

## GLOSSARY

The following glossary is provided to elucidate the descriptions of scribal hands in this dissertation. Some general terms are given first. However, as the terms depend on the context and are often specific to letters, entries are then organised first by letter-form and then alphabetically,

**Bilinear:** Remaining between the base-line and cue-height. *Cf.* **d**, **x**, **y**.

**Concave up/down.** A curve in which the ‘opening’ points up or down respectively. The term is borrowed from differential calculus. *Cf.* **d** and **ð**.

**Cue-height.** The (notional, average) height of minims; the equivalent of x-height in typography.

### ascenders

*Split.* Showing a short and fairly vertical stroke on the right, and a long curved stroke which approaches from the left.

*Forked.* Showing a short stroke near the top which extends down and from the left to meet the ascender proper.

*Wedged.* Showing a small triangular or wedge-shaped decoration at ascender-height.

*Tapering.* With a flat and relatively wide top, both sides of the stroke angling in towards the centre. *Cf.* Dumville, *Anglo-Caroline Script*, p. 129.

### descenders

*Angled finial.* With a short added stroke at the tip of the descender which extends up and to the right.

### minims

*Attack-stroke.* A short stroke from the left which leads into the minim proper.

*Wedged.* Showing a small triangular or wedge-shaped decoration at cue-height.

*Without decoration.* Showing no wedges, attack-strokes, or feet.

**a**

*Angled southwest quadrant.* (Conner Type II). With a lower stroke which extends more or less diagonally from the top left to bottom right. See Conner, *Anglo-Saxon Exeter*, pp. 61–63.

*cc.* The body is formed with two curved strokes, looking like two **cs**.

*Flat-topped.* The top of the body is (approximately) straight and horizontal

*Horned.* The body shows a projection from the top left shoulder.

*Round.* The body is rounded, the top and back forming a single smooth line.

*Semi-caroline.* The structure is essentially Caroline but in which the head is extremely low and is almost part of the body.

*Single-compartment.* Without any head, hook, or added compartment (encompasses teardrop-shaped, round, and rotund).

*Teardrop-shaped.* With a pointed top, a relatively vertical back, and a top-stroke which extends down and left then curves into the bottom.

*Trailing-headed.* Caroline but with a long head which extends from the left.

**æ**

As for **a** and **e**.

**c**

*Angled southwest quadrant.* As for **a**.

*Hook.* The top stroke of the letter.

*Horned.* Shows a short horn or attack-stroke from the top left which usually forms part of the lower curve.

*Round.* Without a horn from the top left.

**d**

*Back.* The stroke which extends out from the body.

*Bilinear.* The back is approximately horizontal and does not reach above cue-height.

*Concave up.* See **concave up/down**, below. A concave-up back of **d** starts relatively steeply but curves out to the right as it approaches cue-height.

*Concave down.* See **concave up/down**, below. A concave-down back of **d** is close to horizontal at first but then curves down to meet the body. Cf. 'Form II' **d** as described by Conner, *Anglo-Saxon Exeter*, p. 65.

*Round-backed.* The back is concave down.

*Vertical-tipped.* The tip of the back is approximately vertical.

*45°.* The back is relatively straight and angled at approximately 45°. Cf. 'Form I' **d** as described by Conner, *Anglo-Saxon Exeter*, p. 65.

**e**

*Angled southwest quadrant.* As for **a**.

*Eye.* The compartment at the top of the letter; formed by the tongue and the hook.

*Hook.* The top stroke; that which, with the tongue, forms the eye.

*Horned.* As for **a**.

*Low ligature.* A ligature, usually with following **t** or **g**, in which the hook of **e** barely reaches above cue-height.

*Rising tongue.* The tongue is angled up from left to right.

*Round.* As for **c**.

*Squinting.* With a narrow eye.

*Tall.* In which the hook extends well above cue-height.

**g**

*Body.* The mid-section and tail; all of the letter except the top.

*Closed.* With the tail forming a closed loop.

*Mid-section.* The stroke from the top down to the base-line; that between base-line and cue-height excluding the top.

*Open.* With the tail open, not forming a closed loop.

*S-shaped.* With the body forming the same shape as majuscule **S** without the top-stroke.

*Tail.* The curved stroke which extends down below the base-line.

*Top.* The horizontal stroke at cue-height.

*Three-quarters closed.* With the tail extending through approximately three quarters of a circle.

*3-shaped.* With a horizontal top, an angular mid-section, and a rounded open tail.

## **hmn**

*Shoulder.* The curved portion of the stroke which turns from approximately horizontal to approximately vertical.

## **o**

Angular southwest quadrant. As for **a**.

*Horned.* As for **a**.

## **r**

*Deeply split.* Written with little pen-lift, such that a large gap is visible between the downstroke and the hook.

*Hook.* The stroke which extends from the downstroke into the shoulder and down to the baseline.

*Shoulder.* As for **hmn**.

## **s**

*Deeply split.* As for **r**.

*Hook.* As for **r**.

*Low.* With the hook at cue-height and the downstroke extending below the baseline. *Cf.* Ker, *Catalogue*, p. xxx.

*Long.* Extending from above cue-height to below the baseline. *Cf.* Ker, *Catalogue*, p. xxx.

*Round.* Majuscule in form but remaining between baseline and cue-height. *Cf.* Ker, *Catalogue*, p. xxx.

*Tall.* Extending from above cue-height to the baseline. *Cf.* ‘high’ **s** described by Ker, *Catalogue*, pp. xxx–xxxī.

## **t**

*Turned-down toe.* In which the lower curve is hooked down at the tip. See Dumville, ‘Motes and Beams’, p. 249(–50), n. 3.

## **ð**

As for **d**.

*Broken-backed.* In which the back is initially fairly steep (though perhaps with a concave-down tip, *q.v.*) but then turns closer to the horizontal before meeting the body.

*Concave up/down.* See **concave up/down**, below, and *cf.* **d**. A concave-down tip of **ð** shows an approach-stroke which extends up and to the right before quickly curving over into a relatively straight back which descends to meet the body. This is essentially Ker’s ‘tagged to the left’, for which see his *Catalogue*, p. xxxī and plates IV, V, and VI.

*Cross-stroke.* As for through-stroke, but with the stroke projecting only from the right of the back.

The *conventional distinction* between **p** and **ð** is the use of **p** at the start of syllables, and **ð** in the middle or ends of syllables.

*Through-stroke.* The stroke which sits above cue-height and extends through the back.

**x**

*Bilinear.* Remaining between the base-line and cue-height.

*Long southwest quadrant.* With the lower left stroke extending well below the base-line.

**y**

*Bilinear.* Remaining between the base-line and cue-height.

*f-shaped.* Similar to round **y** in formation but with both branches curving over to the right; not unlike round **s** with an added stroke below the hook. *Cf.* Ker, *Catalogue*, p. xxxi.

*Straight-limbed.* With straight upper branches, the right branch extending below the base-line to form the tail. *Cf.* Ker, *Catalogue*, p. xxxi.

*Round.* With curved upper branches, the left branch curving below the baseline to form the tail. *Cf.* Ker, *Catalogue*, p. xxxi.

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*Hooked top.* With a short vertical attack-stroke at the left of the top.

*Wavy top.* A ~-shaped top stroke.

*Rising top.* With the top angled upwards from left to right. *Cf.* **e**.