two sheets of parchment together and ruled them all at once.



- ☞ *High medieval approach:* Same, but use a pencil instead of drypoint. Rule each side separately.
- ☞ *Later medieval approach, used for personal journals and other informal manuscripts:* Rule only the written space in either pencil or ink, then try to keep your written lines straight without ruling each line (not recommended for amateurs).

Writing

Having prepared your sheets, you can now write on them. Calligraphy guides are provided if you wish to experiment with medieval writing. A few standard scripts are:

- ☞ **Uncial:** used as a text script between the 3rd and 8th centuries AD, and as a titling script even after that.
- ☞ **Carolingian minuscule:** the standard text script instituted under Charles the Great (Charlemagne) in the late 8th and early 9th centuries AD.
- ☞ **Gothic script:** what Carolingian minuscule evolves into by the 13th century AD, given socio-cultural pressures to write more quickly and fit more text on the page.

uncial
Carolingian minuscule
Gothic Script

Before you write, however, see “Decoration”, below.

Decoration

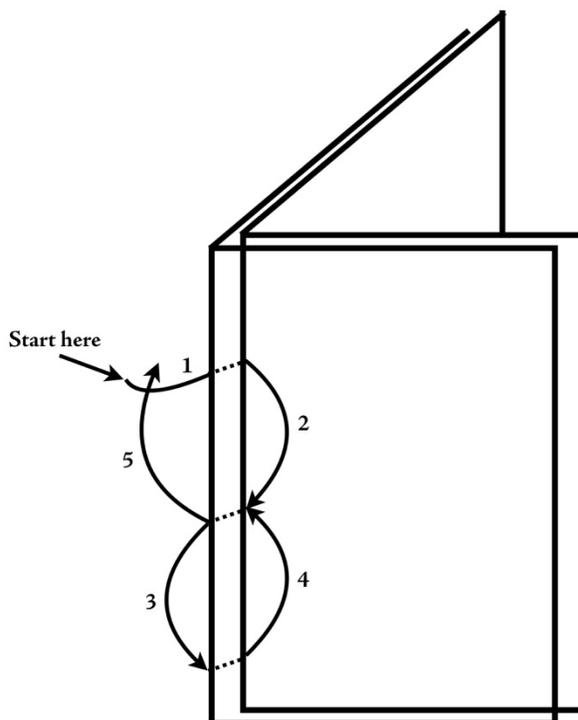
Decoration was usually applied after the text was written. Since medieval scribes did not use indenting or spaces between paragraphs, first letters of paragraphs were frequently made larger and written in a different color, or decorated, to signify the beginning of a new thought and help readers find their way through a text. Medievalists refer to these **initials** by how many lines of text they take up, as in: a 2-line initial (quite modest) or a 10-line initial (BIG). Margins were also frequently decorated. While large initials often had animals, people, or full scenes as part of their design, only deluxe manuscripts had half- or full-page illustrations, or **miniatures**.



Sewing

Once you have ruled, written, and decorated each of your bifolia to your satisfaction, restack them in order and sew them together:

- ☞ Lay the pages out flat in front of you. Use an awl to make 3 evenly-spaced holes along the fold-line.
- ☞ Starting from top hole at the outside of the quire (convex fold), pass ribbon or thread through all four bifolia to the inside or middle of the quire (concave fold), then back out again through the next hole down. Take the thread into the middle again through the bottom hole, and once again out through the middle. Finally, knot or tie off the two ends of the thread so they lie along the convex fold of the outside of the quire.



This event has ended.

OCT
24

Campus Conversations: Meet a Medieval Manuscript w/ Prof. Carrie Beneš

by New College: The Andrew W. Mellon Foundation Grant [Follow](#)

Free

Sales Ended

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Date And Time

Thu, October 24, 2019

5:30 PM – 7:00 PM EDT

[Add to Calendar](#)



Location

New College of Florida Cook Hall Lobby

300 College Drive

Sarasota, FL 34234

[View Map](#)



Come join us for this rare opportunity to examine an actual medieval manuscript with Prof. Beneš.

About this Event





Come join us for this rare opportunity to examine an actual medieval manuscript with Prof. Beneš, who will guide us through what it is, how it works, what historians do with these things, how they differ from printed books and digital formats, etc.

[Professor Carrie Beneš](#) teaches Medieval and Renaissance history at New College of Florida. She is a cultural historian specializing in late medieval Italy. Her main research interests involve intellectual networks and the construction of history as a means to identity: specifically, how people throughout history have used and manipulated the past to suit their own ends. Her other academic interests include book history (palaeography, codicology, illumination, and the history of libraries), Italian humanism, the history and historiography of the Renaissance, urban history, premodern travel, and the historical epidemiology (especially the plague). She offers courses on these subjects as well as general surveys of the medieval, Renaissance, and early modern periods.



Tags

United States Events

Florida Events

Things To Do In Sarasota, FL

Sarasota Seminars

Sarasota Community Seminars

Date And Time

Thu, October 24, 2019

5:30 PM - 7:00 PM EDT

[Add to Calendar](#)

Location

New College of Florida Cook Hall Lobby
300 College Drive

Sarasota, FL 34234

[View Map](#)

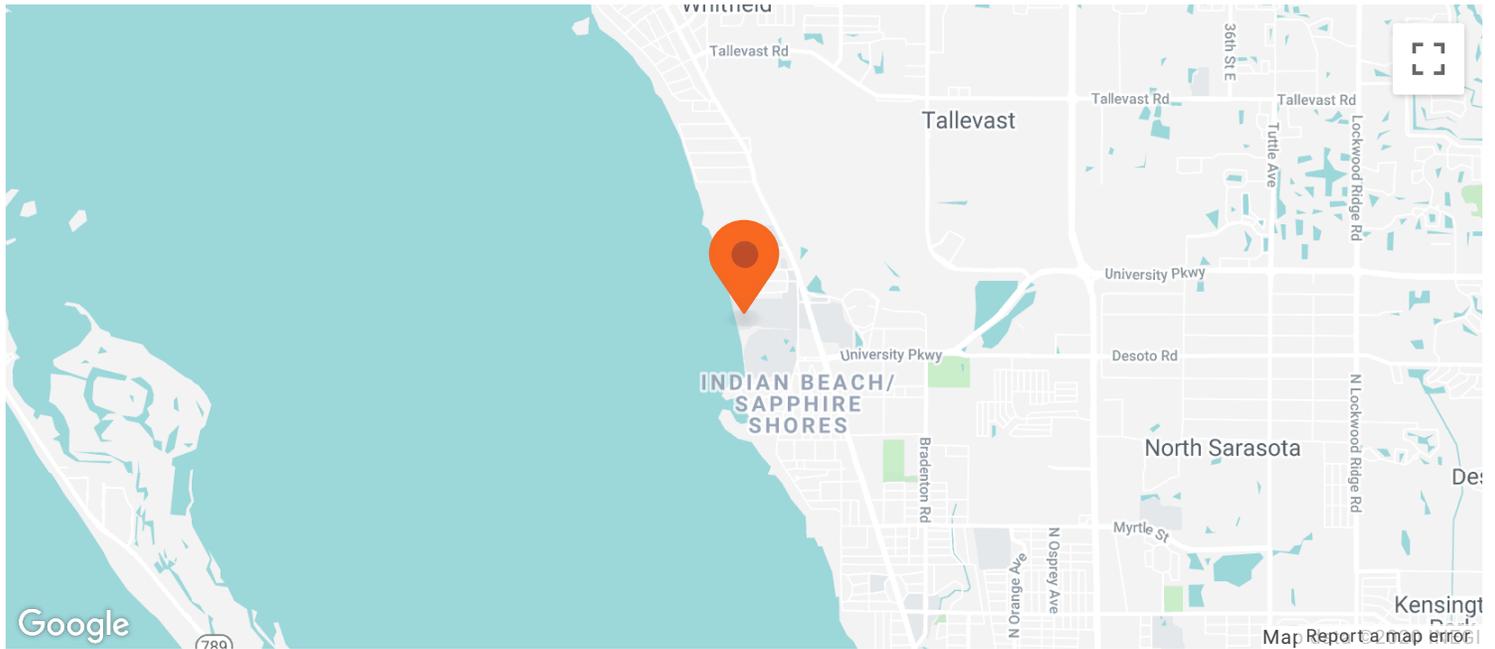


New College: The Andrew W. Mellon Foundation Grant

Organizer of Campus Conversations: Meet a Medieval Manuscript w/ Prof. Carrie Beneš

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Campus Conversations: Meet a Medieval Manuscript w/ Prof. Carrie Beneš

at

New College of Florida Cook Hall Lobby

300 College Drive, Sarasota, FL 34234



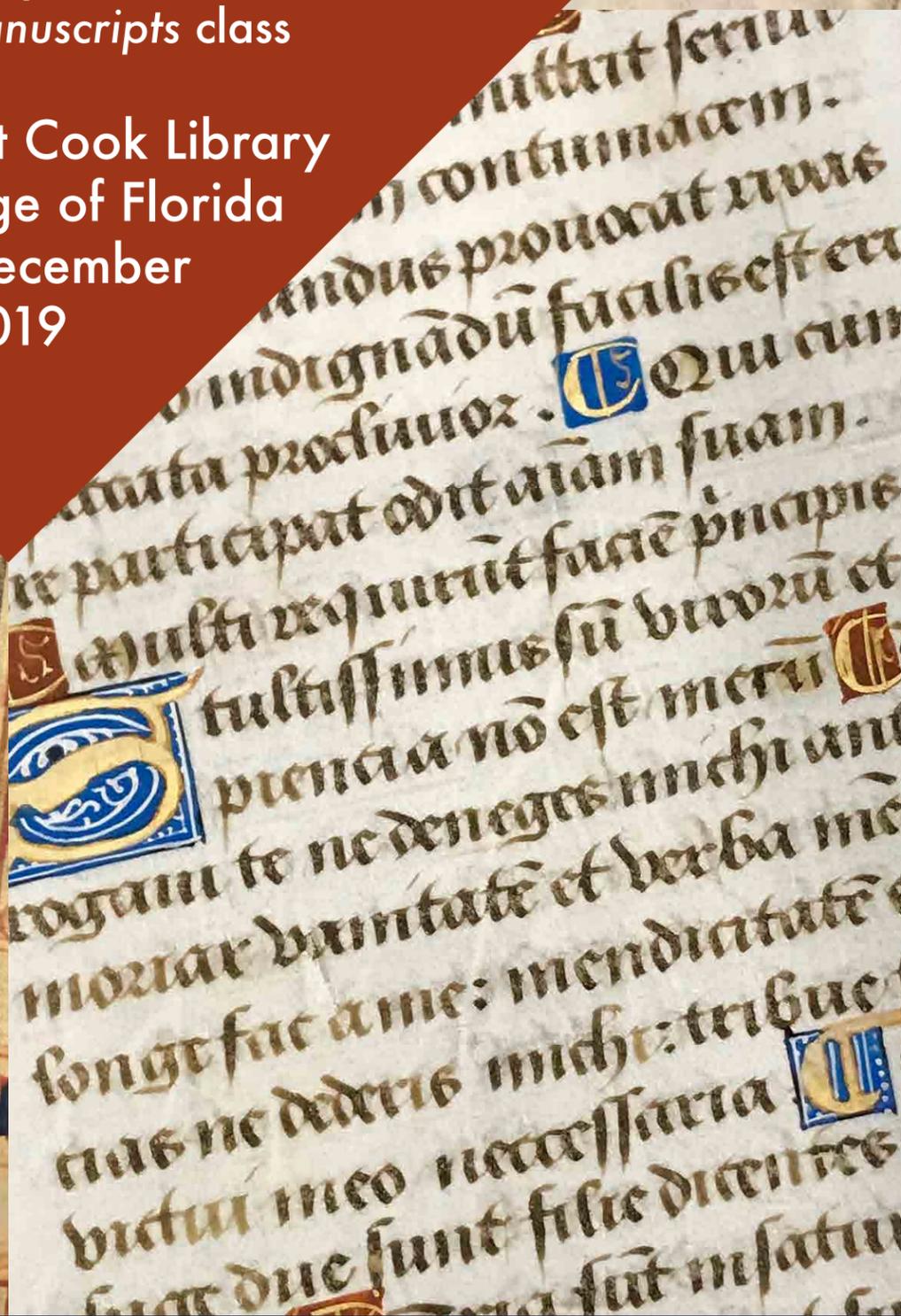
HISTORY INSCRIBED



Medieval Manuscripts from New College & Paris

A Collaboration via
Manuscripts in the Curriculum
curated & presented by the *Introduction to Medieval Manuscripts* class

Jane Bancroft Cook Library
New College of Florida
2-13 December
2019



History Inscribed: Manuscripts from New College and Paris

Exhibit Reception

Tuesday, December 3
Jane Bancroft Cook Library
New College of Florida

A Collaboration via Manuscripts in the Curriculum curated and presented by Professor Carrie Beneš' "Introduction to Medieval Manuscripts" class

Includes 10 medieval manuscripts, student research projects on those manuscripts and creative projects inspired by medieval books from students

Your only chance to see these one-of-a-kind items before they return to Paris!

5:30pm - 7:00 pm

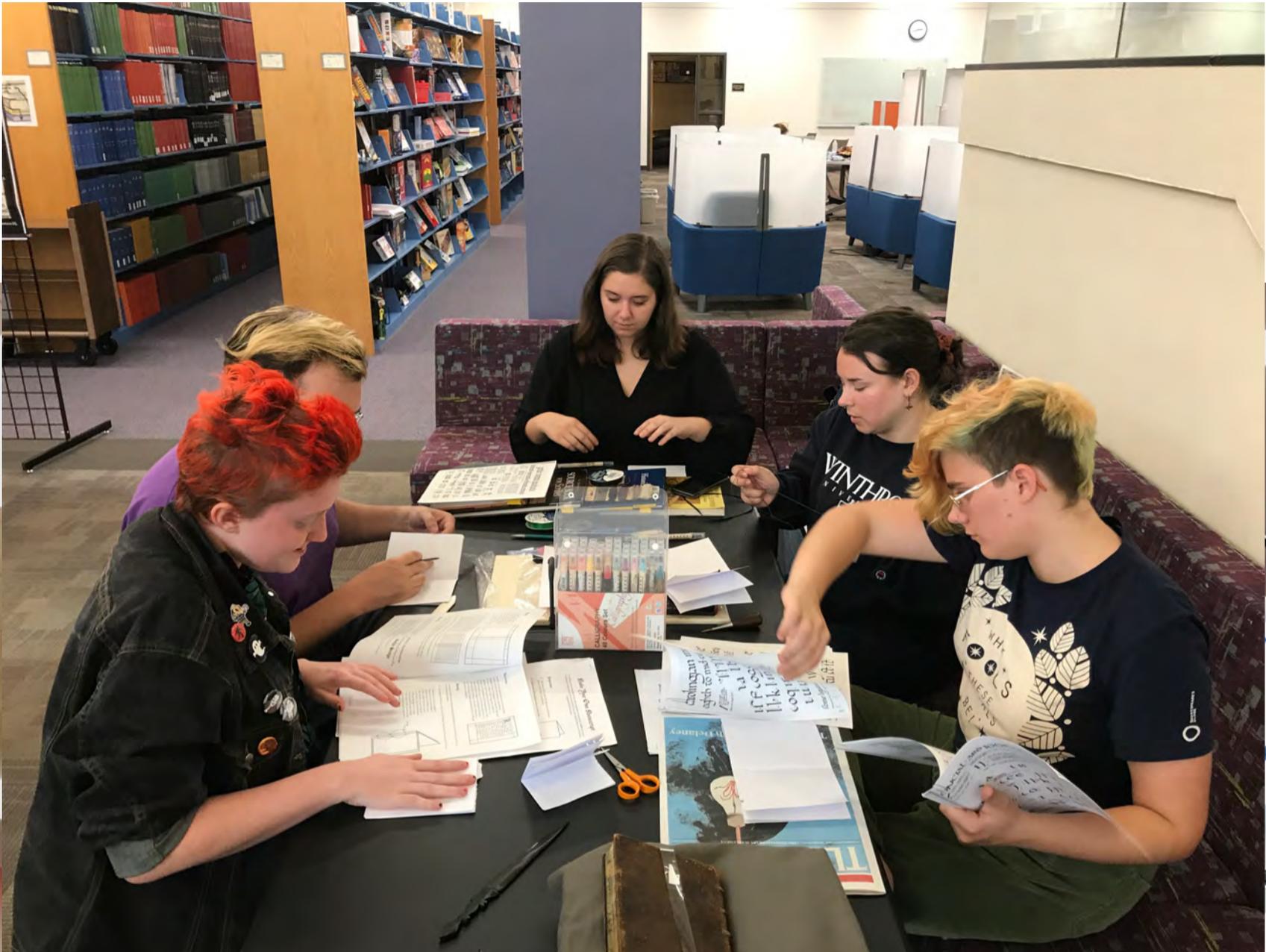
Food and drink provided

RSVP to foundation@ncf.edu or 941-487-4800

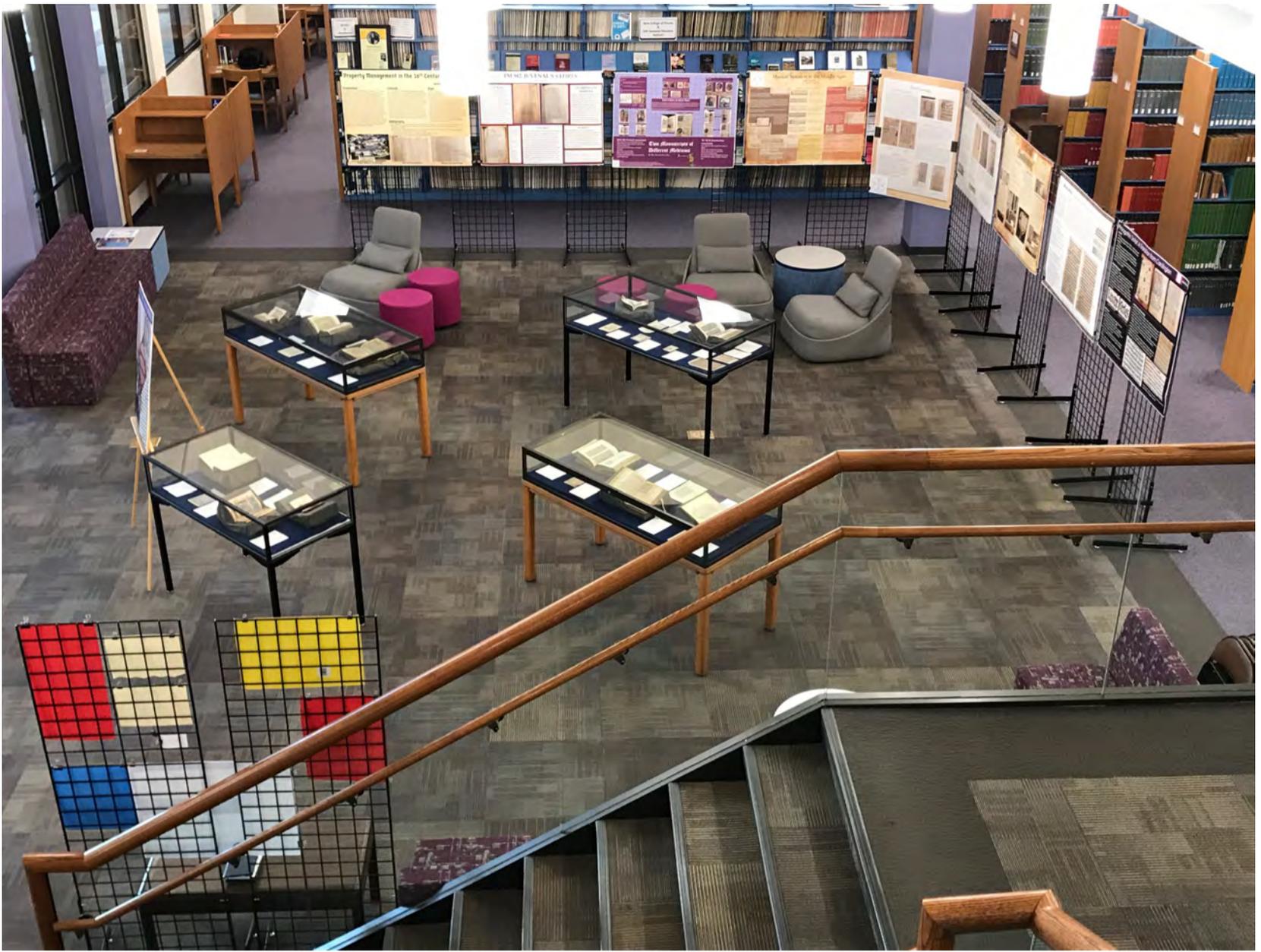
Students in class



Meet a Manuscript / Make a Manuscript events







The installed final exhibit





LJS 116
Folio from a commentary on St Paul's First Letter to the Corinthians
In Latin, on parchment
Southern France, 13th century

LJS 116 is larger and less formal in its features than TM 892, but its spare utilitarianism also suggests a practical purpose: the volume is casually written on parchment of a muddling quality and totally undecorated. The book was never cropped, and prickings (holes used by the scribe to rule his parchment) are still clearly visible along the side and bottom margins.

USE & FORMAT

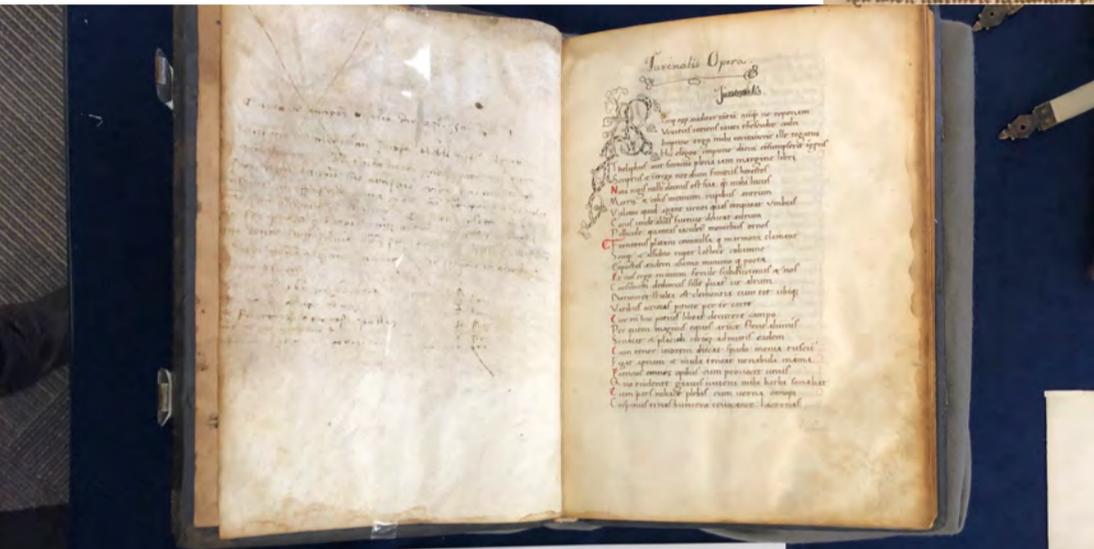
Today printers assess demand, decide what to produce, and then sell the results to whoever will buy the books they print. Medieval manuscript production, by contrast, was almost universally a bespoke business, and every aspect of a manuscript—from its size and materials to script and decoration—can be understood as a choice responding to a particular person's or group's needs. Large-format manuscripts with large text were valued for liturgical use, especially in poor lighting or for use by several people at once. Small books with small text were more portable and indispensable as personal reference texts. Basic physical details can therefore tell us a great deal about the circumstances in which each book was produced.



TM 789
Psalter
In Latin, on parchment
Southern Germany (Constance or Augsburg), ca. 1240-60

This illuminated copy of the Psalms shows numerous signs of regular use, including evidence that it was used to teach children to read. The text is written in a large, practiced proto-Gothic or early Gothic script; it shows some of the verticality and compression common to Gothic, but the scribe's use of *Bogenerbindungen* (adjoining bows sharing a stroke between them, such as pp or d or b fused with e or o) is inconsistent and the script remains rounded rather than pointy despite its compression.

† For more on this manuscript and its script, see Alex Tierra's poster.
On its binding, see Evalina Dygdon's poster.



TM 942
Juvenal, *Satyrar* (*Satires*), with verses by Guarino da Verona
In Latin, on parchment
Northern Italy, ca. 1460-80

Humanistic script and its characteristic forms of decoration (such as white vine-work) were developed in Florence in the early 15th century by the papal scribe and classical scholar Poggio Bracciolini, who called it *littera antiqua* ("ancient letter"). This copy of Juvenal is an excellent example of the dissemination of humanistic styles beyond the rarified scholarly circles of their creation: it is neither as polished as books copied by Poggio himself nor as elaborate as contemporary humanistic manuscripts copied at the papal court. Instead, it is a manuscript of middling quality—still in its original, utilitarian binding—used (and probably intended) as a schoolboy's textbook.

† For more on this manuscript and its script, see Robert Lawlor's poster.
On its binding, see Evalina Dygdon's poster.
On white vine work, see Maria Peñaloza's creative project.

THIS EXHIBIT

HISTORY INSCRIBED is made possible through a program called **Manuscripts in the Curriculum** offered by the dealership **Les Enluminures** (Paris–New York–Chicago; lesenluminures.com and textmanuscripts.com). A competitive program, MITC loans small groups of manuscripts to institutions that do not have substantial teaching collections of their own for a period of one semester, to increase the accessibility of these materials to students and members of the community. We are immensely grateful to the **Kathleen S. Brooks Family Foundation** for supporting our participation in MITC.

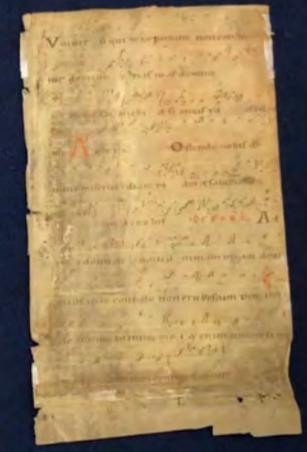
† This exhibit was produced by Professor Carrie Beneš' **Introduction to Medieval Manuscripts** class, which has been working with these materials all term. **Class members** are: Kyla Baal, Andréa Deroy, Evalina Dygdon, Justin Falconer, Oceanna Krasny, Robert Lawlor, Emily Lovett, Azure Maxwell, Maria Peñaloza, Sacha Seelig, Alex Tierra, and Emma Todd. **Special thanks** to Brian Doherty and Ana McGrath in Cook Library, Scott Swanson in ETS, Caitlyn Sanderson in the New College Foundation, and Provost Barbara Feldman for their support.

SCRIPT

The lowercase letterforms we use today are derived from **Caroline** (or **Carolingian**) minuscule (8th–12th centuries), a standardized form of writing developed under Charlemagne ca. AD 800 that incorporated both capital (uppercase) and lowercase letterforms. Over the course of the 12th and 13th centuries, Caroline minuscule gradually became more compressed, pointier, and more abbreviated, gradually developing into late medieval Gothic script (13th–16th centuries). (Scripts that show some but not all of the characteristic features of Gothic are called **proto-Gothic**.) While the basic Gothic script known today as **Gothic textura**, over time Gothic developed various variants such as the loopy cursive *batarde* and the mediate form known as *hybrida*, both on display here.

In the 15th century, Italian scholars, who rejected what they saw as the increasing illegibility of traditional Gothic, returned to Caroline minuscule and devised **humanistic book script**, the basis for our modern Roman type, and its variant **italic cursive** (what we now call *italic*).

† For more on this script, see Robert Lawlor's poster.
† For more on the *batarde*, see Kyla Baal and Oceanna Krasny's poster.
† For more on the *hybrida*, see Robert Lawlor's poster.



LJS 117
Folio from a gradual, with chants for Advent
In Latin, on parchment
Southern Germany or Austria, mid-12th century

This folio comes from a gradual, a book containing the chants for mass propers (the sections of the mass that vary according to the liturgical calendar). It has chants for Advent in heightened St-Gall-style neumes—an early form of musical notation—on four-line musical staff. † The text is written in late Caroline minuscule, characterized by the use of ampersand (&) for *et*; tall *s* (*f*) instead of *st*; and upright instead of uncial *d* (*ḏ*).

† On medieval music notation, see Azure Maxwell's poster.

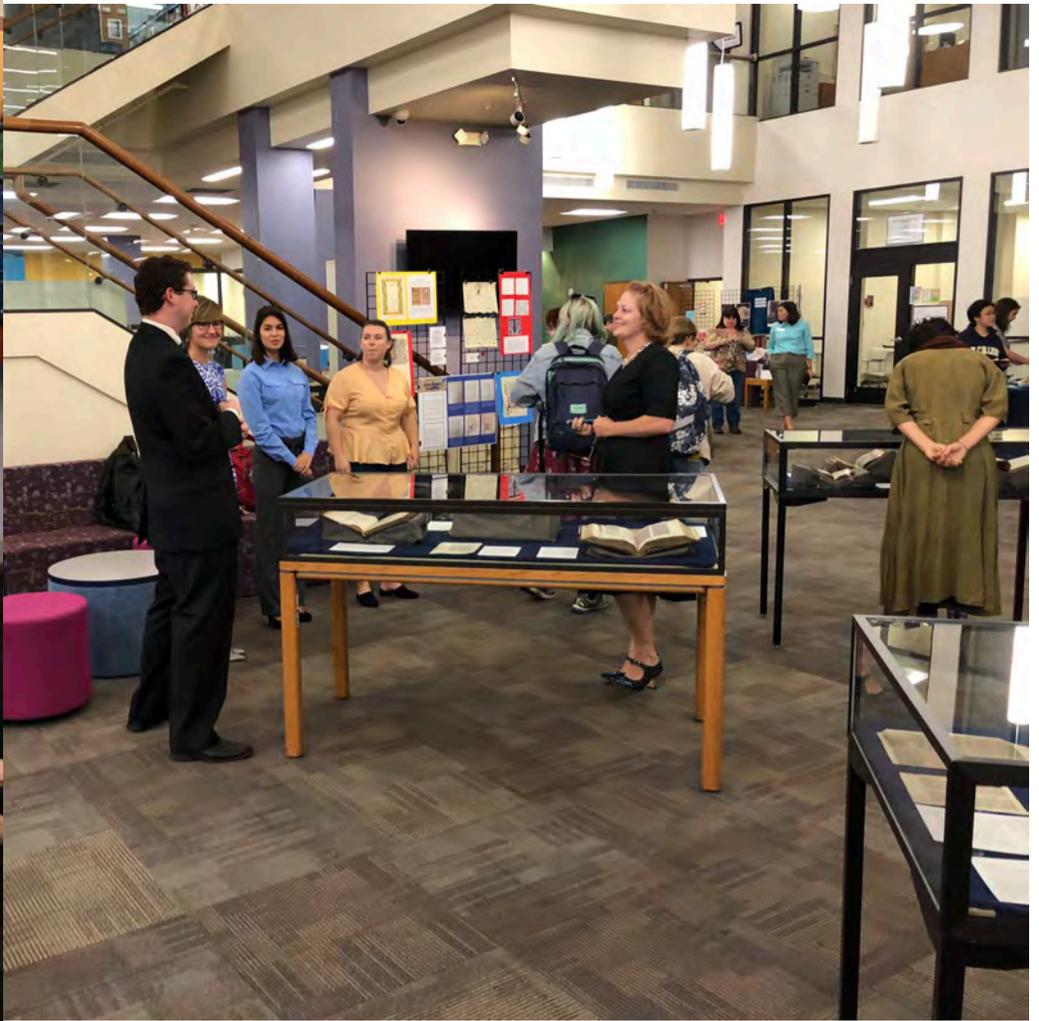
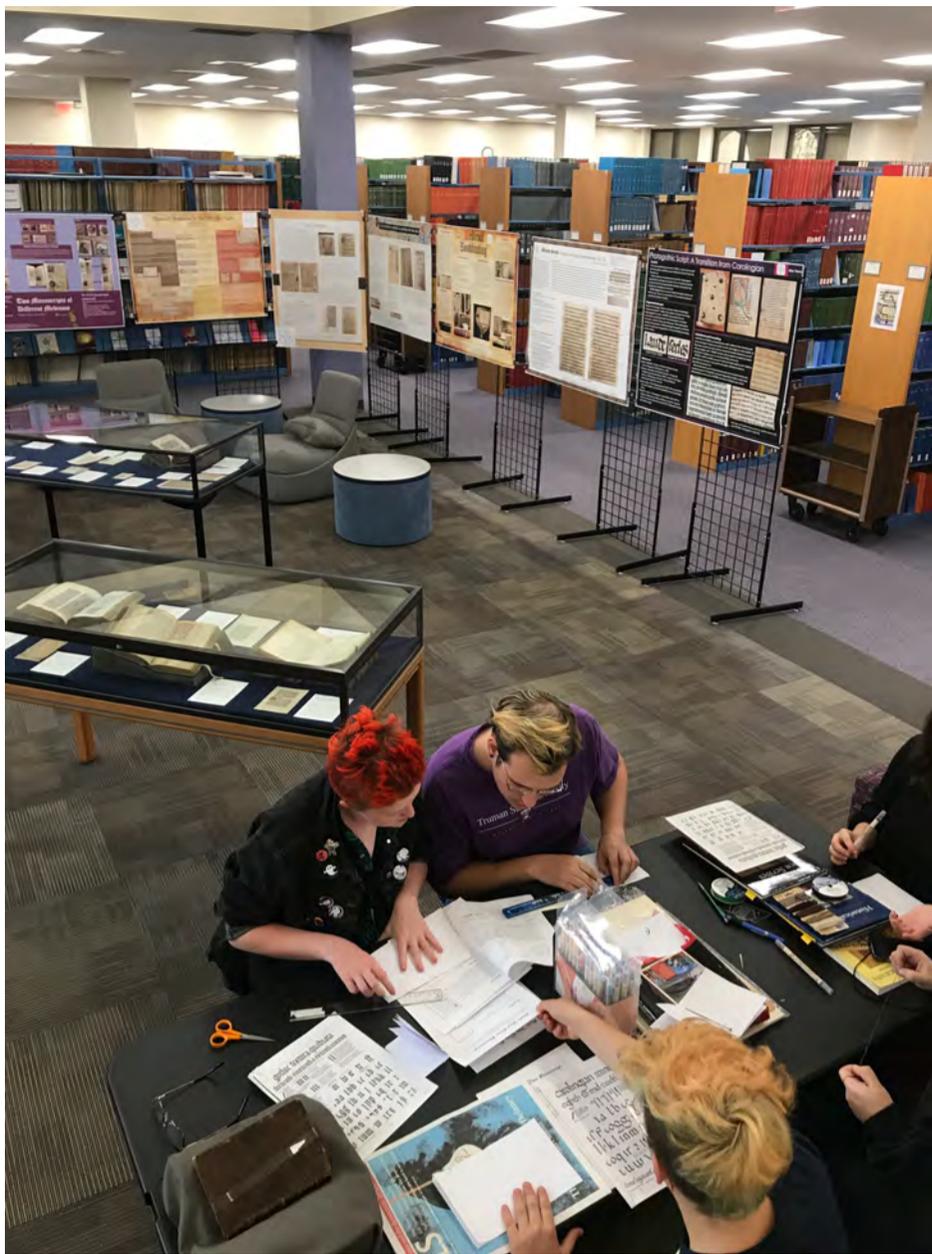
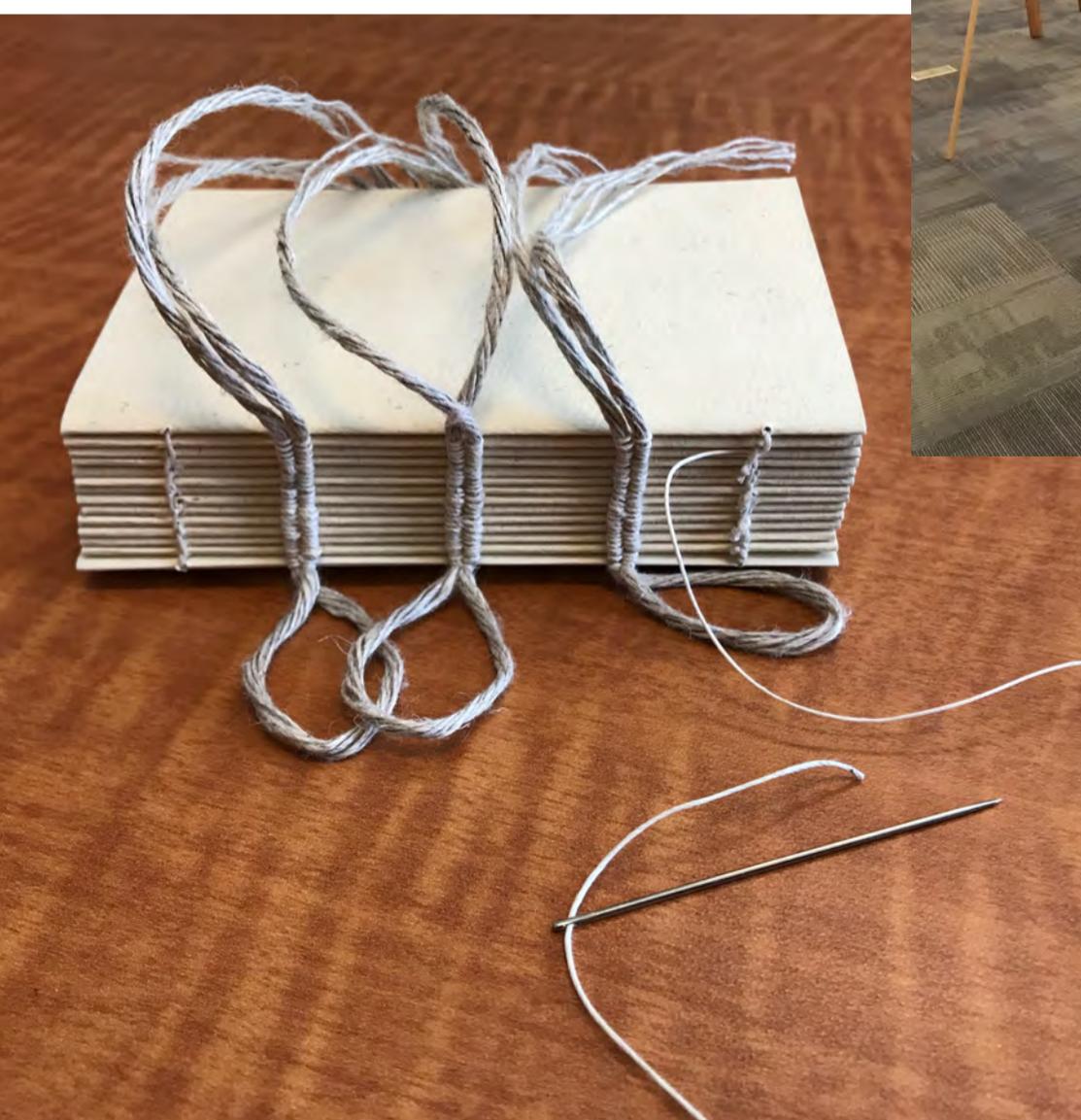
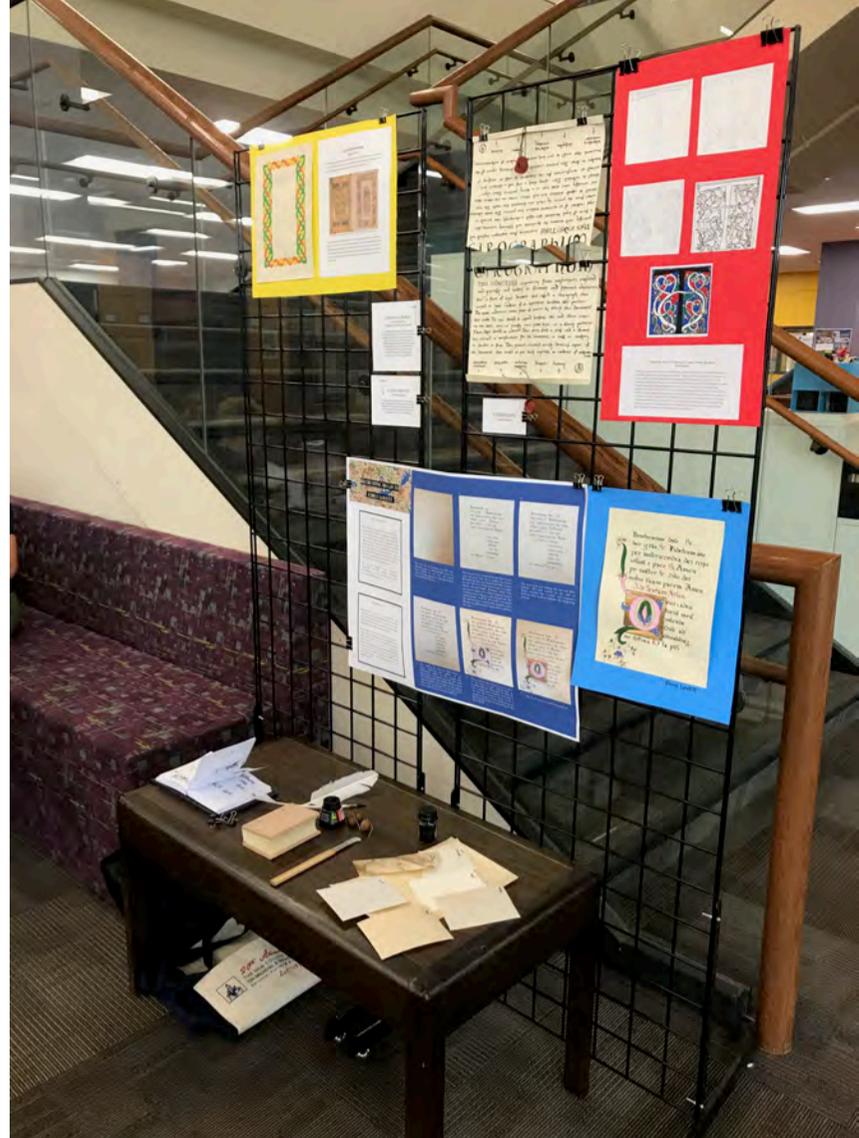


Exhibit reception



Creative projects
& MSS packed up
ready to go home