

1: Palaeography - Encyclopedia Volume - Catholic Encyclopedia - Catholic Online

Jesuit Daniel van Papenbroeck (Papebroch) published "Propylaeum antiquarium circa veri ac falsi discrimen in vetustis membranis" in Acta sanctorum, Aprilis II (Antwerp,) I-LII. In this paper Papenbroeck proved that a charter guaranteeing certain privileges to the rival religious order, the.

Sixteenth-Century Reform and Modern Writing. On two occasions there has been a systematic reform in Latin writing intended to restore it to its primitive purity: Antiquity In the most ancient Manuscripts fourth and fifth centuries there are four kinds of writing. It seems to have been the oldest in use among the Romans, who made use of it almost exclusively for inscriptions. The epigraphical, or elegant, capital, similar to the ordinary majuscule of our printed books, was used in Manuscripts, but there exist only rare specimens of it. Such is the Virgil of the Vatican Lat. The only difficulty in reading these Manuscripts lies in the fact that the words are not separated. The letters differ but little from those of our printed books. The A ordinarily appears under one of two forms: This beautiful writing seems to have been reserved for Manuscripts de luxe and for the most revered works, such as Virgil or the Bible. The rustic capital, much used from the end of antiquity, is less graceful; its characters are more slender and less regular; their extremities are no longer flattened by the small graceful bar which adorns the epigraphical capital. Such is the writing of the Prudentius of Paris Bib. All these Manuscripts lack punctuation, and in those where it occurs it was added later. At first this expression, derived from the Latin uncial, "one-twelfth", was applied to the capital writing itself. Examples occur in the Latin inscriptions of Africa, but it is above all the writing used in Manuscripts. The letters most modified are: An example of a Manuscript in uncials is furnished in the collection of Acts of the Council of Aquileia transcribed shortly after this date Paris, Bib. The letters E, V, H retain the uncial form; the D has sometimes the uncial form, sometimes the minuscule; the N is in capital. The most ancient specimen is the Verona palimpsest, written in , containing the consular annals from to It was used from the imperial period for accounts, business letters, etc. The best known Manuscripts are not prior to the sixth century Latin Manuscript , Bib. Even in the Roman period ligatures were numerous. The most characteristic forms are those of a, b, d, e, f, g, i, l, m, n, r, and s, respectively. The size of the letters is smaller, their shape is simplified, and they are joined together. From this resulted occasional serious deformations of the alphabet. Before the sixth century it was a modification of the capital; from this time forth it borrowed its characters chiefly from the minuscule. The most ancient known specimens are the papyrus fragments of Herculaneum W. Scott, "Fragmenta Herculaneusia", Oxford, , which date from A. This writing was much employed in legal documents down to the seventh century, and it is found in the papyrus charters of Ravenna end of sixth century ; on the other hand, it was but little used in the copying of Manuscripts, and serves only for glosses and marginal notes. According to Plutarch Cato Jun. These notes were not arbitrary signs, like those of modern stenography, but mutilated letters reduced to a straight or curved line and linked together. Sometimes a single letter indicated a whole word e. The chanceries of the Middle Ages doubtless made much use of these notes. There is no punctuation in the most ancient Manuscripts. But according to the Greek grammarians, whose doctrine is reproduced by Isidore of Seville , a single sign, the point, was employed: In the greater number of Manuscripts the point above or periodus, and the point below, or comma, were used exclusively. Barbarian period fifth to eighth century After the Germanic invasions there developed in Europe a series of writings called national, which were all derived from the Roman cursive, but assumed distinctive forms in the various countries. Such was, in France , the Merovingian minuscule, characterized by lack of proportion, irregularity, and the number of ligatures. The writing is upright, slightly inclined to the left, the Manuscripts are not ruled, and the lines sometimes encroach on one another. The phrases are separated by points and begin with a majuscule letter in capital or uncial; the abbreviations are few. The writings of royal diplomas, thirty-seven of which are preserved in the Bib. The first line and the royal signature are in more elongated characters; at the beginning of the document is the chrismon, or monogram of Christ, formed of the Greek letters X and P interlaced, which replaces the invocation in use in the imperial diplomas. The reading of these, undertaken by Jules Havet died and completed by Jusselin Biblioth. Ecole des Chartes, , , has furnished valuable information on the

organization of the royal chancery. Tironian notes are also employed for the correction of Manuscripts and for marginal notes. Lombardic writing, which developed in Italy during this period, until the ninth century, bore a great resemblance to the Merovingian minuscule; it was also introduced into some Frankish monasteries in the eighth century. From the ninth century it assumed, in Southern Italy, a more original character and long survived the Carolingian reform. In the twelfth century it reached its apogee in the scriptorium of Monte Cassino; it became regular, and was characterized by the thickness of the strokes which contrasted with the slender portions of the letters. In the twelfth century this writing acquired more and more angular shapes. It persisted in Southern Italy until the end of the thirteenth century. The Visigothic handwriting *littera toletana*, *mozarabica* was employed in Spain from the eighth to the twelfth century. It combined with the Roman cursive some elements of the uncial and is generally illegible. Irish writing *scriptura scottica*, unlike the others, did not proceed from the Roman cursive. It is found under two forms: The words are separated, the ligatures numerous, the initials often encircled with red dots, and the abbreviations rather frequent. Some conventional signs also occur: This writing was chiefly used for the transcription of liturgical books. This writing acquired still more angular forms in the eleventh century, and throughout the Middle Ages remained the national writing of Ireland. The Anglo-Saxon writing is derived from both the Irish writing and the Roman script of the Manuscripts which the missionaries brought to the island. As in Ireland, it is sometimes round, broad, and squat especially in the seventh and eighth centuries, sometimes angular, with long and pointed ascenders. The liturgical Manuscripts differ from those of Ireland in the frequent use of gold in the initials. *Museum*, is one of the most beautiful examples of round writing. Anglo-Saxon writing disappeared after the Norman Conquest, but the Carolingian minuscule which succeeded it was formed partly under the influence of the Irish and Anglo-Saxon monks who had been brought to the Continent. The monastery of St. These Manuscripts served as models for the monastic scriptoria throughout the empire, and by degrees the Carolingian writing conquered all the West. In these Manuscripts are found the various kinds of ancient writing: With few exceptions, the capital was little used except for titles, initials, and copies of inscriptions. The Manuscripts of St. Martin of Tours show a partiality for a beautiful half-uncial, but the most important reform was the creation of the minuscule, which became, except for titles, initials, and the first lines of chapters, the writing used in the greater number of Manuscripts. This minuscule prevailed throughout Europe in the twelfth century, and in the sixteenth century, when another reform of writing was inaugurated, the Italian copyists and typographers again used it as a model. Among its chief characteristics are: A sometimes open, sometimes closed, and derived from the uncial; the ascenders of the b, d, l, and h broadened at the top; the g retains its semi-uncial form; the i no longer goes above the line. The Manuscripts hence forth well ordered present a clear and pleasing appearance. Sentences begin with majuscules and are separated by points weak punctuation or semi-colons strong punctuation. At first, abbreviations were few, but they increased in the tenth century. One of the most beautiful specimens of this minuscule is furnished by the Manuscript *Lat. In documents of the imperial chancery*, the reform of writing was at first less pronounced, and the scribes retained the elongated writing of the Merovingian period; it became, however, clearer, more regular, and less encumbered with ligatures, while care was taken in the separation of the words. In the time of Louis the Pious, on the other hand, the minuscule of Manuscripts Began to be seen in official documents, and soon it supplanted writing. At the same time it followed some ancient traditions: Such is the system of writing which, thanks to its simplicity and clearness, spread throughout the West, and everywhere, except in Ireland, took the place of the national writings of the barbarian period. In the tenth century it was, however, less regular, and it became more slender in the eleventh century. The Manuscripts and official documents are generally very carefully executed, the words are well separated, and abbreviations are not yet very numerous. Beginning with Clement IV, the pontifical Chancery substitutes this writing for the *littera beneventana*; however, until Paschal II, the two systems were employed simultaneously. It was only in the latter pontificate period that the Carolingian became the exclusive writing of the pontifical notaries, as it remained until the sixteenth century. Gothic period twelfth to sixteenth century Gothic writing arose from the transformations of the Carolingian minuscule, much as Gothic architecture is derived from Romanesque. The transition was at first imperceptible, and most of the Manuscripts of the first thirty years of the thirteenth century do not differ from those of the

preceding epoch. It is only noticeable that the letters thicken and assume a more robust appearance, and that abbreviations are more frequent. Soon changes are introduced: Among the most ancient examples is a Manuscript copied at St. Martin of Tournai in Paris. On the mortuary roll of Bl. Vitalis , Abbot of Savigny died , are found, among signatures collected in France and England , specimens of the new writing mingled with the Carolingian minuscule. Diplomatic writing follows ancient tradition until the thirteenth century, and retains the elongated ascenders, which sometimes end in a more or less curled stroke. Nevertheless, as early as about the influence of Gothic writing was felt in the charters of the North, some of which are even written in the characters used in Manuscripts Among the most beautiful charters of this period may be mentioned those of the papal Chancery; in the twelfth century their writing had become simple, elegant, and clear. At the end of the twelfth and during the thirteenth century the change in handwriting was more pronounced. Manuscripts and charters in the vulgar tongue are more and more numerous. Writing ceases to be a monastic art; it no longer possesses its former beautiful uniformity and takes an individual character from the scribe. Abbreviations multiply; side by side with the elegantly shaped Gothic minuscule appears in official documents registers, minutes, etc. The tendency during this period is to diminish the size and to thicken the letters.

2: German addresses are blocked - www.enganchecubano.com

Palaeography or paleography (US; ultimately from Greek: $\pi\alpha\lambda\alpha\iota\gamma\alpha\phi\iota\alpha$, $\text{palai}\acute{\alpha}\varsigma$, "old", and $\gamma\rho\alpha\phi\epsilon\iota\nu$, "to write") is the study of ancient and historical handwriting (that is to say, of the forms and processes of writing; not the textual content of documents).

Among them are not only the fragments of official registers, which have been mentioned, but also a variety of miscellaneous documents relating to private affairs, and in various hands of the 3rd century and early 2nd century B. The non-literary cursive papyri bear actual dates ranging from to B. But the discovery of papyri at Elephantine takes our dated series of cursive documents back to B. In this instance, however, the writing is not cursive, but of the literary type. The leading characteristic of Greek cursive writing of the 3rd century B. The letters generally are widely spread and shallow, and, particularly in the official hands, they are linked together with horizontal connecting strokes to such an extent that the text has almost the appearance of depending from a continuous horizontal line. The extreme shallowness or flatness of many of the letters is very striking. A significant indication of the antiquity of Greek cursive writing is found in connexion with the letter alpha, which is, even at this early period, in one of its forms reduced to a mere angle or wedge. A few lines from an official order fig. I of the year B. But while the individual letters are clumsily written, the same laws govern their formation as in the other document. The shallow, wide-spread mu, the cursive nu, the small theta, omikron, and rho, are repeated. Here also is seen the tau, with its horizontal stroke confined to the left of the vertical instead of crossing it, and the undeveloped omega, which has the appearance of being clipped - both forms being characteristic of the 3rd century B. The trained clerical hands of the 2nd century B. But the Ptolemaic character marks the handwriting well through the century; and it is only towards the close of that period and as the next century is entered, that the hand begins to give way and to lose altogether its linked style and the peculiar crispness of the strokes which give it its distinctive appearance. The cursive hand in its best style e. There are very few extant cursive documents between the years 80 and 20 B. But marks of decadence already appear in the examples of the beginning of the 1st century B. The general character of the writing becomes slacker, and the forms of individual letters are less exact. These imper - fections prepare us for the great change which was to follow. With the Roman period comes roundness of style, in strong contrast to the stiffness and rigid linking of the Ptolemaic hand. Curves take the place of straight strokes in the individual letters, and even ligatures are formed in pliant sweeps of the pen. This transition from the stiff to the flexible finds some - thing of a parallel in the development of the curving and flexible English charterhand of the 14th century from the rigid hand of the 13th century; following, it would seem, the natural law of relaxation. Roundness of style, then, is characteristic of Greek cursive writing in the papyri of the first three centuries of the Christian era, however much individual hands, or groups of hands, might vary among themselves. It contains the farming accounts of the bailiff of Epimachus, son of Polydeuces, the owner of an estate in the nome of Hermopolis in the 9th and 10th years of the reign of Vespasian, that is There is the clear and flowing hand, which may be termed the ordinary working hand; and there is also a small and very cursive style which appears in private correspondence and in legal contracts. The 2nd century follows on the same lines as the 1st century; but with the 3rd century decadence sets in; the writing begins to slope, and grows larger and rougher and tends to exaggeration. This exaggeration of the writing of the later Roman period leads the way to the pedantic exaggeration and formalism characteristic of the Byzantine period. In this period the general style of writing is on a larger scale than in the Roman; exaggeration in the size of certain letters marks the progress of the 4th century. Material is wanting for full illustration of the changes effected in the 5th century; but the papyri of the 6th century show a further advance in formalism, the common style being upright and compressed and full of flour - ishes. In the 7th century the hand assumes a sloping style, which always seems to accompany decadence, and grows very irregular and straggling. A specimen of the fully developed Byzantine hand of a legal type is here shown in a few lines from a lease of a farm fig. From those which thus remained conservative it is rash to attempt to draw conclusions as to the precise age of the several documents in which they occur. On the other hand, there are some which at certain periods adopted shapes

which were in vogue for a limited time and then disappeared, never to be resumed. Such forms can very properly be regarded as sure guides to the palaeographer in assigning dates. We may therefore take a brief survey of the Greek cursive alphabet of the papyri and note some of the peculiarities of individual letters. The incipient form of the alpha which gradually developed into the minuscule letter of the middle ages may be traced back to the Ptolemaic documents of the 2nd century B. The development of the cursive beta is interesting. At the very beginning we find two forms in use: This form lasted through the Ptolemaic period. Then arose the natural tendency to reverse the strokes and to form the letter on the principle of u; but still the capital letter also continued in use, so that through the Roman and Byzantine periods the u-shape and the B-shape run on side by side. Analogously the letter kappa, formed on somewhat the same lines as the beta, runs a similar course in developing a cursive u-shaped form by the side of the primitive capital. Delta remained fairly true to its primitive form until the Byzantine period, when the elongation of the head into a flourish led on to the minuscule letter which is familiar to us in the medieval and modern alphabet. Epsilon, the most frequently recurring letter in Greek texts, departs less from its original rounded uncial form than might have been expected. Frequent and varied as its cursive formations are, yet the original shape is seldom quite disguised, the variations almost in all instances arising from the devices of the scribe to dispose swiftly and conveniently of the cross-bar by incorporating it with the rest of the letter. The tendency to curtail the second vertical limb of eta, leading eventually to the h-shape, is in evidence from the first. But in the development of this letter we have one of the instances of temporary forms which lasted only within a fixed period. Its development from the original H is evident: This form was in general use from the middle of the 1st to the middle of the 2nd century, becoming less common after about 100, and practically disappearing about 200. The letters formed wholly or in part by circles or loops, theta, omikron, rho, phi, in the earlier centuries have such circles or loops of a small size. Just as there is an analogy between beta and kappa in their developments, as already noticed, so also do mu and pi advance on somewhat similar lines. From the earliest time there is a resemblance between the broad shallow forms of the two letters in the 3rd century B. There is also one phase in the development of sigma which affords a useful criterion for fixing the date of documents within a fixed limit of time. In the Ptolemaic period the letter, always of the C-form, is upright, with a flattened horizontal head; in the Roman period a tendency sets in to curve the head, and in the course of the 1st century, by the side of the old stiffer form of the letter, another more cursive one appears, in which the head is drawn down more and more in a curve, C. This form is in common use from the latter part of the 1st century to the beginning of the 3rd century. The cursive form of tau, in which the horizontal stroke is kept to the left of the vertical limb, without crossing it, is one of the early shapes of the letter. The formation of the letter Xi in three distinct horizontal strokes is characteristic of the Ptolemaic period, as distinguished from the later type of letter in which the bars are more or less connected. Lastly, the early Ptolemaic form of the W-shaped omega is noticeable from having its second curve undeveloped, the letter having the appearance of being clipped. Standing at the head of all, and holding that rank as the only literary papyrus of any extent which may be placed in the 4th century B. Capital forms of letters which afterwards assumed the rounded shapes known as uncials are here conspicuous. The exactly formed alpha, the square epsilon with projecting head-stroke, the irregular sigma, the small theta and omikron are to be remarked. Indeed, the only letter which departs essentially from the lapidary character of the alphabet is the omega, here a half-cursive form but still retaining the principle of the structure of the old horse-shoe letter and quite distinct from the w-shape which was soon to be developed. Of this type of writing are also the two non-literary documents already mentioned above, viz. In the latter the sigma appears in the rounded uncial form. By rare good fortune important literary fragments were recovered in the Gurob collection, which yielded the most ancient dated cursive documents of the 3rd century B. Palaeographically, this is a matter of the first importance; for while cursive documents, from their nature, in most instances bear actual dates, the periods of literary examples have chiefly to be decided by comparison, and often by conjecture. The literary fragments from Gurob fall into the two groups just indicated, MSS. Of the former are some considerable portions of two works, the Phaedo of Plato and the lost Antiope of Euripides. Both are written in carefully formed characters of a small type, but of the two the Phaedo is the better executed. As the cursive fragments among which they were found date back to before the

middle of the 3rd century B. Their survival is a particularly interesting fact in the history of Greek palaeography, for in them we have specimens of literary rolls which may be fairly assumed to differ very little in appearance from the manuscripts contemporary with the great classical authors of Greece. Indeed, the Phaedo was probably written within a hundred years of the death of the author. In the facsimile fig. But the approach also of many of the letters to the lapidary capital forms, like those in the papyrus of Timotheus, is to be remarked, such as the precisely shaped alpha, and the epsilon in many instances made square with a long head-stroke. This mixture of forms seems to indicate an advance in the development of the book-hand of the 3rd century B. Of the 2nd century B. The one, a dialectical treatise containing quotations from classical authors, has long been known. The other is the oration of Hypereides against Athenogenes, which is an acquisition of comparatively recent date. The dialectical treatise must belong to the first half of the century, as there is on the verso side of the papyrus writing subsequently added in the year B. The period of the Hypereides cannot be so closely defined; but the existence on the verso of later demotic writing, said to be of the Ptolemaic time, affords a limit, and the MS. While the writing of the earlier papyrus is of a light and rather sloping character, that of the Hypereides is firm and square and upright. Passing to the 1st century B. Many of them, the texts of which are of a philosophical nature, are written in literary hands, and are conjectured to have possibly formed part of the library of their author, the philosopher Philodemus; they are therefore placed about the middle of the century. To the same time are assigned the remains of a roll containing the oration of Hypereides against Philippides and the third Epistle of Demosthenes Brit. But the most important addition to the period is the handsomely written papyrus containing the poems of Bacchylides fig. As in the case of non-literary documents, the literary writing of the Roman period differs from that of the Ptolemaic in adopting rounded forms and greater uniformity in the size of the letters. Just on the threshold of the Roman period, near the end of the 1st century B. Then, emerging on the Christian era, we come upon a fine surviving specimen of literary writing, which we have satisfactory reason for placing near the beginning of the 1st, century. It is a fragment of the third book of the Odyssey fig. There can be no hesitation, therefore, in grouping the Odyssey with that document. The contrast between the round Roman style and the stiff and firm Ptolemaic hands is here well shown in the facsimiles from this papyrus fig. The earliest of the two, now at Strassburg, may be assigned to the first half of the 1st century; the other, at Berlin, appears to be of the 2nd century. At this point two MSS. The papyrus known as the Harris Homer Brit. The great papyrus, too, of Hypereides, containing his orations against Demosthenes and for Lycophron and Euxenippus, which has been commonly placed also in the 1st century B. Within the 1st century also is placed a papyrus of great literary interest, containing the mimes of the Alexandrian writer Herodas, which was discovered a few years ago and is now in the British Museum. The writing of this MS. Of the same period is a papyrus of Isocrates, De pace Brit. To about this period also is the Oxyrhynchus Pindar to be attributed, that is to the close of the 1st or beginning of the 2nd century. Then follows another famous papyrus, the Bankes Homer, containing the last book of the Iliad, which belongs to the 2nd century and is also written in a careful style of uncial writing.

The Project Gutenberg EBook of Palaeography, by Bernard Quaritch This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.

It is written with four columns in a page, the open book thus presenting eight columns in sequence, and, as has been suggested, recalling the line of columns on a papyrus roll. Like the Vatican MS. The chief characteristic of the letters is squareness, the width being generally equal to the height. The shapes are simple, and horizontal strokes are fine. With the Codex Alexandrinus there is a decided advance. The division of the Gospels into Ammonian sections and the presence of the references to the Eusebian canons are indications of a later age than that, of its two predecessors. The writing of the Codex Alexandrinus is more carefully finished than that of the Codex Sinaiticus. Tischendorf, ; the Octateuch, whose extant leaves are divided between Paris, Leyden, and St. Horizontal strokes are lengthened, and are generally finished off with heavy points or finials. The Dioscorides of Vienna, Pal. It is also of great interest for the history of art, as, in addition to the coloured drawings of plants, reptiles, insects, etc. A ; the Gospels written on purple vellum in silver and gold, and now scattered between London Cotton MS. Gebhardt and Harnack, ; and the Dublin palimpsest fragments of St. Abbott, Par Palimpsestorum , Dublin. The decadence of the round uncial hand in the successive centuries may be seen in the second Vienna Dioscorides Pal. But in these later centuries Greek uncial MSS. The writing also slopes to the right, and accentuation begins to be applied systematically. At first the character of the writing was light and elegant, but as time went on it gradually became heavier and more artificial. As an early specimen we select a few lines from the facsimile Wattenbach, Script. Descriptive titles are written in round uncials, evidently in imitative style and devoid of the grace and ease of a natural hand, as will be seen from the facsimile. But by this time uncial writing had passed out of ordinary use, and only survived, as a rule, for church-books, in which the large character was convenient for reading in public. This was evidently a mere calligraphic development, the style being better suited for handsome service books. Of this character are the Bodleian Gospels Gk. There are also a certain number of MSS. Thus, in a MS. Misc, 5 , of the year , in which the text of the Psalms is written in upright uncials, while the commentary is in minuscules Pal. The use of small uncial writing for marginal commentaries and notes in minuscule MSS. As a late instance of the uncial being used for the text, a page from a MS. It appears to have lingered on till about the middle of the 12th Century.

4: Palaeography - Wikipedia

An online interactive tutorial to teach how to read old handwriting and learn about the subject and skills of palaeography. beginning of the year in , the day.

History of the Greek alphabet A history of Greek handwriting must be incomplete owing to the fragmentary nature of evidence. If one rules out the inscriptions on stone or metal, which belong to the science of epigraphy, we are practically dependent for the period preceding the 4th or 5th century AD on the papyri from Egypt *cf.* This limitation is less serious than might appear, since the few manuscripts not of Egyptian origin which have survived from this period, like the parchments from Avroman [13] or Dura, [14] the Herculaneum papyri, and a few documents found in Egypt but written elsewhere, reveal a uniformity of style in the various portions of the Greek world; but some differences can be discerned, and it is probable that, were there more material, distinct local styles could be traced. There was a marked difference between the hand used for literary works generally called "uncials" but, in the papyrus period, better styled "book-hand" and that of documents "cursive" and within each of these classes several distinct styles were employed side by side; and the various types are not equally well represented in the surviving papyri. The development of any hand is largely influenced by the materials used. To this general rule the Greek script is no exception. Whatever may have been the period at which the use of papyrus or leather as a writing material began in Greece and papyrus was employed in the 5th century BC, it is highly probable that for some time after the introduction of the alphabet the characters were incised with a sharp tool on stones or metal far oftener than they were written with a pen. In cutting a hard surface, it is easier to form angles than curves; in writing the reverse is the case; hence the development of writing was from angular letters "capitals" inherited from epigraphic style to rounded ones "uncials". The earliest Greek papyrus yet discovered is probably that containing the Persae of Timotheus, which dates from the second half of the 4th century BC and its script has a curiously archaic appearance. Yet before the middle of the 3rd century BC, one finds both a practised book-hand and a developed and often remarkably handsome cursive. These facts may be due to accident, the few early papyri happening to represent an archaic style which had survived along with a more advanced one; but it is likely that there was a rapid development at this period, due partly to the opening of Egypt, with its supplies of papyri, and still more to the establishment of the great Alexandrian Library, which systematically copied literary and scientific works, and to the multifarious activities of Hellenistic bureaucracy. From here onward, the two types of script were sufficiently distinct though each influenced the other to require separate treatment. Since the scribe did not date literary rolls, such papyri are useful in tracing the development of the book-hand. There are none from chancelleries of the Hellenistic monarchs, but some letters, notably those of Apollonius, the finance minister of Ptolemy II, to this agent, Zeno, and those of the Palestinian sheikh, Toubias, are in a type of script which cannot be very unlike the Chancery hand of the time, and show the Ptolemaic cursive at its best. These hands have a noble spaciousness and strength, and though the individual letters are by no means uniform in size there is a real unity of style, the general impression being one of breadth and uprightness. This feature is indeed a general characteristic of the more formal Ptolemaic script, but it is specially marked in the 3rd century BC. In some cursiveness is carried very far, the linking of letters reaching the point of illegibility, and the characters sloping to the right. The attempt to secure a horizontal line along the top is here abandoned. This style was not due to inexpertness, but to the desire for speed, being used especially in accounts and drafts, and was generally the work of practised writers. How well established the cursive hand had now become is shown in some wax tablets of this period, the writing on which, despite the difference of material, closely resemble the hands of papyri. In the more formal types the letters stand rather stiffly upright, often without the linking strokes, and are more uniform in size; in the more cursive they are apt to be packed closely together. These features are more marked in the hands of the 2nd century. The less cursive often show an approximation to the book-hand, the letters growing rounder and less angular than in the 3rd century; in the more cursive linking was carried further, both by the insertion of coupling strokes and by the writing of several letters continuously without raising the pen, so that before the end of the century an almost current

hand was evolved. A characteristic letter, which survived into the early Roman period, is T, with its cross-stroke made in two portions variants: In the 1st century, the hand tended, so far as can be inferred from surviving examples, to disintegrate; one can recognise the signs which portend a change of style, irregularity, want of direction, and the loss of the feeling for style. Only for the 3rd century BC have we a secure basis. The hands of that period have an angular appearance; there is little uniformity in the size of individual letters, and though sometimes, notably in the Petrie papyrus containing the Phaedo of Plato, a style of considerable delicacy is attained, the book-hand in general shows less mastery than the contemporary cursive. In the 2nd century the letters grew rounder and more uniform in size, but in the 1st century there is perceptible, here as in the cursive hand, a certain disintegration. Probably at no time did the Ptolemaic book-hand acquire such unity of stylistic effect as the cursive. The cursive of the 1st century has a rather broken appearance, part of one character being often made separately from the rest and linked to the next letter. By the end of the 1st century, there had been developed several excellent types of cursive, which, though differing considerably both in the forms of individual letters and in general appearance, bear a family likeness to one another. Qualities which are specially noticeable are roundness in the shape of letters, continuity of formation, the pen being carried on from character to character, and regularity, the letters not differing strikingly in size and projecting strokes above or below the line being avoided. Sometimes, especially in tax-receipts and in stereotyped formulae, cursiveness is carried to an extreme. This style, from at least the latter part of the 2nd century, exercised considerable influence on the local hands, many of which show the same characteristics less pronounced; and its effects may be traced into the early part of the 4th century. Hands of the 3rd century uninfluenced by it show a falling off from the perfection of the 2nd century; stylistic uncertainty and a growing coarseness of execution mark a period of decline and transition. Copy of Herculanean Rolls, Greek papyrus "Several different types of book-hand were used in the Roman period. Uniformity of size is well attained, and a few strokes project, and these but slightly, above or below the line. Another type, well called by palaeographer Schubart the "severe" style, has a more angular appearance and not infrequently slopes to the right; though handsome, it has not the sumptuous appearance of the former. Lastly may be mentioned a hand which is of great interest as being the ancestor of the type called from its later occurrence in vellum codices of the Bible the biblical hand. This, which can be traced back at least the late 2nd century, has a square, rather heavy appearance; the letters, of uniform size, stand upright, and thick and thin strokes are well distinguished. In the 3rd century the book-hand, like the cursive, appears to have deteriorated in regularity and stylistic accomplishment. In the charred rolls found at Herculaneum and dating from about the beginning of our era, are specimens of Greek literary hands from outside Egypt; and a comparison with the Egyptian papyri reveals great similarity in style and shows that conclusions drawn from the papyri of Egypt may, with caution, be applied to the development of writing in the Greek world generally. Byzantine period See also: Byzantine text-type Section of the Codex Alexandrinus, the oldest Greek witness of the Byzantine text in the Gospels. The cursive hand of the 4th century shows some uncertainty of character. Side by side with the style founded on the Chancery hand, regular in formation and with tall and narrow letters, which characterised the period of Diocletian, and lasted well into the century, we find many other types mostly marked by a certain looseness and irregularity. A general progress towards a florid and sprawling hand is easily recognisable, but a consistent and deliberate style was hardly evolved before the 5th century, from which unfortunately few dated documents have survived. Byzantine cursive tends to an exuberant hand, in which the long strokes are excessively extended and individual letters often much enlarged. But not a few hands of the 5th and 6th centuries are truly handsome and show considerable technical accomplishment. This is often upright, though a slope to the right is quite common, and sometimes, especially in one or two documents of the early Arab period, it has an almost calligraphic effect. In the Byzantine period, the book-hand, which in earlier times had more than once approximated to the contemporary cursive, diverged widely from it. The justification for considering the two materials separately is that after the general adoption of vellum, the Egyptian evidence is first supplemented and later superseded by that of manuscripts from elsewhere, and that during this period the hand most used was one not previously employed for literary purposes. Uncial hand Pages from Codex Vaticanus left and Codex Marchalianus right The prevailing type of book-hand during what in papyrology is

called the Byzantine period, that is, roughly from AD to , is known as the biblical hand. It went back to at least the end of the 2nd century and had had originally no special connection with Christian literature. In manuscripts , whether vellum or paper, of the 4th century found in Egypt are met other forms of script, particularly a sloping, rather inelegant hand derived from the literary hand of the 3rd century, which persisted to at least the 5th century; but the three great early codices of the Bible are all written in uncials of the biblical type. In the Vaticanus , placed in the 4th century, the characteristics of the hand are least strongly marked; the letters have the forms characteristic of the type but without the heavy appearance of later manuscripts, and the general impression is one of greater roundness. In the Sinaiticus , which is not much later, the letters are larger and more heavily made; and in the Alexandrinus 5th century a later development is seen, with emphatic distinction of thick and thin strokes. By the 6th century, alike in vellum and in papyrus manuscripts, the heaviness had become very marked, though the hand still retained, in its best examples, a handsome appearance; but after this it steadily deteriorated, becoming ever more mechanical and artificial. The hand, which is often singularly ugly, passed through various modifications, now sloping, now upright, though it is not certain that these variations were really successive rather than concurrent. A different type of uncials, derived from the Chancery hand and seen in two papyrus examples of the Festal letters despatched annually by the Patriarch of Alexandria , was occasionally used, the best known example being the Codex Marchalianus 6th or 7th century. A combination of this hand with the other type is also known. Minuscule hand The uncial hand lingered on, mainly for liturgical manuscripts, where a large and easily legible script was serviceable, as late as the 12th century, but in ordinary use it had long been superseded by a new type of hand, the minuscule , which originated in the 8th century, as an adaptation to literary purposes of the second of the types of Byzantine cursive mentioned above. A first attempt at a calligraphic use of this hand, seen in one or two manuscripts of the 8th or early 9th century, [20] in which it slopes to the right and has a narrow, angular appearance, did not find favour, but by the end of the 9th century a more ornamental type, from which modern Greek script descended, was already established. It has been suggested that it was evolved in the Monastery of Studios at Constantinople. The single forms have a general resemblance with considerable differences in detail both to the minuscule cursive of late papyri, and to those used in modern Greek type; uncial forms were avoided. In the course of the 10th century the hand, without losing its beauty and exactness, gained in freedom. Its finest period was from the 9th to the 12th century, after which it rapidly declined. The development was marked by a tendency to the intrusion, in growing quantity, of uncial forms which good scribes could fit into the line without disturbing the unity of style but which, in less expert hands, had a disintegrating effect; to the disproportionate enlargement of single letters, especially at the beginnings and ends of lines; to ligatures, often very fantastic, which quite changed the forms of letters; to the enlargement of accents, breathings at the same time acquiring the modern rounded form. The more formal hands were exceedingly conservative, and there are few classes of script more difficult to date than the Greek minuscule of this class. In the 10th, 11th and 12th centuries a sloping hand, less dignified than the upright, formal type, but often very handsome, was especially used for manuscripts of the classics. Hands of the 11th century are marked in general though there are exceptions by a certain grace and delicacy, exact but easy; those of the 12th by a broad, bold sweep and an increasing freedom, which readily admits uncial forms, ligatures and enlarged letters but has not lost the sense of style and decorative effect. In the 13th and still more in the 14th centuries there was a steady decline; the less formal hands lost their beauty and exactness, becoming ever more disorderly and chaotic in their effect, while formal style imitated the precision of an earlier period without attaining its freedom and naturalness, and often appears singularly lifeless. In the 15th century, especially in the West, where Greek scribes were in request to produce manuscripts of the classical authors, there was a revival, and several manuscripts of this period, though markedly inferior to those of the 11th and 12th centuries, are by no means without beauty. Accents, punctuation, and division of words See also: Punctuation In the book-hand of early papyri, neither accents nor breathings were employed. Their use was established by the beginning of the Roman period, but was sporadic in papyri, where they were used as an aid to understanding, and therefore more frequently in poetry than prose, and in lyrical oftener than in other verse. In the cursive of papyri they are practically unknown, as are marks of punctuation. Punctuation was effected in

early papyri, literary and documentary, by spaces, reinforced in the book-hand by the paragraphos , a horizontal stroke under the beginning of the line. The coronis , a more elaborate form of this, marked the beginning of lyrics or the principal sections of a longer work. Punctuation marks, the comma , the high, low and middle points, were established in the book-hand by the Roman period; in early Ptolemaic papyri, a double point: In vellum and paper manuscripts, punctuation marks and accents were regularly used from at least the 8th century, though with some differences from modern practice. At no period down to the invention of printing did Greek scribes consistently separate words. The book-hand of papyri aimed at an unbroken succession of letters, except for distinction of sections; in cursive hands, especially where abbreviations were numerous, some tendency to separate words may be recognised, but in reality it was phrases or groups of letters rather than words which were divided. In the later minuscule word-division is much commoner but never became systematic, accents and breathings serving of themselves to indicate the proper division.

5: Kirsopp Lake - Wikipedia

Beginning with the tenth century, dated uncial Manuscripts multiply. Script, hitherto sloping, becomes almost perpendicular. In Cod. Vat. (dated) reappear the round, full forms, which increased in number in the eleventh and twelfth centuries.

History of the Greek alphabet A history of Greek handwriting must be incomplete owing to the fragmentary nature of evidence. If one rules out the inscriptions on stone or metal, which belong to the science of epigraphy, we are practically dependent for the period preceding the 4th or 5th century AD on the papyri from Egypt cf. This limitation is less serious than might appear, since the few manuscripts not of Egyptian origin which have survived from this period, like the parchments from Avroman [13] or Dura, [14] the Herculaneum papyri, and a few documents found in Egypt but written elsewhere, reveal a uniformity of style in the various portions of the Greek world; but some differences can be discerned, and it is probable that, were there more material, distinct local styles could be traced. There was a marked difference between the hand used for literary works generally called "uncials" but, in the papyrus period, better styled "book-hand" and that of documents "cursive" and within each of these classes several distinct styles were employed side by side; and the various types are not equally well represented in the surviving papyri. The development of any hand is largely influenced by the materials used. To this general rule the Greek script is no exception. Whatever may have been the period at which the use of papyrus or leather as a writing material began in Greece and papyrus was employed in the 5th century BC, it is highly probable that for some time after the introduction of the alphabet the characters were incised with a sharp tool on stones or metal far oftener than they were written with a pen. In cutting a hard surface, it is easier to form angles than curves; in writing the reverse is the case; hence the development of writing was from angular letters "capitals" inherited from epigraphic style to rounded ones "uncials". The earliest Greek papyrus yet discovered is probably that containing the Persae of Timotheus, which dates from the second half of the 4th century BC and its script has a curiously archaic appearance. Yet before the middle of the 3rd century BC, one finds both a practised book-hand and a developed and often remarkably handsome cursive. These facts may be due to accident, the few early papyri happening to represent an archaic style which had survived along with a more advanced one; but it is likely that there was a rapid development at this period, due partly to the opening of Egypt, with its supplies of papyri, and still more to the establishment of the great Alexandrian Library, which systematically copied literary and scientific works, and to the multifarious activities of Hellenistic bureaucracy. From here onward, the two types of script were sufficiently distinct though each influenced the other to require separate treatment. Since the scribe did not date literary rolls, such papyri are useful in tracing the development of the book-hand. There are none from chancelleries of the Hellenistic monarchs, but some letters, notably those of Apollonius, the finance minister of Ptolemy II, to this agent, Zenon, and those of the Palestinian sheikh, Toubias, are in a type of script which cannot be very unlike the Chancery hand of the time, and show the Ptolemaic cursive at its best. These hands have a noble spaciousness and strength, and though the individual letters are by no means uniform in size there is a real unity of style, the general impression being one of breadth and uprightness. This feature is indeed a general characteristic of the more formal Ptolemaic script, but it is specially marked in the 3rd century BC. The attempt to secure a horizontal line along the top is here abandoned. This style was not due to inexpertness, but to the desire for speed, being used especially in accounts and drafts, and was generally the work of practised writers. How well established the cursive hand had now become is shown in some wax tablets of this period, the writing on which, despite the difference of material, closely resemble the hands of papyri. In the more formal types the letters stand rather stiffly upright, often without the linking strokes, and are more uniform in size; in the more cursive they are apt to be packed closely together. These features are more marked in the hands of the 2nd century. The less cursive often show an approximation to the book-hand, the letters growing rounder and less angular than in the 3rd century; in the more cursive linking was carried further, both by the insertion of coupling strokes and by the writing of several letters continuously without raising the pen, so that before the end of the century an almost current hand was evolved. A characteristic

letter, which survived into the early Roman period, is T, with its cross-stroke made in two portions variants: In the 1st century, the hand tended, so far as can be inferred from surviving examples, to disintegrate; one can recognise the signs which portend a change of style, irregularity, want of direction, and the loss of the feeling for style. Only for the 3rd century BC have we a secure basis. The hands of that period have an angular appearance; there is little uniformity in the size of individual letters, and though sometimes, notably in the Petrie papyrus containing the Phaedo of Plato, a style of considerable delicacy is attained, the book-hand in general shows less mastery than the contemporary cursive. In the 2nd century the letters grew rounder and more uniform in size, but in the 1st century there is perceptible, here as in the cursive hand, a certain disintegration. Probably at no time did the Ptolemaic book-hand acquire such unity of stylistic effect as the cursive. The cursive of the 1st century has a rather broken appearance, part of one character being often made separately from the rest and linked to the next letter. By the end of the 1st century, there had been developed several excellent types of cursive, which, though differing considerably both in the forms of individual letters and in general appearance, bear a family likeness to one another. Qualities which are specially noticeable are roundness in the shape of letters, continuity of formation, the pen being carried on from character to character, and regularity, the letters not differing strikingly in size and projecting strokes above or below the line being avoided. Sometimes, especially in tax-receipts and in stereotyped formulae, cursiveness is carried to an extreme. This style, from at least the latter part of the 2nd century, exercised considerable influence on the local hands, many of which show the same characteristics less pronounced; and its effects may be traced into the early part of the 4th century. Hands of the 3rd century uninfluenced by it show a falling off from the perfection of the 2nd century; stylistic uncertainty and a growing coarseness of execution mark a period of decline and transition. Copy of Herculanean Rolls, Greek papyrus "Several different types of book-hand were used in the Roman period. Particularly handsome[according to whom? Uniformity of size is well attained, and a few strokes project, and these but slightly, above or below the line. Another type, well called by palaeographer Schubart the "severe" style, has a more angular appearance and not infrequently slopes to the right; though handsome, it has not the sumptuous appearance of the former. Lastly may be mentioned a hand which is of great interest as being the ancestor of the type called from its later occurrence in vellum codices of the Bible the biblical hand. This, which can be traced back at least the late 2nd century, has a square, rather heavy appearance; the letters, of uniform size, stand upright, and thick and thin strokes are well distinguished. In the 3rd century the book-hand, like the cursive, appears to have deteriorated in regularity and stylistic accomplishment. In the charred rolls found at Herculaneum and dating from about the beginning of our era, are specimens of Greek literary hands from outside Egypt; and a comparison with the Egyptian papyri reveals great similarity in style and shows that conclusions drawn from the papyri of Egypt may, with caution, be applied to the development of writing in the Greek world generally. Byzantine text-type Section of the Codex Alexandrinus, the oldest Greek witness of the Byzantine text in the Gospels. The cursive hand of the 4th century shows some uncertainty of character. Side by side with the style founded on the Chancery hand, regular in formation and with tall and narrow letters, which characterised the period of Diocletian, and lasted well into the century, we find many other types mostly marked by a certain looseness and irregularity. A general progress towards a florid and sprawling hand is easily recognisable, but a consistent and deliberate style was hardly evolved before the 5th century, from which unfortunately few dated documents have survived. Byzantine cursive tends to an exuberant hand, in which the long strokes are excessively extended and individual letters often much enlarged. But not a few hands of the 5th and 6th centuries are truly handsome and show considerable technical accomplishment. This is often upright, though a slope to the right is quite common, and sometimes, especially in one or two documents of the early Arab period, it has an almost calligraphic effect. In the Byzantine period, the book-hand, which in earlier times had more than once approximated to the contemporary cursive, diverged widely from it. The justification for considering the two materials separately is that after the general adoption of vellum, the Egyptian evidence is first supplemented and later superseded by that of manuscripts from elsewhere, and that during this period the hand most used was one not previously employed for literary purposes.

6: Palaeography | Revolv

The Beginnings of Papyrology () The discipline of papyrology, or the study of ancient papyri, originated in when "Danish classicist Niels Iversen Schow published a Greek papyrus that recorded a series of receipts for work performed in CE on the irrigation dikes in the Fayum district of Egypt.

Syriac alphabet Greek palaeography A history of Greek handwriting must be incomplete owing to the fragmentary nature of evidence. If one rules out the inscriptions on stone or metal, which belong to the science of epigraphy, we are practically dependent for the period preceding the 4th or 5th century AD on the papyri from Egypt cf. This limitation is less serious than might appear, since the few manuscripts not of Egyptian origin which have survived from this period, like the parchments from Avroman [13] or Dura, [14] the Herculaneum papyri, and a few documents found in Egypt but written elsewhere, reveal a uniformity of style in the various portions of the Greek world; but some differences can be discerned, and it is probable that, were there more material, distinct local styles could be traced. There was a marked difference between the hand used for literary works generally called "uncials" but, in the papyrus period, better styled "book-hand" and that of documents "cursive" and within each of these classes several distinct styles were employed side by side; and the various types are not equally well represented in the surviving papyri. The development of any hand is largely influenced by the materials used. To this general rule the Greek script is no exception. Whatever may have been the period at which the use of papyrus or leather as a writing material began in Greece and papyrus was employed in the 5th century BC, it is highly probable that for some time after the introduction of the alphabet the characters were incised with a sharp tool on stones or metal far oftener than they were written with a pen. In cutting a hard surface, it is easier to form angles than curves; in writing the reverse is the case; hence the development of writing was from angular letters "capitals" inherited from epigraphic style to rounded ones "uncials". The earliest Greek papyrus yet discovered is probably that containing the Persae of Timotheus, which dates from the second half of the 4th century BC and its script has a curiously archaic appearance. Yet before the middle of the 3rd century BC, one finds both a practised book-hand and a developed and often remarkably handsome cursive. These facts may be due to accident, the few early papyri happening to represent an archaic style which had survived along with a more advanced one; but it is likely that there was a rapid development at this period, due partly to the opening of Egypt, with its supplies of papyri, and still more to the establishment of the great Alexandrian Library, which systematically copied literary and scientific works, and to the multifarious activities of Hellenistic bureaucracy. From here onward, the two types of script were sufficiently distinct though each influenced the other to require separate treatment. Since the scribe did not date literary rolls, such papyri are useful in tracing the development of the book-hand. There are none from chancelleries of the Hellenistic monarchs, but some letters, notably those of Apollonius, the finance minister of Ptolemy II, to this agent, Zeno, and those of the Palestinian sheikh, Toubias, are in a type of script which cannot be very unlike the Chancery hand of the time, and show the Ptolemaic cursive at its best. These hands have a noble spaciousness and strength, and though the individual letters are by no means uniform in size there is a real unity of style, the general impression being one of breadth and uprightness. This feature is indeed a general characteristic of the more formal Ptolemaic script, but it is specially marked in the 3rd century BC. In some cursiveness is carried very far, the linking of letters reaching the point of illegibility, and the characters sloping to the right. The attempt to secure a horizontal line along the top is here abandoned. This style was not due to inexpertness, but to the desire for speed, being used especially in accounts and drafts, and was generally the work of practised writers. How well established the cursive hand had now become is shown in some wax tablets of this period, the writing on which, despite the difference of material, closely resemble the hands of papyri. In the more formal types the letters stand rather stiffly upright, often without the linking strokes, and are more uniform in size; in the more cursive they are apt to be packed closely together. These features are more marked in the hands of the 2nd century. The less cursive often show an approximation to the book-hand, the letters growing rounder and less angular than in the 3rd century; in the more cursive linking was carried further, both by the insertion of coupling strokes and

by the writing of several letters continuously without raising the pen, so that before the end of the century an almost current hand was evolved. A characteristic letter, which survived into the early Roman period, is T, with its cross-stroke made in two portions variants: In the 1st century, the hand tended, so far as can be inferred from surviving examples, to disintegrate; one can recognise the signs which portend a change of style, irregularity, want of direction, and the loss of the feeling for style. Only for the 3rd century BC have we a secure basis. The hands of that period have an angular appearance; there is little uniformity in the size of individual letters, and though sometimes, notably in the Petrie papyrus containing the Phaedo of Plato, a style of considerable delicacy is attained, the book-hand in general shows less mastery than the contemporary cursive. In the 2nd century the letters grew rounder and more uniform in size, but in the 1st century there is perceptible, here as in the cursive hand, a certain disintegration. Probably at no time did the Ptolemaic book-hand acquire such unity of stylistic effect as the cursive. The cursive of the 1st century has a rather broken appearance, part of one character being often made separately from the rest and linked to the next letter. By the end of the 1st century, there had been developed several excellent types of cursive, which, though differing considerably both in the forms of individual letters and in general appearance, bear a family likeness to one another. Qualities which are specially noticeable are roundness in the shape of letters, continuity of formation, the pen being carried on from character to character, and regularity, the letters not differing strikingly in size and projecting strokes above or below the line being avoided. Sometimes, especially in tax-receipts and in stereotyped formulae, cursiveness is carried to an extreme. This style, from at least the latter part of the 2nd century, exercised considerable influence on the local hands, many of which show the same characteristics less pronounced; and its effects may be traced into the early part of the 4th century. Hands of the 3rd century uninfluenced by it show a falling off from the perfection of the 2nd century; stylistic uncertainty and a growing coarseness of execution mark a period of decline and transition. Copy of Herculanean Rolls, Greek papyrus "Several different types of book-hand were used in the Roman period. Uniformity of size is well attained, and a few strokes project, and these but slightly, above or below the line. Another type, well called by palaeographer Schubart the "severe" style, has a more angular appearance and not infrequently slopes to the right; though handsome, it has not the sumptuous appearance of the former. Lastly may be mentioned a hand which is of great interest as being the ancestor of the type called from its later occurrence in vellum codices of the Bible the biblical hand. This, which can be traced back at least the late 2nd century, has a square, rather heavy appearance; the letters, of uniform size, stand upright, and thick and thin strokes are well distinguished. In the 3rd century the book-hand, like the cursive, appears to have deteriorated in regularity and stylistic accomplishment. In the charred rolls found at Herculaneum and dating from about the beginning of our era, are specimens of Greek literary hands from outside Egypt; and a comparison with the Egyptian papyri reveals great similarity in style and shows that conclusions drawn from the papyri of Egypt may, with caution, be applied to the development of writing in the Greek world generally. The cursive hand of the 4th century shows some uncertainty of character. Side by side with the style founded on the Chancery hand, regular in formation and with tall and narrow letters, which characterised the period of Diocletian, and lasted well into the century, we find many other types mostly marked by a certain looseness and irregularity. A general progress towards a florid and sprawling hand is easily recognisable, but a consistent and deliberate style was hardly evolved before the 5th century, from which unfortunately few dated documents have survived. Byzantine cursive tends to an exuberant hand, in which the long strokes are excessively extended and individual letters often much enlarged. But not a few hands of the 5th and 6th centuries are truly handsome and show considerable technical accomplishment. This is often upright, though a slope to the right is quite common, and sometimes, especially in one or two documents of the early Arab period, it has an almost calligraphic effect. In the Byzantine period, the book-hand, which in earlier times had more than once approximated to the contemporary cursive, diverged widely from it. The justification for considering the two materials separately is that after the general adoption of vellum, the Egyptian evidence is first supplemented and later superseded by that of manuscripts from elsewhere, and that during this period the hand most used was one not previously employed for literary purposes. Uncial hand Pages from Codex Vaticanus left and Codex Marchalianus right The prevailing type of book-hand during what in papyrology is

called the Byzantine period, that is, roughly from AD to , is known as the biblical hand. It went back to at least the end of the 2nd century and had had originally no special connection with Christian literature. In manuscripts , whether vellum or paper, of the 4th century found in Egypt are met other forms of script, particularly a sloping, rather inelegant hand derived from the literary hand of the 3rd century, which persisted to at least the 5th century; but the three great early codices of the Bible are all written in uncials of the biblical type. In the Vaticanus , placed in the 4th century, the characteristics of the hand are least strongly marked; the letters have the forms characteristic of the type but without the heavy appearance of later manuscripts, and the general impression is one of greater roundness. In the Sinaiticus , which is not much later, the letters are larger and more heavily made; and in the Alexandrinus 5th century a later development is seen, with emphatic distinction of thick and thin strokes. By the 6th century, alike in vellum and in papyrus manuscripts, the heaviness had become very marked, though the hand still retained, in its best examples, a handsome appearance; but after this it steadily deteriorated, becoming ever more mechanical and artificial. The hand, which is often singularly ugly, passed through various modifications, now sloping, now upright, though it is not certain that these variations were really successive rather than concurrent. A different type of uncials, derived from the Chancery hand and seen in two papyrus examples of the Festal letters despatched annually by the Patriarch of Alexandria , was occasionally used, the best known example being the Codex Marchalianus 6th or 7th century. A combination of this hand with the other type is also known. Minuscule hand The uncial hand lingered on, mainly for liturgical manuscripts, where a large and easily legible script was serviceable, as late as the 12th century, but in ordinary use it had long been superseded by a new type of hand, the minuscule , which originated in the 8th century, as an adaptation to literary purposes of the second of the types of Byzantine cursive mentioned above. A first attempt at a calligraphic use of this hand, seen in one or two manuscripts of the 8th or early 9th century,[20] in which it slopes to the right and has a narrow, angular appearance, did not find favour, but by the end of the 9th century a more ornamental type, from which modern Greek script descended, was already established. It has been suggested that it was evolved in the Monastery of Studios at Constantinople. The single forms have a general resemblance with considerable differences in detail both to the minuscule cursive of late papyri, and to those used in modern Greek type; uncial forms were avoided. In the course of the 10th century the hand, without losing its beauty and exactness, gained in freedom. Its finest period was from the 9th to the 12th century, after which it rapidly declined. The development was marked by a tendency to the intrusion, in growing quantity, of uncial forms which good scribes could fit into the line without disturbing the unity of style but which, in less expert hands, had a disintegrating effect; to the disproportionate enlargement of single letters, especially at the beginnings and ends of lines; to ligatures, often very fantastic, which quite changed the forms of letters; to the enlargement of accents, breathings at the same time acquiring the modern rounded form. The more formal hands were exceedingly conservative, and there are few classes of script more difficult to date than the Greek minuscule of this class. In the 10th, 11th and 12th centuries a sloping hand, less dignified than the upright, formal type, but often very handsome, was especially used for manuscripts of the classics. Hands of the 11th century are marked in general though there are exceptions by a certain grace and delicacy, exact but easy; those of the 12th by a broad, bold sweep and an increasing freedom, which readily admits uncial forms, ligatures and enlarged letters but has not lost the sense of style and decorative effect. In the 13th and still more in the 14th centuries there was a steady decline; the less formal hands lost their beauty and exactness, becoming ever more disorderly and chaotic in their effect, while formal style imitated the precision of an earlier period without attaining its freedom and naturalness, and often appears singularly lifeless. In the 15th century, especially in the West, where Greek scribes were in request to produce manuscripts of the classical authors, there was a revival, and several manuscripts of this period, though markedly inferior to those of the 11th and 12th centuries, are by no means without beauty. Accents, punctuation, and division of words Variants of paragraphos In the book-hand of early papyri, neither accents nor breathings were employed. Their use was established by the beginning of the Roman period, but was sporadic in papyri, where they were used as an aid to understanding, and therefore more frequently in poetry than prose, and in lyrical oftener than in other verse. In the cursive of papyri they are practically unknown, as are marks of punctuation. Punctuation was effected in

early papyri, literary and documentary, by spaces, reinforced in the book-hand by the paragraphos , a horizontal stroke under the beginning of the line. The coronis , a more elaborate form of this, marked the beginning of lyrics or the principal sections of a longer work. Punctuation marks, the comma , the high, low and middle points, were established in the book-hand by the Roman period; in early Ptolemaic papyri, a double point: In vellum and paper manuscripts, punctuation marks and accents were regularly used from at least the 8th century, though with some differences from modern practice. At no period down to the invention of printing did Greek scribes consistently separate words. The book-hand of papyri aimed at an unbroken succession of letters, except for distinction of sections; in cursive hands, especially where abbreviations were numerous, some tendency to separate words may be recognised, but in reality it was phrases or groups of letters rather than words which were divided. In the later minuscule word-division is much commoner but never became systematic, accents and breathings serving of themselves to indicate the proper division.

7: The National Archives | Palaeography tutorial - Quick reference

Palaeography or paleography (US; ultimately from Greek: $\pi\alpha\lambda\alpha\iota\gamma\alpha\phi\iota\alpha$, $\pi\alpha\lambda\alpha\iota\acute{\alpha}\varsigma$, "old", and $\gamma\alpha\phi\epsilon\iota\nu$, "to write") is the study of ancient and historical handwriting (that is to say, of the forms and processes of writing, not the textual content of documents).

Sixteenth-Century Reform and Modern Writing. On two occasions there has been a systematic reform in Latin writing intended to restore it to its primitive purity: Antiquity In the most ancient Manuscripts fourth and fifth centuries there are four kinds of writing. It seems to have been the oldest in use among the Romans, who made use of it almost exclusively for inscriptions. The epigraphical, or elegant, capital, similar to the ordinary majuscule of our printed books, was used in Manuscripts, but there exist only rare specimens of it. Such is the Virgil of the Vatican Lat. The only difficulty in reading these Manuscripts lies in the fact that the words are not separated. The letters differ but little from those of our printed books. The A ordinarily appears under one of two forms: This beautiful writing seems to have been reserved for Manuscripts de luxe and for the most revered works, such as Virgil or the Bible. The rustic capital, much used from the end of antiquity, is less graceful; its characters are more slender and less regular; their extremities are no longer flattened by the small graceful bar which adorns the epigraphical capital. Such is the writing of the Prudentius of Paris Bib. All these Manuscripts lack punctuation, and in those where it occurs it was added later. At first this expression, derived from the Latin uncial, "one-twelfth", was applied to the capital writing itself. Examples occur in the Latin inscriptions of Africa, but it is above all the writing used in Manuscripts. The letters most modified are: An example of a Manuscript in uncials is furnished in the collection of Acts of the Council of Aquileia transcribed shortly after this date Paris, Bib. The letters E, V, H retain the uncial form; the D has sometimes the uncial form, sometimes the minuscule; the N is in capital. The most ancient specimen is the Verona palimpsest, written in , containing the consular annals from to It was used from the imperial period for accounts, business letters, etc. The best known Manuscripts are not prior to the sixth century Latin Manuscript , Bib. Even in the Roman period ligatures were numerous. The most characteristic forms are those of a, b, d, e, f, g, i, l, m, n, r, and s, respectively. The size of the letters is smaller, their shape is simplified, and they are joined together. From this resulted occasional serious deformations of the alphabet. Before the sixth century it was a modification of the capital; from this time forth it borrowed its characters chiefly from the minuscule. The most ancient known specimens are the papyrus fragments of Herculaneum W. Scott, "Fragmenta Herculaneusia", Oxford, , which date from A. This writing was much employed in legal documents down to the seventh century, and it is found in the papyrus charters of Ravenna end of sixth century ; on the other hand, it was but little used in the copying of Manuscripts, and serves only for glosses and marginal notes. According to Plutarch Cato Jun. These notes were not arbitrary signs, like those of modern stenography, but mutilated letters reduced to a straight or curved line and linked together. Sometimes a single letter indicated a whole word e. The chanceries of the Middle Ages doubtless made much use of these notes. There is no punctuation in the most ancient Manuscripts. But according to the Greek grammarians, whose doctrine is reproduced by Isidore of Seville, a single sign, the point, was employed: In the greater number of Manuscripts the point above or periodus, and the point below, or comma, were used exclusively. Barbarian Period Fifth to Eighth Century After the Germanic invasions there developed in Europe a series of writings called national, which were all derived from the Roman cursive, but assumed distinctive forms in the various countries. Such was, in France, the Merovingian minuscule, characterized by lack of proportion, irregularity, and the number of ligatures. The writing is upright, slightly inclined to the left, the Manuscripts are not ruled, and the lines sometimes encroach on one another. The phrases are separated by points and begin with a majuscule letter in capital or uncial; the abbreviations are few. The writings of royal diplomas, thirty-seven of which are preserved in the Bib. The first line and the royal signature are in more elongated characters; at the beginning of the document is the chrismon, or monogram of Christ, formed of the Greek letters X and P interlaced, which replaces the invocation in use in the imperial diplomas. Tironian notes also accompany the signatures on twenty-seven diplomas; they represent the names of persons -- referendaries or notaries -- who assisted in

the preparation and expediting of the document. The reading of these, undertaken by Jules Havet and completed by Jusselin in the Biblioth. Ecole des Chartes, has furnished valuable information on the organization of the royal chancery. Tironian notes are also employed for the correction of Manuscripts and for marginal notes. Lombardic writing, which developed in Italy during this period, until the ninth century, bore a great resemblance to the Merovingian minuscule; it was also introduced into some Frankish monasteries in the eighth century. From the ninth century it assumed, in Southern Italy, a more original character and long survived the Carolingian reform. In the twelfth century it reached its apogee in the scriptorium of Monte Cassino; it became regular, and was characterized by the thickness of the strokes which contrasted with the slender portions of the letters. In the twelfth century this writing acquired more and more angular shapes. It persisted in Southern Italy until the end of the thirteenth century. Its use in diplomas was abolished by Frederick II as early as 1231. Until the beginning of the twelfth century the pontifical chancery made use of a similar handwriting called *littera beneventana*, characterized by letters with long ascenders and by exceptional shapes -- e. The Visigothic handwriting *littera toletana*, *mozarabica* was employed in Spain from the eighth to the twelfth century. It combined with the Roman cursive some elements of the uncial and is generally illegible. Irish writing *scriptura scottica*, unlike the others, did not proceed from the Roman cursive. It is found under two forms: The words are separated, the ligatures numerous, the initials often encircled with red dots, and the abbreviations rather frequent. Some conventional signs also occur: This writing was chiefly used for the transcription of liturgical books. This writing acquired still more angular forms in the eleventh century, and throughout the Middle Ages remained the national writing of Ireland. The Anglo-Saxon writing is derived from both the Irish writing and the Roman script of the Manuscripts which the missionaries brought to the island. As in Ireland, it is sometimes round, broad, and squat especially in the seventh and eighth centuries, sometimes angular, with long and pointed ascenders. The liturgical Manuscripts differ from those of Ireland in the frequent use of gold in the initials. *Museum*, is one of the most beautiful examples of round writing. Anglo-Saxon writing disappeared after the Norman Conquest, but the Carolingian minuscule which succeeded it was formed partly under the influence of the Irish and Anglo-Saxon monks who had been brought to the Continent. *Desdévise du Désert*, Paris, pp. The monastery of St. Martin of Tours, of which Alcuin was abbot, may be considered the chief centre of this reform and produced the most beautiful manuscripts of this period -- e. These Manuscripts served as models for the monastic scriptoria throughout the empire, and by degrees the Carolingian writing conquered all the West. In these Manuscripts are found the various kinds of ancient writing: With few exceptions, the capital was little used except for titles, initials, and copies of inscriptions. The Manuscripts of St. Martin of Tours show a partiality for a beautiful half-uncial, but the most important reform was the creation of the minuscule, which became, except for titles, initials, and the first lines of chapters, the writing used in the greater number of Manuscripts. This minuscule prevailed throughout Europe in the twelfth century, and in the sixteenth century, when another reform of writing was inaugurated, the Italian copyists and typographers again used it as a model. Among its chief characteristics are: A sometimes open, sometimes closed, and derived from the uncial; the ascenders of the b, d, l, and h broadened at the top; the g retains its semi-uncial form; the i no longer goes above the line. The Manuscripts henceforth well ordered present a clear and pleasing appearance. Sentences begin with majuscules and are separated by points weak punctuation or semi-colons strong punctuation. At first, abbreviations were few, but they increased in the tenth century. One of the most beautiful specimens of this minuscule is furnished by the Manuscript Lat. In documents of the imperial chancery, the reform of writing was at first less pronounced, and the scribes retained the elongated writing of the Merovingian period; it became, however, clearer, more regular, and less encumbered with ligatures, while care was taken in the separation of the words. In the time of Louis the Pious, on the other hand, the minuscule of Manuscripts began to be seen in official documents, and soon it supplanted writing. At the same time it followed some ancient traditions: In the tenth century it was, however, less regular, and it became more slender in the eleventh century. The Manuscripts and official documents are generally very carefully executed, the words are well separated, and abbreviations are not yet very numerous. Beginning with Clement IV, the pontifical Chancery substitutes this writing for the *littera beneventana*; however, until Paschal II, the two systems were employed simultaneously. It was only in the

latter pontificate period that the Carolingian became the exclusive writing of the pontifical notaries, as it remained until the sixteenth century. Gothic Period twelfth to sixteenth century Gothic writing arose from the transformations of the Carolingian minuscule, much as Gothic architecture is derived from Romanesque. The transition was at first imperceptible, and most of the Manuscripts of the first thirty years of the thirteenth century do not differ from those of the preceding epoch. It is only noticeable that the letters thicken and assume a more robust appearance, and that abbreviations are more frequent. Soon changes are introduced: Among the most ancient examples is a Manuscript copied at St. Martin of Tournai in Paris. On the mortuary roll of Bl, Vitalis, Abbot of Savigny died , are found, among signatures collected in France and England, specimens of the new writing mingled with the Carolingian minuscule. Diplomatic writing follows ancient tradition until the thirteenth century, and retains the elongated ascenders, which sometimes end in a more or less curled stroke. Nevertheless, as early as about the influence of Gothic writing was felt in the charters of the North, some of which are even written in the characters used in Manuscripts Among the most beautiful charters of this period may be mentioned those of the papal Chancery ; in the twelfth century their writing had become simple, elegant, and clear. At the end of the twelfth and during the thirteenth century the change in handwriting was more pronounced. Manuscripts and charters in the vulgar tongue are more and more numerous. Writing ceases to be a monastic art; it no longer possesses its former beautiful uniformity and takes an individual character from the scribe.

8: Palaeography - Encyclopedia Britannica - Bible Encyclopedia

PALAEOGRAPHY (Gr. iraXauos , ancient, and 7pa4av , to write), the science of ancient handwriting acquired from study of surviving examples. While epigraphy is the science which deals with inscriptions (q.v.) engraved on stone or metal or other enduring material as memorials for future ages, palaeography takes cognisance of writings of a literary, economic, or legal nature written generally with.

He also attended Cuddesdon Theological College in However, an overdose of exercise, too soon after influenza, affected his heart and he was told by doctors that law and politics were out of the question. According to his son, "he was delicate and the church seemed to give the opportunity for a living and for some influence over the society that interested him. Mary the Virgin, Oxford , where Lake was curate " Following graduation Lake was ordained a deacon in the Church of England and served as curate in Lumley, Durham , where he preached to the pitmen and miners in that North Country mining district. He earned his M. Mary the Virgin, Oxford , a much more academic atmosphere. During these years, in order to supplement his income, he also took a job cataloging Greek manuscripts in the Bodleian Library. That activity aroused in him an interest in the Synoptic problem and matters of New Testament textual criticism, and saw the publication of his first book, the very useful handbook *The Text of the New Testament* Some sixty years later Stephen Neill describes the 6th ed. It was Conybeare who initiated Lake into the mysteries and problems of New Testament palaeography and textual criticism. The fruits of that trip were published in *Codex 1 of the Gospels and Its Allies* Lake had discovered a textual family of New Testament manuscripts known as Family 1 also known as Lake group. To this family belong minuscules: In the summers of and and many thereafter he undertook trips in search of manuscripts to the Greek monasteries on Mount Athos. He published , , editions of several manuscripts uncovered there, a catalogue of all the manuscripts inspected, and even a history of the monasteries themselves Brown, since the doctor had just announced that there was no hope for him. The story may be apocryphal but I think it is indicative of his point of view. In line with these new interests and activities, Lake accepted an offer in to become professor ordinarius of New Testament exegesis and early Christian literature at the Leiden University , the oldest university in the Netherlands. He taught there for ten years, from until Their Motive and Origin As for the reconstruction, he explains: In each case the fundamental problem is the retracing of the line of development followed by the various authorities, and the solution depends chiefly on the ability to detect errors of transmission and to explain their existence" p. As for The Earlier Epistles, Neill writes: This is the way it ought to be done. And there is the Apostle, so very much in working clothes and without a halo; we feel in our bones the passionate eagerness of Paul for better news from Corinth, the passionate relief when the good news arrives. True to the second component of his professorship, Lake produced a number of works on early Christian literature. He was a member of a special committee of the Oxford Society of Historical Theology charged with investigating the text of the New Testament as it has been preserved in the Apostolic Fathers. His specific responsibility was the Didache and the results of his investigations were published in For the Loeb Classical Library series he prepared a new edition of the Greek texts of the Apostolic Fathers , which in keeping with the series were furnished with a facing English translation and a short introduction. The finished work was issued in two volumes, Nos. Also during this time he traveled to the Imperial Library of St. Petersburg together with his first wife Helen during the summer of and photographed the very important Codex Sinaiticus and then published in facsimile the New Testament along with the Epistle of Barnabas and the Shepherd of Hermas and the Old Testament , following another visit to the library in These volumes were furnished with valuable introductions and were a marked improvement from the earlier editions of Tischendorf. In Lake was a favored candidate for lecturer in theology at Trinity College, Cambridge , but word of his unorthodox views reached the Master of Trinity, Henry Montagu Butler , and the choice in consequence fell on the other candidate Frederick Tennant. As his friend H. Major explained, Lake "would gladly have remained in England. Just before he was to leave for Europe he was offered a position at Harvard Divinity School , which he accepted. In the announcement of his hiring it was reported: Then in , following the retirement of Ephraim Emerton , he was appointed to a Harvard chair

becoming the Winn Professor of Ecclesiastical History, which he held until 1900. While at Harvard Lake labored to bring forth the monumental five volume work *The Beginnings of Christianity*. *Beginnings* was a project that had been conceived during conversations with F. Foakes-Jackson while Lake was still at the Leiden University, sometime before vol. I. It sought to investigate the view "that Christianity in the first century achieved a synthesis between the Greco-Oriental and the Jewish religions in the Roman Empire. The preaching of repentance, and of the Kingdom of God begun by Jesus passed into the sacramental cult of the Lord Jesus Christ. But the details are complex and obscure. What were the exact elements in this synthesis? How was it effected? The undertaking began at Cambridge University in the form of a seminar, presided over by F. It "was largely attended by scholars of the most varied interests in the University, not only theological, but historical, classical, mathematical, and Oriental Lake paid frequent visits from Leiden" and "the United States and Canada were not unrepresented" vol. I. The project was to be a grand endeavor. The five volumes that were ultimately published only comprise "Part I". Later on we hope to return to the subject and reconsider the narrative of the life of Jesus, and the influence on the Church of his own teaching and of the teaching of others about him" vol. I. As it turned out they were never able to "return to the subject" and complete the project. He and Foakes-Jackson lent their support to H. Major in organizing a conference of Modern Churchmen which continues till this day. The first was held at Ripon, Yorkshire, 3-6 July. Lake said that the task of the liberal Christian is "not to go back upon the inherited Catholic doctrines of the Church, but to apply and to expand them, because we see that in the end they are true so long as you do not limit them. Lake did not attend, so it was left to Foakes-Jackson to defend their positions. He explained that he and Lake believed that the Jesus whom the early Church preached was not "a character of singular charm and beauty during his life on earth, but a Risen Saviour who was expected to come speedily to judge the quick and the dead. From 1890 to 1895 Lake served as one of vice presidents of the union; however, after he began to part company with English Modernism and in 1896 he wrote to have his name removed from the list of vice presidents. On 18 August, Lake obtained a Reno divorce from his first wife Helen, whom he had been separated from for five years. She was 26 years his junior, married, with four children. They had one child John Anthony Kirsopp b. She would continue to collaborate with Lake for the rest of his life. The divorce caused such a stir that Lake was forced to resign the Winn chair on 28 September and became professor of history in Harvard College, a position he held until his retirement in 1900. These portfolios of reproductions were organized by location and contained photographic specimens of some manuscripts. These were important publications, for they encouraged scholars to look beyond the more well known manuscripts and realize the worth of encompassing a wide range of textual variants in any editing of the Greek text. During his 23 years at Harvard, Lake continuously taught one very popular course, the English Bible, familiarly known as "English 35". When he taught the course for the first time in 1890, the course had less than 40 students, whereas his final year there were over 100, a 150 per cent increase," as the Harvard Crimson touted when announcing his final lecture would be 16 December. As he himself explains: He seems to have been effective, for James Luther Adams, one of his students during 1897, recalls: He took an almost childlike interest in digging out alternative answers to historical questions Barrois, Kirsopp Lake, and A. Kirsopp and Silva Lake with Robert P. Casey prior to the Van expedition. In later years, Lake became increasingly involved in archeological expeditions. He had remarkable abilities as an organizer and an uncanny skill in finding the necessary money to fund his various undertakings. In the spring of 1898, with Robert P. Casey while passing through Cairo they met the Egyptologist Alan H. Gardiner who suggested that on their return they might stop by Serabit el-Khadim, which was in the neighborhood of the monastery, and attempt to locate a number of previously noticed inscriptions in a Proto-Sinaitic script. As Lake remarked in his account of the adventure: Lake would return to further investigate the site, as well as the adjacent temple of Hathor in on an expedition led by him and Blake, this time accompanied by Silva his future second wife, at the time a Guggenheim fellow, who would handle the photography. In the results of the expedition that were published in 1900, Lake described the camp: The cooking was shared by Professor Blake and Mrs. A final trip was made in 1900; unfortunately, this time Lake was injured during the trip. He received internal injuries when bumped by a camel, but continued the journey, and was carried by litter to the top of the mountain. After supervising the start of the excavation, his condition worsened and he was rushed to Jerusalem with his wife to receive

medical attention. The new dig began in and Lake was there for four seasons 1934 , accompanied again by Silva and Blake. The excavation would yield many important results. As for accommodations in the camp, Kenyon reports that "although they had a hotel-trained Egyptian cook and Palestinian servants to do the washing, the expedition staff lived in tents, sleeping on camp beds" and "the social life of the dig consisted of having cocktails at the end of the day, playing bridge after dinner, and in the evening, listening to jazz records. For 15 years he had been seeking permission from the Turkish government to make the expedition. He told the press that until 1934, "the savage tribes of Turkish Armenia, the Kurds, have not been sufficiently pacified for the government to recommend the trip. He received the honorary degrees of D. Lake was a mason and one of the driving forces in establishing The Harvard Lodge A. In later years she reflected on the impact he had on her life: He told me the stories of the classics and, long before I could understand them, read to me a strange assortment of Browning and the Bible; Swinburne , Tennyson , and Josephus. His attitude to his own work made me think of scholarship as the opening to a world of adventure, not as a retirement from reality.

9: The Beginning of Palaeography () : www.enganchecubano.com

This is an article of mine that has just come out: Imre Galambos. "Touched a nation's heart": Sir E. Denison Ross and Alexander Csoma de Kőrös.

5e curse of strahd The Cooper Clinic Solution to the Diet Revolution Homosexuality in perspective Base plate design example bs 5950 Effective Personnel Management Third EDI D and d fifth edition Those green ribbons. Kiss of the Needle: Tongue and Oral Piercings Insulin resistance-the real culprit in diabetes Missing connection between business and the universities Adjunct faculty and the continuing quest for quality Donald W. Green Snopp on the sidewalk, and other poems Alternity Gamemaster Guide (Alternity Sci-Fi Roleplaying, Core Book, 2801) Diseases of retina The Zenner trophy Long way home katie mcgarry lism Betty friedan it changed my life Introduction: Kurt Heinzelman Peter Mears Mary Panzer Nancy Deffebach Plotinus (204/5-270 A.D.): The triumph of spirit (The great minds revisited series) New round up starter Pt. 2A. General population tables Epilogue: Fall of the sacred kings. Logic of knowledge base Embroidery s eagleignsss south western de International human resource management 3rd edition The Hall Effect and Its Application Berk demarzo corporate finance 3rd edition Stream analysis jerry porras My son at twelve by Linda Wacyk Lets Go 2006 Western Europe (Lets Go Western Europe) Toyota yaris 2010 service manual Critical phase in Tanzania, 1945-1968 Holy conversations : holy church Sister turtle/Mary Oliver The Advance to Komati Poort Manual of public libraries, institutions, and societies The Struggle for the American Curriculum Processing Neuroelectric Data (Research Monograph) Introduction to thermodynamics and heat transfer solution Working with lexis in speech