

Text, Textuality and Digital media
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Lecture 6
Manuscript Culture: Europe

Welcome to this lecture, on we are going to today discuss manuscripts and manuscript production. We will primarily be focusing on early late medieval medieval European manuscripts, very early manuscripts but as I would argue through this lecture that what we are going to witness in with respect to European manuscripts would be true for a large geography even outside Europe because this was a world which was which was linked through trade.

Many of the writing implements that were developed in Europe and the writing practices that developed in Europe were those which were borrowed or had emerged to Europe from other other places in the world and one of the things that we need to remember is that in our previous lectures we had looked at closely at oral forms of communication and oral forms of creation of stories and ideas sharing of ideas and from that we moved to the domain of a of a manuscript. A manuscript unlike the oral is is a is a physical document, right.

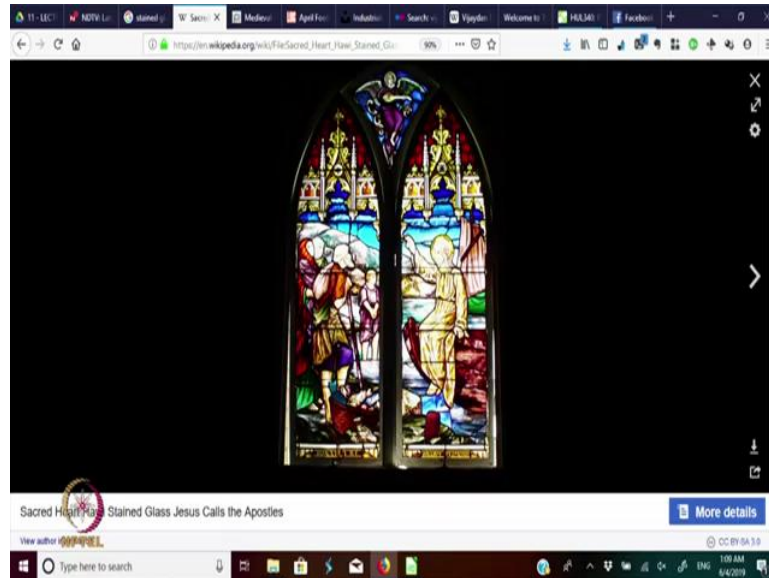
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So that means it is tangible, it can be carried, and so it is something that can move from place to place from one place to another, alright. So, and this brings about a very very important change in the way texts are perceived through history. To just give you an example for the moment, if you look at temple architecture for example, or if you look at frescoes in in in

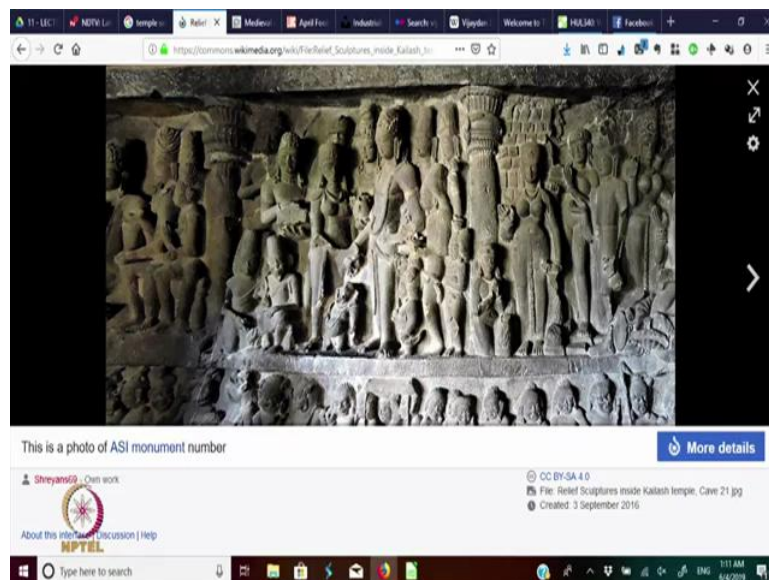
medieval churches or early modern churches and cathedrals, you find that those were very fine examples of plastic or visual art.

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And the important point about this is that in order to witness that art, the the sculpture that that's there on the walls of temples or the frescoes which could be there.

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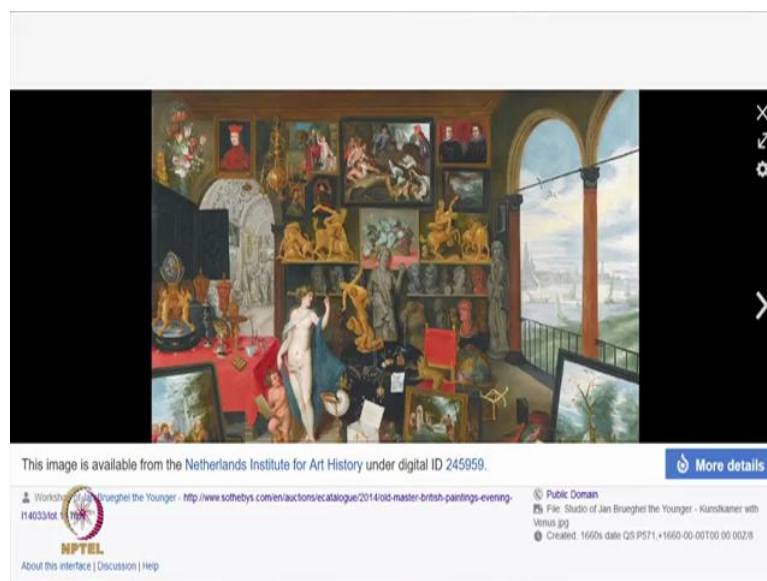
Or sculptures which would be there on the walls of of cathedrals, you would the viewer would have to go to the to that particular building to that particular artefact, go towards that particular artefact. This artefact was not mass reproduced, right. I am talking about the era before the coming of the digital, before the coming of print, because once print comes into

being one could one could actually take a photograph I mean once photography comes into being and put it in print, so you could partake a little bit of that sculpture or that painting by through through mechanical reproduction.

But before that you could not partake of anything unless you actually were there at that spot. So that makes marks a very important distinction simply because here you had an object, an artefact, a creation of art in which the artist had been in the same domain as that of the viewer, the point does not change. Even with the oral, in order to be able to able to understand or able to communicate with the viewer, the listener, the speaker, the teller of (stories) tales had to be in the same domain, in the same geographical space as that of the the listener. So in the case of the oral this this coming together within the same geography had to be simultaneous, it had to happen at the same point of time whereas the sculpture for the sculpture or the painter of the fresco it could be deferred in time, a cathedral could be could be in place for hundreds of years and people, all visitors who come there would be able to see and witness the work but notionally when we look at Michelangelo work in the Sistine Chapel, visitors to the Sistine Chapel are sharing the same space in which Michelangelo did his work, right.

This is not the case when paintings come into being because when paintings come into being the painting is oftentimes produced within the studio of of the painter and then installed in a in a particular location. Usually early paintings would be ones which would be created for patrons would be made to order.

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Really-really large paintings and that is how it began, the really large paintings would probably have been painted in location because they would be very difficult to move but as time progressed and this is something that we are going to discuss in the future lectures is that the nature of objects and the nature of exchange of commodities, you know now art becomes a commodity.

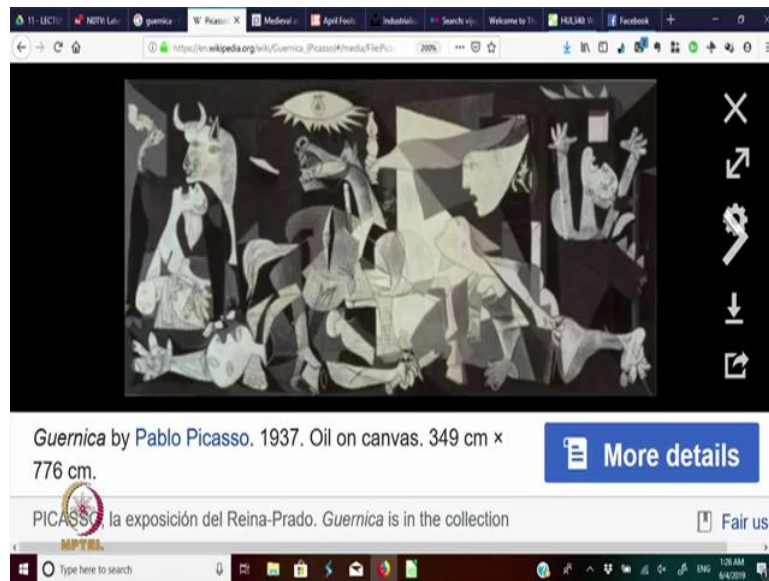
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It becomes a thing that can move from place to place. It works like any other commodity which has mobility. In order to in order for objects to become commodities it is important that they become mobile, they move from place to place. So, the painting moves off the wall into a canvas and the canvas can be produced at a studio which is (owned) which is where where the artist works and the artist really worked by himself he would have many apprentices who would work with him, right.

So, the artist would produce the painting and then it the painting would be taken to the patrons house or wherever it is supposed to be installed and it is possible now that, that painting changes hands over decades over centuries most famous paintings now find their place in in museums.

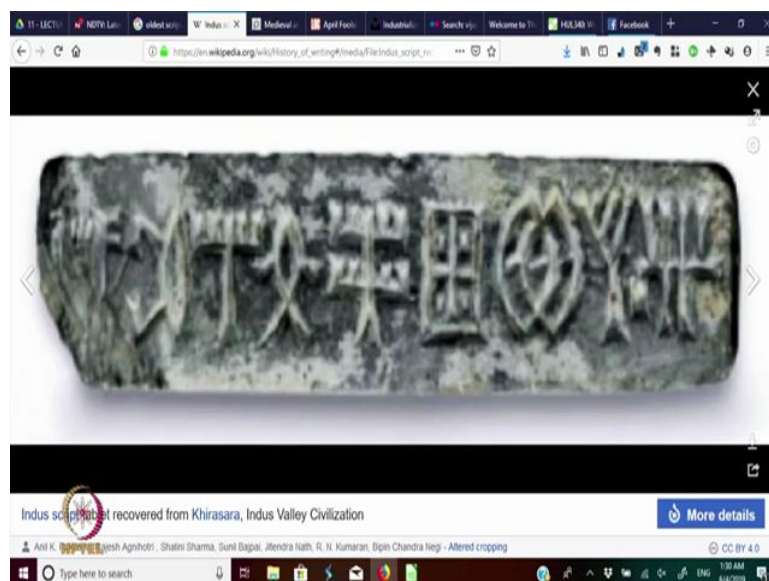
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Or in in in places owned by art collectors, right. In most cases, these are buildings which were never there when the painting was originally made. So the painting may have been made for a particular location but it changes location, right. So it's important to understand, this this is a this is a very important historical change in the way art is is is circulated the way art is received and the way art is perceived.

Till let us say the 11th to 12th centuries art was not perceived as something that could be mobile, it was perceived as something that is that is stable, that is something that is fixed, right. But this shift that I just described with respect to art is something that it took place in the case of of writing sometime before this.

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Now as a few centuries before this, now as I have mentioned earlier the earliest writing, earliest forms of scripts really began as a way to remember or memorize passages, you know we talked about how would be certain mnemonics which would be used for people to for oral poets to sort of remember certain epithets or certain particular kinds of descriptions and how verse would be used as a way to easily commit a certain passage to memory.

So the earliest forms of writing were personal. There would be that those which would be used in order to remind oneself of what of a certain epithet or a certain episode which (was?) to be told, which (was?) to be communicated orally. The writing piece did not have a life of its own to begin with but as time passed by one figured out and it's not a question, merely a question of passage of time, human society as it evolves and this is something that we are going to explore in the course.

That as human society evolves human relationships, relationships between various people within the society also undergo a changes and there is a certain kind of a dialogic relationship between the changes in technology and the changes in social relationships. When I say dialogical relationship I mean that the 2 points of interaction, 2 phenomena of interaction do not bear top-down relationship that is one influencing other.

When I say A has a dialogic relationship with B I do not mean to say that either A influences B or that B influences A I mean they both influence each other in turn. So as technological shifts happen, so social relationships change and social relationships change they look for newer technologies to support those relationships and therefore new technologies are developed this is something that we would see we will go hand-in-hand as we move on.

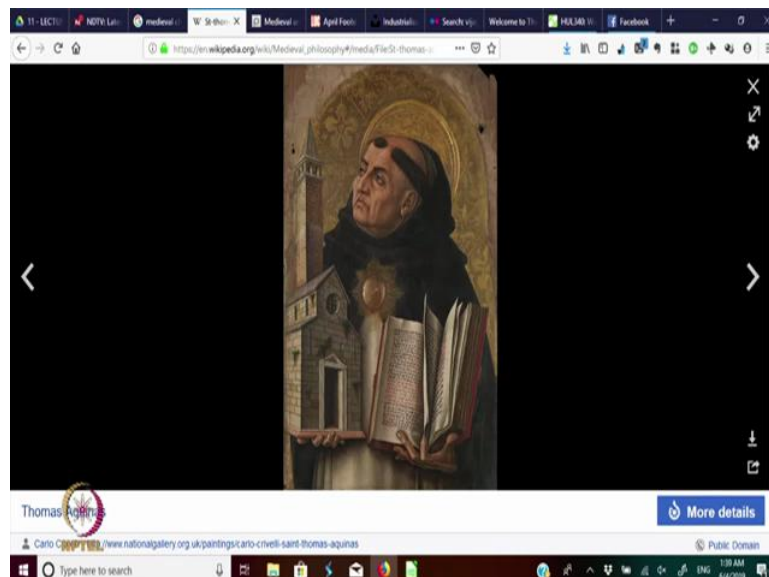
Now what could be the change in social relationship that would affect the conversion of written work from a mnemonic to an object for circulation and that is that there is increased, the increase of learning, growing sphere of learning you would understand by the early mid or late mediaeval periods is, you know these were phases of tremendous monastic activities, there were Christianity was growing.

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So there were great importance of preaching and the church was growing in importance and the church was growing in extent in geography as well, so it was important to train the preachers, to train the monks and the monastic. So learning was still firmly within the ecclesiastical domain, it did not go beyond the ecclesiastical domain as much.

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But the ecclesiastical domain itself grew tremendously in influence in extent, so therefore there was important need for circulation of ideas and because of circulation of ideas there was a greater need for circulation of texts. So the need for text increase because it was difficult for people to actually oral text we have realized do not circulate far and wide. They circulate slowly, they may circulate far and wide as we saw in the case of Dastangoi but that transfer is

far slower than when a manuscript moves from one part of the world to another, one province to another, one continent to another.

So it is the growth of the need for learning that leads to the development of manuscript tactics. You needed to make more copies of books, to share ideas, to spread ideas most of them would be ecclesiastical documents, So that is important to note that the manuscript for the first time now ensures that there is a separation between the knowledge and the knower that is till the moment of the oral you had a situation where whatever I am uttering is contained in me and I am uttering it.

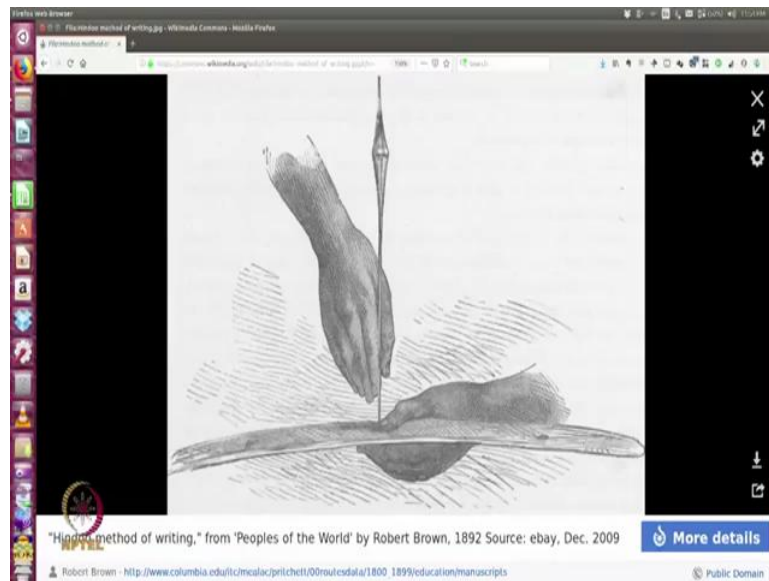
So knowledge is embodied within the body of the knower, the body of the speaker. The moment instead of speaking I am noting something down and that piece of paper or that book or manuscript moves from one place to another place where I am not going then the knowledge gets disembodied it moves outside the body of the knower and this is true of most forms of reproduction of art which are non-embodied like for example the camera which is there right before us.

Now this is very interesting, we are going to record this lecture in this lecture will be electronically transmitted to the machine in which you are going to listen to the lecture and I would not be present there, so there is a case of dis-embodiment of knowledge from the knower to the person who is going to receive the knowledge, So this is a very important change that takes place in the history of communication and the growth of manuscripts depend upon this important change that takes place.

Now once manuscripts are required, now it is important to note that manuscripts are required in large numbers and the numbers keep growing even today books are getting printed in ever larger numbers that for the first time you understand that the techniques involved in the creation of a work of art, a work of literature is something that is outside that of the body as I mentioned earlier that human beings are able to write because they are able to hold a pen.

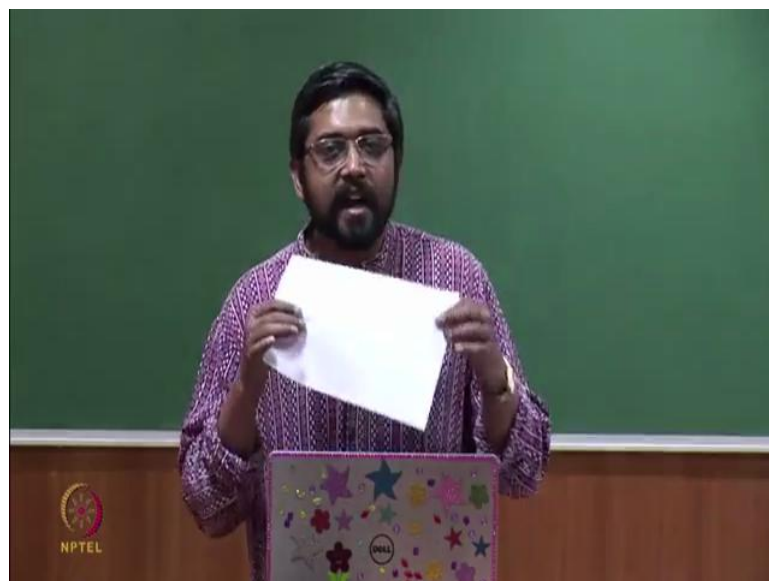
And that is a part of technique, alright. A form of action, a form of creation of art. This technological knowledge is required in the case of writing, writing needs things, its materials, you have to shape that material out of certain raw materials, you need paper, you need ink and you need some style rs to be able to write.

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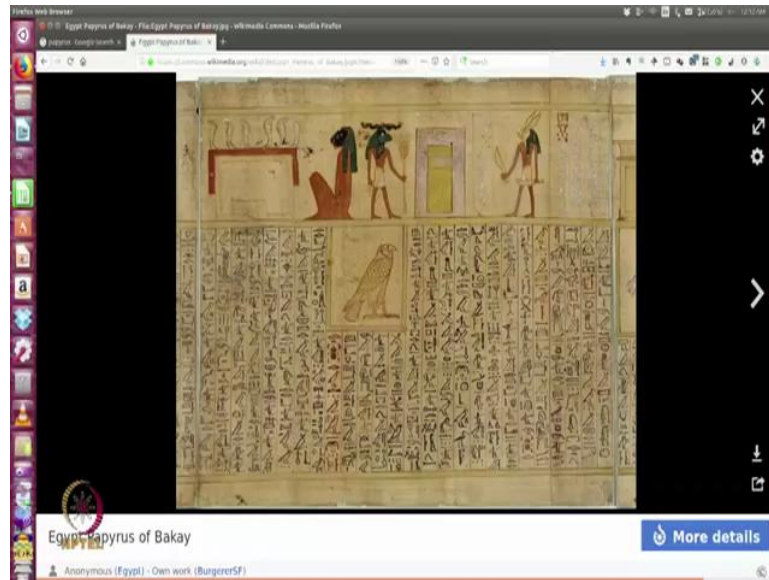
Now these will have to be created. So they are not available, I know something I speak, all I need is language to be able to speak but language is something that I do not have to carry with me, I do not have to create, language is something that I learn and that is it, I never run out of language really, I can run out of paper, I can run out of ink I may not have a pen with me but I will always have language with me. So the first time you have a situation where in order to communicate you first needed to have all the material that you need to be able to write.

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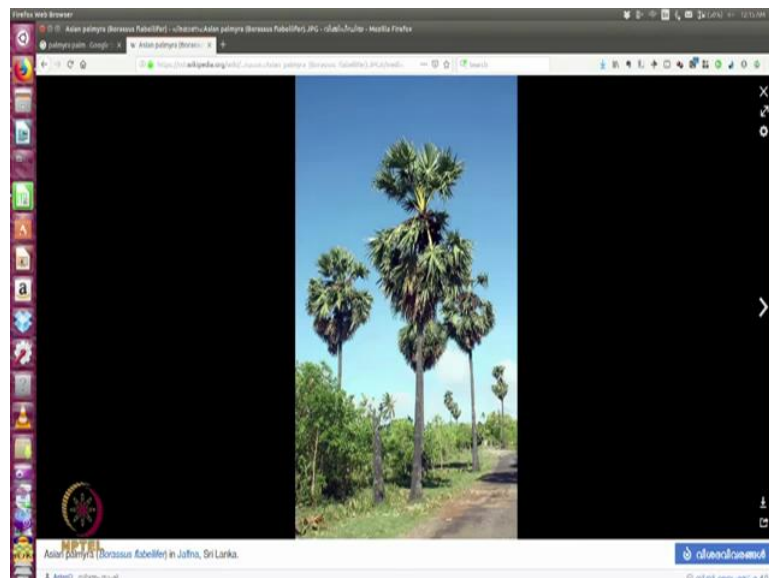
So first and foremost let us talk about each of the things, so the first requirement is that of paper. Now we do understand the paper, there is a history of paper we know that there are many ways in which writing surfaces were developed.

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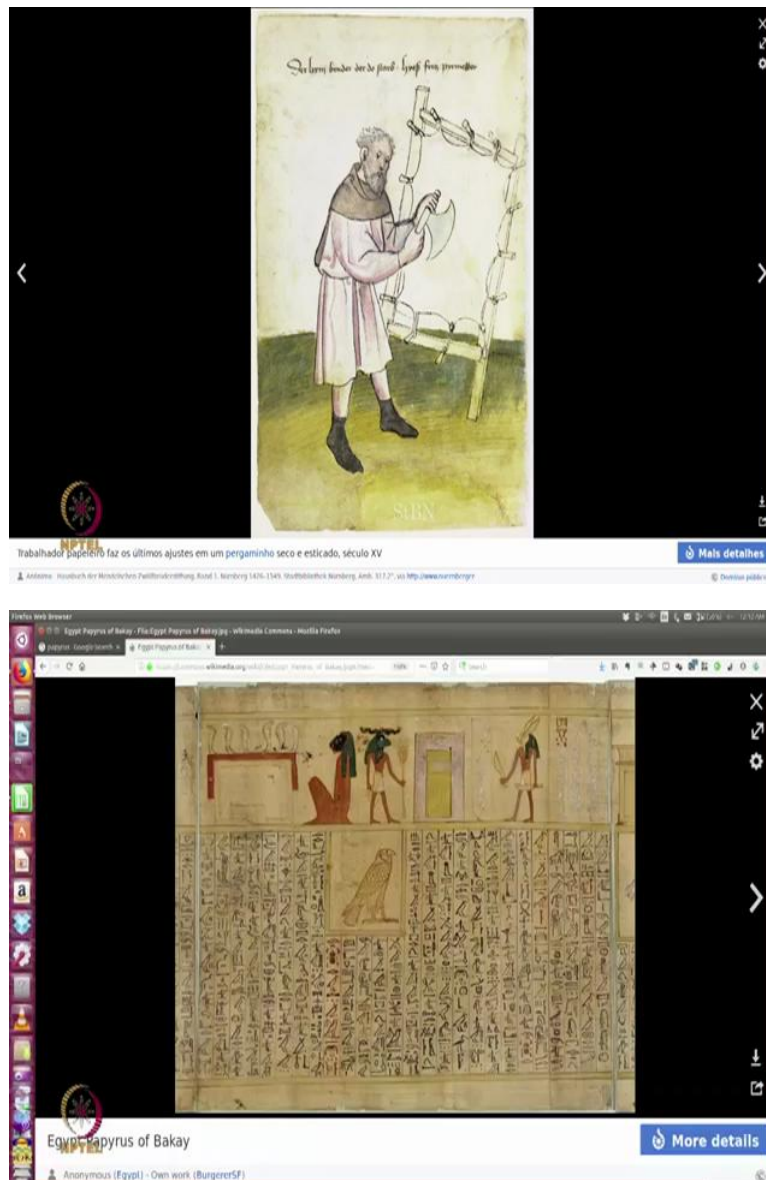
We had the papyrus from Egypt and we know that the Chinese were really the first to really develop the technique of making paper.

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We also know that within the Indian subcontinent there was great use of palm leaf for manuscripts. And within Europe and within the Middle Eastern areas there was also writing surfaces which was created out of parchment which is through skins of animals.

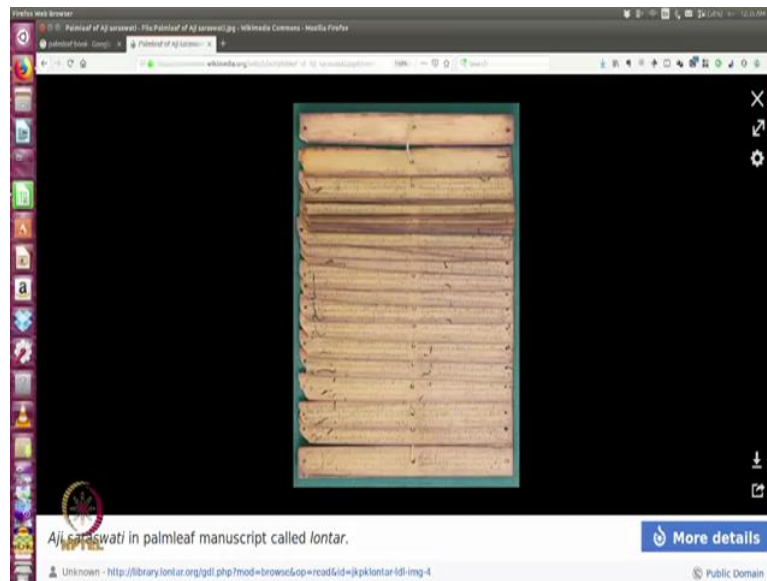
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Now important to note that most ancient scrolls would have been made of paper because would be made of papyrus, we know the Egyptian scrolls but important point to note is that papyrus is a more brittle material, it does not bend, so if you are going to fold paper in this form, if you fold papyrus and keep it, it is going to sort of break and it will not last very long.

So therefore in the case of the Codex, in the case of a scroll which is rolled up where there are no sharp edges of folding papyrus is fine but when you have to fold the paper which is important in the requirement for a Codex these sharp edge it can break.

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A palm leaf as you understand is not folded. Palm leaf is taken and it is sort of tied together from one to the other, along the spine. Though it functions as a Codex but the palm leaf really does not come as a very huge sheet but then important point about both paper and parchment that is animal skin is that both of these when they are prepared usually come as very large sheets.

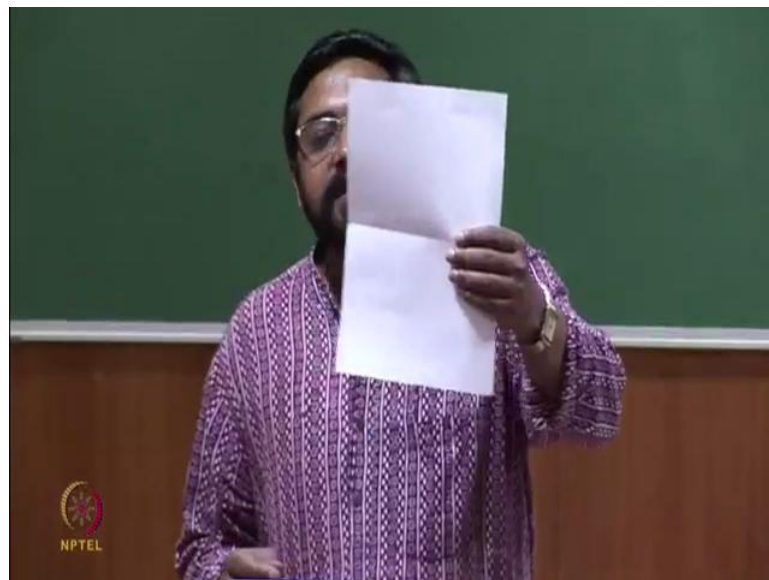
Now very large sheets are difficult to, are not portable. Now important thing about writing is that the need for hitting another need for writing that emerges as we see is portability, it has to move from one place to another though really early mediaeval manuscripts would be very large, really large in size but the raw parchment or the raw paper would be even bigger than that. The paper was to begin with very-very expensive because paper was not developed in Europe it came through, it took many centuries for the idea to travel from China to Europe.

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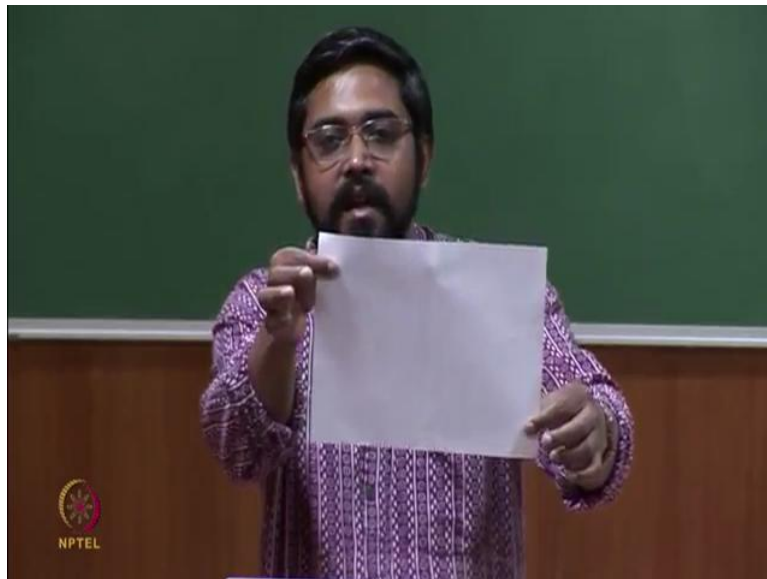
It was only around 12th to 13th century that the first paper mills were developed in Europe. So paper was expensive though once developed paper was far outstripped once paper technology really develops, paper far outstrips parchment production because then parchment was far more expensive but good paper was not easily available. Now one question that I would like to ask you is that whenever you look at books.

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You usually see books have this kind of a shape, it has a width which is shorter than the length of the paper, And this is now called as a portrait form.

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And this is the landscape form, In both the cases you find that this is a frame which is really kind of universal now but there is no reason, is there a reason? That is the question. Is there a reason why it would have this kind of a rectangular shape and not a square shape or some other shape? If you look at palm leaf manuscripts they are really long pieces of writing surfaces which are there.

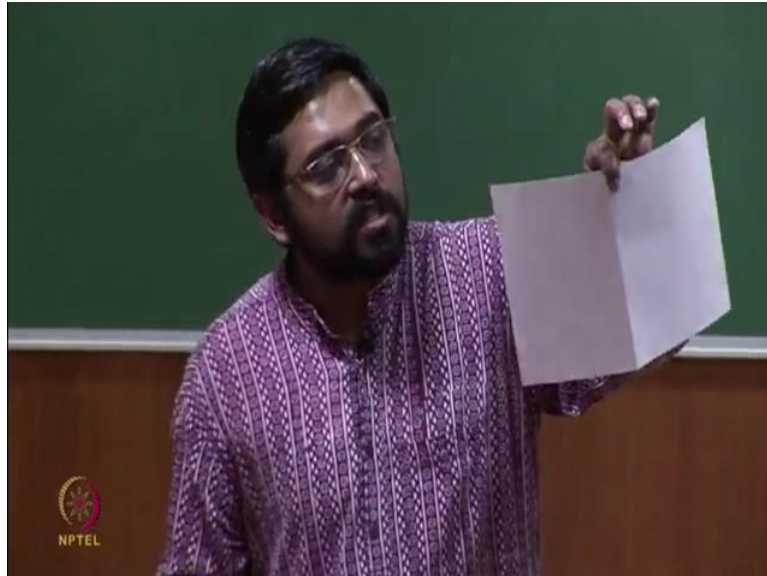
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And that is because you have animal skins when parchment was developed, animal skins are roughly when dead animal is skinned and is laid out the skin roughly takes the shape of a rectangle, It's a (()) (21:59) and smaller paper is created, the smaller pieces of parchment for the Codex which are bound as the Codex are created through folding, So if you look at the

kind of folding, if this is the entire sheet, of course sheets are much bigger than this and this is an A4 sheet.

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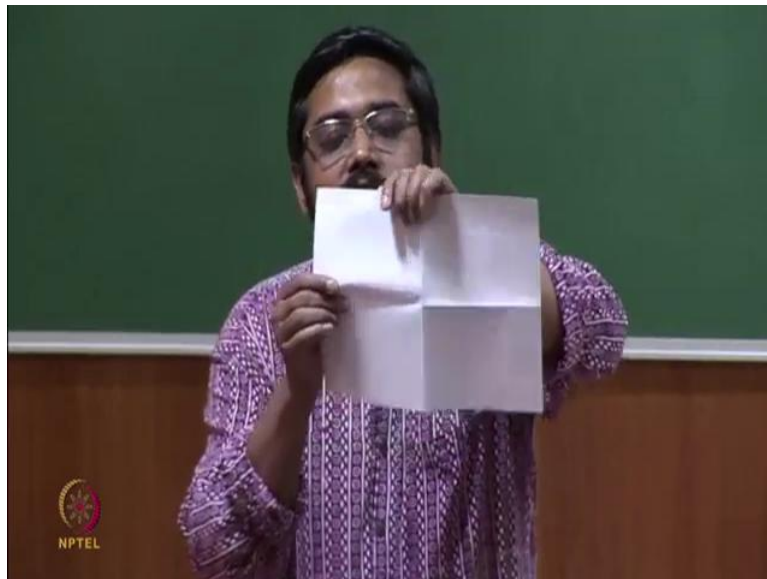
The size is a standard A4 sheet, from the paper mill it would come as a very large sheet, And it would have been cut and put into this kind of a shape, machine cut. But if you look at it, it is folded once down here.

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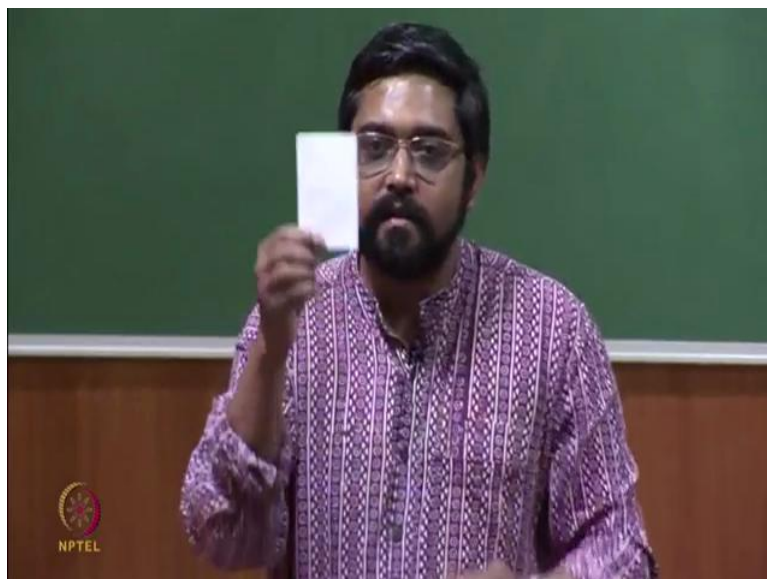
This is what one would call a folio, so you write here, you write here, you write here, you write here on each of the surfaces,

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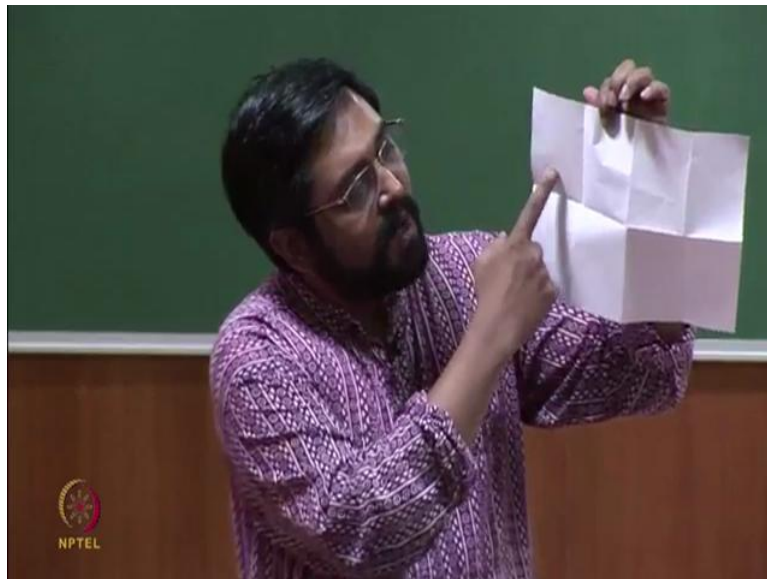
Now if you fold a second time, you get four writing surfaces, it is smaller, The size of the book, this is the size. This would be called a quarto, quarter. It is possible to fold it a third time.

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You get a smaller page size,

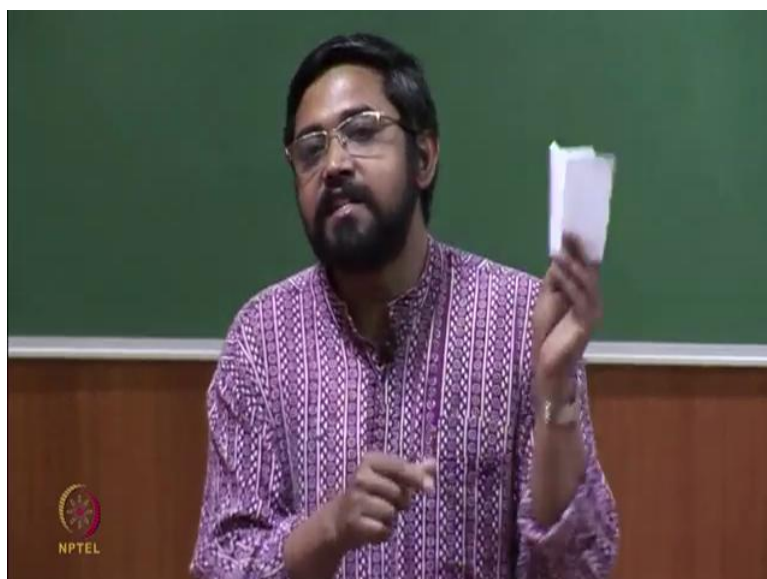
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When you get a smaller page size, you get 8, 1, 2, 3, 4, 5, 6, 7, 8 this kind of folding is called an Octavo, right, it is called an Octavo which has been folded 8 times. Now once this is folded if one sort of tears, cuts through the sides, there you are and you stitch along the spine or you bind along the spine and you have your wonderfully folded book..

Now when even today, if there is a printing press near the place where you are, you can like if you want to visit printing presses all your textbooks and others are printed like this in fact there are more folds usual size of a gathering is 32 pages which is it is folded another time.

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So you will be able to get some 16 writing surfaces out of this, out of an octavo, Now this entire folded set is called a Gathering. Now typically a book would be made of various gatherings. So it is a multiple of that many gatherings and then they are bound together by the side, alright.

Now typically what would happen? There would be parchment makers. Typically they would skinned animal, the animal skin will undertake various kinds of treatment and they would be dried, they would be stretched, sometimes they would be much thinly layered maybe the skin, if it is a thick skin it will be pulled apart into 2 to create a very fine kind of parchment on which very thin books are printed, very delicate books are printed they would be far more expensive.

And these parchments would be treated and made ready for preparation and there would be, what you would call the stationary shops which will sell these gatherings. Rarely would a scribe actually prepare the parchment though there is evidence that there would be scribes, people who write, who would also prepare the parchment but usually this would be something that would be got from somebody who supplies. So you already talking about the kind of a market in which this trade takes place. These parchments are available in the form of gatherings.

Beyond that everything that took place was something that a scribe had to prepare themselves. So most importantly we talk about the stylus now. We can think of various kinds of styluses. Today we have a pen. We hold the pen in usually, like this.

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With a thumb and the 2 fingers sort of coming together and the pen is held here. But that is how the modern pen is held or the modern pencil is held. In the case of mediaeval quill pens they would have to be held differently because the ink will have to directly flow down they had to be held straight down.

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So typically medieval scribe would hold the quill pen behind the first and the middle finger with a thumb here and would write on paper like this. Straight down, okay you can see that. But that was not universal. In the case of, let us say palm script manuscripts, many of the times these styluses were not made of, they were made of reed pens, Even in Europe, even in Egypt that would be the case and most such reed pens or such kind of styluses even metal styluses which were used to write on palm leaf manuscripts would be held like a fist.

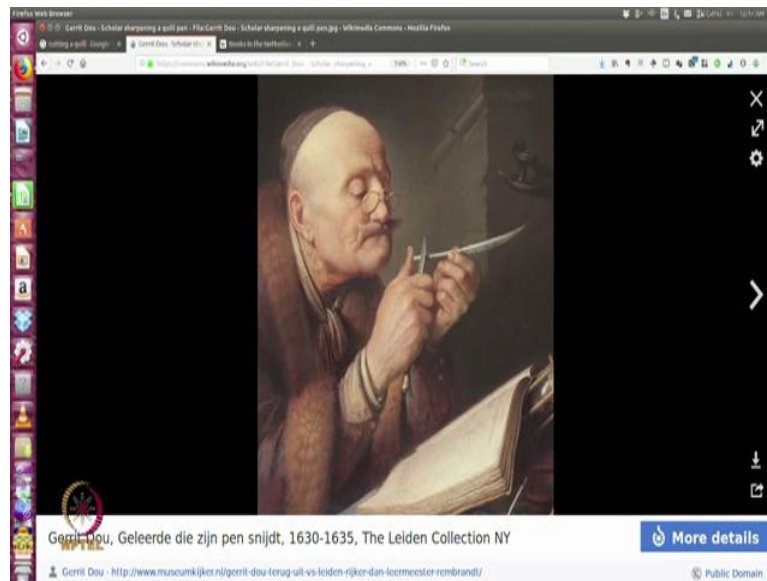
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So the pen is put here and the thumb holds it very carefully and the writing happens like this. So many a times you would see some painting which is kind of an imaginative recreation of some old poet writing, sitting down and writing and they would show them holding the quill pen in the form of the modern pen that is what is anachronistic in fact many of the times you would have certain poet figures who would be shown as writing but most of these texts were created orally. So they would not have written, there is imaginative paintings of old poet's writing on specially within the subcontinental context are purely anachronistic that is they do not represent their time.

They are imagination of a modern concept of writing imposed on what were the communication technologies or mechanisms in previous generations or previous era centuries, So that is about the stylus. The quill pen had to be prepared, the quill pen had to be mostly used feathers, mostly that of pigeon and they had to be prepared, there was a certain technique with which they were prepared.

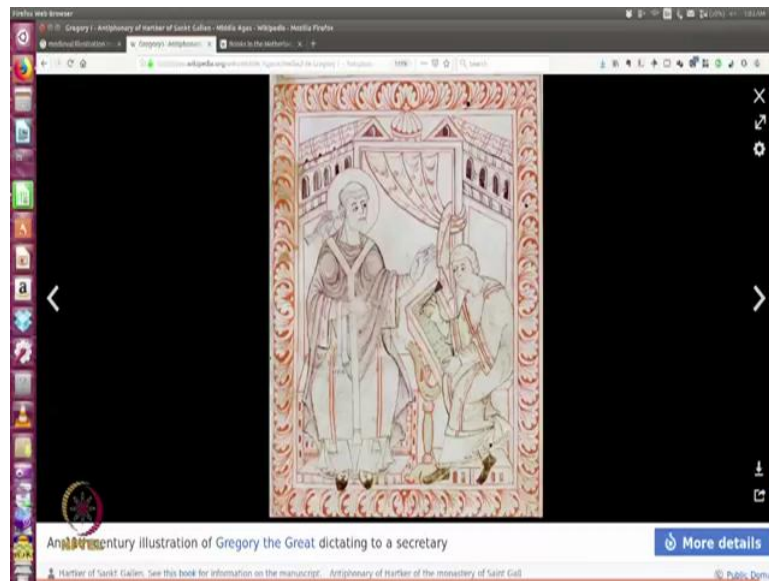
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There would be, first they would be hardened, they were too soft, it cannot be too soft the tip of the pen, so they would be put in hot sand to harden it and there would be through very careful use of sharp instruments cut into a certain shape and they would have to be a thin incision which is cut through the pen which will actually hold the ink. The ink actually remains within that incision which is there on the spine of the quill pen and as the ink flows down the writing happens.

So typically what would happen is that the scribes would have to constantly keep preparing, so a typical record show that if anybody many a times these scribes are professional scribes they would need to take dictation from scholars or poets who would not write themselves they would you scribes and these scribes would need to make sure their writing implement is there because when you are doing oral you are stopping for nothing, In the middle of a certain rendition one doesn't stop to prepare anything, you do not need to prepare anything.

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But the scribe constantly had to sharpen their quill, so a typical piece of writing what these scribes who would take dictations they would do, they would cut and prepare lots of quilts together in order to be able to write without interruption, it's very much like having sharpened pencils. You needed lots of sharpened pencils because the point would get damaged or the point would be and if you want to write without any interruption you need it to be able to continue as it is.

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The important point therefore to be noted is that a certain kind of surface would be required to be able to write, one could not sit and write anywhere, there had to be a proper desk or various kinds of implements, knives, stones and other sort of instruments which would be

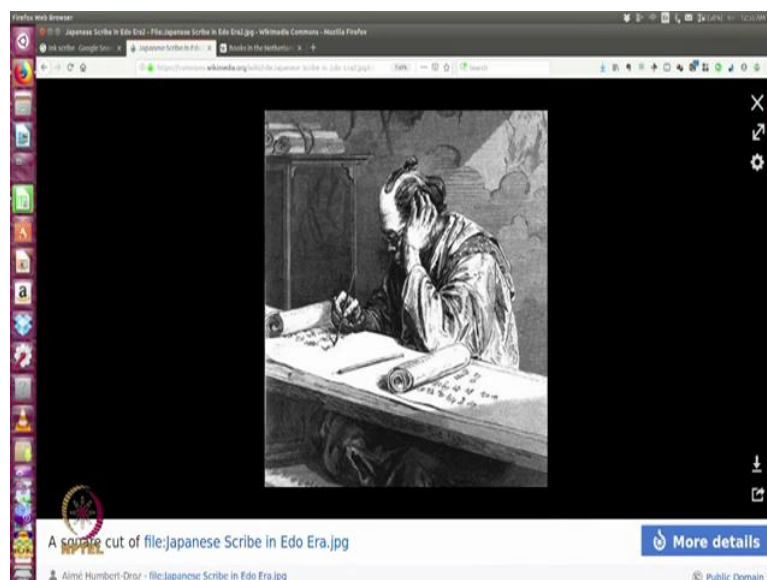
required constantly to prepare the quill and you needed light, artificial lighting was not available.

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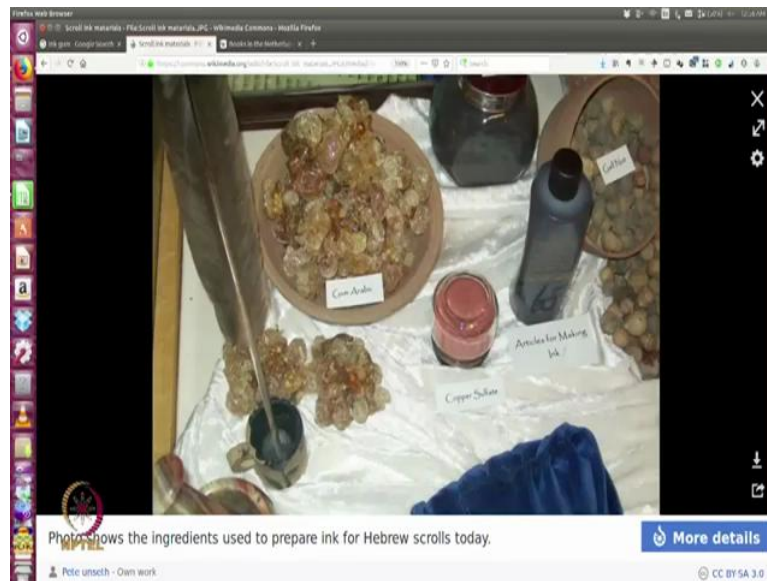
So typically scribes would have to work near a large window or, you know a place which has been lit. Now the next point is that of the ink. Now ink is something that is very interesting.

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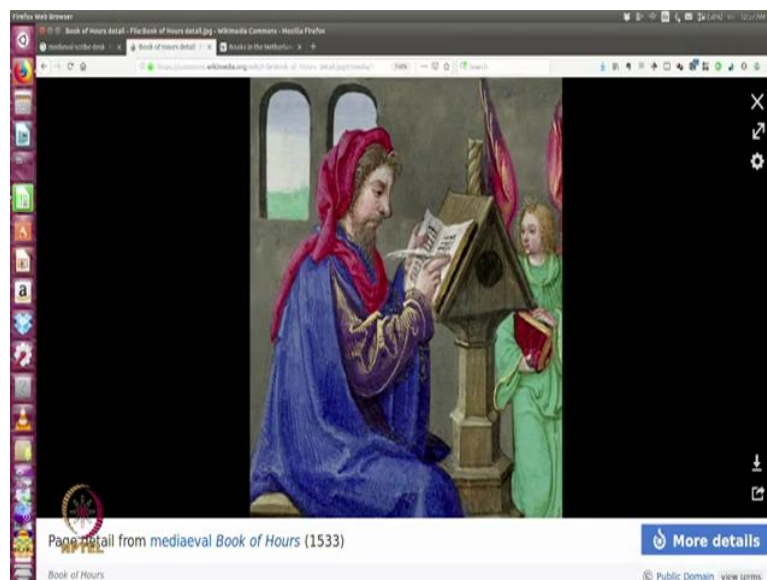
Various chemicals gave various kinds of colour and Ink. There would also be very expensive kind of inks which would be transported from very far, so they would be rarely used or sometimes be reused and there is also important point is that for the quill pen the ink needed to be far more viscous. Needed to be far short of thicker.

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And to thicken the ink they used something called Gum Arabic which is a particular kind of gum which was organically produced from organic materials and they would be mixed with the ink in order to make the ink viscous. And ink pot would have to be their on the desk and people will dip the quill pen and keep writing as they would need. The other important point to be noted is that in order for scribes, not all scribes took dictations.

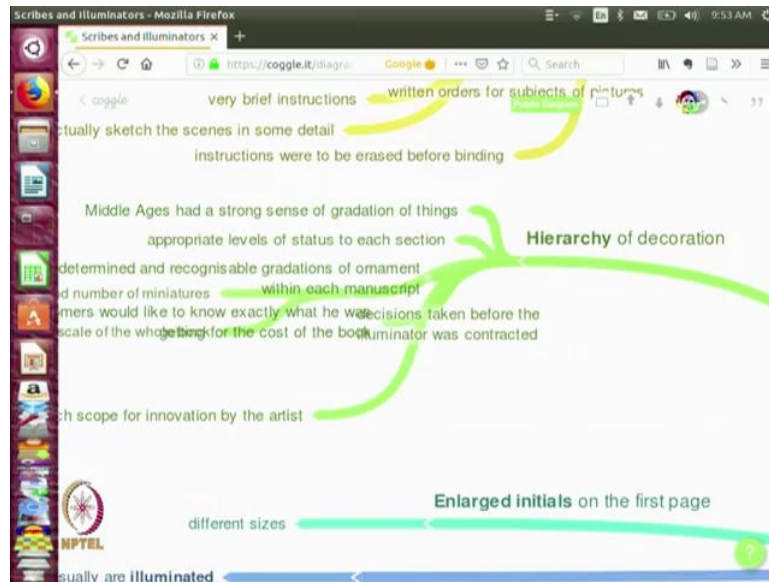
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All the scribes did not take dictation all the time they also created, copied from previous sources. So you needed a particular kind of desk in which there was not only a writing surface but also a place to hold the exemplar, it had to be held up, so that the scribe copies

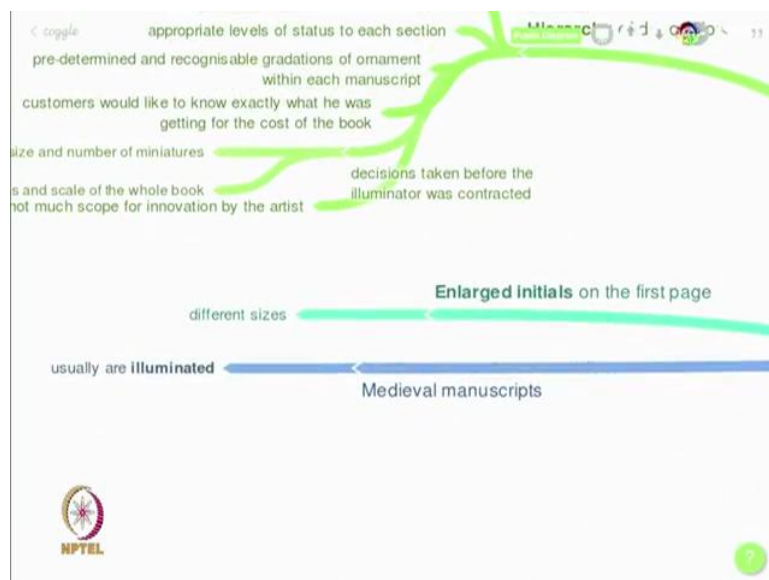
from one page to another. So these were the certain kind of circumstances in which the scribes actually operated.

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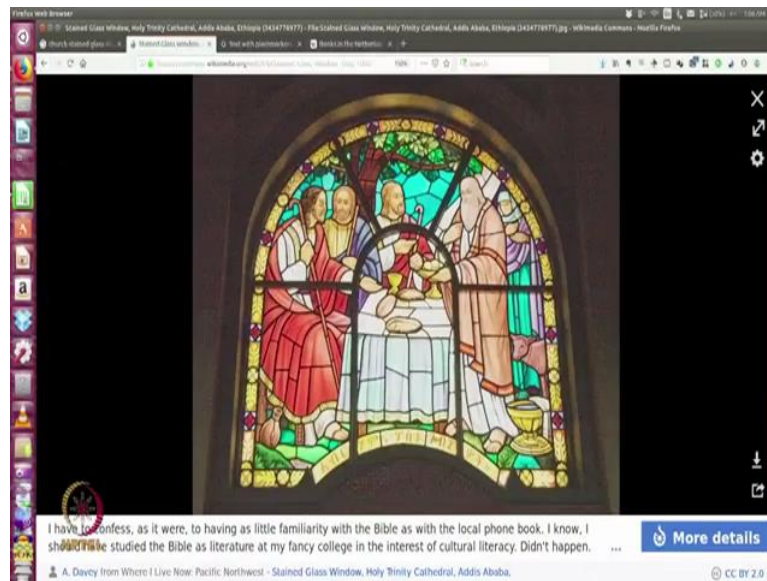
One of the important features of mediaeval manuscripts were that they had a certain kind of decoration on them, alright.

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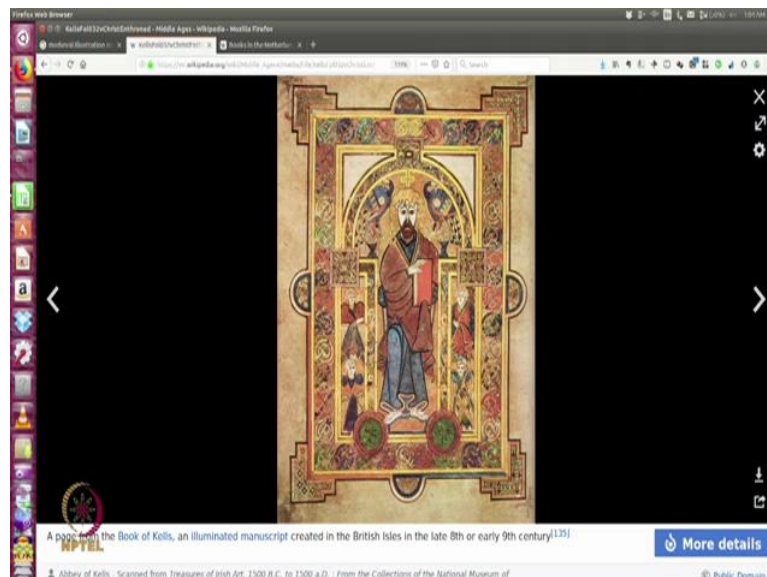
They had certain kinds of decorations mediaeval manuscripts. Now important to note as to why these were the cases, one can conjecture and say why?

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One important point is that these manuscripts sort of be hooked on to the particular page that was written because you understand that in the oral field when a speaker is speaking the audience can be engrossed not only through the words that the speaker is speaking but the gestures, the facial expressions being made by the speaker.

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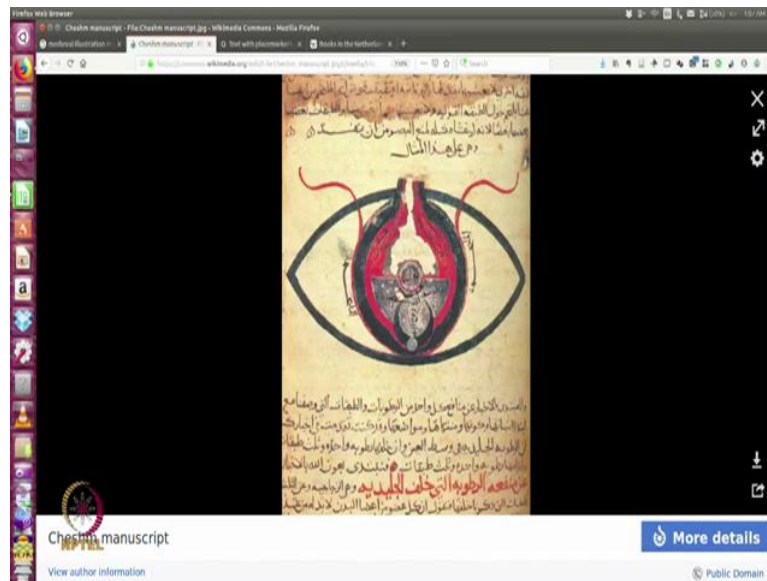
You know the performative holds a certain kind of, is an aid to the kind of concentration that could be possible but once you move, the movement to pure text is far-far more difficult and therefore that performative view that visual sort of left behind in the form of writing and that is sort to be transplanted in the form of illustrations which not only sort of work as conduits of imagination they also enable a greater deal of concentration.

You understand that, that is very important to note that most of these mediaeval scholars they would be located in monasteries, moving away from family and one of the things that was also sort of prescribed for these monks would be that of, kind of more ascetic life, they're not supposed to get married, would not have family and they would lead very frugal kind of existence not much in terms of, various kinds of, their food was also very frugal.

And the point is to minimize distraction as much as possible, alright. So that they are able to concentrate in the ability to undertake the kind of learning journey because you do understand that at this point of time books or manuscripts are becoming more and more available with the ability to reproduce sort of texts each scholar would have access to many more sort of treatises than scholars of previous centuries and generations.

So the mediaeval scholar at that level had access to far more treatises than those before them. And to be able to engulf all that and to be able to deal with all that they needed far greater levels of concentration and since we moved from orality to the written that encompassing of the performative is taken away and therefore concentration becomes a far more difficult task.

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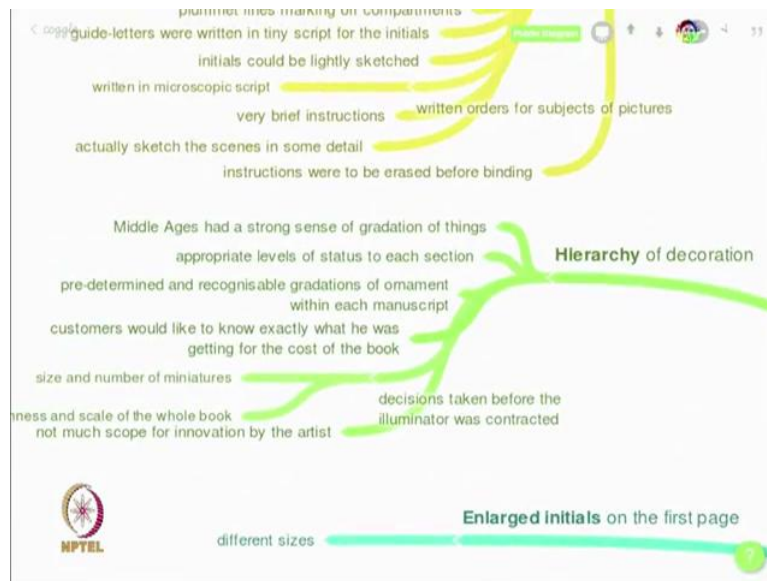


So the illustrations and the kind of the decorations which are there on manuscripts become very important because when you are trying to remember a certain text, remember that in the case of the oral it was aided by various rhyming and rhythmic patterns but when the mediaeval scholar is trying to remember a particular text, he is aided by the picture which is there on that page and what is the text which is, you see it with that page or how that page actually physically looks.

So every page has some unique, so every story, every narrative has a certain illustration along with it and that is what aids the mediaeval scholar to be able to remember or to be able to deal with that work that is there because we are still moving back and forth between oral and written, you remember the oral has not been completely abandoned. So you continued to need aid to memory though writing itself is an aid to memory.

Illustrations do serve a certain purpose. So these mediaeval manuscripts were usually illustrated and there were ways of marking of important pages usually the first pages would have large initials and they would be of different sizes depending on the kind of work that there is or the kind of portion, chapterization of the text if you may want to call it.

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And so therefore there was a hierarchy of decoration. This decoration had a certain hierarchy then this is the mediaeval world and the mediaeval world had a very strong sense of gradation of things, it was more feudal world and the feudal world is always based on a certain gradation within the society between relationships from the King down to the surf, so in between you would have the Dukes, had the landowners and other functionaries, the courtiers and others and they would all be clearly within the court also you would know that the various knights or others would be seated at certain distances from the ruler according to their social status.

And that tradition continues actually even today when a Prime Minister or Chief Minister would be sitting at the head of the table the Cabinet would be also seated according to certain protocol this is certainly true of other kinds of places like the Army and others more important people sit in the front row and rest at the back. But that has sort of reduced tremendously in the modern era.

But in the mediaeval period within feudal domain it has a stronger sense of gradation of things and this kind of hierarchisation was also seen in the creation of manuscripts where there was appropriate levels which were granted to each particular section and they would have different sizes, different kind of illustrations, maybe different kind of ink would be used, so gold or silver would be used for higher graded parts of the text.

And these were recognizable gradations one could figure out while turning the pages of a manuscript as to which portion is of a higher category and which one is lesser. Now one

important point to note is these manuscripts were not when they were produced, through history they underwent various kinds of phases, various forms of circulation, so you would have, either people are making copies for themselves, in which case the scholar is the scribe which would be very often the case.

But as with the growth of learning this process of noting down a book becomes a very slow process, as I have mentioned earlier that in the process of noting down a book, copying a book there would be certain changes which would be made to the book, to the text if the scholars are writing they would be making certain changes in the words or the passages, they may include certain passages as interpolations might take place.

But towards the late mediaeval period there were so much of manuscripts that were in circulation that it becomes more difficult for the scholar to actually sit down and write down a book, so they would have the stationer's shop which come to the rescue. Remember that stationer's shop who I said sold the gatherings the parchments they would also be responsible, they would also often times take the responsibility of producing the manuscript copy.

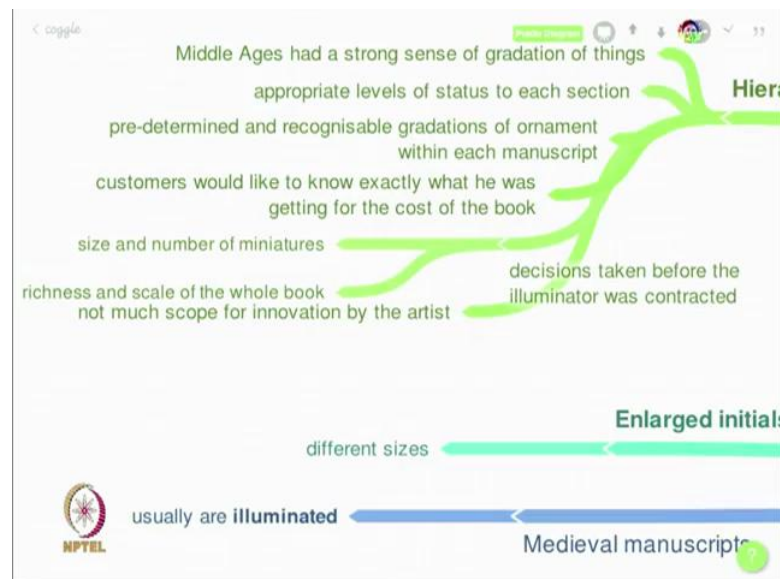
So typically when customers wanted a book, it is almost like a tailoring shop. Today you go into mall or a departmental store and you just buy a shirt or a T-shirt or whatever piece of clothing that you would want. Few generations ago the only way to get a piece of clothing was to actually get it stitched by a tailor, and it was tailored to measurement.

So mediaeval manuscripts would actually be produced in custom-made for the scholar. So customers would walk into a stationer shop and would choose the parchment on which things would be written on and maybe sometimes they would decide as to how much of illustration they want whether they wanted gold or silver then the cost of the book would go up, so the customers would like to know exactly what kind of thing did they would get, it is almost like getting an interior designer to do up your house and they tell you okay, if you are going to put certain kind of tiles then the cost will go up this much. So that was the kind of process that would normally be used.

And usually what would happen is, that to be able to make a copy of a book, scribes as I said would need exemplars, a certain or existing, pre-existing manuscript which to be able to make a copy of. Now these copies could either be those which are available with the bookseller or very often the customer would bring in their book and say please make a copy of this for me.

And, so there would be various people who would be involved in the process there would be scribe, there would be the illustrator, there would be the binder and of course the parchment maker has already produced that, the ink maker has produced the ink maybe the bookseller has someone who would produce the ink in-house but some more expensive inks will have to usually travel long distance which is would have to be imported.

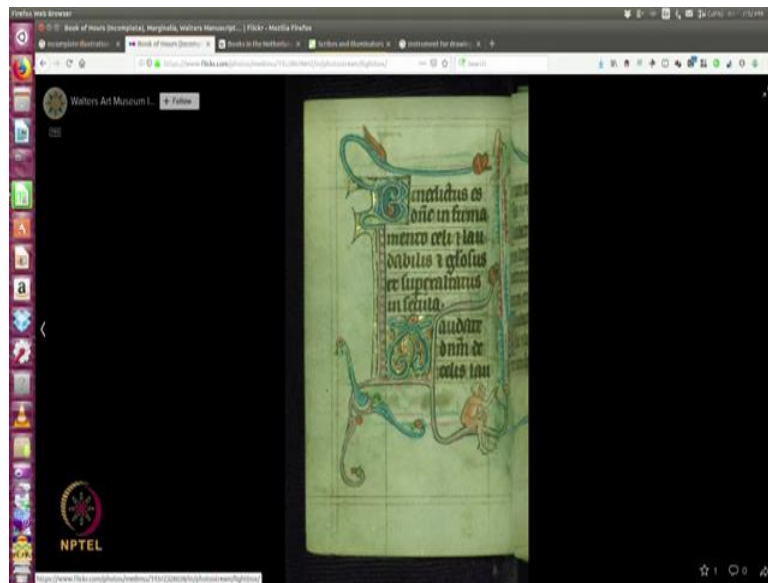
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So these cost of the books, these are some of the things that would be decided before even work on the book starts. Usually what would happen is that the text would be written before the illustrator or the illuminator was contracted.

So because you see what happens is that though in writing, while writing it would be a dark colored ink that would be used mostly carbon which would be used but for illustrations it would have various other kinds of inks maybe even precious metal would be used and those would get smudged in the act of writing. So therefore the writing would take place before the illustration or the illuminator was contacted. Another very important point to be noted is that the empty piece of paper was difficult to write on.

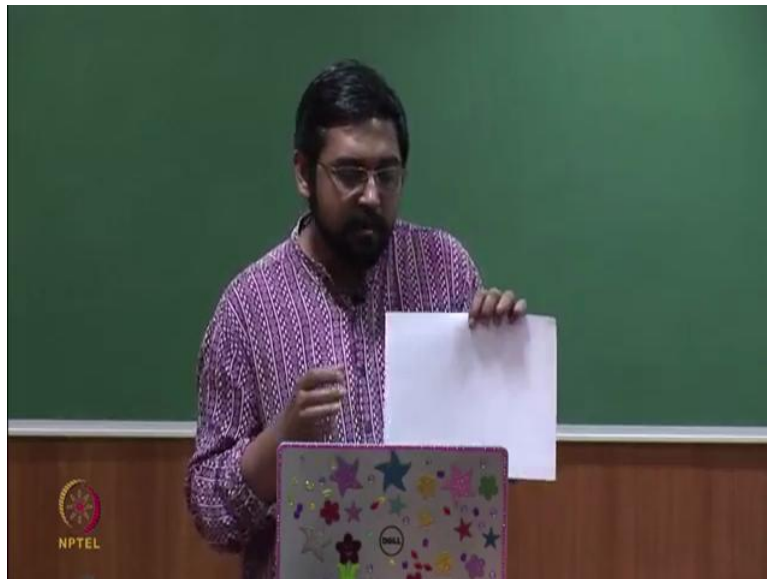
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So one of the important tasks of the medieval scribe was to first draw lines on the manuscript, on the page. Now it is very much like school notebooks which should have ruled texts and most mediaeval manuscripts still have signs of the rulings and we could see that as book production, so manuscript production became much more professionalized this became a very tedious activity of drawing lines because you understand that the task of drawing lines could be very-very mechanical,

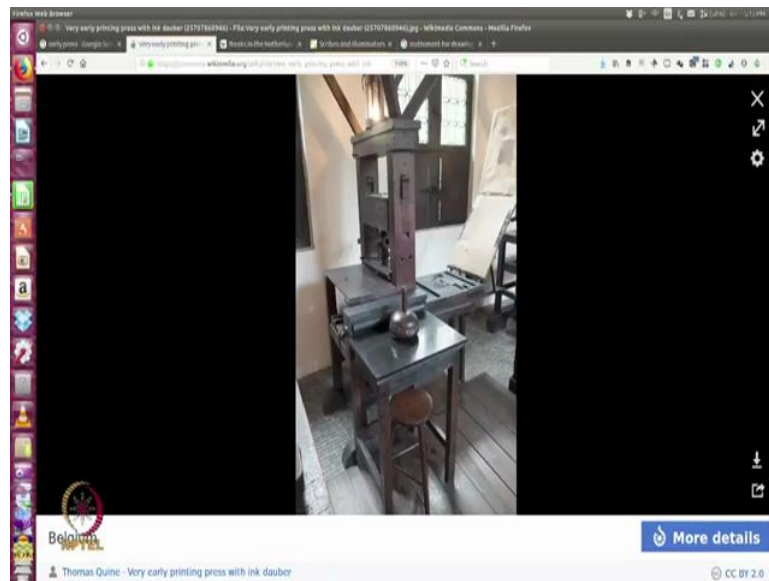
So people tried to, we could see that various kinds of ways to speed up the process. So one of the process is through which it was done was either to hold various styluses together and through a certain implement sort of drag it down, so use a ruler to drag it down together.

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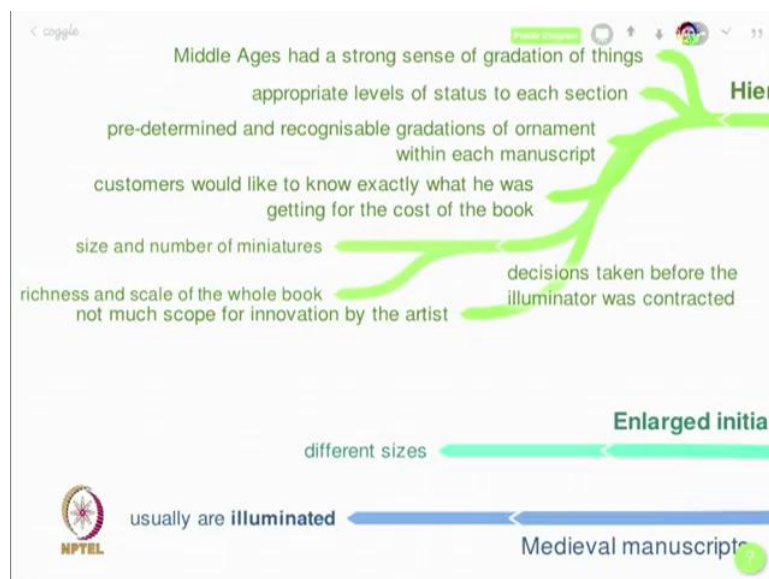
Or sometimes little holes will be marked on the corner of the pages by the 2 sides and then they would be joined by lines, so the lines should come out exactly of the same thickness together. Now what this is indicating and we will see more indications is increased mechanization of the process of writing because as the demand for books are growing one is trying to sort of get some of the mechanical work done automatically. Sort of get into a mass production mode.

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And we could see that some of these mechanisms are going to ultimately lead to the creation of the printing press because the printing press is the ultimate machine that speeds up the process of writing that you do not have to write each and every page of each and every copy of a particular manuscript individually and you can do it altogether. So this process of speeding up the mechanization of various parts of book writing or manuscript creation is to be noted very very carefully because these are going to lead to further changes in the ways in which texts and communication takes place in the human world in human history.

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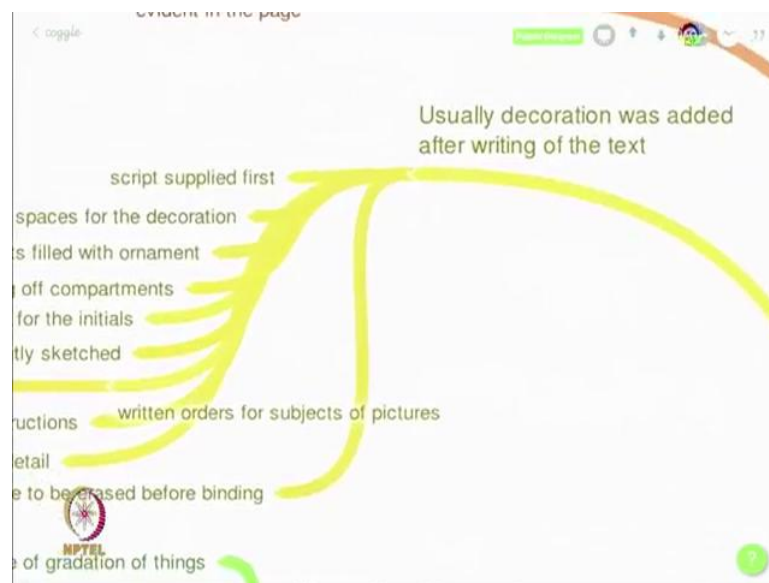


So therefore even before the manuscript reaches the illuminator or the illustrator many decisions have already been taken in fact sometimes what would happen is, other than writing

the text either the scribe or the bookseller, some instructions from the customer would already be sketched onto the page, a rough sketch of the illustration or the rough sketch of the illumination that has to be there.

So it is very clear before the manuscript reached the illuminator of the illustrator that what kind of illustration will go into that. So the scope of innovation by the artist who is actually creating the illumination is minimized is reduced tremendously.

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So as I said, usually the decoration was added after the writing of the text, the script was the first to be supplied and blank spaces would be left for the decoration, these compartments would then be filled with ornamentations and a particular page would be marked differently, different kind of compartments would be made, there would be guide letters which would be drawn for the initials, for the drop caps and the things could be lightly sketched onto it, alright.

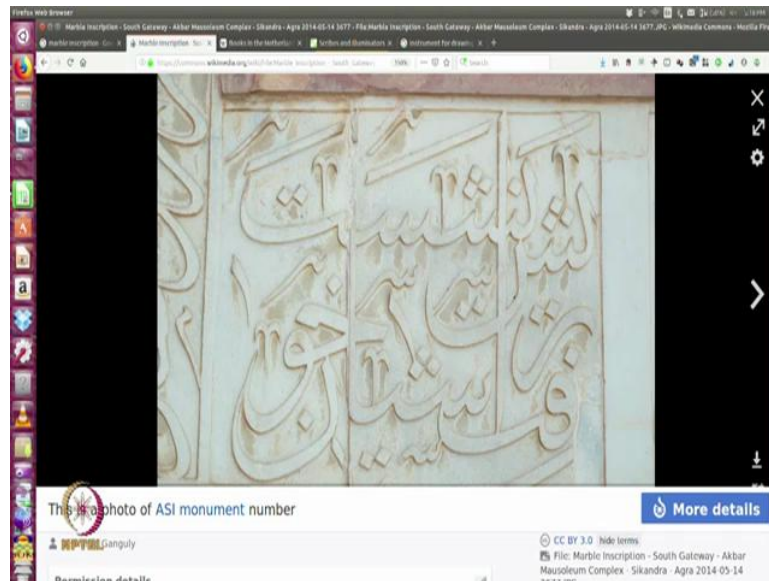
And with very small microscopic script written orders were for what kind of pictures, sometimes the pictures may not be sketched not even rough sketches but a description would be given this is what I wanted to draw. And so these kinds of instructions would be written in microscopic script which would later on be erased. Now while writing if a particular scribe makes a mistake what does one do?

Because what you understand is that most of this ink was such that the ink, both the parchment and the kind of early forms of paper that were there would soak the ink, and parchment was expensive, so you could not replace the entire thing and the entire process was

so slow and tedious that you could not actually redo the entire thing there was no way to, how do you erase?

So very interesting that one of the ways in which the erasure would actually happen is with a scalpel, the scribe would actually sort of peel off a layer of the parchment in order to reveal a coarser parchment just underneath it in which the corrected text would be put.

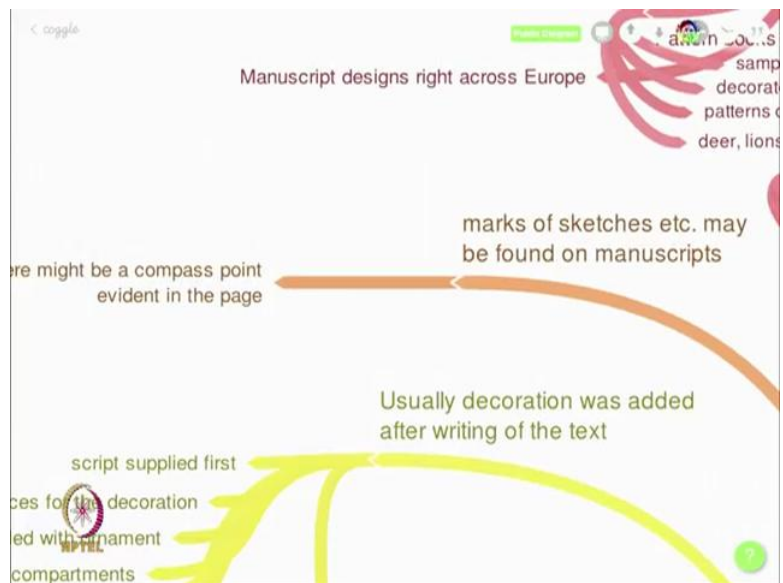
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This is very interesting also because with the coming of writing, writing was not only happening on paper on Codexes or on parchments in the form of manuscript writing would also happen in the form of inscriptions in walls of buildings monuments, so it would have to be very very carefully planned every letter would have to be, before the carving takes place onto stone the heavy letter would have to be very carefully planned.

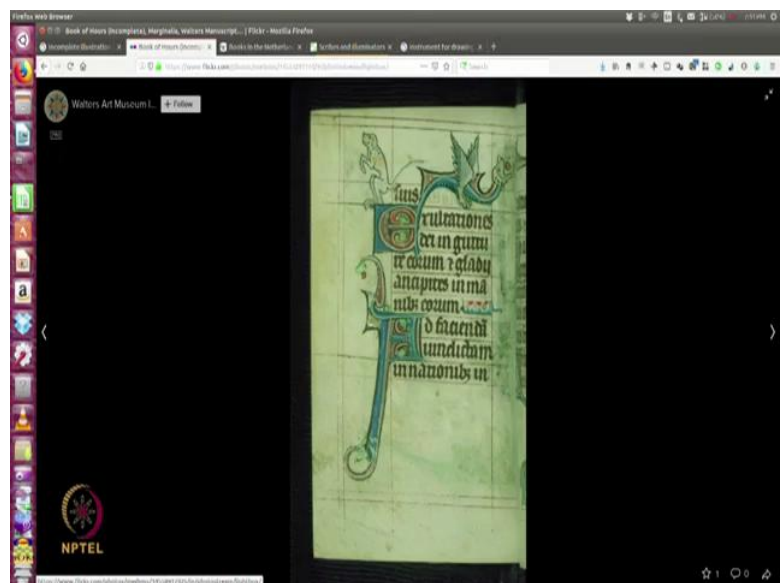
But even then if there is a mistake or a different order comes to change the kind of lettering that is there the only way to erase it would be to take off that entire layer of stone and carve it afresh. So important to note that while this kind of writing is happening one had to be very very careful and that is a kind of care we do not take today because we are writing electronically, we are typing things out, we rarely pay attention these days as to, when we are writing we pay far lesser attention because we can always press the delete button and erase it and write but this is not something that one could do in the era of the early periods of writing, so writing was far slower, far more tedious process that is something that you need to understand.

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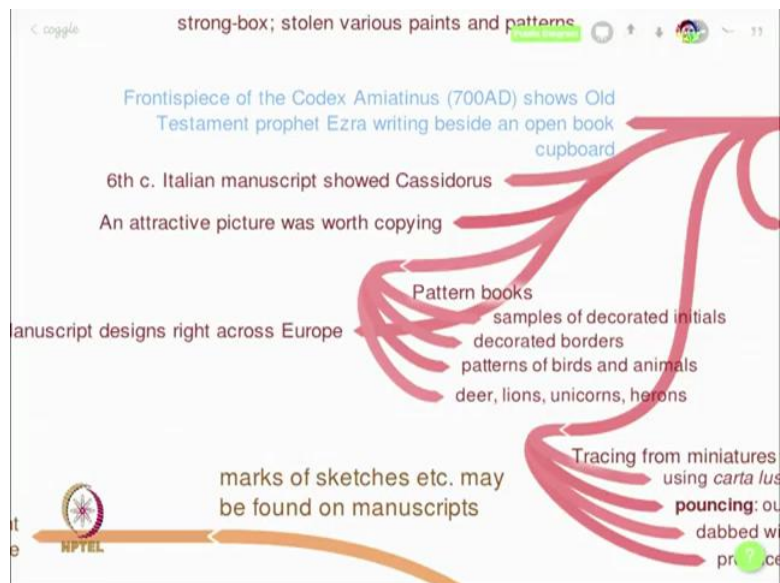
Sometimes when these manuscripts are unfinished how do you know about the processes in order to be able to study it? We find it through manuscripts which are unfinished where there would be some evidence there could be.

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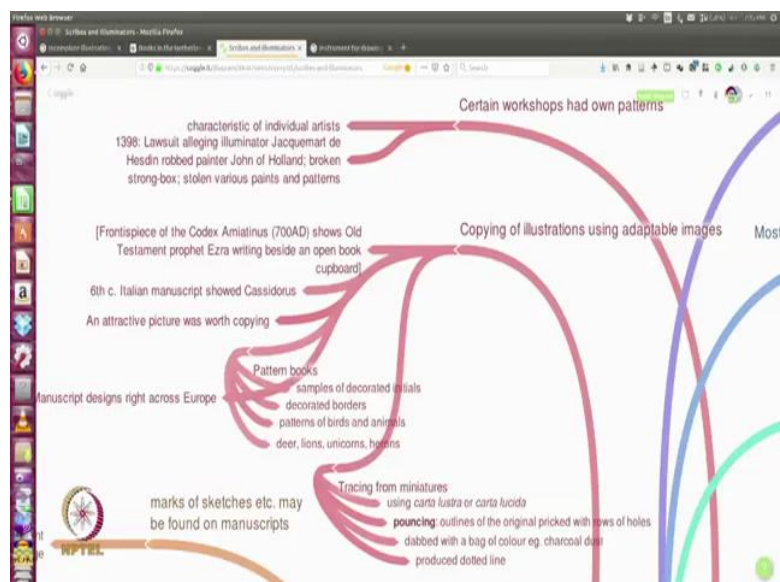
So for example if there is a circle one can surely look for a compass point within the parchment through which your compass is used to draw a circle, so these kind of evidence would be there. Now when these illustrations were taking place there would be cases of the copying of illustrations of images, these images would circulate and then as the manuscript is getting copied, so illustrations should also get copied.

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There are many evidence of this where similar kinds of pictures can be seen at manuscripts across various points, forms which have been discovered in various parts of Europe, so this sort of points out to the fact that these manuscripts were travelling great distances, so if you see where the old seventh century image could be repeated in later centuries and sometimes these manuscripts would travel great distances even from the Middle East down to the farthest strands of Europe.

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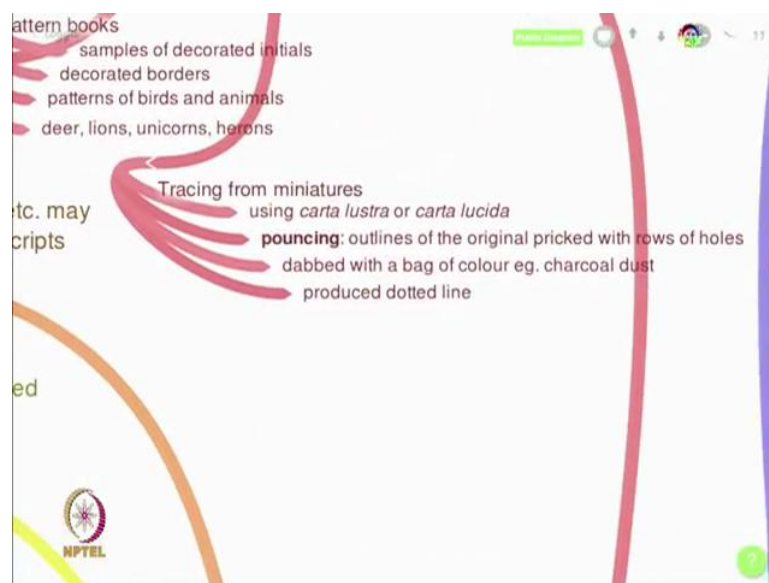
So an attractive picture was of course worth copying and another important thing is that if you look at the kind of later in the mediaeval period you would find that these processes of creation of manuscript books is something that gets as I said more speeded up and there

would be shops, there would be booksellers and binders who would take on this task and when the scholar has to go to, has a choice let us say to go to several shops choose one among them they would often choose on the basis of whose illustrations are better or who has better kind of illustrators, or illuminators available to them just as one would choose particular carpenter over another, so these kinds of craftsmen.

So they maintained certain pattern books, images or certain kind of initials, you know decorated borders, patterns of birds and animals and various animals to be put in there and these patterned books would also move from one place to another across Europe, remember many of these shops would have masters and they would have apprentices. The apprentices would once they learned their trade would setup their own shops and they would go and recreate those patterns elsewhere.

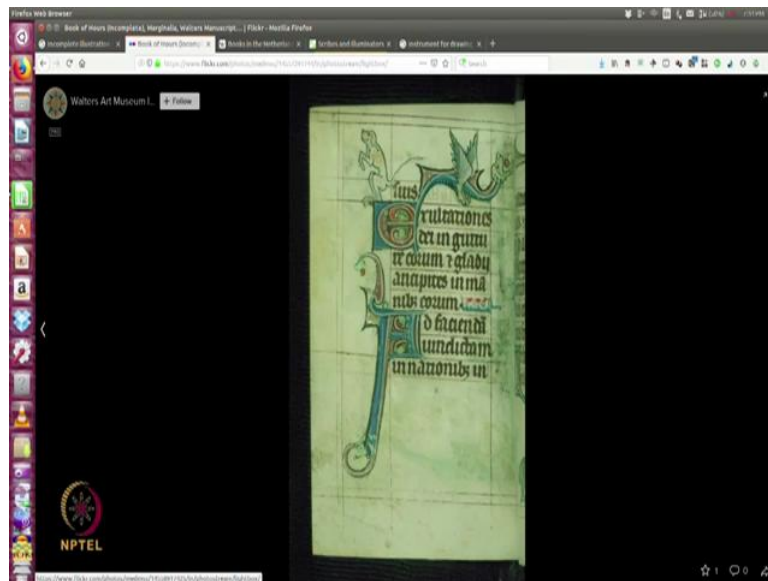
And one could find that some of this manuscript designs are similar across Europe. So while at the one hand because this is manual reproduction, this is physical sort of reproduction you have the possibility of changing things at the point of the reproduction but the patterns one could see are repeated across. So it is a curious combination of repeat-ability with modifiability which is there.

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Now sometimes miniatures would be traced onto the manuscript pages.

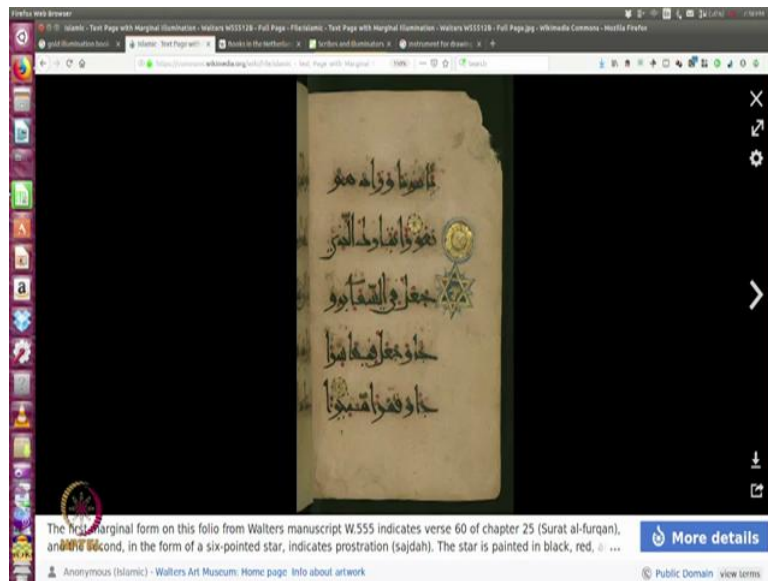
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Sometimes they would be traced using by pricking small holes to trace the outline. And then once through the holes certain charcoal dust would be or some bag of colour would be put then the pattern would be created on the particular page, so this would produce a dotted line, an outline and then which would be traced in and then colors would be filled into it, so there were various kinds of techniques which were used in order to produce these manuscripts and each workshop had their own pattern.

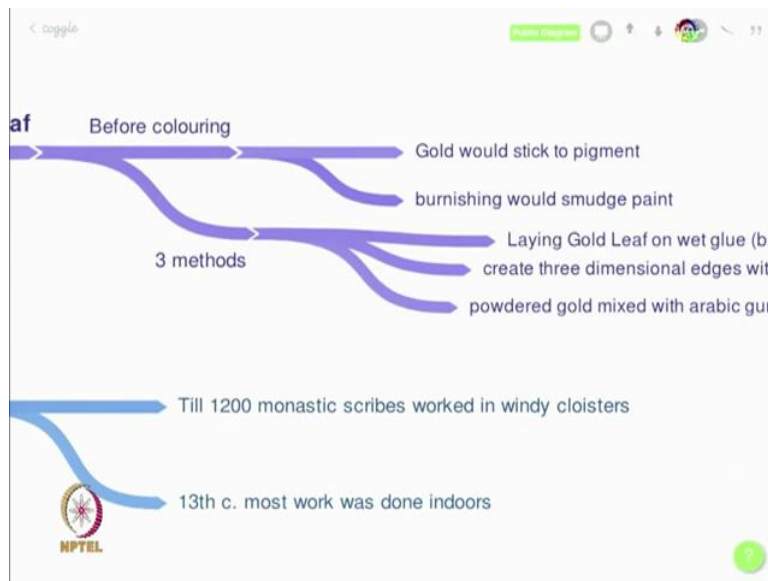
In fact sometimes later on there would be disputes that someone stealing someone else's pattern, set of patterns and that would lead to certain instances of disputes. So now important is, one of the important things about manuscripts some beautifully produced mediaeval manuscripts would use precious metal.

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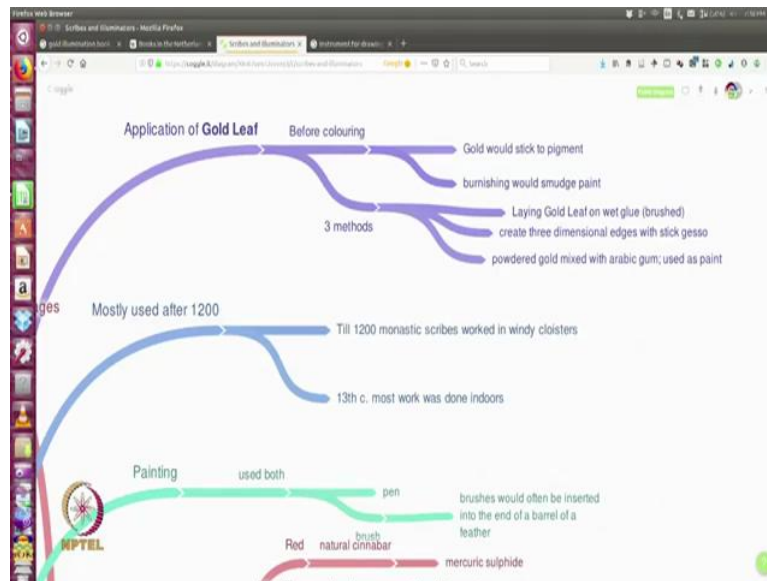
Of course gold is a very important sort of metal because it retains its colour and lustre for a much longer time.

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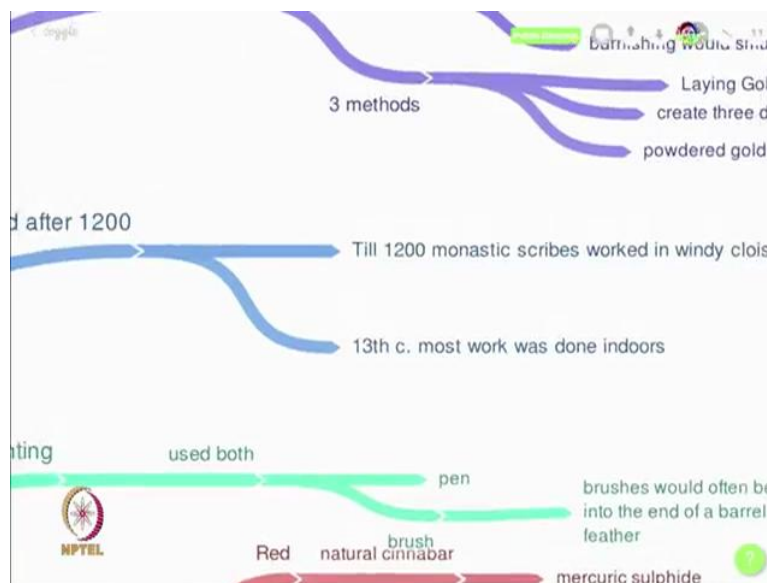
And so gold would usually come in the form of gold leaf and gold would be put before the coloring because otherwise what would happen is the way gold is put is that.

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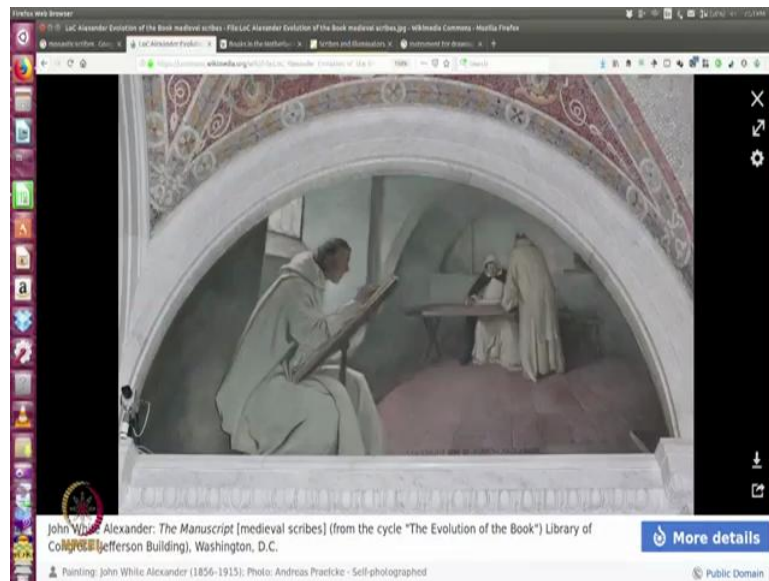
Either it is used as a paint or very often first glue is put across the illustration on the particular portion where the gold is to be laid and the gold leaf is then laid across it and then stuck onto the glue but paint would attract the gold and therefore it is better that the painting happens and the gold is first put and then the painting happens, so that it does not get smudged because do you remember one of the things that happens is that gold would need to be varnished. It need to be sort of polished up to get its lustre. So one important point to be noted is that because the gold leaf is something that is a very very careful task. This gold leaf could not have been used before 1200.

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This is important, the manuscripts which date before 1200AD really used gold because monastic scribes would work in cloisters which are windy.

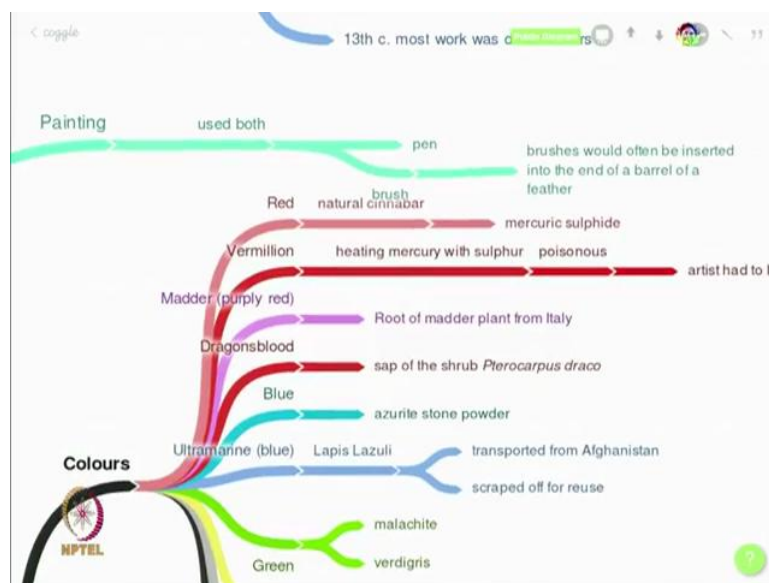
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It is only from the thirteenth century onwards that the monastic scribes moved indoors and particular kind of buildings which are created which could have certain kind of windows which are able to let in light but keep the wind out, so those kind of glass work and other things had to develop before gold could be very carefully used.

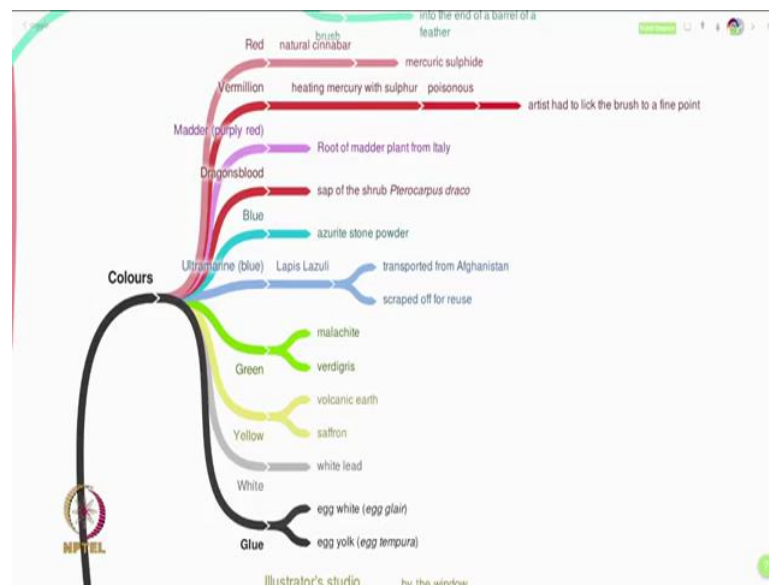
So you see that certain kinds of manuscripts techniques developed because of other kinds of development till you have a certain kind of architecture, a certain kind of producing buildings you could not have imagined the creation of gold illuminations on manuscripts because you could not possibly ensure that the gold will be kept in place,

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So now painting was done using both pen and brushes and various kinds of colors which were used in the manuscripts and they were got from various kinds of places across the world. So you had various kinds of colors would be used with various kinds of chemicals and very importantly like mercury, vermilion or red was created using heating mercury with sulfur and this was of course poisonous and this is very important because once the brush picks up the paint the way to sort of put the brush sort of, had to be put in a particular shape.

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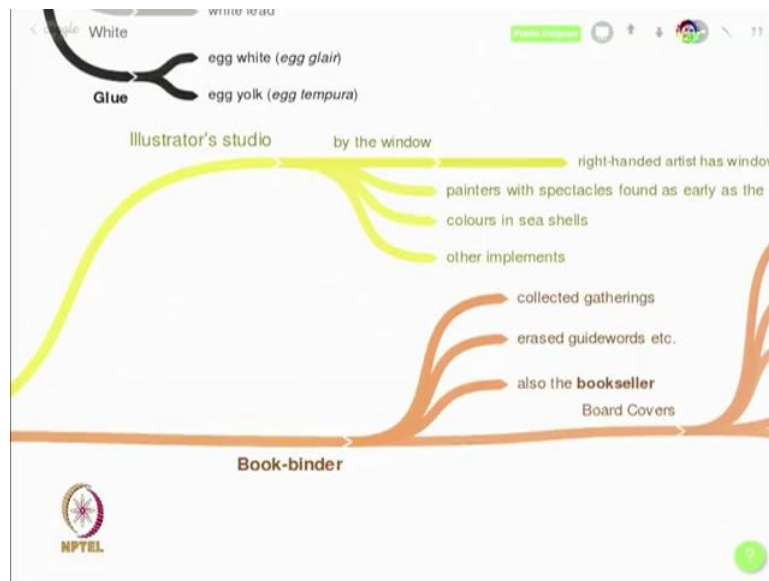


And so usually artists would take the brush and put it across their lips in order to sort of give them that fine shape through which the microscopic very-very fine illustrations were produced. Now this is a poisonous paint, so you have to be very-very careful while using it. Now each of these colors were produced from raw material available from various parts of the world.

So the purply red, purple was produced from particular raw material available from Italy. Lapis lazuli was used to create blue. Now remember these colors are important because they have to last a long while because manuscripts last generations. Many naturally available colors might actually fade away, so these colors have to be very very carefully chosen.

Lapis lazuli was available only from stones which was used in Afghanistan and so they were very-very expensive because they had to be transported all the way. So from old manuscripts they would be scraped off and illustrators would reuse this ink from older manuscripts. So similarly there were various other colors which you can refer to and read about.

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And another important point to be noted is the use of glue, when you are using glue it is called tempura, the egg yolk had to be separated from the egg white and the egg yolk was used as a painting medium. Which usually need a kind of medium which will slow the drying process of the painting.

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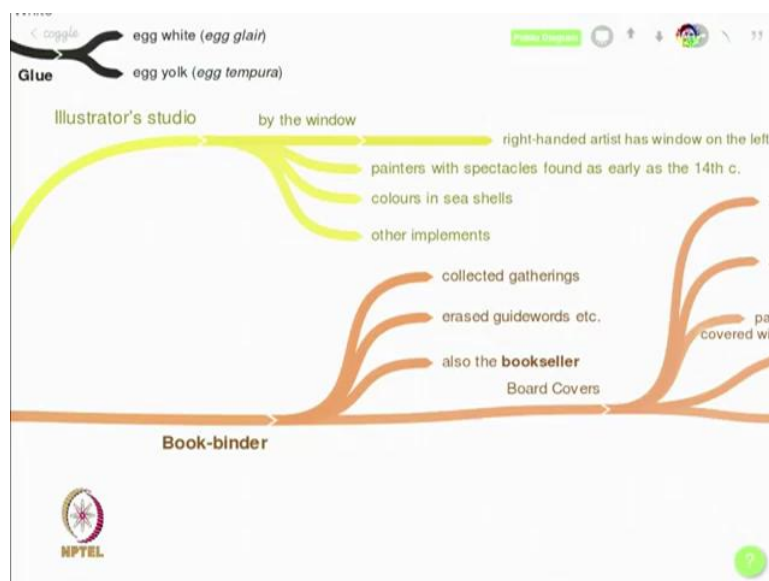
If it dries very quickly you cannot paint more complicated pictures. So the process one of the important media, so you take the paint usually water colour is something you use water with, your oil painting where you use oil with but most mediaeval painters used egg tempura or the egg yolk. So they would take the yolk of the egg and take out the yolk from the sack and then mix the paint in it and then use it.

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So that the glue sort of holds on, many of these particular paints were not chemical-based they were dye based and therefore they had to, they needed a certain media like powdered stone they had to be held together to be able to create that particular colour. So the egg tempura was used to slow down the drying process.

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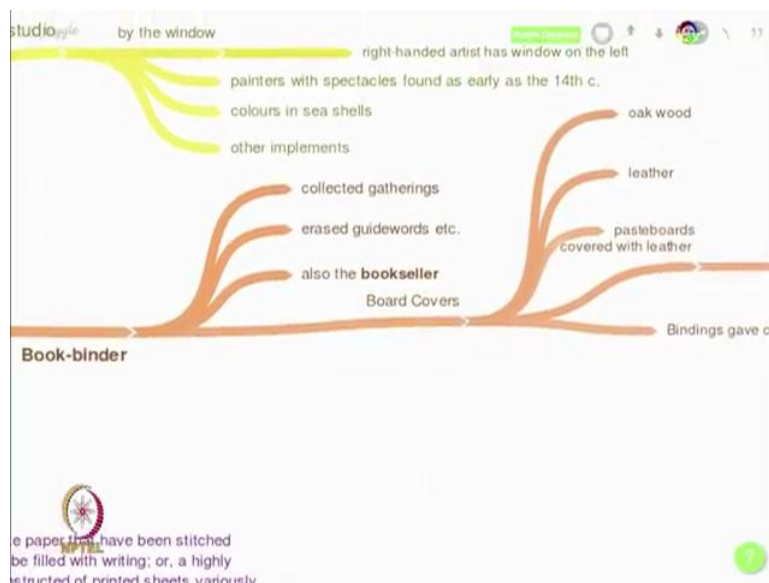
So the illustrator's studio was another very important thing where the illustrations actually happened they had to be by the window because there had to be light, a lot of light important to that if it is a right-handed artist then the window had to be on the left hand side, so that the shadow does not fall on the other side, so these are very very certain things that we need to remember because we need to understand that these are some of the things that are not related to modern reading and writing because of available of artificial light and everything.

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Many of these details that I am telling you about are important for us to understand the evolution of writing and to understand how changes in technology actually affect the way texts are produced, how stories are written, stories are constructed. So studying these small little changes across the centuries is something which is really going to lead us onto the current processes that we are now dealing with that is the coming of the digital world.

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And then the bookbinder also they have to collect all the gatherings and then the job of the bookbinder is to erase the guide words and then use various kinds of mechanisms to actually bind the book together and these bindings would be something that would also have a certain

kind of patterns they would also have gold inscriptions on them. These bindings would be custom-made according to the wishes of the customer.

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Do understand that in many cases these bindings would be made for the customer and they would not be something that would be prepared and it would not be like a bookshop, where ready manuscripts are there.

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It is only on order that the manuscript is prepared. So if you think of it in later eras when printing press came into being you had a ready-made book. And usually the books, the buyer, the customer would go into a bookshop and buy a book and in order to do that they would

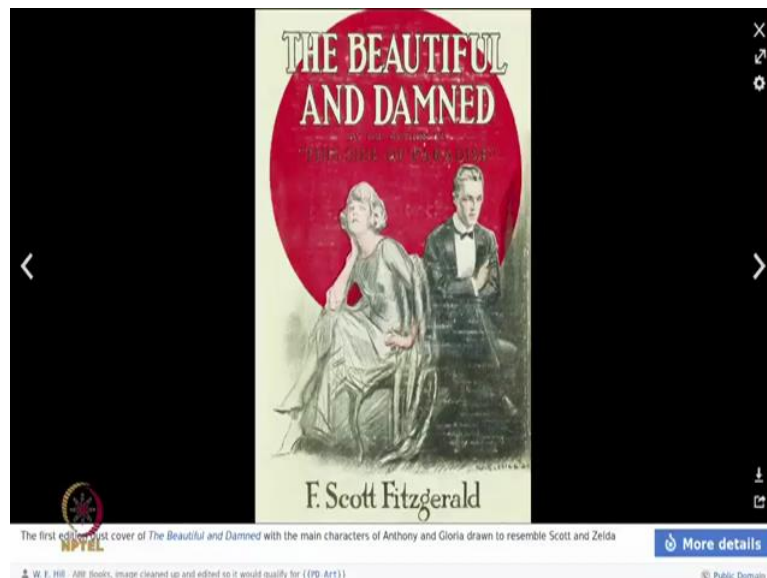
look at the cover of the book. The cover becomes far-far more, it becomes important in a different sort of way.

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At the present moment, at the level of the manuscripts the covers are important in indications or sort of important sort of extensions of the personality of the customer or even the illustrator but when print comes into being the cover will change in character.

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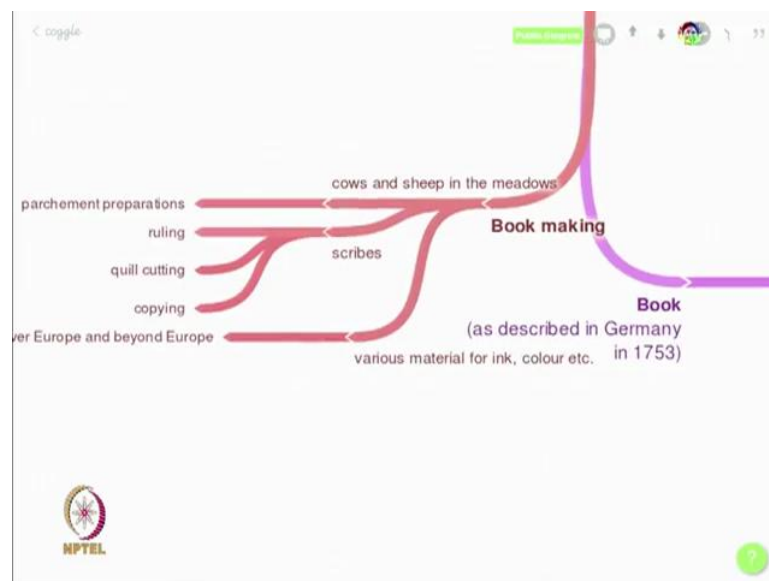


Because the cover would be that which will become the selling point of the book. So if you pick up any early novel which is to be sold in the marketplace in the bookshops the cover tries to create that sense, it is almost like a Bollywood film poster or a trailer which gives

them indication of what is inside the book. So in order to entice the customer to buy it but that is not true in the case of a mediaeval manuscript.

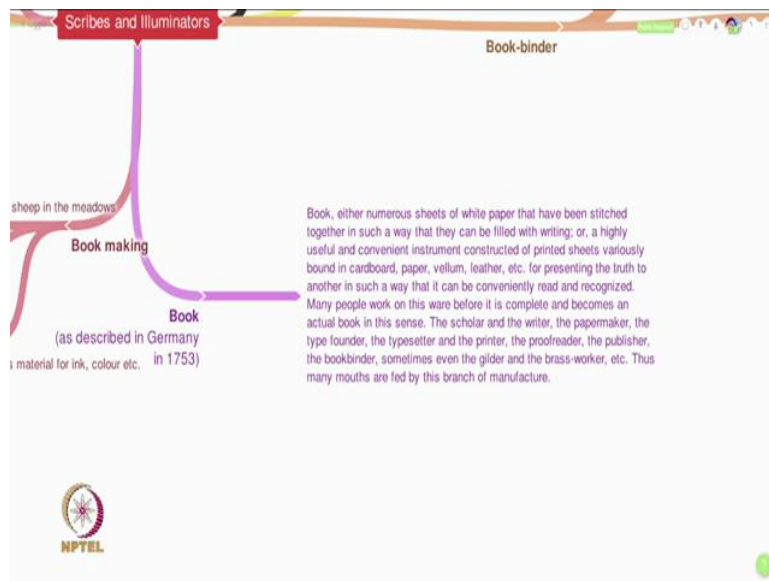
Because the way the manuscripts get produced are different. We are moving more towards the market but it is still firmly embedded within the structure of patronage. It depends, it is customized but with the coming of the printing press you have a situation where the printing press it is no longer customized, it is mass produced. So the specific technology determines the way in which the texts actually appear or look.

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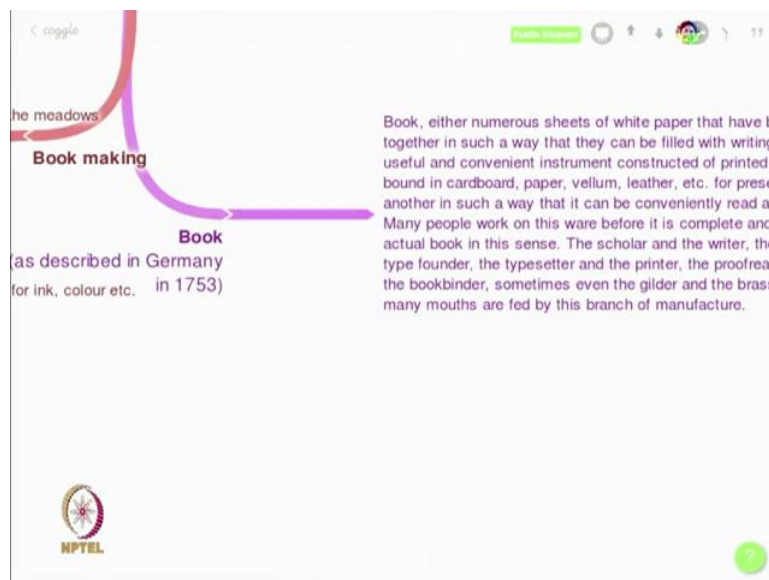
So right at the end now we will see the process of bookmaking actually involved a lot of other things it is not only the author. One of the reasons why I take you through these various detailed mechanical processes through which various parts of the book are prepared is to give you an understanding that bookmaking historically is a process which is not single point which is not just the author sitting down and writing the book.

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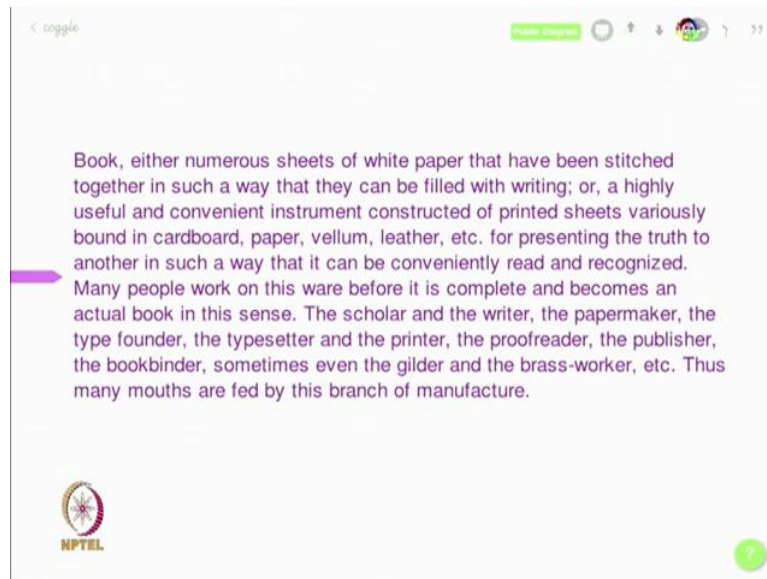
The book, creation of the book is something that involves many people. So people who tend to the cows and the sheep in the meadows and the parchment preparation and then the scribes who are ruling the making or marking the lines, those who are cutting the quill, they are copying. And various kind of ink which is imported from all over Europe and beyond Europe all these things go into the creation of the book.

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And then as described in 1753 in Germany.

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The process of bookmaking is looked upon as something that is a different kind of exercise. Describing the book in 1753 in Germany the passage reads book either numerous sheets of white paper that have been stitched together in such a way that they can be filled with writing or a highly useful and convenient instrument constructed of printed sheets variously bound in cardboard, paper, vellum, leather, vellum would be parchment etc. for presenting the truth to another in such a way that it can be conveniently read and recognized.

Many people work on this where before it is complete and becomes an actual book in this sense. The scholar and the writer, the paper maker, the type founder, the typesetter and the printer, the proofreader, the publisher, the bookbinder and sometimes even the gilder and the brass worker. Brass worker in order to produce some of the important, some covers, some covers were held together, but very large books would be held together by metal. Thus many mouths are fed by this branch of manufacture. That is the manufacture of books.

So books are not something that are produced only by the scholar or the writer there are so many people who are involved in the creation of books. And somewhere in history and this is something that we are going to study as we move towards the domain of understanding how registry of authorship really develops and the idea of intellectual property really develops with the coming of printing that you get a sense that the most important person and really the only important person who is to be noted in the creation of a book is the author.

In fact very ancient manuscripts would not include the name of anybody who are involved in the creation of the manuscript but later centuries with the coming of print you would very clearly write down the name of the author as the person who has authored that particular book.

So what is the figure of the author as we see today? Where did it emerge from? Certainly this passage does not tell us of the great importance that we associate to the relationship between the author and the text. That is something that came into being over future centuries through different kinds of practices that came into being.

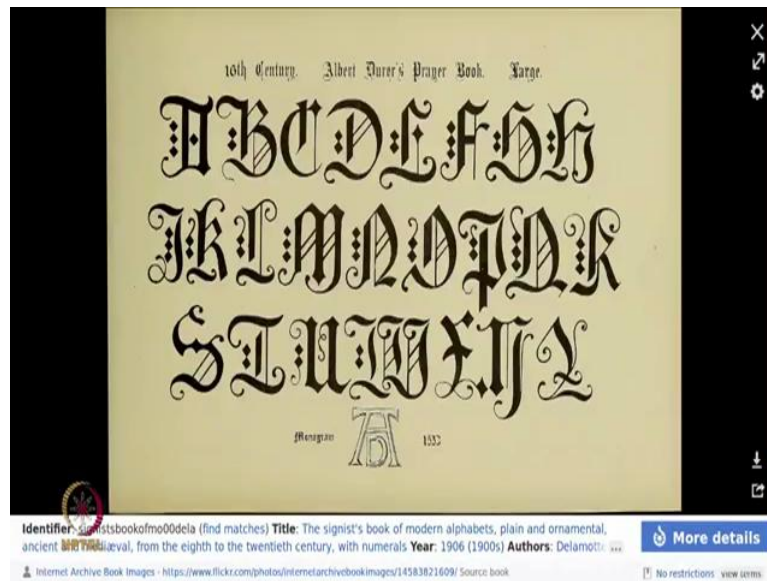
And important for us to note that in this entire process through which the mediaeval manuscript culture really developed, they have left an important mark in the creation of the future book. Do remember that the early printing presses, the early printing work when print came into being they would have to compete with illustrated manuscripts.

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And therefore the early printed books would replicate, they try to replicate the font, the lettering, animal illustrations of the ancient manuscript of the mediaeval manuscript and the other point is to also note that actually mechanical reproduction through printing press of the written letter, of the alphabet took sometime coming we will study that history.

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But even before that illustrations through block printing were made possible were already in action, scribes would write down, would copy a manuscript and leave the spaces for the illustrations and the illustrations would be printed onto the various copies of the manuscript together through using those blocks.

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And sometimes even printed manuscripts would be eliminated, would be decorated using manual methods, so these processes were not linear they kept on using various kinds of mechanisms but important to note that some of the traditions that were already developed in the form of the manuscript like the size or the shape of the paper or the gathering is

something that got fixed as the process sort of moved from the era of manuscript into the era of the print.

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In our later lectures we will pay important attention to the overall history within the society, within European Society which are going to make way for printing.

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Because we realized that with the growth of university learning, slowly, learning was moving out of the domain of the ecclesiastical authorities, from the monasteries into the universities learning was becoming more secular it did not have only religious education and once that

happens you have a growth of the need for books and manuscript production was sort of falling behind that race, falling behind the demand that was there.

So new methods were being searched, new methods were being looked for to be able to create these kind of, meet the kind of demand that was brought about. So we need to focus for a moment and this is something that we are going to do in our next lecture. We need to focus for a moment to see the kind of tremendous transformation that European Society was undergoing in this period between let us say the 12th century down to the 17th century. This 400 to 500 years were periods of revolution, periods of upheaval, periods of tremendous social changes which Europe was undergoing.

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And one of the arguments that I would like to make is that print, the coming of print is at the center of this change that takes place and that is also an indicator to us because we are living in a movement where print is moving out of the domain and we are giving way to the digital, so we need to brace ourselves for similar kind of changes and upheavals that will take place in our own lives, in our own world, in contemporary society and to make sense of all that we need to study the history of the movement. We have already seen the movement from orality to manuscript writing and now we are going to study the moment from manuscript writing to print in the next few lectures, thank you.