The Design and Layout of "The Illustrated Catalogue"

Continuing our series of interviews and reports, we consider the processes by which Mildred Budny's 2-volume Insular, Anglo-Saxon, and Early Anglo-Norman Manuscript Art at Corpus Christi College, Cambridge: An Illustrated Catalogue *("The Catalogue" or the "Corpus Catalogue") was designed, laid out, and typeset to camera-ready copy for its publication in a set of 2 volumes of "Text" and "Plates".*

Introduction *(Mildred Budny)*

This booklet presents a description of the form and function of the illustrated "Corpus Catalogue"[1] by its designer, Research Group Associate Dr Leslie French, followed by my observations as author tasked with its implementation. The layout of the Catalogue was briefly described in another of our booklets, "An Interview with Our Font and Layout Designer"[2], which contains references to many of the terms, equipment, and products used here. Here, we address its own characteristics.

The Catalogue presents the largest publication so far of the Research Group on Manuscript Evidence, as its second co-publication with Medieval Institute Publications ("MIP"). The first co-publication[3] was designed and laid out by MIP with the author's supplied text and our in-house photographs marked for cropping.

The aim of the Catalogue, composed between 1990 and 1994, corrected, revised, and typeset between 1994 and 1997, and published in 1997, was to present a detailed Inventory of all of the descorative elements that were created or added before *circa* 1100 C.E. within Anglo-Saxon and related manuscripts held at the Parker Library, Corpus Christi College, Cambridge. These choices drew upon the work and results of a long-term collaborative Research Project at Corpus (1987–1994), from which emerged the Research Group on Manuscript Evidence.

The original aim was to publish a volume of photographs of such materials from that singular collection, which, for copyright reasons, had not been permitted for inclusion in another volume, presenting photographs of illustrations from selected Anglo-Saxon manuscripts[4], emerging from a long-term collaborative Inventory of *Insular and Anglo-Saxon Illuminated Manuscripts*[5]. With that direction, and that plan to provide images, came an introduction to the publisher — and, in consequence, the overall design of our resulting set of volumes, with bichrome hard covers, quarto-size sheets, green endpapers, and no dust-jackets. For this imposing set, the Research Group's logo in monochrome was added to the gold-impressed elements upon the front covers, as designed by MIP (shown on the back page of this Report).

Once permission was granted for such a co-publication, detailed examination of the manuscript collection at the Parker Library revealed many more examples of relevant illustrations, decoration, and sketches than had previously been recorded. Given the unparalleled opportunity of publishing many photographs, to be prepared in-house, from these manuscripts, by me, I chose to enlarge the definition of elements of 'manuscript art', to encompass

1   Information here: **http://manuscriptevidence.org/wpme/profile/publications/insular-anglo-saxon-and-early-anglo-norman-manuscript-art-at-corpus-christi-college-cambridge-1997/** and see **Samples 1 & 2** below.

2   **http://manuscriptevidence.org/wpme/interview-with-our-font-and-layout-designer/** .

3   R. I. Page, *Matthew Parker and His Books. Sandars Lectures in Bibliography Delivered on 14, 16 and 18 May 1990 at the University of Cambridge,* with photographs by Mildred Budny (Kalamazoo, Michigan: Medieval Institute Publications, in association with The Research Group on Manuscript Evidence, The Parker Library, Corpus Christi College, Cambridge, 1993), ISBN 1-879288-20-6.

4   *Anglo-Saxon Textual Illustration: Photographs of Sixteen Manuscripts with Descriptions and Index,* compiled and edited by Thomas H. Ohlgren (Kalamazoo, Michigan: Medieval Institute Publications, 1992), "produced in collaboration with The Corpus of Insular and Anglo-Saxon Illuminated Manuscripts", ISBN 1-879288-10-9.

5   *Insular and Anglo-Saxon Illuminated Manuscripts: An Iconographic Catalogue, c. A.D. 625 to 1100*, compiled and edited by Thomas H. Ohlgren, with contributions by Carl T. Berkhout, Mildred O. Budny, *et al*. (New York & London: Garland Publishing Inc., 1986), ISBN 0-8240-8651-1.

    "Insular, Anglo-Saxon, and Early Anglo-Norman Illuminated Manuscripts: A Survey of Research Past, Present, Future, Parts I and II", edited by Thomas H. Ohlgren, *Old English Newsletter*, 28:1 (Spring, 1994), Appendix A, and 28:3 (Fall, 1994), Appendix B, via **http://oenewsletter.org/archive/OEN28_1.pdf** and **http://oenewsletter.org/archive/OEN28_3.pdf** .

not only illustrations, but also elements of decoration, providing a Catalogue of manuscripts in the collection containing "Insular, Anglo-Saxon, and Early Anglo-Norman Illustrations, Decoration, and Artist's Sketches". The scope, and size, of the undertaking grew rapidly from a few plates to what was finally some 1,000 pages of text and more than 750 plates — all of them photographed expressly for the purpose. Bringing the specimens to light encouraged the dedication to describing and cataloguing them, also with the benefit of our research results and in-house knowledge of the collection and its history. And so, an Inventory turned into an Illustrated Catalogue.

The special circumstances of the collection undergoing conservation in tendem with integrated scholarly research, the need to describe the methodology and structure of the Catalogue, and the desire to define terms precisely led to a substantial Introduction ("The Scope and Structure of the Catalogue"), along with the other prefatory material. The occasion, and the requirement, led me to examine keenly the introductions to manuscript catalogues in many collections, for many languages, and with multiple sorts of materials. Instructive.

Producing the layout for the text volume of the Catalogue presented many challenges:

- Fitting the text into a single volume no more than 2″ thick (the binder's limit for that weight of paper).
- Producing a layout that was easy to read and to navigate.
- Generating professional-quality typography from a Word Processor in the 1990's.

I now present Leslie's reflections on the approach that we took, and the solutions that we found. We hope to demonstrate that good Desk-Top Publishing *is* possible, when typographical standards are maintained.

The Designer's View *(Leslie French)*

Volume I: Text

The State of the Art

The term "Desk-Top Publishing" (DTP) was popular in the 1980's, and it continues to this day, to describe producing camera-ready copy for phototypesetting. With DTP the author (usually) could print the pages of a book using a relatively inexpensive combination of computer, software, and printer. Producing books, particularly conference proceedings, directly from typewriter output was commonplace before that time, but the newer laser printers running at 300 dots-per-inch (dpi) offered the possibility of pages comparable in quality to those generated by a professional typesetter, at least for text.

There were three styles of document preparation systems available:

- Text-based (e.g. troff, or TeX) where all layout controls were entered as text strings in the body of the main text, and the final layout could only be seen after the input was processed as a separate processing step, or sometimes only after printing on paper.

- Professional (e.g. Interleaf) systems than ran on large workstations, usually under Unix. They were highly capable (for their time), expensive, and not particularly "user-friendly" for a novice.

- Word Processors (e.g. Word, MacWrite, WordPerfect) intended for generating simple documents, business letters, and reports on "Personal Computers". They had limited layout options, but provided a basic "What You See Is What You Get" (WYSIWYG) view, at least showing line- and page-breaks as the text was entered. By 1990, word processors were capable of driving laser printers, with some programs better than others.

Even the professional systems would seem primitive compared to today's tools such as Adobe InDesign or Quark — this would be like comparing PacMan to Doom in the gaming community. Early versions of MacWrite and Word were comparable with typewriters, but with the ability to correct the text before printing it.

For the Catalogue, we were already committed to using WordPerfect version 5.1 (WP5.1). It was the system of choice for Medieval Institute Publications (MIP), who prepared to co-publish the volumes and originally undertook the layout. WordPerfect was widely regarded as the "best of the bunch" for DTP at the time. Without embarking on a comparison war, we would have to agree.

We'd already used WP5.1, so we understood some of its capabilities and quirks. It had some nice features:

- It could use user-supplied fonts, not just those present in the laser printer.
- It had a split-screen mode, where the top half was WYSIWYG, while the bottom half showed the embedded controls, which could be edited directly.
- It supported special characters and ligatures (fi, fl, etc.).
- It had style templates and simple page templates.
- It supported multi-column layout.

Although these functions are commonplace today, most so-called DTP then simply generated 12pt TimesRoman, single column, fixed line-spacing output. Advanced users replaced underlines with italics and used bold for headings. It was not unusual to see confusion between 'l' and '1', or 'O' and '0'.

Font Choices

MIP's preferred font was Trump Mediaeval[6], which they had used for earlier publications. For the Catalogue, we had modified their standard font to add Old English characters (Ð, ð, Þ, þ, styleP, p, 7) as well as a few others, and MIP had produced an initial layout of the Catalogue in Trump Mediaeval using our additions. This was in the days long before the Research Group had its own font[7], and we had already selected Adobe Garamond as our preferred font, with the specification that the layout would not include right-justification, in the interests of increased clarity of legibility.[8] Back then, each font could contain at most 256 individual glyphs, and the Adobe package contained many fonts. In particular the 'Expert' font contained true Small Capitals, and some unused positions where we could add the Old English glyphs without disturbing the main font.

We had used Adobe Garamond in WP5.1 for our own occasional publications in booklet form[9] and for a smaller volume that we had typeset for our Associate, Vivien Law[10]. We had developed a custom printer-driver, using the tools supplied as part of the WordPerfect distribution. It understood how to use the multiple fonts in the Garamond package, so as to produce all the glyphs that we needed. We had purchased a HP LaserJet 4MPlus printer that not only accepted PostScript as generated by WP5.1, but also had enough additional memory to hold the Garamond fonts. Of course, the fonts had to be loaded into the printer first (using a separate program) — otherwise all the text came out in Courier! Even with the documentation, developing a custom WP5.1 was not an easy task, but once we got it working it was very stable. That was one of the principal reasons we never moved the Catalogue to WP6.0, which did not support WP5.1 printer drivers.

Although purchasing and configuring the equipment and software was expensive and time-consuming, it freed us from the vagaries of an institutional I.T. department that might suddenly decide no longer to support WP5.1, then delete it, and its license, from our computer. Or, to decide for reasons 'of security' that mere users would no longer be allowed to download their own fonts to a printer.

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6   **http://en.wikipedia.org/wiki/Trump_Mediaeval/** .

7   **http://www.manuscriptevidence.org/wpme/Bembino/** .

8   **http://www.manuscriptevidence.org/wpme/style-manifesto/** .

9   Listed here: **http://manuscriptevidence.org/wpme/profile/publications/** .

10   Vivien A. Law, *Wisdom, Authority and Grammar in the Seventh Century: Decoding Virgilius Maro Grammaticus* (Cambridge University Press: Hardback, 1995; Paperback 2005), ISBN 0-521-47113-3.
        http://www.cambridge.org/us/academic/subjects/literature/european-and-world-literature-general-interest/wisdom-authority-and-grammar-seventh-century-decoding-virgilius-maro-grammaticus?format=HB .

Page Layout

The initial MIP layout of the Catalogue had some issues. It's hard to blame MIP, as the techniques they used for smaller publications (such as Ray Page's book[11]) just could not translate well to a text as large and complex as the Catalogue, while their variable installation of our proof corrections introduced more problems into the text, which had to return to our care.

Single-column 12pt Trump Mediaeval produced so many pages that the text volume went way beyond the pre-set 2″ binding limit that MIP could handle. Also, every page looked the same. When opening the book at a random pair of facing pages there was no way to tell which Catalogue entry was on the page, or where in the entry that text was located. Again, this is not a fault for texts that are intended to be read end-to-end as a narrative, but it made the Catalogue quite difficult to consult in such a state.

One goal was clear. We wanted the Catalogue to *look* as if it had been professionally typeset. We had to come up with a page layout and design comparable with what Interleaf could produce, but within the limits of WP5.1. One editorial decision, already made, was a huge help in that regard: the Catalogue would not have footnotes or endnotes in its entries. From a reader's perspective, separate notes broke the flow of the text, sending the eyes in search of the matching reference, then trying to return to the original position and train of thought.

For our layout design, footnotes would have produced cluttered pages that were visually jarring, with varying amounts of body text on each page. Also, footnotes were not handled well by word processors — some even requiring a separate program to handle numbering and layout.

Our first task was to get the page-count down to fit the binding limit. Changing the font to Garamond helped a little, since it had a slightly smaller body size than Trump. Simply reducing the font size until the text fit was not an option, as it produced lines that were too long to read. We could take the font size down to 9.5pt and the text was still quite legible from our printer. With the high-quality coated stock that MIP intended to use for the final printing, we knew that the legibility would carry through to the actual volume.

The solution, then, was to set most of the Catalogue (that is, its Inventories of Illustration and/or Decoration) at 9.5pt, but double-columned. The lines in each column were short enough not to lose registration, thereby reducing eye-skip, and the page-count dropped dramatically.

We were able to make another major layout decision — to set all the Front Matter and The Introduction to each entry in a single column at a larger point size, and only to use two columns for the detailed Inventory. This layout would never have worked if the double-columned section also had to contain footnotes. Now we had an immediate visual clue for the reader: double-column meant Inventory, single-column meant Description.

We could then concentrate on the other aspects of the layout.

Sections

The core structure of Volume I of the Catalogue comprises four distinct sections:

> The Front Matter: Title Pages and Contents
> Introductory Material: Preface, etc., and Scope and Structure
> The Catalogue of Entries for the individual Manuscripts
> References and Index

The Front Matter

The volume opens with a title half-page, containing only the Catalogue title in full and "Volume I: Text". On the verso is the color frontispiece, set without caption, allowing it to stand on its own. Opposite the frontispiece stands the full title page [**Sample 1**]. The title is in exactly the same position as on the half-page, followed by author and publisher information.

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11   See note 3.

The title page contains the only use of a font other than Garamond: the logo for Western Michigan University (the home of MIP) is set using their required font and style. The two title pages follow the principle that "headings belong to the head, not the belly", and the titles are set quite high on the page, which also leaves room to give the other information plenty of vertical white–space, and not appear crowded.

Next comes the page for cataloging data, copyright, and publisher [**Sample 2**]. The Library of Congress 'Cataloging–in–Publication' (CIP) data are set in a single slightly narrower column, which is centered on the page. The positioning clearly delimits those data from the following information, which is set at the full page–width. On the opposite recto stands the single quotation, or "Motto", chosen to represent the Catalogue. The Motto is given a page all to itself, set centered in italics, with its authorial attribution flush right at the same column width as the CIP block opposite.

The Contents pages follow. Their first is on the following recto. Producing a single contents list spread over three pages was not ideal, so we split the Contents into two sections, comprising respectively one page and one opening in facing pages, the first to present the Main Contents Page and the second, the List of Manuscripts.

The first Contents page contains information for the volume as a whole, including details of the introductory material (with roman page numerals) while it simply lists the "Catalogue" from pages 1–791 [**Sample 3**]. This page is the only place where we used line–indentation to indicate structure. Setting the Contents at full page–width needed the "dot leaders" on the lines to connect the names and page numbers. Without them, it was too easy to pick the wrong number at the right.

Overleaf, a two–page spread with the contents for the "Catalogue of Manuscripts at Corpus Christi College with Insular, Anglo–Saxon, and Early Anglo–Norman Illustrations, Decoration, and Artists' Sketches" enumerates all of the 56 manuscript entries with their starting pages [**Sample 4**]. The split approach to the contents made it easy to scan the list of manuscripts without turning a page, and allowed the two parts of the contents to have slightly different layouts without appearing to be discordant.

Introductory Material

The introductory material comprises 7 sections:

> "Foreword" (by David M. Wilson); "List of Abbreviations"; "Preface and Acknowledgements"; "Addenda"; "Introduction" (by R. I. Page); "List of Plates"; and "The Scope and Structure of the Catalogue".

Each section starts on a new recto, except for the "List of Abbreviations" which fits on a verso before the Preface.

The sections for the Foreword, Preface, Introduction, and Scope all list their individual authors under the title (centered) and end with the place and date of composition (flush right). Following the principles we had already adopted and presented in the Group's *Style Manifesto*[12], the texts are all set ragged–right, in 11pt Garamond, single column except for the List of Plates which is 9.5pt double–column.

The bulk of the introductory material is "The Scope and Structure of the Catalogue", comprising 70 pages [**Sample 5**]. The layout uses three levels of numbered headings, with the first level being:

> "The Scope"; 'The Structure'; and "The Ensemble".

The section on "The Entries" within "The Scope and Structure" lists the nine sections of each entry in the order that they appear in the entry, and describes the contents of that section. It is then easy to locate the descriptions in the Introduction by simply following the section order:

> Number, Character, and Size of Leaves; Type of Book; Language, Layout, Script, and Art; Date, Place of Origin, and Provenance; Binding and Condition; Catalogues and Handlists; Further Bibliography; Contents; and Inventory of the elements of Art.

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12   **http://manuscriptevidence.org/wpme/style-manifesto/** .

"Art" is defined for the purpose, in order to include more elements, given the opportunity, as: Illustration and Decoration, Illustration, Decoration, and/or Added Decoration, etc. Those headings are intended to clarify the qualifications for inclusion within the Illustrated Catalogue as defined and addressed for their inclusion, description and publication.

The Entries

A second, unnumbered, title page introduces the series of Entries devoted to the individual manuscripts. Each entry has its own sequence number, from 1 to 56. Each entry begins on a recto, with a blank preceding verso if needed, and each has the same nine sections, in the same order [**Sample 6**]. The first eight sections are set single–column. The layout switches to two columns (and a smaller font size) for the last section "Inventory of Added Decoration" [**Sample 7**]. We were able to switch between single and double columns on the same page in WP5.1, so there is no page–break between sections eight and nine.

Within the Inventory, each manuscript page being described was given its own section number, listed in sequence moving consecutively through the manuscript. If a page had more than one aspect, each aspect of the decoration on that page was then assigned a letter in sequence. Internal components were assigned a third numeric–level, and a fourth letter–level.

Numbering the items made it clear exactly to what page, or aspect of a page, a particular description applied. An example from Catalogue entry Number 3 (MS 197B) makes this approach clear.

 Indentation is added here for clarity:

1. Fol 1r
    1a. Evangelist–symbol page
        1a1. The framework
        1a2. The evangelist symbol
    1b. Subsequent sketches or transfer tracings
2. Fol 2r

The multi–level reference scheme was developed specifically for the Catalogue, as were the terms used to describe the components in the Inventory. Explaining this structure and terminology partly justifies the need for, and the length of, the "Scope" section in the introductory material.

We did have one problem with this scheme, which, after experimentation, found a solution. Sometimes a comment at the end of a section referred to all the preceding elements at that level, not just to the last one enumerated. We chose to signal this (as described in "Scope and Structure", page xcvi) by marking the comment with a solid diamond ♦ at the start [**Sample 7**].

References and Index

Internal cross-references within the Catalogue are by entry number, not manuscript shelf–mark. Since — because their more–or–less chronological order in the Catalogue does not follow the Corpus sequence of pressmarks, and because the items in the Catalogue comprise only a portion of the complete holdings of that library — the manuscripts do not appear in the Catalogue in shelf–mark order, it is easier to find the entry for "No. 20" than to remember which was the entry for "MS 352".

Within the list of "Works Cited" (Volume I, pages 793–842), choosing to cite external references by Author+Date, as with "Parkes (1976a)" and, "Parkes (1976b)", differentiating between a given author's individual references for a given year of publication, simplified the generation of the list of references, since there was no need to match a reference number to the List of Works cited. The reference list, though, had to be assembled and sorted by hand, and subsequent entries under the same author had to have the double–m–rule also inserted manually [**Sample 8**].

Indexing in WP5.1 was not well developed. Index entries had to be added manually into the main body, but the collection of the page numbers under the headword was automatic. That ruled out any indexing of frequently occurring terms such as a particular color or iconographic symbol.

In the end, only an "Index of Manuscripts" cited could be produced. At 26 pages, double columns, that in itself was a massive undertaking. It took many iterations, checking and rechecking, and by hand. Perhaps it is a wonder that, under the circumstances and given the dedication, so few mistakes have come to light in the years intervening between publication of the volumes and our recollections now.

The master copy of the printed volumes contain such annotations, we see, revealing a few omissions, arising partly on account of the transfer of manuscript materials from one collection to another — as with the leaves formerly at Damme in Belgium from a Gospel Lectionary now in The J. Paul Getty Museum in Malibu. However, it seems likely that such minimal mistakes might be remedied by an observer able to consult the internet as did not exist when we produced the Catalogue. The same 'constraint' or, rather, 'condition', pertained to the photographs themselves to which Volume II is dedicated.

Layout Details

The description above of the overall structure of the Catalogue gave some broad comments on layout choices, but there remained many small details and decisions towards our goal of a professional-looking layout. As noted above, many of these choices are reflected in the RGME *Style Manifesto* that was being developed and refined at that same time as the Catalogue layout was progressing.[13]

Font

As described above, we'd already settled on Adobe Garamond plus our Old English additions. We also had a Greek font designed to match Garamond that could be downloaded to the printer. We used three weights, Regular, **Semibold**, and **Bold**. Semibold was used for most of the headings, and Bold for inline headings in the Inventory and for cross-references to other manuscripts in the Catalogue. We intended to use the font ligatures (*fi*, *fl*, etc.), but they were not automatic in WP5.1 so it was 'find and replace' every time, remembering to do *ffi* before *fi*. Garamond Expert also came with Old-Style figures (0 1 2 3 etc.) but we chose to stay with modern numerals for clarity.

Page Numbers

Following traditional practice, and again for a visual clue, we used roman numerals for the introductory material, including the "Scope", and arabic numerals for the Entries and beyond, that is, in the Bibliography and Index. We also chose not to restart page numbering at each entry because it was easier to guess where to open the book for 'page 641' rather than 'page 38-4' — even though it meant repaginating the whole WP document frequently as it was being prepared.

For most pages, we chose to set the page number at the top of the outer margin, again for ease of finding a specific page. There were three exceptions:

- Front-matter pages did not have numbers;
- The first page of each section or entry had the page-number centered at the foot of the page (so as not to distract from the title at the head); and
- Blank pages also had the page number set centered at the foot

This last choice avoided a completely blank page or a "Page intentionally left blank", both of which we disliked. Unfortunately, MIP, seeing these pages with only page numbers, replaced them. Without consulting us, they decided, for the printing, to substitute those designed, and specifically supplied, camera-ready pages instead with entirely blank pages, so that that small indicator was lost in the end.

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13   **http://manuscriptevidence.org/wpme/style-manifesto/** .

Line Layout and Spacing

For the reasons described in the *Style Manifesto*[14], all the Catalogue is set ragged–right, except for centered lines. We used white–space between paragraphs with no indentation on the first line of each paragraph. Vertical white–space broke up what would otherwise have been solid blocks of text, and indentation looked awkward on the many single–line paragraphs in the Inventory. The spacing between paragraphs is slightly less than a full line–height. Heading lines were always set with more vertical white–space above the heading than below it, visually to connect the heading with its following contents. We never even considered, or rather, quickly rejected, enlarged initials, or drop capitals, at the start of sections. We turned off WordPerfect's hyphenation, and allowed it to break lines only at explicit hyphens, or when we entered a hyphen by hand to force a line break.

Widows and Orphans

'Widows' and 'Orphans' are the first and last lines of a paragraph separated from the rest of the paragraph by a column– or page–break, and these features are avoided in good typesetting. Here was one area where we ran into many of the limitations of a word processor. Automatic widow– and orphan–control did not exist, so that we were forced to make adjustments by hand. Of course, changing one line would affect the whole of the layout for that section from that point onwards, so correcting layout was only done once all the text was in place. Often, the only way to make an adjustment was to edit the text slightly to add or remove one line to or from a paragraph, somewhere on the page or column and try to eliminate the stray line one way or another.

Having the author do the layout meant that such adjustments could be made to the 'approved' text, but it was a long and painful process. These multiple passes through the whole text by the author, while time–consuming, gave the advantage of finding some errors in the text, and correcting them during the typesetting process. There was also the opportunity to report, concisely, some new discoveries in the research as the publication date approached.

Running Titles

Adding running titles at the top of most pages considerably improved the ease–of–use of the Catalogue. Without them, it was nearly impossible to know which entry was which. We were aware of this issue when frequently consulting some other published catalogues or inventories of manuscript art. Combined with the page numbers, this required six separate page layouts: first–page, recto, and verso each combined with roman and arabic numerals. We also had to reset the running title at the start of each entry. Once the pages were set up, and the appropriate controls inserted into the input file, page layout was not a huge problem.

WP Features

With such a huge amount of text, consistency of layout was going to be a problem, and a few mistakes still remain in the final volume — very few considering what we were trying to do. Other than the sheer care taken over proof–reading, the main contributor to consistency was WP's simple style commands and the split–screen interface. Seeing exactly what controls were being applied, and where, was a huge help in debugging layout issues, as was the WYSIWYG screen that showed instantly the effect of directly changing those controls.

We also had to keep in mind WP5.1's limitations. It did not have the concept of a 'spread', or a pair of facing pages, so we had to ensure that odd–numbered pages appeared on the recto ourselves. Also, we could not insert images into the text pages, so there are no insets or details within the text.

Only one line–drawing appears, in the Inventory for MS 23 (on page 291), so as to define the referencing scheme for the bordered panels in its cycle of illustrations. The drawing was produced by hand in pure PostScript and carefully inserted into the flow of text, requiring page– and column-breaks and yet more switching of the layout.

Except for this diagram and for the full–page frontispiece for Volume I, set without caption on the verso between that volume's title page and the full title page, all images for the Catalogue were contained in Volume II, which we consider next.

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14   **http://manuscriptevidence.org/wpme/style-manifesto/** .

Volume II: Plates

The layout design carries over to the second volume. The volume opens with the title half-page, reporting the full title and "Volume II: Plates". This page is followed on the verso by the frontispiece for the second volume. Opposite stands the full title page, which is exactly the same as in Volume I. This followed the same CIP page, followed by the full sequence of plates.

The plates themselves were phototypeset from photographs, which had been prepared specifically for the purpose of this publication, from photography carried out by the author from the original manuscripts *in situ* in the reading room of the Library, with specialized, conservation-friendly lighting. We had no means to scan and process photographs at the time, so that each plate page comprised two elements: a printed page containing the plate caption (or captions for the few pages with multiple part-page images) and the black-and-white or color photographic reproduction.

For the camera-ready preparation for the printers, each photograph was overlaid with a sheet of tracing paper taped to the back of the print, then folded forwards to cover the image. Onto this paper was drawn the blue-pencil frame indicating how the photograph should be cropped when printed.

Almost all the photographs were reduced in size from the actual manuscript, and each image had to be marked individually for cropping. Specific directions, reflected in the photographer's own blue-outlined cropping affirmed that the photographs of the full pages of the manuscripts would *not* crop the historically-surviving pages of the manuscripts. These intentions in the design correspond with principles of the Research Group on Manuscript Evidence regarding photographic reproductions from original materials.[15]

Not all the intended crop marks were followed as the plates were printed, so there are inconsistencies in some plates as published, exhibiting elements of cropping of the images themselves. Although few, such cases stand at variance from the description in the Text Volume of the principles governing the preparation and presentation of the plates.[16]

The Ensemble

The design and layout of the pair of volumes respond to their expressed aim to enable the reader to examine the plates and their scholarly commentary as directly as possible. The many plates, showing whole pages or openings from the manuscripts, seek to convey a sense of encountering the books themselves, while the commentary supplies detailed information about them and their complex contexts across time and place.

To set the two volumes side-by-side permits examination of the images and consultation of their commentary and evaluation, at the same time, without requiring a shift from the one to the other, and back again, as would be the case with only a single volume combining text and illustrations. These principles are similar to our choice, described above, not to impose footnotes or endnotes which interfere with the flow of consulting and using the text.

In Summary

20 years on, I wouldn't change any of the layout, because it still works as intended. Now, we would be able to do our own image processing from scans (as I did for the sample pages in this booklet). We might also include more detail images inline in Volume I. I'd change the font to Bembino and possibly adjust the weights of the headings to follow the latest version of the *Style Manifesto*, but that's about all. The rapid changes in technology mean that "Camera-Ready Copy" now refers to an InDesign or PDF file, delivered to a print shop on a USB flash drive, or downloaded from a server 'somewhere in the Cloud', but the resulting physical artefact would look almost exactly as we envisioned the layout all those years ago.

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15   **http://manuscriptevidence.org/wpme/style-manifesto/** .

16   Volume I, 'Scope and Structure', pages c–cii.

The Author's View *(Mildred Budny)*

Leslie's account above describes the 'why' and the 'how' of the Catalogue layout, but the actual execution of that vision was a difficult — and scary — process. I was familiar with word processors (including, among others, WordStar, Word, and WordPerfect) and had used them for 10 years, along with my Epson dot-matrix printer.

The published "Interview with Our Font and Layout Designer" (see above) describes these earlier stages. I had already input all of the Catalogue text once, in WP5.1, for delivery to MIP, so adjusting the layout didn't seem too daunting, right?

Wrong.

Who Knew?

The large mass of messed-up proof-corrections and mixed-up disks returned by MIP in the summer of 1997, as we were moving the principal base of the Research Group on Manuscript Evidence to the United States, and presumably completing the publication without much further ado, disclosed so very many extra, extraneous, issues that we had, albeit reluctantly, to determine to take over anew that set of tasks, even though it would inevitably impose many unexpected tasks that an author might not normally have to undertake. With that decision, however, came the opportunity to embark upon a fresh design and layout, albeit ones that the author was going to have to implement — provided that some instruction and guidance might be available.

For the first time, you see, I had to be concerned with the minutiæ of typesetting layout, whereby the placement of every single word and punctuation mark mattered. Correcting an error on one page could shift the layout of every paragraph after it, such as when introducing or removing Widows and Orphans that had to be found and corrected.

The very terms 'Widow' and 'Orphan' (defined above) for these 'lonely' layout features called forth an extra element of empathetic determination, so as to allow them somehow to rejoin their familial companions in the other lines of their original paragraphs. Also, many changes to the layout at line-ends which addressed and corrected the visually disjointed separation between such features as the parts of a single name (initials sometimes included, as with "M.R. James"), likewise to correspond with good type-setting practices, by introducing non-breaking spaces (as with "MS~326") might often rearrange the number of lines of a paragraph, sometimes to introduce another Widow or Orphan, on that page or some following page. That process could — and would — involve some intricate revisions to the text itself.

A bonus, shall we say (both then and with hindsight), is that, in the capacity of Typesetter, I could call upon me as Author, and firmly require a concise revision in the interests of the final layout, considering, among other aspects, its progression from page to page. With all of us, shall we say, in those diverse capacities of Author, Typesetter, and revising Editor in consultation, On The Same Page (truly), it was possible to work together concertedly, and harmoniously, if not always swiftly, on changes, as 'we' (in those different capacities) focused upon finding efficient, correct, felicitous, and concise solutions for the adjusted text, so as to suit the demands of felicitous page layout (flowing page–to–page) and rigorous scholarly descriptions of the manuscript materials under consideration.

An Author's Course of Instruction as Typesetter

I had to learn how to edit the WP5.1 embedded controls directly, and to learn how the WYSIWYG display was affected by each of the controls. This was a whole new level of detail beyond my previous 'italic', 'paragraph' and 'new page' way of thinking. Changing from single- to double-column layout on a single page was tricky, and seeing whole sections of the layout flip back-and-forth was part of the scary process. Having some style commands helped, but there were still many individual layout controls that were needed. And then, on top of that, replacing letter combinations with ligatures changed the layout yet again. (Did we mention Indexing? And the other tasks?)

While it was powerful to have authorial control over the final text, having to add or delete words or phrases to improve the layout was "almost like" (for which read "mostly amounting to") rewriting the whole Catalogue as I went along.

The need to "add enough words somewhere on this page to add one more line to a paragraph" is not easy for an author who is already mostly satisfied with the text more-or-less as-is, particularly when the text had already undergone many revisions, including as the result of feedback and re-examination of the original manuscripts.

It had taken years already to draft the parts of the Catalogue, revise them, send out the Entries to relevant colleagues for comment and correction, check the Entries with their manuscripts, revise some more of the text, design the overall structure of the Catalogue with its component parts and sections, copy-edit, proof-read, and so on! Such adjustments at a late stage in the production might otherwise be available to an author rarely, if at all — particularly for so long a text.

Needless to say, no computer-based production would be complete without numerous crashes, disappearing files, and text mysteriously appearing in the middle of an entry. These aspects, as least, carry forward to this day.

While laser printers are now the norm, this was my first experience with one in particular, for a bespoke publication, and with the world of printer drivers and type managers. If the printer wasn't initialized correctly, instead of a page of nicely-typeset Garamond, hundred of pages of random characters would appear. The printer had to be watched over like an errant child. I soon learned to recognize the pattern of its flashing lights to know if it was going to be happy or not. Again, I had not expected that seeing the publication through to term was going to have to involve so many labor pains. Not that the Laserjet printer was the worst of the problems.

Only much later, and indirectly, did we learn that, without consulting us, MIP arranged to have many copies of Volume II printed on its own for distribution or display without its companion volume. It appears that our careful designs for the components as well as the ensemble did not carry through with a shared conviction.

Such experience offers insights into the complex processes in several centers and by different contributors — author, photographer, copy-editor, proof-readers, readers, designer, typesetter, camera-reading printer, publishing house, outsourced printers and binders, and distributors, among others — which contributed to the creating and shaping of the joint publication. Its appearance as a completed publication represents a tribute to the shared enterprise over its years of compilation and production. We note that, even with repeated use of our volumes, their bindings have well stood the test of time, unlike some others' weighty volumes with long texts and many plates. Many of the choices and their methods of implementation have found appropriate embodiment in their accomplishment.

Fit to Print

Developing the printer driver, modifying the fonts, and building the style macros were not tasks I could have done on my own. They needed the collaboration of a computer programmer prepared to delve into obscure (for me) technical manuals to produce instructions that I could follow in his absence. Not always knowing how it all works compounded the fear of doing irreversible damage. "Save often, keep backups, and be prepared to lose a few hours' work" became my motto. Although "a few hours' work" amounted, as it turned out, to a big understatement.

Part of the problem was the text was so long and so complex with its layers of indicators. And part also was the newness of this responsibility for me as an author for preparing the finished product to such an extent, all ship-shape and camera-ready.

But after those lonely, anxious hours, days, weeks, and months of doing and re-doing, the layout all came together. The page numbers in the Contents and Index were correct (at last!) and the printer behaved itself long enough — with an extra, last-minute break-down requiring a technician's visit to repair it swiftly — to produce one last clean, near perfect, print-run of around 1500 pages. Supplied to MIP for printing and binding, they became the Illustrated Catalogue that you see today.

Sample 2: The CIP Page

Insular, Anglo-Saxon, and Early Anglo-Norman Manuscript Art at Corpus Christi College, Cambridge

An Illustrated Catalogue

by Mildred Budny

with a Foreword by David M. Wilson
and an Introduction by R.I. Page

Photography by Mildred Budny

Sample 1: The Main Title Page

Sample 4: The List of Manuscripts

Contents

Sample 3: The Main Contents Page

2.2.8. Contents

This section lists the contents of the manuscript or the relevant part of a composite manuscript, together with its endleaves, added endleaves, and any supplied leaves. Textual contents are cited for the original manuscript as well as additions. The presence of a former Corpus pressmark is noted, as is that of various annotations, ranging from pen-trials to Parkerian notes. The list usually follows the order in which the leaves stand at present in the book; the exceptions (as in **No. 44**) involve texts which now have displaced portions standing at intervals in the volume. The list indicates the full span of the components, by citing the pages or folios on which the individual texts or sections of texts begin and end. Blank pages are noted, as well as pages originally blank with subsequent additions and pages mostly blank but for pen-trials or other stray additions. The date-ranges of additions are indicated. Titles and openings of texts are usually cited, as well as the abrupt beginnings or endings of beheaded, truncated, or interrupted texts.

These citations transcribe the manuscript readings according to the following practices. They preserve the spellings of the manuscripts, but normalize word-spacing, modernize capitalization and punctuation, and silently expand abbreviations. They retain the forms æ, ſ, ð, þ, p̄, and ꝥ (abbreviating the Old English *and* or *ond*). A question mark within square brackets — [?] — indicates an uncertain reading. Square brackets enclose supplied or corrected readings and editorial comments, thus: "*In principio eret* [sic] *uerbum*" (**No. 3**); "*[iu]dicium*" and "*uenden[tes]*" (**No. 3**); "*deuersis* [corrected to *de diuersis*]" (**No. 25**); "*Her Prudentius hine gebit on naman* [with *on naman* added by a second hand]" (**No. 23**); "*Nomina pontificum sedis* [with the following word *apostolice* mostly erased]" (**No. 12**); "[...] *Elene*" (**No. 44**), and "*tale[?] pip[?] ilce mann on scyr 7 clæne[?] me to handa*" (**No. 36**). The supplements or corrections occur where the manuscript has a damaged, missing, cancelled, or altered passage or its reading requires emendation or explanation. Such notes variously indicate as part of the text; report an apparent mistake which stands uncorrected; supply a part of a word no longer intended as part of the reading; and denote a gap or illegible portion for which it is difficult to reconstruct the intended reading. In many cases, plates of the pages show the precise forms of the original.

2.2.9. Inventory of Decoration, Decoration and Illustration, or Added Decoration and Illustration

This section lists all the elements of decoration and illustration found in the manuscript, with a few exceptions. Apart from them, the section provides an inventory of the surviving art and ornament. It also encompasses the traces of lost or removed elements. They comprise the offsets of lost elements in **No. 1** and the partly erased elements in **No. 48**.

Normally the inventory includes all noticed elements made or perhaps made in the British Isles up to c. 1100. For **Nos. 3** and **48**, however, it ignores certain minor elements, apart from an introductory note which signals the omissions. They concern the very many initials in **No. 3** which have no ornamental motifs but only pigment blocks and/or dots, and those — more than one hundred — in **No. 48** which contain only beaded elements and/or minor curls, because the more plentifully decorated elements in both manuscripts are so numerous. Some of those initials omitted in the inventory appear in the plates (Plates 8–9, 652, 655, and 672–73). The initials with such minor ornament in other manuscripts are listed, including the many initials in both **Nos. 43** and **44**. For **Nos. 3** and **55**, the inventory includes mention of letters which only have outlines of dots where these outlines either extend from an initial or group of letters having ornamental motifs or embrace the next letter or letters as well, and thereby bind together both the ornamented and otherwise unornamented units.

The inventory ignores some elements made on the Continent or after c. 1100. It ignores the many decorated initials in the twelfth-century portions of **Nos. 44** and **48** and the Continental initials or arcades

Sample 5: The Front Matter (Scope Section)

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1. MS 286. The Gospels of St. Augustine of Canterbury

Plates 1–6

Italy, perhaps Rome; s. vi. Additions: England, probably Southern England, perhaps Kent, possibly Minster-in-Thanet, s. vii^{ex}/viii^1; s. viii–ix, Southern England, probably Minster-in-Thanet or its sphere, and perhaps Canterbury by s. viii^{ex}/ix^1; and St. Augustine's Abbey, Canterbury, s. x–xiii, including additions datable variously to 985×1005 or after, 1110 or after, 1146 or after, and 1224×1252.

Number, Character, and Size of Leaves

Fols. "1*–iii*" (unnumbered) + 1* + 1–265 + i–iv + v. The original leaves (fols. 1–265) are mostly thin and supple, with shiny and translucent surfaces. Fol. v, which shares the same series of folio numbers as the vellum back endleaves, is the first back endpaper, acquired in the mid-eighteenth-century binding. Fols. "i–iii*" and 1* at the front and fols. i–iv at the back are added endleaves of divers characters and dates; they now stand in partly displaced order. Fol. 1* formerly followed fol. iv, where it acquired not only the ink offsets from the entry on fol. iv', but also the same pattern as fols. i–iv of rust-burn holes from a metal plate on the back cover of a lost medieval binding. Fols. i and 1* are thick and supple, with cream-colored, suede-like surfaces. They were probably added together, perhaps as conjoint leaves; the sketches on fol. 1* suggest that this leaf arrived by the late eleventh or early twelfth century. Fols. ii–iv have thinnish sheets with scaly hair sides and smooth, whitish flesh sides; to judge by their entries, they were added by the thirteenth century. The conjoint fols. "i*–ii*" have thinnish sheets with peppery hair sides (retaining incompletely scraped hair shafts and follicles) and cream-colored flesh sides; lacking datable entries, they may be early medieval and perhaps they were added as a pair of front endleaves along with the back pair comprising fols. i and 1*. Fol. "iii" is thick and stiff, with greyish surfaces; it may be late medieval. Leaves c. 251×196 mm. Written area of the original text c. 184×135 mm.

Type of Book

Luxurious, illustrated, fragmentary, medium-format Late-Antique Gospel Book in the Vulgate version by St. Jerome (c. 341–420), with prefatory texts. The volume contains the four Gospels of Matthew, Mark, Luke, and John in the revised Latin translation or edition which Jerome prepared in Rome between 383 and 384 while secretary for Pope Damasus (366–84). The text derives from the accounts in Greek of the four canonical evangelists Matthew, Mark (died c. 74), Luke, and John, all of whom were active in the first century A.D. The translation ranks among the greatest achievements of the Latin monk, priest, scholar, author, translator, and controversialist Jerome, one of the Doctors of the Latin Church. Born at Stridonium, near Aquileia, in Dalmatia, he studied in Rome; traveled in Gaul, Dalmatia, and Italy; decided to become a monk; went to Palestine; and lived as a hermit in the desert in Syria for five years. He then became ordained priest, studied at Constantinople, and returned to Rome for three years, where he acted as papal secretary and as mentor to a group of devout Christian women. He returned to Palestine in 385 and settled in Bethlehem, where he continued to teach, write, and study for the rest of his life. The Gospels were the first part of the Bible to which he turned in undertaking his translation or revision of Scriptures at Pope Damasus's request. The project engaged Jerome for years. He produced his first version of the Psalter also at Rome. He worked on the Old Testament in Bethlehem from 386 to 406 and produced two more versions of the Psalter, in accordance with his changing perceptions of the proper text upon which to base his translation (see **Nos. 22** and **43**). The Vulgate version acquired the status of a standard in the medieval period, as it mostly supplanted the Old Latin versions preceding Jerome's (see **No. 3**). Its success derives in part from his clear, simple, vivid style, characteristic of his many writings. They include translations, epistles, Biblical commentaries, biographies of ecclesiastical writers, historical narrative, and hagiography (as in **Nos. 14** and **23**).

Sample 6: The Start of an Entry

Budny and Verey (forthcoming): Mildred Budny and C.D. Verey, eds., *The Cambridge-London Gospels: An Early Eighth-Century Insular Gospel Fragment from Northumbria*, with contributions by Michelle P. Brown, Mildred Budny, Timothy Graham, *et al.*, with an appendix by Stephen P. Best, Marcus Daniels, Dana Ciomartin, *et al.* The British Library Studies in Medieval Culture (London).

Bullough and Corréa (1990): Donald Bullough and Alice L.H. Corréa, "Texts, Chant, and the Chapel of Louis the Pious," in Godman and Collins (1990), 498–99.

Caie (1976): Graham D. Caie, *The Judgment Day Theme in Old English Poetry* (Copenhagen).

—— (1978): Graham D. Caie, "The Source Manuscript for the Old English *Judgment Day II* Poem," in *Essays Presented to Knud Schibsbye on his 75th Birthday*. Publications of the English Department, Copenhagen University, 8 (Copenhagen), 27–31.

—— (1984): Graham D. Caie, "On Editing Old English Judgment Day II," in *Proceedings of the Second Nordic Conference for English Studies*, ed. Haakon Ringbom and Matti Rissanen (Aabo, Finland), 3–10.

—— (1988): Graham D. Caie, "The Poems in MS CCCC 201 as Penitential Literature," in *A Literary Miscellany: Presented to Eric Jacobsen*, ed. Graham D. Caie and Holger Nøgard. Publications of the English Department, Copenhagen University, 16 (Copenhagen), 72–78.

—— (1992): Graham D. Caie, "From *Iudicium* to *Dom*: Two Old English Versions of Bede's *De Die Iudicii*," in *Germania Latina: Latin Culture and Medieval Germanic Europe*, ed. Richard North and Tette Hofstra (Groningen), 43–54.

—— (1994): Graham D. Caie, "Text and Context in Editing Old English: The Case of the Poetry in Cambridge, Corpus Christi College 201," in Scragg and Szarmach (1994), 155–62.

Caldwell (1981): John Caldwell, "The *De Institutione Arithmetica* and the *De Institutione Musica*," in *Boethius: His Life, Thought and Influence*, ed. Margaret Gibson (Oxford), 135–54.

Calkins (1983): Robert G. Calkins, *Illuminated Books of the Middle Ages* (Cornell).

Cameron (1974): Angus F. Cameron, "Middle English in Old English Manuscripts," in *Chaucer and Middle English Studies in Honour of Rossell Hope Robbins*, ed. Beryl Rowland (London), 219–29.

Campbell, A. (1938): Alistair Campbell, ed., *The Battle of Brunanburh* (London).

—— (1953): Alistair Campbell, ed., *The Tollemache Orosius: British Museum Additional Manuscript 47967*. Early English Manuscripts in Facsimile, 3 (Copenhagen).

Campbell, J. (1984): James Campbell, "Some Twelfth-Century Views of the Anglo-Saxon Past: Denis Bethell Memorial Lecture II," *Peritia: Journal of the Medieval Academy of Ireland*, iii. 131–50.

Campbell, J., *et al.* (1982): James Campbell, Patrick Wormald, and Eric John, with contributions by P.V. Addyman *et al.*, *The Anglo-Saxons*, ed. James Campbell (Oxford).

Campbell, J.J. (1982): Jackson J. Campbell, "To Hell and Back: Latin Tradition and Literary Use of the 'Descensus ad Inferos' in Old English," *Viator*, xiii, 107–58.

Carley (1989): James P. Carley, "John Leland and the Contents of English Pre-Dissolution Libraries: Lincolnshire," *Transactions of the Cambridge Bibliographical Society*, ix.iv, 330–57.

Carley and Tite (1992): James P. Carley and G.C. Tite, "Sir Robert Cotton as Collector of Manuscripts and the Question of Dismemberment: British Library MSS Royal 13 D.I and Cotton Otho D.VIII," *The Library*, 6th ser. xvi, 94–99.

Carver (1986): M.O.H. Carver, "Contemporary Artefacts Illustrated in Late Saxon Manuscripts," *Archaeologia*, cviii, 117–45.

Sample 8: Works Cited

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above). They hover over the heads of the two disciples immediately to the right of Christ (Figures 6–7).

5c.1. *Above Figure 7's head.* The larger sketch resembles a bell, bucket, or satchel. Its band-like handle forms a low curve rising from both ends of the top of the broad subtrapezoidal main-section, from which hangs a tongue or clapper with a rounded tip. The bottom of the main-section is open-ended at the left; a hooked curve descends from its right-hand tip, suggesting a rim on the far side, perhaps as the mouth of a bell or the base of a bucket or satchel. Off-centered to the left, a slightly curved line down the front of the main-section suggests its division into panels, perhaps as a bucket.

5c.2. *At the upper left.* To the upper left of this object rises an open-bottomed band-like element which curves to the right to a rounded tip.

♦ Probably medieval, perhaps early medieval. The amorphous character of the sketches makes it difficult to date them closely and to identify their contents. They appear to form a set made by the same ink, implement, and hand at a single sitting. Their dark brown ink and the width of their strokes do not correspond to those of either the added titles (item 5b above) or the original scenes and frame, but they perhaps correspond to some additions elsewhere in the manuscript. The sketches do not seem to be related to the scene in the panel or scenes in other panels on the page, and so form stray doodles in an available "blank" area, albeit with a painted ground.

6. Fol. 129v (Plate 2).

6a. **Gospel frontispiece illustration** for Luke: evangelist portrait with the evangelist symbol and Gospel arcade, within a full-page arcade. Polychrome pigment and ink image, with ink outlines and painted figures, background, and arcade; with original pigment inscriptions; and with added ink titles (partly damaged through stains, rubbed ink, and corroded, cracked, and flaked pigments).

6a.1. *The arcade.* The segmental π-type arcade stands upon a wide stepped base or platform and has an architrave nearly as wide. Above the architrave rises the semicircular arch, somewhat narrower and more or less centered upon it. To either side beyond the arch, the architrave is surmounted by a frieze-like pattern of branching scrollwork, resembling a grille, above which rises an asymmetrical shrub-like motif with slender branches and foliate or fruit-like terminals. The architrave rests upon a colonnade of four slender, marbled pillars, with a pair of pillars at each side (Pillars 1–4, proceeding from the left). The interval between each pair produces a broad intercolumniation subdivided into a vertical series of illustrated panels.

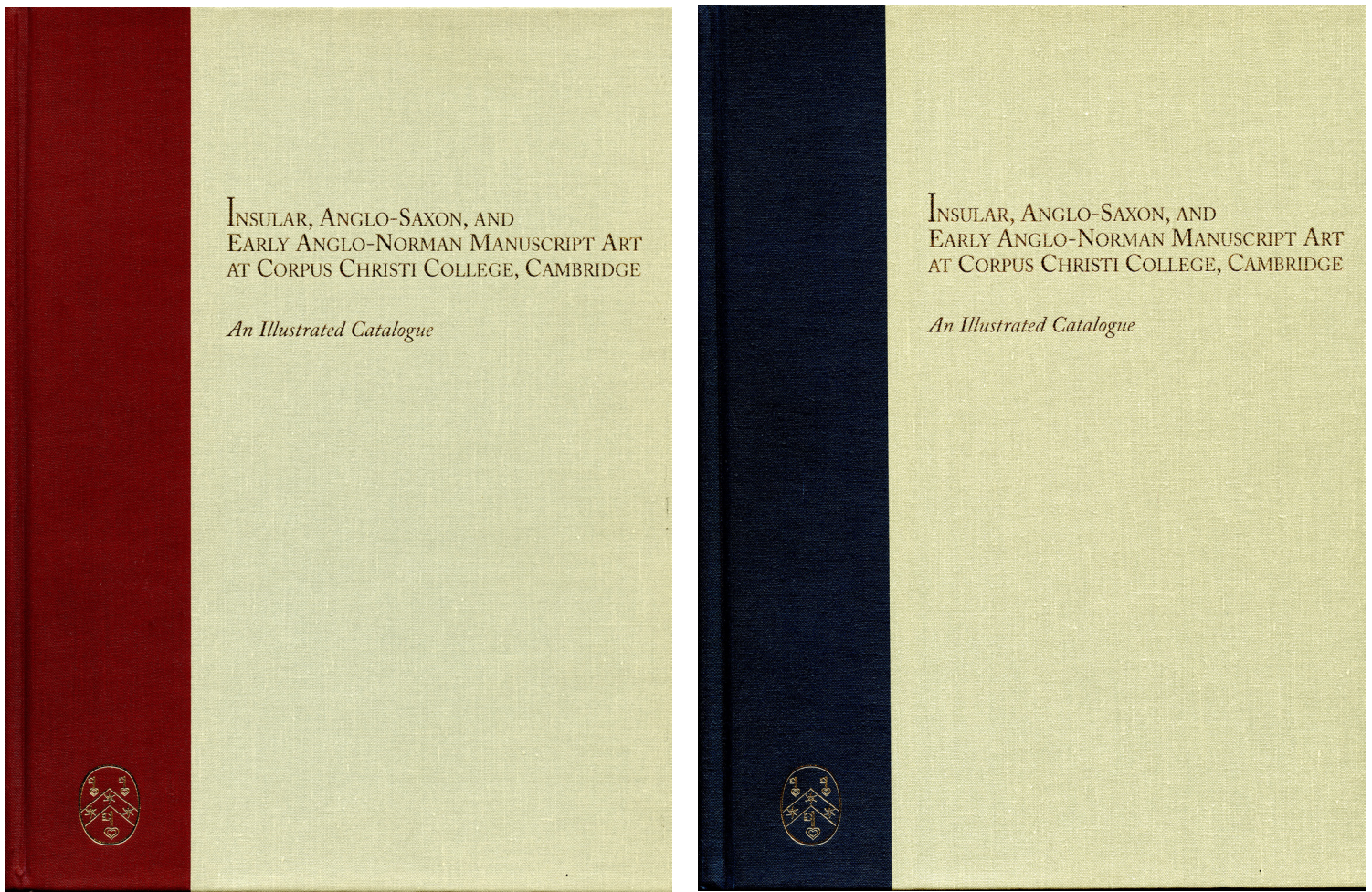The much broader interval between the two pairs forms a niche-like portal.

Enclosing the semicircular tympanum, the arch comprises a concentric series of six bands in three different widths. The broadest central band is enclosed by a double border of two narrow bands at both its upper and lower edges; a band of medium width stands uppermost. The four narrow bands are plainly colored, with the colors alternating from band to band; the other bands contain frieze-like patterns. The uppermost band has an angular zig-zag pattern with forked offshoots. The central band has a mixture of geometric and foliate motifs. Nine box-like squares (or subsquares) with box-like centers attach alternately to its intrados and extrados, starting and ending with the intrados. On each accessible side of the boxes attaches a palmette acanthus-type foliate motif with a veined interior, so that each box is surrounded by three such motifs, except for the lowermost box on each side with two. Branching scrollwork motifs extend from the corners of the boxes between adjacent palmette motifs and fill the interstices between the foliated boxes.

With convex ends, the horizontal architrave comprises a thick, slab-like block sandwiched between band-like borders at both its top and bottom. These borders are decorated with closely-spaced diagonal lines imitating twisted rope. Their diagonals descend toward the left in the upper border and toward the right in the lower border. The architrave extends beyond the outermost pillars farther toward the right than the left.

The pillars have stepped bases and sub-Corinthian capitals. The steps of the bases expand in width toward the bottom. The capitals have slab-like tops with expanded ends and circular motifs at their centers; scrolling foliate midsections; and sagging, curved band-like bottoms. The marbling of the pillars is divided into segments by diagonal bands which cross their width, with three such bands in Pillars 1, 2, and 4, but only two in Pillar 3.

With its top extending the full width between them, a massive stepped pedestal supports the bases of each pair of pillars. Resembling a broad spool of thread, each plinth has a squat rectangular midsection and a subtrapezoidal step at either end, expanding upward in the top step and downward in the taller bottom step. The midsection has an inset subtriangular center and a band-like strip across its top and bottom. Both pedestals rest upon the band-like strip which, spanning their full width, provides a continuous baseline for the entire arcade. Between the pedestals extends a series of three horizontal strips, altogether rising to their same height and providing a broad stepped threshold into the portal framed by the colonnade. The two lower strips contain frieze-like patterns of branching scrollwork.

Sample 7: The Inventory

INSULAR, ANGLO-SAXON, AND
EARLY ANGLO-NORMAN MANUSCRIPT ART
AT CORPUS CHRISTI COLLEGE, CAMBRIDGE

An Illustrated Catalogue

INSULAR, ANGLO-SAXON, AND
EARLY ANGLO-NORMAN MANUSCRIPT ART
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