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Hana Patkova — *Latin Palaeography in Central Europe*

Latin Palaeography in Central Europe

Contributed by Hana Patkova

Foreword: Concerning Czech Palaeography

The earliest advanced palaeographical research in Bohemia dates from the late 19th century. In 1898, the first modern palaeographical handbook was published by Gustav Friedrich. Czech membership of the *Comité international de paleographie latine* since 1957 has ensured that research by Czech scholars has been never fully separated from the development of western palaeography. All the main topics of the *Comité's* projects, i.e. nomenclature of writing, catalogue of dated manuscripts (cf. <http://www.palaeographia.org/cipl/cmd.htm>), and vocabulary of codicological (<http://www.palaeographia.org/cipl/gloss.htm>) and palaeographical terms, have been engaged with by Czech researchers.

As for the nomenclature project, Jiří Pražák of the Czechoslovak Academy of Sciences prepared a large study concerning the book-hands in the Czech Provinces from 11th to the 16th centuries. He and Pavel Spunar (of the same institution) discussed some more specialised terms, like “bastarda”. Pražák also began to work on a catalogue of dated manuscripts preserved in bohemian Libraries, but it did not progress beyond the preparatory stage. Jidřich Šebánek, professor of the University of Brno, wrote a new handbook at the end of the fifties, which took into account new discoveries and new research into bohemian palaeography. As for the vocabulary of palaeographical and codicological terms, this project was finished until the year 2008.

Since 1990, Czech palaeographers have been able to regularly participate in the Congresses of the *Comité*. The membership has extended, and there are now two members from the Czech Republic, and one member from Slovakia. Its research is generally focused more on the high and later Middle Ages. Classical and early-medieval palaeography is only very rarely discussed. The main topics of recent years have been the development of the documentary scripts of the municipal books in the late Middle Ages (c.f. the *Album scripturae medii aevi posterioris* at Charles University in Prague), the documentary hands of the end of the 13th century (Masaryk University in Brno), the examination of the fragments preserved in the Czech Republic dated before 1200, and a new project focused on the both book-hands and documentary hands of the first half of the 14th century (Charles university in Prague and the Czech Academy of Sciences). An informal workgroup of palaeographers of the Central Europe, called Latin Palaeographical Network, was established in the year 2002, and this collaboration led to the publication of a vocabulary of palaeographical terms in eight languages.



Hana Patkova — *Latin Palaeography in Central Europe*

Early Latin Palaeography

Main theses about Early history of Latin in Bohemia

1. There was probably no Latin writing before the 9th century, i.e. prior to Christianisation.
2. Few written sources survive from before the 12th century. Yet, from the 10th century, there are some epigraphic monuments, such as inscriptions on the coins and the gravestones of the stronghold of Libice. The script on these is in capitals.

Some of the preserved sources probably could have been imported and thus might not originate in Bohemia.

The script of these early monuments is Carolingian minuscule. However, the letter-forms have features of later Carolingian minuscule, such as they are typical for 11th century.

Below, you can see in the oldest preserved document, dating from around 1057, that the hand is the later Carolingian minuscule. The differences between the hands used in documents and those in books (codices) was very small.

The oldest of the codices ordered by Duchess Emma (c. 950-1005/6-widow of the duke Boleslav II (c. 930-999)) at the beginning of 11th century is of uncertain provenance.

The origins of later 11th century manuscripts are clearer. There were several institutions that could produce books and documents. Generally, manuscripts were produced in monastic contexts, such as the Benedictine foundations of Břevnov, Sázava, Rajhrad in Moravia, or by the members of Cathedral chapters.

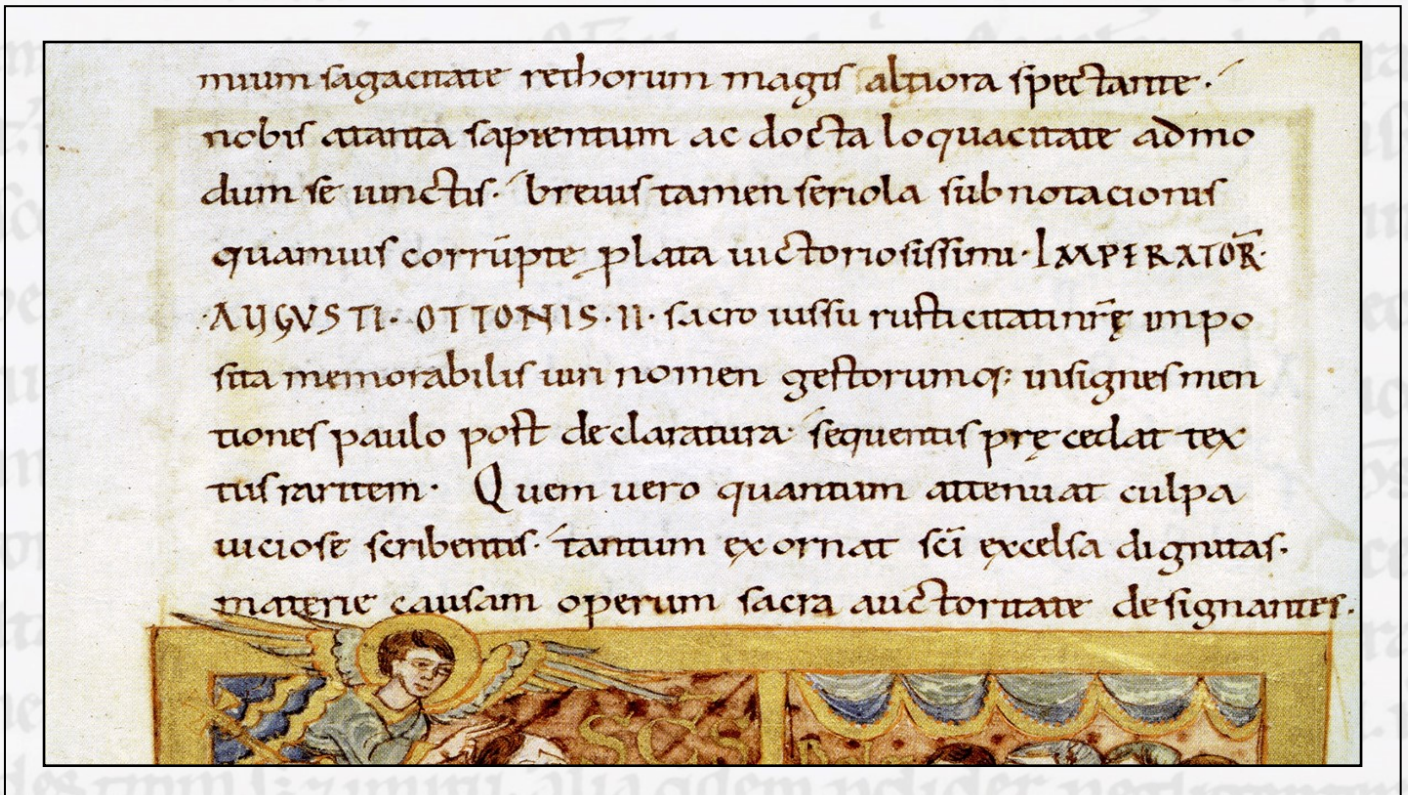
In the 12th century, there developed clearly defined milieux in which written documents were produced. During this time, chanceries and scriptoria developed rapidly, such as those of the royal court and that of the bishopric of Olomouc under the rule of the bishop Jindřich Zdík and the Benedictine monasteries of Břevnov, Opatovice and Rajhrad. The script in the documents produced by these institutions exhibits the influence of the writing styles used by the papal and imperial chanceries. The hands used in codices, however, remained late Carolingian minuscule.



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St. Gumpolds legend (before 1006)

Wolfenbüttel, Herzog August Bibliothek, *Cod. Guelf. 11. 2. Aug. 4.*



Caroline minuscule of good quality. The clubbed ascenders are rather typical of earlier hands of 9th-10th century. Both the straight-backed 'd' and the uncial 'd' are used, (the latter would ultimately come to replace the former). The rustic Capitals with some elements of Uncials like letter A are used as display script.

Fol. 20v

*mium sagacitate rethorum magis altiora spectante/
nobis a tanta sapientum ac docta loquacitate admo/
dum seiunctis breuis tamen seriola subnotacionis/
quamuis corrupte p[ro]lata uictoriosissimi IMPERATOR[IS]/
AUGVSTI OTTONIS II sacro iussu rusticitati n[ost]re impo/
sita memorabilis uiri nomen gestorumq[ue] insignes men/
tiones paulo post declaratura sequentis p[re]cedat tex/
tus raritem [sic] Quem uero quantum attenuat culpa/
uiciose scribentis tantum exornat s[an]c[t]i excelsa dignitas/
materie causam operum sacra auctoritate designantes [sic]/*

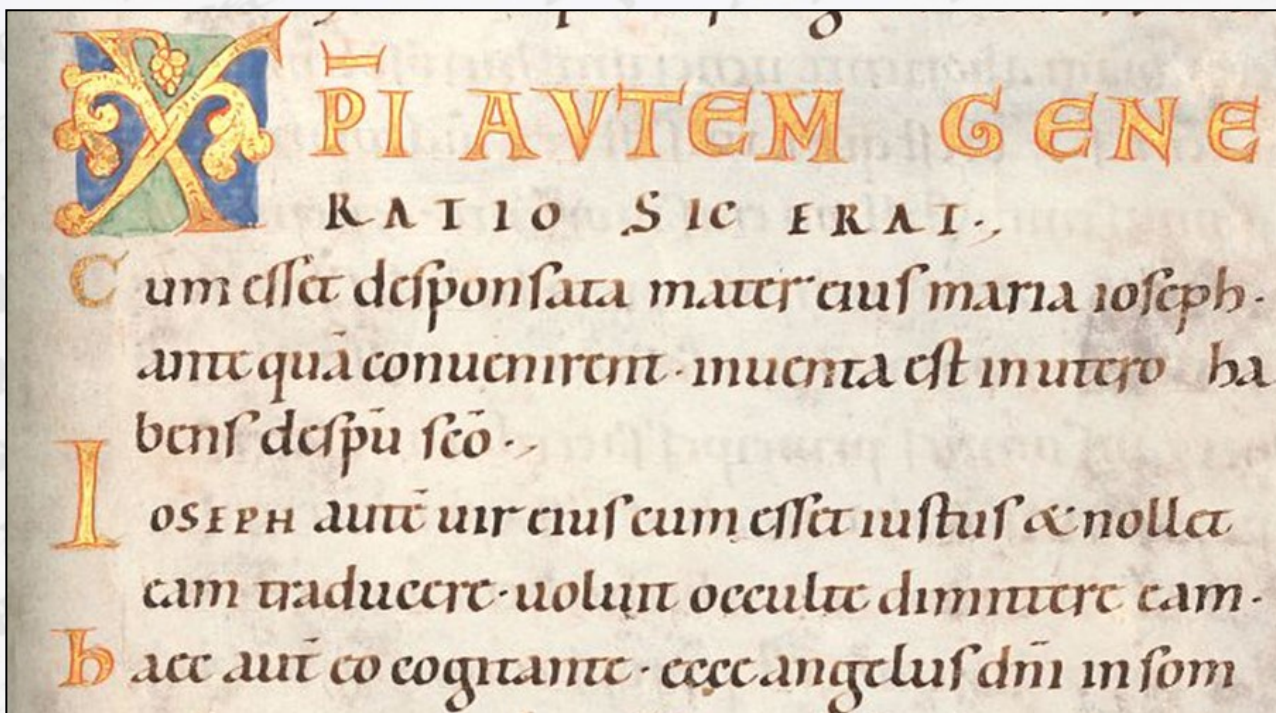


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Evangeliarium Zabrdovicense (2nd half of the 11th century—probably Bavaria?)

Olomouc, Vědecká knihovna v Olomouci, M II 74

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-VKO___MII742II1IIB2T9DX39-cs



Caroline minuscule of good quality. The letters are slightly closer together and more slender. The ascenders are straight. The Capitals, with some uncial letters (E, G), are used as a display script.

fol. 23r

XPI [Christi] AVTEM GENE/

RATIO SIC ERAT/

Cum esset desponsata mater eius maria ioseph/

antequa[m] conuenirent inuenta est in utero ha/

bens de sp[irit]u s[an]c[t]o/

I OSEPH aute[m] uir eius cum esset iustus et nollet/

eam traducere uoluit occulte dimittere eam/

Haec aut[em] eo cogitante ecce angelus d[omi]ni in som/

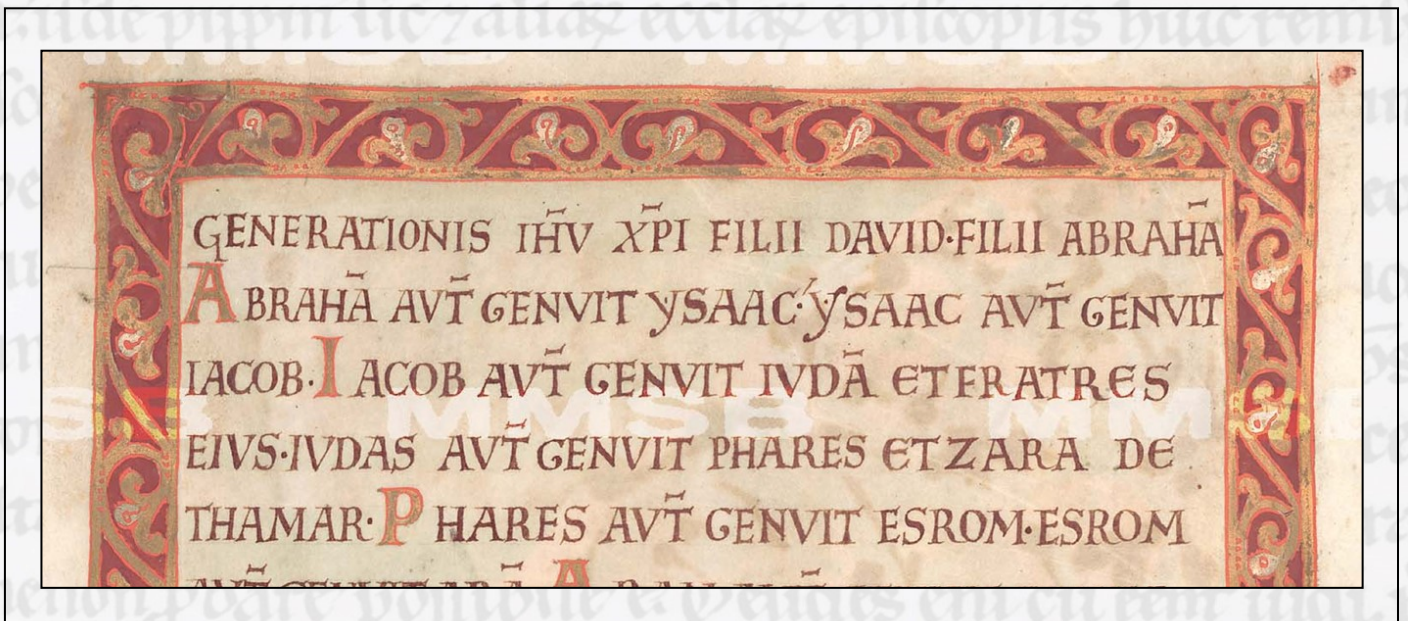


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Vyšehrad Codex (before 1086)

Prague, Národní knihovna České republiky, MS. XIV A 13

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR_XIV_A_13___2DJQ2U1-cs



Luxurious manuscript of the end of 11th century. The full text is written in square Capitals. Occasionally, some elements of uncial script like the letters 'E' and 'H' appear.

fol. 5v

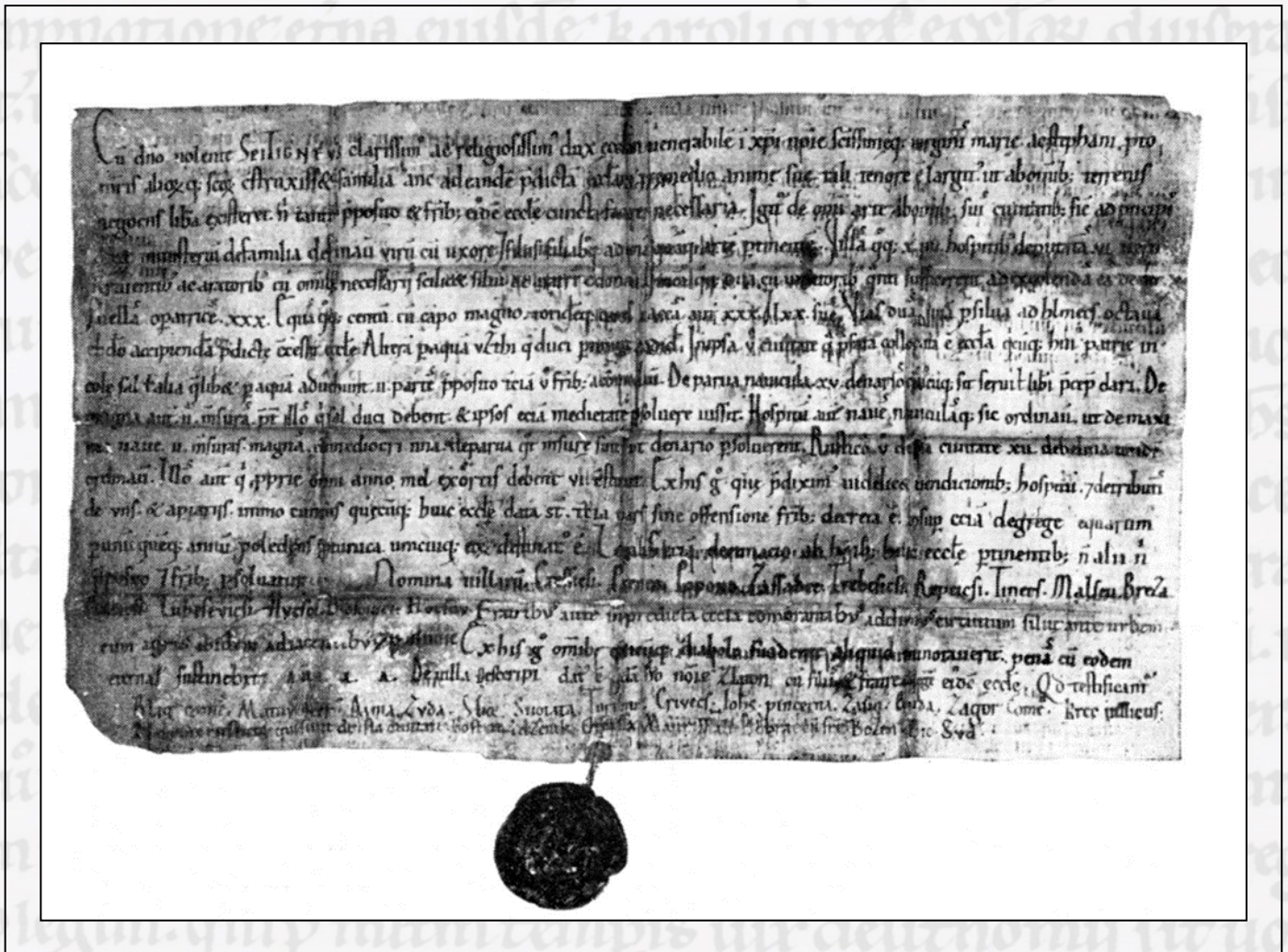
GENERATIONIS IHV [IESV] XPI [CHRISTI] FILII DAVID FILII ABRAHA[M]/
ABRAHA[M] AVT[EM] GENVIT YSAAC YSAAC AVT[EM] GENVIT/
IACOB IACOB AVT[EM] GENVIT IVDA[M] ET FRATRES/
EIVS IVDAS AVT[EM] GENVIT PHARES ET ZARA DE/
THAMAR PHARES AVT[EM] GENVIT ESROM ESROM/



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The foundation of the chapter of Litoměřice (about 1057)

státní oblastní archiv litoměřice, Kapitula Litoměřice R 2



Late Caroline minuscule used as a documentary script. The forms of letters are the same as in book scripts, the ascenders are rather long and straight. Most of them have triangular serifs. Instead of ampersand, the 'et' character appears. The letter 'd' has both the straight backed 'minuscule' form and the uncial one. The Capitals are used as a display script.

Lines 1-2

*Cu[m] d[omi]no uolente SPITIGNEVS clarissim[us] ac religiosissim[us] dux eccl[esi]am
uenerabile[m] i[n] xpi [Christi] no[m]i[n]e s[an]c[t]issimeq[ue] uirginis marie ac steph-
ani p[ro]to/*

*m[arty]ris alio[rum]q[ue] s[an]c[t]o[rum] c[on]struxiss[et] familia[m] h[anc] ad eiande
[m] p[re]dicta[m] eccl[esi]am p[ro] remedio anime sue tali tenore e[st] largit[us] ut
ab om[n]ib[us] terrenis/*

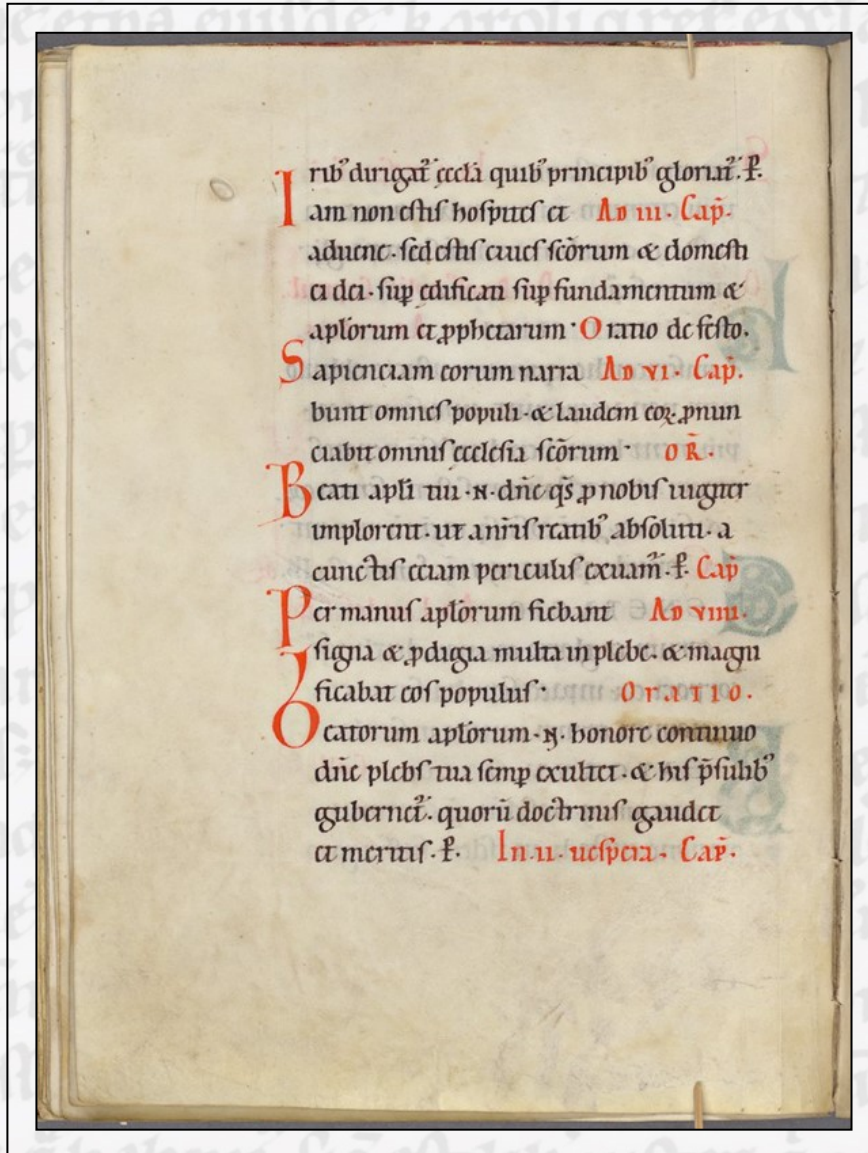


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Horologium Olomucense (Before 1150)

Olomuc, Kungliga Biblioteket, Cod A 144

<https://www.wdl.org/en/item/11629/>



Late Caroline minuscule of good quality. The letters become more oval than round.

The ascenders are straight with triangular serifs. The ampersand is generally used for 'et'.

Fol. 19v

Lines 1-5

rib[us] dirigat[ur] eccl[esi]a quib[us] principib[us] gloriat[ur] P[er]/

lam non estis hospites et AD III Cap[itulum]/

aduene sed estis ciues s[an]c[t]orum et domesti/

ci dei sup[er] edificati sup[er] fundamentum et/

ap[osto]lorum et p[ro]phetarum Oratio de festo/

Sapientiam eorum narra AD VI Cap[itulum]/

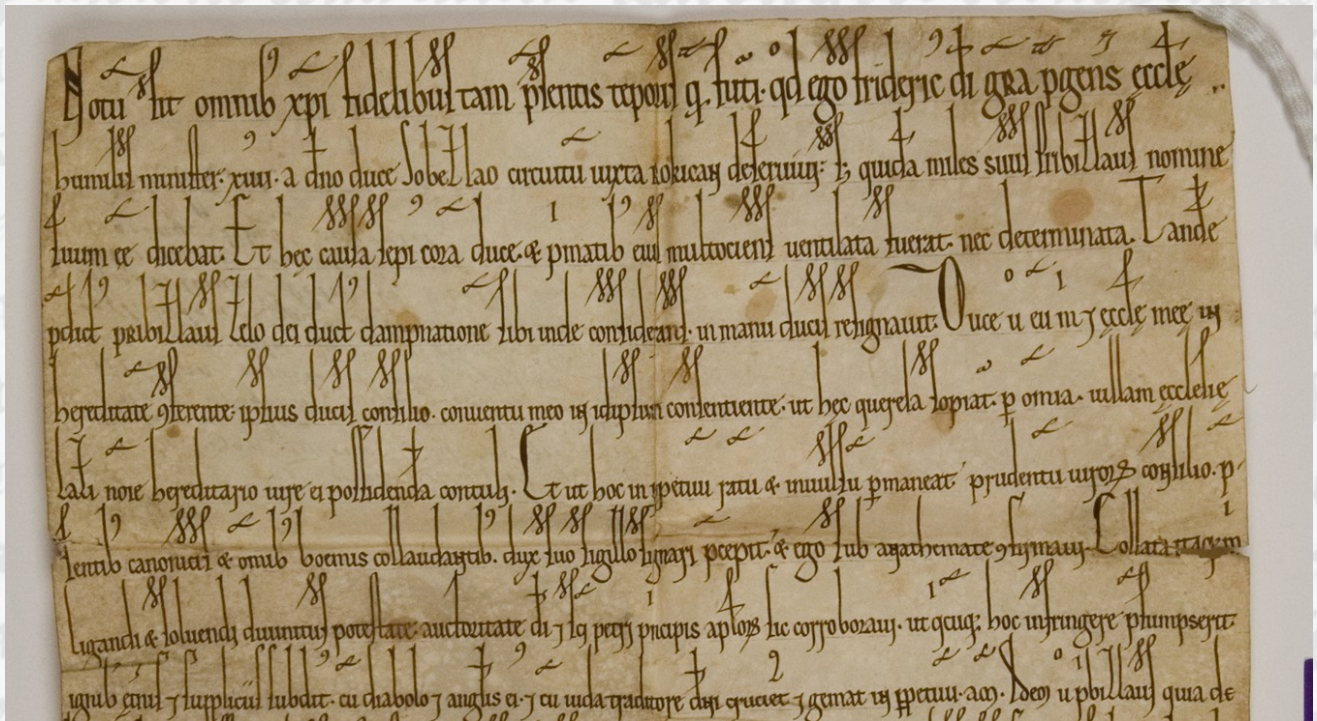


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Charter of the Bishop of Prague, 1177

Prague, Archiv Metropolitní kapituly, Víta 004-I/3

<http://monasterium.net/mom/CZ-APH/AMK/004-I%7C3/charter>



Documentary 'diplomatic' minuscule

The basic forms of letters are Caroline, but the ascenders are extremely long, and decorated with complex loops; some of them are forked. The foot of minims generally end with an upward turn of the pen. The basic forms of this documentary script are very similar to the contemporary script of documents produced for the Holy Roman Emperors.

*Notu[m] sit omnib[us] xpi [Christi] fidelibus tam p[re]sentis te[m]poris q[uam] fut[ur]i q[uo]d ego frideric[us] d[ei] g[ra]tia p[ra]gen[sis] eccl[esi]ę/
humilis minister xiiii[us] a d[omi]no duce Sobezlao circuitu[m] iuxta RokicaN deseruiui s[ed] quida[m] miles suus Pribizlaus nomine/
suum e[ss]e dicebat Et hec causa sepi[us] cora[m] duce [et] p[ri]matib[us] eis multociens uentilata fuerat nec determinata Tande[m]/
p[re]dict[us] pRibizlaus zelo dei duct[us] dampnatione sibi inde considerans in manu[m] ducis resignauit Duce u[er]o eu[m] m[i]h[i] [et] eccl[esi]ę meę in/
hereditate[m] [con]ferente ipsius ducis consilio conuentu meo in id ipsum consentiente ut hec querela sopiat[ur] p[er] om[n]ia uillam eccl[esi]ę/
lazi no[m]i[n]e hereditario iure ei possidenda[m] contuli Et ut hoc in p[er]petuu[m] ratu[m] et inuulsu[m] p[er]maneat prudentu[m] uiro[rum] co[n]silio p[re]/
sentib[us] canonicis et om[n]ib[us] boemis collaudantib[us] dux suo sigillo signari p[re]cepit et ego sub aNathemate [con]firmaui Collata itaq[ue] m[i]h[i]/
ligandi et soluendi diuinitus potestate auctoritate d[e]i [et] s[an]c[t]i petri p[ri]ncipis ap[osto]lo[rum] sic corroborauit ut q[uo]d hoc infringere p[re]sumserit/
ignib[us] et[er]nis [et] suppliciis subdit[us] cu[m] diabolo [et] abg[e]llis ei[us] [et] cu[m] iuda traditore d[omi]ni cruciet[ur] [et] gemat in p[er]petuu[m] aM[en] IdeM u[er]o p[ri]bizlaus quia de/
publica hec antiqua scriptura ut a[m]plius uincat*



Hana Patkova — *Latin Palaeography in Central Europe*

The 13th century saw the growth of Gothic influences on Bohemian scribes. However, the adoption of the style took place several decades after it became established in Western Europe. The development of gothic hands was very distinct within the milieux outlined above. As far as the book hands are concerned, developed gothic scripts existed by the second half of the century. The development in the documentary hands, however, was rather different. There were some developed gothic cursive hands by the first half of the century. Yet, very conservative half Carolingian hands continued to be used in its second half too. During the 12th and 13th centuries, two tendencies characterised the development of chancery hands. These were, on the one hand, the development of special chancery scripts with long and partially looped ascenders and, on the other, retaining the forms of book hands. Despite its slow start, gothic writing was fully developed in Bohemia by the beginning of 14th century. However, different hands can also be seen to be developing in the 13th century, such as the documentary cursive of 1220 and the hands of the end of 13th century. 13th century developments in chancery hands were not one-dimensional or linear. There were multiple tendencies and multiple influences. Nevertheless, the two main influences on these styles remained the chanceries of the papacy and the Holy Roman Emperors.

More complex and, as yet, not very well known, was the development of book hands. In the 13th century, some monasteries probably contained *scriptoria*, particularly the old Benedictine foundations and the new Cistercian and Premonstratensian ones. Yet, during the next century, the greater part of manuscript production came to be carried out by professional and frequently lay scribes. During the 13th century, some new genera of documents appeared in Bohemia, such as land rolls, municipal books and different kinds of registers. During the first half of the 14th century, some monasteries, like the Benedictine nunnery of St George in Prague, did continue to be important producers of manuscripts. Some manuscripts of a very high quality were produced in Bohemia, such as the *Passionale of abbess Cunigundis*, written at the monastery of St. Georg. Yet, the origin of another the group of luxurious manuscripts sponsored by the widow of King Wenceslas II (1271-1305), and donated by her to the Cistercian monastery of Staré Brno, is uncertain. The newly created Augustinian canonry in Roudnice brought the influence of southern French scribes to Bohemia as a consequence of the bishop of Prague's stay in Avignon. The new canonry was equipped with manuscripts bought by the bishop during his stay. However, the role of the workshops and artisans grew relative to that of the older monastic scriptoria.

In the second half of the thirteenth century, professional scribes, produced a vast number of books of varying quality. The most important sponsors of luxury manuscripts were the kings of Bohemia – especially Charles IV, and Wenceslas IV. Other patrons included the Bishop of Olomouc and Chancellor of Charles IV (1316-1378), John of Neumarkt (1310-1380). In the year 1348, another important source of writing was created: the University of Prague. Since its foundation, numerous books of simple design were produced by both scribes and the scholars themselves. The *gothica textualis* of higher-end manuscripts slowly became a very formal and rigid script. In the cheap manuscripts used by scholars, students and the members of some orders, the dominant book-hands were cursive. Indeed, from the fourth decade of the 14th century, cursive hands were used as book scripts. Hybrid scripts containing elements of both textualis and cursive appeared. Generally, such scripts are relatively wide and the letter “a” has a cursive form but the shafts of s and f stand on the line (there are no descenders of s and f).

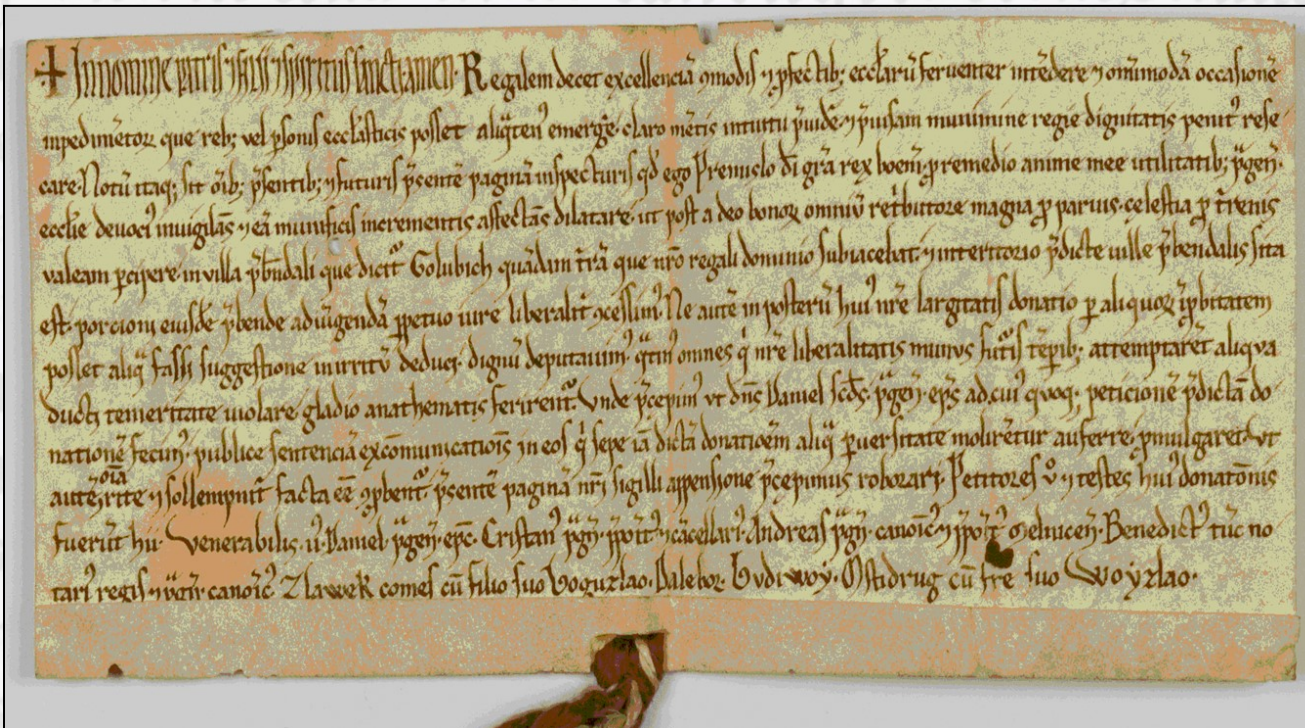


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Charter of Přemysl Ottokar I, king of Bohemia (1202-1207)

Prague, Archiv Metropolitní kapituly, 8-I/11

http://monasterium.net/mom/CZ-APH/AMK/008-_I%7C11/charter



Documentary protogothic script

The basic forms of letters are still very similar to the Caroline ones. As typical for the documentary scripts, the ascenders are rather lengthened. The letters are oval and rather thin, the 'uncial' letter 'd' is generally used. The s has a descender drawn under the line. The sc. 'elongate' is used like a display script. The tironian 'et' character appears instead of ampersand.

Lines 1-4

+In nomine patris [et] filii [et] spiritus sancti amen Regalem decet excellencia[m] [com] modis [et] p[ro]fectib[us] eccl[esi]aru[m] feruenter int[er]cedere [et] om[ni]moda[m] occasione[m]/

Inpedime[n]to[rum] que reb[us] vel p[er]sinis eccl[esi]asticis posset aliq[ua]ten[us] emerg[er]e claro me[n]tis intuitu p[re]uid[er]e [et] p[re]uisam munimine regie dignitatis penit[us] rese/

Care Notu[m] itaq[ue] si tom[n]ib[us] p[re]sentib[us] [et] futuris p[re]sente[m] pagina [m] inspecturis q[uo]d ego Premislo d[ei] gr[ati]a rex boem[ie] p[ro] remedio anime mee utilitatib[us] p[ra]gen[sis]/

Eccl[esi]e deuoci[us] inuigila[n]s [et] ea[m] munificis incrementis affecta[n]s dilatare ut post a deo bono[rum] omniv[m] ret[r]ibutore magna p[ro] paruis celestia p[ro] t[er]renis/

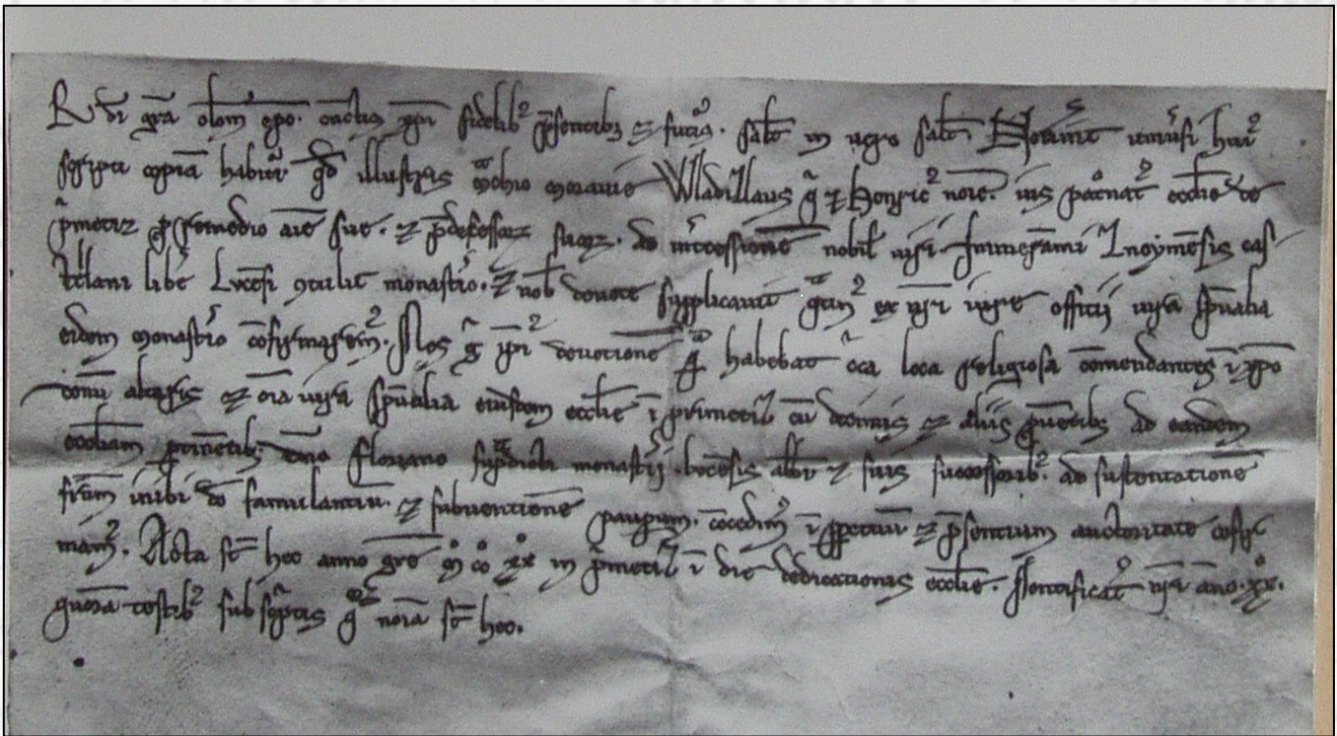


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Charter of Robert, bishop of Olomouc (1220)

Brno, Moravský zemský archiv, Prem. Louka 1220

<http://monasterium.net/mom/CZ-MZA/E57/1220.2/charter>



An early example of gothic documentary cursive script.

The strokes are generally thin and some neighbouring ones are written continuously. The letter 'a' has a cursive form. The 'd' is round. Some descenders ('p', 'f', 's') and ascenders are looped ('d'), both the ascenders and the descenders are very often bowed.

Lines 1-4

R[obertus] d[e]i gr[aci]a olom[ucensis] ep[iscopu]s cunctis xpi [Christi] fidelib[us] p[re]
sentib[us] [et] fut[ur]is sal[u]t[em] in nostro sal[vat]o[re] Nou[er]int uniu[er]si hui[us]/
Scripti copia[m] habit[ur]i q[uo]d illustris Ma[r]chio Moraue Wladizlaus q[ui] [et] Henric
[us] no[m]i[n]e ius pat[ronat]us eccl[esi]e de/
P[r]imetiz p[ro] remedio a[n]i[m]e sue [et] p[re]decessorum] suo[rum] ad int[er]cessione
[m] nobil[is] uiri Emmeram[m]i Znoyme[n]sis cas/
Tellani lib[er]e Lvce[n]si [con]tulit monast[er]io [et] nob[is] deuote supplicauit q[ua]tin[us]
ex n[ost]ri iure officii iura sp[irit]ualia/

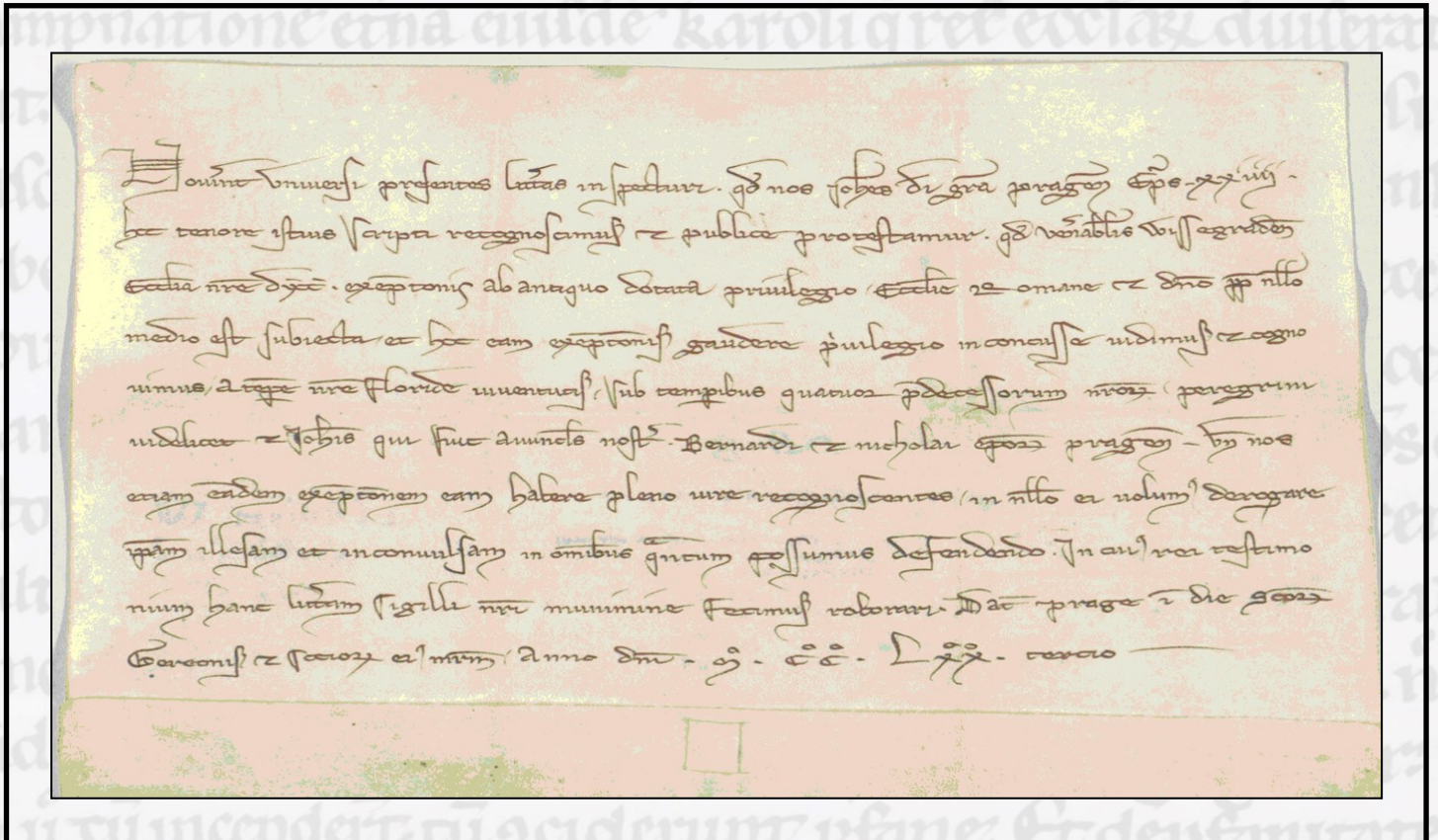


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Charter of John, bishop of Prague (1273)

národní archiv, KVš 60

<http://monasterium.net/mom/CZ-NA/KVs/60/charter>



Gothic documentary cursive script of the 13th century

This type of gothic documentary script appears very often since the mid 13th century: some elements of them live even in the 1st half of the 14th century as well. The script is rather round, ascenders are bowed or looped. The cursive a appears in this document, but, generally, the minuscule a with closed upper bow appears very often too.

Nou[er]int vniuersi presentes litt[er]as inspecturi q[uo]d nos loh[ann]es d[e]i gr[aci]a pragen[sis] Ep[iscopu]s xxiiii/

*hec tenore istius scripti recognoscimus [et] publice protestamur q[uo]d ven[er]ab[i]lis wissegraden[sis]/
Eccl[es]ia n[ost]re dyec[esis] exe[m]p[ci]onis ab antiquo dotata priuilegio Eccl[es]ie romane [et] d[omi]ni
no p[a]p[e] n[u]llo/*

*medio est subiecta et hec eam exe[m]p[ci]onis gaudere p[ri]uilegio inconcusse uidimus [et] cogno-
uimus a tem[por]e n[ost]re floride iuuentutis sub temp[or]ibus quatuor p[re]decessorum n[ost]rorum
preregrini/*

*uidelicet et loh[ann]is qui fuit auunc[u]l[u]s nost[er] Bernardi [et] nicholai ep[iscop]o[rum] pragen
[sium] vn[de] nos/*

*eciam ea[n]dem exe[m]p[ci]onem eam habere pleno iure recognoscentes in n[u]llo ei uolum[us]
derogare/*

*ip[s]am illesam et inconuulsam in om[n]ibus q[ua]ntum possumus defendendo In cui[us] rei testimo-
nium hanc litt[er]am sigilli n[ost]ri munimine fecimus roborari Dat[um] prage i[n] die S[an]c[t]o[rum]/*

Gereonis [et] socio[rum] ei[us] m[arty]r[u]m anno d[omi]ni M^oCC^oLx^ox^o tercio/

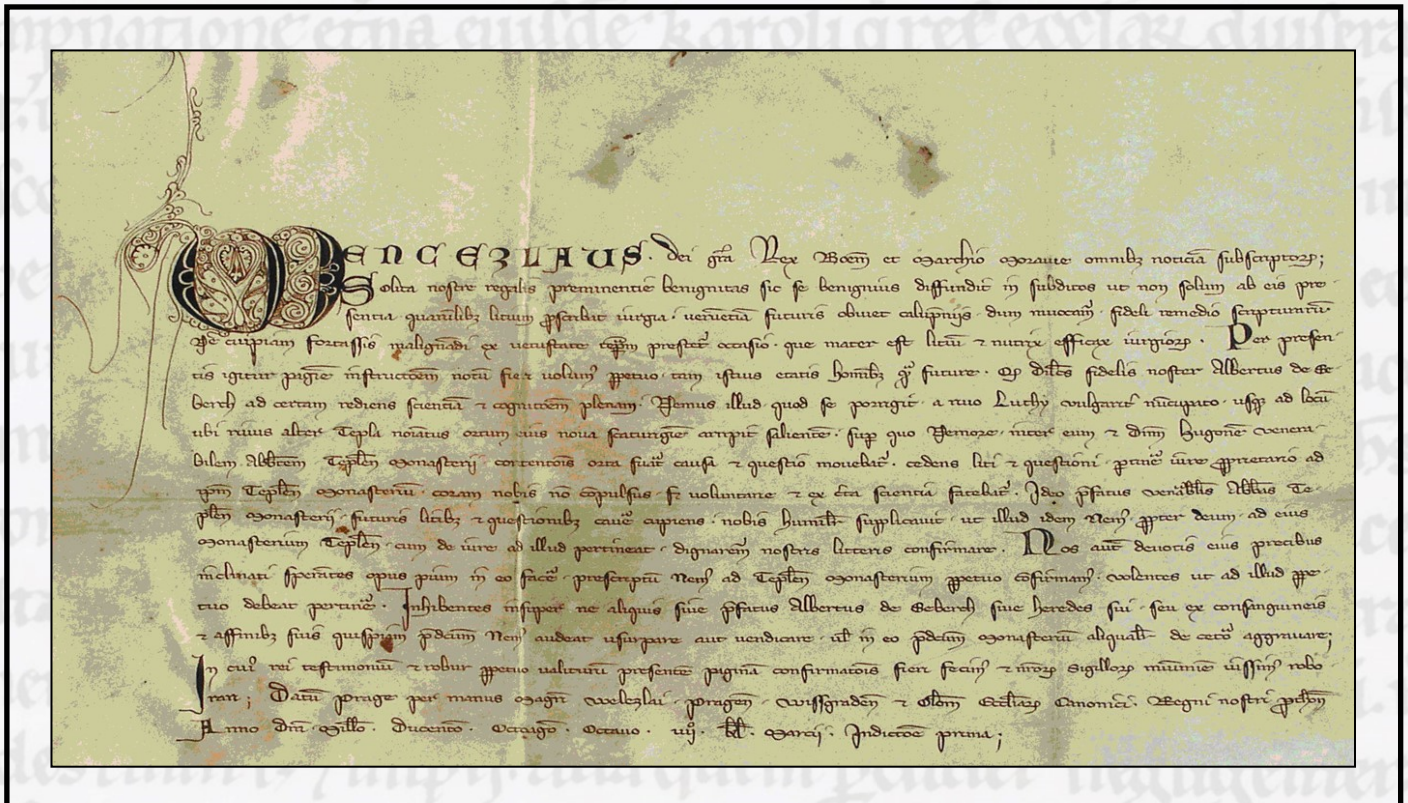


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Charter of Wenceslas II (1288)

Plzeň, Státní oblastní archiv v Plzni, Prem. Teplá L 30

<http://monasterium.net/mom/CZ-SOAP/TeplaOPraem/L30/charter>



Gothic documentary cursive script of the 13th century

The hand of royal chancery of very good quality. This hand writing is associated with Petrus Angeli, an important member of the royal chancery at the end of 13th and beginning of the 14th century: his writing style influenced chancery hands throughout Bohemia during this time. The letters are round and both ascenders and descenders are lengthened and looped. The letter 'a' has a cursive form. As a display script the mix of Uncials and Capitals is used.

Lines 1-5

*WENCEZLAUS dei gr[aci]a Rex Boem[ie] et Marchio Morauie omnib[us] noticia[m]
subscripto[rum]/*

*Solita nostre regalis preminentie benignitas sic se benignius diffundit in subditos ut
non solum ab eis pre/*

*sencia quaru[m]lib[et] litium p[ro]scribat iurgia ueru[m] ecia[m] futuris obuiet calu
[m]pniis dum iuocam[ur] fideli remedio scriptura[rum]/*

*Ne cuiquam fortassis maligna[n]di ex uetustate te[m]p[or]u[m] prestat[ur] occasio que
mater est litiu[m] [et] nutrix efficax iurgio[rum] Per presen/*

*tis igitur pagi[n]e instrucc[i]o[n]em notu[m] fieri uolum[us] p[er]petuo tam istius eta-
tis homi[ni]b[us] q[uam] future Q[uod] D[il]e[ct]u[s] fidelis noster Albertus de Se/*

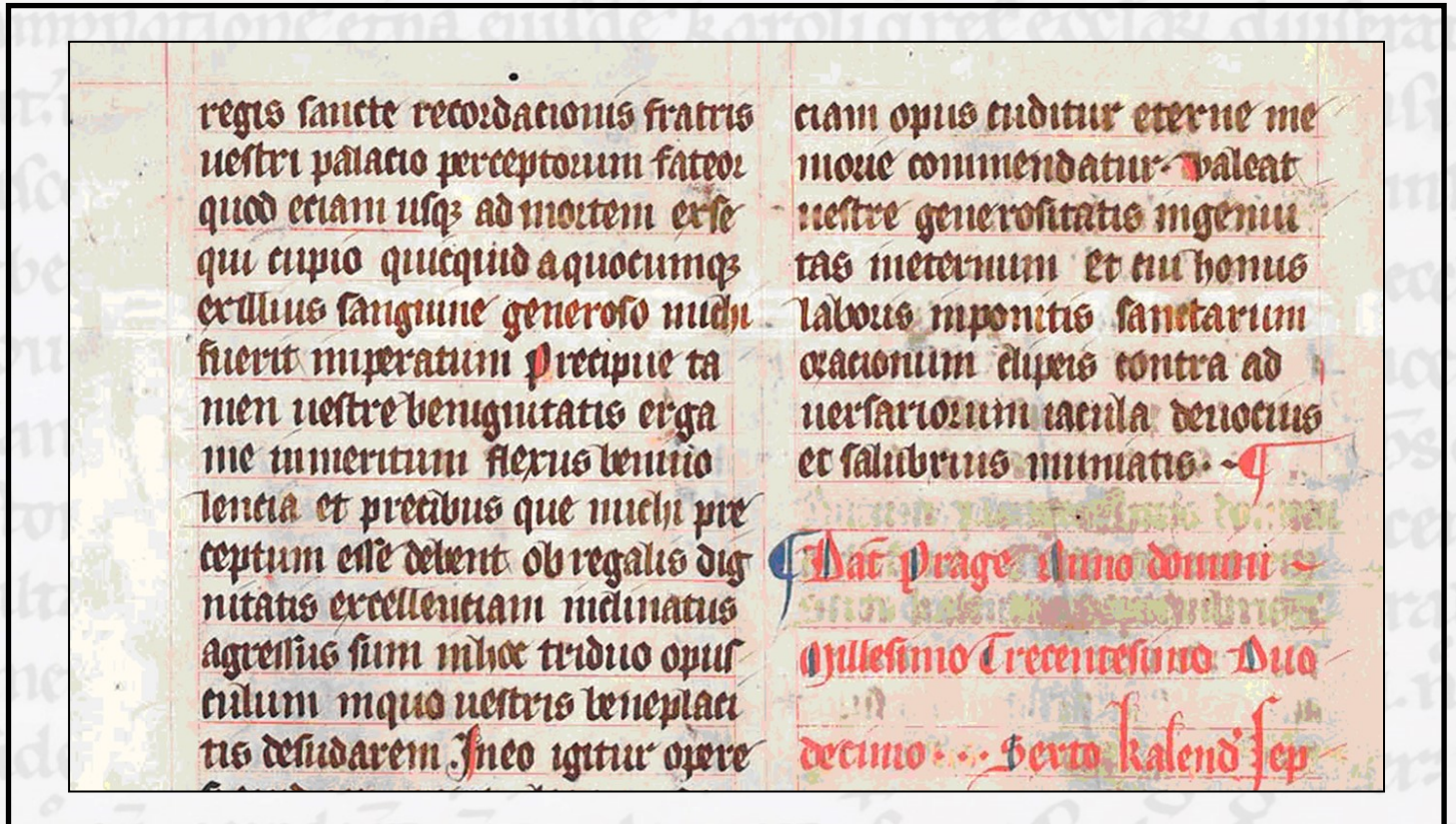


Hana Patkova — *Latin Palaeography in Central Europe*

Passionale of the abess Cunigundis (1313-1321)

Prague, Národní knihovna České republiky, XIV A 17

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR__XIV_A_17___2GWPZB8-cs



Gothic book hand, second-third decade of the 14th century

The script is of a good quality. The ascenders and descenders are very short, some of ascenders forked. The general aspect changed from the round or oval form of late Caroline minuscule to the squared form of Gothic. The d is round (uncial), the a has the upper bow closed. The bottoms of the minims are rounded with the simple turn of the pen upwards.

Fol. 2v

Right column

*ciam opus cuditur eterne me/
morie commendatur valeat/
uestre generositatis ingenui/
tas in eternum et cui honus/
laboris inponitis sanctarum/
oracionum clipeis contra ad/
uersariorum iacula deuocius/
et salubrius muniatis/*

*Dat[um] Prage Anno domini/
Millesimo Trecentesimo Duo/
decimo Sexto Kalend[as] sep[tembris]*



Hana Patkova — *Latin Palaeography in Central Europe*

The Bible of Wenceslas (1350-1375, southern Bohemia)

Österreichische Nationalbibliothek, cod. 2759–2764.

<http://www.handschriftencensus.de/11115>



Gothic book hand, end of the 14th century

The script is of very good quality. This kind of the script can be called 'textus quadratus', because of treatment of the bottoms of minims: they have been given squared feet. Biting, that is to say the coalescing of two adjacent curved stroke, appears very often.

Left column

*deine schos vnd do her sie geliz/
in die schos do czoch her si ous/
seczig her wider ous gleichet/
weis als ein sne wider czeuch/
sprach her dein hant in di schoz/
vnd her wider czoch er sie in die/
schos vnd czoch sie aber her/
ous vnd do was sie gleich dem/
andern vleische Ist das si nich^t/
gelouben sprach her du och/
enhoren die rede des erste[n] czei/
thens so gelouben sie den uor*

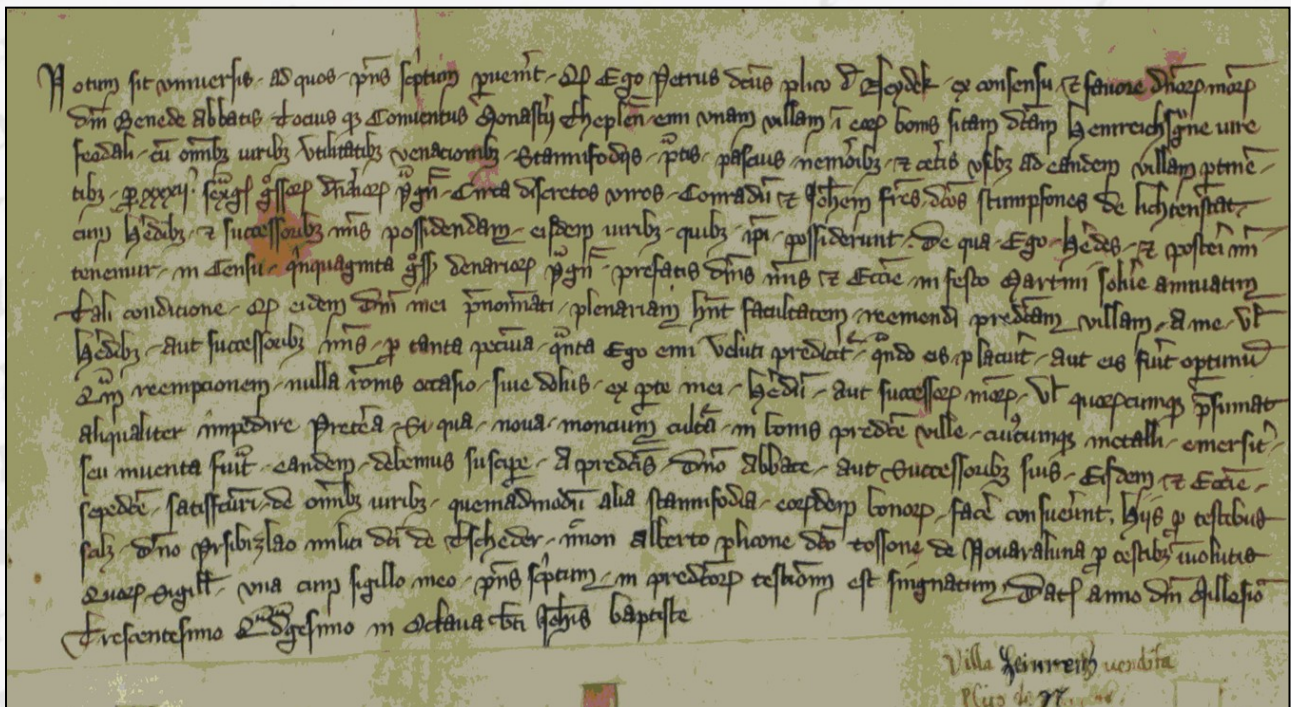


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Charter of Peter of Neydeck (1340)

Plzeň, Státní oblastní archiv v Plzni, Prem. Teplá 51

<http://monasterium.net/mom/CZ-SOAP/TeplaOPraem/L51/charter>



Gothic documentary cursive hand of the 1st half of the 14th century

The strokes are rather thin. As is usual in the chancery hands, the ascenders and descenders are more lengthened than in book scripts. Some of ascenders are looped. The letter 'a' appears with a closed upper bow. Some neighbouring minims are written continuously.

Lines 1-5

Notum sit vniuersis ad quos p[rese]ns sc[ri]ptum p[er]uen[er]it Q[uod] Ego Petrus d[i]c[t]us plico d[e] Neydek ex consensu [et] fauore d[omi]no[rum] m[e]o[rum] / d[omi]ni Benede abbatis Tociusq[ue] Conuentus Monast[er]ii Theplen[sis] emi vnam villam i[n] eo[rum] bonis sitam d[ic]tam Heinrichsg[r]vne iure / feodali cu[m] om[n]ib[us] iurib[us] vtilitatib[us] venacionib[us] Stannifodiis p[ra]tis pascuis nemo[r]ib[us] [et] cet[er]is vsib[us] ad eandem villam p[er]tine[n] / tib[us] p[ro] xxxii sex[a]g[enis] g[r]osso[rum] d[e]na[r]io[rum] p[ra]g[e]n[sium] Circa discretos viros Conradu[m] [et] loh[ann]em fr[at]res d[ic]tos stumpfones de lichtenstat / cum he[re]dib[us] [et] successorib[us] m[e]is possidendam eisdem iurib[us] quib[us] ip[s]i possiderunt De qua Ego he[re]des [et] poste[r]i m[e]i /

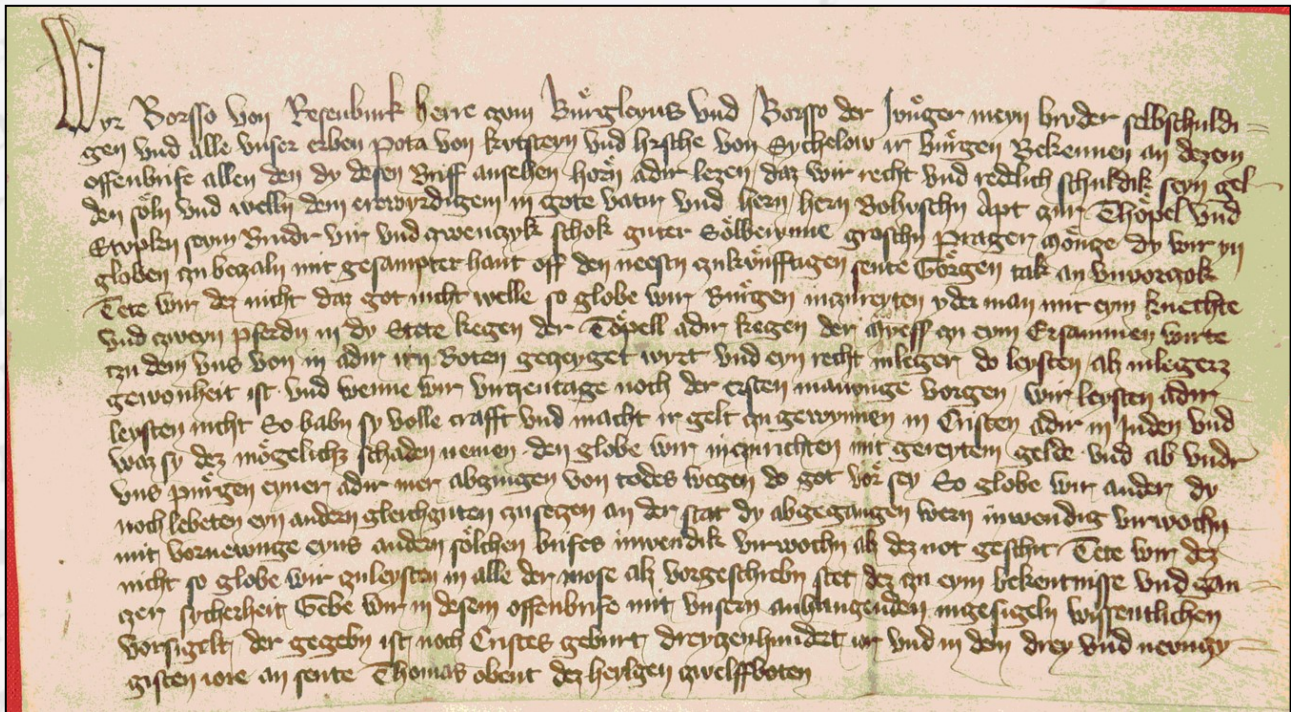


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Bores of Riesenburg and his brother (1393)

Plzeň, Státní oblastní archiv v Plzni, Prem. Teplá 91.

<http://monasterium.net/mom/CZ-SOAP/TeplaOPraem/L91/charter>



Gothic documentary cursive script of the end of the 14th century

This form of documentary cursive hand sometimes appears in the second quarter of the 14th century. In the second half and at the beginning of the 15th century this script becomes predominant. Both the ascenders and descenders are shorter than before, the ascenders are looped and some neighbouring letters are written continu-

Lines 1-4

Wyr Borsso von Resenburk herre czvm Bu^rrgleyns vnd Borsso der Iv^enger meyn brvder selbsthuldi/

*gen vnd alle vnser erben Pota von kvststeyn vnd hrsche von Sychelow ir bu^rgen Beken-
nen an dezem/*

*offenbrife allen den dy desen Briff ansehen ho^ern adir lezen daz wir recht vnd redlich
schuldik seyn gel/*

*den so^eln vnd welln dem erewyrdigem in gote vatir vnd hern hern Bohvschii Apt czur
Tho^epel vnd/*



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The 15th century brought further change. Firstly, the Hussite Wars influenced the conditions of writing. The number of monasteries in Bohemia fell; even those that survived lost their importance. After some stabilization, luxury manuscript production resumed and the writing of simple manuscripts for everyday use continued. Numerous manuscripts of the Bible or its parts were written and painted during the 15th century by the artisans and workshops. Some of these were Latin and others in Czech. The script of these Bibles was no longer *textualis*, they were, instead, written in bastard. The origins of this kind of script lay in the 14th century. The bastard used in Bohemia mixed some elements of *textualis*, like breaking, the formal *ductus*, the contrast between thick and thin strokes and some elements of cursive hand, like the letter 'a', and the descenders and looped ascenders of the letter 's'. The preserved texts show bastard scripts of very different quality, from the elaborate forms used in luxurious manuscripts to the kinds used in very simple texts, where it is sometimes hard to differ from a cursive hand. For most of the century, bastard was predominant among book hands. *Textualis* remained in use in some liturgical manuscripts like graduals, but, towards to the end of 15th century, even some missals were written in bastard. Some manuscripts written in *rotunda* appeared in the milieu of some Franciscan friaries but this kind of script did not have any greater influence.

Humanist writing appeared as a result of Italian influence towards the end of the 15th century, but it had little impact on book hands. Humanistic manuscripts were mostly imported from Italy. However, in the development of the documentary hand Humanist script was more significant. Apart from cursive scripts in more informal books, bastard permeated all types of documents, and became the script even of carefully written formal ones. Humanistic writing was more influential on documentary hands than it was on book hands and some Humanistic elements can be found from the mid-century onwards in both the royal chancery and, especially in the remaining administration of the Catholic Church. Nonetheless, the influence of humanistic writing was rather weak and pure humanistic script is hard to find. In general, the surviving examples are mostly of mixed hands.

As far as book printing in Bohemia is concerned, the earliest impressions can be tentatively dated to in the 7th decade of the 15th century. The script of the incunabula is mostly bastard, though *textualis* and *rotunda* appeared very rarely.

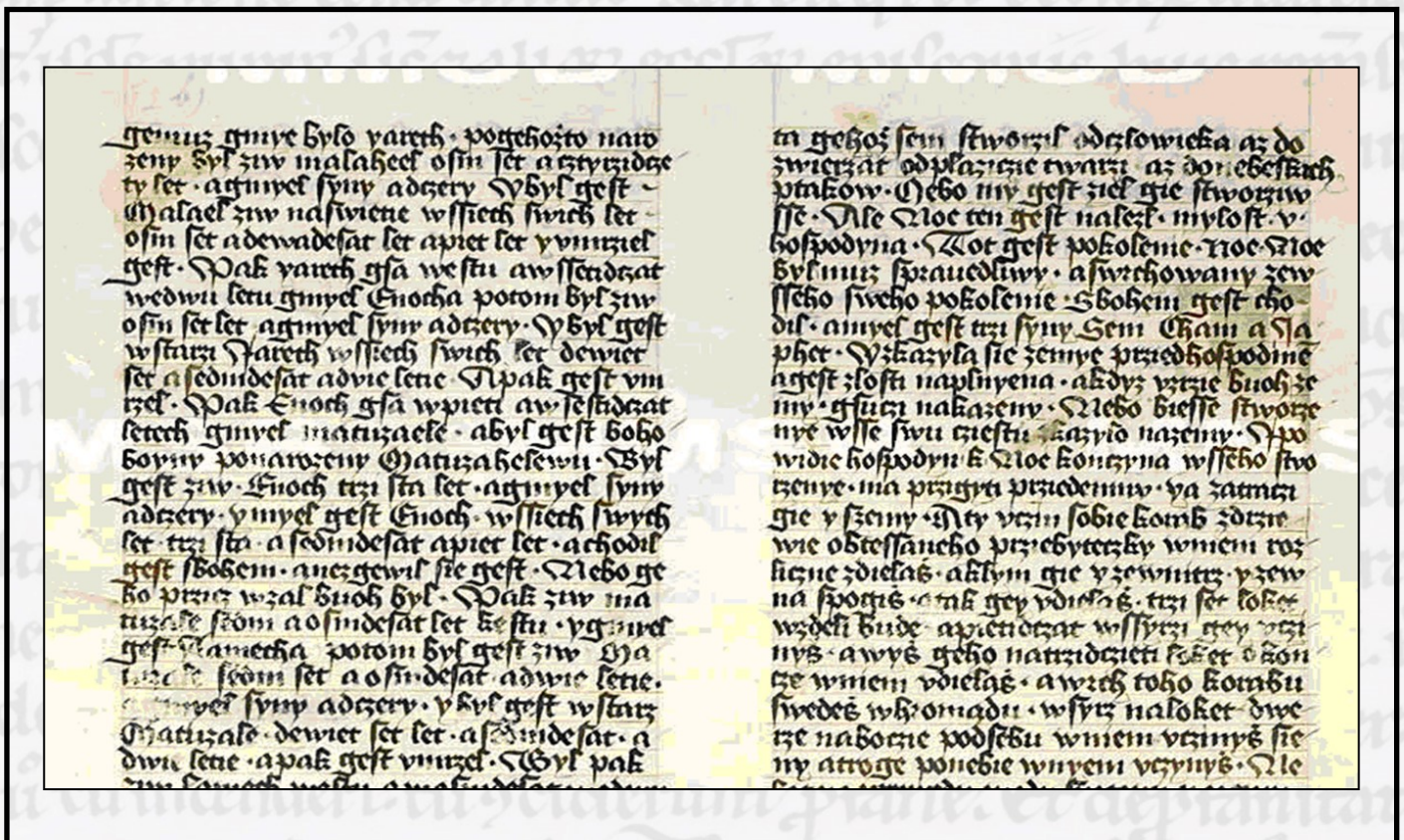


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Bible of Boskovice (probably 3rd decade of the 15th century)

Olomouc, Vědecká knihovna v Olomouci M III 3

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-VKO__M_III_3__1MMUSY7-cs



Bastarda

Bastarda developed in Bohemia at the end of the 14th century, and during the 15th century it became very popular in diverse types of both books and documents. The typical *bastarda* mixes some elements of cursive scripts, like 's' and 'f' with lengthened descenders, a cursive letter 'a', and the general appearance of a book hand.

Fol. 3v

Left column, lines 1-6

gemuz gmye bylo yareth pogehožto naro/
zeny byl ziw malaheel osm set a cztyrzidcze/
ty let a gmyel syny a dczery Y byl gest/
Malael ziw na swietie wssiech swich let/
osm set a dewadesat let a piet let y vmrziel/
gest Pak yareth gsa we stu a w ssetidczat/

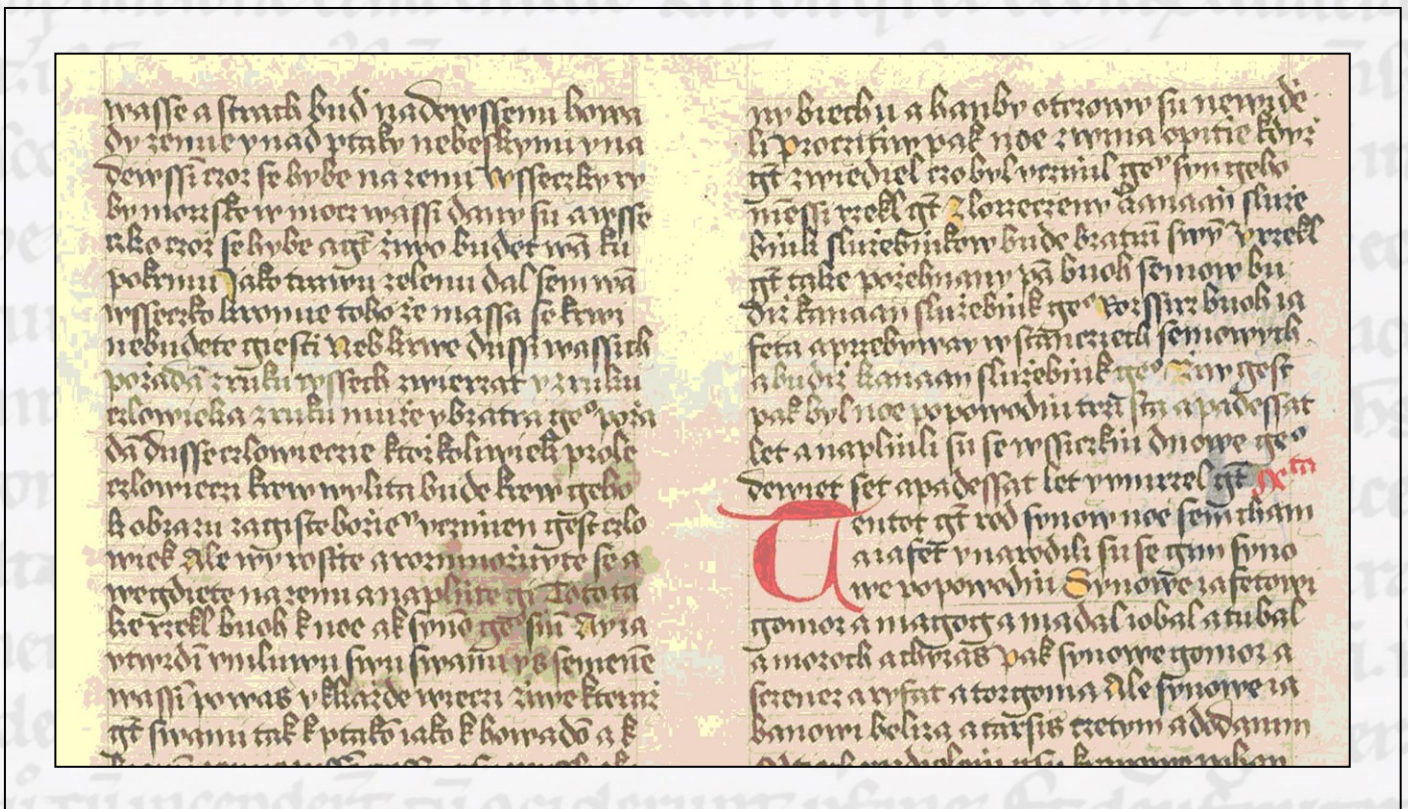


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Bible Dlouhoveského (Martinická) (1475)

Prague, Národní knihovna České republiky XVII.A.37

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR_XVII_A_37__2PMD33-cs



Bastarda, 3rd quarter of the 15th century.

Some of the letters are supplied with diacritics, as they sometimes were in Czech texts of the 15th century. The diacritics are typical of literary and scientific texts but in documentary writing they appear very rarely.

Fol. 2v

Left column, lines 1-6

*wasse a strach bud' nade wssemi howa/
dy zemie y nad ptaky nebeskymi y na/
de wssi[m] czoz se hybe na zemi Wsseczky ry/
by morzske w mocz wassi dany su a wsse/
czko czoz se hybe a g[es]t živo budet wa[m] ku/
pokrmu lako trawu zelenu dal sem wa[m]/*

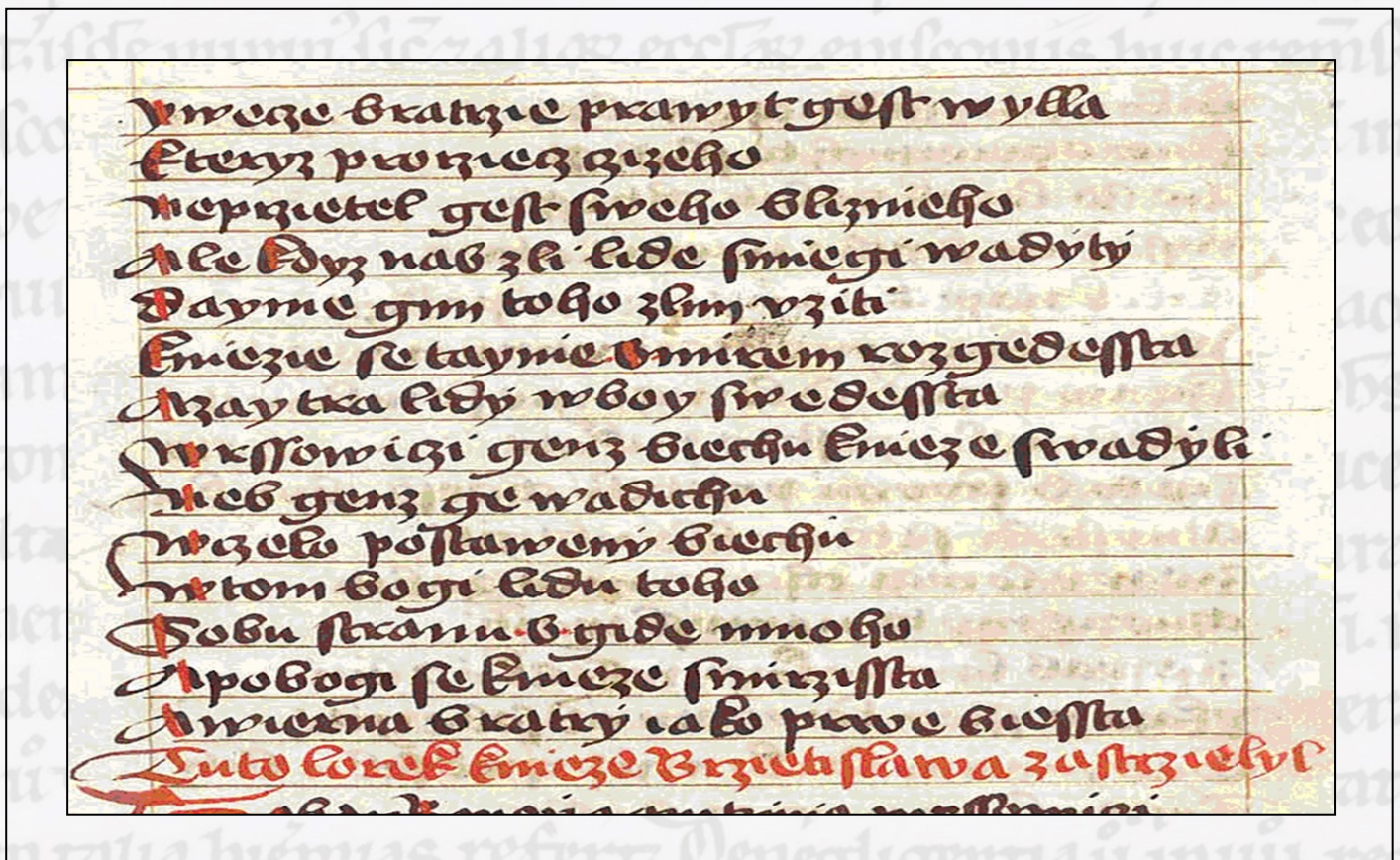


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Chronicle of Dalimil (1459)

Prague, Knihovna Národního muzea v Praze, II F 8

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NMP__II_F_8____26JXMYD-cs



The sc. Bastarda

This form of bastarda is of rather low quality. It was used for the different grades of text, from very luxurious manuscripts to the very simple and cheap ones.

Fol. 50 r

Y wecze bratrze prawyt gest wylla/
Kteryz pro rziecz czizeho/
Neprzietel gest sweho bliznieho/
Ale kdyz nas zli lide smiegi wadyty/
Dayme gim toho zlim vziti/
Kniezie se taynie s mirem rozgedessta/
A zaytra lidy w boy swedessta/
Wrssowiczi genz biechu knieze swadzli/
Neb genz ge wadichu/
W czelo postaweny biechu/
W tom bogi lidu toho/
S obu stranu sgide mnoho/
A po bogi se knieze smirzissta/
A wierna bratry iako prwe biassta/
Tuto lorek knieze Brzietislawa zastrzielyl



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Graduale of Janíček Zmilelý (beginning of the 16th century)

Mladá Boleslav, Okresní museum, i.č. 21691

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-OMMB_INV_C_21691_18VHNS2-cs



Gothic book hand (black letters)

In some kinds of manuscripts like liturgical books, Late mediaeval gothic book hand remained in use until the Early Modern Era. The form of letters is very conservative, having remained largely unchanged since the end of the 14th century.

Fol. 3r

ste Agie celi compos regie melos/

*glorie cui semp[er] astas p[ro] crimi[n]e [sic] angeloru[m]
[m]/*

Xpe [Christe] Celitus n[ost]ris/

assis p[re]cib[us] Pro[n]is/

deca[n]tat apex e me[n]tib[us] que[m] i[n] terris/

*deuote colim[us] ad te pie Ihu [Iesu] clama[n]tes e
[leison]/*

*Xpe [Christe] vnice dei p[at]ris ge[n]ite que[m] de v[ir]
gine/*

nascitu[rum] mu[n]do mirifice s[an]cti p[re]dixeru[n]t/



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Missel of Křivce (end of the 15th century)

Prague, Národní knihovna České republiky, Teplá d 19



Bastarda of medium quality. This type of script, generally used in very different manuscripts like luxurious Czech or latin bibles, penetrated slowly even in the liturgical books, but the gothic book hand remained prevailing script there.

Left column

*Ad te leuavi a[n]i[m]am/
meam de[us] meus in te/
confido no[n] erubescam/
neq[ue] irrideant me Ini/
mici mei etenim vniuer/*

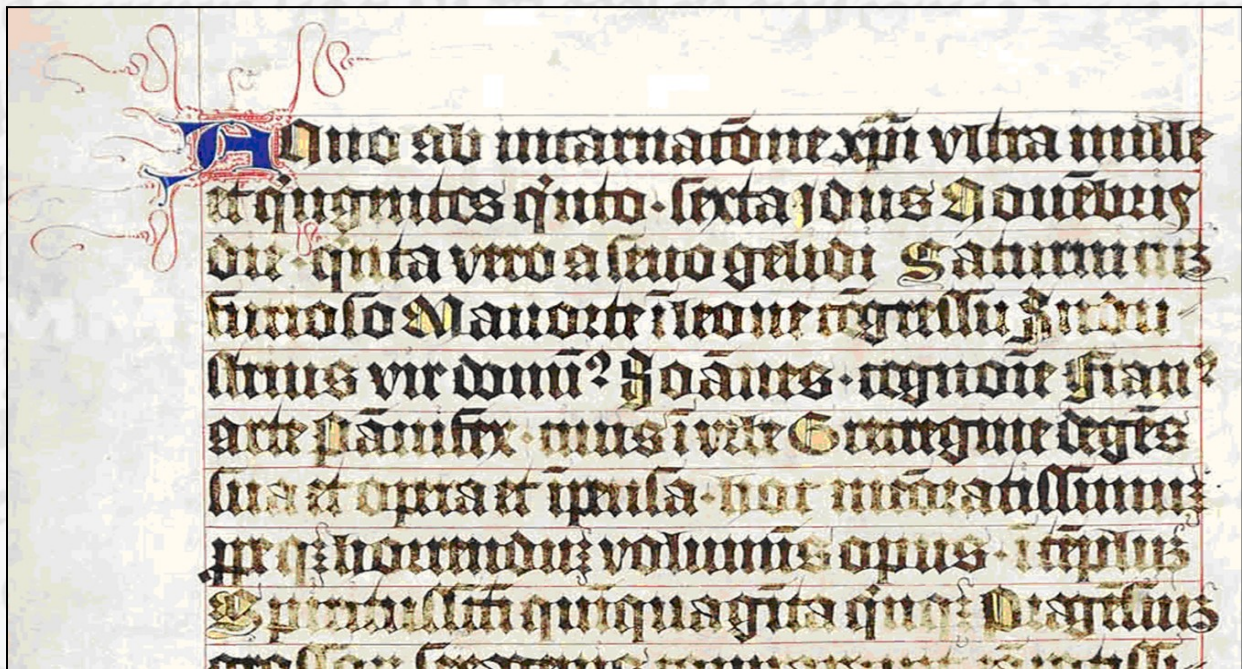


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Hymnal of Franus (1505)

Hradec Králové, Muzeum východních Čech Hr-6

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-MVCHK_HR_6_II_A_6_00SL9UC-cs



Another example of a high quality gothic book hand used in the *utraquist* liturgical manuscripts at the beginning of the Early Modern Era.

Fol. 1v

Anno ab incarnac[i]one xpi [Christi] vltra mille/
et q[ui]ngentos q[ui]nto sexta Idus Noue[m]bris/
die q[ui]nta vero a seuo gelidi Saturni cu[m]/
friuolo Manorte i[n] leone co[n]gressu Indu/
strius vir domi[nus] loa[n]nes cognomi[n]e Fran[us]/
arte Pan[n]ifex cuis i[n] vrbe Grec regine dege[n]s/
sua et opera et i[n]pensa hoc me[m]oratissimu[m]/
p[ro]peq[ue] horrendu[m] volumi[n]is opus i[n] te[m]plu[m]/
Spiritus s[an]cti qui[n]quagi[n]ta q[ui]nq[ue] Prage[n]siu[m]/

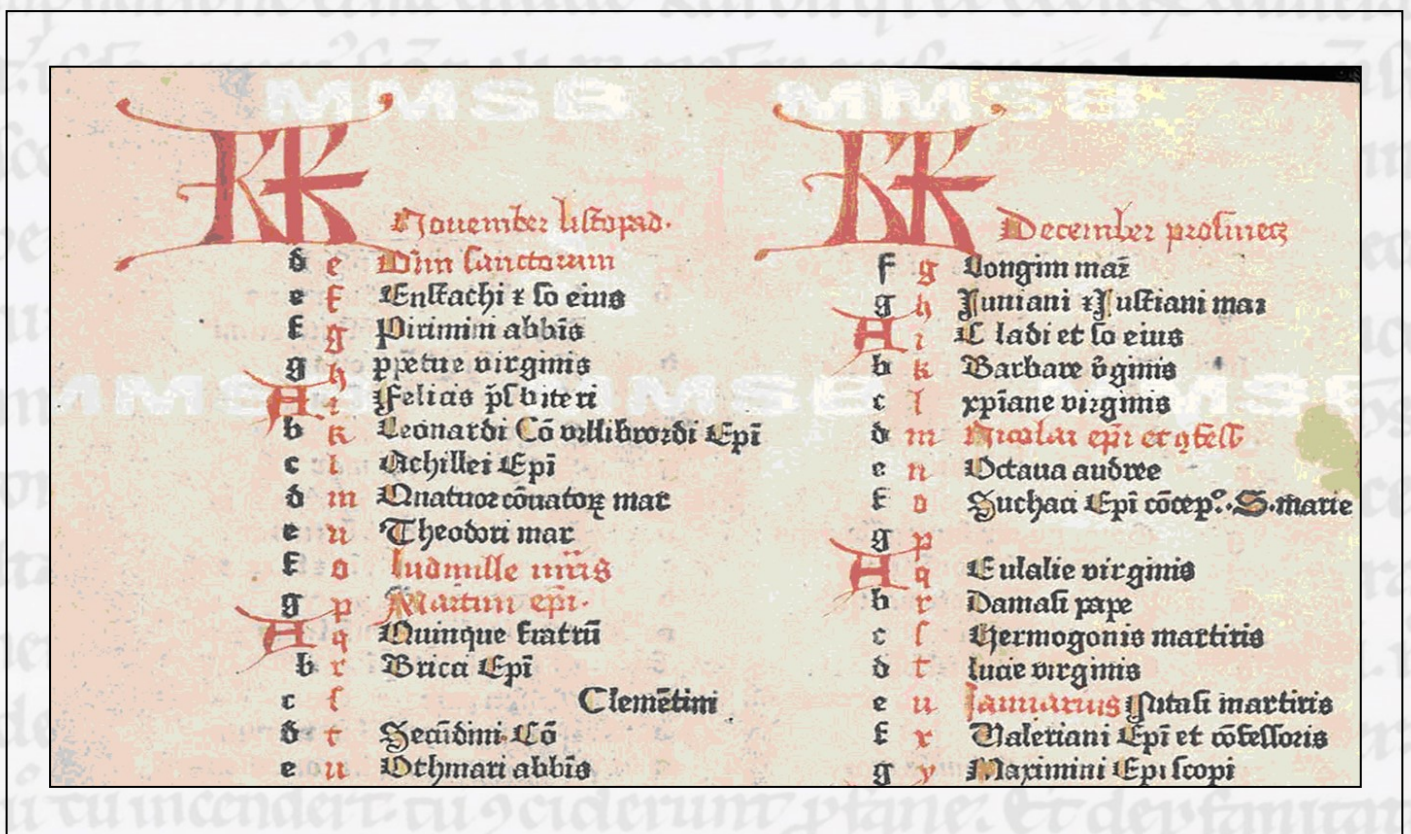


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Missale Pragense (Pilsen 1479)

Prague, Národní knihovna České republiky, 39.D.7

http://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NKCR_39_D_7_____1TH3PO5-cs



Fol. 3v

Left column

KK[Kalendae] Nouember listopad

D e O[mn]i[u]m sanctorum

E f Eustachi [et] so[ciorum] eis

F g Pirimini abb[at]is

G h p[er]petue virginis

A i Felicis p[re]sbiteri

B k Leonardi Co[n]fessoris
villibrordi Ep[iscop]i

C l Achillei Ep[iscop]i

D m Quatuor co[ro]nato[rum] mar[tirum]

E n Theodori mar[tiris]

F o ludmille m[a]r[tir]is

G p Martini ep[iscop]i

A q Quinque fratri[m]

B r Bricci Ep[iscop]i

C s Cleme[n]tini

D t Fecu[n]dini Co[n]fessoris]

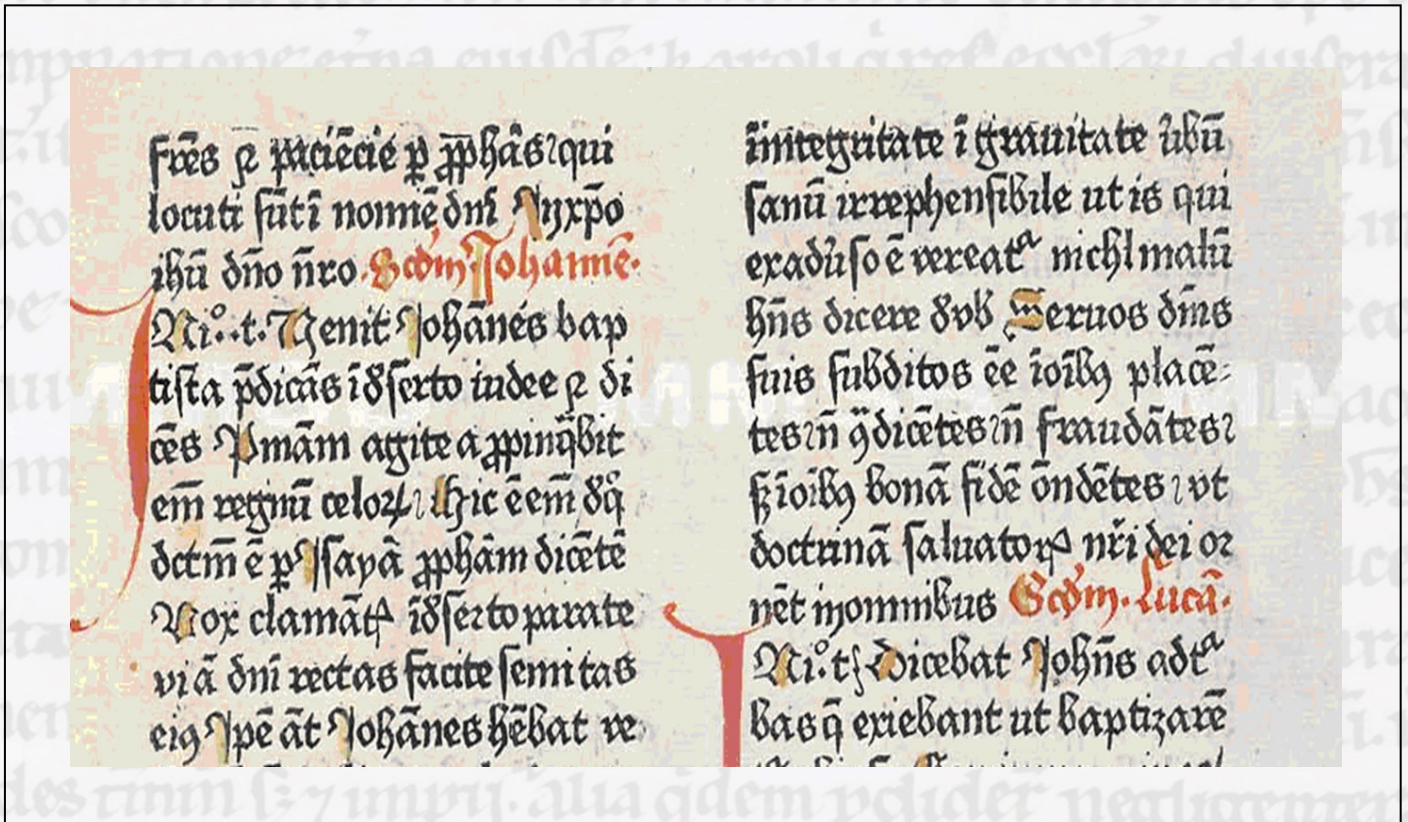
E u Othmari abb[at]is



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Missale Pragense (Pilsen 1479)

Prague, Národní knihovna České republiky, 39.D.7



The script of early prints in Bohemia is similar to the contemporary manuscript hands. Generally, the *bastarda* is prevalent, as good as in the manuscripts. On rare occasions, gothic book hand was used, and occasionally even rotunda too.

Fol. 5r

fr[at]res [et] pacie[n]cie p[er] p[ro]ph[et]as qui/
locuti su[n]t nomi[n]e d[omi]ni In xpo [Christo]/
ihu [Iesu] d[omi]no n[ost]ro S[ecun]d[u]m Ioanne[m]/
IN i[ll]lo t[em]pore Venit Ioha[n]nes bap[ti]sta p[re]dica[n]s i[n] d[es]erto iudee [et] di[ci]t[ur]es P[en]it[ent]iam agite app[ro]pinq[ua]bit/[et] e[n]i[m] regnu[m] celo[rum] Hic e[st] e[n]i[m] d[ic]t[ur]m e[st] p[er] Isaya[m] p[ro]ph[et]am dice[n]te[m]/
Vox clama[n]t[is] i[n] d[es]erto parate/[et] via[m] d[omi]ni rectas facite semitas/[et] ei[us] Ip[s]e at[que] Ioha[n]nes h[ab]ebat ve[re]n[ti]am



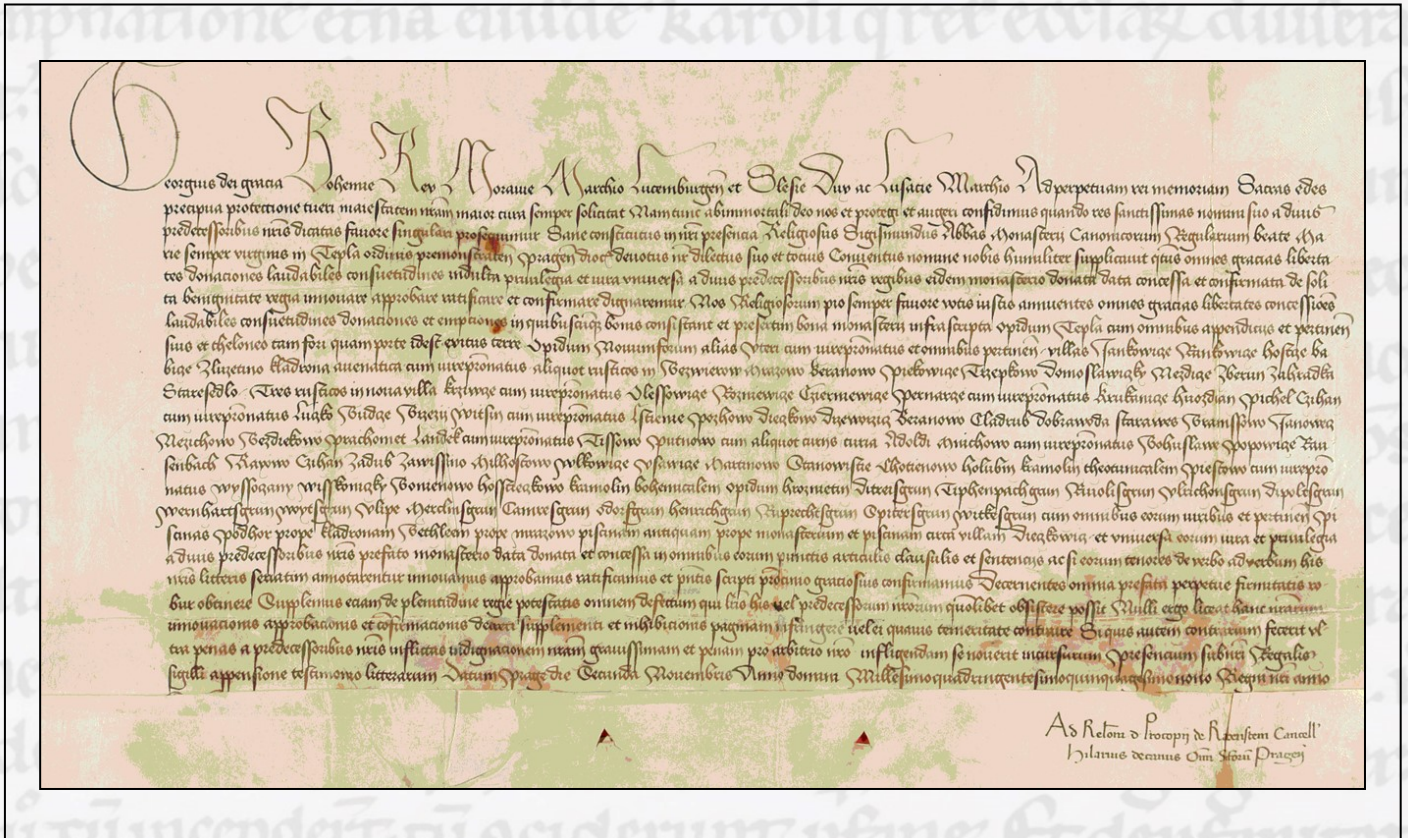
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Charter of George, king of Bohemia (1459)

Plzeň, Státní oblastní archiv, Prem. Teplá L142

<http://monasterium.net/mom/CZ-SOAP/TeplaOPraem/L142/charter>



Bastarda as a documentary script

Bastarda did not only penetrate books, but into all types of writing. The documentary *bastarda* of the royal chancery differs from the *bastarda* of books only in having slightly lengthened ascenders and descenders. The note on the plica of the document is written in humanistic script, and counts among the rare examples of this script in post-hussite Bohemia.

*Georgius dei gracia Bohemie Rex Morauie Marchio Lucemburgen[sis] et Slesie Dux ac Lusacie Mar-
chio Ad perpetuam rei memoriam Sacras edes/*

*Precipua protectione tueri majestatem n[ost]ram maior cura semper sollicitat Nam tunc ab immor-
tali deo nos et protegi et augeri confidimus quando res sanctissimas nomini suo a diuis/*

*predecessoribus n[ost]ris dicatas fauore singulari prosequimur Sane constitutus in n[ost]ri presencia
Religiosus Sigismundus Abbas Monasterii Canoniorum regularium beate Maa/*

*rie semper virginis in Tepla ordinis premonstraten[sis] Pragen[sis] dioc[esis] deuotus n[ost]r dilec-
tus suo et tocius Conuentus nomine nobis humiliter supplicauit q[ua]t[en]us omnes gracias liberta/
tes donaciones laudabiles consuetudines indulta priuilegia et iura vniuersa a diuis predecessoribus n
[ost]ris regibus eidem monasterio donata data concessa et confirmata de soli/*

Ad Rel[aci]o[ne]m d[omi]ni Procopii de Rabenstein Cancell[arii]/

Hilarius decanus O[mn]i[u]m S[anc]to[rum] Pragen[sium]/



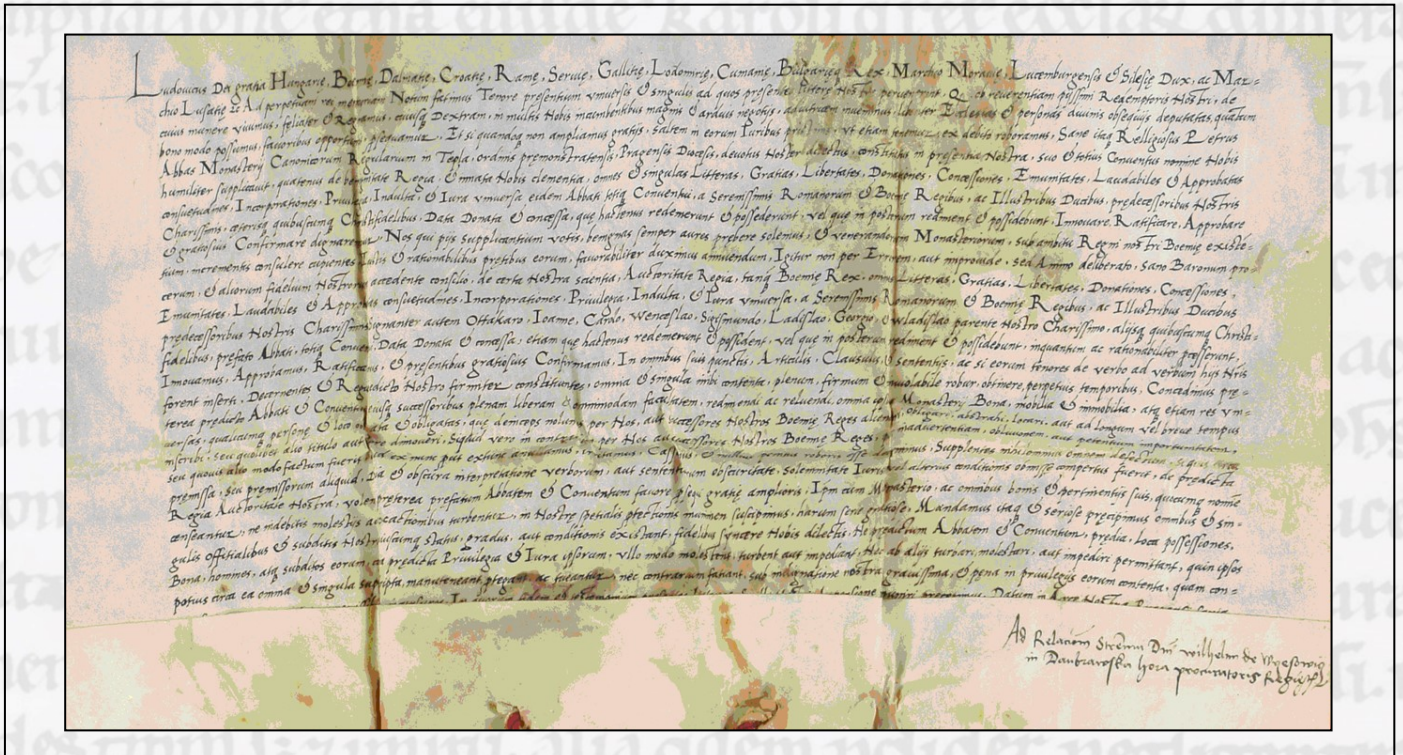
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Charter of Lewis, king of Bohemia (1523)

Plzeň, Státní oblastní archiv, Prem. Teplá 255

<http://monasterium.net/mom/CZ-SOAP/TeplaOPraem/L255/charter>



Humanistic cursive as a documentary script

The use of humanistic script in the documents is rather rare in Bohemia: this royal document was written in third decade of the 16th century.

Ludouicus Dei gratia Hungarię Boemię Dalmatię Croatiaę Ranię Seruię Gallitię Lodomirię Cumanię Bulgarię Rex Marchio Morauię Lucemburgensis [et] Silesię Dux ac Mar-

chio Lusatię etc. Ad perpetuam rei memoriam Notum fatimus [sic] Tenore p[re]sentium vniuersis [et] singulis ad quos p[re]sentes litter; Nostre peruenerint Q[uod] ob reueurentiam piissimi Redemptoris Nostri de/

cuius munere viuimus feliciter [et] Regnamus eiusq[ue] Dextram in multos Nobis incumbentibus magnis [et] arduis negotiis adiutricem inuenimus libenter Ecclesias [et] personas diuinis obsequiis deputatas qua[n]tum/

bono modo possumus fauoribus opportunis p[ro]sequamur Et si quandoq[ue] non ampliamus gratis saltem in eorum iuribus pristinis vt etiam tenemur ex debito roboramus Sane itaq[ue] Religiosus [sic] Petrus/

Abbas Monasterii Canoniorum Regularium in Tepla ordinis p[re]monstratensis Pragensis Diocesis deuotus Noster dilectus constitutus in p[re]sentia Nostra suo [et] totius Conuentus nomine Nobis/

Ad Relatio[n]em Stre[n]nui D[omi]ni wilhelmi de Wrzesowicz/

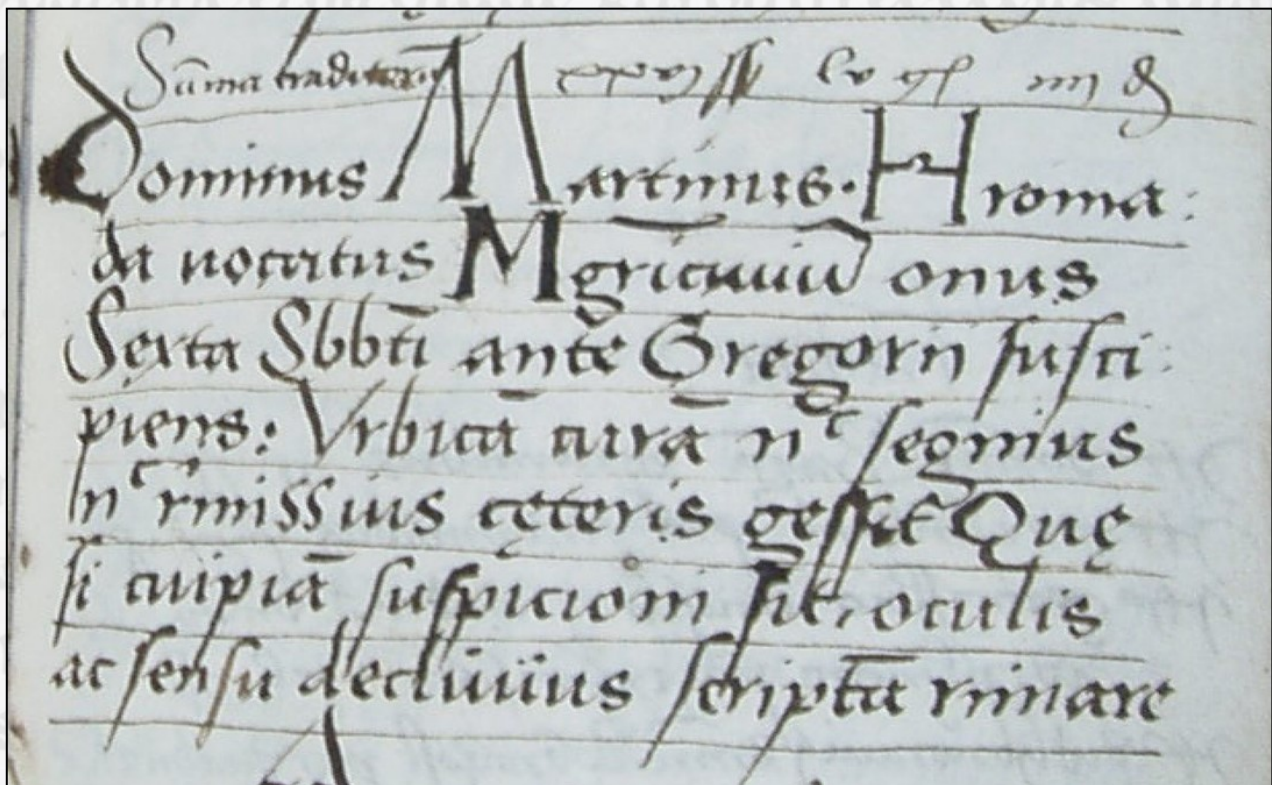
in Daubrawska hora procuratoris Regij/



Hana Patkova — *Latin Palaeography in Central Europe*

Municipal book of Stříbro (c. 1507)

Plzeň, Státní oblastní archiv, Plzeň-SOKA Tachov, AM Stříbro



Humanistic semi-cursive as a documentary script

At the beginning of the 16th century, humanistic script was used in the municipal books of the town of Stříbro in Western Bohemia. The example above was only a short interruption in a work, the rest of which was in a gothic hand. After a few years the returned to the usual gothic. Generally, humanistic script appears very rarely in the late medieval Bohemia

Fol. 56r

Su[m]ma traditoru[m] xxvi ss. lv gr. iiii d./

Dominus Martinus Hroma/

da uocatus M[a]g[ist]ri ciuiu[m] onus/

Sexta S[a]bb[a]ti ante Gregorii susci/

piens Urbica[m] cura[m] n[e]c segnius/

n[e]c r[e]missius ceteris gessit Que/

si cui pia[m] suspitioni sit oculis/

ac sensu decliuus scripta rimare/