



OLLI Medieval Book Week 6

The Later Middle Ages

14th-15th
centuries

Topics for today

1. Paper
2. Historical-cultural-linguistic developments
3. Fully-formed Gothic book script (“Textualis”)
4. Proliferation of scripts: Gothic cursives
5. Books of Hours
6. Vernacular literature: Chaucer, Dante

Papermaking, east and west

Paper in Asia

Vegetable product

Made in rural settings

Pulped with hand tools

Can be produced in small quantities at need

Thin, suited to printing by rubbing rather than pressing

Paper in Europe

Post-consumer product, requires population density to yield enough rags to supply the trade

Produced in proximity to cities with sufficient population for materials and market

Pulped by water mill-driven machines

Thick, works well with printing by press

Korean papermaking by traditional methods:
Pulp from the inner bark of the paper mulberry tree
is rinsed; bamboo mat is placed over a frame before
dipping in the pulp.



Right: Water mill-driven machine for pulping linen rags, 17th c., from Basel Paper Mill museum.

Below: Stephen Fry helps make paper. Slurry of linen pulp is lifted out of the vat on a mould.



PAPER CHRONOLOGY


Bark pulp papers known in China from 2nd century BCE, made in Asia ever since.


Rag (linen pulp) paper replaces papyrus in the Middle East 9th c.

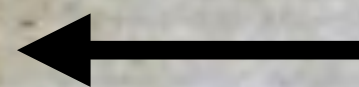
Rag paper introduced to Europe via Muslim Spain; first paper mills in Spain 12th c., Italy 13th c., France, Germany, and Holland 14th c.

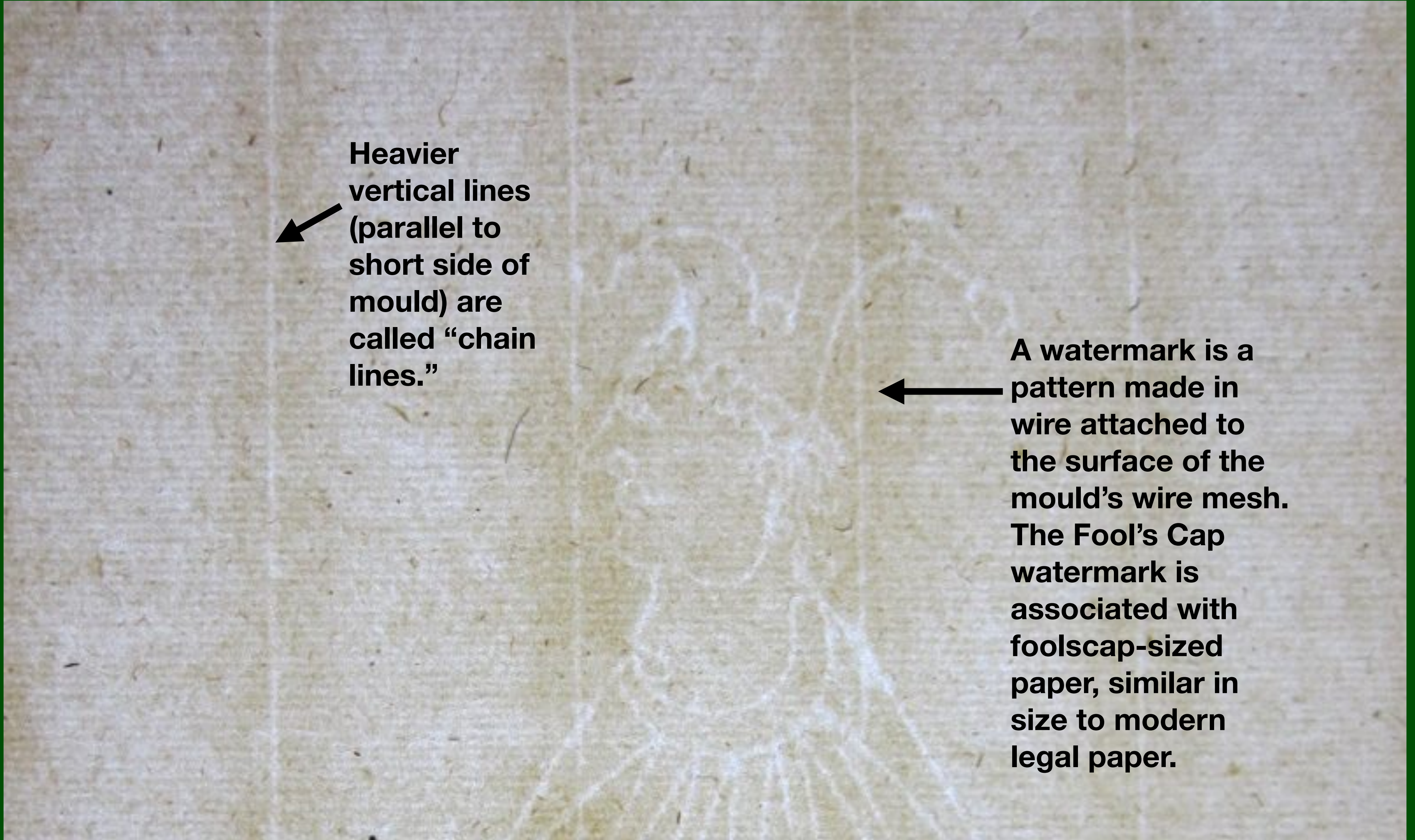
Italy rapidly overtook Spain as the chief European producer and introduced innovations including water-powered pounding of rags and use of watermarks.

Paper moulds, laid lines, chain lines, and watermarks

Narrow horizontal lines are  called “laid lines” and run parallel to the long side of the mould.

Heavier vertical lines (parallel to short side of mould) are called “chain lines.” 

 A watermark is a pattern made in wire attached to the surface of the mould’s wire mesh. The Fool’s Cap watermark is associated with foolscap-sized paper, similar in size to modern legal paper.



The Later Medieval Book: Historical situation

Continuation of trends of 12th-13th c:

- Urbanization (furthered by Black Death)
- Rise of urban professional class —> increasing literacy
- Proliferation of forms of religious life; rise of lay devotion
- Flourishing of vernacular literature: lay audience w/money to spend —> huge increase in vernacular MSS
- Rise of French as language of prestige culture
- Rise of status of English (vs. French) in England: Anglophone royalty and nobility as patrons of literature

The status of English: rapid rise in latter half of 14th c.

Kings who could speak English:

- Edward III (b. 1312, reigned 1327-1377): could understand some English but did not speak it.
- Richard II (b. 1367, reigned 1377-1399) could speak English but had French as mother tongue. Patron of Chaucer.
- Henry IV (b. 1367, reigned 1399-1413) was a native English speaker.

Official English:

- The “Pleading in English Act” (1362): oral proceedings in English (replacing Law French), records in Latin
- “Chancery English” in the reign of Henry V: standardized spelling

Gothic Scripts

1. Textualis (popularly “blackletter”)
2. Documentary cursives
3. Cursives as book scripts

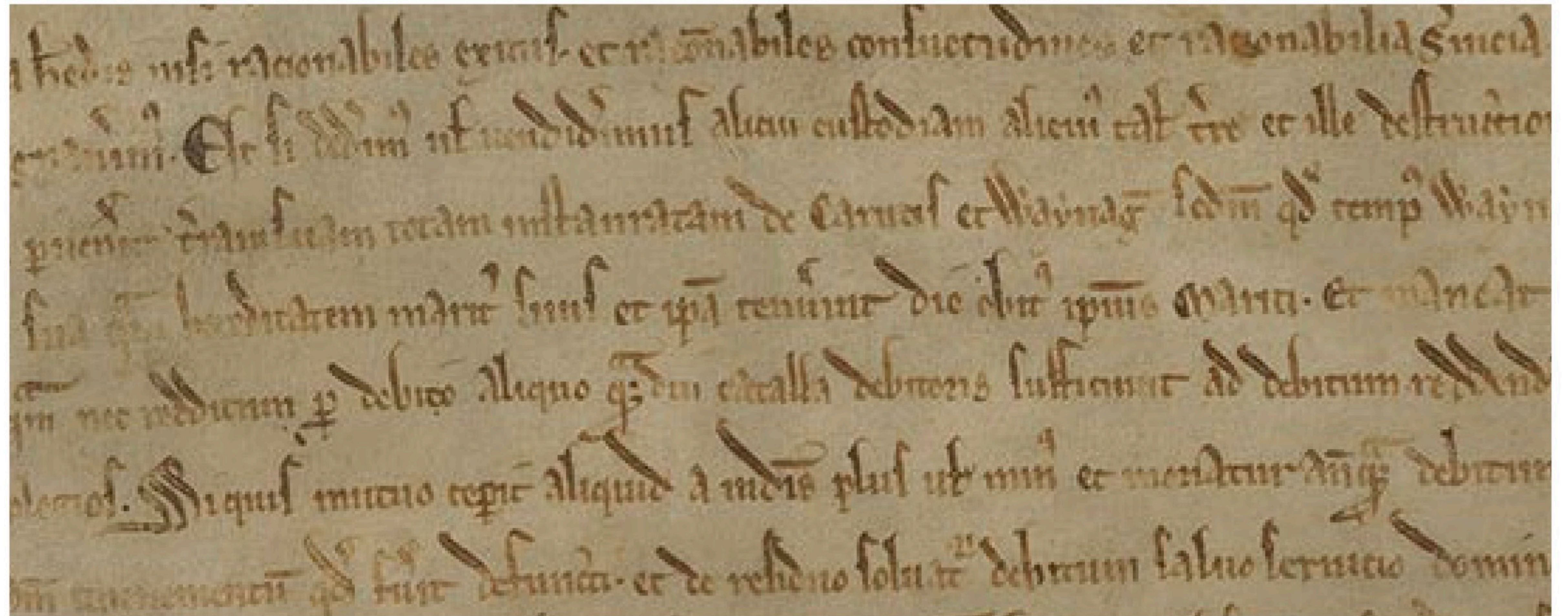
Next slide: detail of a 15th-century Dominican psalter-hymnal from southern Germany or Bohemia, Fribourg/Freiburg, Bibliothèque cantonale et universitaire/Kantons- und Universitätsbibliothek, Ms. L 90, fol. 55v

tribue illis: redde retribuam eorum tibi. **Q**uoniam
autem non intellexerunt opera tua in opera manuum eius;
destrues illos et non edificabis eos. **B**enedictus
dominus: qui exaudivit vocem deprecationis mee.
Dominus adiutor meus et protector meus: et
in ipso speravi cor meum et adiutus sum. **E**t
refloruit caro mea: et ex voluntate tua confitebor
tibi. **D**ominus fortitudo plebis sue: et protector
salvationum Christi sui est. **S**aluum fac populum

Documentary Cursives:
Specialized scripts used by royal
and papal chanceries

https://www.bl.uk/collection-items/~link.aspx?_id=CC14C95E48C4469A99D08368434B64E7&_z=z

Script: English Gothic documentary cursive

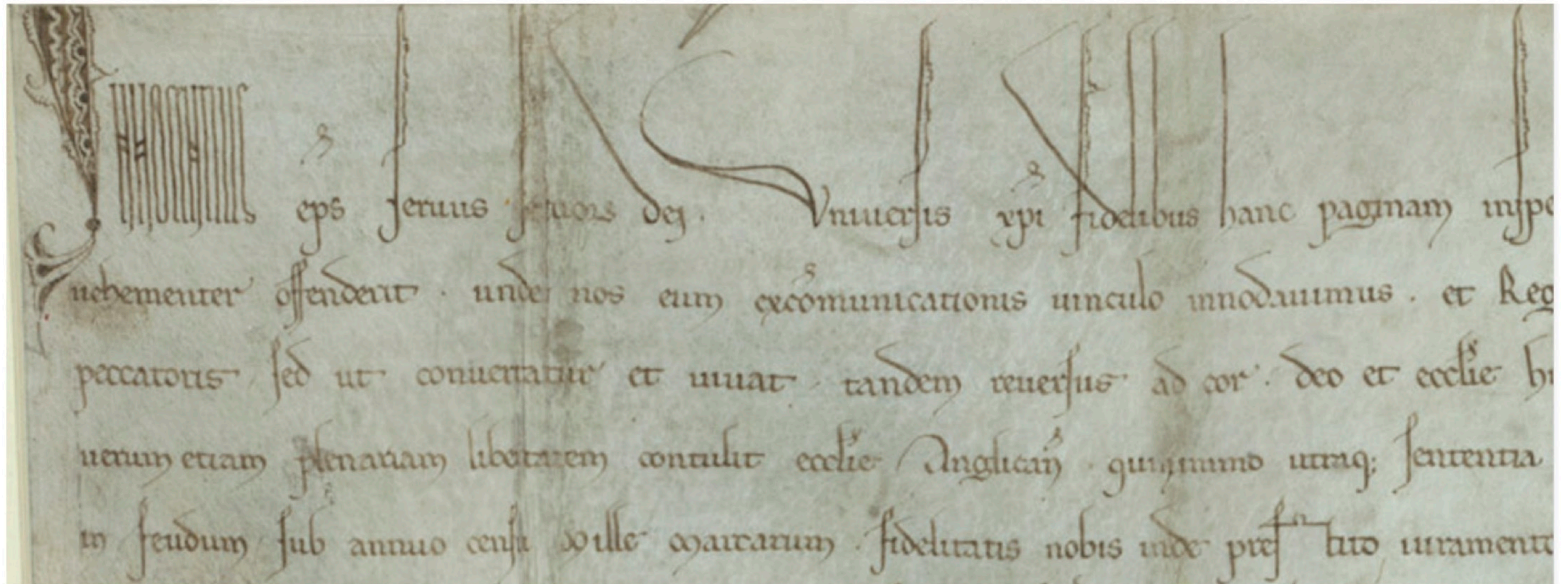


London, British Library, MS Cotton Cleopatra E I, Bull of Innocent III annulling Magna Carta

<https://www.bl.uk/collection-items/the-papal-bull-annulling-magna-carta>

Rome, 1215

Script: Italian documentary cursive



Cursive bookhands:

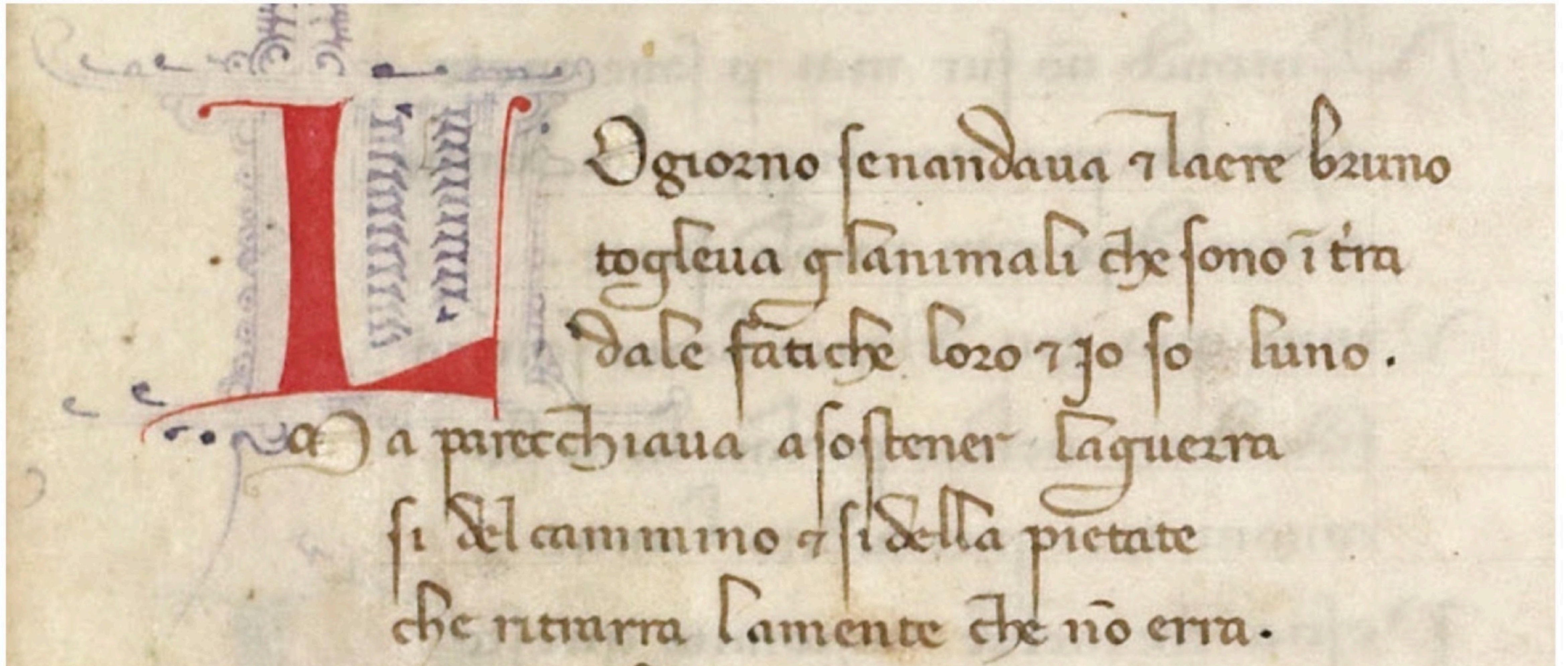
**New scripts for books (not documents)
developed from documentary cursives**

Milan, Biblotheca Trivulziana MS. 1080, Dante, Divina Commedia

<http://graficheincomune.comune.milano.it/GraficheInComune/immagine/Cod.+Triv.+1080,+c.+1r>

Florence, 1337

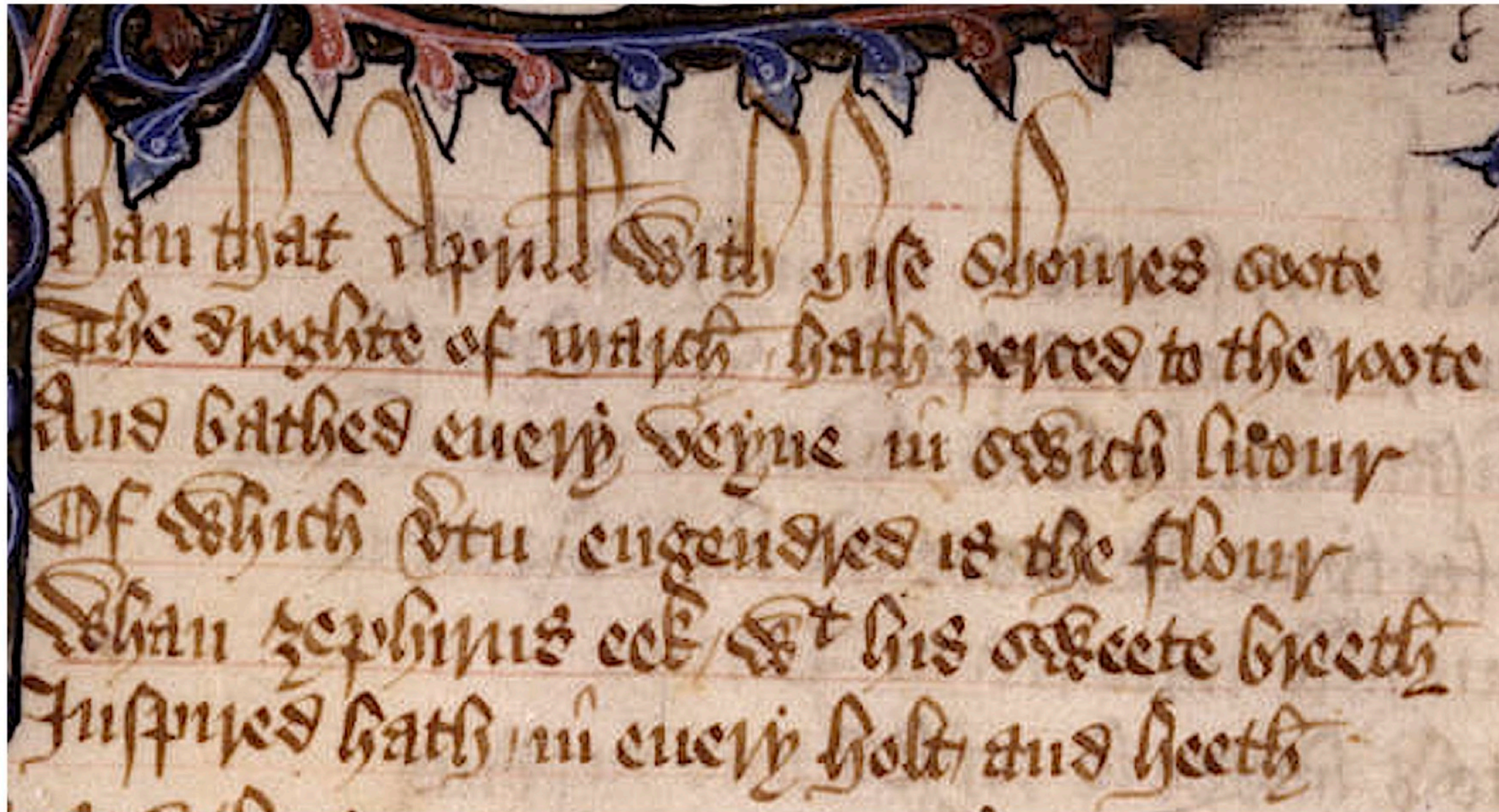
Script: Gothic Cursiva "Cancellaresca"



San Marino, Huntington Library, MS EL 26 C 9, The Ellesmere Chaucer
<https://hdl.huntington.org/digital/collection/p15150coll7/id/2367>

London, ca. 1400-1410

Script: Gothic Cursiva "Anglicana"



BL MS Add. 7970, Dialogue de la duchesse de Bourgogne à Jésus Christ

[http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add MS 7970](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_7970)

Brussels, between 1468 and 1477.

Script: Gothic cursiva "Bastarda" or "Bâtarde"



The most formal, like this 15th-century French variety, are not “cursive” in any meaningful sense, but draw on aesthetics of the cursives.

Beatissimi patris nostri...
Erat quor remisse sunt iniquitates et quor tecta
sunt peccata. Beatus vir cui non imputauit
dn̄s peccata nec est in spū eius dolus. Quoniam
taui impetuerūt ossa mea dū clamare tota
die. Quoniam die ac nocte grauata est super me
manus tua cōuersus sum in erupna mea dum
configitur sp̄ma. Delictū meū tibi cognitū feci et iniusticiam
meā non abscondi. Veri tētebo aduersū me iniusticia meam
dn̄s et tu remisisti impietatem peccati mei. Pro hac orabit ad te
omnis sanctus in tempore. Peruptamē in diluuiū
aquarū multarū ad eū non appropinabūt. Tu es refugium
meū a tribulacōne que circumdedit me. Erulatio mea erue me
a circumdantibus me. Intellectū tibi dabo et instrua te in via
hac qua gradiaris firmabo super te oculos meos. Nolite fieri
sicut equus et mulus in quibz non est intellectus. In chamo
et freno maxillas eorū constringe qui non appropināt ad te.
Multa flagella peccatoris sperante autē in domino misericor
dia circumdabit. Letamini in dn̄o et exultate iusti et gloriamini
omnes recti corde. Gloria patri et filio et spiritui sancto. Sicut
erat in principio et nūc et semper et in secula sc̄lorū Amen.
Iesu dulcis memoria dans vera cordis gaudia sed sup mel
et omnia eius dulcis presenciam. Nil tantū suauius auditur
nil iocundius nil cogitatur dulcius quā Iesus dei filius. Ihu
spes penitentibus quā pius es petētibz q̄ bonus respētibz sed qd.

A. B. C. D. E. F. G. H. I. K. L. M. N.
O. P. Q. R. S. T. V. W. X. Y. Z. 1. 2.

Modus scribendi

Illustrissimo viro et optimissimo Augusto Dei gratia regi francie
totius christianitatis columpne firmissime xpi pugili fortissimo et
audaci defensionis brachio sancte matris ecclesie Antho
nius eiusdem francie rex anglie et contra inimicos crucis
obtinere victoriam per optatam noscat vno magnificencia
et exemplar omnium for
mellano quadringentesimo quadagesimo septimo

In nomine domini Amen. Anno R naturitate eiusdem
Mellano quadringentesimo quadagesimo Septimo
Indictione vnde prima die vero secunda. Mensis Januarii
Pontificatus sanctissimi p̄p̄is R. d. n. Eugenii
diuina providencia p̄p̄e quarti Anno eius secundo. In mea
Notariz publici et testum subscriptoris p̄sencia p̄sonali
constitutus discretus vir Hermannus hecker Canonici
In hesternis omnibus melioribz modis via cura cura et.

Per me Hermannum hecker Canonici

Bravium

Universis scolariis qui bene scribere sone desiderant in breui tem
pore accedatis ergo ad Hermannum Strepel vos qui vultis in hys bre
uiter informari. Ibi enim est fons lītature qui non sitatur in hyeme
nec estate quā vtilis quam necessaria sit doctrina lītature gloriosa
et est illa sciencia coronata cuius auxilio maiores indigent medio
cres et minores que condidit nouū et vetus testamentum ept̄as
dictaminis Ius Canoniam et civile ac scripturas vniuersas Et in
Curis pariter atqz palacis Regum potentum principum sedet ho
norabiliter cathedrata suos amōres et discipulos ibidem faciens ho
norabilissime collocari. Ad me accedant qui cupiūt amplectari ego
enim eis aperiam eius dulcedinis secreta quo melius potero tali
ter q̄ in breui tempore poterūt esse boni scriptores qm̄ dei coopante
Delegatus enim cuiuslibet op̄is permollit

Hermannus Strepel

Scribal specimen
sheet from 1447.

Professional
scribes could
write any of the
above scripts,
whatever their
clients wanted.

Books of Hours: Prayer books containing a shortened version of the monastic office or hours (daily cycle of prayer, mainly consisting of psalms), adapted for lay use.



Always portable, may be tiny!



Books of Hours typically contain:

- Calendar
- Hours of the Virgin (images from her life accompany psalms and other prayers)
- Selected Gospel readings
- Penitential Psalms
- Hours of the Dead
- Other offices and prayers according to patron's wishes

Normally in Latin, but may be vernacular, or a mix.

Normally in Textualis script, but may be in a high-grade cursive

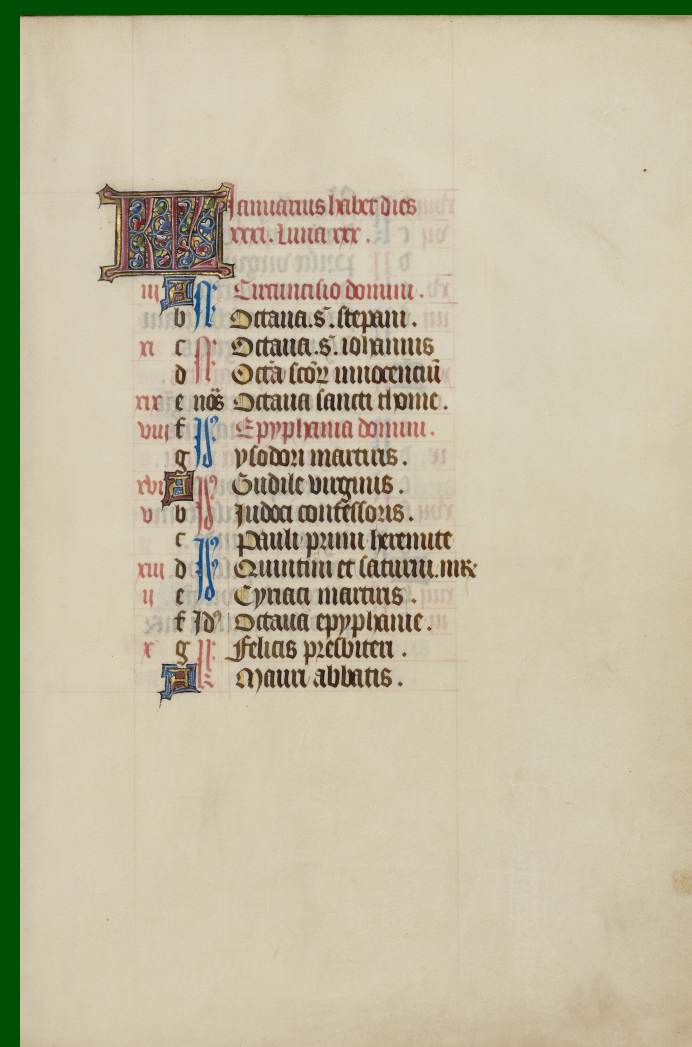
Persist through 16th c., well into era of printing.

Ianuarius habet dies
 xxxi. Luna xxx.

iii **A** Circuncisio domini.
 b **A** Octaua. s. stepani.
 xi c **A** Octaua. s. iohannis
 d **A** Octa scōꝝ innocenciū
 xix e nōs Octaua sancti thome.
 viii f **A** Epyphania domini.
 g **A** ylodori martiris.
 xvi **A** Gudile virginis.
 v b **A** iudoci confessoris.

Getty Museum,
 MS Ludwig IX 7,
 Flanders, 1450s.

January
 calendar page
 including feasts
 of St. Gudula
 (second line
 from bottom), a
 local saint from
 7th-c. Brabant,
 and St. Judoc
 (bottom line), a
 7th-c. Breton
 saint whose cult
 spread to the
 Low Countries.





Getty Museum, MS Ludwig IX 7, Flanders, 1450s. The Annunciation (detail).

Getty Museum, MS
Ludwig IX 6, Paris,
1440s.

January calendar
page, in French,
showing St. Genevieve
(patron saint of Paris)
and St. Frambour
(patron saint of Ivry-
sur-Seine, now a
suburb of Paris).





Getty Museum, MS Ludwig IX 6, Paris, 1440s. Annunciation, left, and Last Judgment detail, right, with French text



Getty Museum, MS Ludwig IX 6, Paris, 1440s. St. Denis, patron saint of France.



Look at some more
books of hours
online
& then some Dante
& Chaucer
manuscripts