Marie-Madeleine Townsend


AN EXPLORATION OF ENGLISH GOTHIC: CHANCE AND THE
MEDIEVAL MONARCHY


Degree Programme in Fine Arts
2016

_____

The purpose of this thesis was to explore three Gothic scripts in England, looking at the evolution from Carolingian Minuscule used for Latin into narrower Gothic, the overlay of Norman-French language and culture on Old English and increasing secularisation. The historical context was considered in the text, in three practice books.

Part 1. Gothic scripts examined.
Part 2. Protogothic. A practice book in Protogothic, based on Cotton Tib. B VIII, showed the upright nature and oval profile, which retained the legibility of Carolingian, while saving space and materials. The writing-angle is steepened to 35 degrees. Latin used frequent abbreviations and the half r, but English texts used little. There was no 'biting of bows'.
Three English Kings called Edward ruled between 1272 and 1377. Edward I, (1272 to 1307), a lucky and wise king, was a warrior. Successful in tournaments, when such were often deadly, after the Battle of Lewes he escaped captivity. He fought Simon de Montfort at the Battle of Evesham, where in breach of chivalry he had him executed. In expiation of sin, he went on Crusade, where he survived battles and an assassination attempt. On his way back he heard that his father died and he was King.

Part 3. Gothic Textura. Here the oval becomes the hexagonal Textura, with flattened and dished minim feet. The writing angle has further steepened to more than 55 degrees. Textura with its angular shapes and regular head and foot serifs, made it easier to control the letter widths giving a pleasing, "woven" texture to the whole page. Textura led to increasing compression and less legibility. The practice book, on the murder or exile of Edward II (1307 to 1327), an unlucky or unwise king, in Textura Prescissus vel sine pedibus, was based on the script of the Queen Mary Psalter.

Part 4. Gothic cursive. Anglicana/Secretary script for this practice book was based on the Ellesmere Chaucer. This hand was used for administrative documents for several hundreds of years.

The practice book is on chance in the reign of Edward III (1327-1377), a lucky and a wise king, who survived civil war as a teenager, escaped the regency of Roger Mortimer, won the Battle of Crécy, survived the Black Death and the resulting breakdown of feudalism.

Part 5. Artefact – "A House of Cards" – after a brief study of historic playing cards, which arrived in Britain in the late 1300's, a model was made representing the effects of chance on politics and survival for medieval monarchs. The writing being in all three hands studied.

CONTENTS

# INTRODUCTION

Calligraphers nowadays rarely study the Gothic scripts. As a calligraphy student, I had studied all of the other major western alphabet scripts from Roman Rustic to briefly Copperplate, leaving only the Gothic group of scripts untouched. In choosing Gothic for this project, I wanted to practice the methodology of finding historic scripts, analysing them, firstly trying to copy them and then adapting them for my own use, as a left-hander.

The British Library held an exhibition in 2015, to celebrate 800 years of signing of the Magna Carta, a founding political document in British history. Visiting the exhibition inspired me to look at the hands used for political and governmental administration before the advent of printing, and to be able to read them myself.

For this year long project I wanted to set myself a project, which would stretch me intellectually, so I chose the English Medieval period in history. I needed the project to encourage me to write calligraphy intensively, as I know it is my writing, which needs more work. I thought I could add to the mix, bookbinding which I love, and model making which I am just learning, and additionally practice some of the skills learned in additional workshops I have attended during my degree work. I thought that if I studied some of the less common scripts I could develop modernised versions for use in my own current artwork and future practice. I felt that combining these elements would be a real challenge and would be worth investing a year to achieve.

I chose three English Gothic hands to study, by analysis. I would then write a practice book for each, in which I could explore the letterforms and try to develop them, using texts that provide the historical context for each script, covering over 100 years of English history. I would make the record of my work more interesting, by illustrating each book with suitable motifs. Then I would bind each one as part of a matching set. Finally I would make an artefact to bring together the skills I had learned into one project. I preferred to make the artefact as a 3D model, so as to practice model-making and working with metal paint effects.

The Gothic scripts fell out of favour in England long before the 20<sup>th</sup> century. In Germany, where Gothic scripts were the regular style of writing and printing, Gothics became associated with Hitler and so banned from use in the mid 20<sup>th</sup> century. Furthermore, the later Gothics are difficult to read to the untrained eye, and harder to write.

Owing to the wealth of differing forms of Gothic scripts across Europe, for this project I have limited my study to three of the Gothic scripts written in England, in the medieval period 1200 to 1400 AD.

# 1  GOTHIC SCRIPT STYLES AND COMPONENTS EXAMINED

## 1.1  Introduction to Gothic scripts

Writing, as we know it, was brought to the British Isles by the Romans, in the Claudian Invasion of 43 AD. Defining writing as a means of communicating information by signs, it is clear that there was mark-making before the Romans, particularly in relation to ritual and burial practices, but not what we would term writing. Medieval Europe-wide Gothic scripts developed out of the combination of Carolingian Minuscules and other narrower scripts like Anglo-Saxon minuscules.

In Germany, in 800AD, Charlemagne, a powerful military leader, invited the Pope of Rome to anoint him as the first Holy Roman Emperor. His forceful personality welded the disparate German principalities together into one political entity. He was probably able to read although not to write. He recognised the administrative advantages of one legible form of writing throughout his vast empire, which stretched from the Baltic Sea to the Alps, covering most of modern Germany and France.

Alcuin, a monk from York, was instrumental in devising a writing style while working at Charlemagne's court, to become what we call Carolingian minuscule script. This is an open, legible script based on rounded forms. It is the ancestor of many

European scripts. Carolingian script spread in Europe in the 10<sup>th</sup> century including to Britain. It was used, first for Latin, and later for English/Latin translations, often made for missionary work. Aethelwold of Winchester taught Aelfric. Aelfric's work, including an English grammar book, was still in use in England in the 12<sup>th</sup> century. (Roberts, 2011, p. 3)

For a long time scribes must have been working in two scripts, using the spiky Anglo-Saxon minuscule alphabet for English (then in the form of Anglo-Saxon or Old English), and round Carolingian forms for Latin.

1.2 Anglo-Saxon letterforms

Anglo-Saxon letterforms are mostly intelligible today, save for 3 archaic letterforms which were still in use in the 1100's, and thorn for much longer, but eventually they dropped out of use:

- "**wyn**" (sounding like w), looking like a form of our minuscule p,
- "**thorn**" (sounding like th, as in the), like another form of p, and
- "**eth**" (sounding like another th, as in threat), which looked like an uncial d with a line through the ascender.
- The Anglo-Saxon "**yogh**" letter, however, written like a copperplate minuscule z, sounded like the start of "yogurt", and continues even today in one or two Scottish surnames like Dalziell, pronounced "Dee-yell" and "Menzies" pronounced " Ming-hies".

The uses of **tall s** and **short s** rationalised into using **tall s** in the middle of words and **short s** at the ends. The **round r** or **half r** began use attached to round letters like **o**, but later became attached to all the bowed letters, even to thorn (pr, sounded as "thr…"). The Insular, or half uncial form of the **double a** (looking like oo), evolved into **a**. The minims of the English Carolingian take on the little foot serifs of the contemporary Anglo-Saxon minims.

## 1.3 Protogothic

By 1066, the Norman invasion made little difference to writing, as the Caroline style used in England had already started to slip into Protogothic, (Roberts, 2011, p. 3). By the late 1100's, we see the emergence of this more cursive and compressed way of writing, which was in use for charters, record keeping, and other administrative purposes. By 1150's the evolution towards secular scribes and illuminators enabled the further development of Protogothic, which continued in England especially for less formal items such as documents, (Roberts, 2011, p. 3)

## 1.4 Textualis (or textura)

Books written in English from the 1200's are largely written in angular Gothic Textualis script, which was used as a de luxe script until the 16th century. Gothic bookscripts are slow to write. Historical chroniclers such as Henry of Huntingdon and William of Malmsbury wrote in Latin. Arthurian legends became popular in the tales of Geoffrey of Monmouth, as did lives of saints and a book known as the Anchoress's Rule, (Roberts, 2011, p. 4) but they were written in English or Norman-French which was the language of the court.

## 1.5 Anglicana

A more cursive script, quicker to write developed, called Gothic Anglicana. It was used by the Ludlow scribe (scribe B) of the Harley Lyrics, Harley MS 2253, a manuscript dated ca. 1340 in the British Library's Harleian Collection. This scribe wrote 40 charters or writs and three manuscripts between 1314 and 1349. This style developed into a number of variants used in England and Northern France, as a standard business script, suitable for small writing, for literature and legal work. For legal work it continued beyond the 14th century into the 18th century when it was overtaken by Copperplate.(Roberts, 2011, p. 4)

## 1.6  Secretary

By 1350-1375 another European cursive hand evolved in competition with Anglicana, named Secretary hand. There are a number of Anglicana documents in which Secretary elements have crept in, creating a mixed hand. There are only a few literary manuscripts in unadulterated Secretary. Formal versions of Anglicana were used for luxurious literature production e.g., Langland, and Chaucer, see the Ellesmere "Canterbury Tales". Secretary adopted the Anglicana **short s** for speed, and used both the ampersand and the Tironian 7-like figure, both representing *and.*

## 1.7  Abbreviations

Normally abbreviations are used to save space, time and materials. They also can have the effect of justifying line endings, shortening well-known names and place names, to save splitting a word or to emphasise a word. Vernacular texts would have few abbreviations compared to Latin. The most common were to indicate a contraction of the word by leaving letters out. Latin abbreviations were commonly re-used in English (see Figure 1). The more solemn the text, the less abbreviations were used. The most common in use were shortened indicators representing sacred names, (Roberts, 2011, pp. 9–12).

*Table 1*: letter abbreviations

| | |
|---|---|
| *signalled principally by an* overline *making* m *or* n: die(m) 17:8g, disru(m)pa(n)t 46:26g, i(n) 17:2g | y(m)b 8:14, co(m) 18:8, la(m)masse 23:20, geswu(n)gen 20:10g, ge(n)til 40:13 |
| *or, when over* g, *making* e: | g(e)feran 8:17, cyning(e) 8:17 |
| *by a stroke through an ascender indicating a vowel omitted:* capit(u)lo 46:14g | h(e) 8:17, ewan3(e)liste 30:4, fressh(e) 48:4, all(e) 55:5 |
| *by a stroke or flourish, esp. after* r *or* m, *making* e | cum(e) 23:24, mor(e) 41:11 |

*Table 2*: syllable abbreviations

| | |
|---|---|
| *by superscript vowel for* r *to be included:* p(r)imo 42:45g; cont(r)a 42:45g, lib(r)o 50:20 *or* u *after* q: q(u)e 17:3g; loq(u)i 46:27g *or* u *after* g: ling(u)am 31:14a | p(r)ior 23:5, g(r)ene 32:18a, c(r)ist 34:21, g(r)ases 36:36b q(u)antite 38:28 |
| *overline over* t *or* c *making* i (*plus later* n *in syllable if needed*): | pos\|sess(i)ou(n) 46:15, sauac(i)ou(n) 50:1 |
| *by special signs:* 9 (con): | (con)clusiou(n)s 38:4, (con)tene 38:6, (com)pas 38:17 |
| ˄ (er/re *or other vowel with* r): u(er)bo 31:17b | æft(er) 8:10, mynst(re) 23:12, lau(er)d 30:7, oþ(er)e3 37:18, bet(er)e 41:23. *The marker may go through an ascender as in* s(ir) 37:7 |
| p *with* ˄ *or overline above* (pre) | p(re)chi(n)g 39:7b, p(re)y3ede 41:18 |
| p (per): p(er)fecta 19:3 (*may also unpack as* ᷑er᷑, ᷑or᷑, *or* ᷑ur᷑) | p(er)chit 40:20, p(er)petuel 38:22, p(ur)posed 46:24, p(er)sone 48:6, p(ar)ty 55:2 |
| ꝑ (pro): p(ro) 20:10 | p(ro)perty 37:14, p(ro)ces 38:21, p(ro)fete 39:44a, p(ro)phete 50:29 |
| ſ (᷑es etc.) | kyng(es) 40:2, beest(es) 50:23, among(is) 52:5, Berd(ys) 57:6 |
| ꝛ (ur)[58] | co(ur)t 37:13, flo(ur) 40:6, bet(ur) 41:4, creatu(ur) 57:22 |
| 9 (us): loc(us) 17:4g, scim(us) 20:10 | Prothesela(us) 42:26, cheualro(us) 51:29, syr(us) 57:3, Cyr(us) 57:10 |
| ꝫ, ꝫ, *or* ꝛ: *in* ᷑bus: fratrib(us) 20:13; praecib(us) 18.1 | weorþ(us)te 8:15 |

Figure 1. Table of Gothic abbreviations *(Roberts, 2011, p. 11)*

## 1.8 Dating documents and books

The dating of English Gothic documents and books is made harder by uniform standards over a long period of time. In Tudor England, Gothic Anglicana and Secretary were still being used, long after the Renaissance had led to development of Humanist and Italic styles in Europe. London Scribes who continued use of the Gothics, also helped to develop Standard English use and grammar from about 1417. (Roberts, 2011, pp. 4–5).

The dissolution of the monasteries in around 1536 had a disastrous effect on ancient libraries. Only the cathedrals and non-monastic establishments retained a decent holding of medieval books. Now Durham has the most and Worcester and Hereford have a sizeable number.

1.9   The Naming of Scripts

Naming scripts is a tricky business. Here is a short glossary of words:

Minuscule –an alphabet written between 4 lines
Majuscule –an alphabet written between 2 lines
Cursive –a quickly written informal script, often with joins and few strokes per letter
Set Script – a book hand written slowly with many pen lifts
Ductus – all aspects of the written letterforms, angle, speed, pen lifts, sequence.

Beyond these terms there is little agreement among calligraphers or palaeographers about what to call the types of script. All calligraphy, sooner or later suffers from progressive elaboration, so a "good' script becomes "heavy", or degenerates. Equally more informal scripts can be promoted to Book hands, if written carefully. The cross-fertilisation then creates new letterforms and a new hand can evolve.(Roberts, 2011, p. 6)

1.10  Capitals, Initials and Versals

Published literature on Gothic capitals is scarce. Information is found however, in:

- Marc Drogin, "Medieval Calligraphy", (Drogin, 1980);
- Michelle P. Brown and Patricia Lovett, "Source Book", (Brown and Lovett, 1999);
- David Harris, "Calligrapher's Bible", (Harris, 2003).

The largest and most artistic capitals are Initials – drawn or painted, coloured or gilded, and often made by a different specialist. (Derolez, 2003, p. 183)

Majuscules and Versals are part of the script proper, written at the same time as the text with the same pen and ink, by the normal scribe, although often there are more strokes used.

The form and degree of complexity of capitals varies a great deal. Typical characteristics are:

- Fancifulness - more than one type per page;
- Thicks and thins - match the main script used;
- Exaggerated forms of gothic initials influenced gothic majuscules;
- Gothic majuscules are wider, curved or angular forms;
- To give more body or emphasis, duplication of stokes, vertical or sloping, make the capitals more like initials;
- The letter shape would be deconstructed stroke by stroke;
- A fashion for adding "ff" at the start of a word, to give emphasis;
- Adding emphasis in handwriting of the 14$^{th}$ and 15$^{th}$ century, by the corner of the nib being used to make double or triple hairlines, either horizontal or sloping obliquely;
- Additional emphasis can be achieved by dotting in the lobe or counterspace of D, O, P, Q;
- Save in Italy, it was common to add spurs to the left side of the vertical first stroke. This was especially used in German and in early Fractura;
- Legibility was often sacrificed for display, as a result not many texts were written wholly in Capitals;
- The sequence usually found in Gothic, was firstly an Initial, then capitals then text largely in minuscules. (Derolez, 2003, p. 183)

1.11 Punctuation

Early scripts had no punctuation, or word or sentence spacing. In the Roman Imperial times, slaves would do all of the reading aloud (Starr, 1991, p. 337) as it was con-

sidered dangerous, or dishonourable, to allow a writer to take over the voice of a reader. Reading silently was apparently uncommon.

Medieval punctuation came into use to help with reading aloud. Few books were allowed, or available, to be read at leisure, but in monasteries, one monk would read aloud during meals. Further, in services, the display copies of service books would be marked up to help with reading or singing. Punctuation in Britain seems to have evolved in Ireland first, where Irish monks who learned Latin as a foreign language, were struggling to read aloud. So they marked up the sentences and breathing places to clarify word and phrase endings.

Only 4-5 punctuation marks appear in ancient times. The question mark, developed from a sign of musical notation. It is used in Gothic to show where the voice is to rise at the end of a sentence. The sign is a curl (reversed to our modern question mark) and at an angle sloped to the right, but still with a dot below.

There are three signs used to indicate pauses of differing lengths.
- ,  A comma – a short pause;
- :  A colon – a medium pause, or *punctus flexus* ( so called in the  Cistercian punctuation system) something like 7 or 7 with a dot below;
- .  *periodus* - used for a final pause, or replaced with a question mark.(Derolez, 2003, p. 185)

Later medieval and Latin treatises did not use these signs regularly. Most scribes kept to one or two signs and the question mark. The point on the baseline, or slightly above it, the *punctus* was often used for all pauses, or if used with another sign, it would be for the end of sentences followed by a majuscule. The short pause would appear as a "tick and point" (like an inverted semi-colon), called the *punctus elevatus*. In the latter system, the final point would then be a semi-colon called *punctus versus*.

However, in the 14<sup>th</sup> (and 15<sup>th</sup> centuries), the points were often replaced by slanting hairline strokes, called *virgule suspensivae*. The exclamation mark, called the *punctus exclamativus*, was rarely used after its appearance in the second half of the 14<sup>th</sup>

century.(Derolez, 2003, pp. 185–6) There was, however, a great deal of inconsistency, even more so in later medieval manuscripts.

Sloping hairlines were used as hyphens at line ends, but it was uncommon in England to use the double hyphen ending.

"Line-fillers" are small signs added to justify a line on the right. Pen-made ones would be made by the scribe and decorated, coloured ones by the rubricator. A line-filler made like the letter **i** but upside down was used in England in the 13th and 14th centuries. After the 14th century line-fillers appear less often.(Derolez, 2003, p. 186)

1.12 Describing Gothic hands

A number of specialists have tried to discern a method for describing the variety of Gothic hands, without coming to agreement. One method flows from the Dutchman, Gerald Isaac Lieftinck, as amended by his pupil, J Peter Gumbert. This method was later adapted by Professor Julian Brown and again popularized and amended by his pupil, now Professor Emerita, Michelle P Brown. (Derolez, 2003, pp. 20–23)

The Lieftinck/Gumbert method has 3 characteristics:
1. Textualis;
2. Cursiva;
3. Hybrida. So, in full that would be e.g. Littera Gothica Hybrida.

The decision was based only on three unmistakable letterforms:
- the shape of the "**a**" - one or two compartments?
- the shape of the ascenders - with or without loops?
- the shape of the "**straight s**" i.e. a long "**s**" like our **f**, but with the tail on or below the line.

Thus, for example, cursiva had
- a single compartment "**a**";
- loops on the ascenders;
- longer tails for "**f**" and "**straight s**".

## 1.13  Quality of Execution

Secondly, Lieftinck separated quality of execution into 3 levels:

- Formata - the best, highly formal, calligraphic execution, with letters constructed of many strokes;
- Libraria - a medium level of execution, normally used for books, (also called "Media"), but a very subjective test;
- Currens - for rapid, inferior level, few strokes, pen lifts, aim is speed.

Michelle Brown then invented intermediate levels, between 1 and 2, Formata/Media, and between 2 and 3, Media/Currens and Media Formata. Various other forms also exist such as 'Libraria fere Formata" (Libraria/Formata) or "Currens Fere Libraria"
(Currens/Libraria), is to be used where there is doubt.(Derolez, 2003, pp. 13–27)

Derolez (2003, p. 20) states that the Lieftinck system works for Dutch, French and German works. However, when originally published in 1953, there were many negative reactions. Some of the names were changed later to avoid some ambiguity.

Gumbert added two extra elements so the system would become a European system and so it would work beyond the 14th and 15h century manuscripts. So,

- he added an additional type called "Semi-hybrida" for very formal Bâtarde and Bourguignon which mix cursive and Hybrida elements
- Two other types needed provision, so he called them "Semi-textualis":
  a) "Cursiva Antiquor" (Anglicana) common in Britain, with a 2 compartment "**a**", is a cursive, and in Europe in the 13th and early 14th centuries, it was used in handwriting and documents, and
  b) Textualis with a single compartment "**a**", mostly used in Italy, and called there, "Semigotica".

In another view of quality, Maunde Thompson (Maunde Thompson, n.d.), among others considered scripts as being born, reaching maturity, decaying and dying. One view sees "early vigour" another sees "exactness and rigidity". Derolez (2003, p. 26) feels this is not a sufficiently objective way to measure quality.

Quality is also affected throughout a book by the method of its production. In early monastic productions one or two scribes might work on the text in sequence. However in the 13th century, the great monastic orders were in decline and the university towns and cities took their place as production centres for textbooks for students' use. The result was the development of the "peccia" system by organised scriptoria. This involved the disassembly of the exemplar book. Its sections or signatures would be rented out and distributed around the scriptorium, or to independent scribes working alone. This led to the development of standardised patterns and techniques to save time and expense. Several different craftsmen would work on the same page at different times, under the control of the entrepreneurial "literary agent" of the time, the *librarius*. Quality control was in his hands as was the acceptance of commissions. Standardised, ready-made books could then be produced with perhaps only the purchaser's name needing to be added at sale.

Scribes could, and often did, write in several different hands. Many historical charters are written in a sort of "writ hand" which is almost anonymous. Research on the royal charters of the early 13th century, "Magna Carta period", shows that of 17 charters passed in 1215-1216, 5-6 of them are in the same hand.(Royal Society Of Chemistry, 2015) A chancery hand developed, used by royal administrators and which passed down from older scribes to the younger and which became harder for the untrained to read, partly as mentioned above, elaboration is a natural development, and partly to enable sensitive documents to be kept more secret, and to preserve professional know-how.

## 2 PROTOGOTHIC

### 2.1 The Protogothic exemplar

The starting place historically for the study the evolution of English Gothic, is Proto-gothic or Praegothica, the transitional script between the English Carolingian and "black letter" Gothic. There is a wide range of suitable documents to choose from as an exemplar. My analysis is taken from the British Library manuscript, called Cotton Tiberius B VIII. (see extract at Figure 2). It is not at present digitised, but, confusingly, under the same name is another book about the Coronation of Charles V of France, which is digitised. The Protogothic book was bound with the other in the Cotton library, but they are now separated into 2 different volumes. The Protogothic book is a book of Episcopal Rites, in Latin with many abbreviations, written in about 1100AD. It has rustic "section headings" and plain red or green brush-painted initial letters. It appears in Stan Knight's book "Historical Scripts" (blue edition) as Proto-gothic D1(Knight, 2009, p. 61).
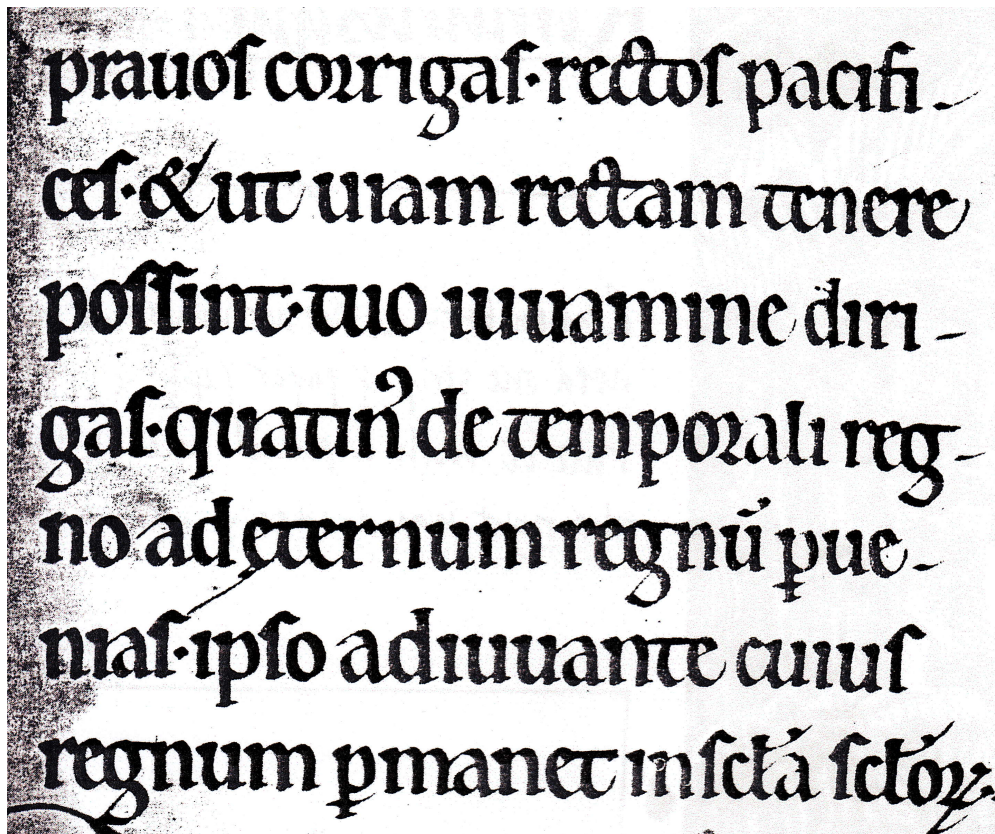


Figure 2. Cotton Tiberius B.VIII  f.94r, extract

2.2  Analysis of the script

This is one of many transitional scripts between round Carolingian Minuscules and hexangular Gothic. It is based on an oval shape, which is the laterally compressed circle. It is an upright script with no slant. The pen angle is normally 35 degrees but the arches spring at 45 degrees. In this document, the arches spring out higher than in some, at about 2.5 nibwidths up the (3.5) minim stroke.

It is important to make the curved strokes like **o, c, e**, etc start with a straight back and curl to the right at the base, then add the top cap and right side straight down to join the base. The standard way to make the curved strokes creates a curved back so the letter becomes bottom heavy and too round. The ideal is to think of a lancet window shape inside the letters both at the top and upside down at the bottom.

The minuscule text is written between 4 ruled lines. The interline spaces between the writing are 4 to 4.5 nibwidths apart, but the minim height is 3.5 nib widths. This interline spacing is just enough to prevent the ascenders and descenders from clashing on adjacent lines.

The ascenders are normally the minim plus an additional 2, 2.5 nib widths ( **l** is 1, **b, d, h** are 2, **f** and **long s** are 2.5, **ampersand** is 3, and ligatures between **long s and t or c and t** are 2.5). The descenders are normally an additional 2.5, 3 nibwidths deep (p and q are 2.5, g is 3.5).

The inside-letter spaces (counterspaces) are narrow between 1 and 1.5 nibwidths, so most letters are 3-3.5 wide in total, except **m**, which is 1.5 inside each arch.

Spaces between the letters are 1 nib width normally. Spaces between words are 2-3 nib widths but are often covered by flourished tails of letters on either side thus the spaces appear to be only 1 nib width.

The serifs have now evolved into prominent clubbed serifs. All tall letters start with a heavy clubbed effect, especially on **l, h, b, d**. The foot serifs are smaller than rustic and made with a rightward "tick motion".

The "hats" on **c, e** are made like the base of a capital E but tilted and, for **e**, then slide the nib leftwards, back to the stem.

So, to rule up a page:-

Either say….                                              Or,

Asc    = 2.5 max                                 X = 3.5,

+ X    = 3.5,                                        +    4.5 interline space equals

+Desc= 2.5 max                                        8 nib widths

Total =  8.5 nibwidths

For example, in millimetres this would be, from top of X to top of X =30 mms (Asc. 6-8 mms, Desc 6-8 mms, g=12 mms, interlines =16 mms, X =12 mms)

## 2.3  The practice book text

My text for the practice book relates the history of the king on the English throne around the time Protogothic was in use. My information is largely taken as extracts from one biography by Marc Morris called "Edward I and the forging of Britain", (Morris, 2009), although background information also came from "The Greatest Knight, the story of William Marshall" by Thomas Asbridge, (Asbridge, 2015) and from other general reading too long ago now to identify.

## 2.4  The design of the practice books

I decided that I wanted to make a set of matching but not identical practice books, telling the stories of three kings, Edward I, II and III, (1272-1377), coinciding approximately to the periods of the three scripts I was studying. I have found that quills are my preferred implements. I am left-handed so cutting the quill myself gives me control over the nib angles and the opportunity to try various different nib weights with subtle degrees of change. The sensitivity of the quill, as opposed to the metal nib in a rigid penholder, is much more authentic and sympathetic to these scripts. I enjoy that feeling of being at one with the original scribe as he writes. I chose to

write two of the books on off-white Arches Vellin printmaking paper 160 gsm, from John Purcell Paper merchants, as this is very suitable to use with quills. It is the nearest in paper to writing on vellum.

For these two books, I ruled up a double-paged spread layout based on a modernised version of Jan Tschichold's formula for book layout designs. I tried different line spacings but settled on lines 6 mms high and 12 mms apart. For quill work where the nib is not fixed, I find it best to make a quill for the preliminary practice and work out how tall the line height/interline spacing should be relative to the script, then measure that in millimetres and rule up in millimetres using a template made from cartridge paper taped to a piece of mountboard. The template has two "windows" cut to represent the 2-page working area and has line measurement markings up the sides with guide-lines, where needed, in pencil. This means that cut sheets of the correct size can be slotted in and ruled up quickly without further detailed measurements. I cut the sheets by hand with a boot knife, leaving the deckle-edge effect all round, as these were to be informally hand sewn and bound in Coptic style to give a medieval feeling.

My theme in terms of ink and decorations for Edward I, the warrior's book, was to be grey and silver, and red for the battle scenes. Looking at my colour swatches I could see that a good range of greys, from silver (with the addition of some white), right through to a dark-blue almost black, together with a variations into brown and shades of red, could be made from just mixing cerulean blue with differing proportions of cadmium red. The idea of writing all of the text from just two colours, but varying each page to reflect the story being told, appealed to me. I used Winsor and Newton's Designer's Gouache throughout. Most of the story is in shades of grey but where the Battle of Evesham is being described the writing becomes increasingly red until the final section of the Battle is written in pure cadmium red writing.

I chose two decorative motifs to accompany the text for this Protogothic book. The first was a helmet, based on the royal seal of Edward I, showing an armoured knight on a horse wearing a big helmet almost resting on his shoulders. After some research I found that this style of helmet is called "a great helm" and was also used in both European battles and the Crusades.

The man wearing it would have a padded hood. Over this the great helm would be lifted. It is basically a cylindrical tube, with a flat top welded on, with slits for the eyes to see, on either side of a solid section covering the nose. Holes are punched through around the mouth area to allow air in. By the time of Edward I a little styling had arrived and the tube was tapered a little near the top of the head to make it less likely to swing round and obscure the wearer's vision. The Crusaders wore this ensemble in the heat of Palestine in the summer, which must have been unimaginably heavy, hot and unpleasant.

I wanted to reflect in each book some of the additional workshops I had attended over my student years, in addition to the teaching on the main BA course. So for this book I used rubber-stamping as taught by Hazel Dolby FSSI. As shown in Figure 3 below, I researched the helm designs on the Internet then chose one, adding other adaptations onto that design. I tried several sizes and scanned and uploaded it into my die-cutter software, so I could clean the lines and adjust the sizes. I also made a design in reverse, so I had two helmets facing towards each other. I then drew the designs onto pads of stamp rubber and cut them out. Finally I stuck them onto small blocks of wood for ease of inking with PVA.
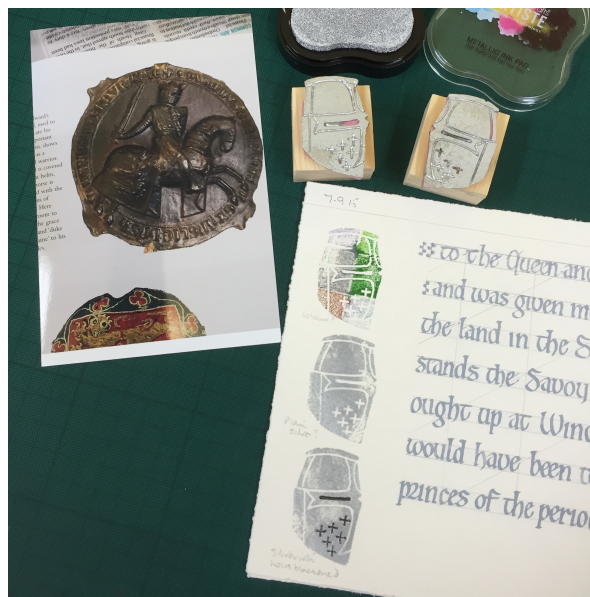


Figure 3. Royal Seal of Edward I, and the rubber Great Helm stamps

I bought several different stamp-ink pads in silver, black and shades of red. At the start of the book where the story is written in pale silvery grey, as Edward is young and training as a knight, I stamped the helmet designs on alternate double-page spreads in silver ink, changing the helmets, so they faced inwards.

The second decorative motif for this book of the warrior king was chainmail. I considered different ways of representing it and decided to crochet a square of "treble stitch" in cheap wool. I had learned some simple printing techniques from Hazel Dolby FSSI and later from Lin Kerr FSSI, at an SSI Research and Technical day. I thought I could use the crochet square to print from directly, but this was very greedy of printing ink and made rather a messy, smudgy pattern. However I took a few prints from it, onto Chinese paper, but in the end I did not use them.

Then I photocopied the woollen square, printing out the copy onto paper, and then re-drawing the outlines of a small section of the pattern elements onto tracing paper. I then scanned the tracing and opened it in my die-cutting software (similar to Illustrator but more user-friendly) where I replicated it over several times. In Figure 4, I tried different papers to receive the cut design, with greater or lesser success.



Figure 4. A chainmail design and paper experiment using the die-cutter

I found an ideal paper, which is made by Daler Rowney, called Mixed Media, sold on a spiral pad, with a purple cover, and 250gsm weight. I then cut the design with the die-cutter.

Next I tried spray painting through the cut design in grey, which was less smudgy and used less ink but the final pattern in grey had a feel of "tyre tracks". Having sprayed through my die-cut design I realised that it made the card-like paper quite tough and waterproof. Then I used a water sprayer, to wet one side of the book page. Once the paper had taken up some of the water, I stuck it to the design with removable tape. I pressed the wet side into the holes of the die-cut design with embossing tools. This took three "passes" of going over the holes, but when the template was removed the chainmail pattern was preserved as an almost dry embossing. I used this motif several times in the book, adding it to the edge of pages and fitting the writing around it.

Lastly, I decided to make a picture of the story of the Battle of Evesham, (see Figure 5), on a double-page spread keeping the designs within the writing boundaries so the margins "framed" the designs. The left hand page shows the situation before the battle started. The right-facing helmet was stamped repeatedly, with silver stamp ink, onto the left-hand side of the page, and adjusted to look as if the soldiers were in ranks waiting for the battle. Their eye slits and air holes are filled in solidly with black, making them look quite sinister. In the middle of the page I made a band of embossed chainmail to indicate that the armour-clad opposing troops were facing each other across a space. On the right-hand side of the page I used the left facing, stamped helmets, similarly positioned. I added a double sheet of plain white Chinese paper into the binding of the section, between the double-page spread, indicating the fog of battle (and to stop the stamp inks interfering with the opposing page). On the right-hand side page, I used the same helmets facing each other but jumbled and scattered and lying at odd angles to indicate the scene after the battle.

Figure 5. The Battle of Evesham, portrayed in rubber stamps and embossing.

## 2.5 Bookbinding

Among a number of bookbinding courses, I had been to a workshop at Shepherds Bookbinders in London, (formerly Falkiner Fine Papers), where I had the chance to use a very thin waxed tissue paper. It comes in several colours but I chose the dark red for this project. Its thinness meant that for single board Coptic binding boards on 2mm greyboard, no filler was needed for the inside, before the inner paper was placed on the board, so the cover was lighter and thinner than a more traditional cover could be. Also, the wax on the tissue with its irregularities in the paper, made it look like marble from a short distance. I polished the paper-covered boards with Lord Sheraton's Leather Balsam, which gave the boards a nice smell and a luxurious leathery sheen. Lastly, I sewed the books, with red linen thread, in the style of the St Cuthbert Gospel, (BL Add MS 89000), as taught by Sue Hufton FSSI.

# 3 GOTHIC TEXTUALIS

## 3.1 Introduction to Textualis or Textura

It is clear that the "woven" effect of textualis has a number of varieties. Four types were described by Professor Ewan Clayton, Professor of Design at Sunderland Uni-

versity to a group of students in Finland at the SAMK Symposium, in the summer of 2013.

- He said that the easiest to see is textualis *quadrata*, for this has a small square, or diamond, at the top and at the bottom of each minim.
- The next is Textualis *semi-quadrata,* for this has only a square at the top but a flick for a serif at the bottom of the minim.
- Then there is textualis *prescissus* ("like scissors!") (correctly, called *litterae gothica textualis prescissus vel sine pedibus)* or "with the feet cut off". This has diamonds at the top of the straight minims, ending with no diamond or serif but a manipulation of the pen to swivel to the right on the way down the minim, so the bottom edge is flat on the baseline. If done with a quill this results in a slightly lifted (referred to as a "dished" (Knight, 2009, p. 67) ) centre to the flat base.
- Lastly there is Textualis Rotunda, with a curved top and a flat foot, or even a little slipper. This style is common in Italy and is not seen in England. (Clayton, 2013)


3.2   The Textualis exemplar

I chose to study Textualis *Prescissus*. Firstly, I thought about using the Luttrell Psalter (British Library Add. MS 42130), as the British Library has published a number of books on this. On further consideration, however, the books tend to concentrate on the illuminated decorations and little is shown of the script. Although the document is available as a digitised manuscript on the British Library website, after considering Stan Knight's ( 2009, p. 67) description of the Luttrell script as "mechanical", I found that I agreed that the extreme regularity of the penmanship made it very precise but sadly rather lifeless. The completely flat minim feet are rather troubling.

Further research revealed the "Queen Mary Psalter", Royal MS 2. B. vii (Latin Psalter with Canticles), in the British Library as shown in Figure 6. This was written in England between 1310 and 1320 so had nothing to do with Tudor Queen Mary. However, because of the impounding of the book in the Tudor period by a Customs

Officer, it was offered to Queen Mary I. Eventually it joined the Royal Library and came into the possession of the British Museum in 1757 (Brown, 1993, p. 82).

This formal pen manipulation would have only been used in a most luxurious manuscript. As Knight (2009, p. 67) says, the "script maintains a commendable liveliness and rhythm", despite the extra care taken.
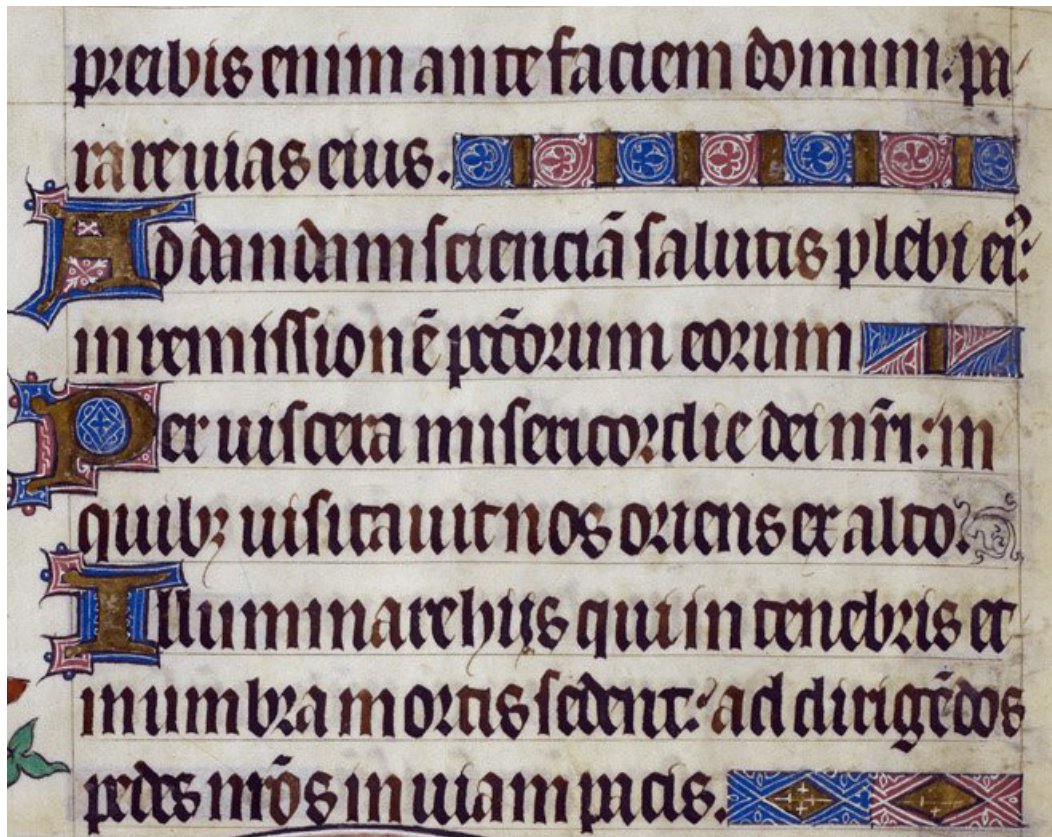


Figure 6. The Queen Mary Psalter, extract from f.296v

Knight (2009, p. 67) draws attention to the fact that several letters have more than one form, in particular, **d, i, m, n, r** and **s.** He points out the flick serif on top of the **i,** no doubt being the beginning of the modern dot over the **i**. The letters are crowded together so that one minim often does for two letters, called "the biting of bows". The sign for **and** or **&**, is like a **7**.

Michelle Brown ( 1993, p. 82) also refers to the Queen Mary Psalter and illustrates her comments with a copy of f.296v. She confirms that the book was written in around 1310-1320, but adds in London or East Anglia. It comprises 460 folios (Knight, 2009, p. 67). Knight's illustrations are taken from page 294v, but Brown's

choice of page provides the full range of letters used at the time, as a much more useful exemplar for calligraphers, unlike Knight's choice. Brown (1993, p. 82) goes on to describe the work as English Gothic of the highest grade, applying the word "formata", being the top mark of quality. She refers to the generous proportions (of the book) and the spacing of the script (on the page) in this sizable and luxurious book.

Again the digitised manuscript is available on the British Library website, where I downloaded and saved page 296v. From there I enlarged it to 115%, for tracing with double pencils for the analysis.

3.3   Analysis of the script

Ignoring the ruled lines and measuring from the bottom of one line of script to the bottom of the line below was found to be between 8 and 9 nib widths. The minim (or X height) is 4 nib widths with ascenders and descenders, adding an additional 1.5 - 2 nibwidths. The inter-word spacing is 1-1.5 nib widths, but the counterspaces and normal letter-to-letter spacing are 1 nib width.

The script is characterised by a lateral compression of the body of the letters beyond that seen in the Protogothic, and with sharper angles. The Protogothic oval body has now evolved into a shape based on a six sided lozenge, like the top of a lancet window, both the right way up and again upside down. The script is upright at 90 degrees. As before, the minim-plus-ascender /descender-shape is very compact, barely showing much above, or below the minim height. What is different is that the heavy leftward-facing Protogothic serifs on the straight minims, have been replaced by a two-part "horned" strategy to give a lighter feel. Now, the taller, straight letters, **b, d, h, k, l,** begin with a sweep in from the right of the minim position making the right horn, and then down. Then going back up to the top, with the corner of the nib, the left-side "horn" is drawn in and filled.

There is further narrowing or contraction in the use of the "**half-r or round r**", and, where one minim stands for parts of two letters e.g. in the fourth line, third word "**p(ec)(cat)oram**" which appears as "**pccorum**" and the **p** and first **c** share only 2

downstrokes, not 3. It can be seen that from this page alone, the "biting of bows" only occurs rarely.

The serifs at the start of the majority of the shorter minims are square or lozenge-shaped, full nib-width lines, starting at between 48 and even 60 degrees from horizontal. Most however are at around 50-55 degrees. The variety of pen angles can be explained by the constant re-setting of the pen angle after the previous manipulations of the bottom of the straight minims.

After the starting serif, the first minim travels straight vertically down, before again bending sharply to the same angle as the starting serif, lastly a short rightward motion ends the minim, often making a hairline tail for an **e**, a **t,** or an **i.** This rightward up stroke is the nearest this hand comes to having any linking strokes. Close spacing of the square serifs, and the occasional biting of bows create the main Textura or "woven effects".

The springing of the arches in **b, h, p** are like Italic in springing from the foot of the minim and coming out to the left of the minim half way up or a little higher in this script. The bowl of **a** starts half way up and the hairline closing the top bowl of **e** ends half way up. The tail hairlines of **c**, **e** and **t** aim for ending halfway up, not quite as far up as in Protogothic.

There are several letters, which show the characteristic "Prescissus" cut-off-feet effect. They are **f, h, (k), l, m, n.** K, of course, is an invented letter for there was no **k** in normal Latin, although the Greek K was adapted in Roman inscriptions when needed for imported words, like Kalends. **k** was therefore created from the first stroke of **h** followed by its normal lancet arch, with a left/right zig-zag, then the lower part of the second stroke of **h.** The manipulation of the flattened foot of the minims in these letters is created most easily by pressing rather more to the right on the way down the minim, rotating the nib down from 45 degrees plus, to horizontal. Another method is to hold the pen angle steady to the base line leaving a slanted angle pointing down on the left of the minim. Then with the corner of the nib, the right side of the minim can be brought down to the line leaving the dished effect between. The second method is preferred where the ink is particularly thin and inclined

to flood. It is also slightly easier for the left-handed scribe working with the paper at a steep angle. For a left-handed scribe the weight is tending to the left hand side of the nib, leaving the "open" side to the right where the rotation needs to take place. In the Luttrell Psalter, the flat feet are indeed flat, so some left-right motion may have been needed to make the ending so flat. In the case of the Queen Mary Psalter the flat feet are not in fact flat but "dished" as Knight ( 2009, p. 67) calls them. This effect was observed accidentally when writing Protogothic with a quill. The dishing is not really an additional manipulation but simply the natural curve of the cut quill, as pressure is applied then released, with a fairly dry quill, at the foot of the minim, where a small amount of swelling is discernable on the enlarged digitized manuscript.

Hairlines make the script appear less heavy than it would otherwise be, and have the effect of knitting it more together. There is a short curled added hairline at the beginning of **a,** the main part of which starts with a say, 50 degree upwards and rightwards motion, then into the right-side of the lancet arch of the back of the letter. After the letter is completed the hairline is added, almost creating a two-chamber **a.** The letter **i** still has no dot, but for many but not all, there is a short slightly curled upward hairline, no doubt the forerunner of the dotted **i.** In a closely packed, compressed script, it is easy to mistake similar letter shapes for the wrong letters, so this action will have made it much easier to read e.g. as in line 7, word 2, **hiis**, could easily be misread as **hus.** While in many cases this may not matter, as people familiar with the contents of the texts had coped previously, there would be situations where this would create a mistake in understanding.

Other hairlines are mostly decorative and are attached to the bottom of letters, curling into the interline space below the line, such as **h, x.** The same curled hairline has been added to the invented **k** and to **y.** A simpler form curling leftwards was added to the invented **j,** which again was not used in Latin. However, there are significantly more **h**'s in English than in Latin so some restraint is needed not to create a sort of "Velcro" effect between the hooks above and the solid lines and hooks below. The only descender with a real form is **g.** This starts as an hexagonal **o,** then the first stoke joins onto the bottom right, thinnest stroke and descends like a comma, then a hairline is extended from the same bottom right thin stroke leftwards, and the two are

joined by the curving shape like the base of Roman Rustic L, i.e. not a bowl but I think of it as "an inside-out bowl". This same shape incidentally is also used as the most common form of omission symbol placed above where a letter (or letters are) is missing.

The other descenders for **p** and **q** are made in the same way as the flat foot of the tall minims, but 2 nib widths below the baseline.

The construction of **x** is interesting as it seems to be made up of the arch and sweeping right-side of **h** complete with hairline curled tail, to which are added a small rightwards facing hook at the top and a rightwards facing square minim bottom from a short minim.

Several letters have more than one form. **r** can be normal or **half-r**, **s** can be a "**tall (straight) s"** being the shape of an **f** without the cross-bar, which is replaced by a sort of hunchback left shoulder made like the starting square serifs. The normal **s** is like our modern **s** but vertically compressed and has slightly bulged out sideways as a result. **d** can be started like an **o** with a separate tall minim and horned top, or it can be more like an uncial **d** with the sloped top stroke comprising the ascender and right-side of the 6 sided lozenge in one stroke. In addition the bowl of that **d** can be left slightly open at the top, as can the bowl of **b**. As mentioned above, **i** can be "dotted" or not. **m, n** and **p** can also suffer from what might be termed "scribal confusion", where having started to make the regular dished foot minims, suddenly a square foot serif appears making one leg different from the other. I am sure that this is caused by a slight lapse in concentration rather than a deliberate new form of letter. Brown (1993, p. 82) draws attention to the rather "thorn-like" **p** on line 14 of the analysed text , but it is likely to be caused by "scribal confusion" too.

The cross-bars of **f, t** show very little to the left of their minim. The cross bars/top bars of **c,** straight **d, f, round s** and **t** are very slightly downward sloping, and curved more or less towards the right. Very little of the top of the unserifed **t** minim shows above the cross-bar so it is easy to misread **t** as **c.**

Brown (1993, p. 82) says that **x** maybe crossed. The Tironian sign for **and** which looks like a **7** can also be crossed (Harris, 2003), as seen in Knight ( 2009, p. 67) on 5 of the 6 lines of the enlargement of folio 294v.

3.4   The practice book text

The text of the practice book for Textualis Prescissus, originated in a biography of Edward III, called " The Perfect King: The Life of Edward III", (Mortimer, 2008, chap. 2, 3) , where the initial chapters dealt at length with the end of the reign of his father, Edward II. Mortimer has researched afresh the documentary evidence surrounding the deposition and disappearance of Edward II. His conclusions appear briefly in the above biography but in more detail in his book "The Greatest Traitor: The life of Sir Roger Mortimer, Ruler of England 1327-1330". (Mortimer, 2010, chap. 12 and 12 Revisited). The full detail of his researches and conclusions was published as a paper in the English Historical Review, vol. 120 in November 2005. The key issue explored is whether King Edward II was murdered or escaped to live in exile in Italy in secret.

3.5   The design of the Prescissus practice book

In trials, I decided to write this script with x as 7mms, and with 12 mms for the interline spacing. The 7mms gave me one extra mm more space to contrive the angular turns of the hexangular shapes. Again I made a template to rule up and I reworked the modern Tschichold book page layout.

For this story of murder or exile, I wanted to write on black paper. The search for black paper suitable for making into a book proved difficult and ultimately not completely successful. As I wanted to continue to write with my quills, I needed a black version of the Arches Vellin 160gsm. Unfortunately there is no equivalent. Arches make a black but it is 250 gsm. Although I tried it, the pages are just too thick to make a book and the paper is quite "snaggy" for the quill. I have some Somerset watercolour paper in black which has a lovely surface but is too thick and seems not to be made by St Cuthbert's Mill anymore. I tried Canson Mi-Teintes, but that has

slightly different surfaces on each side. I tried Colourplan but that was too slippery for the quill. A friend in Germany gave me some papers, but they were not black enough or the laid pattern was too noticeable. In the end I bought Hahnemuhle Bugra Butten 313 black, a thinnish, laid, 130-gsm paper from Shepherds. It felt too thin and it made a thin book, but I could not find anything better. It was also made in slightly bigger sheets so in order not to waste paper by cutting it down, I have made a slightly bigger book with taller pages for the Prescissus.

I wanted to try writing in Dr P H Martin's Bleedproof White ink as I had heard about it and seen at exhibitions how effective it is. I really struggled to get the consistency right. I was too scared to water it down too much and lose the pure whiteness, and getting it too wet made the paper wet, so the writing ink in my book is not good especially at the beginning. I became braver later, adjusting the water and managing the consistency better, but it was not a pleasurable experience. I learned that I needed to wash the quill and clean out the residue of dry ink every half page.  I had previously learned, on the SAMK symposium in 2015, that to use a quill with gesso, it is necessary to make a longer slit, so I tried that with this ink and it did help.

For decorative motifs, I searched for something indicative of Edward II but there is nothing really characteristic of him. Eventually, I thought I could use the royal crest of three lions and some heraldry techniques, which I learned from Gerald Fleuss FSSI and Patricia Gidney FSSI.

I found a number of versions of the design on the Internet. I recalled being taught that, in heraldry, it is not the picture of the design that is important, but the "Blazon" or the word description devised and designed by the Heralds at the College of Arms. In the case of the royal arms, the design for Richard the Lionheart was either one or two lions, later three lions, supposedly to reflect his being King of England, Duke of Normandy and Duke of Aquitaine. Later Norman kings continued to use three lions, until Edward III quartered the royal arms with those of France, following his bid for the crown of France through his mother, leading to the "Hundred Years War". So Edward II's use of three lions was the last time the hereditary design was used, alone.

Figure 7. The Three Lions for Edward II's heraldic Coat of Arms

The blazon for Edward II is " Gules, three Lions passant guardant in pale or langued and armed azure". This means on a red background, three lions one above the other (pale) in gold (or) with tongue (langued) and claws (armed) in blue (azure). The blazon often appears without the tongue and claws in blue but it is an important part of the historical design. With that description a Herald Painter would, following the technical rules, which were developing around this time, create his own interpretation of the design. So, I decided to drop the blue and to paint the lions in negative, leaving the paper black, instead of gold, on a red shield (see Figure 7.).

The shield design was not standard at this time either. On Richard I's seal, the shield is a flat-topped lozenge shape, but by Edward II's time it had become wider and nearer to the "heater" shape used ever since for British heraldry. The design changed from that used in battle for protection but marked to identify the holder, to one whose primary function was display of the coat of arms and less for protection. I decided to use a slightly wider but more lozenge shape and to change the design to flow down into the narrower part of the shape. I also decided to allow the lions some personality so they are all different from each other. I like the startling effect of the red paint against the black paper, so I made the design quite big. The red gouache is Vermilion, by Royal Talens, a Belgian paint maker. It echoes the apparent murder in the "red hot poker" story.

My second design motif was also in the same red, namely to paint the first initial let-
ter, in Trajan capitals with a square-edged flat brush. I had learned Roman Capitals
as drawn lettering from Sue Hufton FSSI and again as pen-made letters on the
SAMK course, but I had not studied them as flat-brush letters until I did a 2-day
workshop with Mary Noble FSSI FCLAS. I learned to lean over the table and work
on the flat, balancing on a "tripod" of both feet and one forearm, to leave the free
paintbrush arm to move without weight on it. Over the weekend course my most suc-
cessful letter was B. As I saw that it was B to start the Prescissus book I though I
should try to paint the letter with a flat brush. This was my bravest element in this
whole project and I am pleased with the outcome.

As Edward II was so spectacularly bad, or maybe unlucky, as a king but lucky to
have perhaps survived being murdered, I felt that he should have the red diamond
lozenge from the playing card "pips" as his third design motif. I then bound the
pages in the same style as the Protogothic book, with the red thread looking stunning
against the black paper.

# 4  GOTHIC CURSIVE ANGLICANA

## 4.1  Introduction to Anglicana

Under Lieftinck, as mentioned above, Gothic Cursiva is the most widespread variety
of bookscript, essentially a Europe-wide script but not varied by clear geographical
boundaries. It is defined as having three characteristics: the **single chambered a;** the
right-sided loops on top of **b, h, k,** and **l;** the tails of **f,** and **straight s** descending be-
low the line. This definition does not cover the earlier textualis-flavoured, Cursiva
Antiquor, or Anglicana (as Malcolm Parkes called it in his 1969 monograph, "Book
Hands"), with its **two-chambered a,** (Derolez, 2003, p. 130). Anglicana developed
in England during its relative isolation from mainland Europe in the time between the
loss of Normandy in the 13th century and the start of the "Hundred Years War" in the
14th century. The early examples show the use of heavy, thickened strokes, which

seem to have been made by pressure added to quill shape.  Within Cursiva and even within Anglicana there are numerous variations, which palaeographers believe can date each document, but for the scribe are bewilderingly complicated, (Derolez, 2003, pp. 136–154)

4.2   The Anglicana exemplar

The version of Anglicana script I chose to study is based on the "Ellesmere Chaucer" from the Huntingdon Library EL 26 C 9. The "Ellesmere Canterbury Tales" was written, in 1400-1410, by a scribe, possibly Adam Pinkhurst, who knew the poet, Chaucer, and worked with him on several projects. A similar hand was used for administrative documents for several hundreds of years throughout English government even back to the Magna Carta of 1215 AD. Written in Middle English, in Anglicana, although only a "smart handwriting style", the "Ellesmere Chaucer" is a luxury book, illuminated with gold, and containing one of the very few pictures, which might show Chaucer himself. The extracts I worked on are from "the Prioress's Prologue" (see Figure 8.) and "the Monk's Prologue".
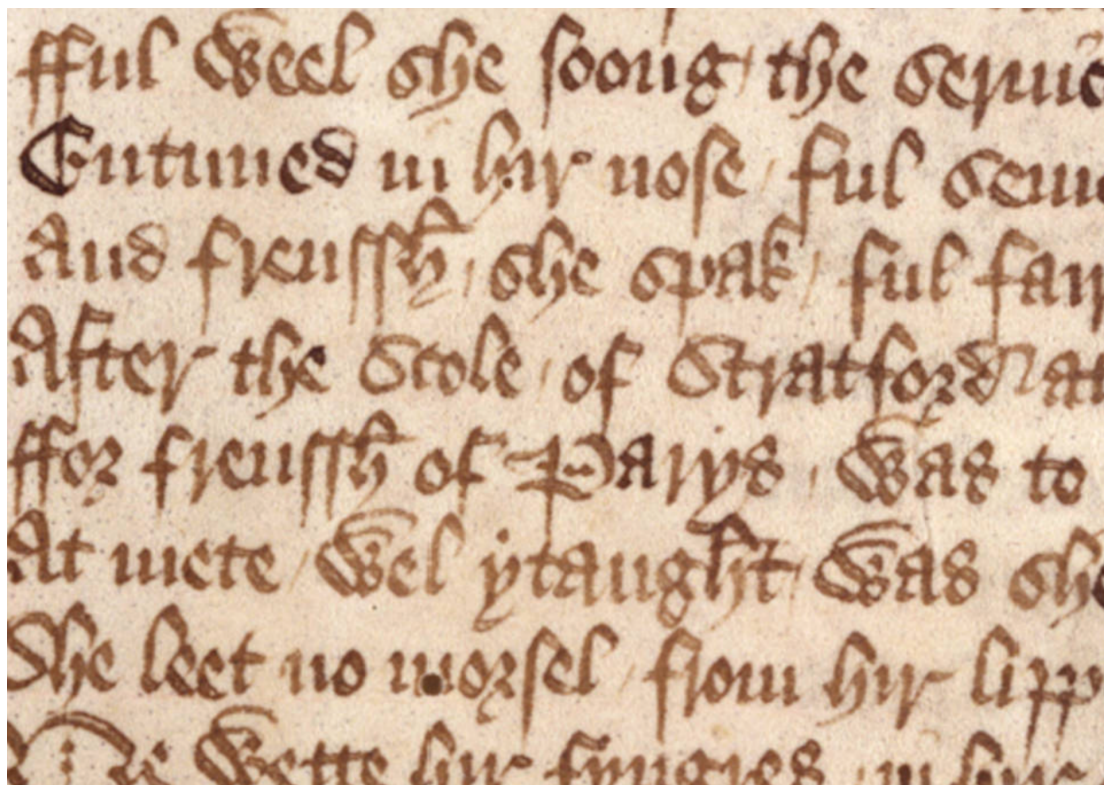


Figure 8. A page from the Prioress' Prologue, in the Ellesmere Canterbury Tales.

4.3   Analysis of the script

This is an upright script without slope. The normal minim height is 3 nib widths, although I found 3.5 more comfortable. On the photocopy I worked from, a nibwidth is 4mms. Ascenders were 15-22 mms (minim of 3 plus 4-5 nibwidths). Descenders were 8-12mms (or 2-3 nibwidths below the normal minim of 3 nibs). The line height was 12 mms and interline spaces were 12-14 mms,

There are three heights of minims. Normal minims were 12 mms, (3 nibs) (**c, e, g, i, j, m, n. o, p, q, long r, short s, u, x, y**). Three intermediate minims were 15mms (4 nibs) (**a** with two chambers, means this is Anglicana not Secretary hand, and **tall round s** and **t** with its cross-bar on the top line). The tall minims are **b, d, f, h, k, l,** each of which carries a loop on the right side of the top. (3 +4-5nibs).

Letter widths are 2 nibs including the counterspace, 1 nib between the letters, 2 nibs between the words

A long pointed manipulated tail flows below for **f, p** and **tall s**. There are 4 forms of **s** in total. The fourth form of **s**, is **tall s without the hump**, which often appears when **s** is doubled. **r** appears in the normal **half-r** round form but also a **long form r**, half below the line with the structure open from below the line.

Letters with a broken minim, angled to the left before the base line, are **h, l**. In **h** the bowl attaches to the broken minim in a hairline, which continues over the arch and then below the line like that of **y**. The hairline also appears in **short round s** and the rounded form of **d.**

Both forms of **W, w** are the most eccentric letters, with two long waving arms swinging out to the left then across to the right (or vice versa to write them). A single form of this appears in **v. y** has a dot and an open body form ending in a hairline tail.

**p** is open at the top and the bottom of the bowl is formed by a cross-bar from the left joining the bottom of the bowl on the right of the minim. Interestingly, double **p**, is

made with one normal **p** downstroke followed by a second one, then one bowl on the second downstroke, with the bowl bottom cross-stroke going through both minims.

Confusingly, **i, j, m, n,** and **u** are all made from exactly the same stroke, repeated, and none of them have dots. **b** is made by extending the straight minim around the bottom of the bowl and up to form an open top of the bowl, pushing upwards as only the quill can do. The Anglicana **g** is made with the rounded form for the bowl (lying slightly on its back for the first stroke as for **c, e**) and a round bowl for the tail (like spectacles on their side).

This is a faster hand to write than Protogothic or Textura, and is more relaxed, less "strict" and more fun. It bounces along a straight line, up to 1 nib off the line here and there.

It is a hand which later incorporated some features of Secretary, using a modern one-chambered **a**, and letters of only two heights. It is a forerunner of French Bastada, where the long pointed tails of **f, p,** and **long s** will double back on their way up to form the top of the letters.

4.4  The practice book text

The story in the Anglicana book is also taken from the biography, "Edward III the Perfect King", (Mortimer, 2008). Much of the text is adapted from the concluding chapters about his 50 years reign. Edward was a very successful, and lucky, king in many ways who gave the country 50 years of stability, justice, and absence of war in England, the growth of the English language at Court, in legal documents and in literature. He survived numerous battles and the Black Death plague. His greatest misfortune was the death from illness of his heir only 1 year before his own death, plunging the country into political chaos.

## 4.5   The design of the Anglicana practice book

This book bears many similarities to the Protogothic book in terms of paper, page size, layout, line spacing, (6mms and 12mms between) and binding. What is different is that I used ultramarine gouache for ink. For the illustrations, a swatch from my colour swatches suggested combining cerulean blue, through sea greens to lemon yellow for the leaf and initial letter designs. The other difference is that, whereas I wanted to concentrate on the minuscule gothic lettering in the other two books, I had deliberately not used gothic capitals, but used small pen-made versals throughout. Here, however, as this is a carefully written cursive script, it was necessary to use gothic capitals related to the minuscules to maintain the lively aspect of the text. I derived most of the capitals from the exemplar, or on other pages, but once I understood how they were made, I made some up myself.

While writing the practice book I experimented with slightly different quill nib widths, settling on x=3.5 as I went along. Towards the end of the practice book, I experimented a little more freely with using the Secretary small **a**, instead of the middle height double-chambered **a**, and using the "round with hairlines" form of **s** in all positions not only at the start and middle of words. In general I enjoyed the freedom of this script and the opportunities to use hairlines in the main body of some letters. I can see options to try to modernise it and improve legibility so that I could use it for current work.

As to design motifs, I chose to use a leafy design taken from a manuscript, which I saw on the cover of the catalogue to the British Library "Royal Manuscripts-Genius of Illumination" Exhibition in December 2011. It is Royal MS 19 D. iii, vol.1. I chose this to allow me to try to make the gothic style twisted leaves illuminations which I have studied several times now but most recently on the SAMK Symposium in 2015. I also felt that as Edward III was the first more cultured king, interested in literature, poetry, romances, jousting, courtly masques, dressing up and chivalry, such designs are suitable to illustrate his reign.

I also created and painted two initial letters containing the twisted leaves designs from the Göttinger Musterbuch. ("G U T E N B E R G D I G I T A L," n.d.)

# 5 THE ARTEFACT

## 5.1 The concept

My idea was to make a 3D model, rather than a design on a sheet of paper. There are three of us doing this BA in England, so I thought that if we are to put on a show of our work in England we need more than just sheets of paper on the walls. I had some experience of making a model at the Writing 2015 Conference in Bruges, last summer. There I made a design based on architectural elements of arches and cobblestones. I made it out of foam board, cardboard, florists' wire and balsa wood strips. The tutor, Lieve Cornil, helped me with unfamiliar concepts. I was glad to have an opportunity, in this project, to try again and push the ideas further.

I knew that I already had some design limitations. The model had to be transportable by air, so that limited the overall size to no more than A3 and the weight had to be kept to a minimum. The complexity was an issue, as it had to be assembled at SAMK for the graduate show, without me. So I had to find a way of incorporating assembly instructions into the design. It had to stand on a solid base and not fall apart.

I am attracted to using special paint effects such as metals, silver, gold, rust and verdigris, which I wanted to use in the design. Last summer I visited three medieval castles around the Welsh border where much of Edward I's story takes place. This made me think of building a castle, based on the "motte and bailey" design of very early English castles. The "motte" is an artificial mound thrown up by digging defensive ditches around a central flat area. The flat area would then be enclosed with palisade fencing and later stone walls. The central mound of soil would be used as a base for a tower or fortress to keep watch at a height overlooking the walls, to watch for attackers. The bailey inside the walls would be used for stabling horses and housing workshops for the troops. If danger threatened, the bailey was big enough for local people to go into it for safety, with their family and animals, until danger passed.

Figure 9. Inside Caernarvon Castle, viewed from the open central area towards the towers, showing defensive arrow slits and crenellations.

Edward I was the first English king to build massive stone castles based on those in Constantinople, to defend against the marauding Welsh. Edward is therefore known as a castle builder. This seemed to be a good starting place as an idea for a model. Studying photographs of Caernarfon Castle, (see in Figure 9.) which is on the north-west Welsh coast, I thought of cutting into my castle walls for arrow slits, and crenellations along the tops. I bought a big pack of cheap white slightly shiny foam board to practice on and a smaller, more expensive pack of more matt-finished black foam board to make the final model.

I saw an article in my newspaper about an exhibition of historic playing cards, which was illustrated by photographs of some of them (see Figure 10.). They are hand painted with figures or people, without 'pips' but have the numbers written in the Prescissus style of minuscule letter **i** with the hairline 'dot' for each. I thought I could make my castle double up as a "house of cards" to illustrate the three Kings Edward and how luck or chance or fortune had had a hand in their, and England's, experiences of kingship. So, the castle walls (on one side painted with rust, verdigris, gold or silver and showing crenellations and arrow slits,) could have playing cards on the other side. Each king would have his decorative motif from the books on his cards. Some lettering, in the style of his book, would surround each motif.

Figure 10. Handmade historical playing cards probably made for the king of Hungary in around 1457 based on court hierarchy suits, from the Kunsthistoriches Museum, Vienna.

Each card would be numbered like a playing card, as on the historical ones. This would also help the person assembling the model in Finland for the show, to follow the plan by matching the card to the same numbers on the base of the castle. I made the lower base for the castle to stand on from greyboard, covered with the red waxed paper to look like a book cover and match the three books.

I made a mock-up using the white foamboard and soon realised that the cardboard playing cards I originally designed would blow away in an exhibition. I had re-searched the sizes and proportions of playing cards and chose the proportions of the "Poker" style card. However although initially making my castle walls twice that size (4 cards), in the end I made them smaller in better proportion to the base board. I then thought I could make the cards out of foam board too. I cut them to have a tab on the bottom which would sink into a slot cut in a sheet of foam board glued to the base, to help them to stand up straight and not blow away.

Although the theme is the fragility of fortune it is not intended that the exhibit itself should be fragile too. So I made a second layer of foamboard for the base to ensure a good solid fit for the tabs. Finally, I added some foamboard dice to show the "throw of the dice" of fortune. These give the house of cards some feeling of movement across the board from one corner to the opposite.

## 5.2 Making the model

The process went on over several weeks. I started by painting practice pieces of foamboard with the different paint sprays and paint effects. Each took several days to complete the different stages, waiting in between for it all to dry. Then I tried cutting out the arrow slits and crenellations with a foam board cutter, which has a special guide for 45-degree angles. That went reasonably well but when spraying the white board with the silver paint, every mark showed up and it looked a mess. However, the gold spray on white foam board was a big success and looked like bullion. I abandoned a grey spray as it looked a bit like car spray paint. The iron paint effect was better on a gold-sprayed base and was fairly evenly spread over the trial board. The verdigris only worked where a lot of the acid coat gathered, leaving attractive areas of copper base showing. The silver spray was evenly spread but not shiny and came off on my hands even when dry, in a sort of silver dust. I tried further spraying of gold and silver on black foam board but I did not use very much spray. It looked quite effective but not as glamorous as the gold bullion. However when trying to add more spray I realised that the black board was too matt to take the shine and the paper surface of the foamboard was getting too wet, lifting off and buckling as well as causing the underlying board to shrivel.

I had tried cutting out the crenellations and arrow slits on practice pieces but made the final effect in gold paint, which I preferred. But I could not get the gold sufficiently shiny and it is not quite the right shade of gold to match the other. I re-made two new boards from the white shiny foamboard and sprayed them all over with the gold bullion effect and then used them instead of two of the plainer ones.

For the playing card sides, (see Figure 11.), I measured up and placed a design in the centre of each card. For Edward I, I used the helmet rubber stamp in silver on the black side of the iron/rust cards and the same in black on the gold bullion cards. On the silver cards for the weak King Edward II, I used a red lozenge or diamond like the "pips" on playing cards. On the Edward III cards I used the verdigris-backed black cards with the three-leaf design painted on, which took quite a while, as they had to dry in stages.

The cards for the tower were cut as double cards from one piece of foamboard but without cutting right through the second sheet of backing paper, leaving a hinge. The tower cards were reinforced with masking tape, sprayed gold inside the fold. Each pair had one tab foot and one free foot, so they could be opened as an arch, and a blank dice was glued to the base to hold the pair open on the base.
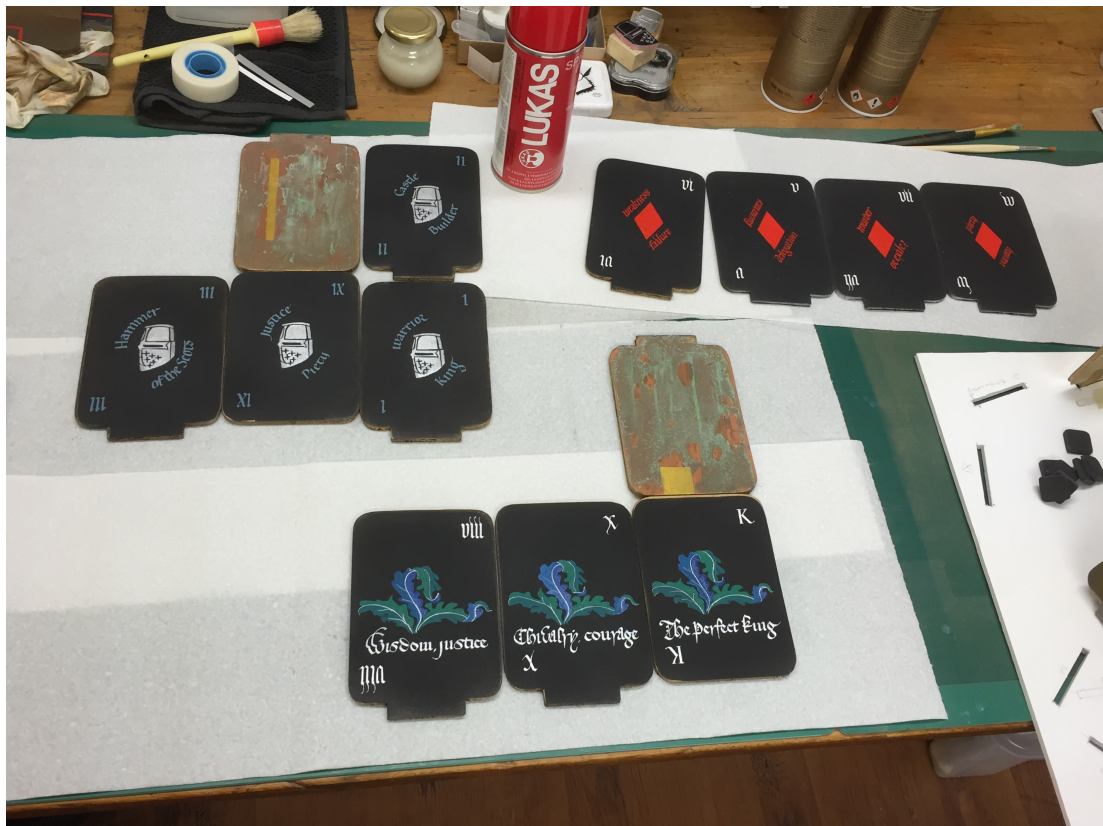


Figure 11. The playing cards, drying

Next, I worked out how to number the cards, which I did in sequence. I then marked a white foam board base where the slots were to go for each numbered card. Deciding how to assemble the overall design took a long time. In the end I thought that

looking down on it from above, the outline could be an **e** for Edward (see Figure 12.). The bottom of the **e**, could be made of iron-coloured castle walls for Edward I, keeping out the attackers. The middle area could be for the silver cards for hopeless Edward II, positioned to hide behind his father and son, and to let the attackers in to the castle on one side. Then the top of the **e** is Edward III, the perfect king, with the verdigris-metal castle walls, containing the tower of the castle, defending the country safely (as his battles all took place abroad leaving England at peace).

Lastly, I designed the dice, taking markings from the Internet. I made a template from an acetate sheet and cut out the dice markings with a one-hole punch. Then I sprayed the dice pattern onto a measured piece of black foamboard through the template. I then cut the individual dice from the block and sandpapered them into a dice shape. I glued them into place on the base, using two blank ones as stops to hold the double tower cards open. Finally, I sprayed the base and black cards with a fixative spray to help to prevent them from getting marked or smudged in transit, remarked the slot numbers and polished the base board with leather balsam to raise a shine.
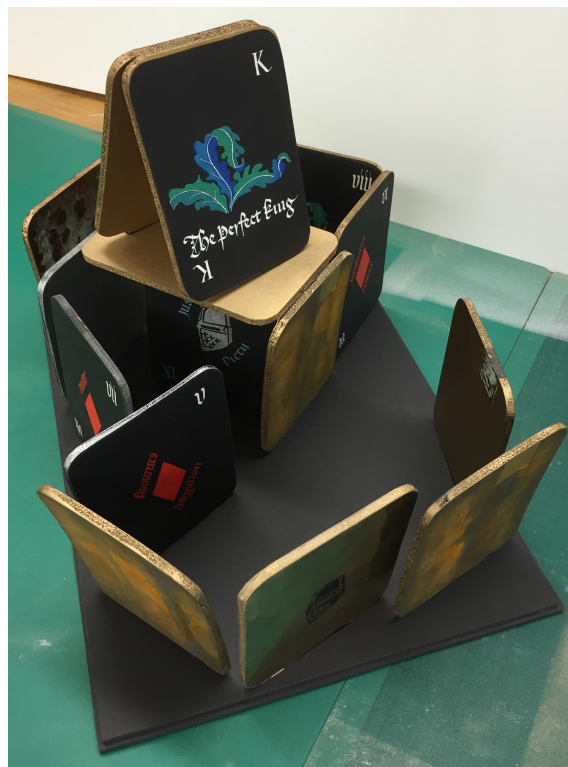


Figure 12. The Castle of Cards assembled, in the shape of e for Edward.

# 6 CONCLUSION

I devised this year-long project to stretch myself, expand my abilities and to revise things I had learnt. I wanted to improve my writing and to make "3D things", books and a model, rather than sheets of paper, and to prove that left-handers can use quills to write extensively and make a reasonable job of copying the historical scripts. I wanted to find and study old scripts that could be modernised for use now. I certainly found one, in Anglicana, and possibly Protogothic. I think Textura is still too well known in the "Ye Olde Tea-Shoppe" street signs, to be rehabilitated yet. I know I am too impatient to write as slowly as that requires, except for very short pieces.

I feel that my challenging myself has been a success. I have "project managed" a large number of separate elements, successfully within the timescale. I have written calligraphically almost every day from Easter 2015 to May 2016. I can feel that my skills have improved and that my "eye" is more observant. Revising the scripts again recently, for the model-making, I found that the Protogothic, which I had struggled with, became easier after my experiences of doing Prescissus and Anglicana. My admiration for the historical scribes has grown enormously. I have enjoyed studying the manuscripts, following the evolution of the lettershapes and learning the numerous abbreviations, a few of which I have used in my practice books. I enjoyed making the three matching books, trying out the different papers, and the bookbinding in the Coptic style. I will continue in my endless search for a good black paper for quill-written, book-making. In doing this it occurred to me that, after the show, I would like to learn how to make boxes so that I could make a fitted lid, which would fit over the model base and then I could keep all of the playing cards inside the box like a child's boxed board game.

I love writing with quills. The greater sensitivity, the liveliness of the natural material, makes writing with a metal nib like writing with a stick. I had picked up a batch of bedraggled goose feathers in a local river mouth, which had been in the water for months, and cured them myself. This project proves that it is not necessary to spend money on buying them at all, let alone paying for them to be "ready-cut".

I enjoyed writing with gouache, which is "creamier" than sumi ink, and choosing and managing the colour schemes. I have enjoyed working on the "additional workshop" elements, revising my old notes, and finding ways of incorporating them into the designs for the books and model.

Finally, I have enjoyed my year with the English medieval monarchy. I have always believed that it is just luck as to what historical period we are born into, and that people then were just the same as us.

# REFERENCES

Asbridge, T., 2015. The Greatest Knight: The Remarkable Life of William Marshal, the Power Behind Five English Thrones. Simon and Schuster.

Brown, M.P., 1993. A Guide to Western Historical Scripts from Antiquity to 1600, 2nd Revised edition. British Library, London.

Brown, M.P., Lovett, P., 1999. The Historical Source Book for Scribes. The British Library Publishing Division.

Clayton, E., 2013. History of Calligraphic Bookhands. SAMK Symposium  June 2013

Derolez, A., 2003. The Palaeography of Gothic Manuscript Books.

Drogin, M., 1980 Medieval calligraphy: Its history and technique. Prior, Montclair. N.J.

G U T E N B E R G D I G I T A L [WWW Document], n.d. URL http://www.gutenbergdigital.de/musterbuch.html (accessed 5.12.16).

Harris, D., 2003. The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them. A & C Black Publishers Ltd, London.

Knight, S. 2009. Historical Scripts: from Classical Times to the Renaissance, 2nd ed.

Maunde Thompson, S.E., n.d. An Introduction to Greek and Latin Palaeography : Sir Edward Maunde Thompson : 9781904799481 [WWW Document]. URL https://www.bookdepository.com/Introduction-Greek-Latin-Palaeography-Sir-Edward-Maunde-Thompson/9781904799481 (accessed 1.2.16).

Morris, M., 2009. A Great and Terrible King: Edward I and the forging of Britain. Windmill Books.

Mortimer, I., 2010. The Greatest Traitor: The Life of Sir Roger Mortimer, 1st Earl of March, Ruler of England 1327-1330. Vintage Books.

Mortimer, I., 2008. The Perfect King: Life of Edward III. Vintage Books.

Mortimer, I., 2005. The Death of Edward II in Berkeley Castle. English Historical Review 120.

Roberts, J., 2011. Guide to Scripts Used in English Writings up to 1500, Revised edition. British Library, London.

Royal Society Of Chemistry, 2015. Shining light on medieval illuminations: pigments through the ages.

Starr, R.J., 1991. Reading Aloud: Lectores and Roman Reading. The Classical Journal 86, 337–343.