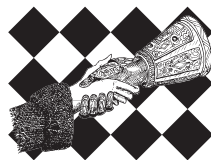


*add*

# MASTER REFERENCE



**crazy  
diamond  
design**

**[www.crazydiamond.co.uk](http://www.crazydiamond.co.uk)**

CRAZY · DIAMOND · DESIGN · FONTS

**Crazy Diamond Design (CDD)** fonts are designed to allow the authentic recreation of historical documents. Where possible, they are faithfully reproduced from single historical sources. For each font, a complete standard character set is provided, including all punctuation, foreign and accented characters. Many fonts also contain extensive historical characters and glyph variants which reflect the written hand.

All CDD fonts are truetype and unicode based and are available in both OpenType (OT) and the Apple-specific AAT formats. When working on a PC, only the OT font should be installed.; both AAT and OT fonts should be installed when using a Mac.

All CDD fonts conform to the The Medieval Unicode Font Initiative (MUFI) 2.0 specifications. The Medieval Unicode Font Initiative is a workgroup of medieval scholars aiming to establish a common consensus on the use of Unicode to formalise the availability of historical glyphs within typography, and we fully support MUFI's aims and objectives. For full details on MUFI, see: <http://www.mufi.info/>

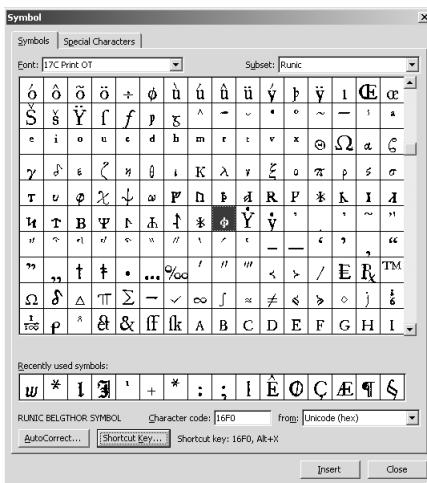
## ACCESSING · GLYPHS

## I. Accessing Glyphs - Windows

There are three ways of accessing glyphs (characters) within any Crazy Diamond font:

### 1.1. The Character/Glyph Palette

Some applications contain a character or glyph palette, which will display and provide access to all glyphs in the font. In Microsoft Word, for example, choosing **Symbol** from the **Insert** menu provides the dialog box shown in Figure 1. Ensure that the correct font name is shown in the drop-down menu, and scroll down to find the full set of glyphs, select one and click **Insert**.



**Figure 1.** Word's Insert Symbol dialog.

## 1.2. Unicode code point

Within most Windows applications (for example, Microsoft Word) any character can be accessed by typing the Unicode codepoint (provided on the font reference sheets later in this manual) followed by ALT+X.

For example, to obtain the thorn character ( $\psi$ ):

- 1) Type **U+00FE** (the Unicode codepoint as provided in Table I or the individual font reference tables)
- 2) Hold the **ALT** key down and press **X** (then let go of both)
- 3) The thorn character will appear in place of the codepoint.

### 1.3. OpenType features

All of our fonts include a number of OpenType features, which provide automated substitution of historical characters within your written texts (for example, long-s characters substituted for standard s). Support for both the number of features, and the way they are accessed, varies dramatically by programme and version - you should consult the manuals for your particular programmes, looking under 'OpenType'.

## 2. Accessing Characters - Macintosh

There are three ways of accessing glyphs (characters) within any Crazy Diamond font. Before using the first two methods for the first time, go to **System Preferences**, choose **International** (up to OSX 10.5) or **Language and Text** (OSX 10.6+), click **Input Menu**, and tick **Character Palette (Unicode)** (up to OSX 10.5) or **Keyboard and Character Viewer**, plus **Unicode Hex Input** towards the base of the list (Figure 2). Note that in Mac OS System 8.5+ the same option can be found in **Control Panel** under **Keyboard**.



Figure 2. Setting keyboard language to Unicode Hex input.

### 2.1. Inserting special characters

In any programme, choosing **Special Characters** (up to OSX 10.5) or **Show Character Viewer** (OSX 10.6+) from the **Keyboard** menu (the flag in the menu bar - Figure 3) will reveal the **Character Palette** (Figure 4). Choose **Glyphs** from the **View** pop-down menu; scroll through the glyph display below to find the historical glyphs.



Figure 3. Selecting Unicode Hex Input

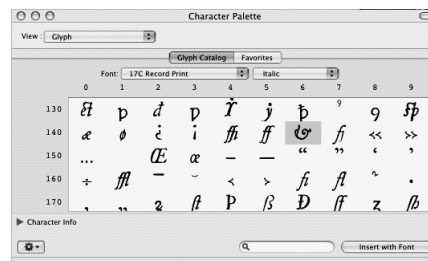


Figure 4. The Character palette

Some OpenType-enabled applications (see section 2.3b. below) also provide a glyph palette.

### 2.2. Using the Unicode Hex Input method

The Unicode Hex Input method can be used in many applications. Before entering any characters, **Unicode Hex Input** must be selected in the Keyboard menu (Figure 3). Then hold down the Option key, and type the four-hex-digit Unicode code point as found on the font's reference sheet (provided in Table 1 below and the separate individual font references).

### 2.3. Using AAT or OpenType features

All CDD fonts are provided in two formats, both of which provide automated substitution of historical characters within your written texts (for example, long-s characters substituted for standard s).

#### 2.3a. AAT Fonts

Apple Advanced Typography allows us to embed sophisticated 'substitutions' and rules within our AAT fonts, which automatically substitute appropriate character combinations with historical ligatures, abbreviations or alternative characters.

AAT is implemented at the system level within Mac OS X and so any application using the system typographic controls (such as Pages, Keynote and TextEdit) will be able to access all the features of our AAT fonts in an identical way: select the **Format** menu, then **Font** and **Show Fonts (Cmd-T)**. Ensure the CDD font ending in AAT is selected, then click on the **action** menu (gear-wheel symbol) at the bottom left of the font palette, and select **Typography...** (as shown in figure 5).

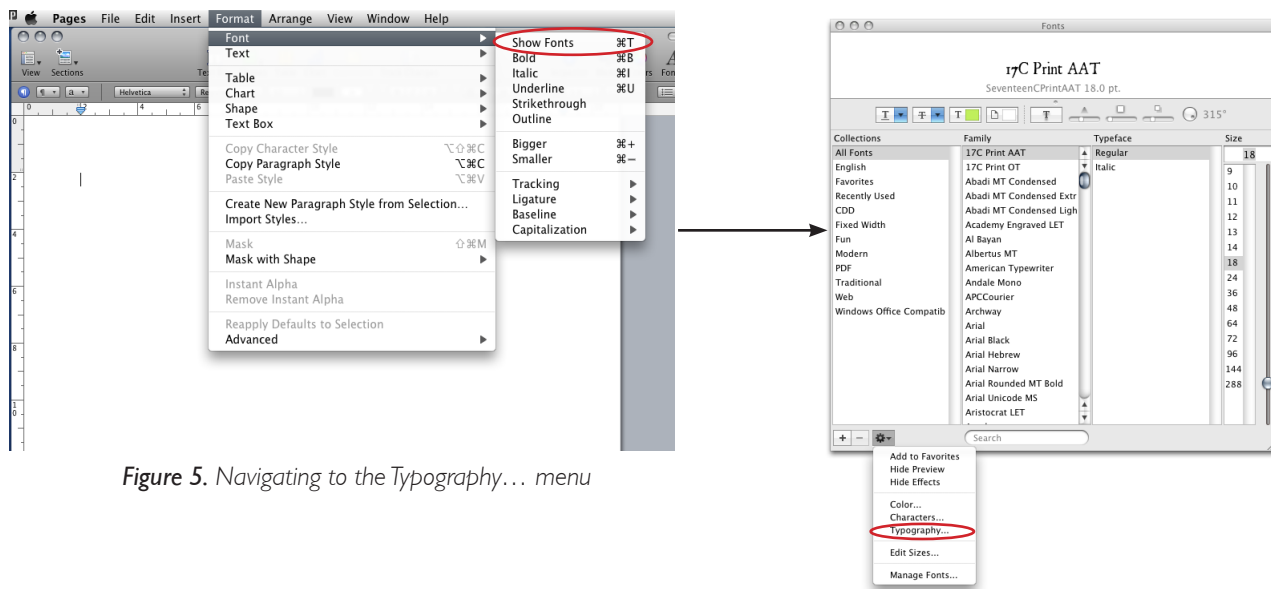


Figure 5. Navigating to the *Typography...* menu

The *Typography* palette is then displayed. See the separate individual font references for descriptions of items in this palette.

### 2.3b. *OpenType* fonts

Many third party applications (including Adobe applications and Quark Express) only support *OpenType* features and not AAT and so our OT fonts should be selected in these applications. Support for both the number of features, and the way they are accessed, varies dramatically by programme and version - you should consult the manuals for your particular programmes, looking under '*OpenType*'.

## STANDARD · CHARACTER · REFERENCE

This section provides a reference of standard (non-historical) characters for all CDD fonts, and is in fact identical to the standard character set of any font for Macintosh or Windows. Keyboard combinations are provided which allow any character to be obtained in any application.

The shaded column provides key combinations for Macintosh, <sup>†</sup> signifies that the key combination is also valid for Windows. If a glyph cannot be accessed using a simple keyboard combination, or the key combination is Macintosh only (indicated by an absence of <sup>†</sup>) then use the unicode access methods as outlined above in sections 1.2 and 2.2.

- A** The boxed characters are keys to be typed
- Sh Op** Hold down the Shift and/or Option key
- Op U • E** Where a bullet appears, let go of all keys before continuing. In this case, hold down the Option key and press U; then let go of both keys and press E.












































The final column (codepoint) provides the Unicode value which can be used to obtain the character within Windows and later Macintosh systems.

Table 1. Standard character reference

Description	Glyph	Mac <sup>†</sup> PC	Codepoint
A	À	a <sup>†</sup>	0041
A acute	Á	Op[É]•Sh[A]	00C1
A grave	À	Op[À]•Sh[A]	00C0
A circumflex	Â	Op[Î]•Sh[A]	00C2
A dieresis	Ä	Op[U]•Sh[A]	00C4
A tilde	Ã	Op[N]•Sh[A]	00C3
Ångström	Å	ShOp[A]	00C5
Æ ligature	Æ	ShOp[Æ]	00C6
a	a	[A] <sup>†</sup>	0061
a acute	á	Op[É]•[A]	00E1
a grave	à	Op[À]•[A]	00E0
a circumflex	â	Op[Î]•[A]	00E2
a dieresis	ä	Op[U]•[A]	00E4
a tilde	ã	Op[N]•[A]	00E3
ångström	å	Op[A]	00E5
æ ligature	æ	Op[Æ]	00E6
B	B	Sh[B] <sup>†</sup>	0042
b	b	[B] <sup>†</sup>	0062
C	C	Sh[C] <sup>†</sup>	0043
C cedilla	Ç	ShOp[C]	00C7
c	c	[C] <sup>†</sup>	0063
c cedilla	ç	Op[C]	00E7
D	D	Sh[D] <sup>†</sup>	0044
d	d	[D] <sup>†</sup>	0064
E	E	Sh[E] <sup>†</sup>	0045
E acute	É	Op[É]•Sh[E]	00C9
E grave	È	Op[È]•Sh[E]	00C8
E circumflex	Ê	Op[Î]•Sh[E]	00CA
E dieresis	Ë	Op[U]•Sh[E]	00CB
e	e	[E] <sup>†</sup>	0065
e acute	é	Op[É]•[E]	00E9
e grave	è	Op[È]•[E]	00E8
e circumflex	ê	Op[Î]•[E]	00EA
e dieresis	ë	Op[U]•[E]	00EB
F	F	Sh[F] <sup>†</sup>	0046
f	f	[F] <sup>†</sup>	0066
florin	f	Op[F]	0192
fi ligature	fi	ShOp[F]	FB01
fl ligature	fl	ShOp[F]	FB02
G	G	Sh[G] <sup>†</sup>	0047
g	g	[G] <sup>†</sup>	0067

Description	Glyph	Mac <sup>†</sup> PC	Codepoint
H	H	Sh[H] <sup>†</sup>	0048
h	h	[H] <sup>†</sup>	0068
I	I	Sh[I] <sup>†</sup>	0049
I acute	Í	Op[É]•Sh[I]	00CD
I grave	Ì	Op[Ì]•Sh[I]	00CC
I circumflex	Î	Op[Î]•Sh[I]	00CE
I dieresis	Ï	Op[U]•Sh[I]	00CF
i	i	[I] <sup>†</sup>	0069
i acute	í	Op[É]•[I]	00ED
i grave	ì	Op[Ì]•[I]	00EC
i circumflex	î	Op[Î]•[I]	00EE
i dieresis	ï	Op[U]•[I]	00EF
dotless i	ı	ShOp[B]	0131
J	J	Sh[J] <sup>†</sup>	004A
j	j	[J] <sup>†</sup>	006A
K	K	Sh[K] <sup>†</sup>	004B
k	k	[K] <sup>†</sup>	006B
L	L	Sh[L] <sup>†</sup>	004C
l	l	[L] <sup>†</sup>	006C
M	M	Sh[M] <sup>†</sup>	004D
m	m	[M] <sup>†</sup>	006D
N	N	Sh[N] <sup>†</sup>	004E
N tilde	Ñ	Op[N]•Sh[N]	00D1
n	n	[N] <sup>†</sup>	006E
n tilde	ñ	Op[N]•[N]	00F1
O	O	Sh[O] <sup>†</sup>	004F
O acute	Ó	Op[É]•Sh[O]	00D3
O grave	Ò	Op[Ò]•Sh[O]	00D2
O circumflex	Ô	Op[Î]•Sh[O]	00D4
O dieresis	Ö	Op[U]•Sh[O]	00D6
O tilde	Õ	Op[N]•Sh[O]	00D5
O slash	Ø	ShOp[O]	00D8
Œ ligature	Œ	ShOp[Œ]	0152
o	o	[O] <sup>†</sup>	006F
o acute	ó	Op[É]•[O]	00F3
o grave	ò	Op[Ò]•[O]	00F2
o circumflex	ô	Op[Î]•[O]	00F4
o dieresis	ö	Op[U]•[O]	00F6
o tilde	õ	Op[N]•[O]	00F5
o slash	ø	Op[O]	00F8
œ ligature	œ	Op[œ]	0153

Table 1 cont. Standard character reference

Description	Glyph	Mac <sup>†</sup> PC	Codepoint
P	P	Sh  <sup>†</sup>	0050
p	p	 <sup>†</sup>	0070
Q	Q	Sh  <sup>†</sup>	0051
q	q	 <sup>†</sup>	0071
R	R	Sh  <sup>†</sup>	0052
r	r	 <sup>†</sup>	0072
S	S	Sh  <sup>†</sup>	0053
S caron	Š	use codepoint	0160
s	s	 <sup>†</sup>	0073
s caron	š	use codepoint	0161
german double s	ß	Op 	00DF
T	T	Sh  <sup>†</sup>	0054
t	t	 <sup>†</sup>	0074
capital thorn	Þ	use codepoint	00DE
thorn	þ	use codepoint	00FE
capital eth	Ð	use codepoint	00D0
eth	ð	use codepoint	00F0
U	U	Sh  <sup>†</sup>	0055
U acute	Ú	Op  • Sh 	00DA
U grave	Û	Op  • Sh 	00D9
U circumflex	Û	Op  • Sh 	00DB
U dieresis	Ü	Op  • Sh 	00DC
u	u	 <sup>†</sup>	0075
u acute	ú	Op  • 	00FA
u grave	ù	Op  • 	00F9
u circumflex	û	Op  • 	00FB
u dieresis	ü	Op  • 	00FC
V	V	Sh  <sup>†</sup>	0056
v	v	 <sup>†</sup>	0076
W	W	Sh  <sup>†</sup>	0057
w	w	 <sup>†</sup>	0077
X	X	Sh  <sup>†</sup>	0058
x	x	 <sup>†</sup>	0078
Y	Y	Sh  <sup>†</sup>	0059
Y acute	Ý	use codepoint	00DD
Y dieresis	ÿ	Op  • Sh 	0178
y	y	 <sup>†</sup>	0079
y acute	ý	use codepoint	00FD
y dieresis	ÿ	Op  • 	00FF
Z	Z	Sh  <sup>†</sup>	005A
z	z	 <sup>†</sup>	007A








































Description	Glyph	Mac <sup>†</sup> PC	Codepoint
ampersand	&	Sh  <sup>†</sup>	0026
one	1	 <sup>†</sup>	0031
two	2	 <sup>†</sup>	0032
three	3	 <sup>†</sup>	0033
four	4	 <sup>†</sup>	0034
five	5	 <sup>†</sup>	0035
six	6	 <sup>†</sup>	0036
seven	7	 <sup>†</sup>	0037
eight	8	 <sup>†</sup>	0038
nine	9	 <sup>†</sup>	0039
zero	0	 <sup>†</sup>	0030
exclamation mark	!	Sh  <sup>†</sup>	0021
inverted exclamation	¡	Op 	00A1
question mark	?	Sh  <sup>†</sup>	003F
inverted question	¿	ShOp 	00BF
full stop	.	 <sup>†</sup>	002E
full stop centred	•	ShOp 	00B7
ellipsis	...	Op 	2026
colon	:	Sh  <sup>†</sup>	003A
semi colon	;	 <sup>†</sup>	003B
comma	,	 <sup>†</sup>	002C
single quote	'	 <sup>†</sup>	0027
double quote	"	Sh  <sup>†</sup> Sh 	0022
open quotation (single)	‘	Op 	2018
close quotation (single)	’	ShOp 	2019
open quotation (double)	“	Op 	201C
close quotation (double)	”	ShOp 	201D
baseline single quotation	,	ShOp 	201A
baseline double quotation	„	ShOp 	201E
open parenthesis	(	Sh  <sup>†</sup>	0028
close parenthesis	)	Sh  <sup>†</sup>	0029
open square bracket	[	 <sup>†</sup>	005B
close square bracket	]	 <sup>†</sup>	005D
open brace	{	Sh  <sup>†</sup>	007B
close brace	}	Sh  <sup>†</sup>	007D
asterisk	*	Sh  <sup>†</sup>	002A
hyphen	-	 <sup>†</sup>	002D
en dash	—	Op 	2013

Table 1 cont. Standard character reference

Description	Glyph	Mac <sup>†</sup> PC	Codepoint
em dash	—	ShOp[ ]	2014
underscore	_	Sh[ ] <sup>†</sup>	005F
backslash	\	[ ] <sup>†</sup>	005C
bar		Sh[ ] <sup>†</sup> [ ]	007C
broken bar	⌋	use codepoint	00A6
slash	/	[ ] <sup>†</sup>	002F
open guillemot	<	ShOp[3]	2039
close guillemot	>	ShOp[4]	203A
open double guillemot	«	Op[ ]	00AB
close double guillemot	»	ShOp[ ]	00BB
section	§	Op[6]	00A7
paragraph	¶	Op[7]	00B6
bullet	•	Op[8]	2022
at	@	Sh[2] <sup>†</sup> Sh[ ]	0040
registered	®	Op[R]	00AE
copyright	©	Op[G]	00A9
trademark	™	Op[2]	2122
degree	°	ShOp[8]	00B0
dagger	†	Op[T]	2020
double dagger	‡	ShOp[7]	2021
ord feminine	ª	Op[9]	00AA
ord masculine	º	Op[0]	00BA
number sign	#	Op[3]	0023
lozenge	◊	ShOp[V]	25CA
sterling	£	Sh[3] <sup>†</sup>	00A3
euro	€	ShOp[2]	20AC
yen	¥	Op[V]	00A5
dollar	\$	Sh[4] <sup>†</sup>	0024
cent	¢	Op[4]	00A2
per cent	%	Sh[5] <sup>†</sup>	0025
per thousand	‰	ShOp[E]	2030
multiply	×	use codepoint	00D7
plus	+	Sh[ ] <sup>†</sup>	002B
minus	-	[ ]	2212
divide	÷	Op[7]	00F7
plus or minus	±	ShOp[ ]	00B1
equals	=	[ ] <sup>†</sup>	003D
not equal	≠	Op[ ]	2260

Description	Glyph	Mac <sup>†</sup> PC	Codepoint
approximately equal	≈	Op[X]	2248
less than	<	Sh[ ] <sup>†</sup>	003C
greater than	>	Sh[ ] <sup>†</sup>	003E
equal to or less than	≤	Op[ ]	2264
equal to or greater than	≥	Op[ ]	2265
infinity	∞	Op[5]	221E
mu	μ	Op[M]	00B5
delta	Δ	Op[J]	2206
partial differential	∂	Op[D]	2202
summation	Σ	Op[W]	2211
integral	∫	Op[B]	222B
product	Π	ShOp[P]	220F
pi	π	Op[P]	03C0
omega	Ω	Op[Z]	03A9
logical not	¬	Op[L]	00AC
square root	√	Op[V]	221A
fraction	/	ShOp[1]	2044
quarter	¼	use codepoint	00BC
half	½	use codepoint	00BD
three quarters	¾	use codepoint	00BE
superscript 1	<sup>1</sup>	use codepoint	00B9
superscript 2	<sup>2</sup>	use codepoint	00B2
superscript 3	<sup>3</sup>	use codepoint	00B3
grave	`	[ ]	0060
ascii circumflex	^	Sh[6]	005E
ascii tilde	~	Sh[ ]	007E
acute	´	Op[E]•[SPACE]	00B4
circumflex	^	Op[I]•[SPACE]	02C6
dieresis	¨	Op[U]•[SPACE]	00A8
tilde	~	Op[N]•[SPACE]	02DC
macron	¯	ShOp[ ]	00AF
breve	˘	ShOp[ ]	02D8
dot accent	·	Op[H]	02D9
ring	°	Op[K]	02DA
apple sign	🍏	ShOp[K]	F8FF

# NOTES · ON · HISTORICAL · DOCUMENTS

## Archaic English

### Anglo Saxon Runic characters


#### Eth and Thorn

Eth and thorn were consonants which represented the sound of th. Their use dates back to the seventh and eighth centuries respectively and they were essentially interchangeable with one another (as can be seen throughout the Beowulf manuscript, for example). They were variously used for both the voiceless fricative (as in the word thing) and the voiced fricative (as in the word that) although in modern Icelandic the thorn is used strictly for the voiceless fricative and eth for the voiced fricative.

The thorn gradually replaced the eth and had completely superseded it by the time of the Norman Conquest. However, after this, its use dwindled until the fifteenth century when it was revived as documents became written extensively in English. By the sixteenth century, its form was indistinguishable from the letter y and in order to avoid confusion, the y was often over dotted to give the value of thorn.

-  eth

-  capital eth

-  thorn

-  capital thorn

-  dotted y thorn

This confusion is echoed today in, for example: 'Ye *olde tea shoppe*' to mean 'The *olde tea shoppe*'. It also explains, for instance, why the word you has replaced the word thou.

A thorn could be used on its own in conjunction with an abbreviation mark to represent short words beginning with th, in particular that.

-  abbreviated thorn


#### Wynne

The wynne was a rare letter which represented w. It became to be replaced by u, uu and finally w which was firmly established in the Anglo Saxon alphabet by the time of the conquest.

-  wynne

#### Yogh

The yogh was the Old English letter that was replaced by the letter g after the Norman conquest. It then took on a modified rôle in Middle English, in a form not unlike the letter z, to represent the sound of y. It could also be written as gh without any modification of its phonetic value.

-  yogh

#### Other characters

##### Ash


At around 800, the æ of Latin texts began to be written in the ligatured form æ. It was called the ash and had the sound of a short a (such as in the word cat).

-  ash



## Long s

The long s was simply an alternative form of the letter s. It was used anywhere within a word, except in the terminal position e.g. *saïd, succeſs, affent*. The long s-s ligature is the origin of the scharfes-s (ß) used in modern German for ss.

- |  |   |
|--|---|
| •  long s                 | •  long s-f ligature |
| •  long s-long s ligature | •  long s-h ligature |
| •  long s-t ligature      | •  long s-k ligature |
| •  long s-l ligature      | •  long s-s ligature |

## 'Arabic 2' r

An alternative form of the letter r existed which looked like a number 2, hence its name. It was consistently written after the round bodied letters a and o.

-  arabic 2 r

## i, j, u and v

The convention of using i and u as vowels and j and v as consonants did not gain general acceptance in England until the beginning of the eighteenth century. Before this time, both i and j and u and v were simply variants of the same letters. The i longa or j was used mainly in Latin documents for the second of two successive i's, especially when occurring in the final position and when occurring in Roman numerals. This both helped to avoid confusion with certain abbreviated Latin words and made subsequent alteration to numerals more difficult.

Position also determined the choice between u and v, the v being preferred for use initially and u elsewhere e.g. vnskillful. However, many sixteenth century scribes disregarded this practise e.g. pervse and uery.




## Numerals

Roman numerals were the first choice in English documents for about five centuries after the Norman conquest. The standard number values are:


 = 1	 = 100
 = 5	 = 500
 = 10	 = 1000
 = 50	

The i longa or j was used to represent the final unit of a number (vide supra i, j, u and v). A v was always used for 5 rather than an u.

Numbers were frequently counted in scores and written with a superscript xx or similarly in hundreds with a superscript c.

 = 60	 = 140	 = 600
--	---	---

There were two values for c; 100 (centum minus) and 120 (centum majus). On the rare occasions when c = 120, the unit for 100 became v or ll hence cvij = 222, ccllj = 341 &c. and d and m had their values raised to 600 and 1200 respectively.

Ordinals were indicated by a superscript th e.g.  = 22nd ('two and twentieth').

Arabic numerals were used for general purposes in England from the last half of the sixteenth century, largely replacing the Roman numerals, but had been used earlier for numbering pages of books or membranes of rolls as far back as the thirteenth century. Arabic numerals were used as ours are today.

# Mediaeval Latin and English abbreviation

## Abbreviation

The abbreviation of words served to save time and space and also, in some cases, could aid legibility. A word could be, as today, either suspended (by omitting its last part) or contracted (by omitting some middle letters leaving the beginning and end intact).

An abbreviated word was usually accompanied by a sign or mark denoting that the full word had either been suspended or contracted. These marks were called 'tittles' (from the Latin titulus and Spanish tilde) and were almost always associated with Latin words; they could be general marks simply indicating that an abbreviation had taken place (such as our apostrophe) or specific marks actually representing the missing letters. Most were diacritical marks (above the letters like accents) but some were written in the line of writing.

The principle **general** marks were:

- — ~ a horizontal or curved bar

*sic* = sicut

*aut* = autem

- ~ an elaboration of the curved bar, the 'papal knot' - an incomplete figure 8

*ep* = episcopus

- ꝑ a looped vertical mark of suspension most often attached to d, f and g

*bell* = belles

*pac* = paces

Some **specific** marks were:

- ' an s shaped line was a general mark in the twelfth century but later replaced er and re

*vert* = vertere

*psentes lltre* = presentes littere

- ~ an arabic 2 replaced ur

*teneam* = teneamur

*servit* = servituris

- ° an arabic 9 replaced the terminal us

*temp* = tempus

*op* = opus

- 9 an arabic 9 in the line of writing replaced con or com


*confirm* = confirmavi


- 3 a semi colon and later a more cursive form similar to an arabic 3 in the line of writing replaced the us in words ending in *bus* and *ue* in words ending in *que*. In a few words its function was general, the commonest words being libet and licet (viz - an abbreviation of videlicet = namely, has survived to present day).


*precib* = precibus


*quoq* = quoque


*de oibz rebz usqz ad* = de omnibus rebus usque ad


-  words suspended at a letter whose concluding stroke was near the baseline were amenable to abbreviating with an oblique bar through this stroke. The commonest example is with the letter R to denote the word recipe - an abbreviation still used in the medical profession to mean prescription.

 = bonorum


 = recipe

-  *pro*, *per* and *pre* could be represented by the letter p with a horizontal stroke through the descender. A similar mark through the letter q could be used for *qu* or *quod*. The letter p in conjunction with a superior arabic 9 would often represent *post*. The letter p used with an s-shaped abbreviation mark would always represent *per* and not *pre*.

 = recuperare



 = propter

An English form of contraction was to write the last letter or letters superiorly to the initial letter of a word; some common sixteenth century examples are:



 - Master (not Mister)

 - Mistress


 - Majesty

  - Anno Domini



 or  - with

 or  - your

Similarly suspension in sixteenth century England was used more frequently than it is today; e.g.:

 - Lord, Lords, Lord's, Lordship &c.

 - Honour, Honours, honourable &c.

 or  - pounds, shillings and pence

## Archaic documents

### Materials and Documents

After the stone inscriptions, wooden tablets and papyrus of the Roman period, the standard writing surface in mediæval England for all purposes was parchment. This was prepared from sheep or goat skins (a similar product called vellum was obtained from calf, lamb or kid skins) which would be soaked, scraped, stretched, smoothed and cut to form a sheet. The sheet would therefore have a 'hair side' and a 'flesh side'; the latter being the smoothest and easiest to write on.

Documents were prepared in two formats: the first was much like our own books with several gatherings of parchment (groups of about four folded sheets) bound in leather; and the second was a roll form, a distinctly English format for records, consisting of either several sheets of parchment sewn together at the narrowest edges head to tail, or a pad of sheets with their tops sewn together.

In order to ensure evenly spaced and well formed characters, the parchment was pricked with a series of tiny holes about 1 cm apart, along each edge, which were joined together by a groove made across the parchment with a sharp metal instrument. The resulting lines formed a guide for writing.

Paper was made in significant quantities in Europe from the early 15th century; the first commercial paper mills did not start in England until well into the 16th century. It quickly replaced parchment, which was reserved then for only the most prestigious or sacred books.

# GLOSSARY

<b>Book hand</b>	A script used for liturgical or literary texts.
<b>Canonical</b>	Implies recognition by the church; for instance, a canonised book is one recognised by the church authority.
<b>Carolingian</b>	Relating to the Holy Roman Emperor Charlemagne (A.D. 800–814).
<b>Charter/ business hand</b>	A script used for business documents, deeds, legal transactions &c.
<b>Codex</b>	A manuscript volume, particularly with reference to classical or ancient biblical texts.
<b>Cursive</b>	Informal script, usually written quickly, to the effect that the letters become non-uniform and increasingly difficult to read.
<b>Displayed matter</b>	Titles, headings, initial letters of sentences, &c.
<b>Ductus</b>	The way in which individual letterforms are written within any particular script, specifically referring to pen angle, stroke weight, character width and general style.
<b>Folio</b>	A leaf in a manuscript (i.e. two sides).
<b>Glossing/gloss</b>	Comments, notes or translations on a manuscript, often added later and usually written between the lines of text.
<b>Hand</b>	An individual's rendition of a particular script.
<b>Humanist</b>	Loosely of the renaissance period; describing a particular style of thought centred around classicism and man rather than theology.
<b>Illuminate</b>	To decorate letters, title pages &c. with patterns, pictures and colour.
<b>Insular</b>	Of the British Isles. Often used in cases where Anglo-Saxon or Irish origin is uncertain.
<b>Ligature</b>	Meaning 'that which ties or bends', it refers to linked letter forms (e.g. <i>sp ff</i> ).
<b>Liturgical</b>	Relating to church services.
<b>Majuscule</b>	Letter forms which have very few ascenders (strokes rising above the main body of the letter) or descenders (strokes hanging below).
<b>Marginalia</b>	Footnotes, subtexts, or matter in the margins, distinct from the main text.
<b>Minuscule</b>	Also known as 'four line' scripts, these letter forms have many ascenders and descenders (cf. Majuscules).
<b>MS., MSS.</b>	Abbreviation for manuscript(s).
<b>Recto (r.)</b>	The first side of a folio.
<b>Rubricate</b>	To add notes, initials or outlines in colour, usually (and originally) red.
<b>Runes</b>	Ancient Nordic characters. Anglo-Saxon runes refer to the characters thorn, eth, wynn, yogh, ash.
<b>Script</b>	A style of handwriting.
<b>Scriptorium (pl. scriptoria)</b>	A room for writing, usually referring to those in monasteries, or the collective output of a particular monastery (akin to a modern publishing house).
<b>Vernacular</b>	The native language of a country or district.
<b>Verso (v.)</b>	The second side of a folio.
<b>Wormald I &amp; II</b>	A classification of mediæval decorated initial letters: type 1, a letter constructed, at least partially, from complete or near-complete representations of animals and birds; type 2, a letter in which only the heads of birds and beasts appear, woven into the required shape with quantities of flowing, often irregularly disposed, interlace.

*FINIS*

\* \* \*