

Metal cuts & painted vs. all hand drawn & painted

Drawbacks & benefits

- BOH 60:**
- Benefits: Time efficiency, ease, and a more widespread distribution. Level of precision preserved. Metal cuts ease process of illumination.
 - Drawbacks: Difficulty of painting within the boundaries.

- TH 1018:**
- Benefits: Precision, lots of details.
 - Drawbacks: Easy to make mistakes, time consuming, laborious process.

Process

First, the drawing would be etched into either wood or metal. Then, the ink would be applied on the wood or metal cut with a roller. Finally, the woodcut or metalcut would be pressed unto a piece of parchment.



Early depiction of a printing press. Danse macabre by Mathias Huss in Lyon, 1499.



LSJ 112. Woodcut of a printed Book of Hours (France, 1498).



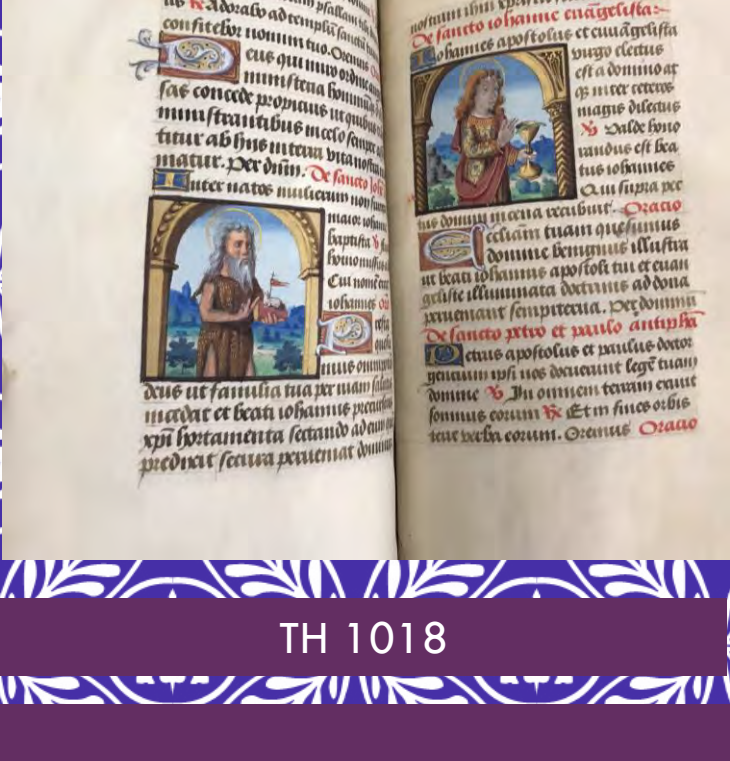
BOH 60. This illustration was printed using a metalcut and then painted by hand.



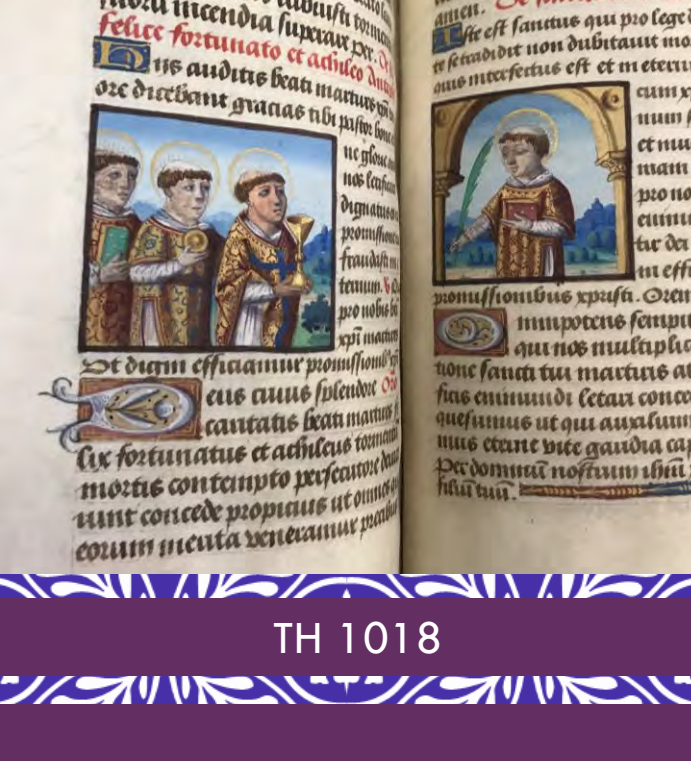
BOH 60



BOH 60



TH 1018



TH 1018

Initials

Initials were used to indicate the importance of sentence or the beginning of a new paragraph.



TH 1018: Extremely detailed with very defined outlines to contain. Backgrounds of initials are blue or red. Fine gold leaf in margins.



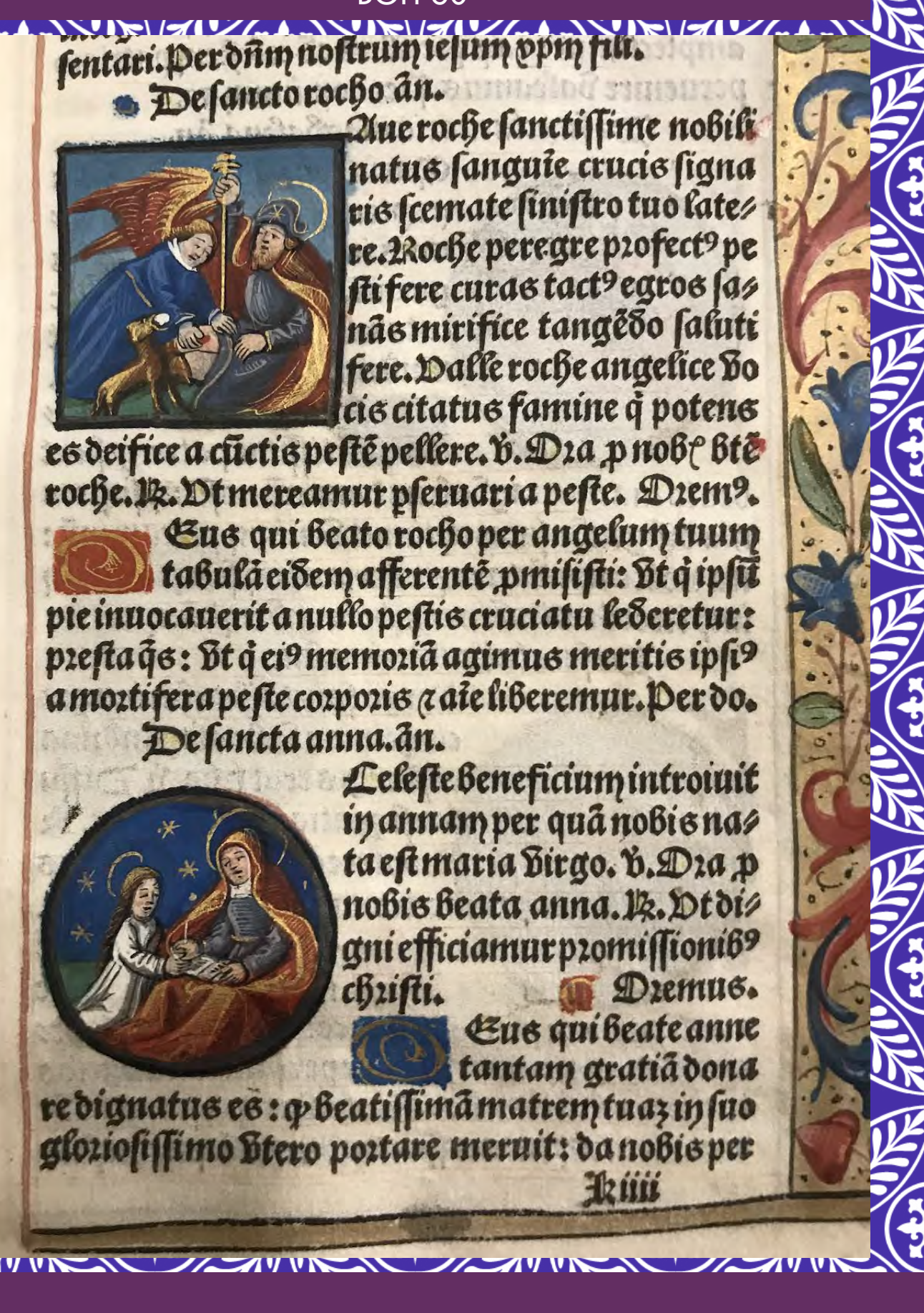
Books of Hours and Prayer Books

What is a Book of Hours? The 13th and 14th centuries saw a rise in lay piety. Lay people took an increasingly active interest in religion, and in turn, devotion became a much more personalized and individualized affair. An emphasis was placed on the religious experience and an emotional response. That is why Saint's Lives were so popular among the laity; tales of incredible deeds, tragic events, and violent deaths were the equivalent to an action movie for medieval people. Another book that was immensely popular was the Book of Hours. It was a simplified version of a breviary (a psalter for monks) which was more accessible to the laity. Books of Hours included a calendar with feast days, Gospel extracts, and prayers to be recited on specific hours. The Hours of the Blessed Virgin Mary, the most popular type of central text for Books of Hours, was divided into the eight canonical hours. Books of Hours were personalized which meant that they were varied; some were based on other central texts while others included more prayers, specific to the owner's choice. Since many Books of Hours were made for women, they were often written in the vernacular. For example, BOH 60 is written in a mix of Latin and French.

What is the difference between a Book of Hours and a prayer book? The prayer book was a collection of prayers, and it did not include a calendar and the canonical hours to guide prayer. TH 1018 is a prayer book. It was entirely written in Latin.



TH 1018



BOH 60

Formatting

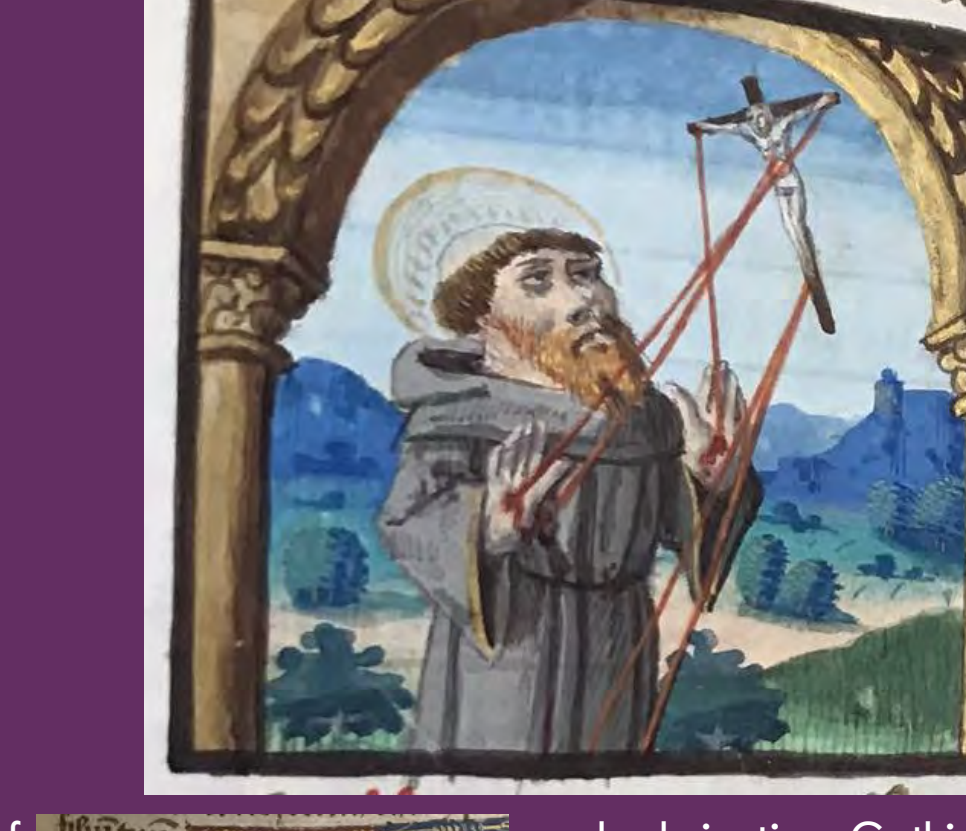
BOH 60: Although printed there is light ruling, elaborate borders, Gothic script. Examples of roundels were ink bleeds out around the outlines.



TH 1018: Red ruling, line fillers with gold leaf, red rubricating, Gothic script.



TH 1018



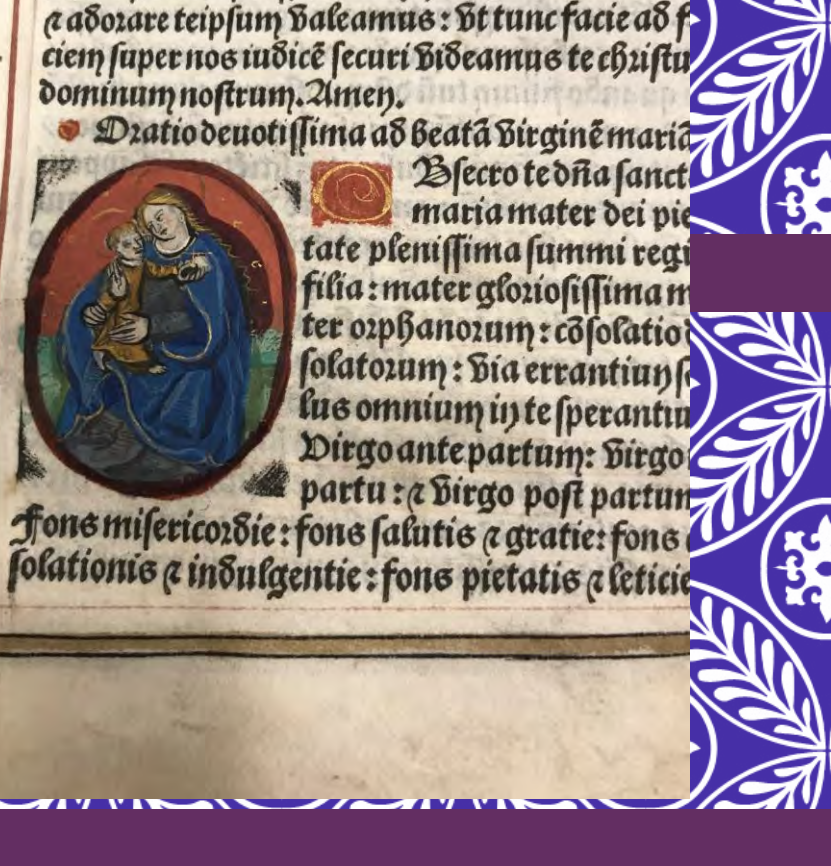
TH 1018



TH 1018



TH 1018



BOH 60



BOH 60

BOH 60 (Printed manuscript)

Who made the manuscript? Germain and Gilles Hardouyn hand colored it. Jean Pichore made the metal cuts.

Where was it made? Paris, in a Parisian workshop.

When was it made? 1526

What is it? A Book of Hours

For who was it made? The laity, the growing urban middle class.

Two Manuscripts of Different Mediums

By Maria Benalozar and Andrea Dery



TH 1018 (Handwritten manuscript)

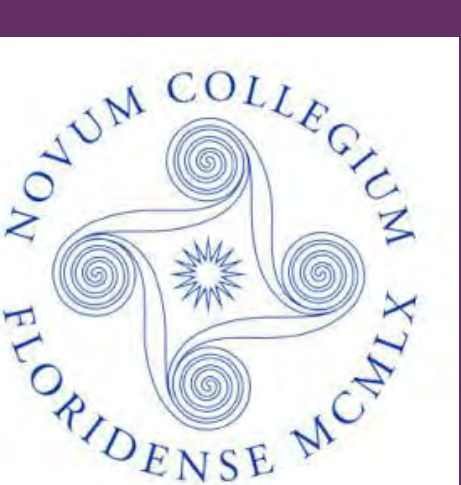
Who made the manuscript? The Master of Keble.

Where was it made? Lyon, France.

When was it made? c. 1490-1510

What is it? A Prayer Book.

For who was it made? Nobleman or woman who lived in the diocese of either Valence or Lyon.



Sources:
 Perry, Timothy P.J. "Early Depictions of the Printing Press: A Model Source." *Printing History*, no. 18 (2015): 27.
 Scott-Stokes, Charity. *Women's Books of Hours in Medieval England*. Library of Medieval Women. Boydell & Brewer, 2006.
 "A Very Personal Possession Eamon Duffy Tells How a Careful Study of Surviving Medieval Books of Hours Can Tell Us Much about the Spiritual and Temporal Life of Their Owners and Much More Besides." *HISTORY TODAY*, 2006.

Methods & Purpose

Bookbinding is fundamentally exactly what it says on the tin: the binding of a book. Holding together a bunch of pages of paper or parchment with writing on them for ease of storage and reading. Bookbinding is also much more than that. How a book, especially a medieval manuscript commissioned by a patron, is bound is a status symbol. It is a mark of pride for the binder. More often than not, it is a work of art. Bookbinding is certainly useful; it serves its major purpose of keeping pages bound together and protected, but the meanings hidden in the bindings of a book often go deeper than the average eye can see. A book bound for a wealthy patron is going to be large and opulently decorated, typically with gold bosses and precious stones set into the cover and strong metal clasps to keep the manuscript closed and better protect the pages. A monk's breviary, on the other hand, would be smaller, hardly have any decoration at all, and likely not have clasps or any other extra cover pieces like bosses.



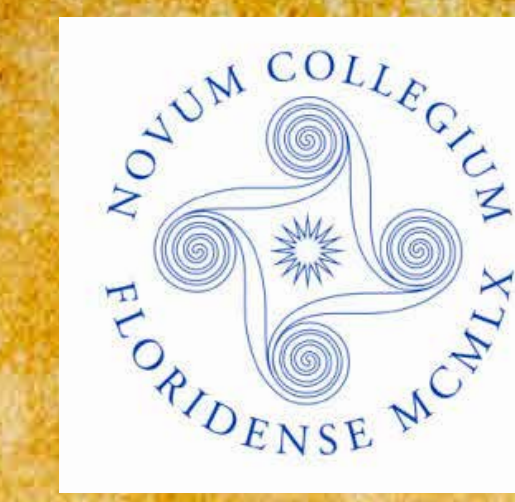
Pastedowns

Pastedowns, or the pages on the inside covers of the manuscripts that cover where the cover material, often leather, is attached to the board, can tell a lot about the manuscripts they belong in, but also about what was valued by the people who made them. The pastedowns of books for the wealthy are typically going to be plain parchment or paper. However, in less opulent manuscripts, it is very common to find pastedowns that are pages taken directly from another, older manuscript that was deemed less important than the one they now serve as pastedowns for. For example, in the manuscript TM 789, the pastedowns were initially pages taken out of a much smaller manuscript and laid flat to be the right size for this one.



Evalina
Dygdon

Medieval Bookbinding



Parts of a Manuscript

1. Bands: threads on the spine to hold the textblock to the boards
2. Boards: the base of the covers, usually wood
3. Bosses: metal studs on the covers of manuscripts to protect them
4. Clasps: hooks to hold a manuscript closed
5. Embossing: impressions in the leather of a cover
6. Endbands: threads on the spine that keep the textblock even
7. Pastedown: a piece of paper or parchment on the inside cover to hide where the cover material is folded over
8. Quire: a group of pages
9. Spine: the back of the textblock, where all the quires attach
10. Textblock: all of the quires



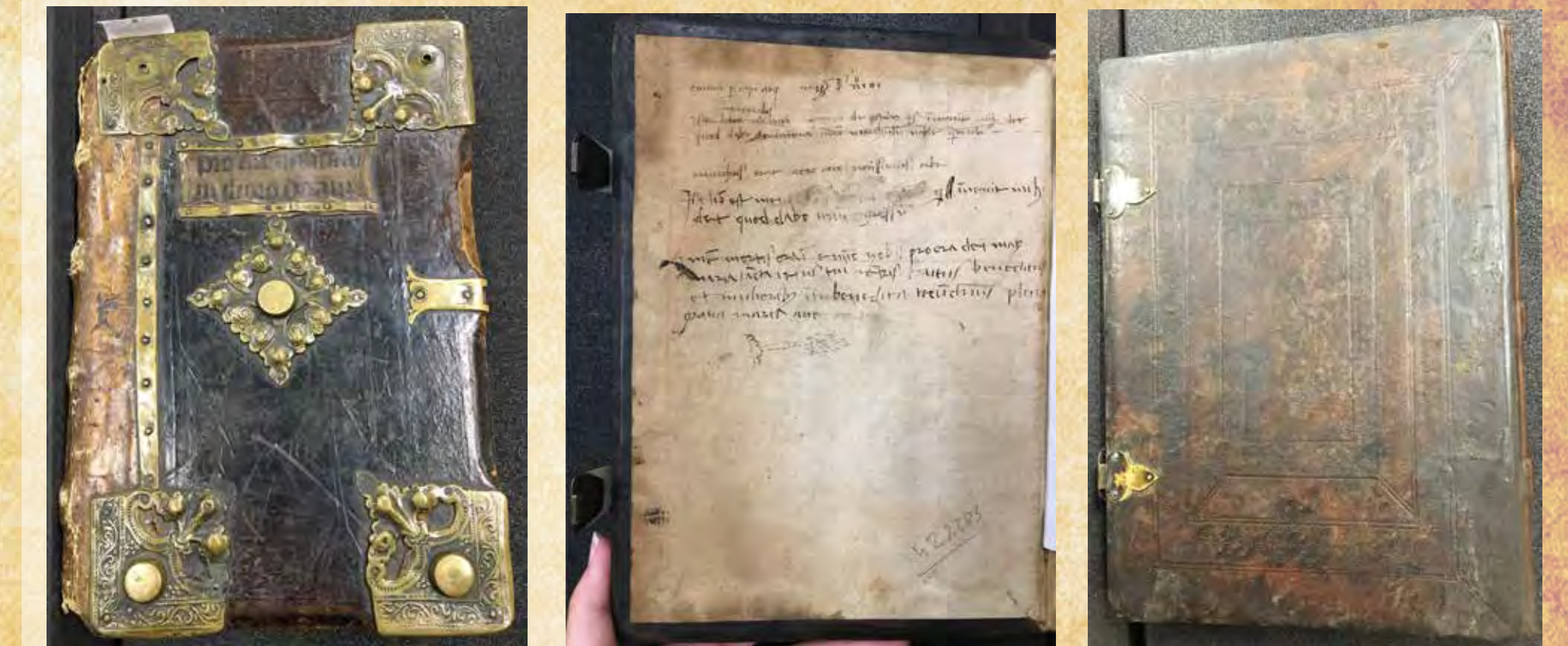
Styles of Binding

In addition to the traditional medieval style of bookbinding shown and described on this poster, a variety of others were used throughout the Middle Ages. *Coptic binding*: one of, if not the earliest form of bookbinding. One or more quires are sewn together, and then sewn to a cover, which may or may not be stiff. The book does not have a spine, leaving the stitches holding the quires together visible and allowing the book to open a full 360 degrees. *Limp binding*: very similar to Coptic binding, though in this case the cover material is not stiff and wraps around the book completely. The quire stitches are sewn into the cover. *Girdle books*: typically bound in the same fashion as a standard medieval manuscript, except the cover leather is left loose and much larger than the actual cover so a knot could be tied into it and attached to a belt, which made books a lot more portable.



Rebinding

As with all things old, the bindings of medieval manuscripts tend to fall apart over the years and something needs to be done to conserve them. Rebinding is not always necessary, of course, there are two manuscripts (TM 942 and TM 644) in this collection with their original bindings still in fairly good condition, but when it is necessary there are many questions to be answered before any actual rebinding is done.



Preservation vs. Restoration

When a manuscript needs to be taken care of, how should it be done? There are a couple of answers to this question, which one is chosen depends on the case of the individual manuscript and the people in charge of it. Preservation, or taking steps to ensure that the manuscript stays in the condition it is currently in and does not get damaged further is one option. Another is restoration, which would be attempting to make the manuscript look like it once did. If restoration is the course decided upon, how should it be restored? For example, if a 16th century book needed rebinding in the 18th century, would it be better to have a bad imitation of a 16th century binding using 18th century materials or a beautiful and authentic 18th century rebinding? These all take careful consideration, and there is no one right answer.



References

- Cloonan, Michèle Valerie. "Bookbinding, Aesthetics, and Conservation." *Libraries & Culture* 30, no. 2 (1995): 137-52.
- Cloonan, Michèle Valerie. "The Boundaries of Preservation and Conservation Research." *Libraries & the Cultural Record* 46, no. 2 (2011): 220-29. <https://doi.org/10.1353/lac.2011.0010>.
- "De Consolatione Philosophiae." Beinecke Rare Book & Manuscript Library. Accessed November 18, 2019. <https://brbl-dl.library.yale.edu/vufind/Record/3531430>.
- Durrfeld, Eike Barbara. "Terra Incognita: Toward a Historiography of Book Fastenings and Book Furniture." *Book History* 3, no. 1 (2000): 305-13. <https://doi.org/10.1353/bh.2000.0006>.



Bâtarde Script: Origins and Significance through LJS 126

Kyla Baal and Oceanna Krasny

Sources
 Tillotson, Dianne. "Bâtarde." Medieval Writing, October 20, 2010. <http://medievalwriting.50megs.com/scripts/examples/batarde3.htm>.
 Brown, Michelle. *A Guide to Western Historical Scripts: from Antiquity to 1600*. London: The British Library, 2007.
 Derolez, Albert. *The Palaeography of Gothic Manuscript Books*. Cambridge: Cambridge University Press, 2003.
 Drogin, Marc. *Medieval Calligraphy: Its History and Technique*. New York: Dover Publications, 1989.

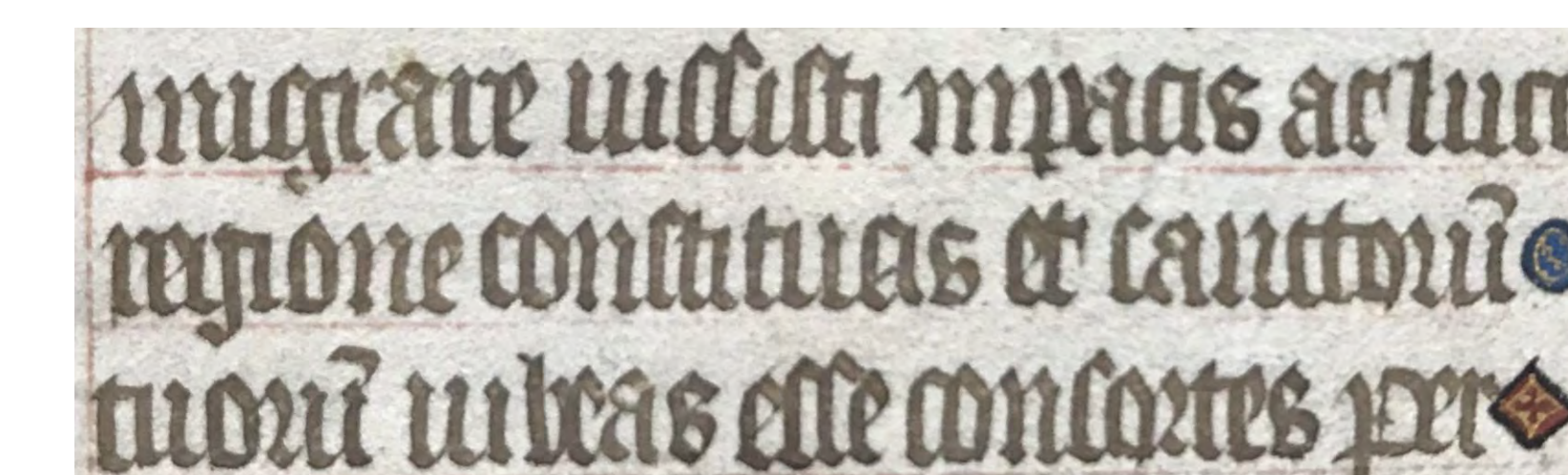
LJS 126

This page comes from a French late 15th century book of hours. The bâtarde is precise and very calligraphic, and of high quality. The wide margins show that the patron was wealthy, but there are no other decorations. This implies that the script is of very high quality, and came from a proficient professional. Higher quality script is able to show bâtarde in its most detailed form, as the scribe would have had plenty of time, resources, and experience.

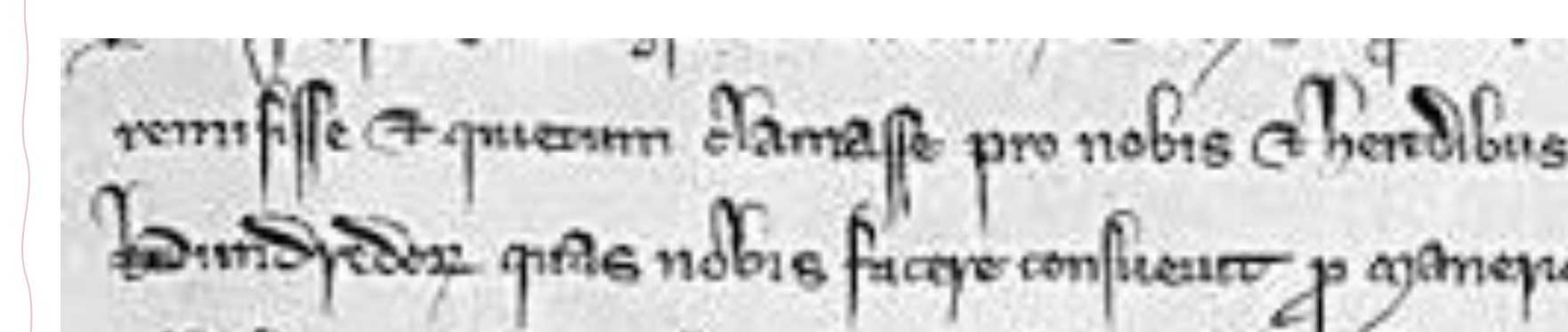
Background:

In the 12th and 13th centuries, a hierarchy of gothic scripts emerged in England for generally formal book works. These scripts are characterized by their lateral compression, square aspect, and elaborate minims. Additionally, cursive scripts began to emerge for documentarial writings, Cursiva Anglicana in 12c England, and Secretary in 14c France. The 13th century brought with it the highest demand for textbooks and manuscripts of the middle ages. This need was met with the use of cursive scripts in books, as the script was more simplified, and allowed for more rapid production. With the call for a cursive bookhand that was fast but elegant, Bastard scripts emerged from a combination of gothic Textualis and cursive script. The French version of this is called Bâtarde, a calligraphic script that is formal, but quick to produce. It generally has long ascenders and descenders, simplified minims, and a slight slope to the writing. It ranges from simple to incredibly elaborate. There are many variances in gothic cursive scripts, from location, occupation, and individual. Bâtarde script lasted from about the 13th to the 16th century, until it was replaced by simpler, less confusing Renaissance scripts.

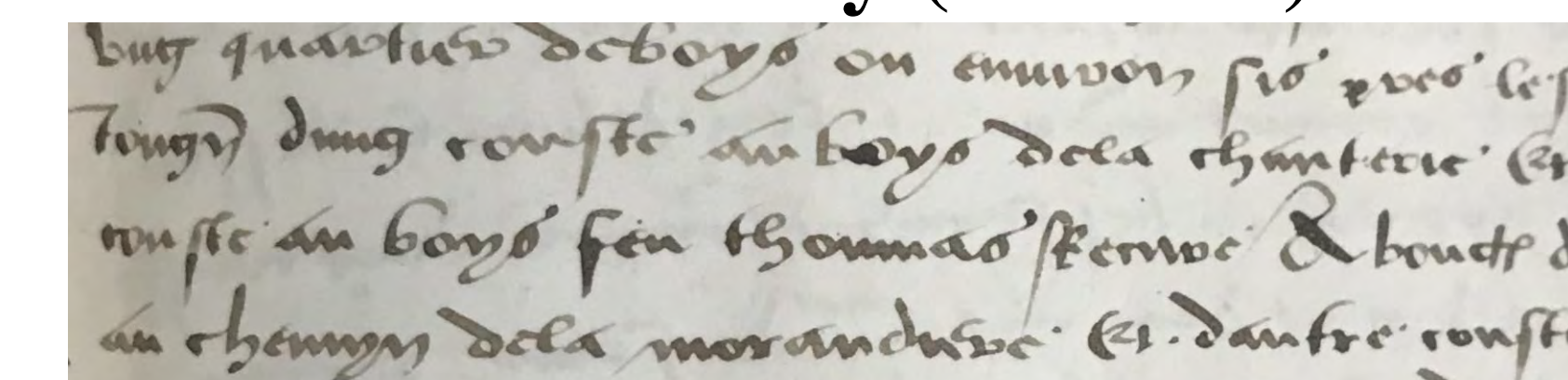
Gothic Textualis (LJS 106)



Cursiva Anglicana (British Library)



Secretary (TM 869)



Script Terminology:

Minim: the basic small line of a letter form, for example the line in an "i"

Aspect: overall appearance, form

Bookhand: a script for books, especially manuscripts

Documentary: intended for notarial use, like charters, writs, etc.

Ascender: an extension of a letter form that goes above the text, for example a "d"

Descender: the part of a letter form that goes below the text area, for example a "g"

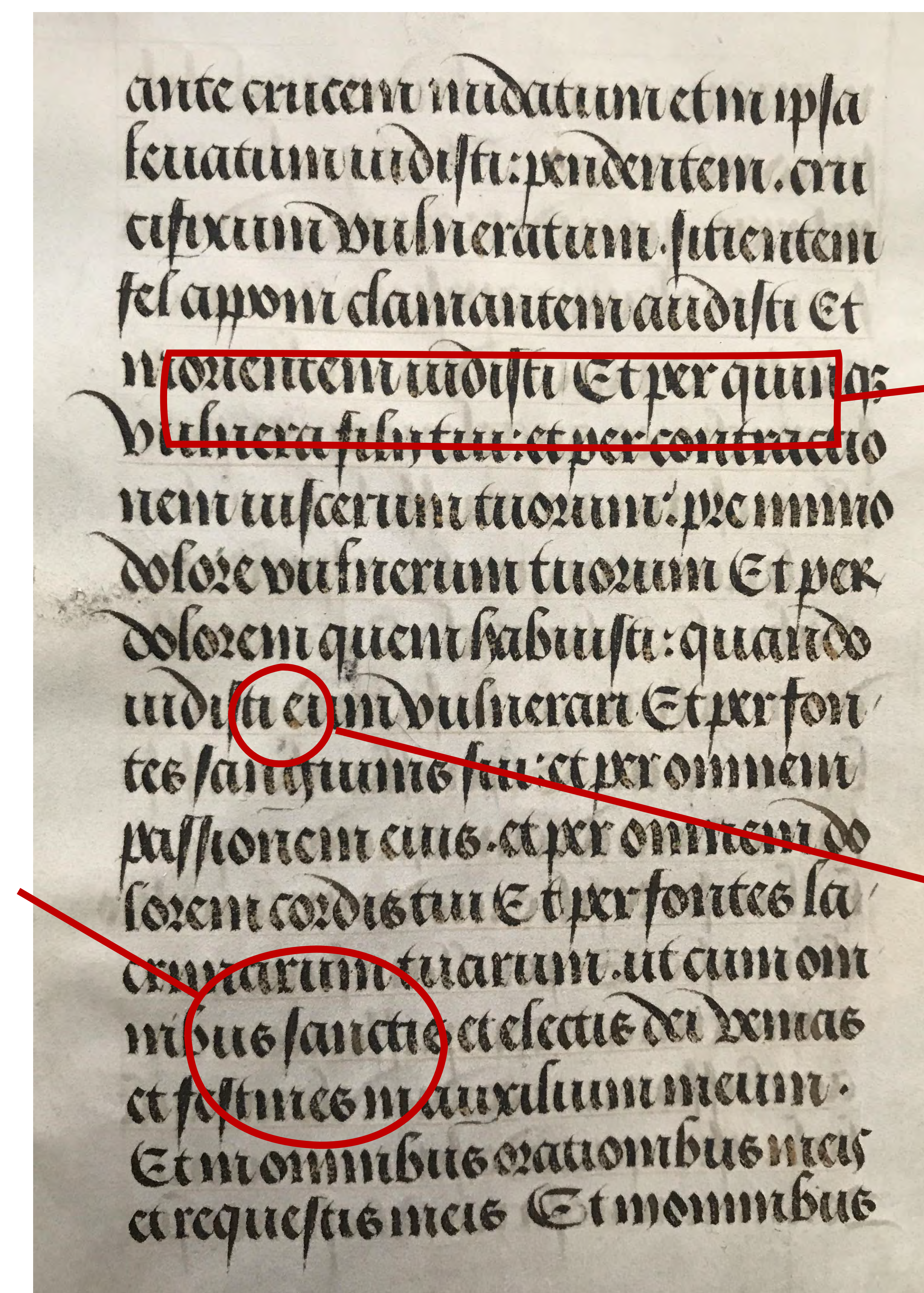
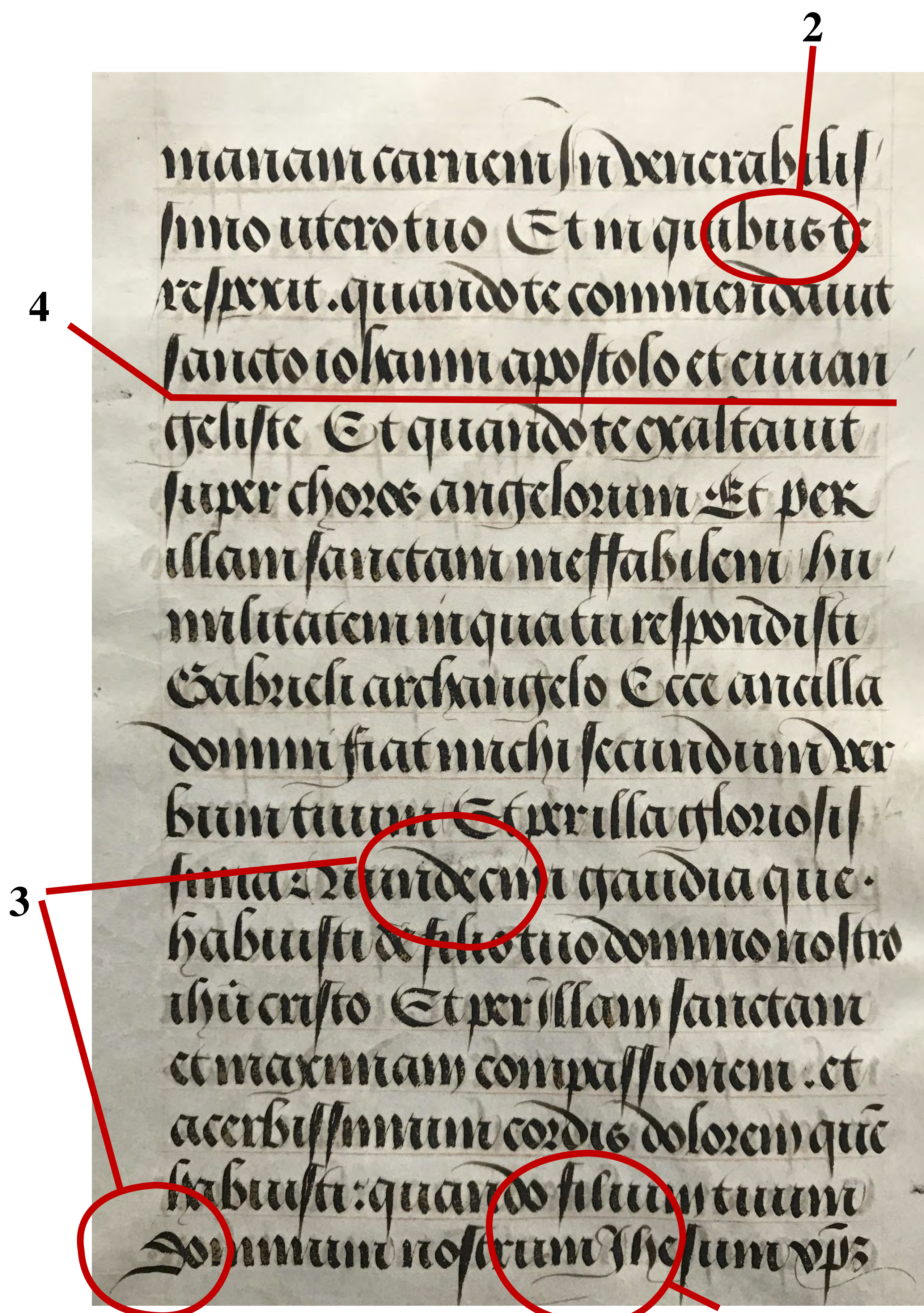
Ductus: the way a letter is written, angle, speed, direction

Serif: projection off of a minim

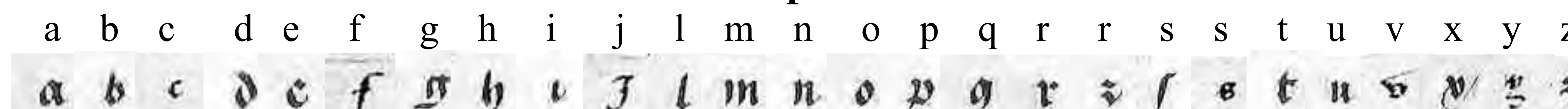
Hairline: thin pen line

Trends

1. **Horizontal axis on writing/slope towards the right**- quicker than vertical writing
2. **Broader, softer, curved letters**-caused with increase of speed, single stroke instead of multiple for faster production
3. **Exaggeration of ascenders and descenders**- happens naturally at faster speeds
4. **Layout in long lines as opposed to columns**- from charter format of cursive instead of Textualis
5. **Simplified ductus**-limits number of strokes and angle of downstroke, quicker to produce
6. **Change in serifs and hairlines**- less exact, more flamboyant with increased speed
7. **Smaller distance between lines**, but still with space for ascenders descenders
8. **Words separated clearly**



6 Bâtarde Alphabet



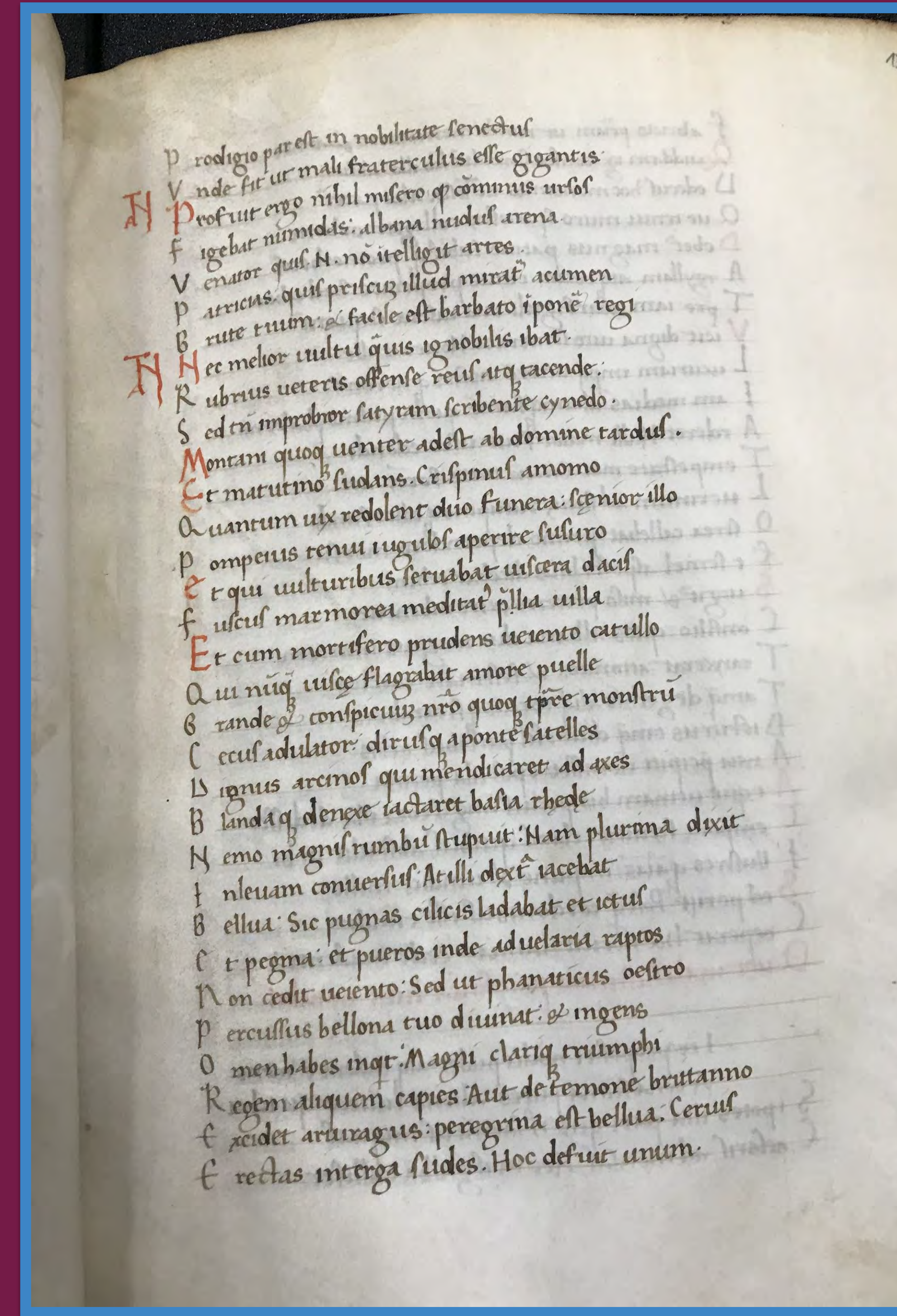
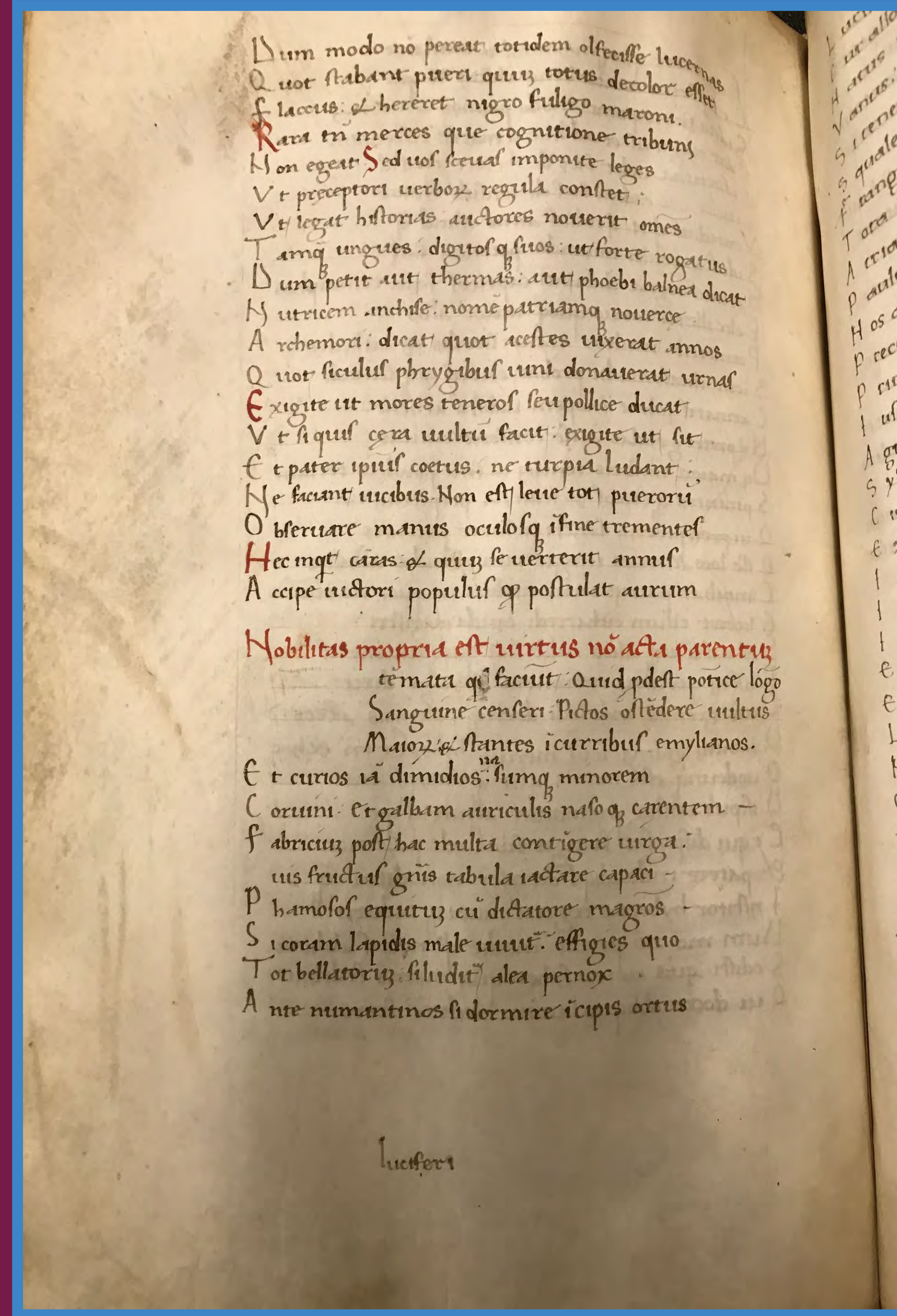


TM 942: JUVENAL'S SATIRES

Bob Lawlor

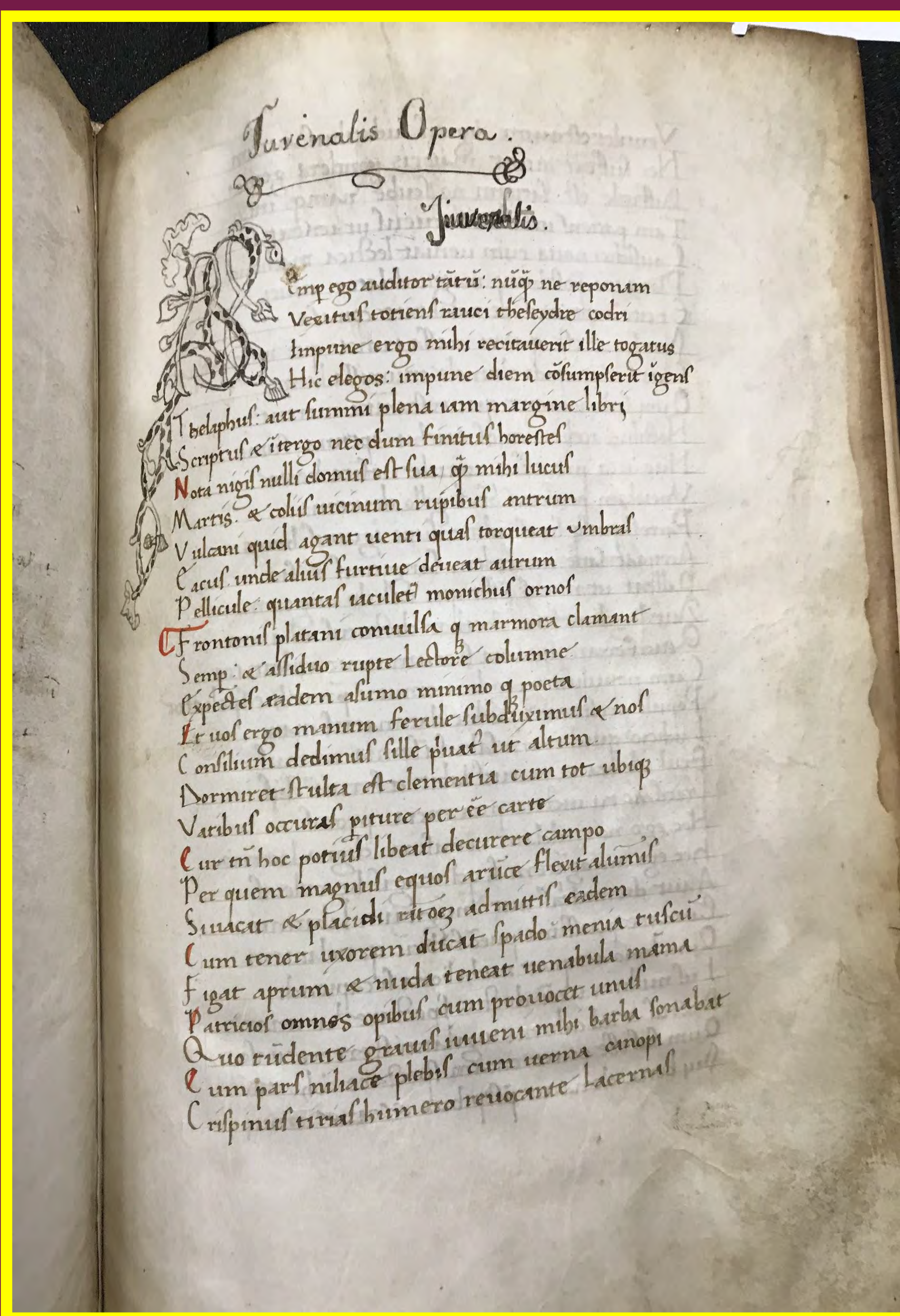
JUVENAL

Decimus Iunius Iuvenalis (Juvenal) lived from 50–127 in the Roman empire. He began writing his *Satires*, which are a collection of satirical poems in dactylic hexameter, around the year 112 during the reign of the emperor Trajan and wrote through the reign of the emperor Hadrian. The genre of Satire was created by Lucilius, a Roman author of the late republic, and was continued by Horace and Persius. Juvenal wrote a total of sixteen satires with the sixteenth being incomplete. His satires cover a variety of topics including corruption, greed, and politics in the Roman empire.



GUARINO DA VERONA

An early humanist school teacher and scholar of Greek and Latin literature as well as philosophy. He lived from 1374–1460. Often referred to as the greatest master of the century by later scholars of the period, Guarino is credited with writing introductory verses to Juvenal's *Satires*. TM 942 has these introductory verses in red at the beginning of satires 2, 4, 5, 6, 7, and 8. The rest of the satires have space for Guarino's introductions, shown by a line separation before the beginning of each satire, but they were never added.



The rest of TM 942 is missing the decorative initials like the one seen here. As shown above, there are blank indentations where the initials should be. Manuscripts with incomplete initials and rubrication are somewhat common especially for school books like TM 942.

TM 942

The title TM 942 refers to this specific manuscript of Juvenal's *Satires*. It was created at some point between 1460 and 1480 in northern Italy. It has evidence of use as a schoolbook: a few marginal notations, satire introductions (shown above on the left in red), and a few notarial marks (shown above on the right in the left margin) which serve the same purpose as modern day highlighting. Somewhat incredibly, TM 942 is still in its original dark leather binding from the fifteenth century. There are two identifiable scribes that copied TM 942. Scribe 1 begins the manuscript and Scribe 2 completes it. Scribe 2 appears to have been a less skilled scribe as he makes a few mistakes in the later half of the manuscript which are corrected by scribe 1 in the margins.

SCRIPT

The script TM 942 is written in is called Humanistic Book Script and was developed from a late version of Carolingian Miniscule by Poggio Bracciolini, a humanist scholar and lover of ancient Roman literature. Humanistic Book Script is the basis for many of the letter forms used in today's writing. Every script used on this poster is based on Humanistic Book Script from the titles to the words written here.

References

- Brown, Michelle. *A Guide to Western Historical Scripts from Antiquity to 1600*. Toronto: University of Toronto Press, 1994.
- De Hamel, Christopher. *A History of Illuminated Manuscripts*. London: Phaidon, 1997.
- Rudd, Nial. *Juvenal, The Satires*. Oxford: University of Oxford Press, 1992.
- Grafton, Anthony. Jardine, Lisa. *From Humanism to the Humanities*. Cambridge, Massachusetts: Harvard University Press, 1986.

RECREATING MS LJS 241

EMILY LOVETT

THE MANUSCRIPT

MS LJS 241 is a single folio from a fifteenth-century Book of Hours. The folio contains the end of Terce, the prayers and psalms from the Hours of the Virgin that were supposed to be said about 9:00 am, and the beginning of Sext, which were prayers and psalms intended to be said at noon. LJS 241 is written in Latin. The folio itself only measures at 107 x 79 (57 x 37) mm, suggesting that the Book of Hours it came from was made for personal use.

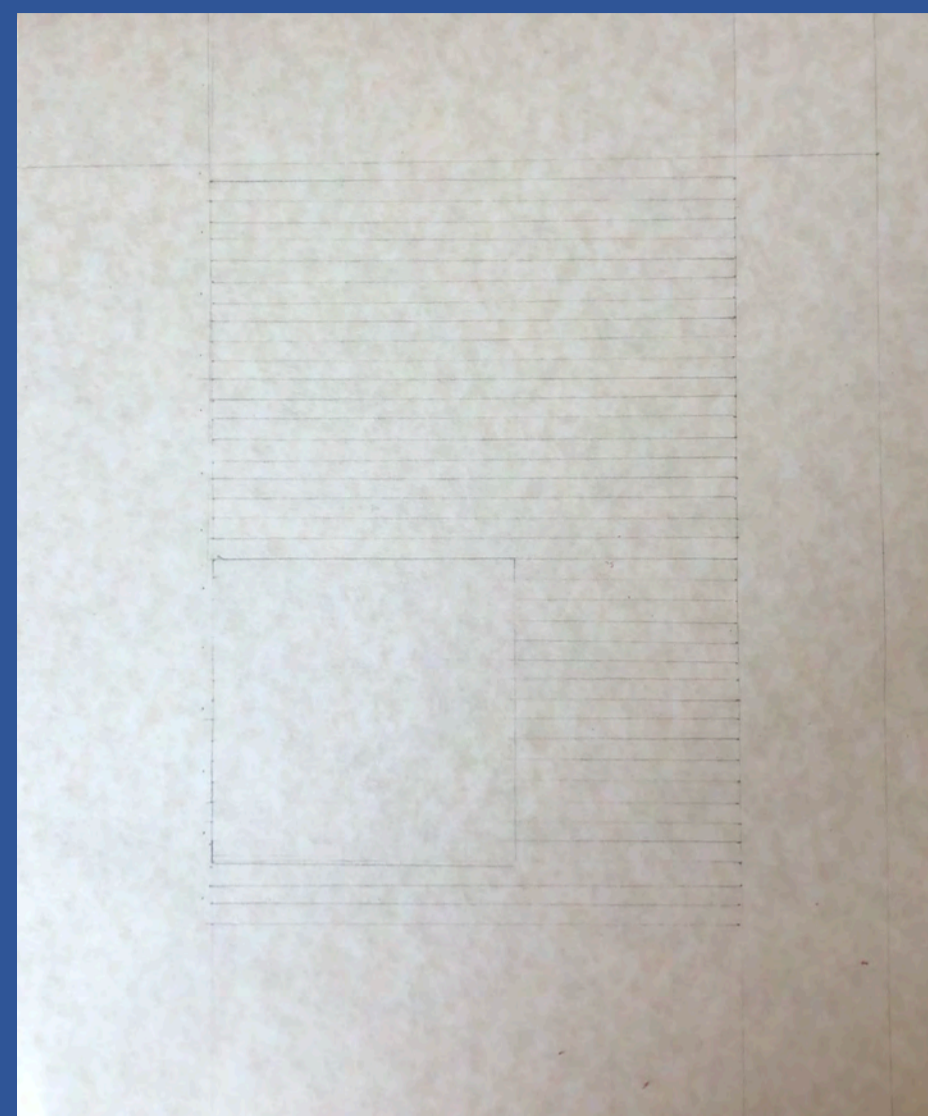
MS LJS 241 is part of the Schoenberg Collection at New College. Lawrence Schoenberg donated 13 single folios to the New College library in 2009.

THE PROJECT

Recreating LJS 241 is a product of the medieval manuscripts practicum tutorial. For the final project, I wanted to combine several medieval techniques for making manuscripts: calligraphy, illustration, and gold-leaf.

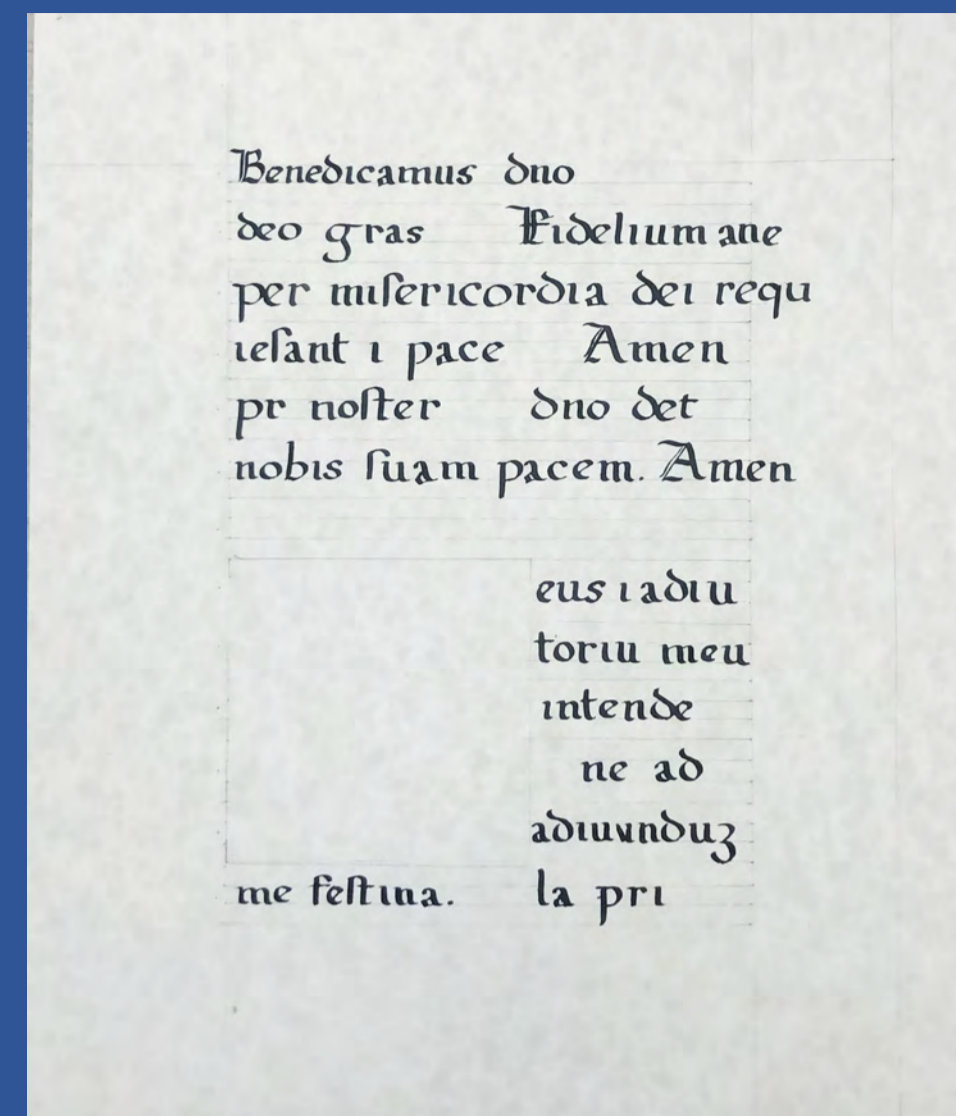
Recreating LJS 241 was not an easy process. There were so many things that went into it: from choosing between pens, inks, script, and abbreviations to trying to replicate illuminations made by a professional over 500 years ago. More than anything it was a reminder of the skill, patience, and effort that was required to make manuscripts in the Middle Ages.

1.



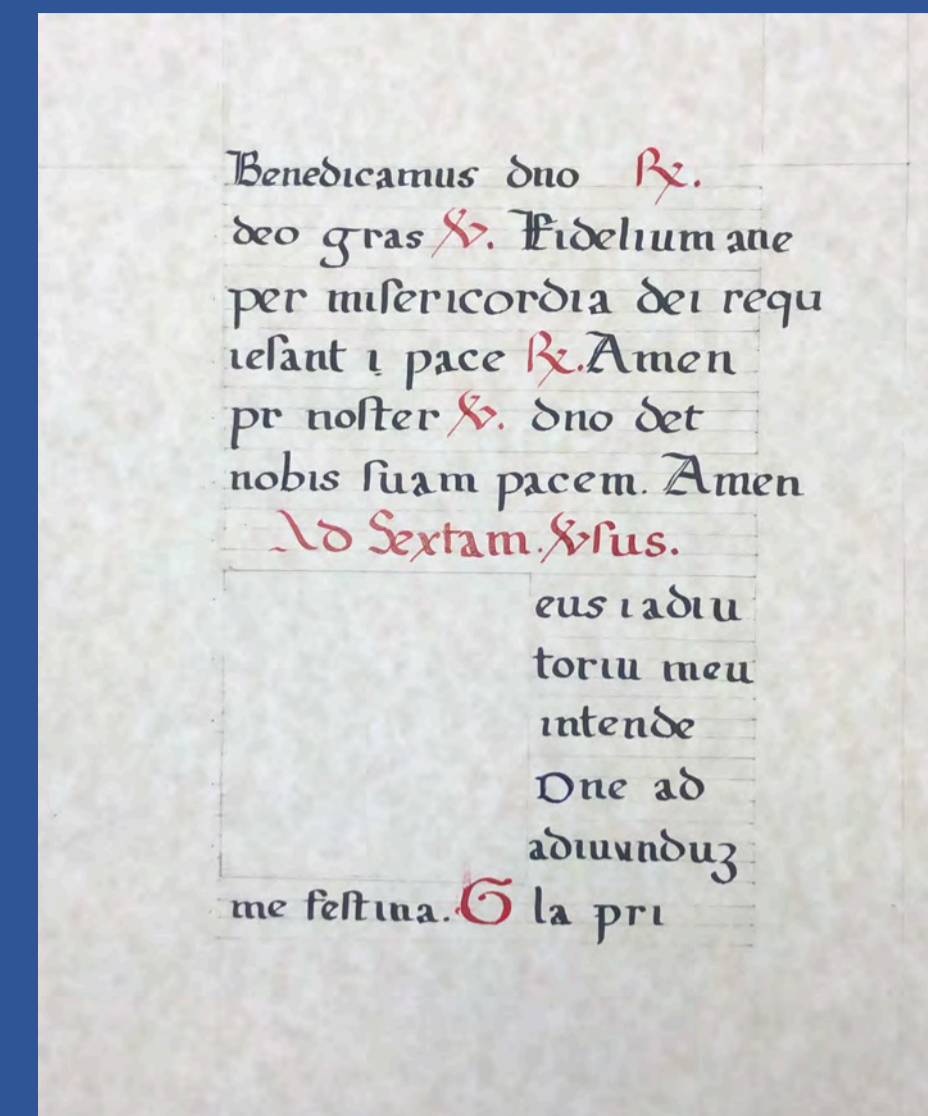
The first step of recreating the folio was ruling the paper. I calculated the number of lines needed for the text and ruled accordingly, leaving space for the larger initial to be added after the text.

2.

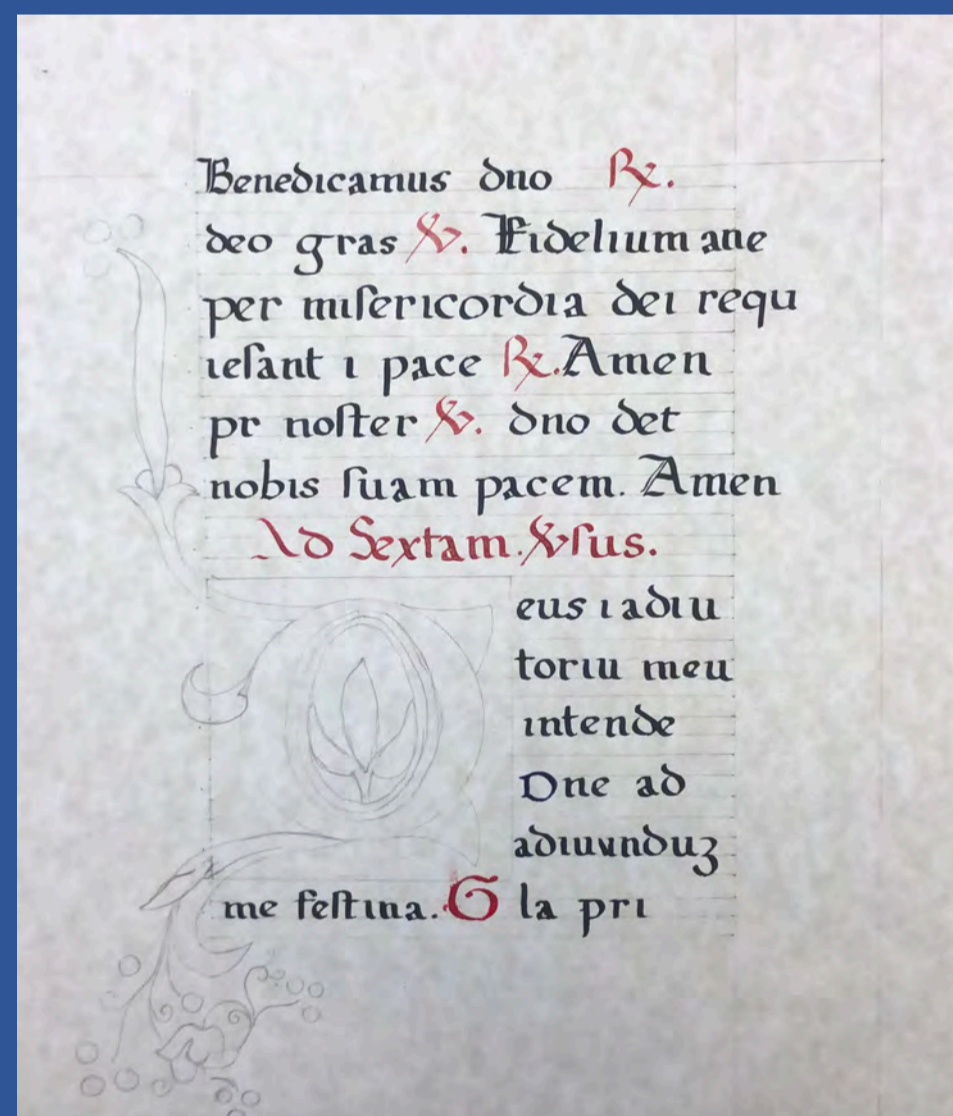


The second step of recreating the folio was to write the text. LJS 241 is written in Gothic Rotunda but was not copied carefully. I chose to write the text of the manuscript in a more classic, formal Gothic Rotunda rather than attempt to mimic the scribe's original hand. I decided to use a dip pen and oak gall ink. The abbreviations used for the Latin text match the abbreviations used by the original scribe, though my abbreviation marks were added at the end.

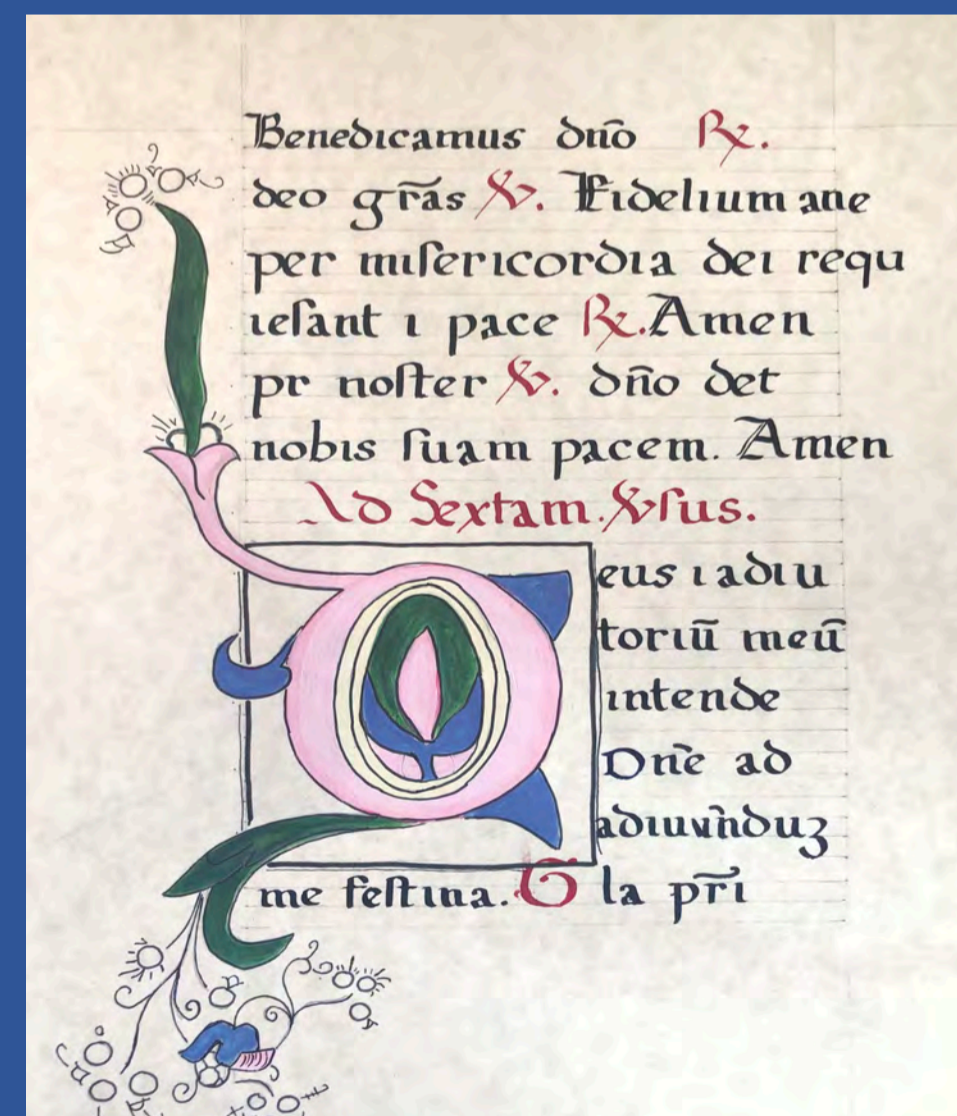
3.



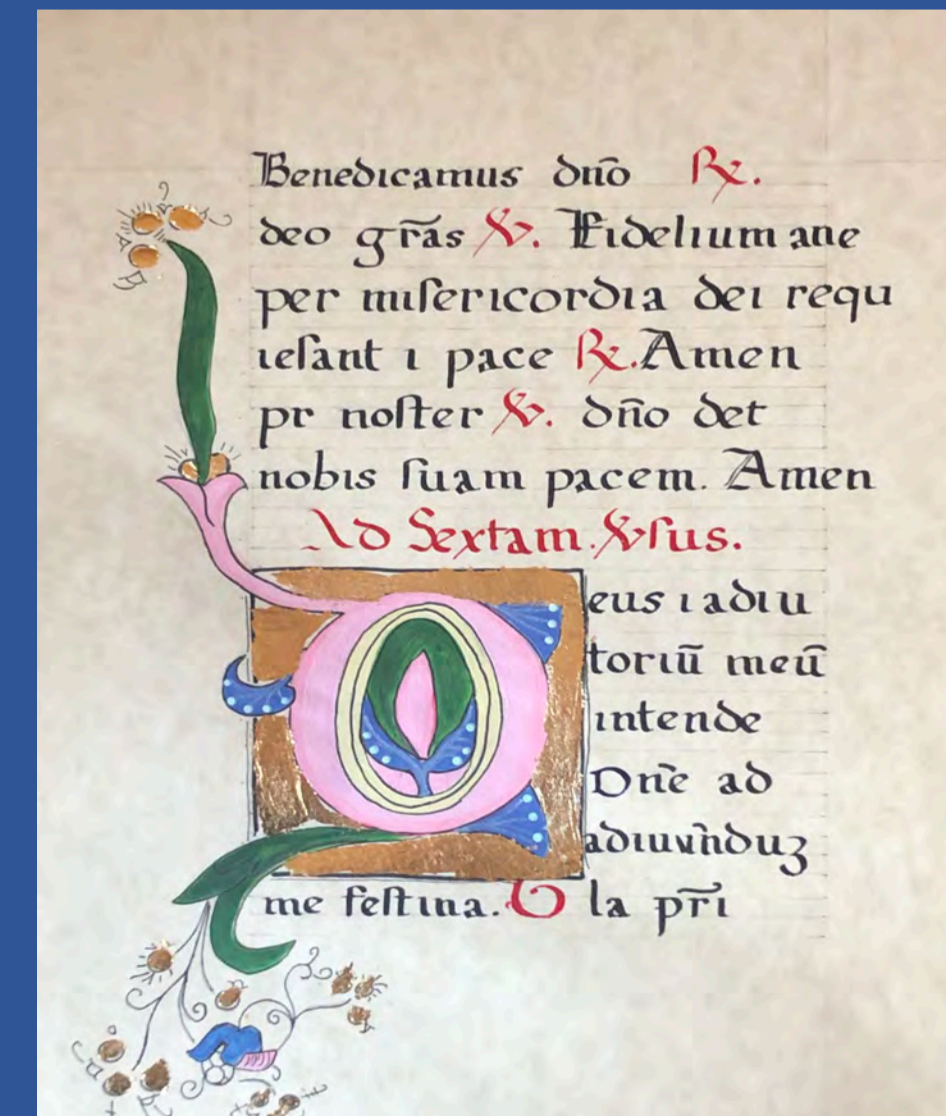
The next step was adding the red and blue initials. The red initials at the end of Terce indicate the versicle and response. Red was also used to indicate the beginning of Sext.



4. After adding the red and blue initials, I began sketching the outline of the illuminated initial. As was typical with manuscripts, the initial was done after both the writing of the text and the addition of the colored initials. This is clear on the original folio as the red initial 'G' at the end of the text is partially covered by the gold leaf.



5. Next, I added color. I tried to stay as close to the colors on the original folio as possible, but the illuminator for LJS 241 was a much more talented artist than I am. For this reason, I chose to do a simple recreation of the initial design by blocking the color but not adding in the finer details.



6. The final step was to add the gold leaf!

CALENDARS IN MEDIEVAL BOOKS OF HOURS

INTRODUCTION

Books of Hours were devotional books that were popular amongst the nobility in the Middle Ages and no two are exactly alike! Books of Hours contain a set of prayers meant to be recited at certain times during the twenty-four hour day – the most common being the Hours of the Virgin.

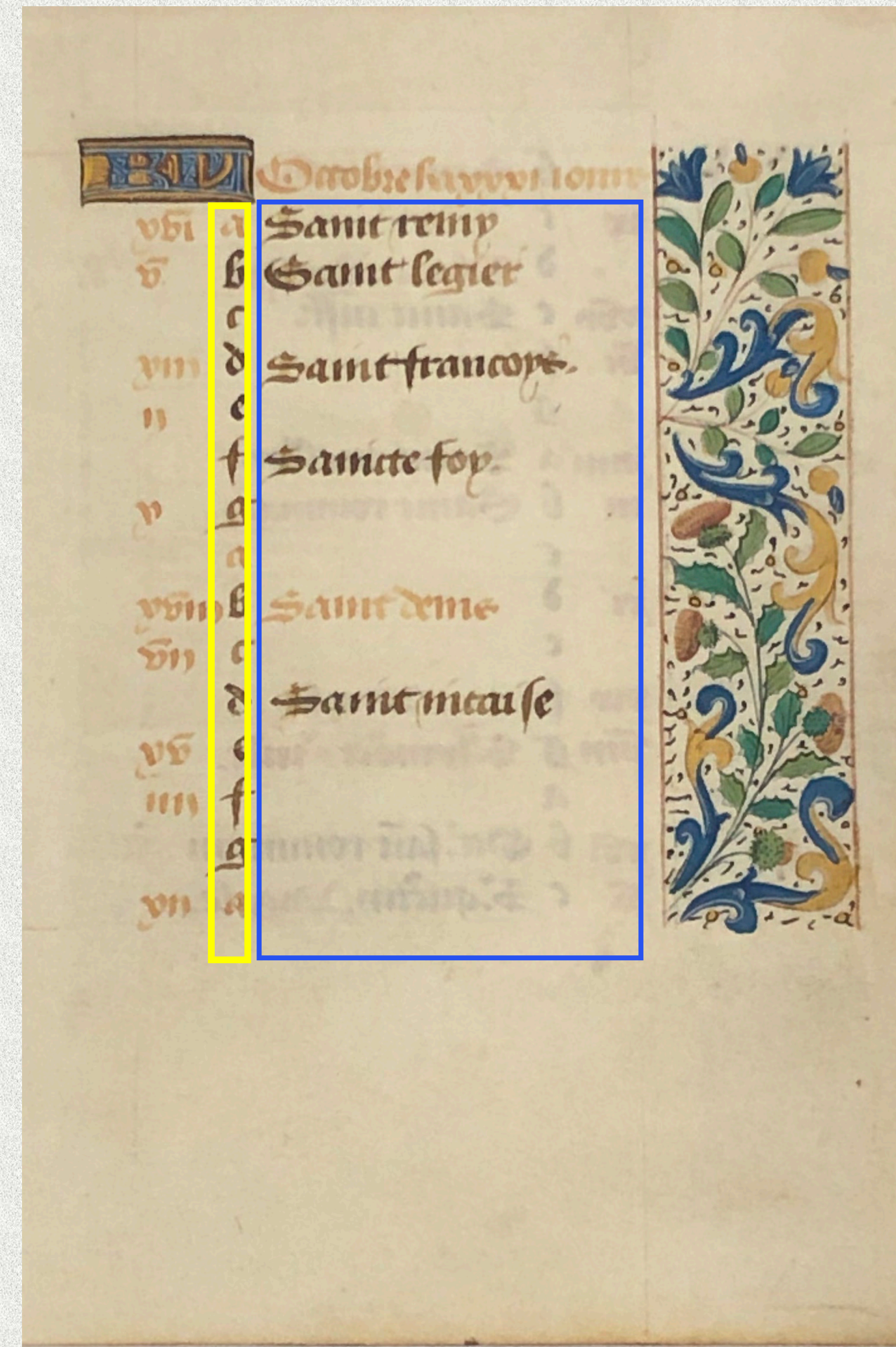
Books of Hours often contained calendars varying in detail at the beginning of the manuscript. These calendars normally noted Saints Days, Feast Days, and Easter.

SAINTS' DAYS

The title “Saint” refers to a person who has been formally canonized by the Church. There were saints that many Books of Hours had in common, such as St. Luke and St. Francis. Red ink was used to highlight important saints' days, but was more common in hand written manuscripts.

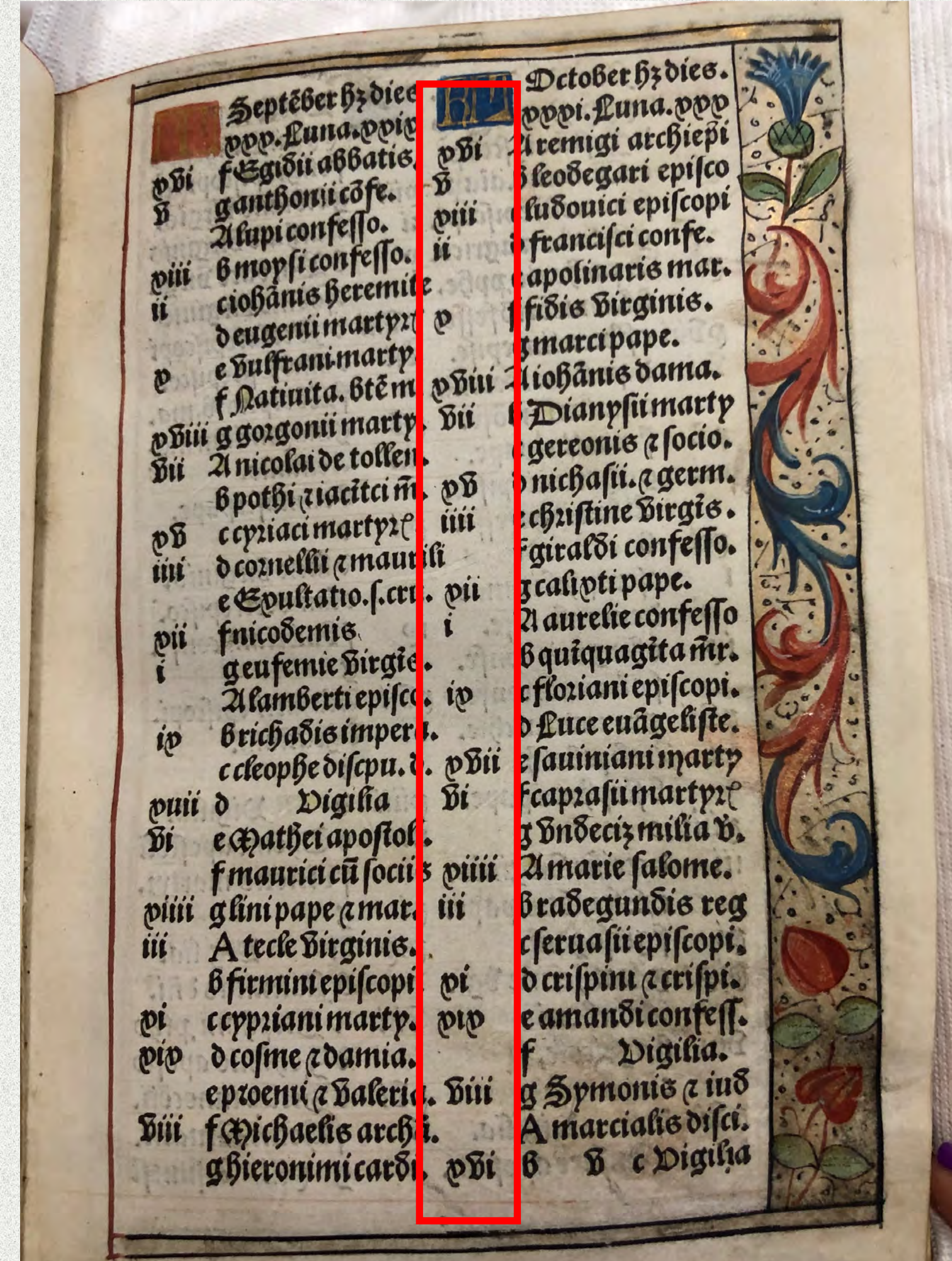
The saints' days included in each Book of Hours tended to be a personal decision made by the owner - this meant they could add or cut specific saints from their calendars. This can help scholars locate the origins of manuscripts if local saints were included.

HOW TO READ A MEDIEVAL CALENDAR



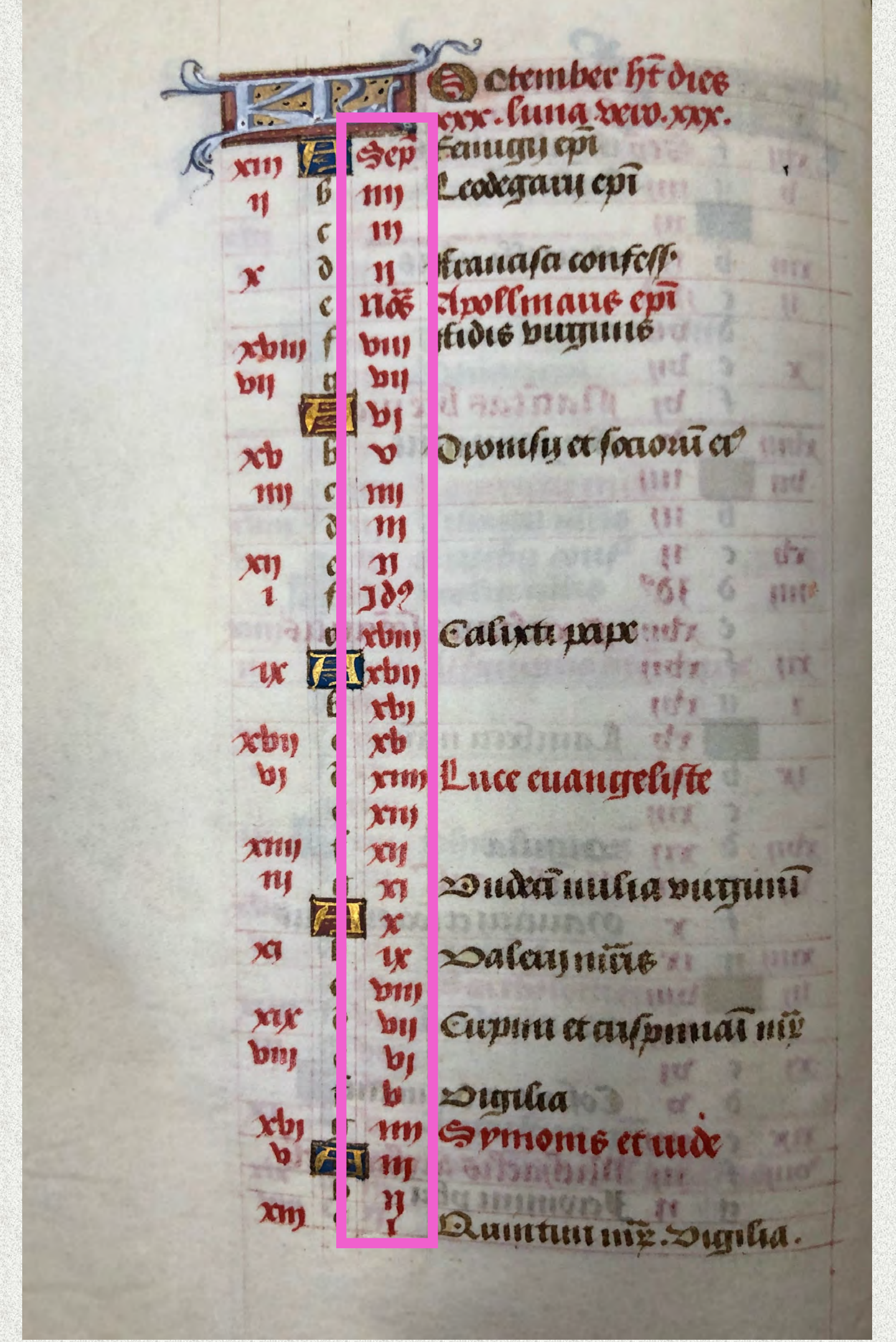
MS LJS 123

Calendars also marked major Christian feast days as well as saints' days, which celebrates the date that a saint died or became a martyr. Saints' days listed in red ink indicate important saints that can be traced to a specific locality.



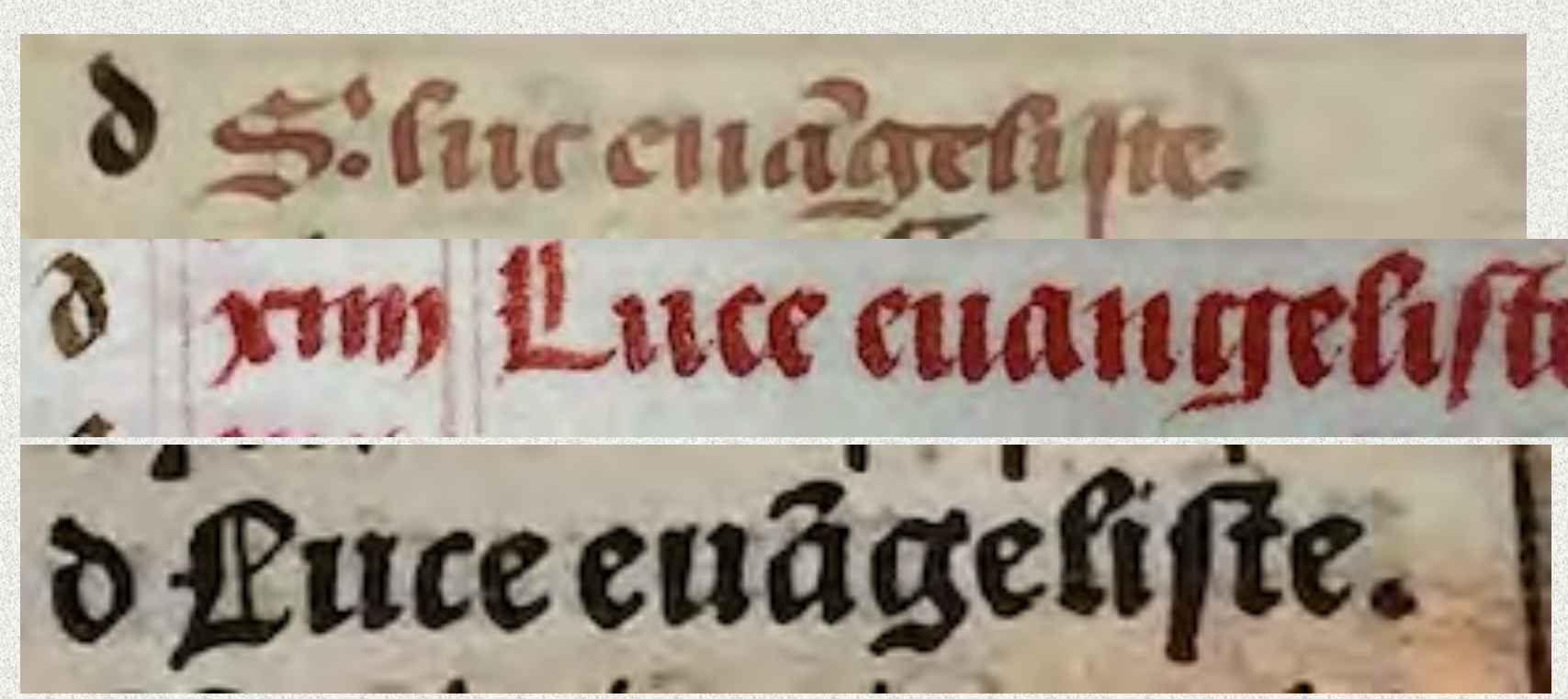
MS BOH 60

Golden Numbers help date Easter, which is a moveable feast celebrated on the Sunday following the first full moon after the vernal equinox. Golden Numbers track the lunar cycle, telling you when the new moon will appear and, by extent, the date of the full moon fourteen days later.



MSTM 1018

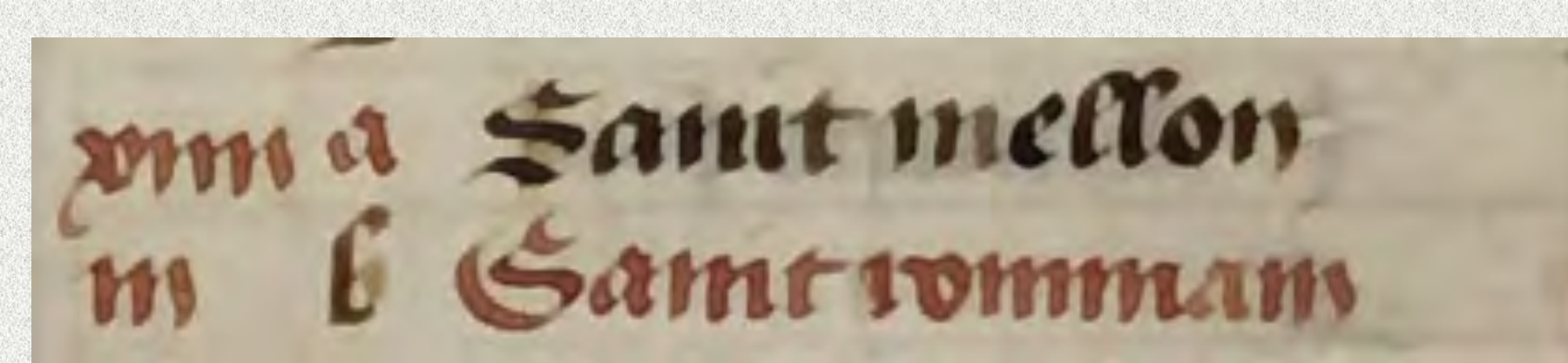
Calendars in Books of Hours also recorded the Roman Calendar which is based on kalends, nones, and ides. In the Roman calendar, the dates are counted backwards and show how many days before the next kalends, nones, or ides.



MS LJS 123
MSTM 1018
MS BOH 60

The inclusion of some saints is fairly uniform in Books of Hours. The repetition of St. Luke across all three manuscripts and the use of red ink distinguishes St. Luke as an important and popular saint.

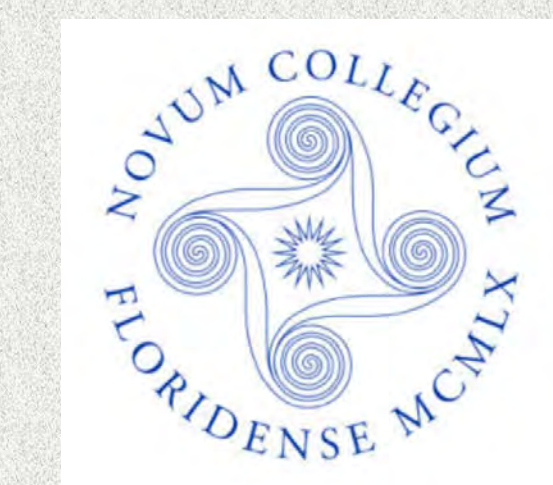
The Dominical Letters track Sundays throughout the year. Each year has its own Sunday letter and each year it moves back one or two for a leap-year.



LJS 123 is a good example of the use of saints for locating a manuscript's origin. The inclusion of St. Mellon, who was the first bishop of Rouen, and St. Romanus, who is the patron saint of Rouen, suggest that LJS 123 was written in Rouen itself.

Sources

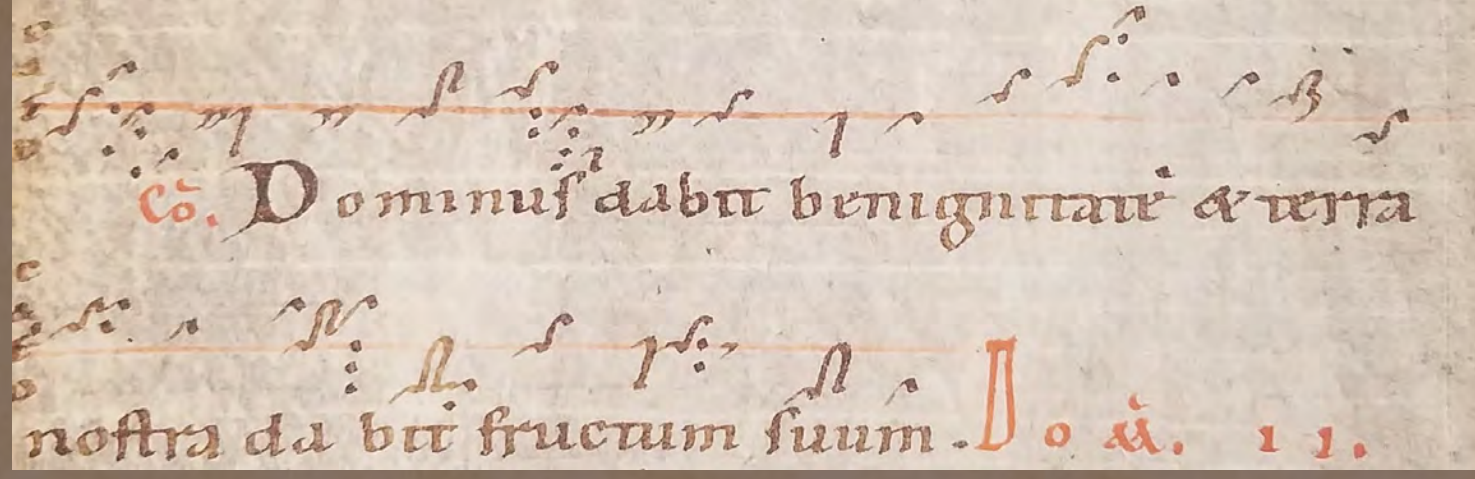
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 Wieck, Roger S. *The Medieval Calendar: Locating Time in the Middle Ages*. New York: The Morgan Library & Museum, 2017.



Musical Notation in the Middle Ages

Azure Maxwell
New College of Florida

LJS 117 - GRADUAL

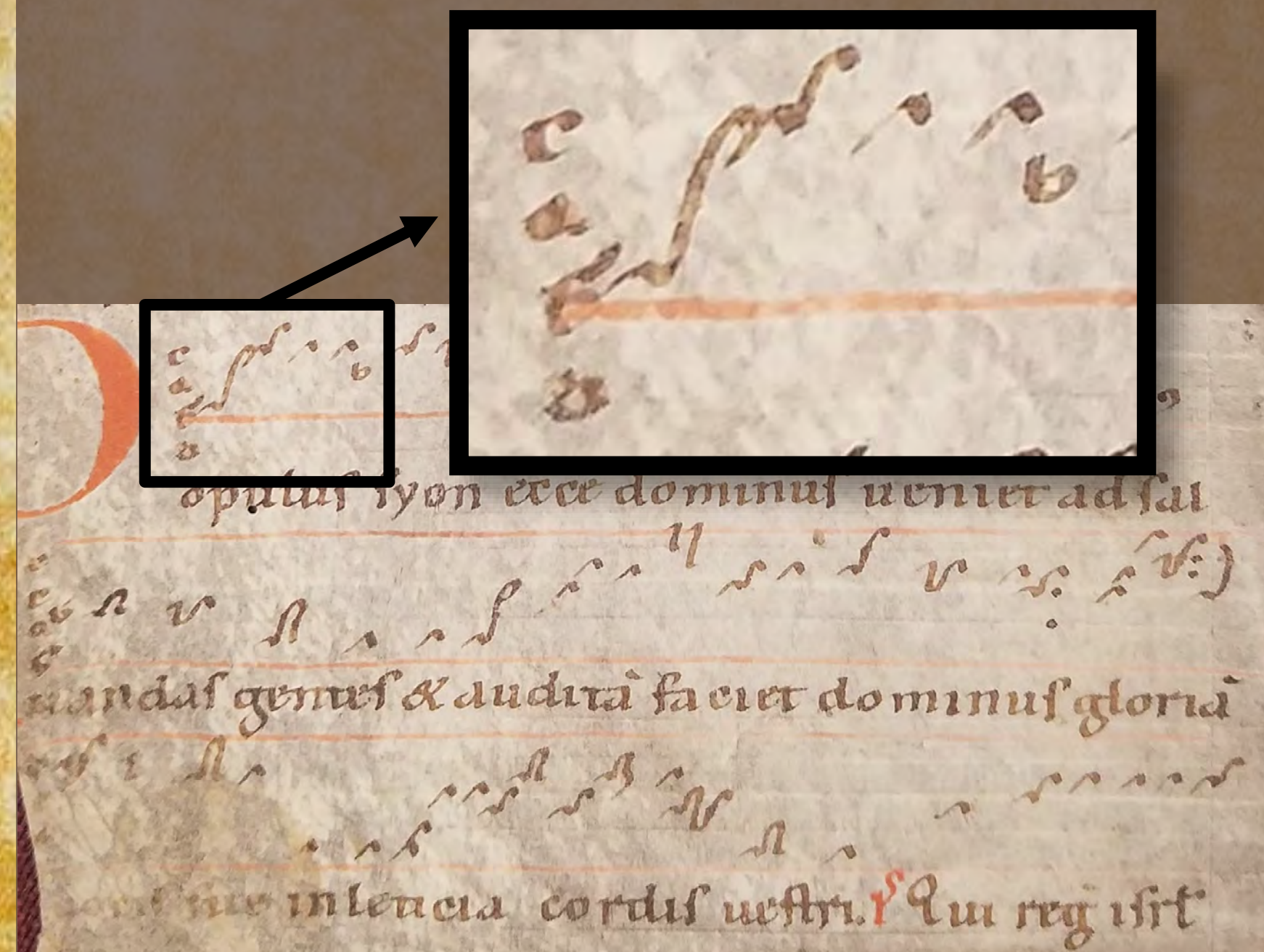


The LJS 117 Gradual contains music for the first Sunday of Advent and the introit for the second Sunday of Advent.

This single folio contains early music notation from the fascinating period between neumes without ruling and the four-line musical staff. During this period, musical notation paid careful attention to the spaces between notes, and scribes even ruled lines to indicate these intervals. However, scribes did not yet use ink to rule the entire musical staff, instead making indentations in drypoint with a stylus or blunt knife.

LJS 117, though worn, shows excellent evidence of the drypoint used to initially measure out the lines.

Where today musicians include a clef to indicate the reference pitch for a piece of music, in the era of LJS 117 scribes would indicate multiple pitches while only inking one or two lines. Due to the heavy wear, it is difficult to tell if only the F line is inked in red, or if the C line is inked in yellow as well.



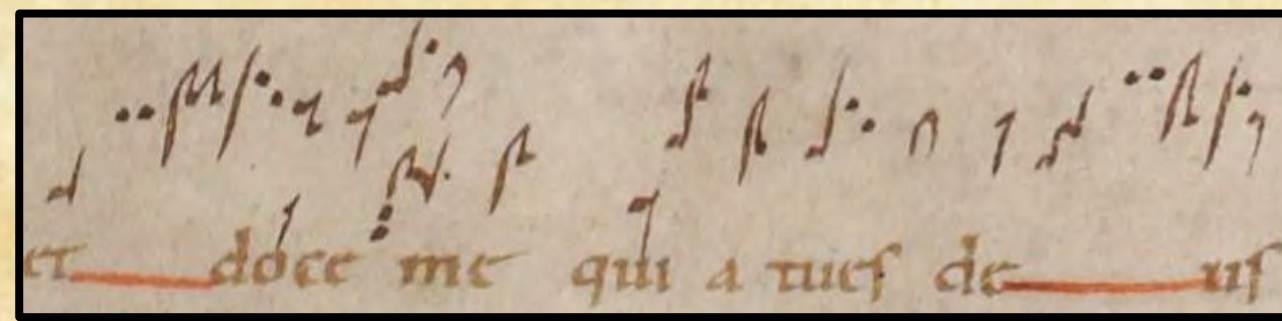
<https://youtu.be/684BT3ckNMQ>

TIMELINE OF MUSICAL NOTATION



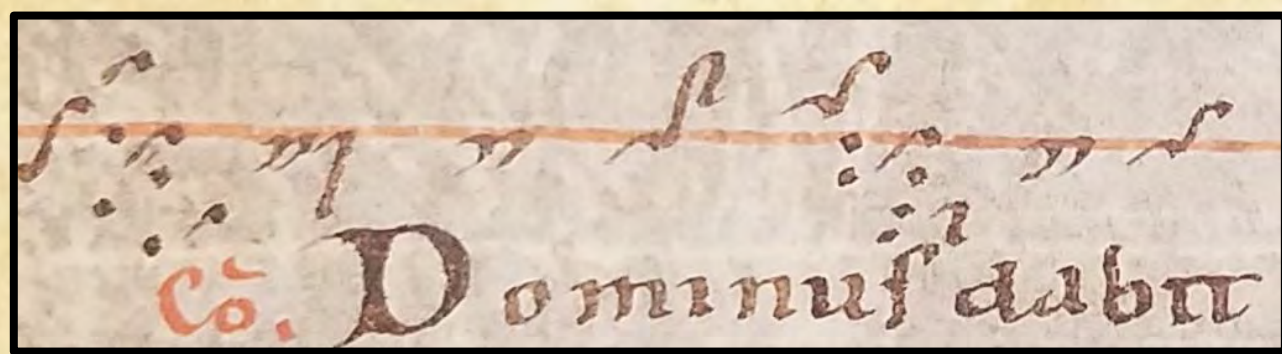
St. Gallen 391
10c.

- Unheightened neumes, the markings above the text, indicate whether the pitch moves up or down, but not where it starts nor how far it moves.



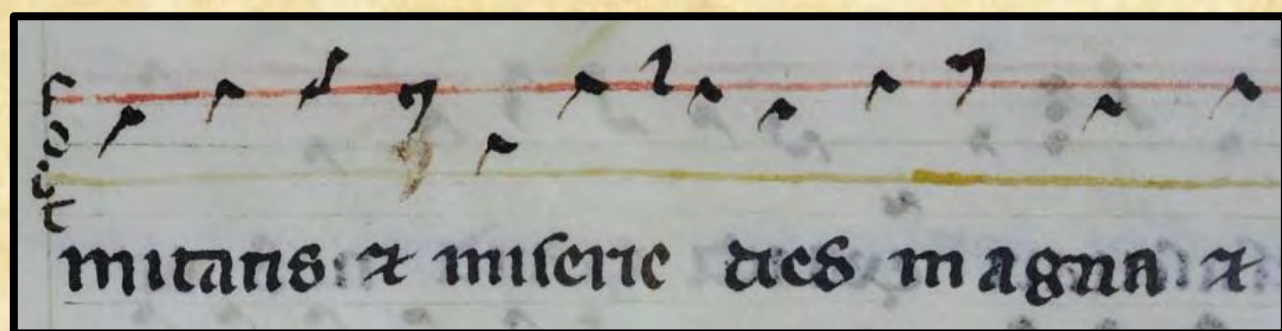
BnF lat. 1087
10c.

- Heightened neumes use the vertical space above the text to indicate specific pitch intervals, though there is no line of reference.



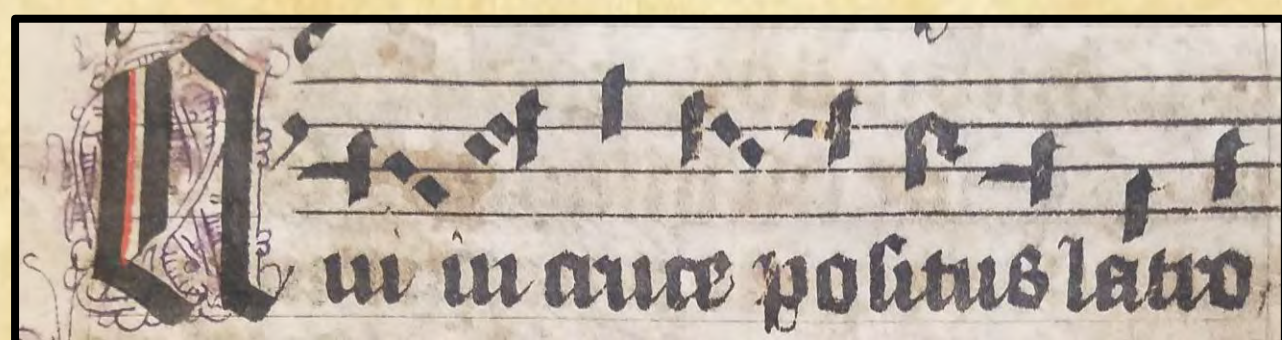
LJS 117
12c.

- A line is marked in red to indicate the pitch of F, providing a constant reference. The pitches of C, D, and A are scored in drypoint.



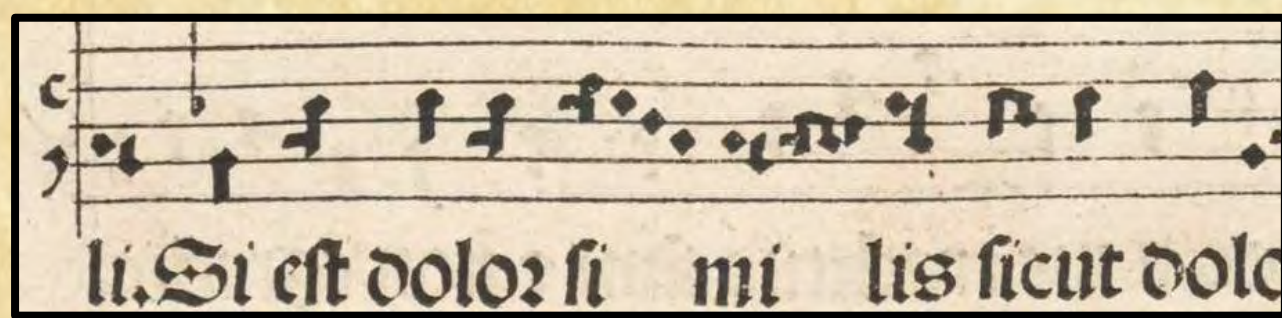
Klosterneuburg 1018
14c.

- In addition to the red line for F, the pitch of C is noted in a yellow line.



TM 644
14c.

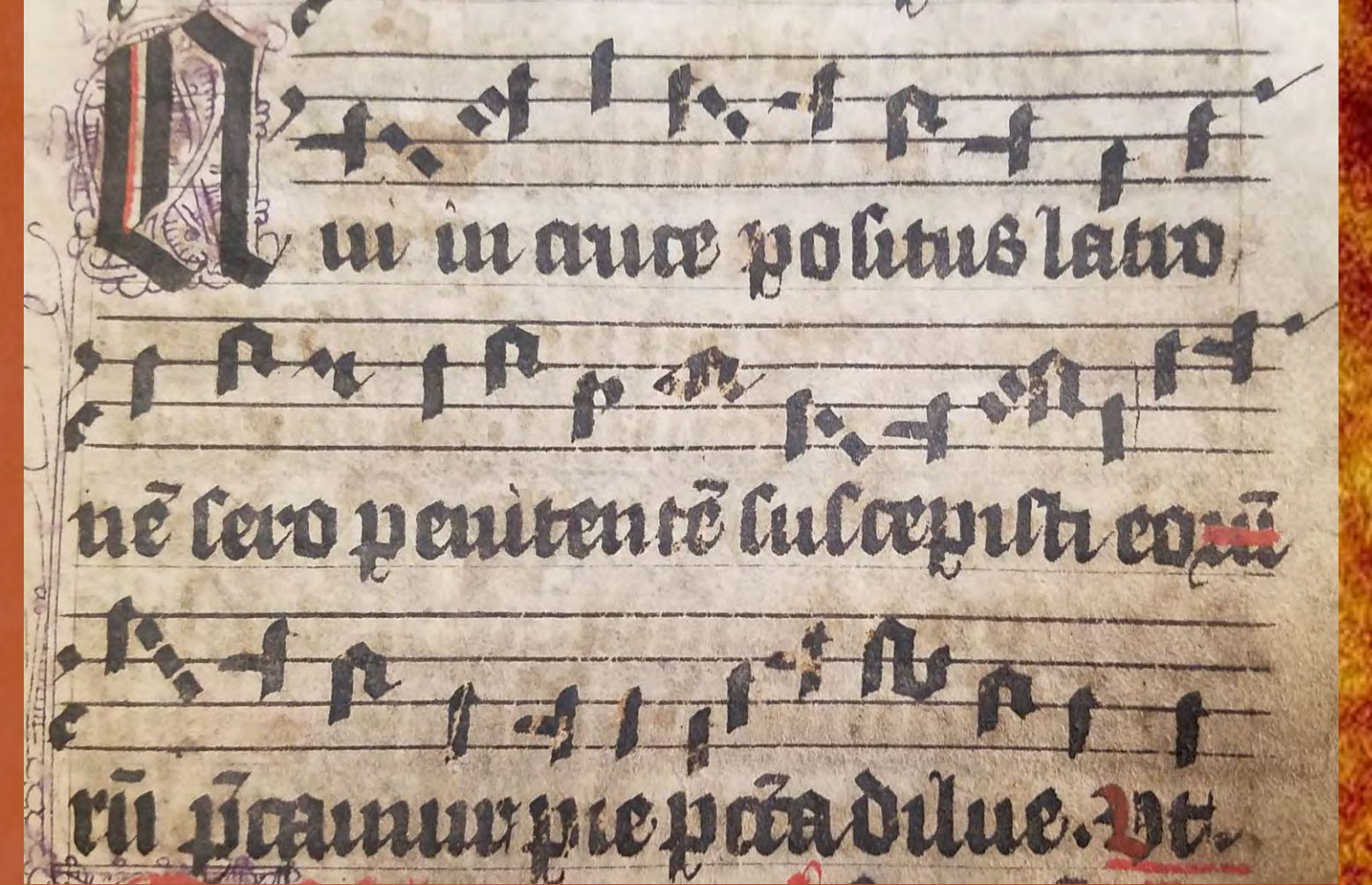
- A standard setting of four lines ruled in ink becomes the norm for music.



Munich BSB 2 Liturg. 11 eg
16c.

- A fifth line is added to the musical staff, which is still in use today.

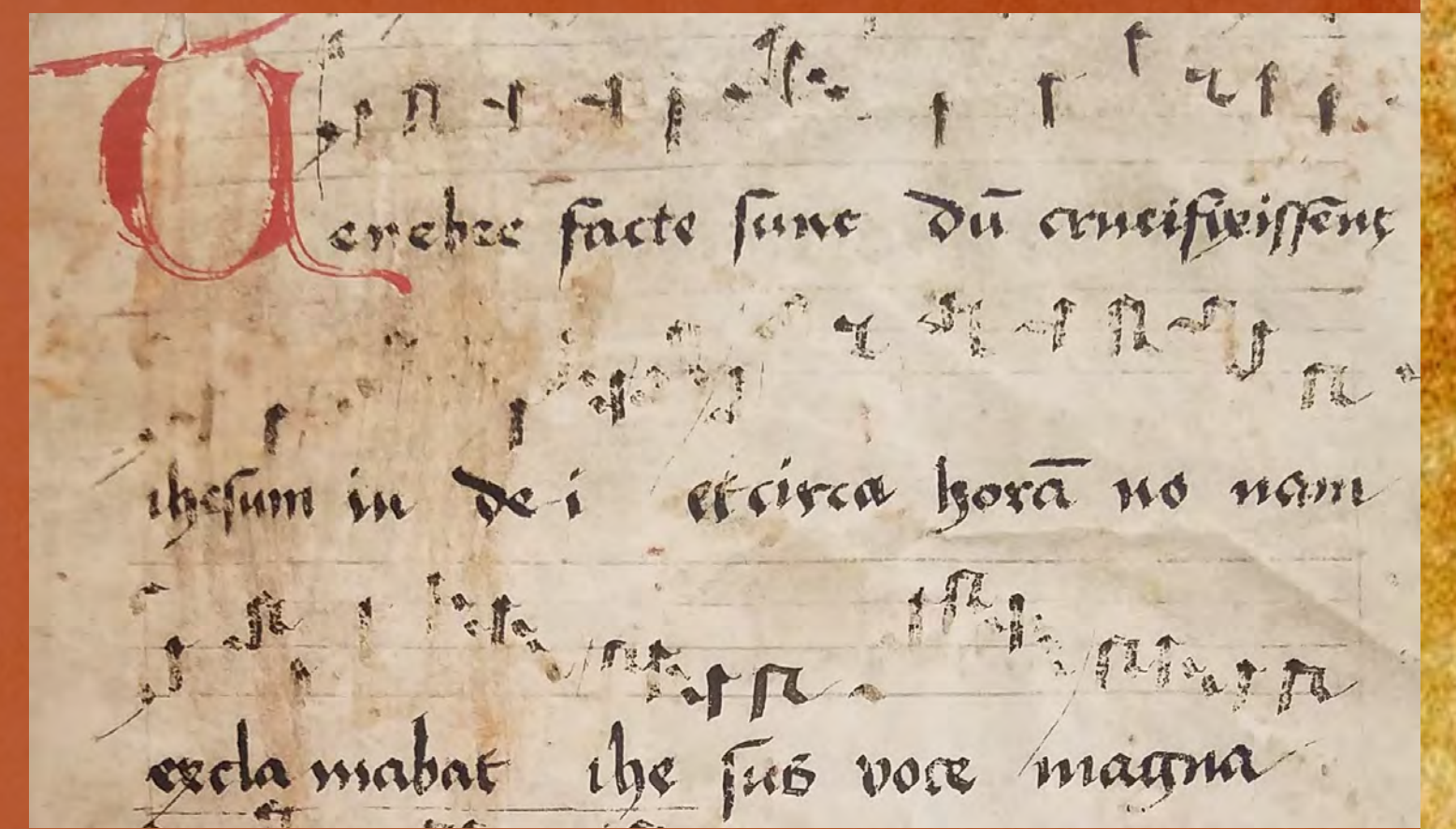
TM 644 – OFFICE OF THE DEAD



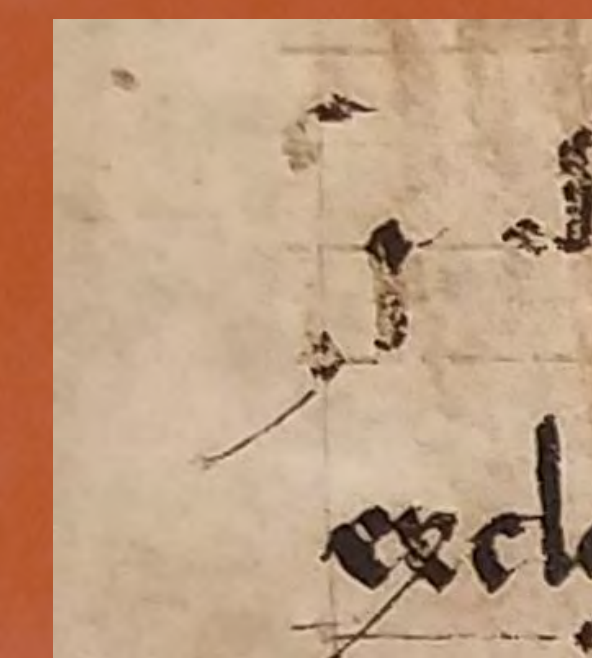
The manuscript containing the Office of the Dead is primarily a book of text; music is found only on the very first folio and on spread f.20v-21. The music on ff. 1-2 is in a notably different hand, suggesting a later addition of a different manuscript. This text, “Tenebrae facte sunt...” is the fifth responsory at Matins on Good Friday.

Despite the difference in quality of the pages of music in this manuscript, the notation is very similar. The music of TM 644 uses a traditional medieval four-line staff. The style of the notes is known as Hufnagel notation.

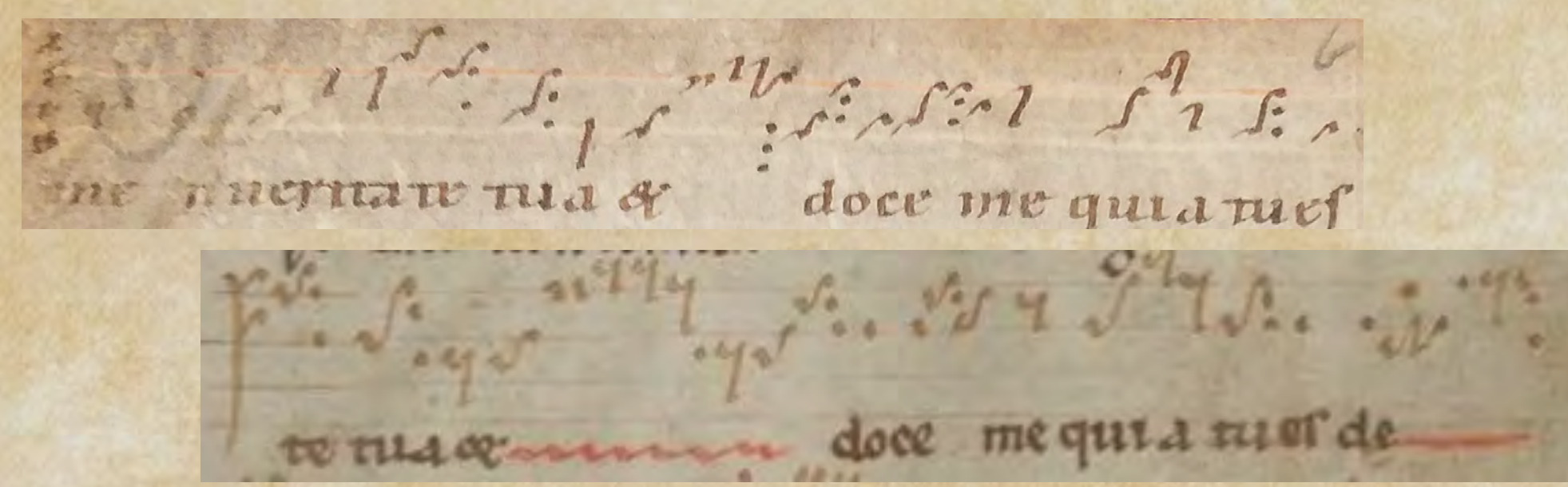
By the time of TM 644, it was unnecessary to label the note of each line on the musical staff; here, only the C and the F are indicated, and the form of the F has mutated into a backwards curve very recognizable as the basis of the bass clef.



<https://youtu.be/vE6O-a5pc50>



Dirige me in veritate...
Four manuscript examples of the same song



What good are Neumes?

Today, standard music notation allows us to understand songs the way they would sound, providing all relevant information visually.

Prior to the conception of this type of musical notation, liturgical music was taught and learned by rote, so simple indicators of when the pitch rose and fell was just enough to help monks recall the song from their memory.

The notation of pitch with intervals of measured height allowed monks to sing music they had never before sung – but at its conception, this was used only to speed up the rote learning.

Top: LJS 117
Middle: Porrentruy BCJ 18
Bottom left: Laon MS 239
Bottom right: BnF lat. 1087

Dies illa dies ire...
Four manuscript examples of the same song



Top left: TM 644
Top right: BnF Lat. 15182
Middle: Einsiedeln 611(89)
Bottom: Klosterneuburg 1018

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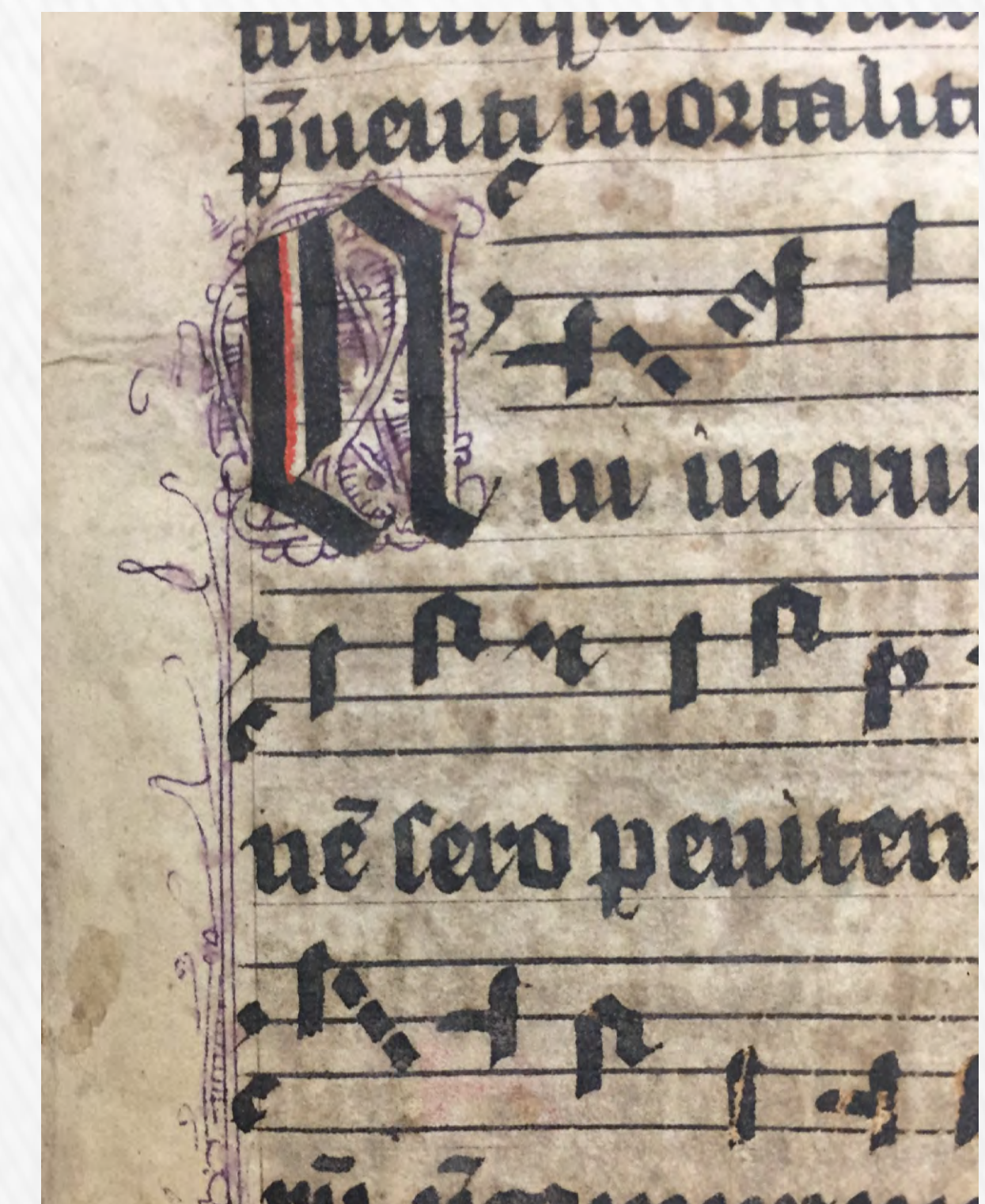
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Pen Flourishing

What Is Pen Flourishing?

Pen flourishing was one of the least expensive ways to decorate a manuscript in the medieval era. Various styles and uses arose from different places of manuscript production. Monastic and lay manuscript producers developed different styles dependent on the purpose, date, and location of the production. Initially pen flourishing would be contained to creating simple decorations on initials. Over time different styles allowed pen flourishing to cover various parts of a folio, leading to both marginal and interlinear decoration. Most flourishes are red and blue, however there are some that contain green, purple, and even gold foil. Pen flourishing is one of the most common decorative forms in medieval manuscripts.



TM 644 (Cologne, 1487)

An Indicator of Localization and Date?

Though some manuscripts' origins can be known through inscriptions of ownership and locations, many do not include such clear indicators. Manuscripts are often grouped together by their decorative similarities and can be traced to the same origin through these means of commonality.

Case Study

The City of Delft has dozens of manuscripts attributed to it through the presence of local patron saints or inscriptions indicating ownership, location, or date. Commonalities in decoration, however—such as pen flourishing and illumination—indicate similar origins to hundreds of other manuscripts. These unscribed manuscripts are now attributed to the same location and times these dozens of Delft manuscripts were created.



Psalter (Delft, 1480)
Quaerendo

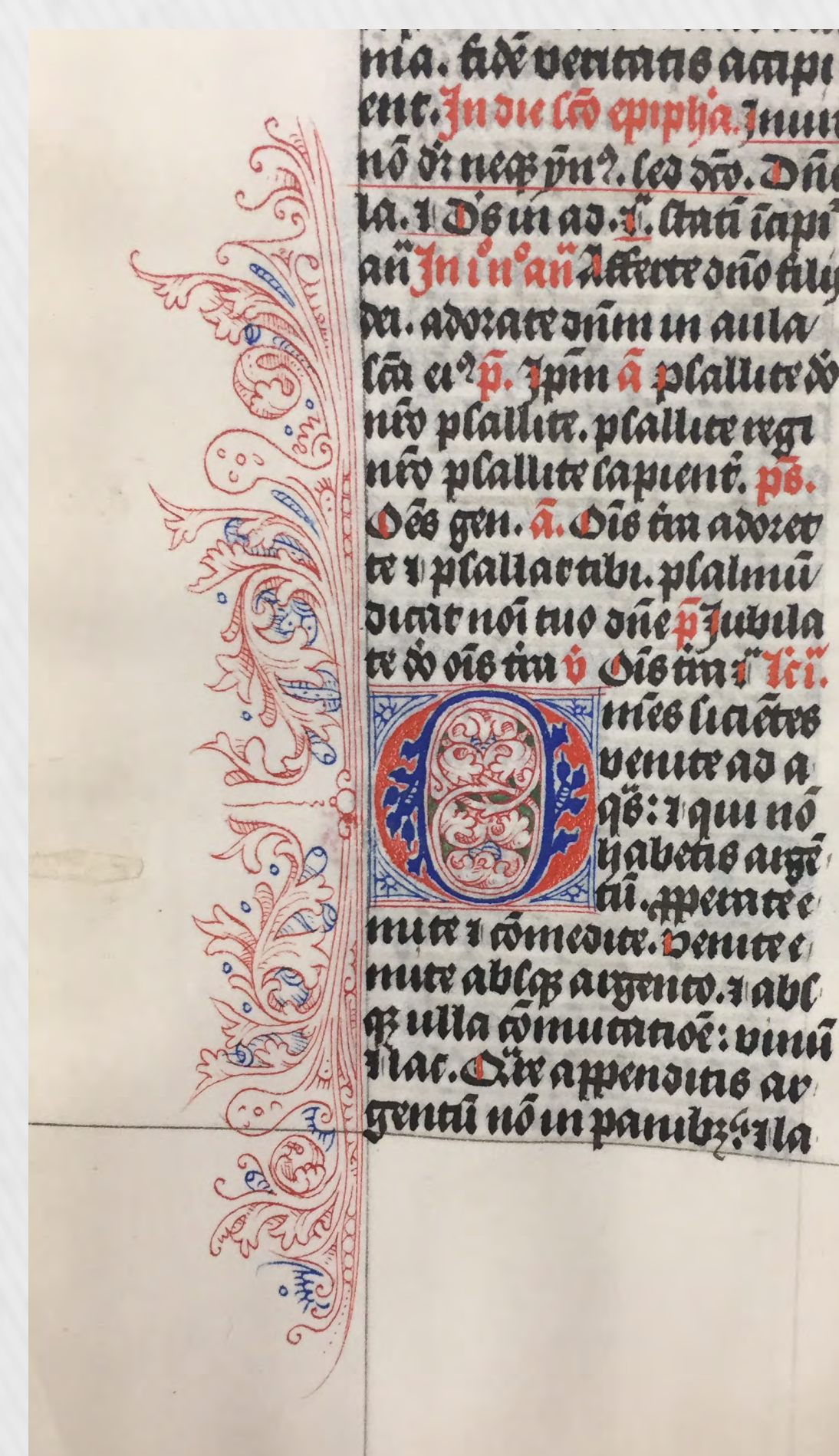
Book of Hours (Delft, ca. 1460-80)
Quaerendo

Bibliography

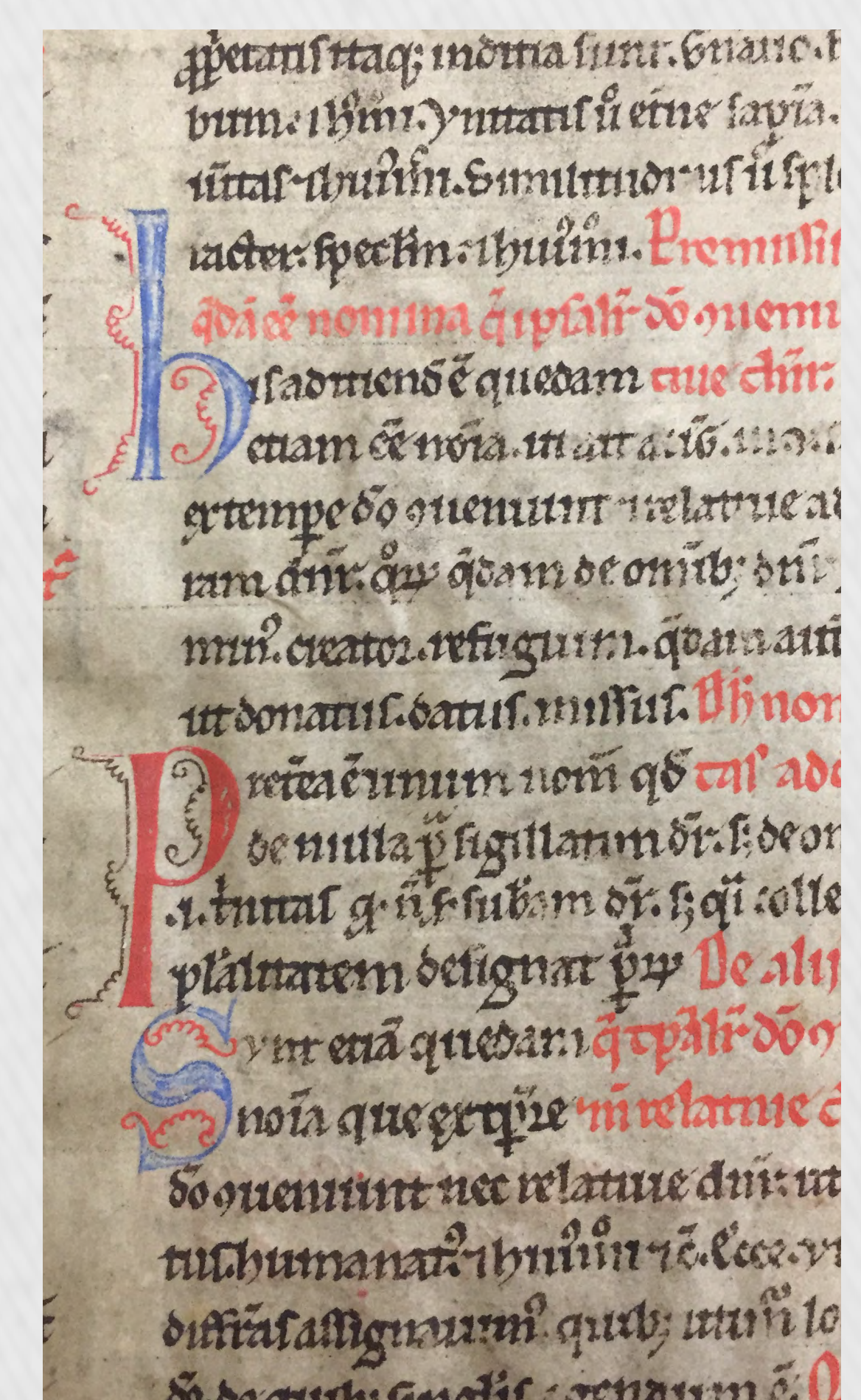
Korteweg, Anne S., and Cisca van Heertum. "Pen Flourishing in Manuscripts and Incunabula: Similarities and Differences", *Quaerendo* 41, 3-4: 337-350, doi: <https://doi.org/10.1163/157006911X609348>

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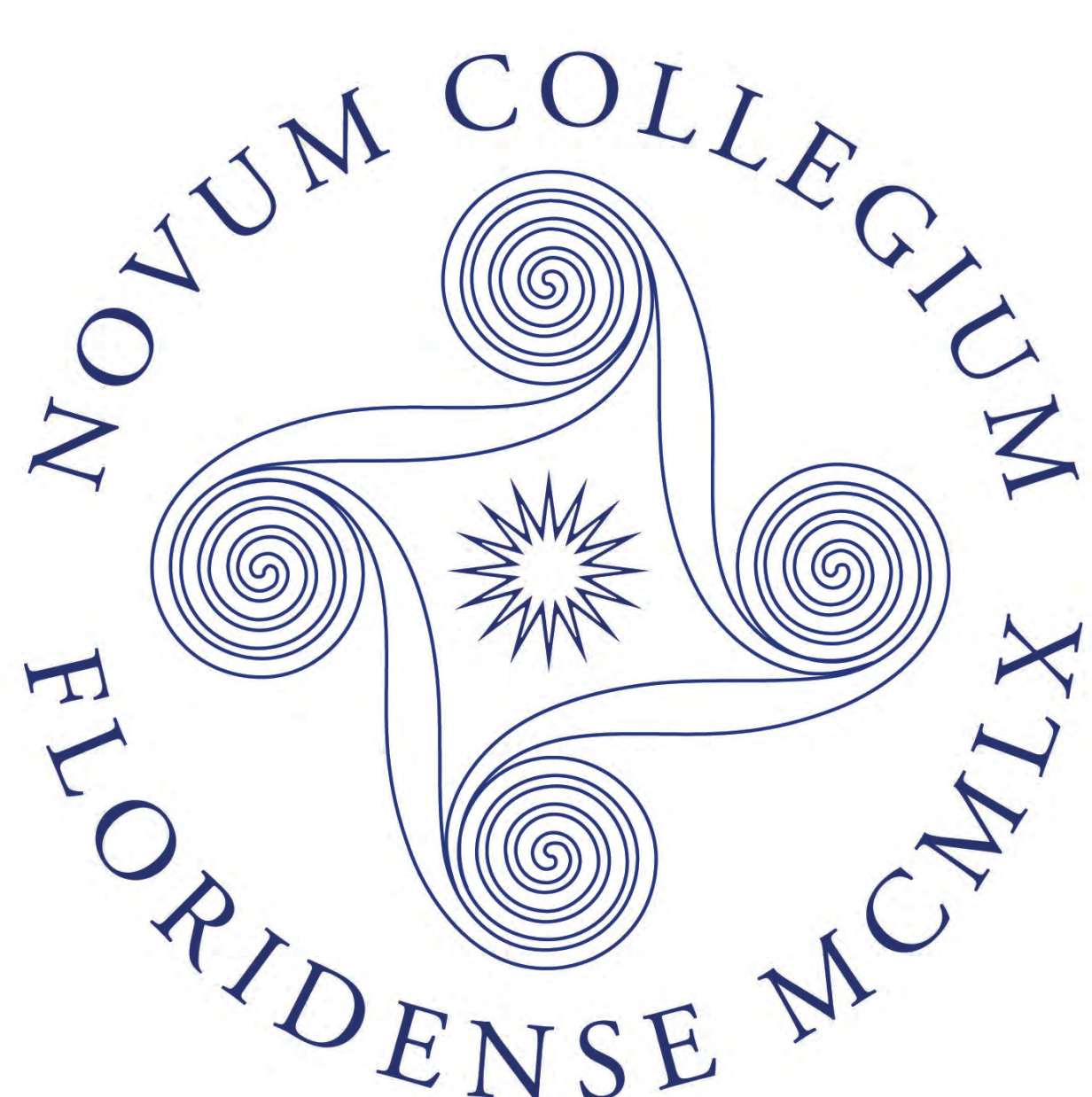
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TM 940
Netherlands, 1450-75



LJS 121
England or France, ca. 1200



Protogothic Script: A Transition from Carolingian

Context

The manuscript being examined, TM789, is a 13th century south German psalter. A psalter is essentially just a Book of Psalms for liturgical use.

It was created in a transitional period after Charlemagne's dynasty (the Carolingians) ended in 911; during this period the script used in writing manuscripts had been standardized into Caroline (or Carolingian) minuscule.

TM789 displays features seen in both Carolingian and the later Gothic script. Thus it is an exemplar of the gradual transition in script from Caroline to Gothic.

Bogenverbindungen

Bogenverbindungen, a German phrase roughly translating to "bows tied together", refers to the Gothic styling of connecting loops together in letters. TM789's bow connections are inconsistent, as the style hadn't fully developed. In Caroline minuscule, it doesn't show up whatsoever. These connections are the deciding factor in differentiating Protogothic and Gothic script. It is seen most frequently on 'de' at first before spreading to other letters.



Looped 'de' from TM789



Unlooped 'de' from TM789

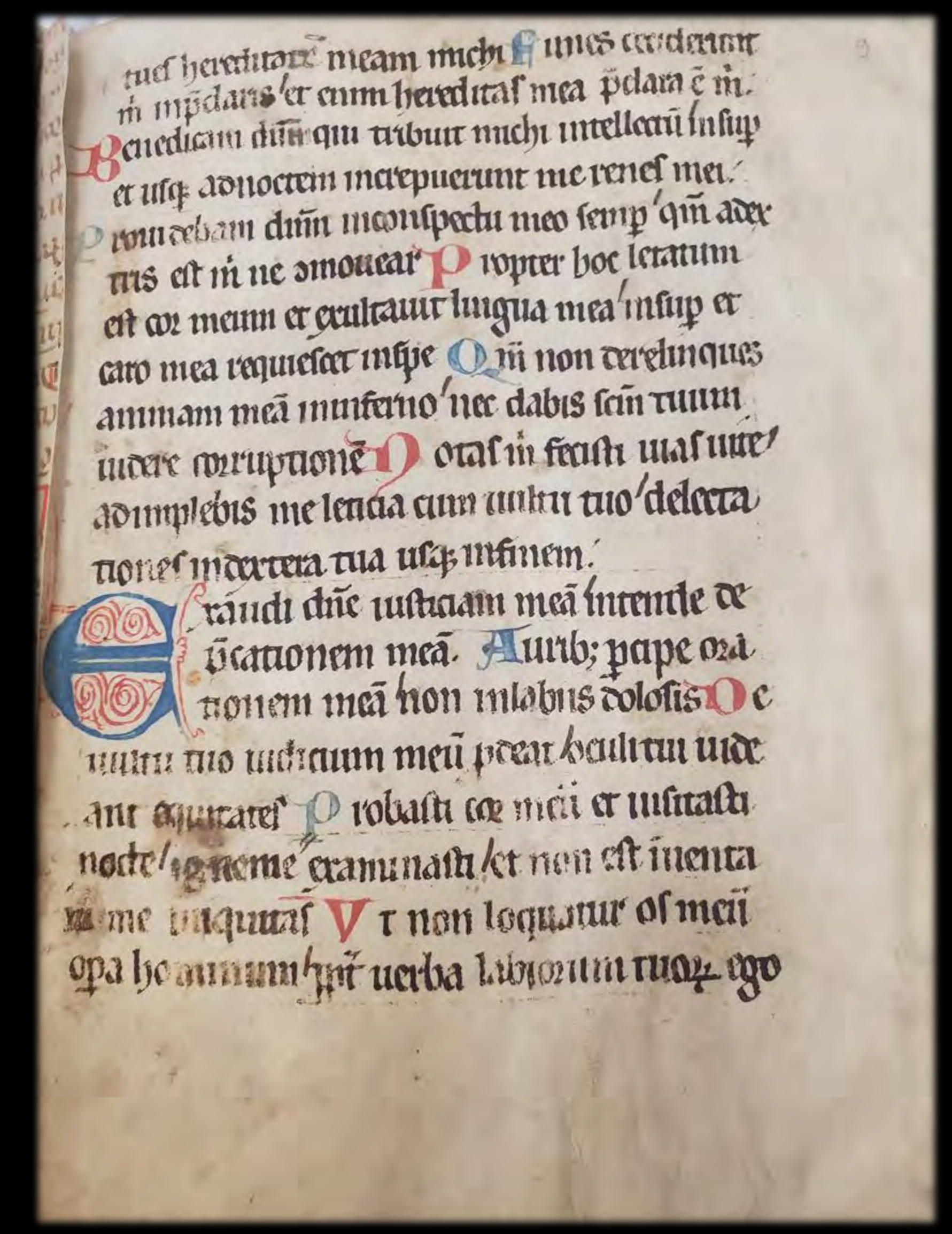
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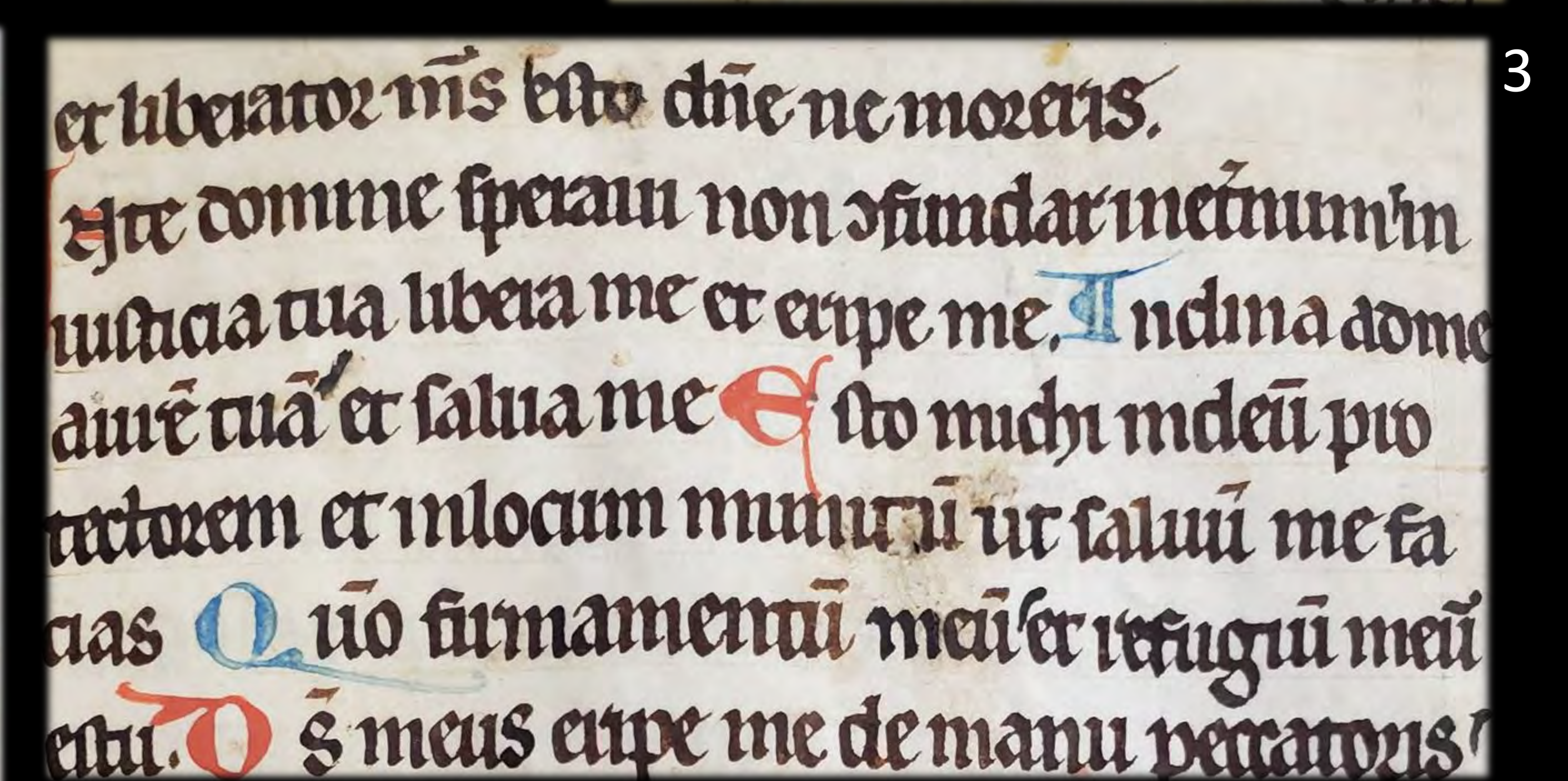
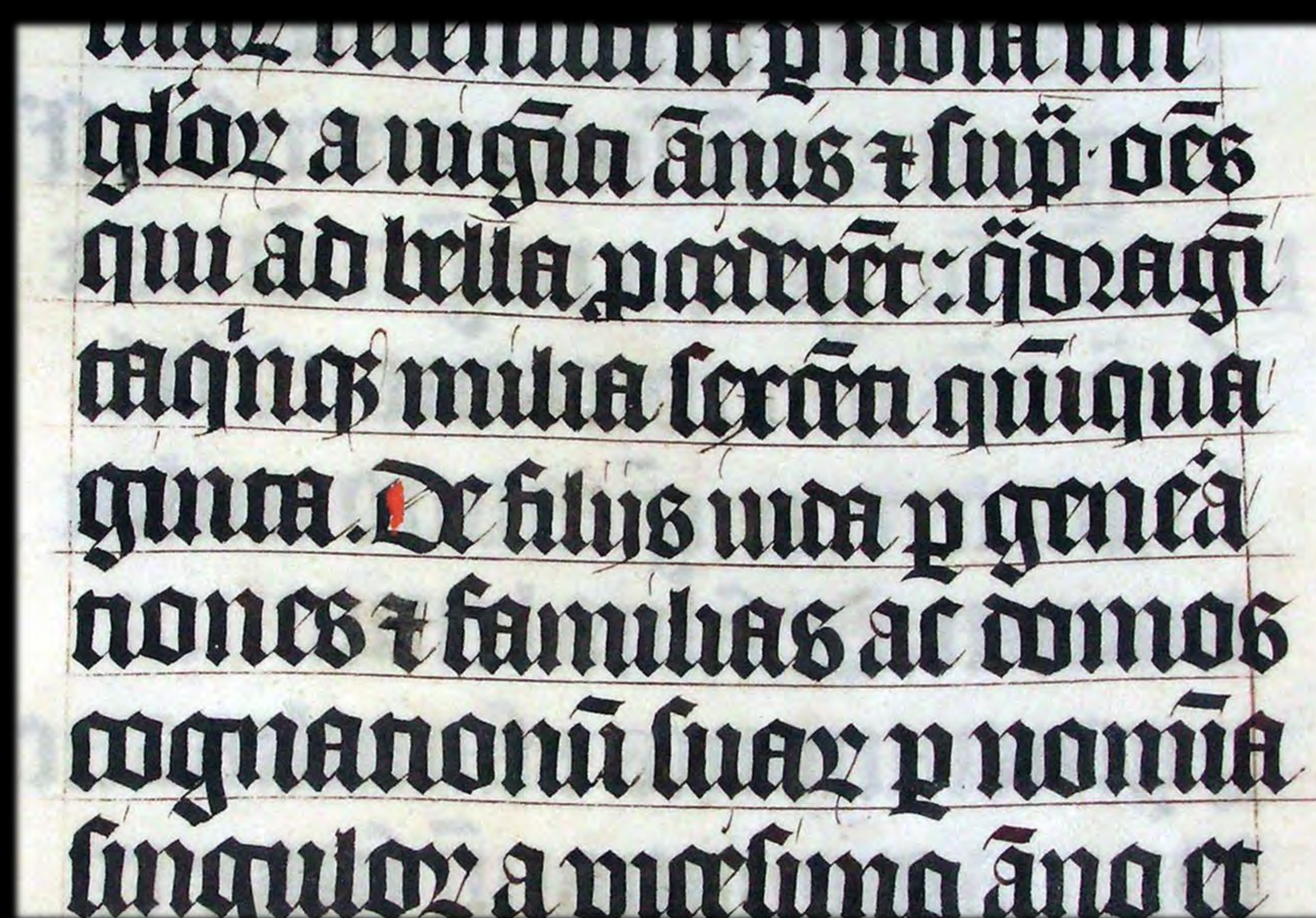
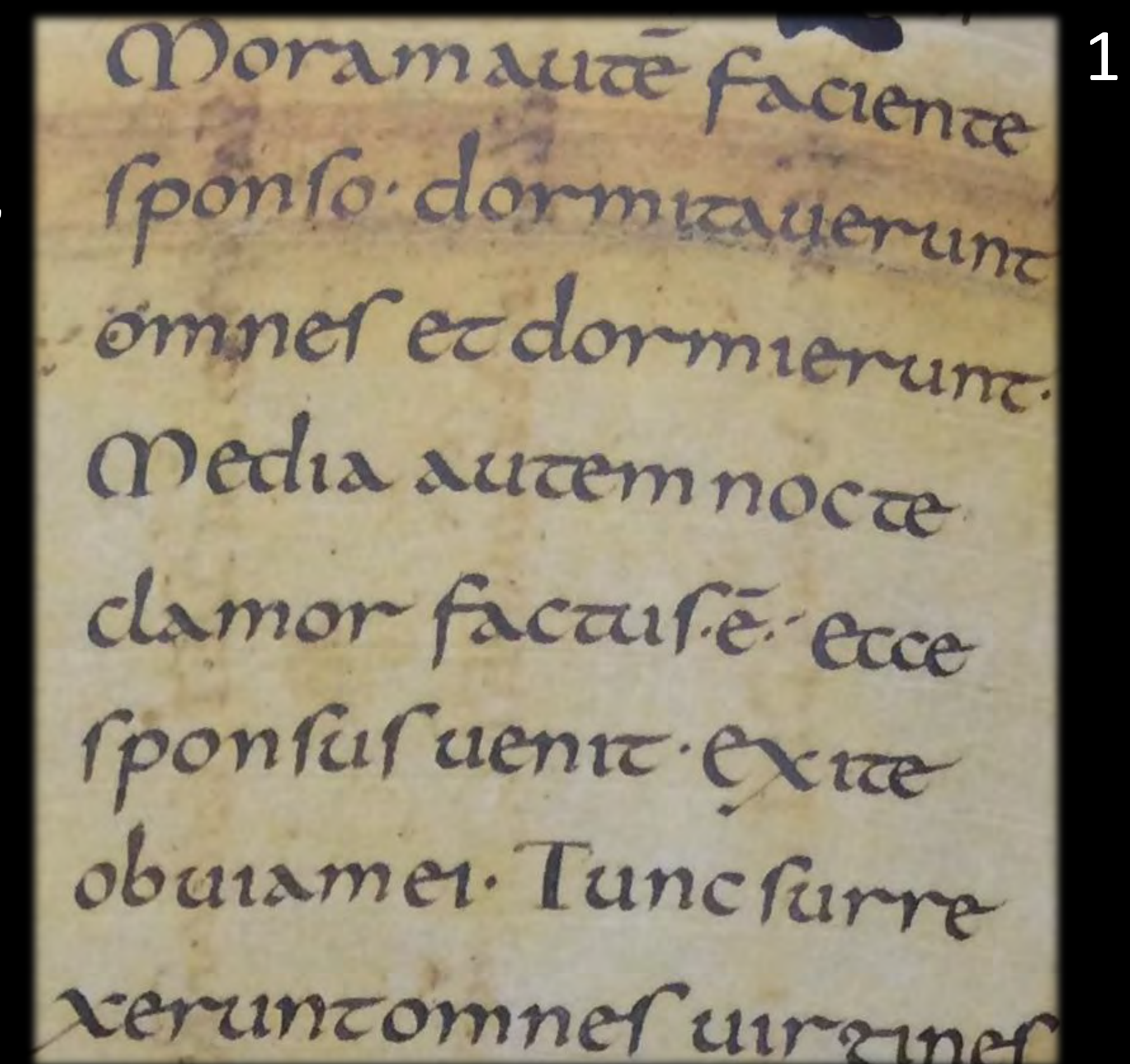


Letterforms and Formatting

Letterforms in TM789 are transitional as well. Leftovers from Caroline such as the unlooped 'd' above are written on the same page as a more Gothic 'd', featuring a shorter ascender. Caroline featured rounder letterforms overall and less angular serifs. TM789's script is not as angular as most true Gothic scripts but is nowhere near as round as Caroline minuscule.

TM789's script is a middle-ground in terms of script width as well. Gothic is generally very narrow to save parchment space, whereas Caroline is generally very spread out.

Abbreviations are a part of text that was not seen in Caroline minuscule, sometimes seen in Protogothic, and seen frequently in Gothic script. Such abbreviations can be seen in TM789 in the form of dashes over words.



Examples of Caroline minuscule (1), Gothic textura (2), and TM789's Protogothic script (3)