

# **ILLUSTRATIONS**

## **The making of the Book of Kells: two Masters and two Campaigns**

**Donncha MacGabhann**

**PhD Thesis - 2015**

**Institute of English Studies, School of Advanced Study,  
University of London**



Fig.2.1 f.1v



Fig.2.2 f.2r



Fig.2.3 f.2v



Fig.2.4 f.3r



Fig.2.5 f.3v

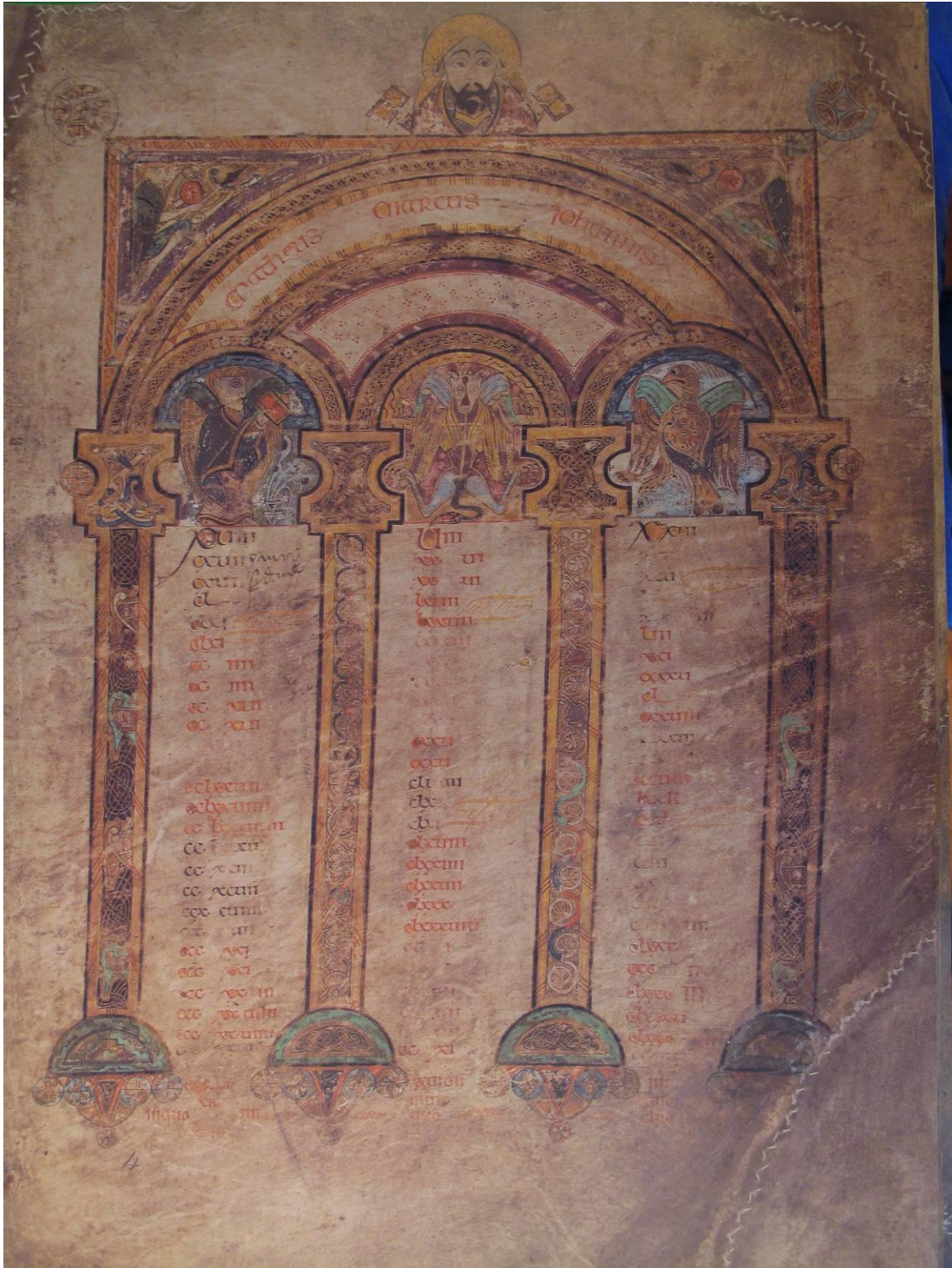


Fig.2.6 f.4r



Fig.2.7 f.4v



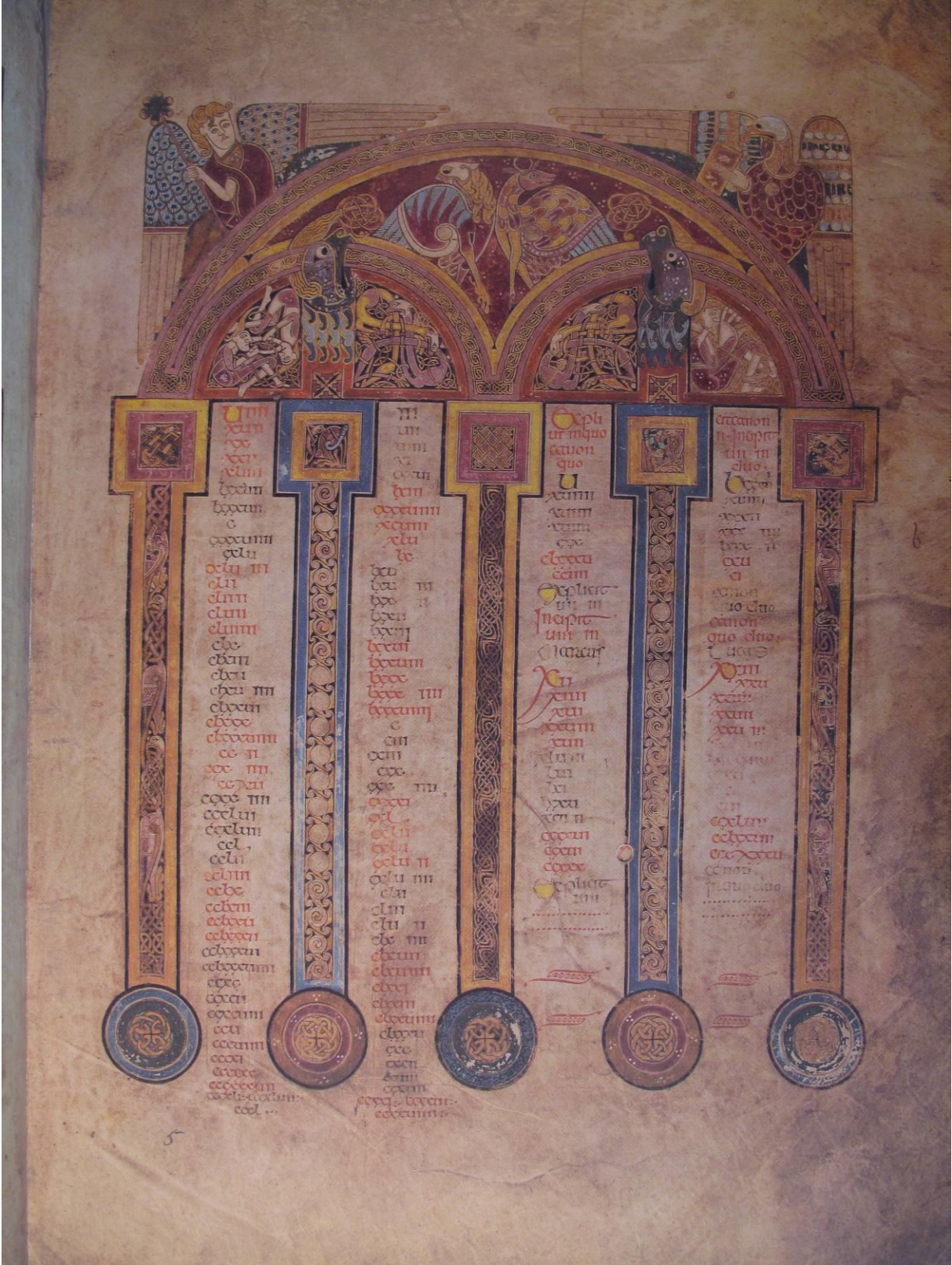


Fig.2.8 f.5r

Matthaeus		Iohannis		Mattheus	
xxx xxxi xxxi xxxi	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo
cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	cccc cccc cccc cccc	Incipit acton in quo

Fig.2.9 f.5v





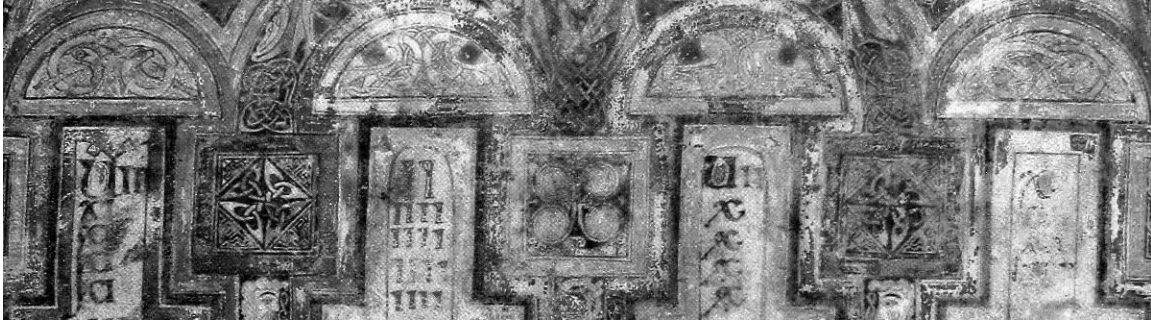


Fig.2.12a *M*-arcade tympana and first five rows of numerals, f.1v



Fig.2.12b The first two panels of the *m*-arcade tympana f.1v

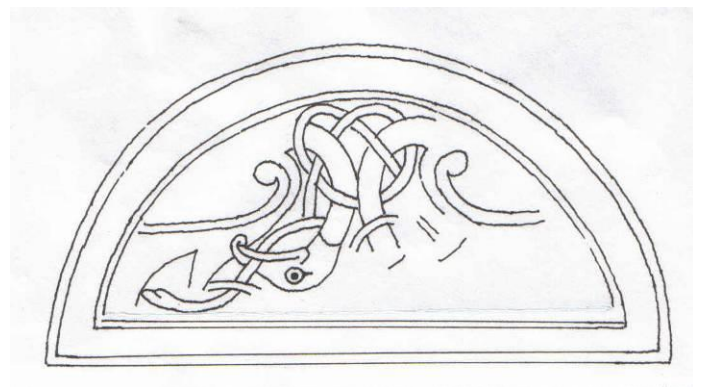
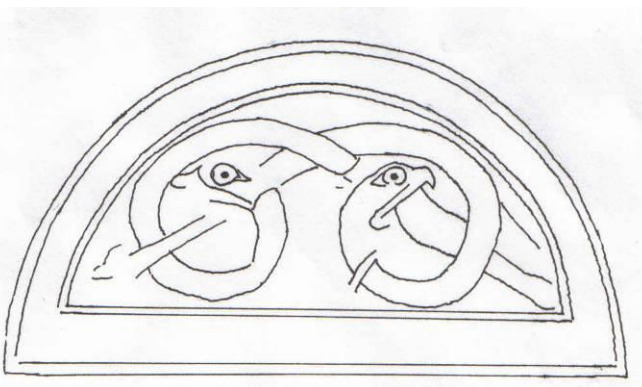


Fig.2.12c Outline of the first two panels of the *m*-arcade tympana f.1v



Fig.2.13 Evangelist beast-symbols, f.1v



Fig.2.14 Evangelist beast-symbols, f.2r

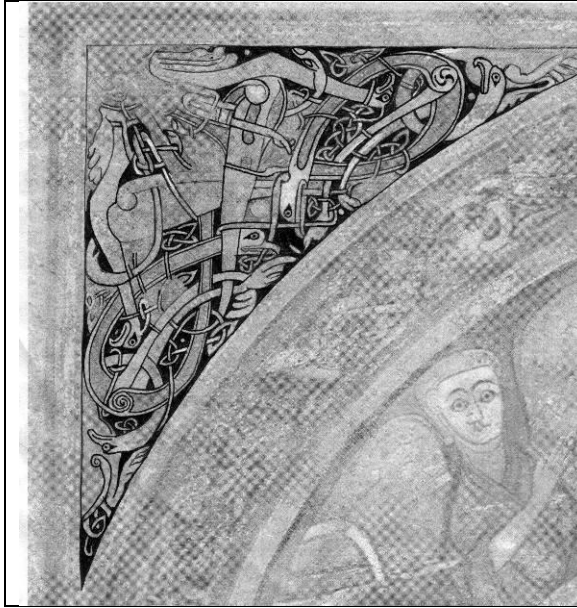


Fig.2.15a Spandrel, left hand side, f.1v background emphasised in black

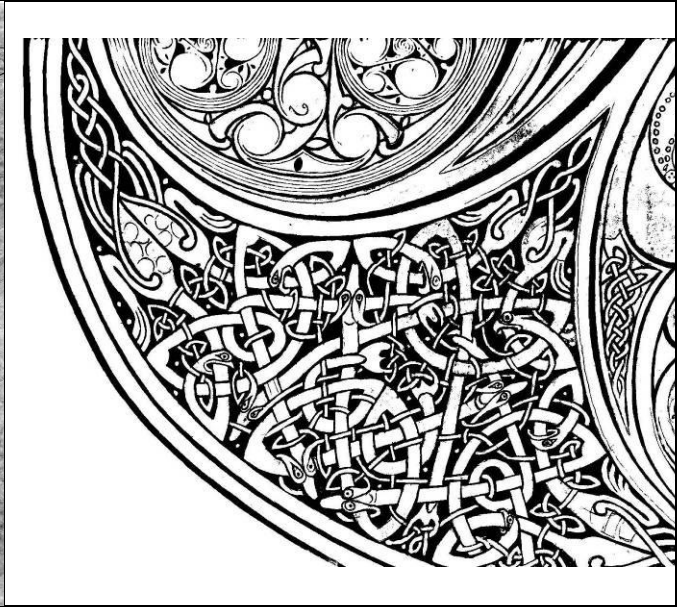


Fig.2.15b Reconstruction of detail, f.34r with background emphasised in black

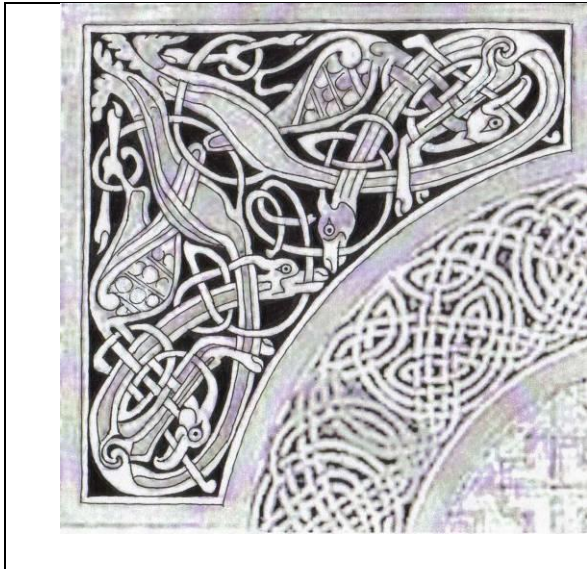


Fig.2.15c Lindisfarne Gospels, f.94v (detail) with background emphasised in black

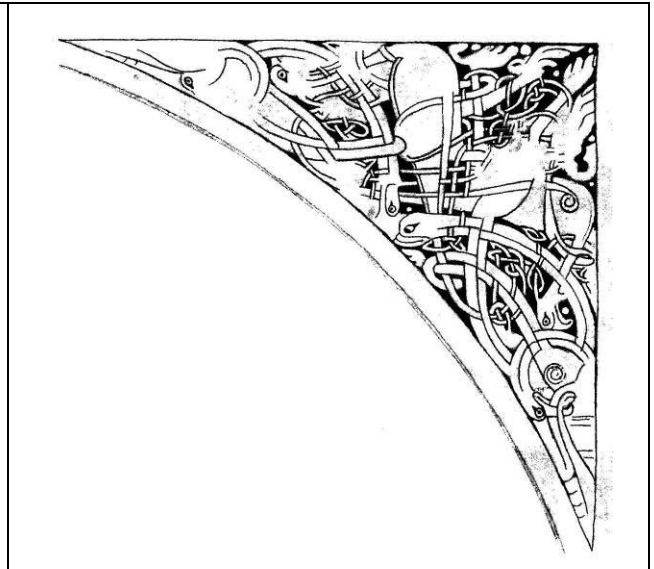


Fig.2.15d Spandrel, right hand side, f.1v, reconstruction

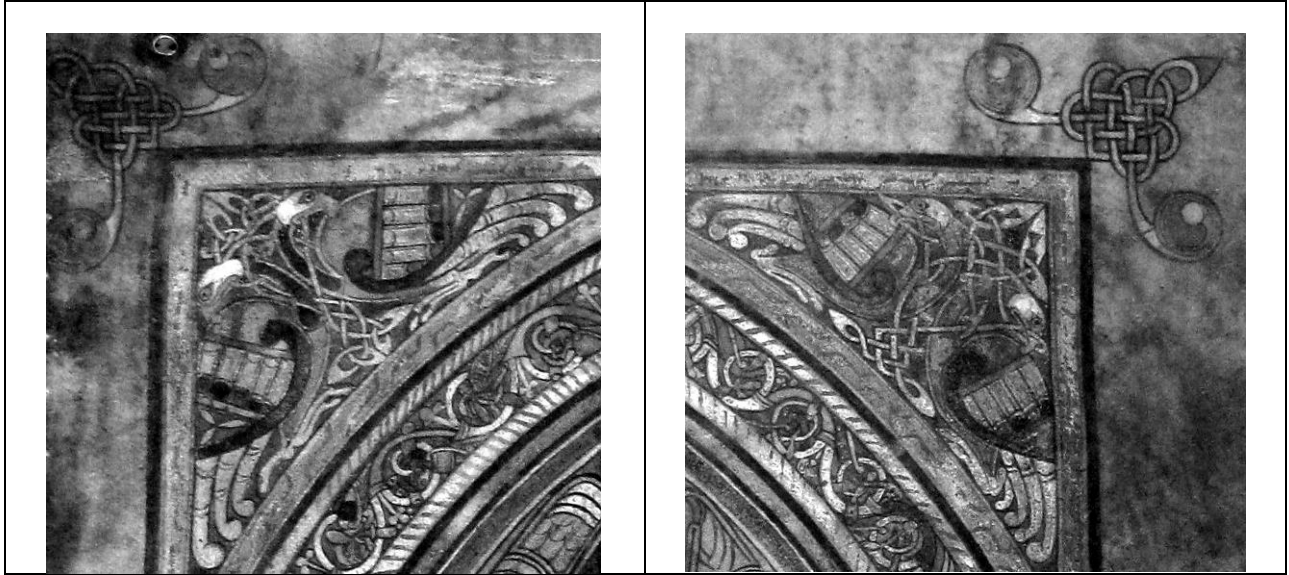


Fig.2.16 Spandrels and finials f.2r

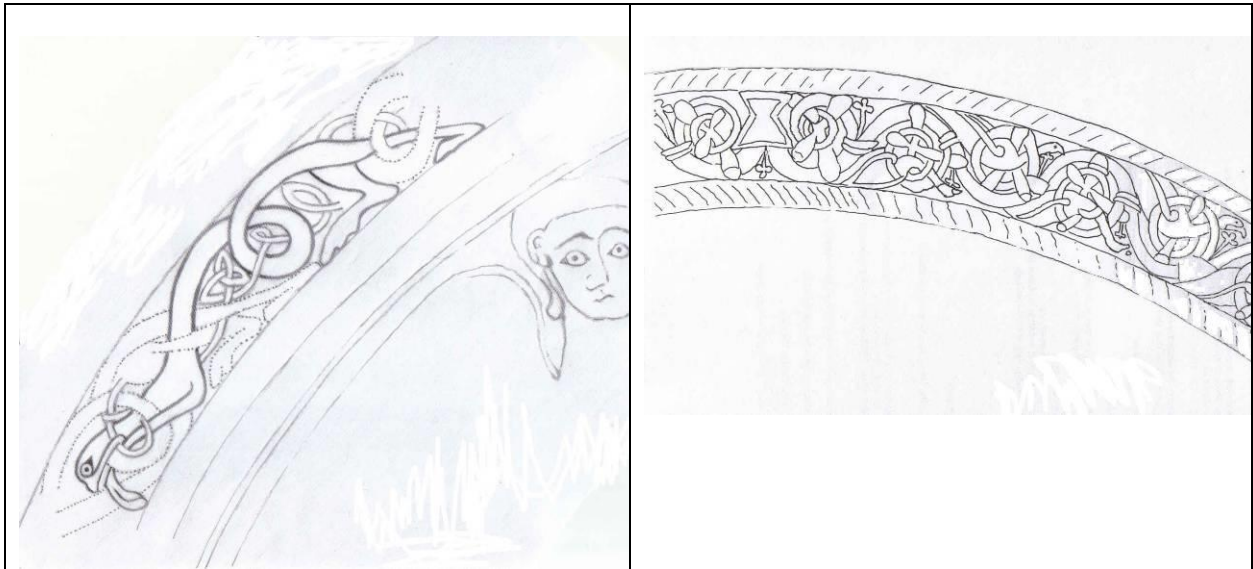


Fig.2.17a Large arch f.1v (detail)  
reconstructed

Fig.2.17b Large arch f.2r (detail)  
reconstructed



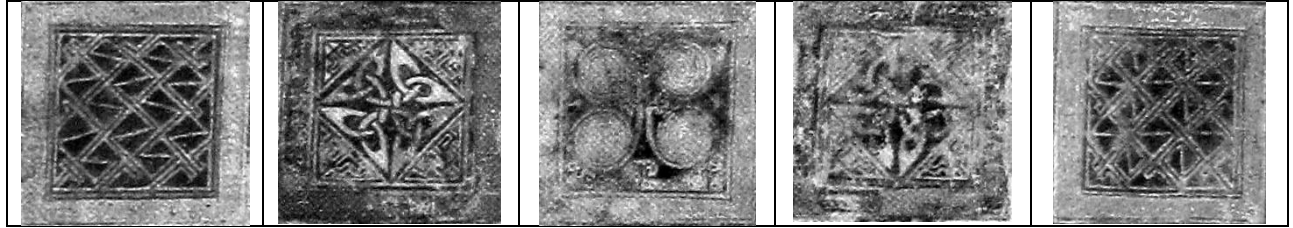


Fig.2.18a Capitals f.1v

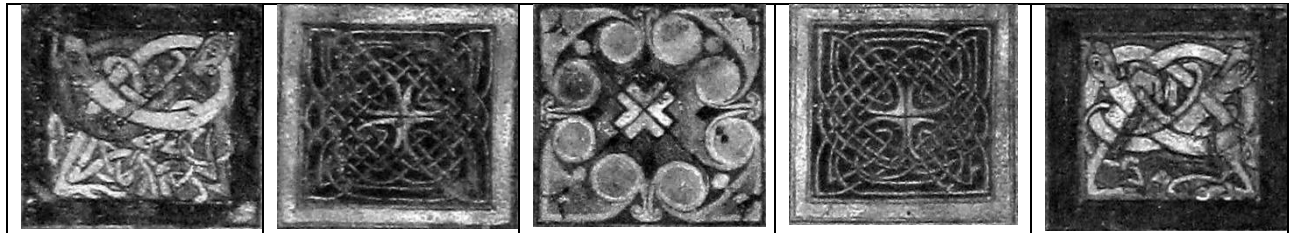


Fig.2.18b Capitals f.2r

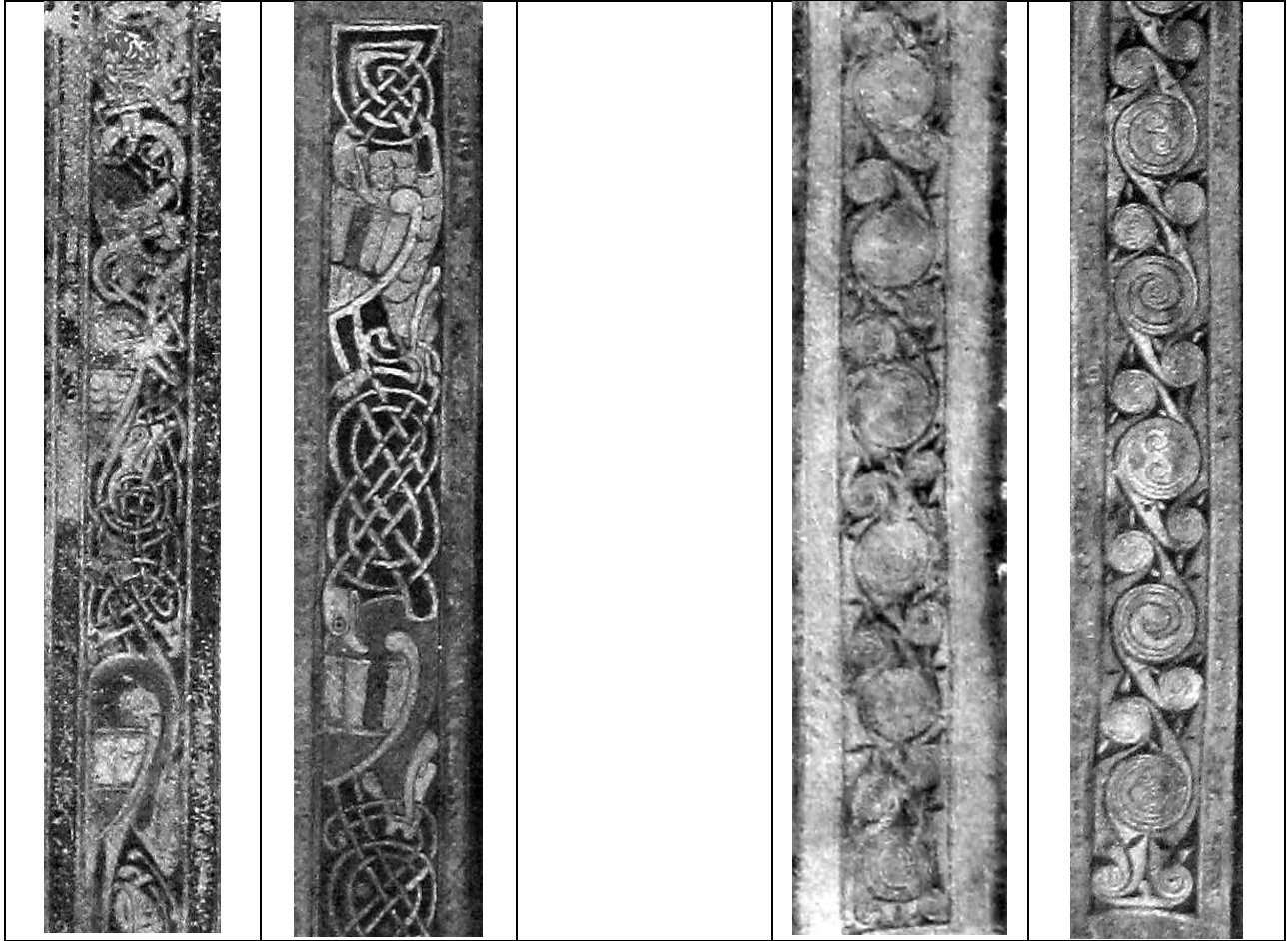


Fig.2.19 Panels on central pillars  
f.1v (left) and f.2r (right)

Fig.2.20 Panels on outer pillars  
f.1v (left) and f.2r (right)



Fig.2.21a Bases on f.1v



Fig.2.21b Bases on f.2r



Fig.2.22a Reconstruction of central base f.1v



Fig.2.22b Reconstruction of detail from f.34r (underneath cats)



Fig.2.23a *M*-arcade border panels f.2r



Fig.2.23b Outline of the arch on the left hand side of previous illustration fig.2.23(a) f.2r.  
Compare with fig.2.15(a)



Fig.2.24a Traced figures from the second and fourth pillars on f.1v

Fig.2.24b Traced figures from the second and fourth pillars on f.2r



Fig.2.25 'Crowning figure' f.1v



Fig.2.26 Base and bottom of first pillar f.1v (see also fig.6.39-no.1)



Fig.2.27 Tympanum and large-arch f.2v



Fig.2.28 Detail of large-arch f.2v

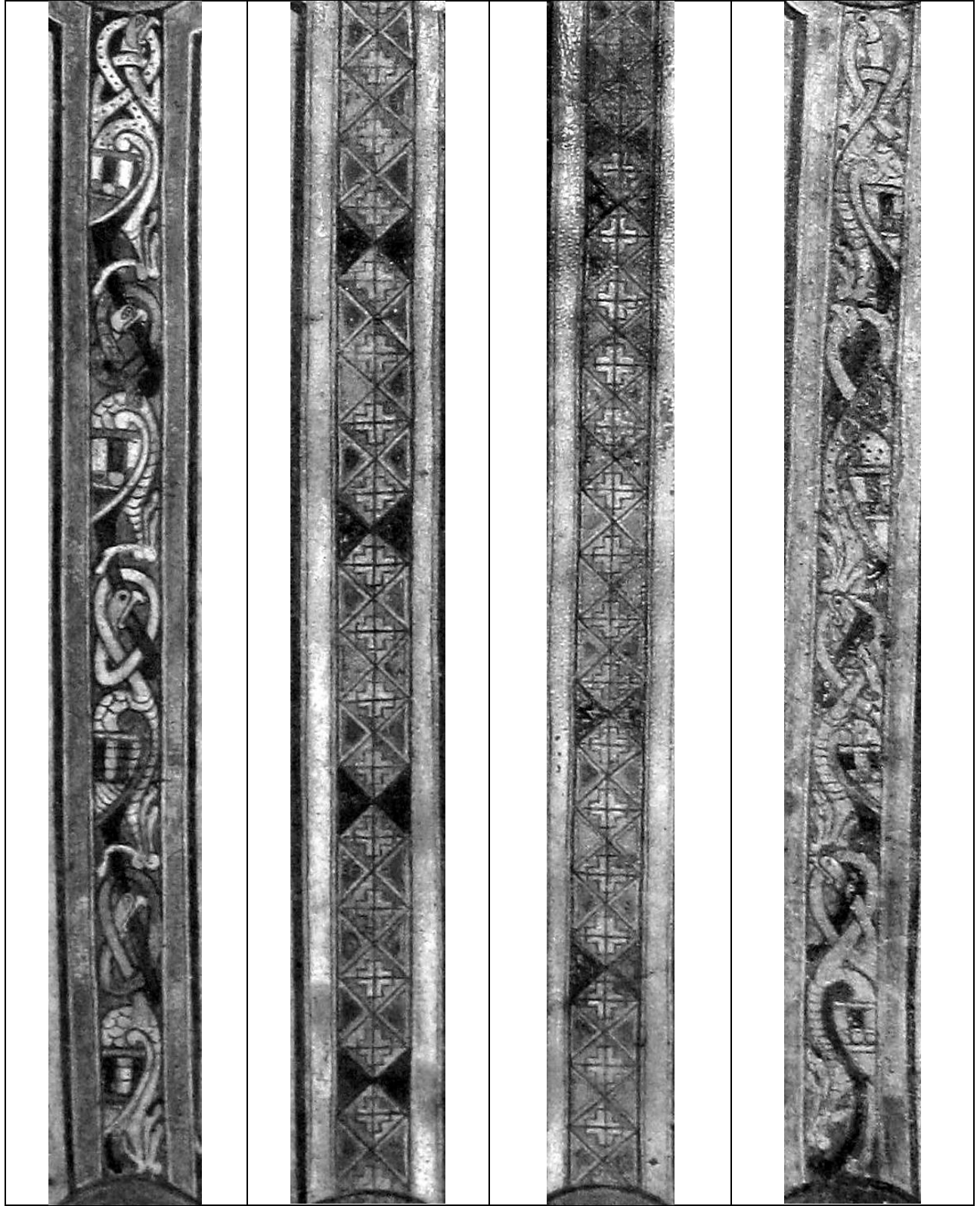


Fig.2.29 Pillars f.2v (see also fig.6.24-no.1)

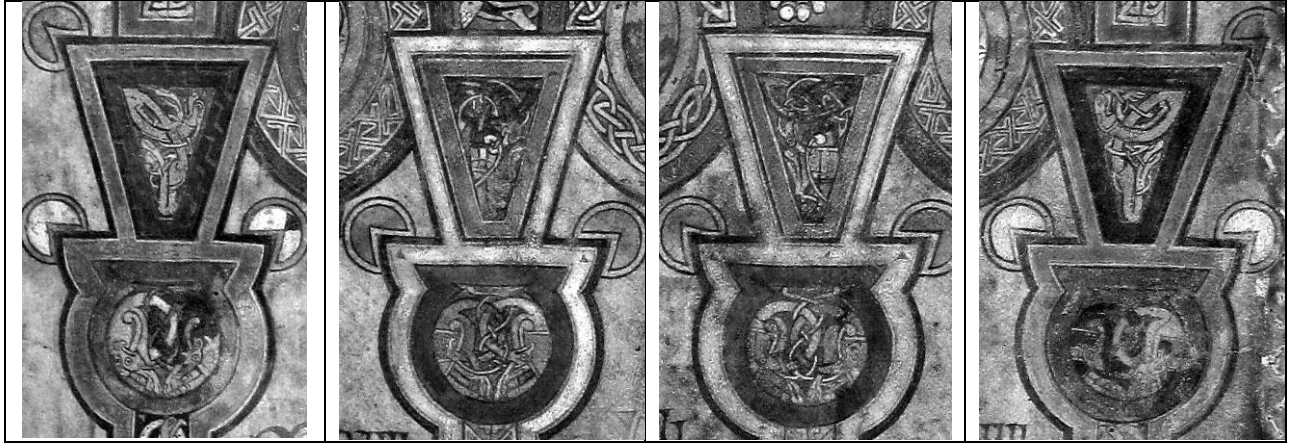


Fig.2.30 Capitals f.2v

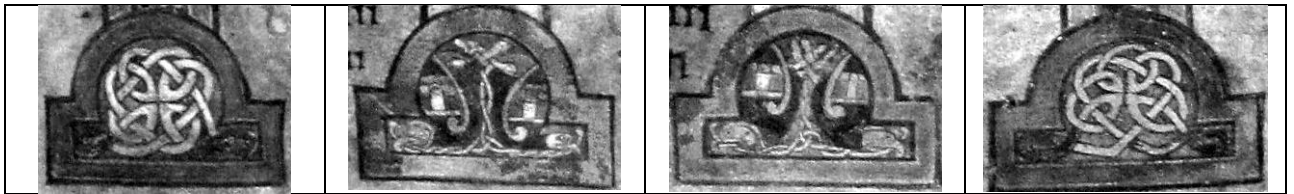


Fig.2.31 Bases f.2v

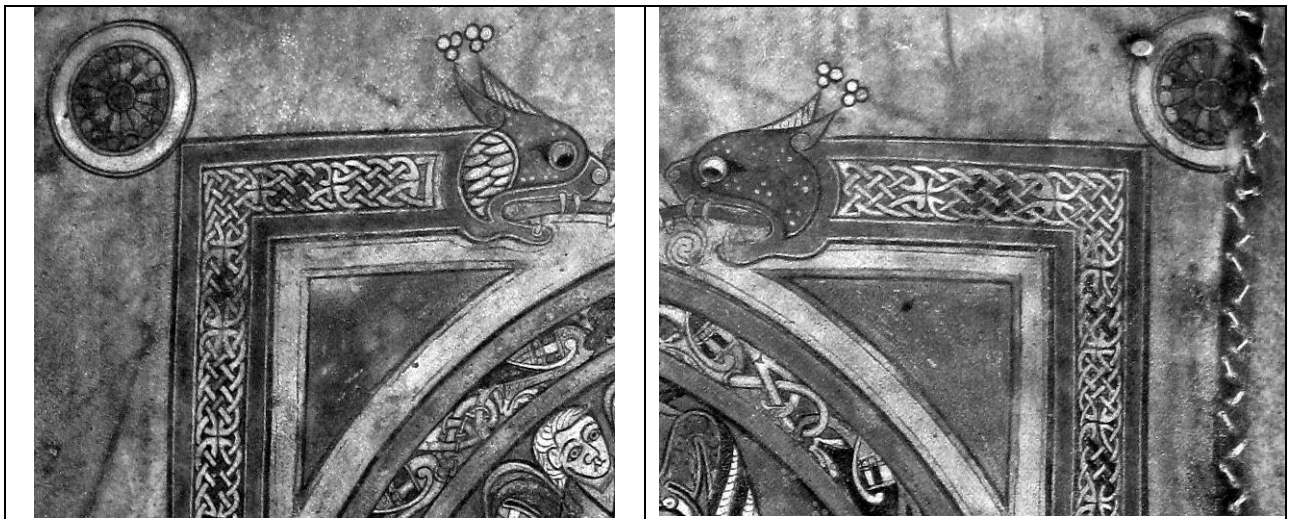


Fig.2.32 Spandrel borders and finials f.2v





Fig.2.33 M-arcade medallions f.2v



Fig.2.34 'Crowning figure' f.2v

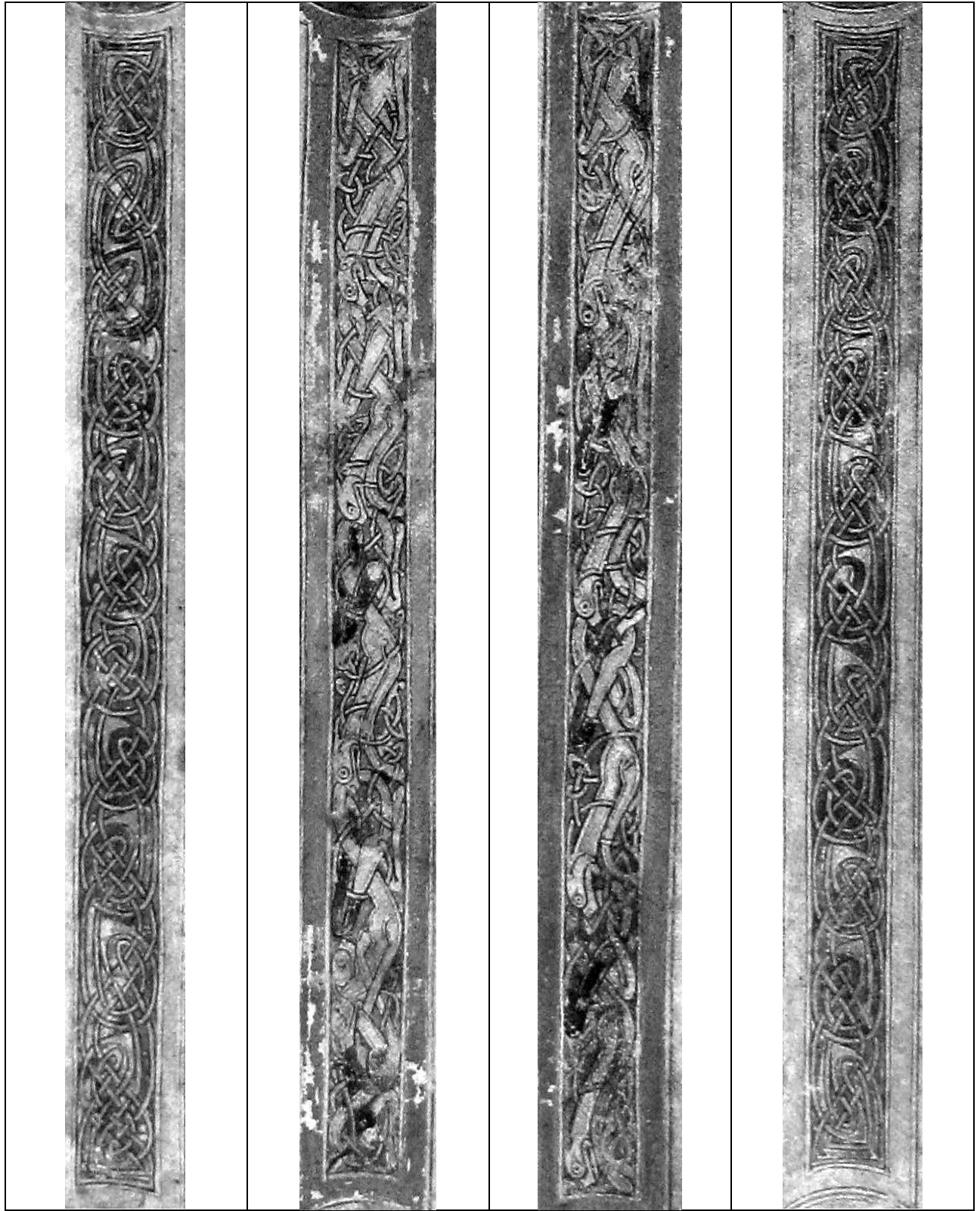


Fig.2.35 Pillars f.3r

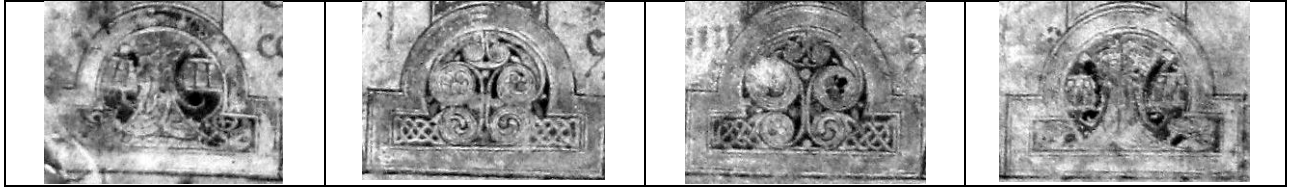


Fig.2.36 First, third, fifth and seventh bases f.3r

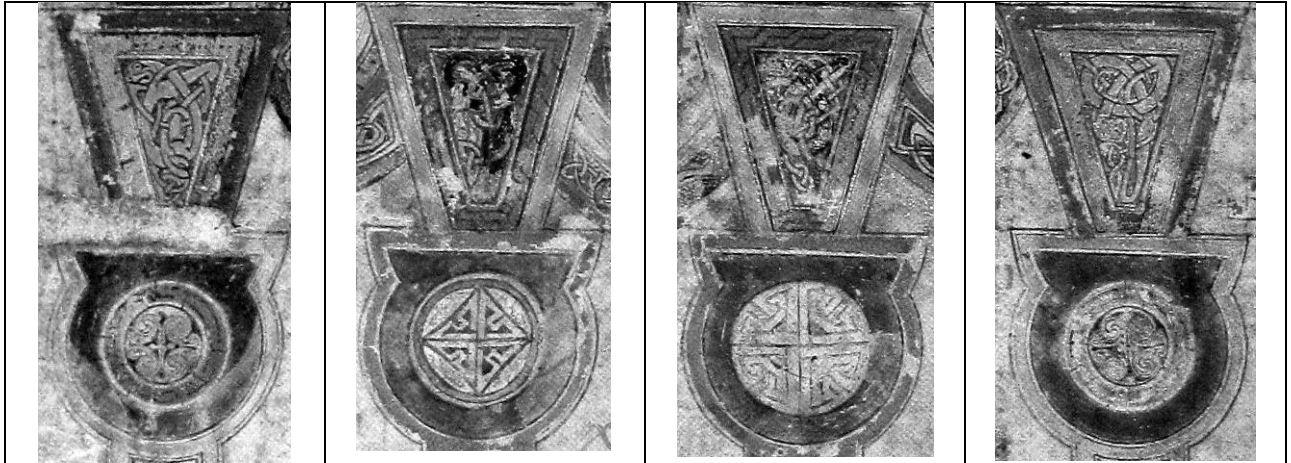


Fig.2.37 Capitals f.3r



Fig.2.38 Large-arch detail f.3r



Fig.2.39 M-arcade medallions f.3r

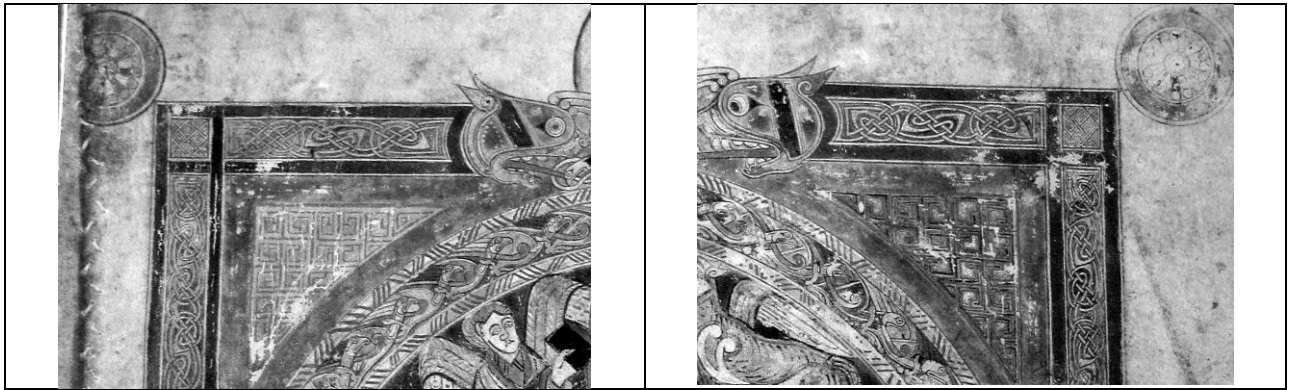


Fig.2.40 Spandrel borders and finials f.3r (see also fig.6.56)



Fig.2.41 'Crowning figure' and birds entwined with vines and lions' tongues f.3r (see also  
figs.6.42-no.1 and 6.74)

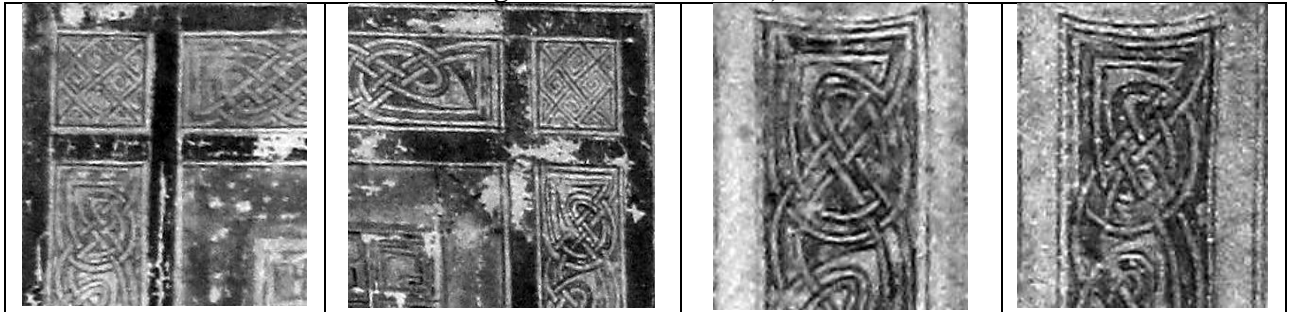


Fig.2.42 Details showing interlace and fretwork that lack the precision of the Master-Artist in the  
spandrel borders and the outer pillars f.3r (see also figs.2.35 and 2.40)



Fig.2.43 Tympanum and large-arch f.3r



Fig.2.44 Stepped pattern in blue ribbon-borders f.3r (see also fig.2.39)



Fig.2.45 Red stepped patterns on the first capital and on the third *m*-arcade medallion on f.2v. The yellow trumpet motifs in the medallion show additional red markings (for no.1 see also fig.6.37-no.2)



Fig.2.46 Stepped pattern at bottom of the motif within the panel of the first base f.3r



Fig.2.47 Red markings on the 'crowning figure' f.2v (see also figs.2.34 and 6.73-no.1)



Fig.2.48 Second, fourth and sixth bases f.3r

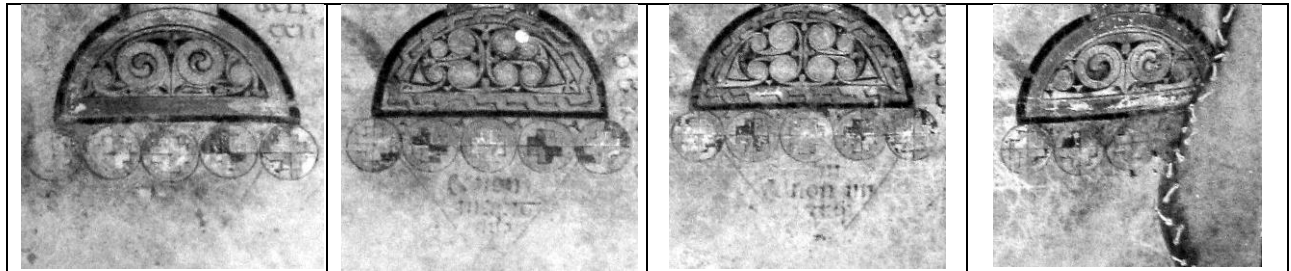


Fig.2.49 Bases f.3v

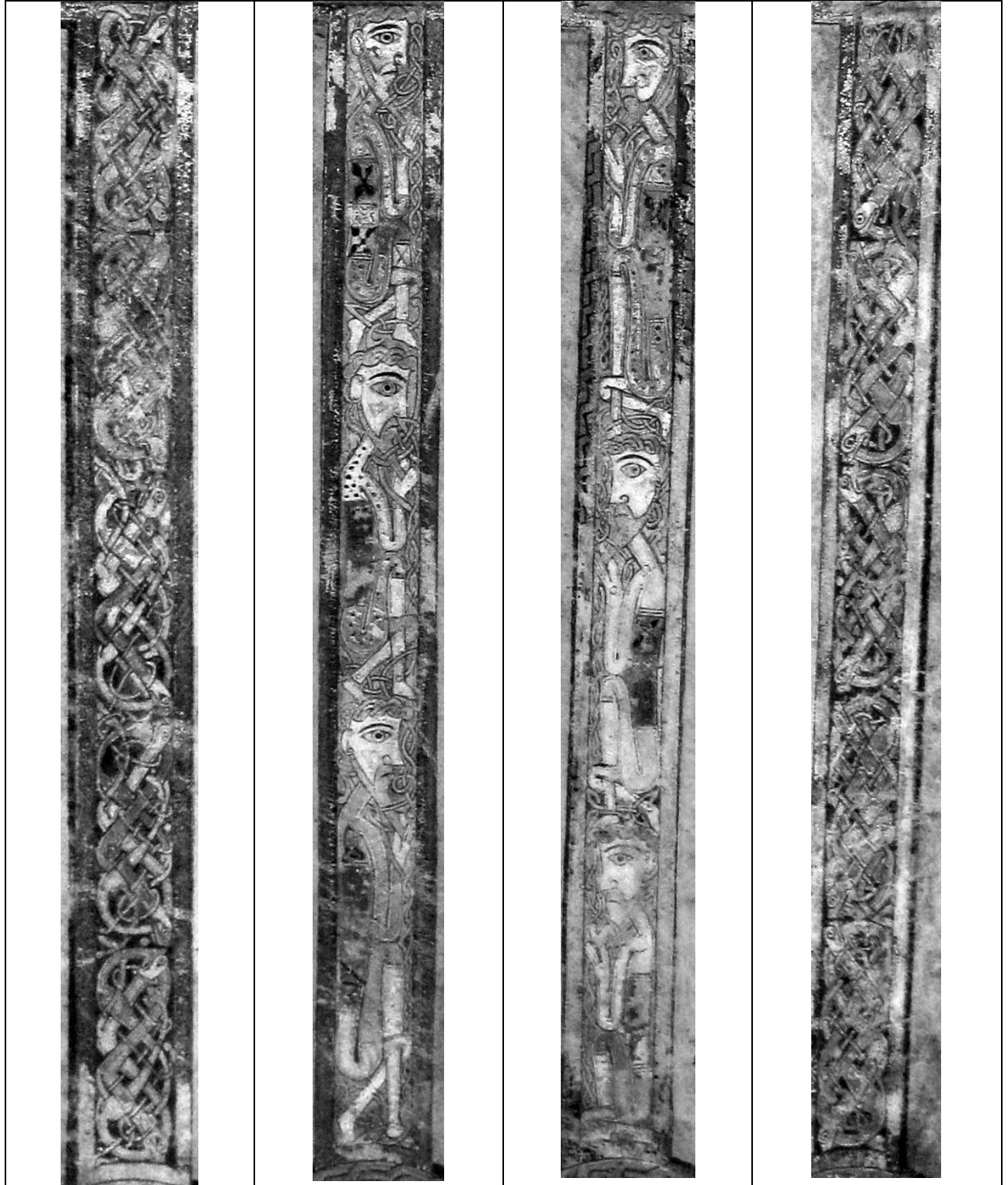


Fig.2.50 Pillars f.3v (see also fig.6.25-no.1)



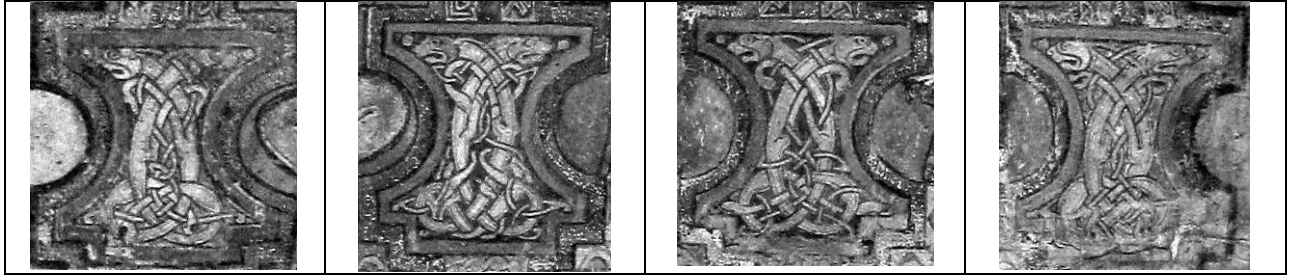


Fig.2.51 Capitals f.3v

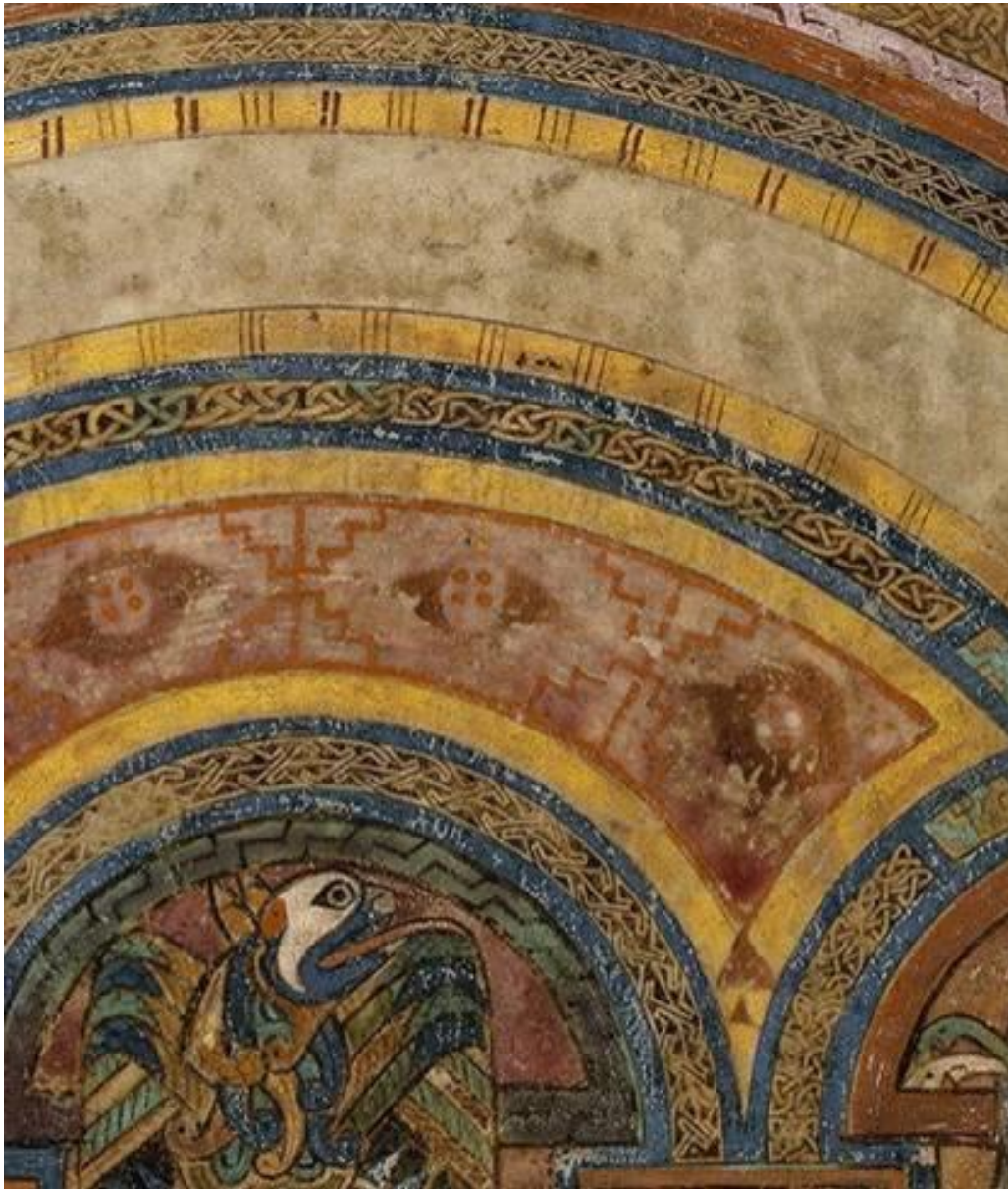


Fig.2.52 Details of interlace and fretwork on the borders of the *m*-arcade and the tympanum and the large-arch f.3v

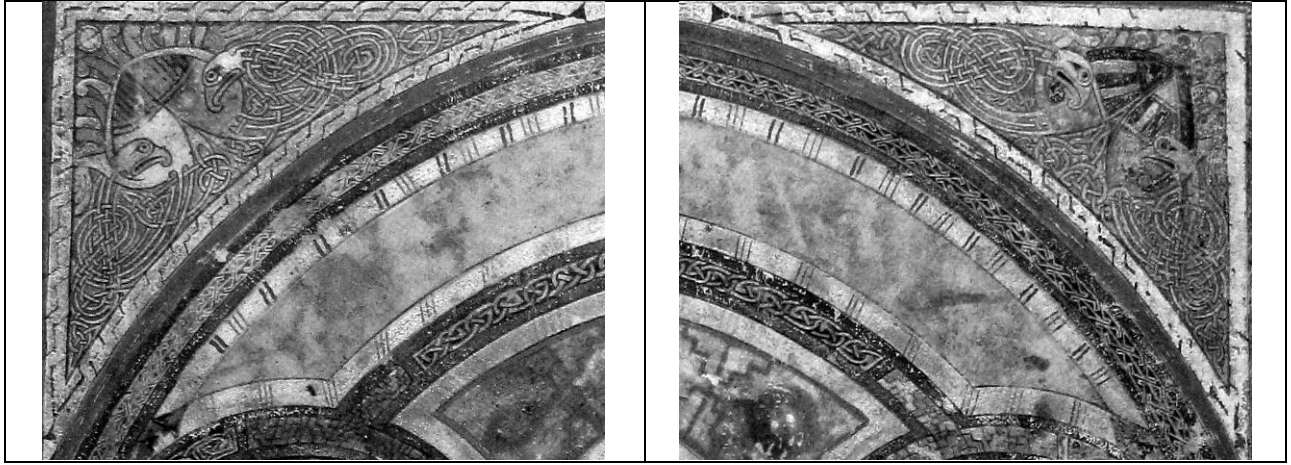


Fig.2.53 Spandrels f.3v



Fig.2.54 Details of interlace and fretwork on the borders of the *m*-arcade and the tympanum and the large-arch f.4r

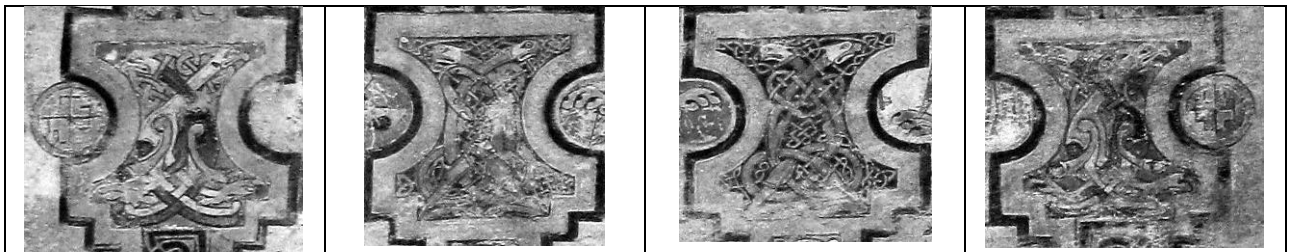


Fig.2.55 Capitals f.4r

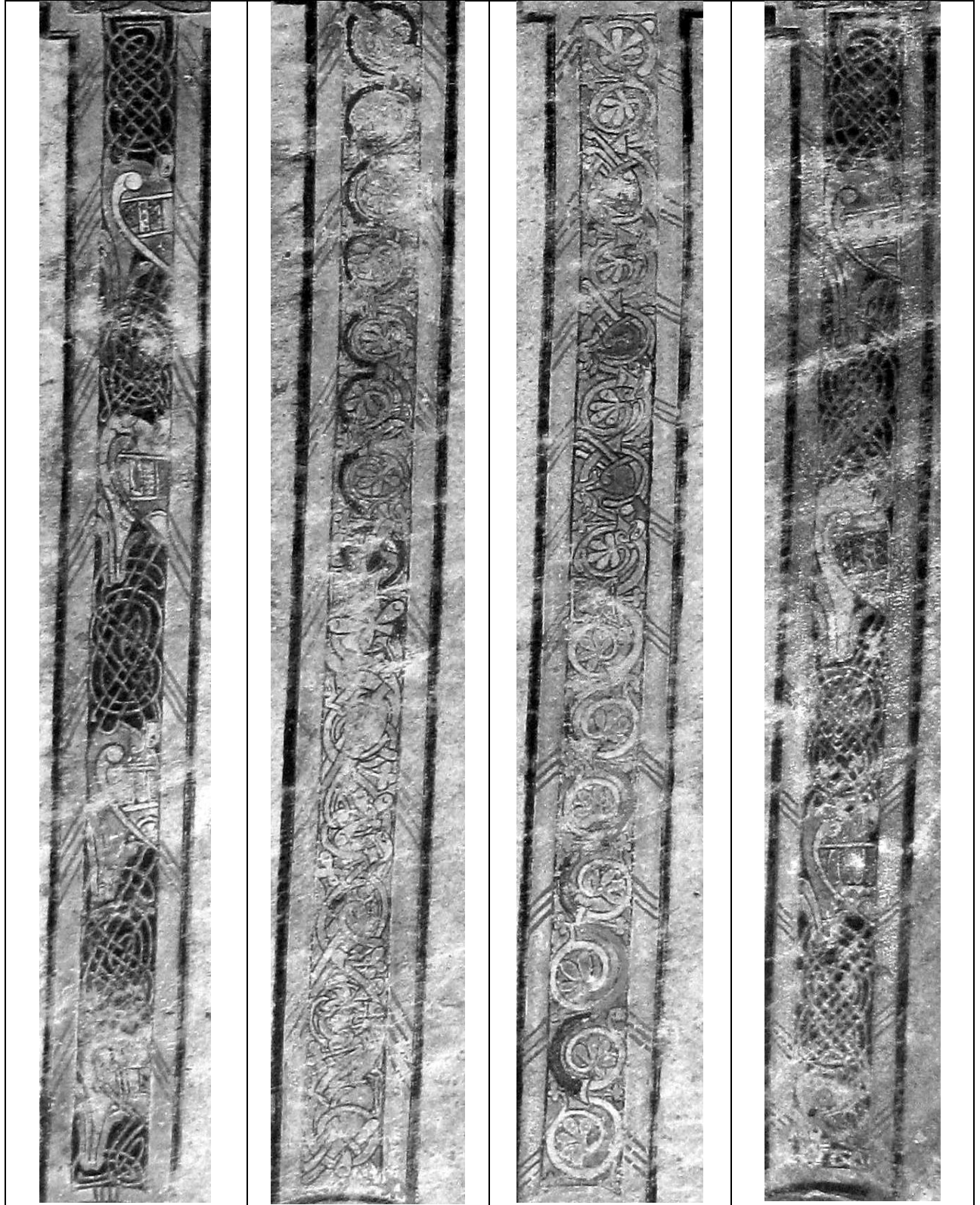


Fig.2.56 Pillars f.4r



Fig.2.57 Stepped pattern, lines and triangles on f.3v (see also figs.6.39-no.2 and 6.76)



Fig.2.58 Hatched lines, triangles and interlace in the ribbon-borders f.4r (see also figs.6.50-no.1 and 6.57-no.1)



Fig.2.59 Hatched lines in the ribbon-borders at the top of f.4r

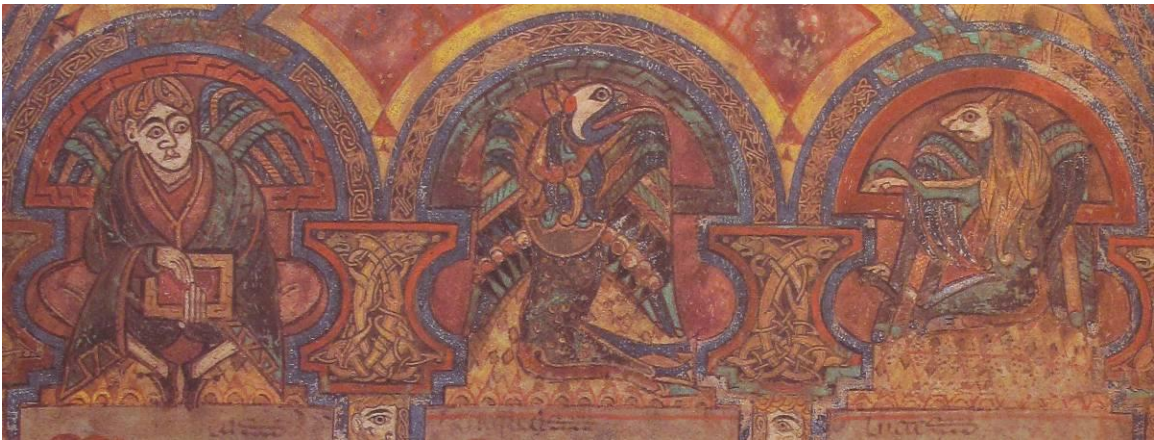


Fig.2.60 Evangelist symbols f.3v

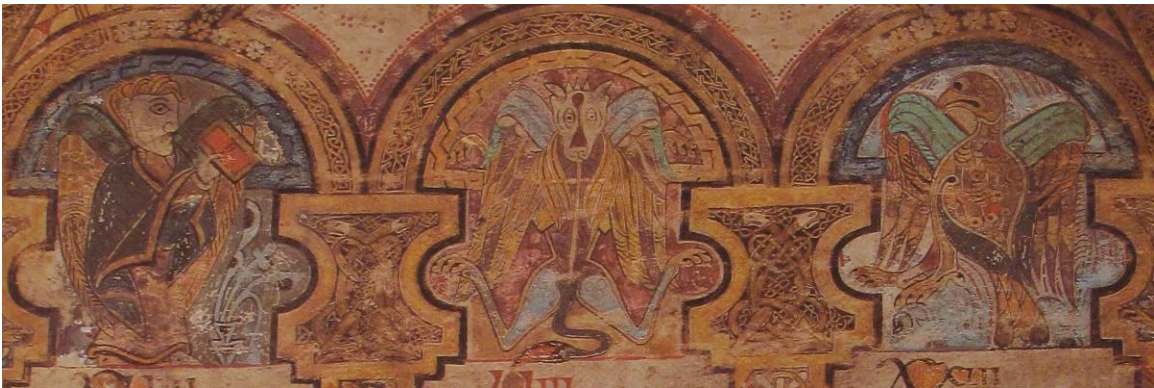


Fig.2.61 Evangelist symbols f.4r



Fig.2.62 The central lion symbol on f.4r divided in two and 'facing' each of the symbols to its left and right

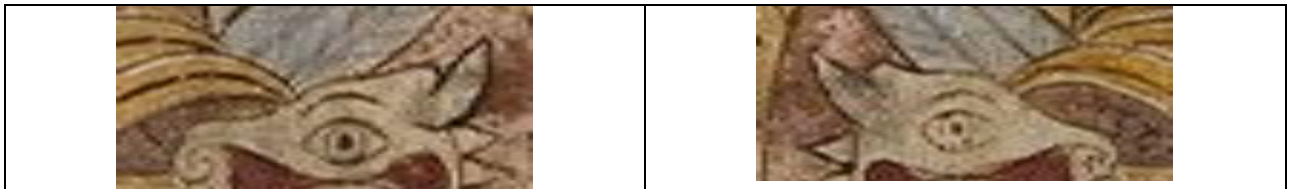


Fig.2.63 The face of the lion symbol on f.4r divided in two and rotated horizontally to show the separate profile views (of the bull) which appear to have been combined to create a single head for the lion symbol

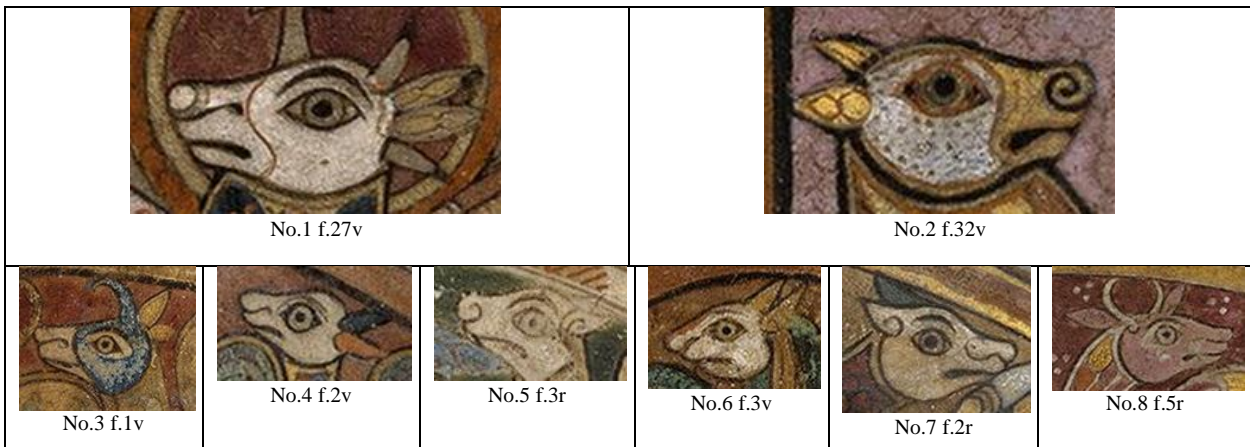


Fig.2.64 Faces of the bull symbol on ff.1v, 2r, 2v, 3r, 3v, 5r, 27v and 32v for comparison with the rotated profile views of the divided head in the previous illustration. Other similar bull heads occur on ff.129v (x4), 201v and 291v. Note the correspondence of features such as the ears, eyes, eyebrows and nostrils, especially nos. 2 and 5 which are spiralled. There is an interesting parallel for this head composed of two profile heads at the bottom of the large initial *M* on f.18v in the Lindisfarne Gospels

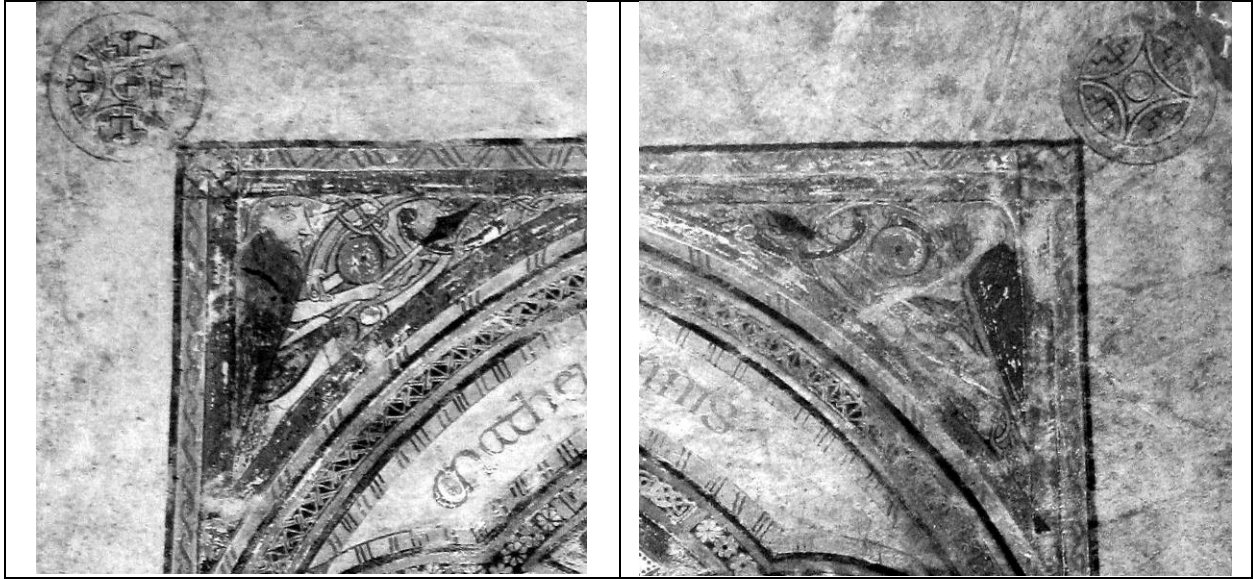


Fig.2.65 Spandrels and finials f.4r



Fig.2.66 'Crowning figure' f.4r (see also fig.6.42-no.2)



Fig.2.67 Lower tympanum panel f.3v (see also fig.2.52)

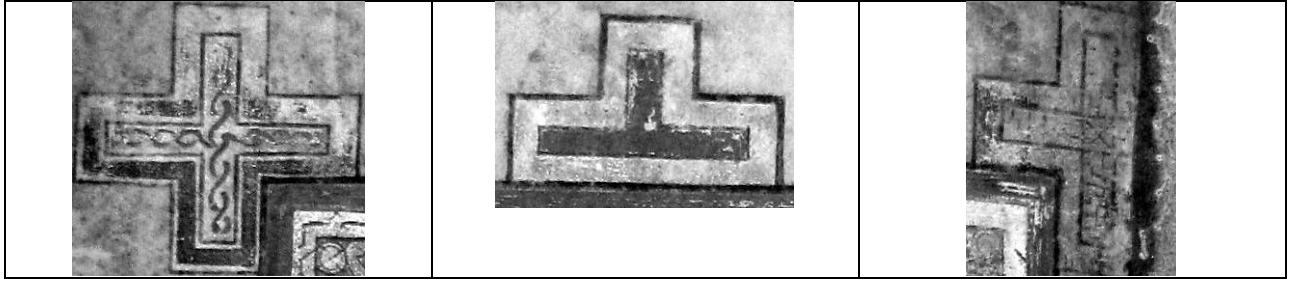


Fig.2.68 Cross shapes at the top of f.3v (see also fig.6.57-no.6)

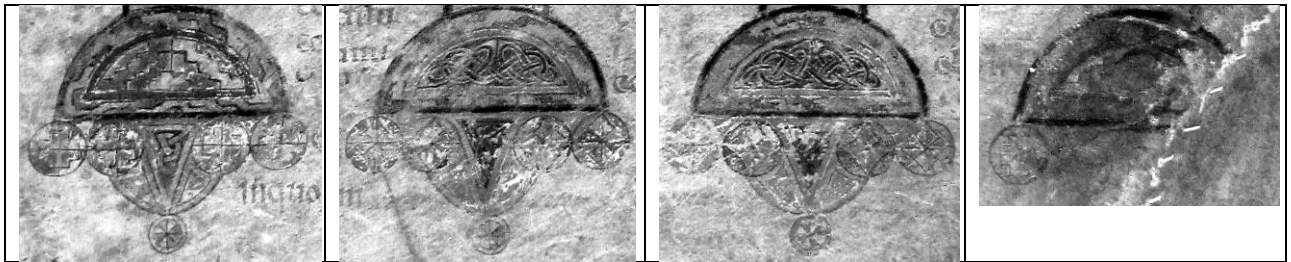


Fig.2.69 Bases f.4r

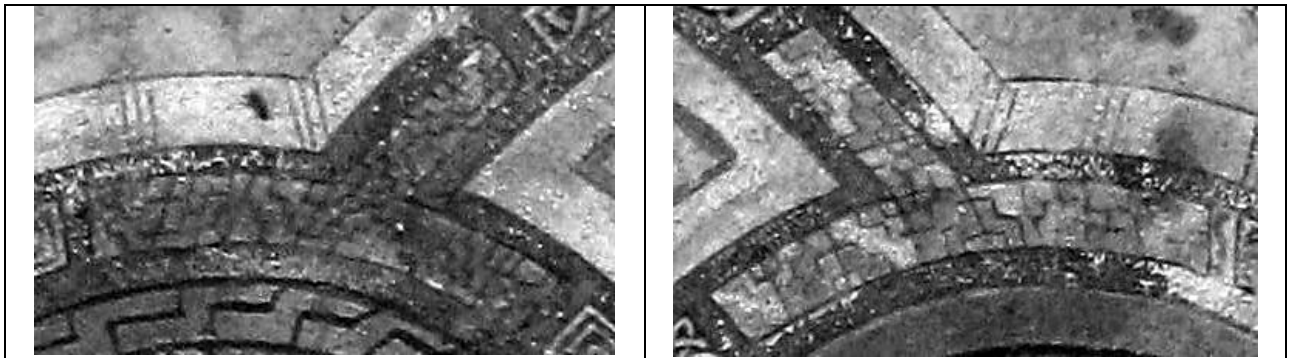


Fig.2.70 T-shaped panels between the *m*-arcade and the tympanum f.3v

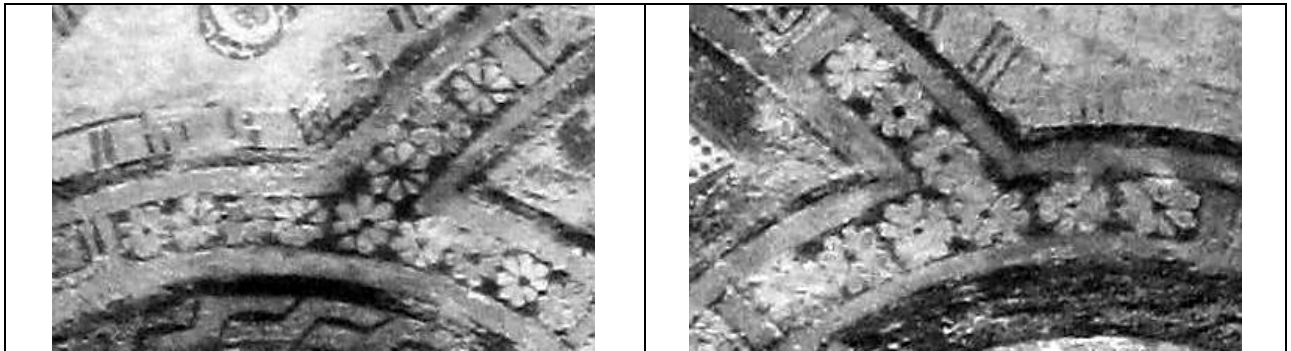


Fig.2.71 T-shaped panels between the *m*-arcade and the tympanum f.4r





Fig.2.72 *M*-arcade panels f.5r



Fig.2.73 Reconstruction of right hand *m*-arcade panel f.5r



Fig.2.74 *M*-arcade panels f.4v



Fig.2.75 Corners of the large-arch and *m*-arcade borders f.4v



Fig.2.76 Corners of the large-arch and *m*-arcade borders f.5r

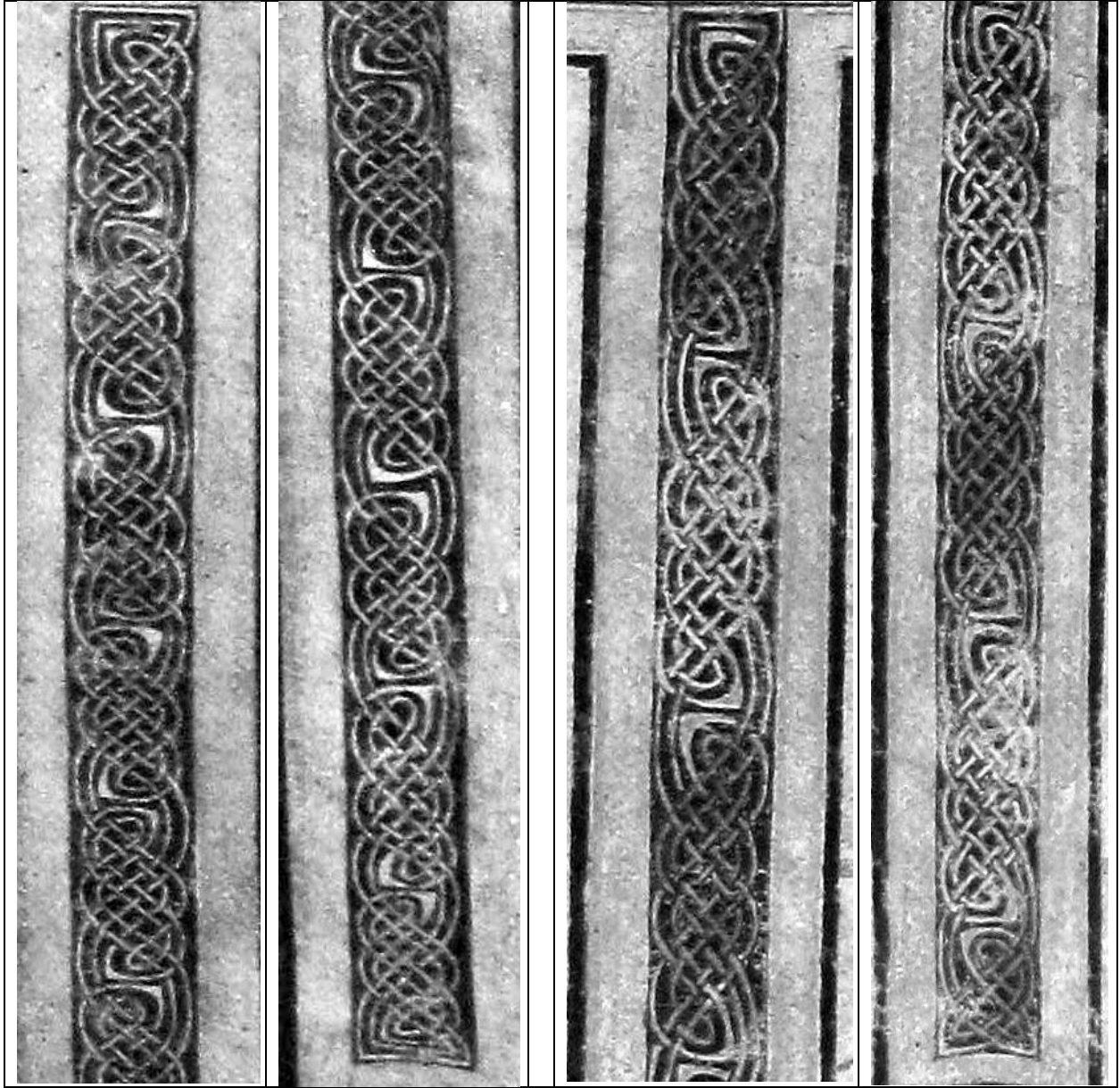


Fig.2.77a Upper and lower halves of  
central pillar f.4v

Fig.2.77b Upper and lower halves of  
central pillar f.5r

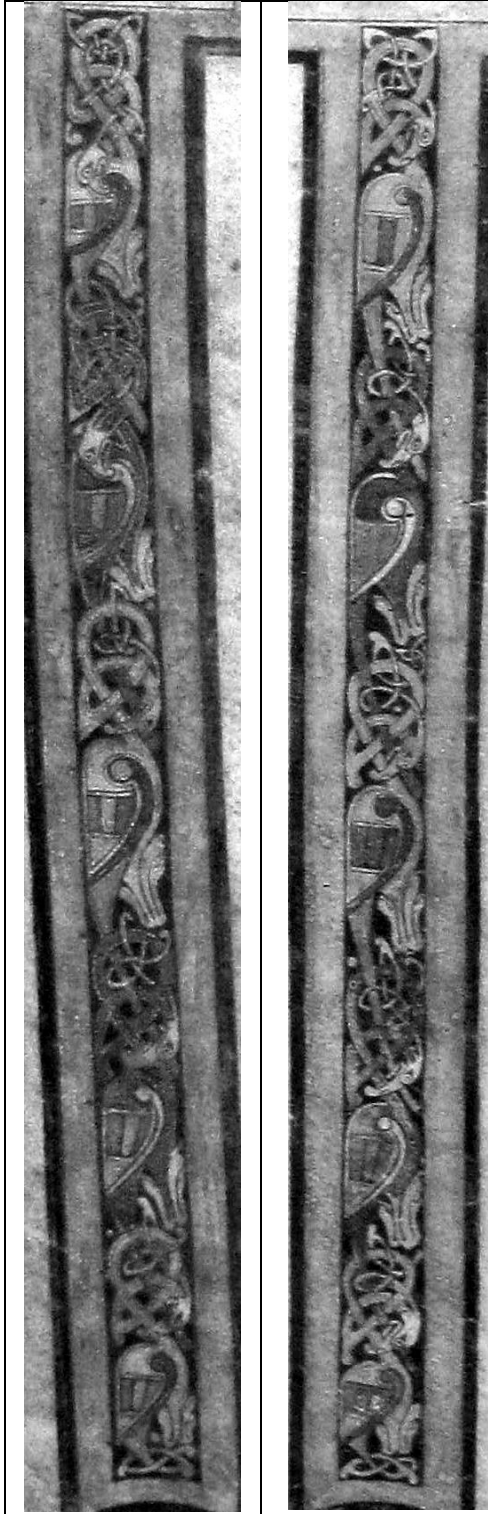


Fig.2.78a Outer pillars f.4v

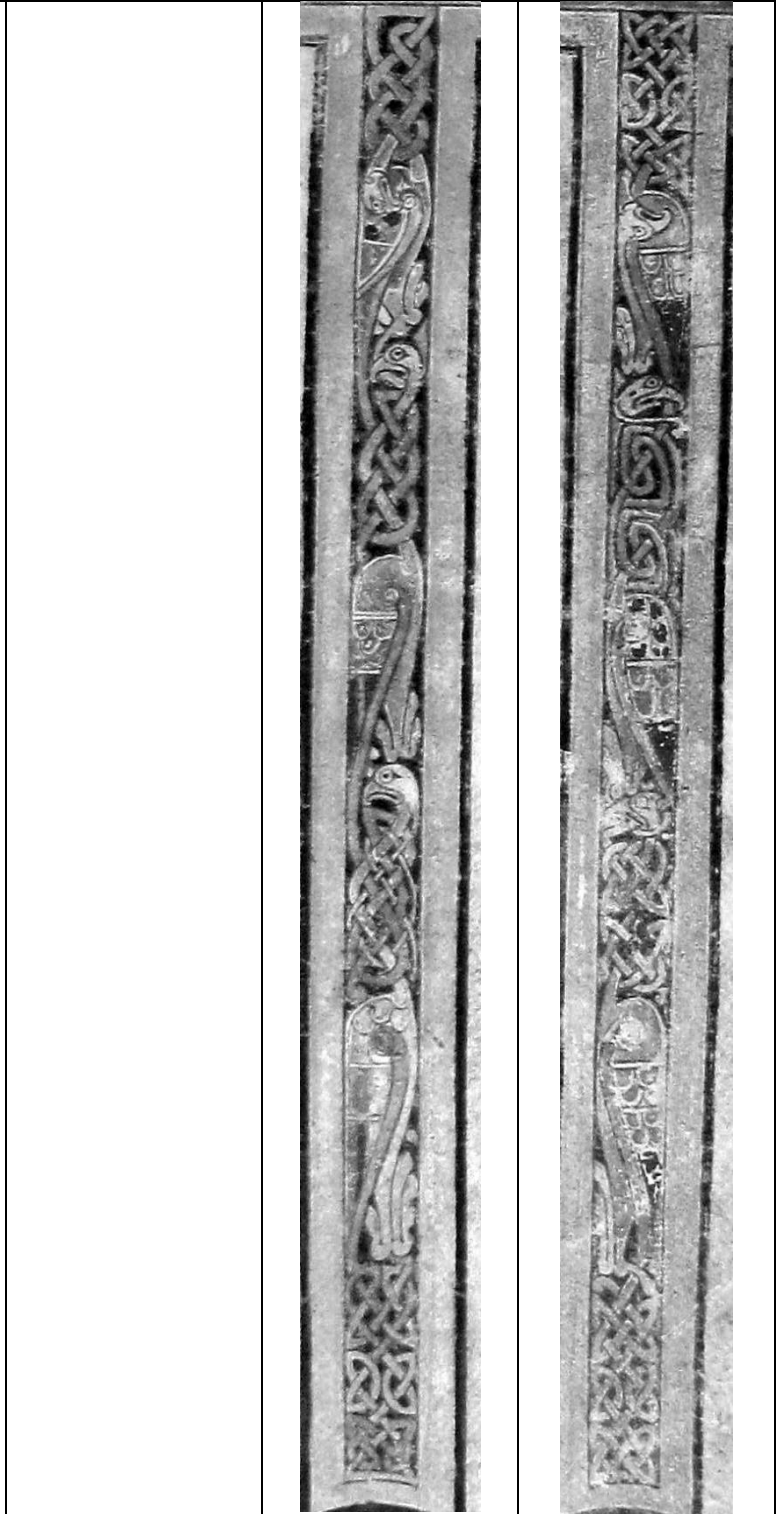


Fig.2.78b Outer pillars f.5r



Fig.2.79 Detail of previous illustration showing fine lappet interlace around the neck of the lower bird, f.5r (see also previous illustration)

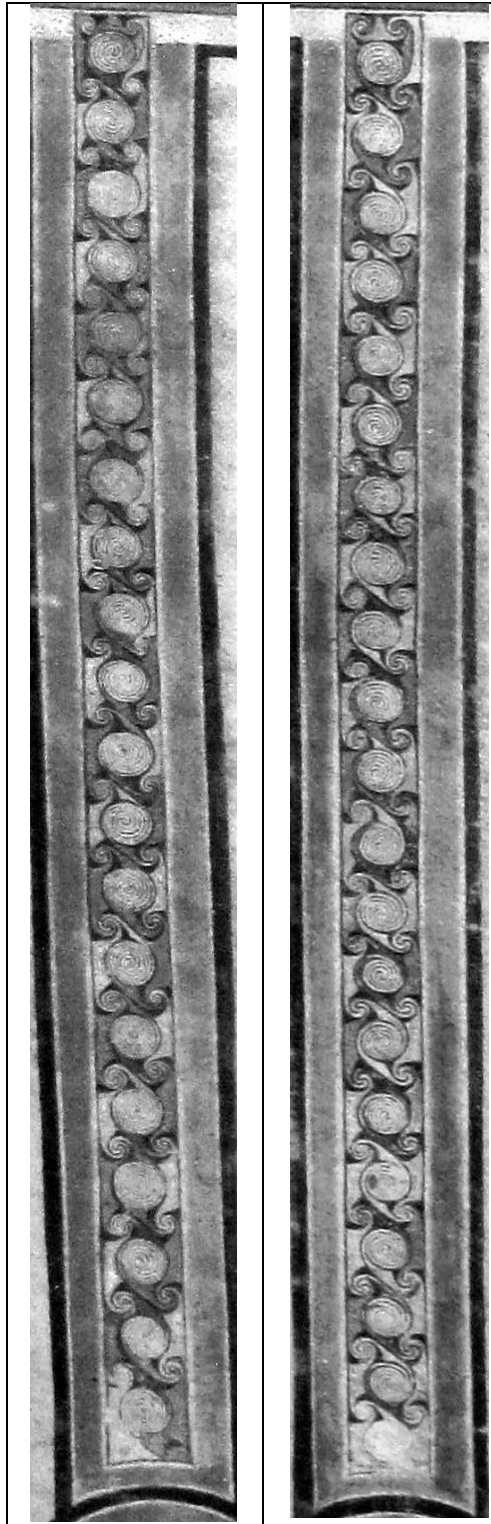


Fig.2.80a Second and fourth pillars f.4v

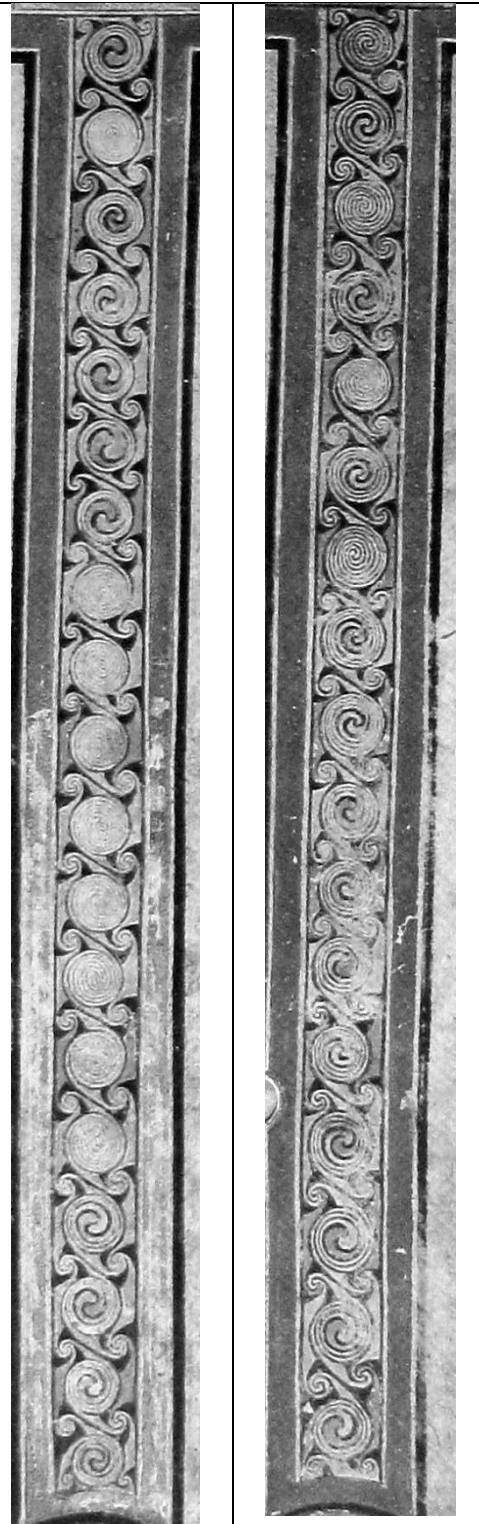
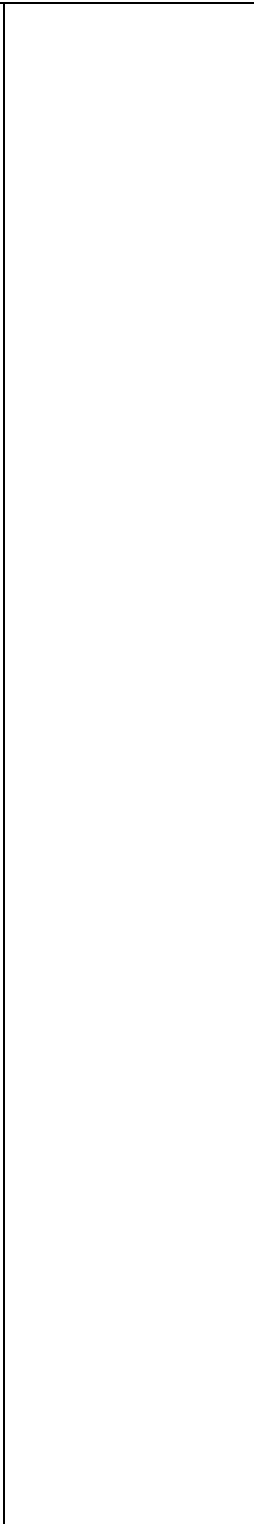


Fig.2.80b Second and fourth pillars f.5r

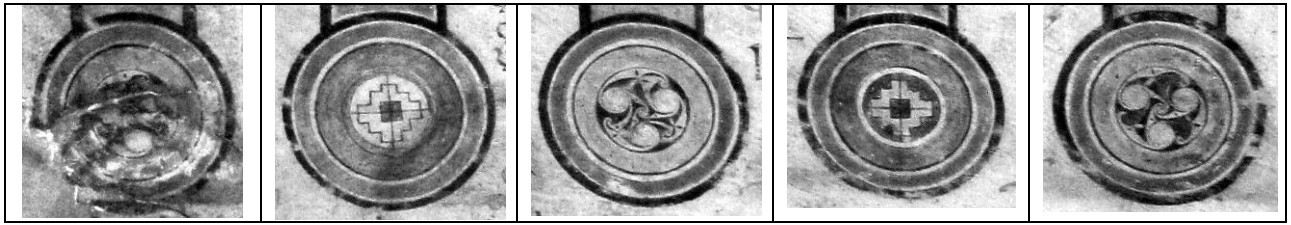


Fig.2.81 Bases f.4v

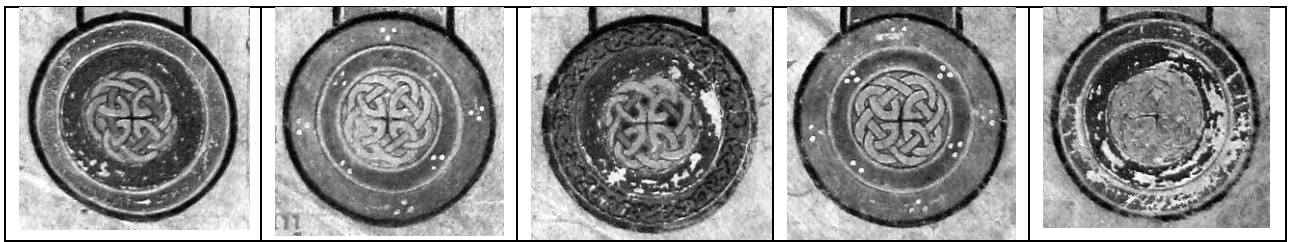


Fig.2.82 Bases f.5r

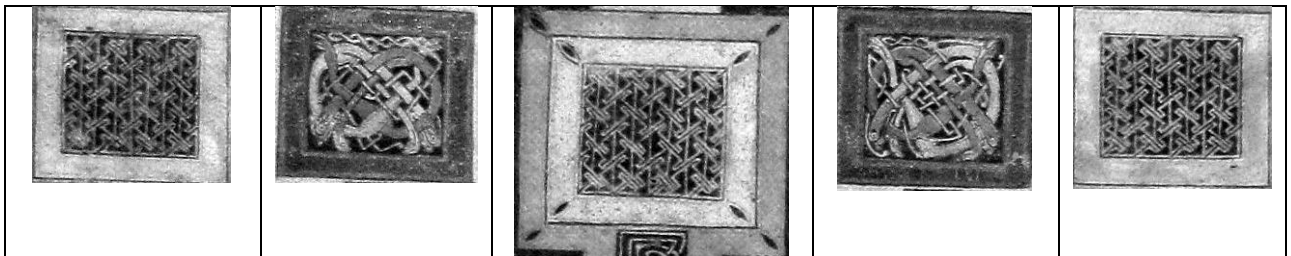


Fig.2.83 Capitals (outer border with lentoids shown in central capital) f.4v

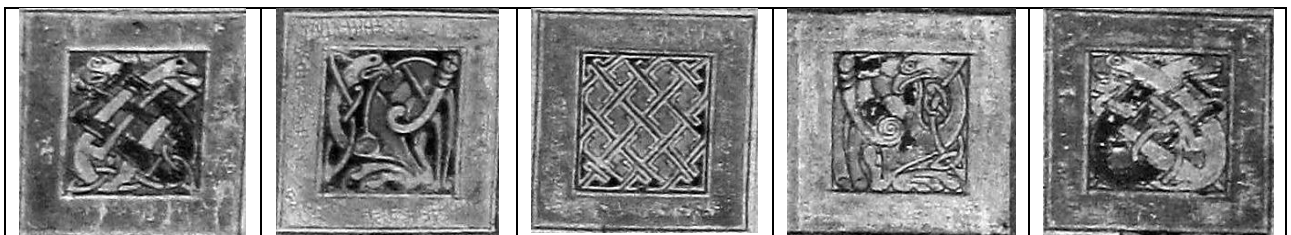


Fig.2.84 Capitals f.5r

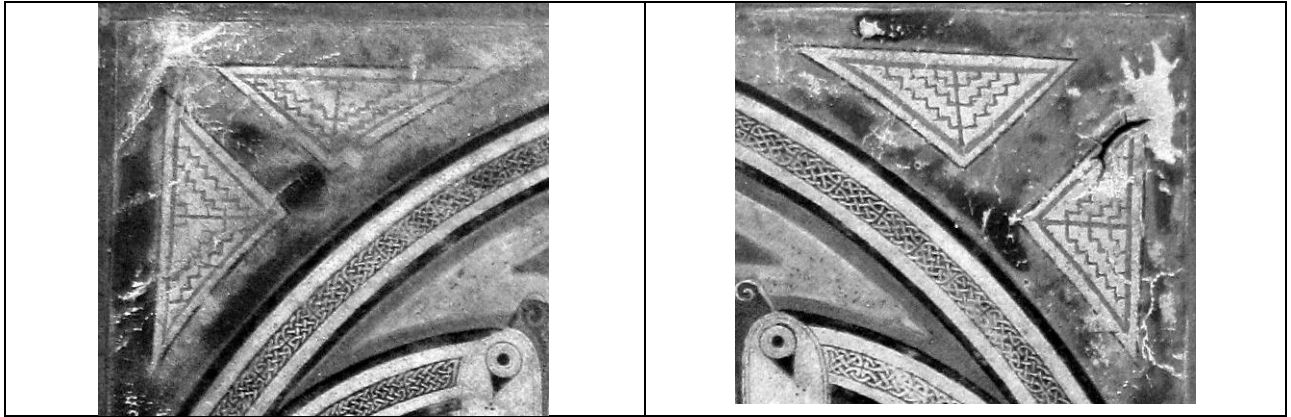


Fig.2.85 Spandrels f.4v (see also fig.6.34-nos.2-3)



Fig.2.86 Leonine terminals f.5v

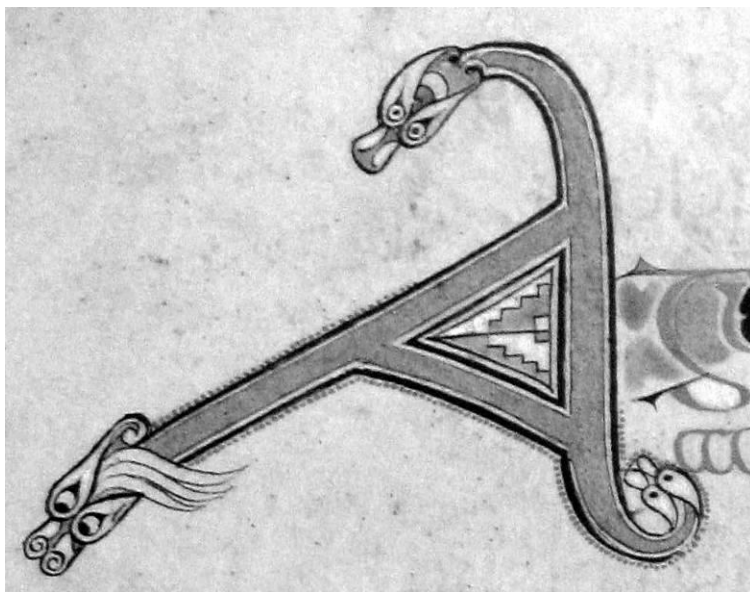


Fig.2.87 Henry's Scribe B initial f.26r





Fig.2.88 Saltire crosses f.5v

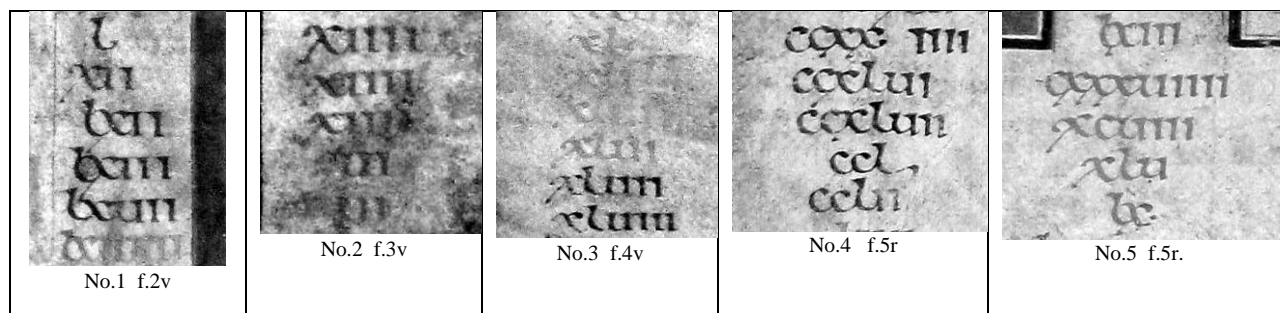


Fig.2.89 Triangular arrangements of letters ff.2v, 3r, 4v and 5r

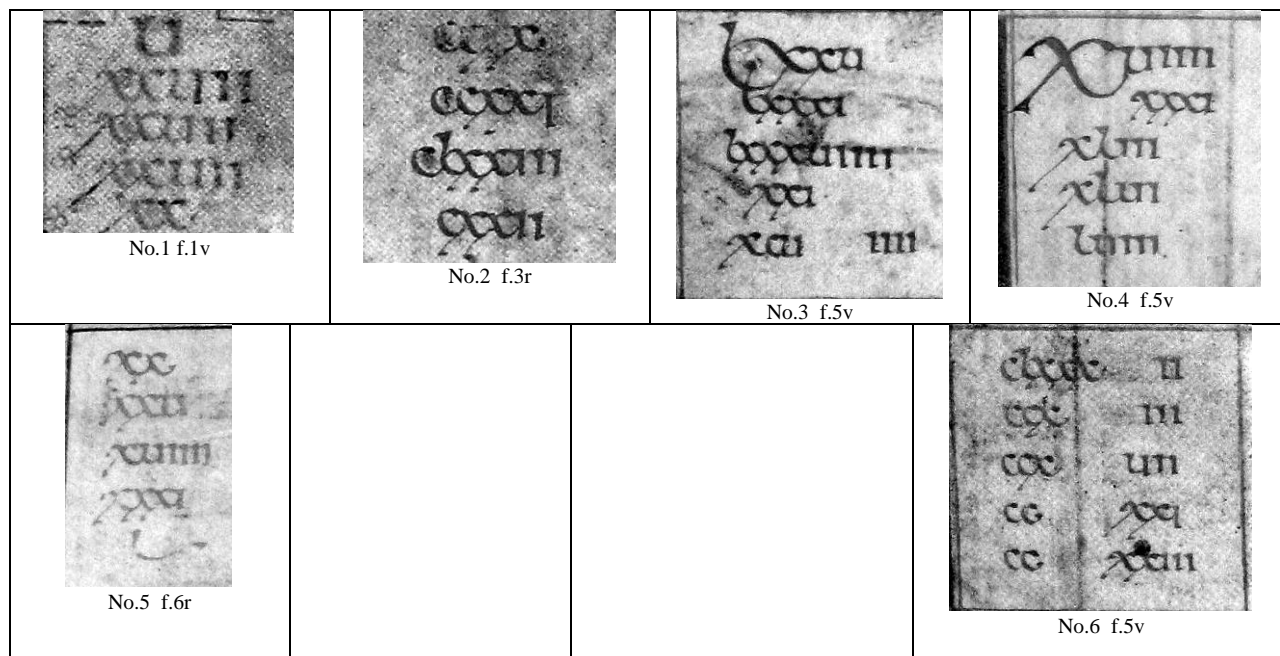


Fig.2.90 Centered arrangements (nos.1-5) on ff.1v, 3r, 5v and 6r, and diagonally 'broken' numerals on f.5v (no.6)

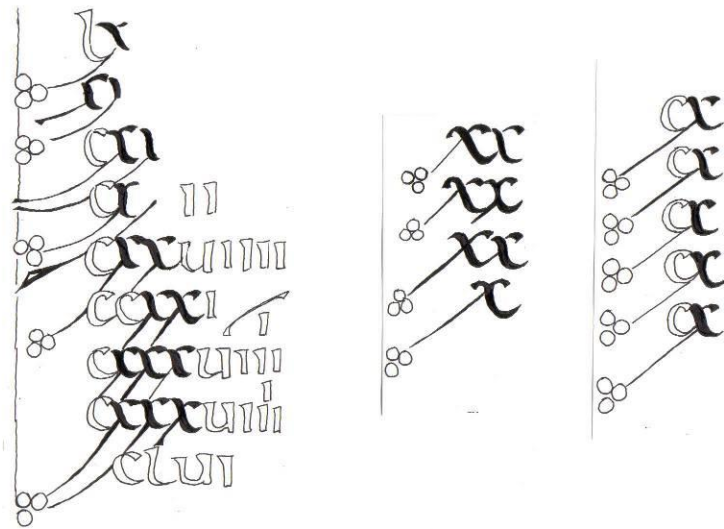


Fig.2.91 Varied x-extensions f.1v

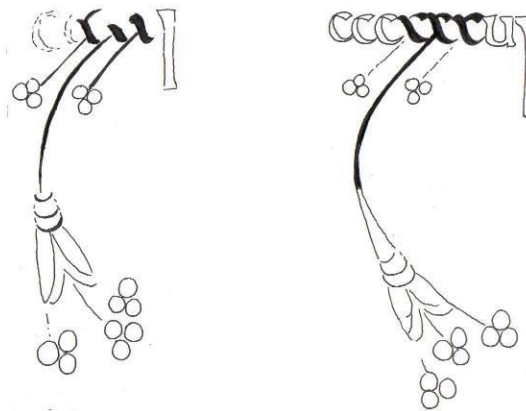


Fig.2.92 Floret x-extensions f.2r



Fig.2.93 X-extensions in the first column f.1v

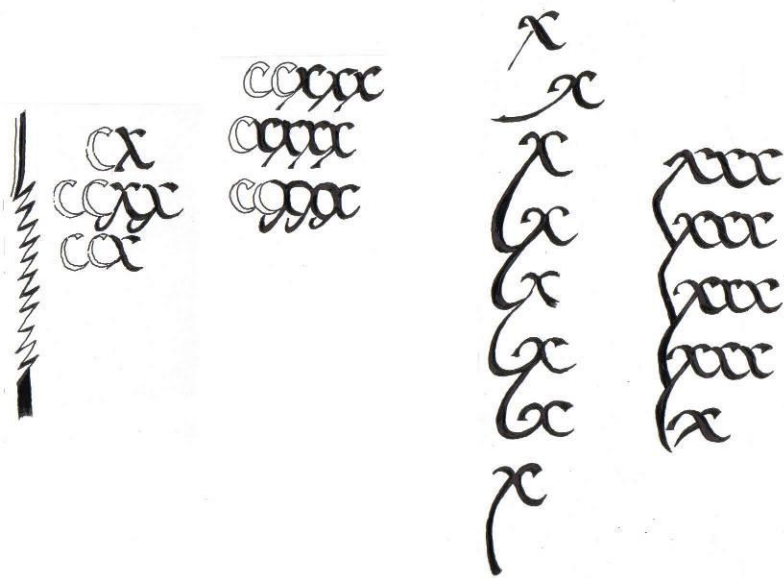


Fig.2.94 Extensions to x which curve to the left and right and link with other letters ff.1v and 2r  
(see also figs.3.141-43)



Fig.2.95 X-extensions curving to the left. Top row ff.2v, 5r and 5r.  
 - bottom row from f.4r and f.3r

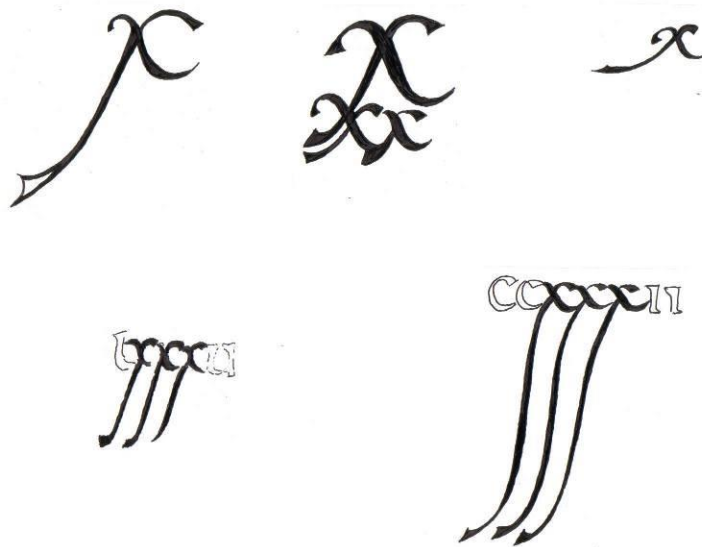


Fig.2.96 X-extensions curving to the left with wedges. Top row from ff.4r, 2v and 2v  
 - bottom row from ff.2v and 6r. Compare with fig.2.139-nos.2, 3, 6 and 7

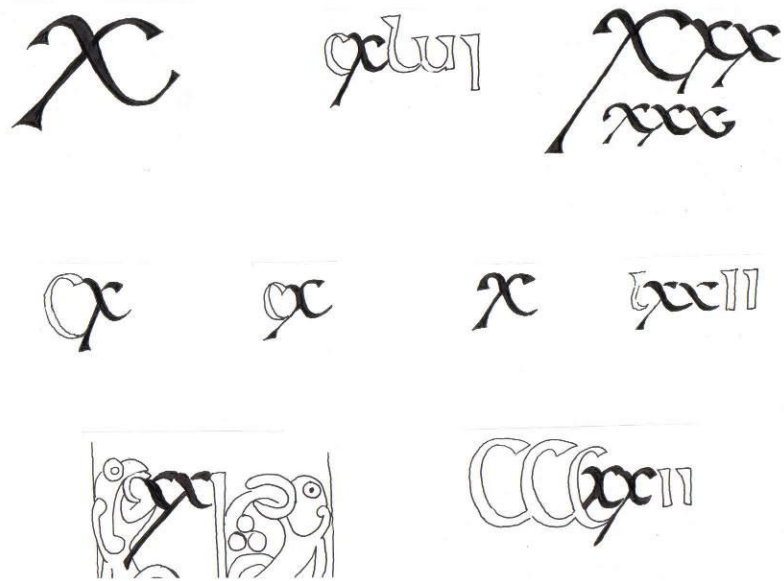


Fig.2.97 Straight x-extensions with wedges (except for the last one).  
 Top row from ff.5v, 3r and 5v – middle row from ff.3r, 2v, 3v and 4r –  
 bottom row from ff.2r and 3v

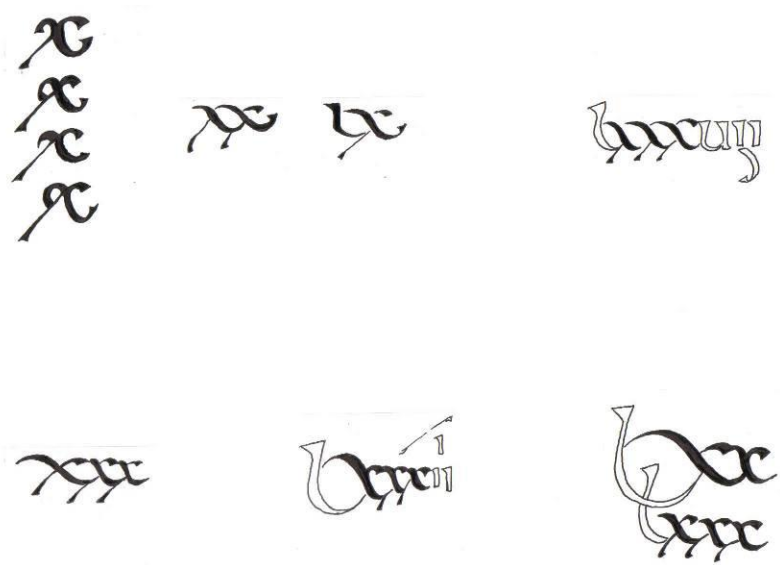


Fig.2.98 Column of four x's without any following letters and a series of numerals with long curving diagonal strokes from top left to bottom right.  
 Top row ff.1v, 6r, 4v and 2v – bottom row ff.5r, 5r and 5v

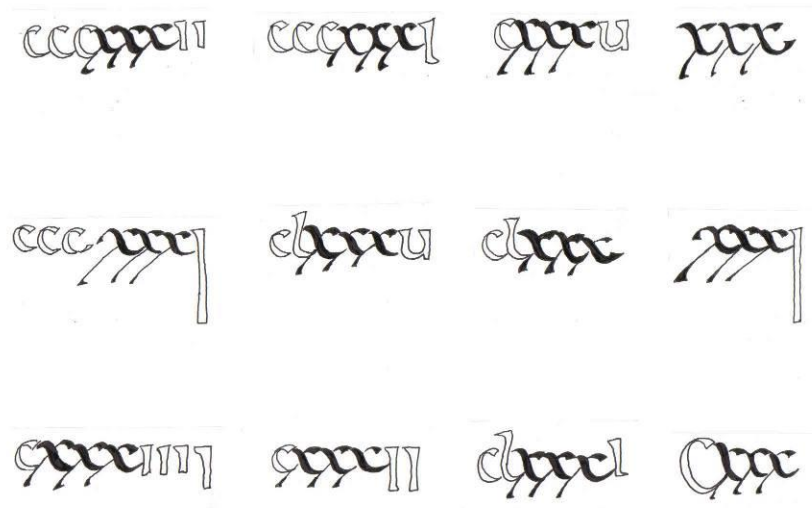


Fig.2.99 Numerals containing sequences of three *x*'s with varied extensions.  
 Top row ff.6r, 6r, 3r and 3r – middle row ff.4v, 6r, 5v and 4v –  
 bottom row ff.6r, 6r, 5v and 4v



Fig.2.100 Numerals containing sequences of two *x*'s with varied extensions.  
 Top row ff.6r, 4r, 5r and 6r – middle row ff.5v, 4r, 5r and 4v –  
 bottom row ff.6r, 6r, 4v and 4r

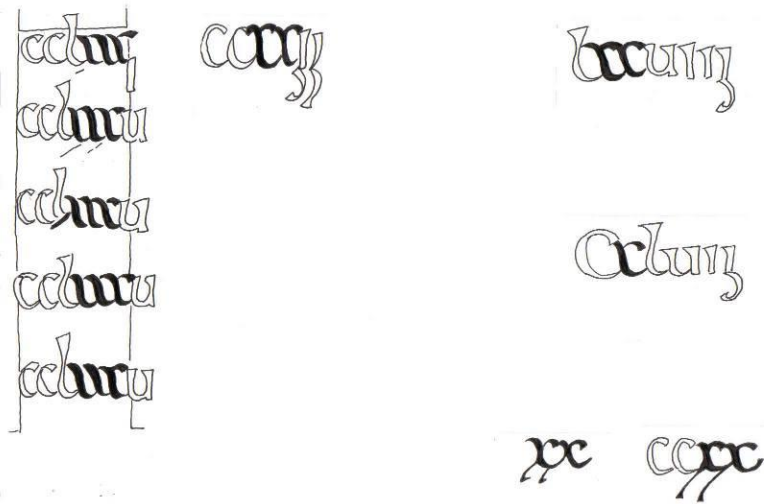


Fig.2.101 Compressed forms of *x* in the column of numerals on the left and others with somewhat upright strokes from top left to bottom right.  
 Top row ff.2r, 2r and 2v – middle row f.2v – bottom row ff.6r and 3r

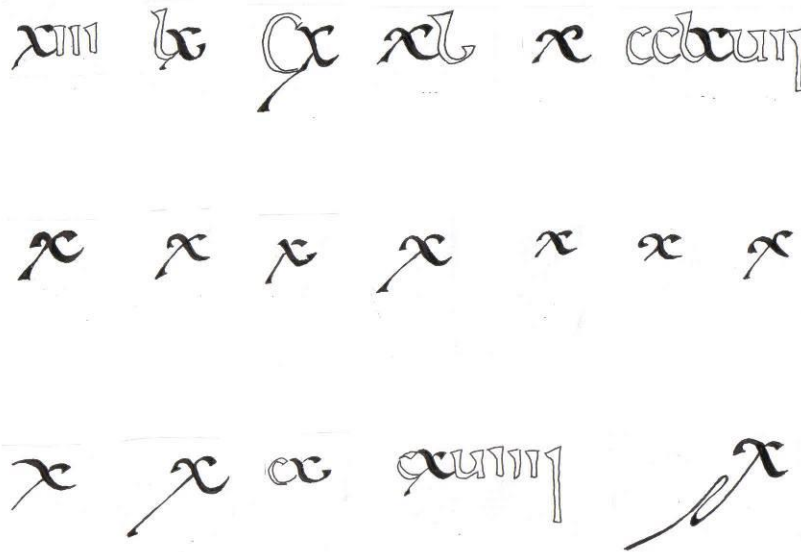


Fig.2.102 Further variations on the letter *x* throughout the tables  
 Top row ff.1v, 1v, 2v, 2v, 2v and 3r – middle row ff.3v,4r, 4r, 4r, 5r, 5r and 5r –  
 bottom row ff.5r, 5v, 5v, 6r and 6r

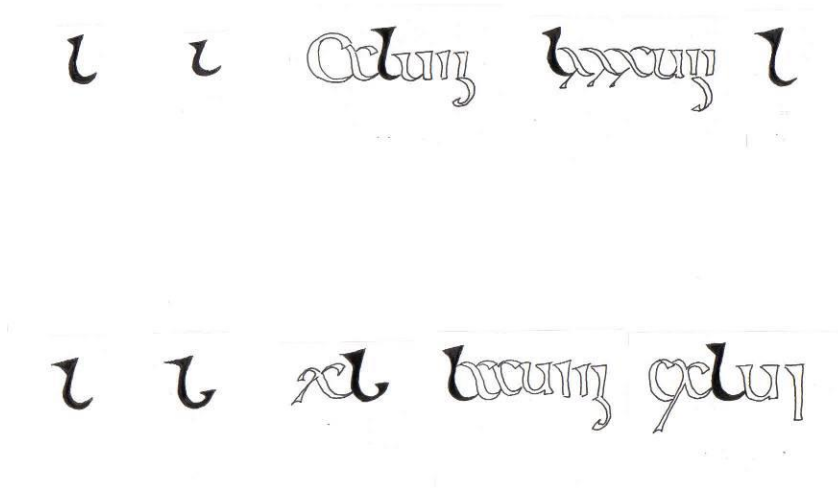


Fig.2.103 Variations on the letter *l*. Top row ff.2r, 2r, 2v, 2v and 2v – bottom row ff.2v, 2v, 2v, 2v and 3r

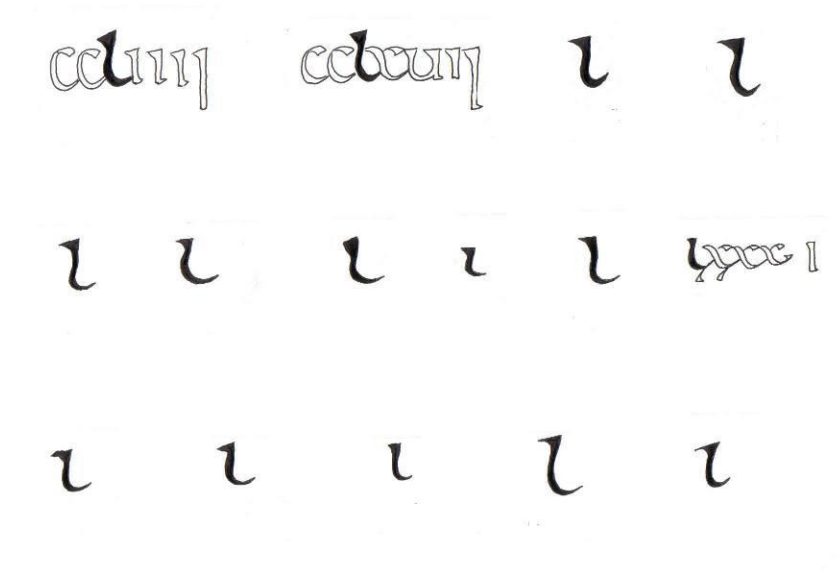


Fig.2.104 Variations on the letter *l*. Top row ff.3r, 3r, 4r and 4r – middle row all f.4v – bottom row ff.5r, 5r, 5r, 6r and 6r



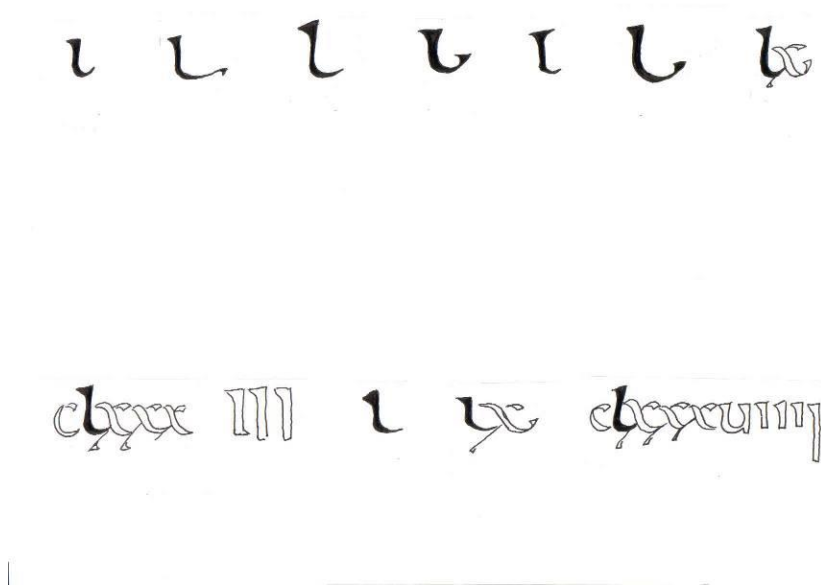


Fig.2.105 Variations on the letter *l* with straight ascending strokes.  
 Top row ff.4v, 4v, 3r, 1v, 4v, 3v and 1v – bottom row ff.4r, 4v, 4v and 6r

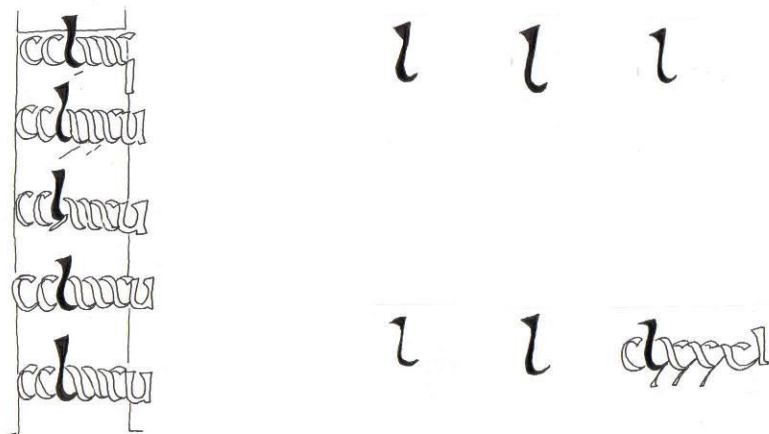


Fig.2.106 Compressed versions of the letter *l*. Column of numerals f.2r –  
 top row ff.2r, 2r and 2v – bottom row ff. 2v, 3r and 5v

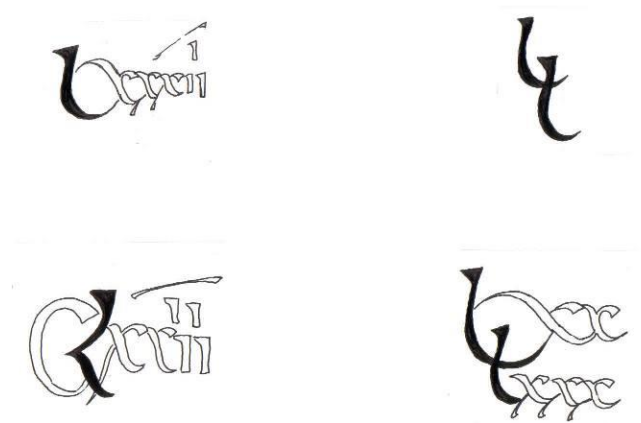


Fig.2.107 *L* variations showing calligraphic links with other letters.  
 Top row ff.5r and 2v – bottom row ff.3r and 5v

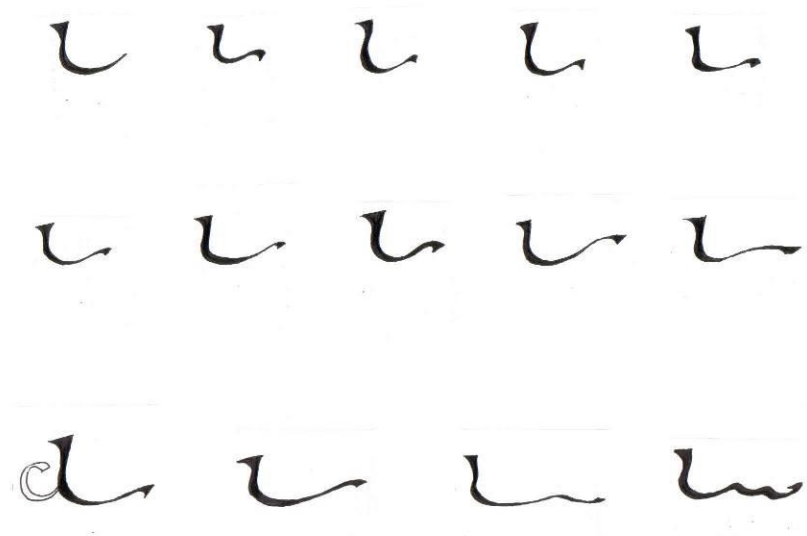


Fig.2.108 *L* variations with double curved extended tails. (See also fig.3.310)  
 Top row ff.5v, 5r, 5v, 5v and 4v – middle row ff.5r, 6r, 6r, 6r and 4r –  
 bottom row ff.3r, 4r, 4v and 5v

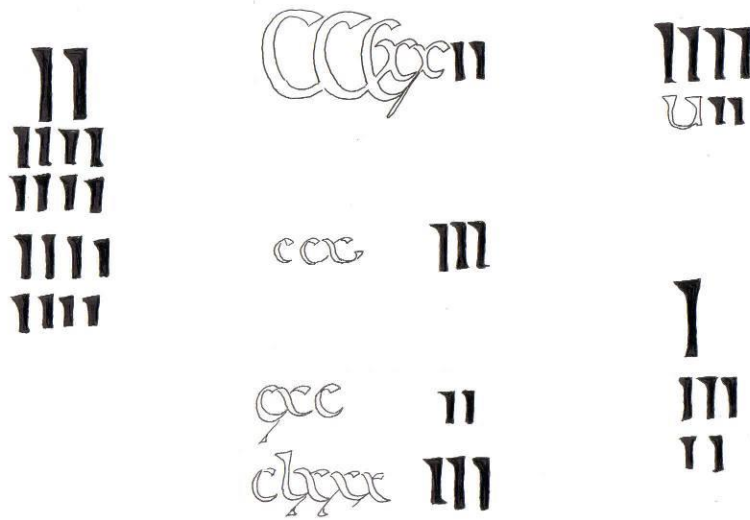


Fig.2.109 Large *i*'s. Column on the left f.1v. Top row ff.3v and 6r – middle row f.5v – bottom row ff.4r and 6r

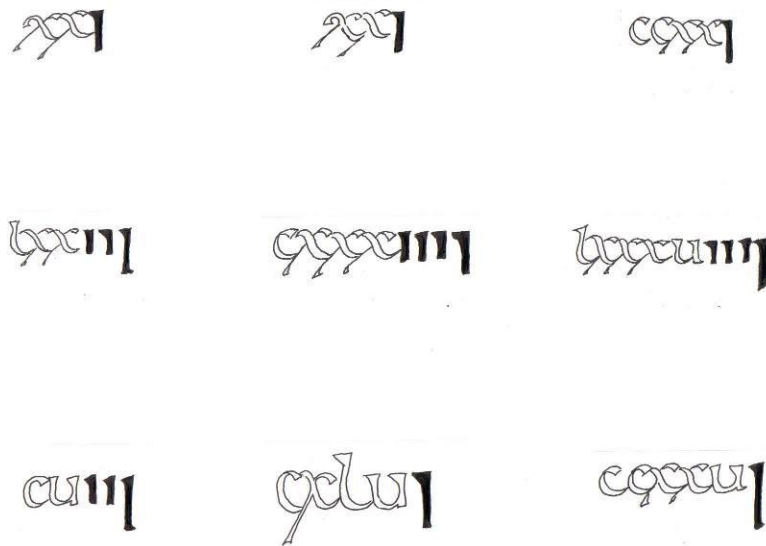


Fig.2.110 Letter *i* extended below the baseline at the ends of numerals. Top row ff.4r, 4r and 5r – middle row ff.5r, 6r and 5r – bottom row ff.6r, 3r and 6r

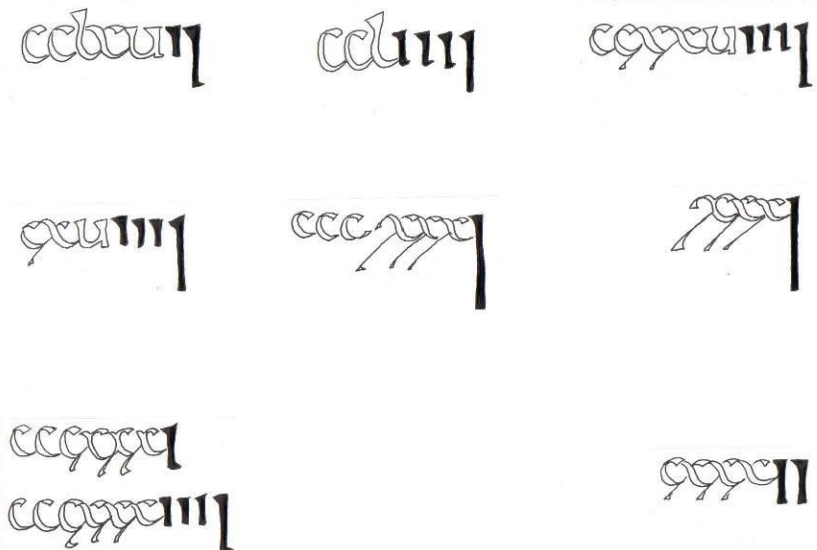


Fig.2.111 Letter *i* extended below the baseline at the ends of numerals.  
 Top row ff.3r, 3r and 5v – middle row ff.6r, 4v and 4v -  
 bottom row both f.6r

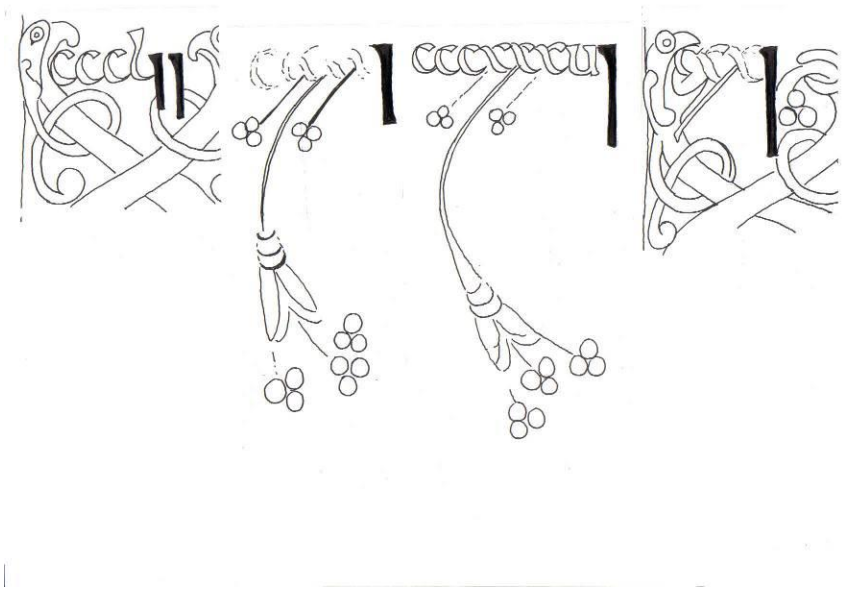


Fig.2.112 A series of elongated *i*'s in 'reverse diminuendo' f.2r

hxxx i chxxx ii chxxx hxxx ii

xch chxxx  
 chxxx chxxx

Fig.2.113 Variations on the letter *i* extended above the headline and below the baseline.  
 Top row ff.4v, 5v, 5v and 4r – bottom row both f.6r

chxxx iii  
 chxxx i  
 chxxx iii  
 chxxx iii  
 chxxx

chxxx iii

chxxx iii

chxxx iii

chxxx iii

Fig.2.114 Superscript *i*'s. Top row ff.1v and 3r –  
 middle row f.3r – bottom row ff.2v and 5r



Fig.2.115 Subscript *i*'s. Top row ff.2r, 1v and 2v – middle row f.2v – bottom row ff.2r, 2v and 2r. The straight instance on f.2r also occurs on f.311r (fig.4.199-no.8)

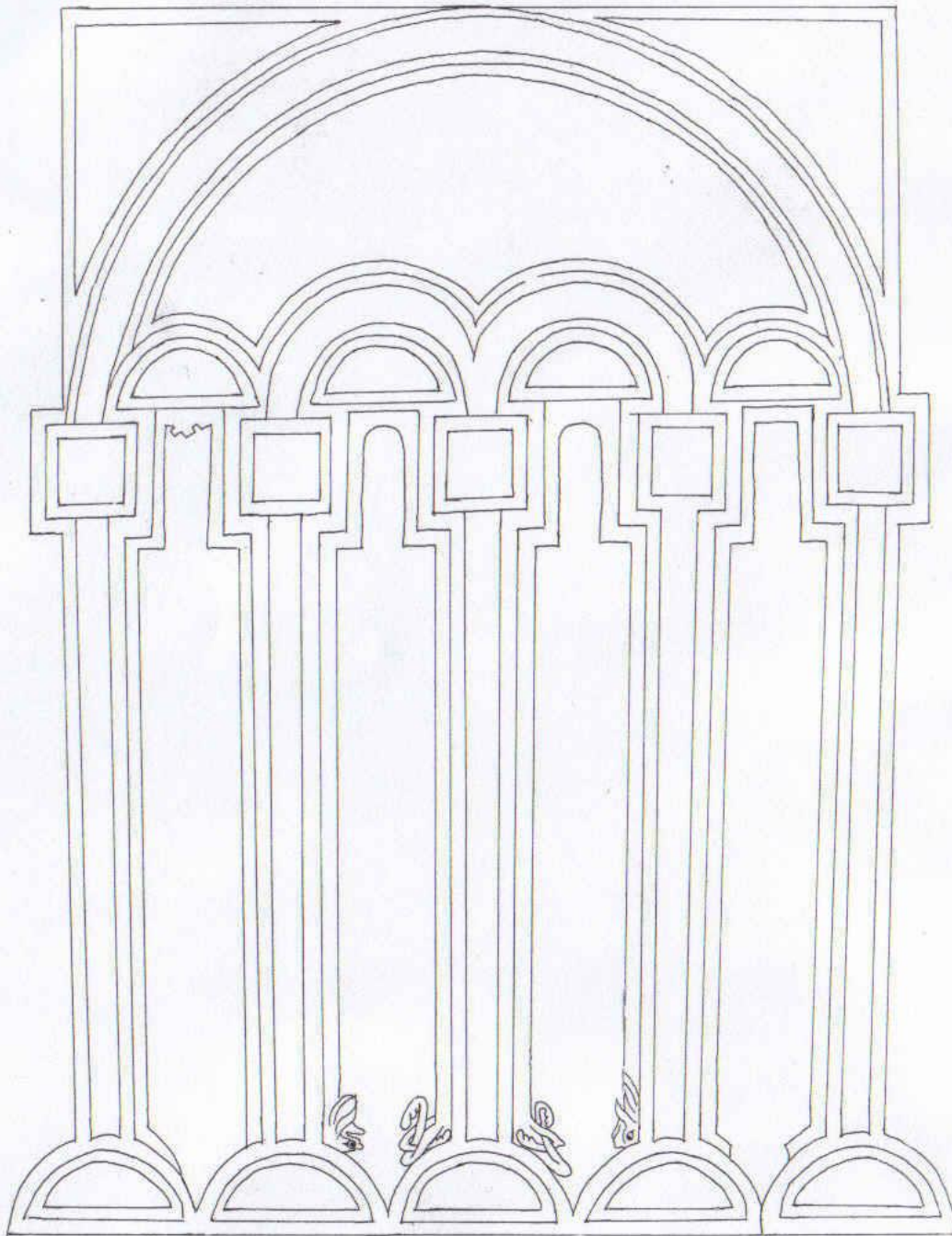


Fig.2.116 Outline of the architectural framework f.1v showing the zoomorphic terminals on the intercolumnar ribbon-borders in the centre



Fig.2.117 End of second column, f.1v



Fig.2.118 End of fourth column, f.1v



Fig.2.119 'Sitting figure,' f.1v



Fig.2.120 Inter-columnar design, f.1v





Fig.2.121 Bottom of first two columns on f.5r showing the doubled entry in the second last row

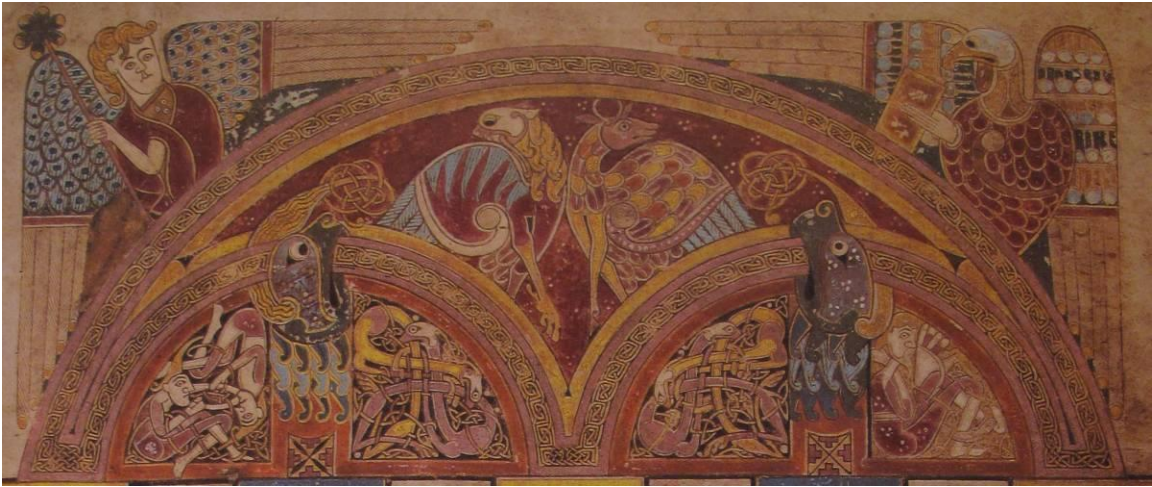


Fig.2.122 Evangelist symbols f.5r



Fig.2.123 f.1v with numerals digitally erased



Fig.2.124 f.2r with numerals digitally erased



Fig.2.125 f.2v with numerals digitally erased



Fig.2.126 f.3r with numerals and some illumination digitally erased



Fig.2.127 f.3v with numerals and some illumination digitally erased



Fig.2.128 f.4r with numerals and some illumination digitally erased



Fig.2.129 f.4v with numerals and some illumination digitally erased





Fig.2.130 f.5r with numerals and some illumination digitally erased



Fig.2.131 f.1v reconstructed with canon numerals added



Fig.2.132 f.2r reconstructed with canon numerals added



Fig.2.133 f.2v reconstructed with canon numerals added



Fig.2.134 f.3r reconstructed with canon numerals added



Fig.2.135 f.3v reconstructed with canon numerals added



Fig. 2.136 f.4r reconstructed with canon numerals added



Fig.2.137 f.4v reconstructed with canon numerals added



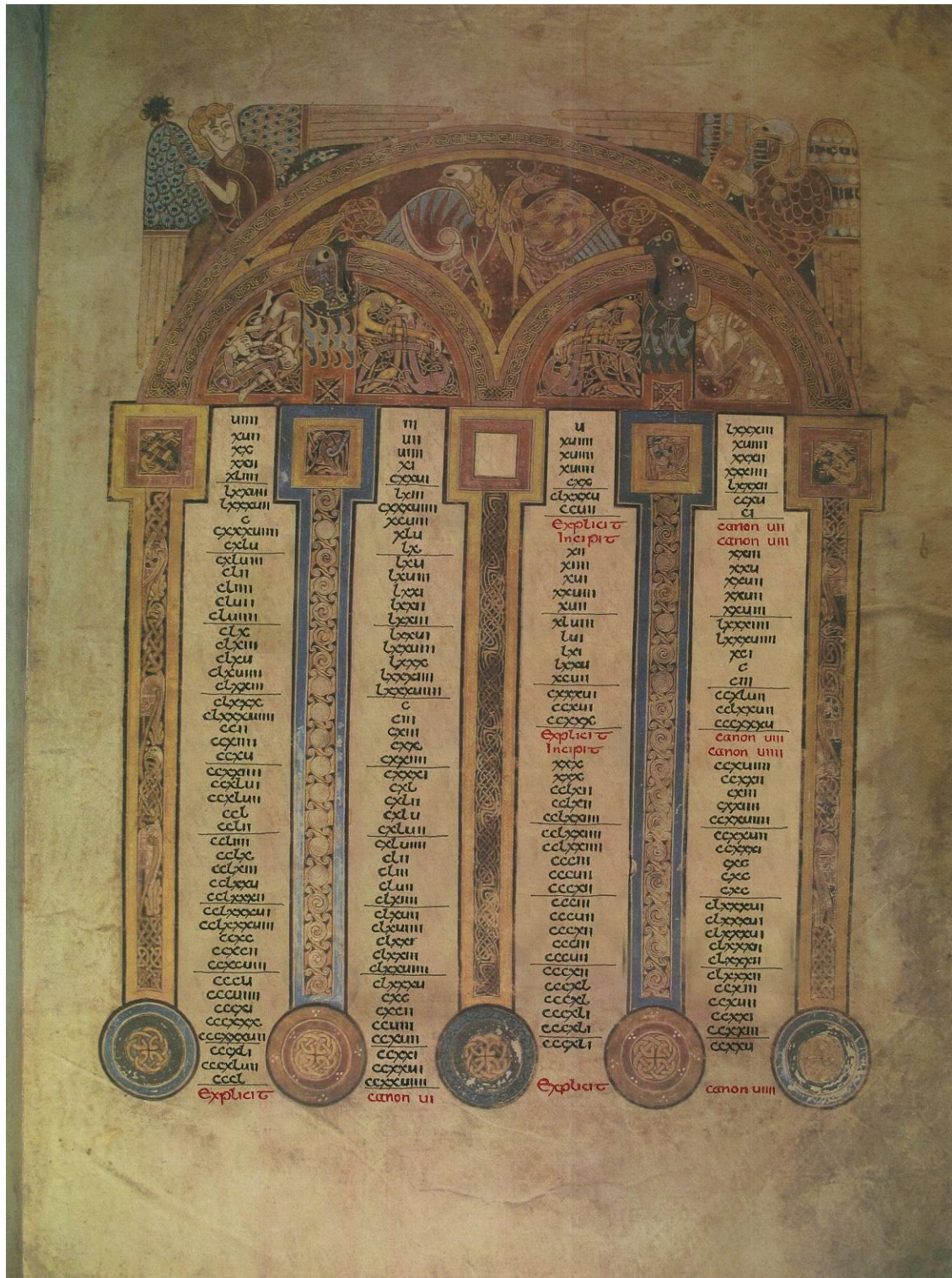


Fig.2.138 f.5r reconstructed with canon numerals added



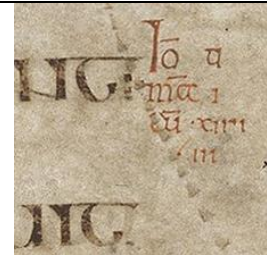
No.1 f.292v (lines 7-10) zone 17 A



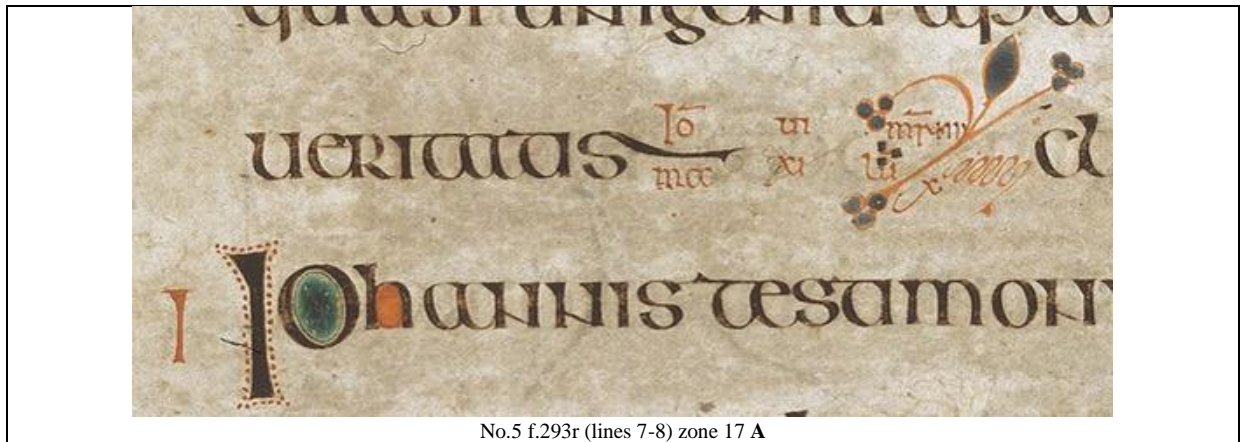
No.2 f.292v (lines 12-15) zone 17 A



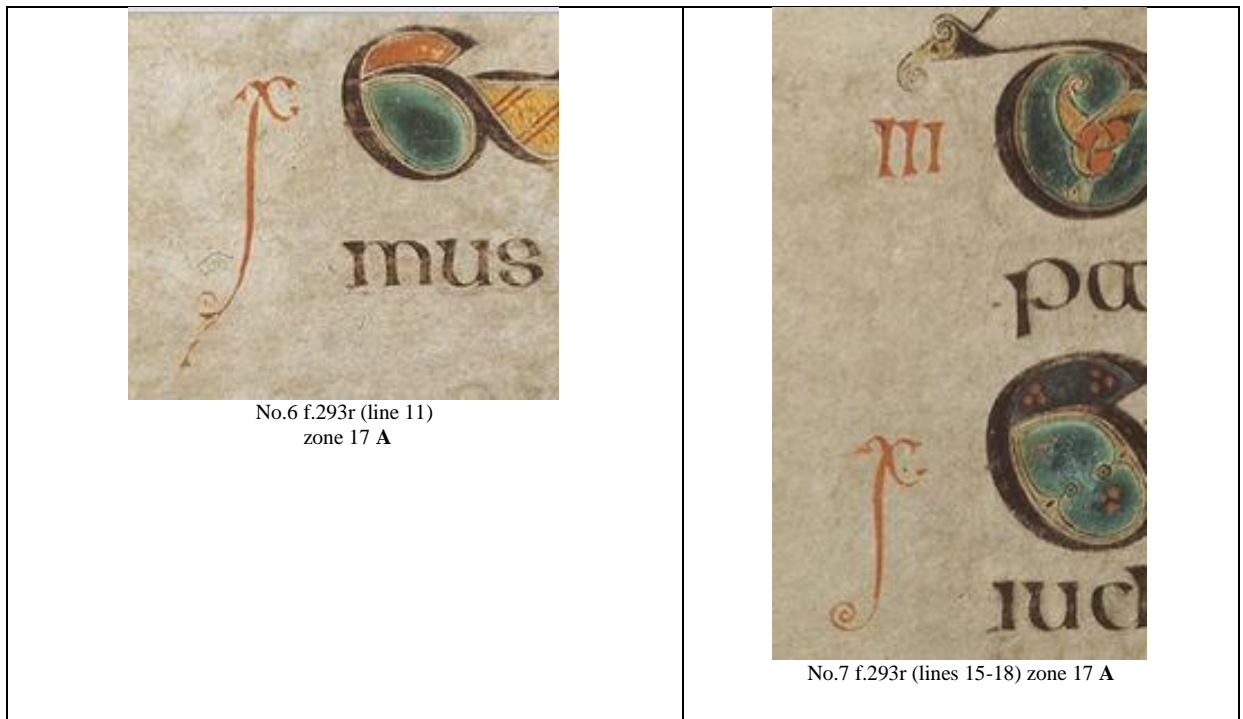
No.3 f.292v (lines 16-18) zone 17 A



No.4 f.293r (lines 3-4) zone 17 A



No.5 f.293r (lines 7-8) zone 17 A



No.6 f.293r (line 11)  
zone 17 A

No.7 f.293r (lines 15-18) zone 17 A

Fig.2.139 All instances where canon table reference numerals are added to the manuscript (ff.292v-293r). Compare with fig.2.96

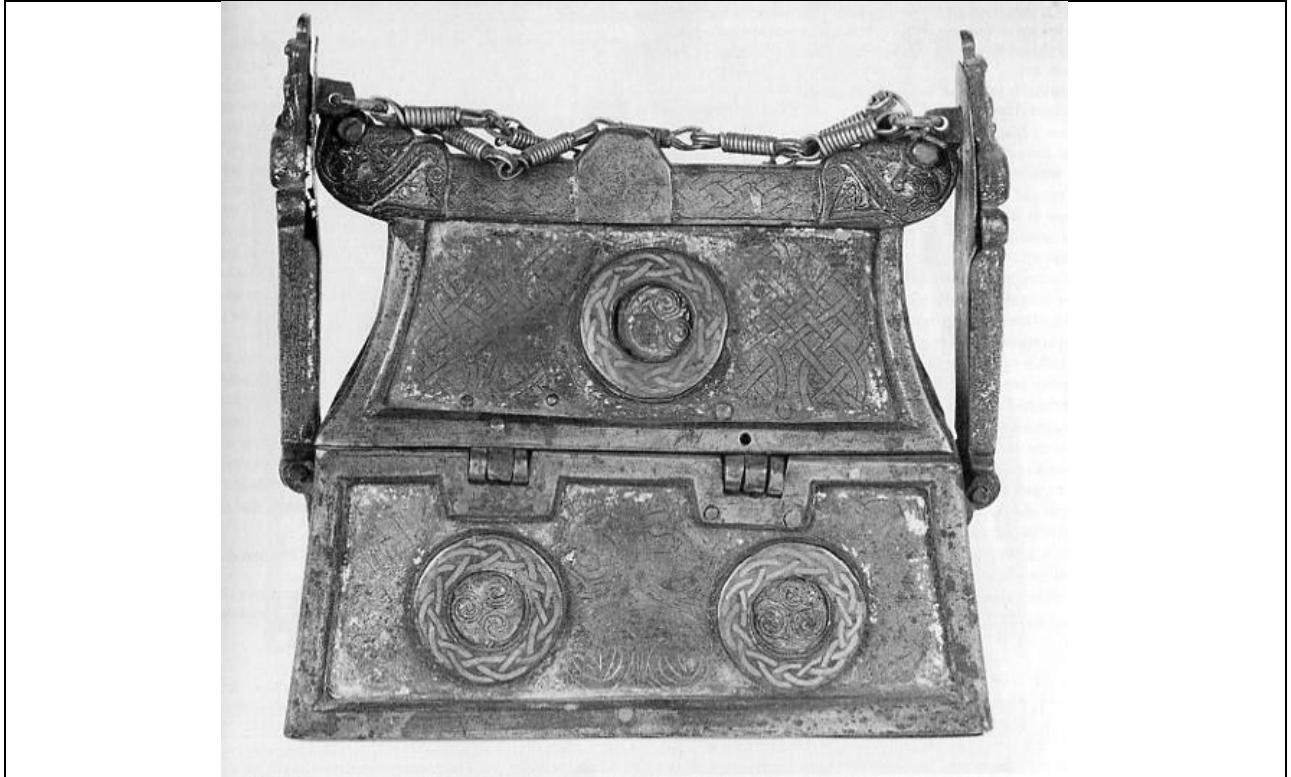


Fig.2.140 House-shaped shrine (Museo Civico Medievale Bologna, Collezione Universitarie no.1998) back view



Fig.2.141 House-shaped shrine (Museo Civico Medievale Bologna, Collezione Universitarie no.1998) front view



Fig.2.142 Some flabellum (liturgical fan) motifs from illuminated pages in the Book of Kells. No.2 is one of four panels with similar motifs on f.129v and those illustrated here show additional elements which were often attached to these fans

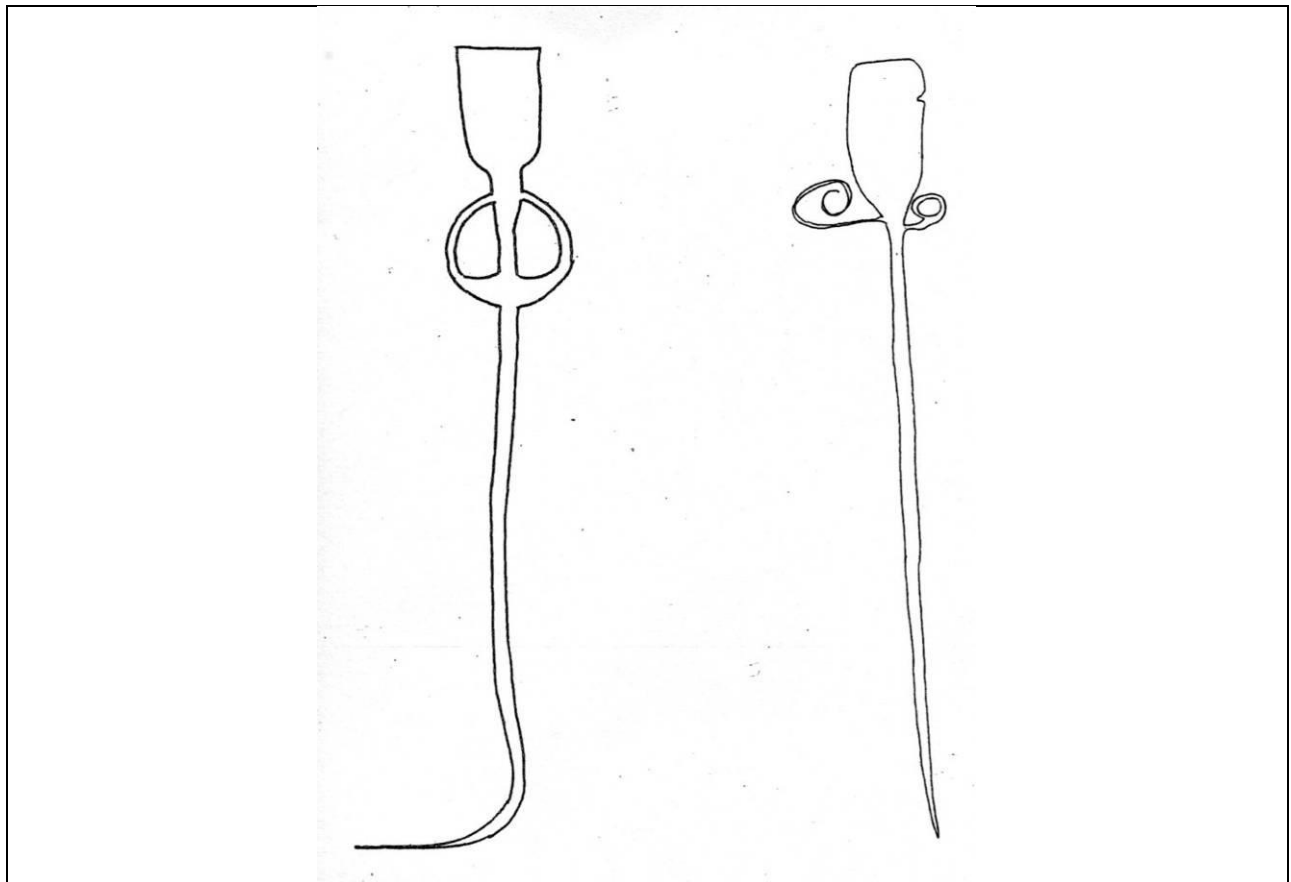


Fig.2.143 Stylus-pins: left - Dublin (original length 16.5 cm.), right - Lough Ravel, Derryhollagh, Co. Antrim (length 14.7 cm.). Line-drawings made from illustrations in Bourke, 1997, p.184

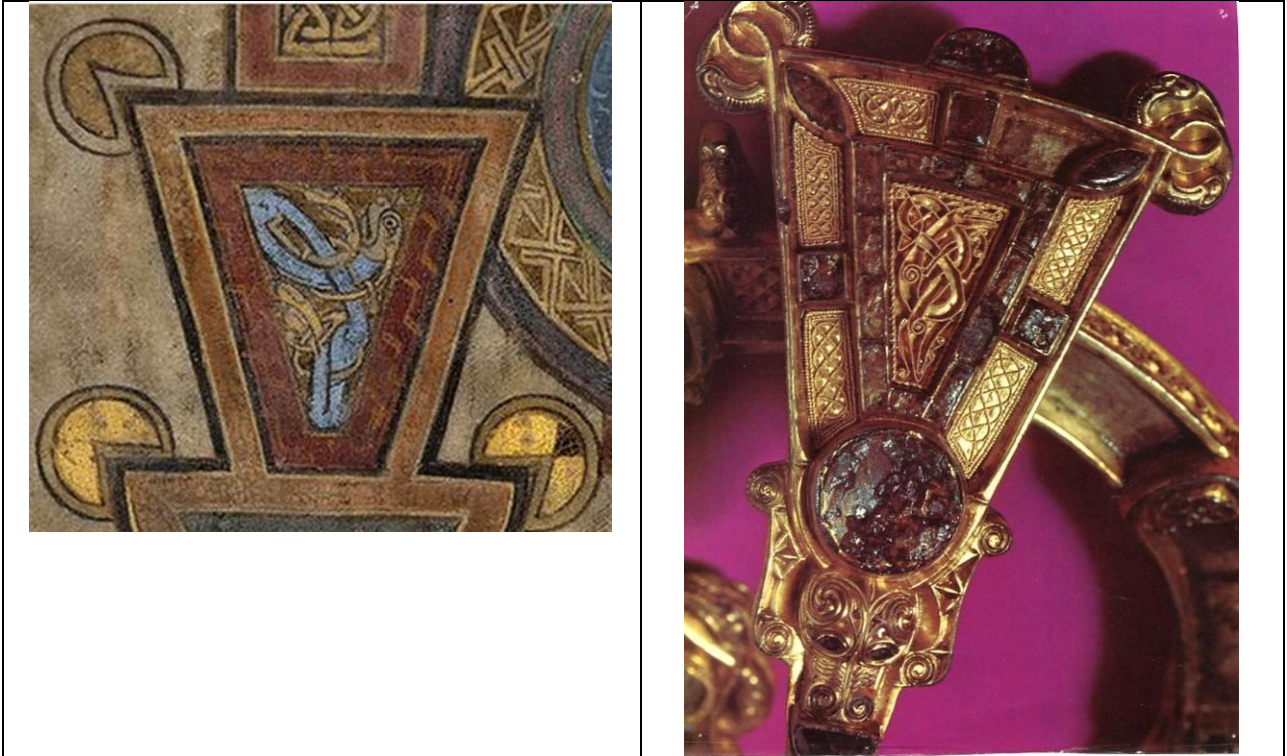


Fig.2.144 The upper section of the first double-capital on f.2v and the pinhead of the so-called 'Tara' Brooch

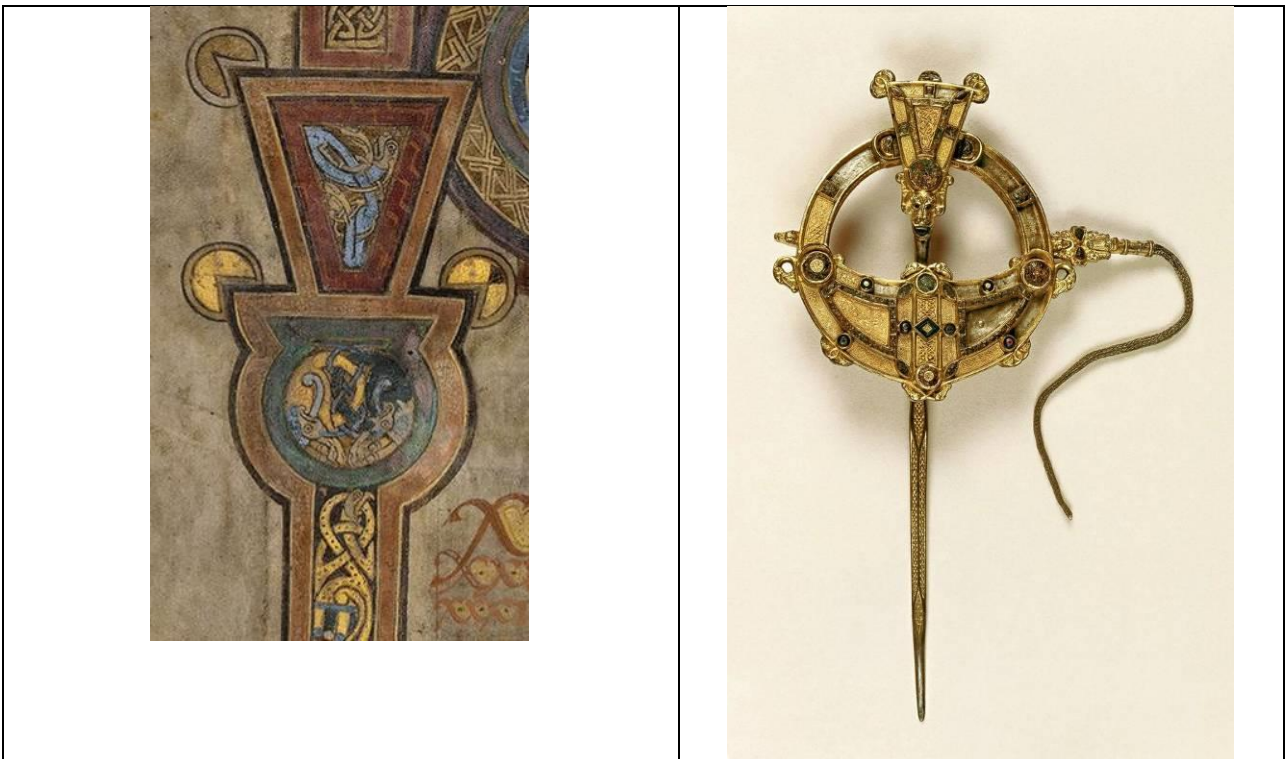


Fig.2.145 The first double-capital on f.2v and the so-called 'Tara' Brooch

 No.1 f.1r ( <i>habitaculum</i> ) zone 1 <b>A</b>	 No.2 f.5v, ( <i>propriae</i> ) zone 2 <b>B</b>	 No.3 f.14v ( <i>leas</i> ), zone 3 <b>A</b>
 No. 4 f.21r, ( <i>iacob.</i> ) zone 4 <b>B</b>	 No.5 f.30r, ( <i>uriae</i> ) zone 5 <b>C</b>	 No.6 f.34v, ( <i>vocabis</i> ) zone 6 <b>B</b>
 No.7 f.38v, ( <i>-naculum</i> ) zone 7 <b>C</b>	 No.8 f.91r, ( <i>Turbae</i> ) zone 8 <b>D</b>	 No.9 f.107r, ( <i>fatuae</i> ) zone 8 <b>D</b>
 No.10 f.125v, ( <i>accepta</i> ) zone 8 <b>D</b>	 No.11 f.125v, ( <i>scisae</i> ) zone 9 <b>B</b>	 No.12 f.126v, ( <i>sacer..</i> ) zone 9 <b>B</b>
 No.13 f.136r, ( <i>facere</i> ) zone 10 <b>A</b>	 No.14 f.152v, ( <i>nechab</i> ) zone 11 <b>C</b>	 No.15 f.177r, ( <i>calice</i> ) zone 12 <b>D</b>
 No.16 f.188v, ( <i>abinitio</i> ) zone 13 <b>B</b>	 No.17 f.213v, ( <i>malos</i> ) zone 14 <b>C</b>	 No.18 f.282v, ( <i>quaenon</i> ) zone 15 <b>D</b>
 No.19 f.290r, ( <i>Iohan</i> ) zone 16 <b>B</b>	 No.20 f.292v, ( <i>conprae</i> ) zone 17 <b>A</b>	 No.21 f.317v, ( <i>aput</i> ) zone 17 <b>A</b>
 No.22 f.11v, ( <i>causae</i> ) zone 18 <b>B</b>	 No.23 f.18r, ( <i>evang</i> ) zone 18 <b>B</b>	 No.25 f.167r, ( <i>vestra</i> ) zone 18 <b>B</b>

Fig.3.1 Half-uncial *a* across all zones attributed to the various hands in the four-scribe scheme A, B, C and D (no.2 which occurs in the canon tables is enlarged)

















 Usserianus Primus	 Cathach	 Durham A.11.10	 Durrow
 Lindisfarne Gospels	 Durham A.11.17	 Echternach Gospels	 Lichfield Gospels
 C.C.C.197B (John)	 C.C.C.197B (Luke)	 Barberini Gospels (B)	 Barberini Gospels (C)
 Royal 1.E vi	 St. Petersburg Gospels	 Kells	 Macregol Gospels

Fig.3.2 Half-uncial *a* in Kells and closely related Insular manuscripts



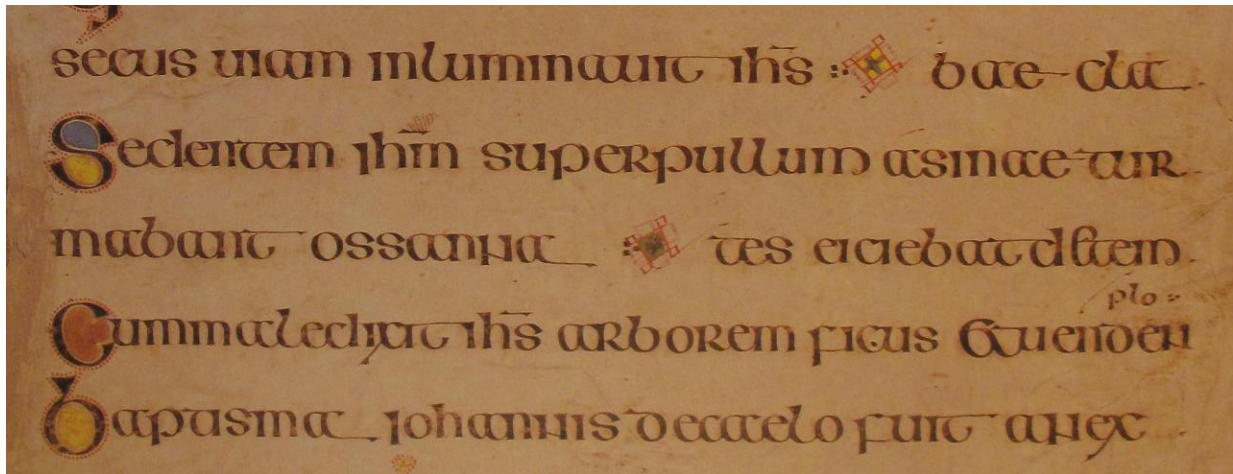


Fig.3.3 f.14v, lines 13-17 attributed to Scribe A

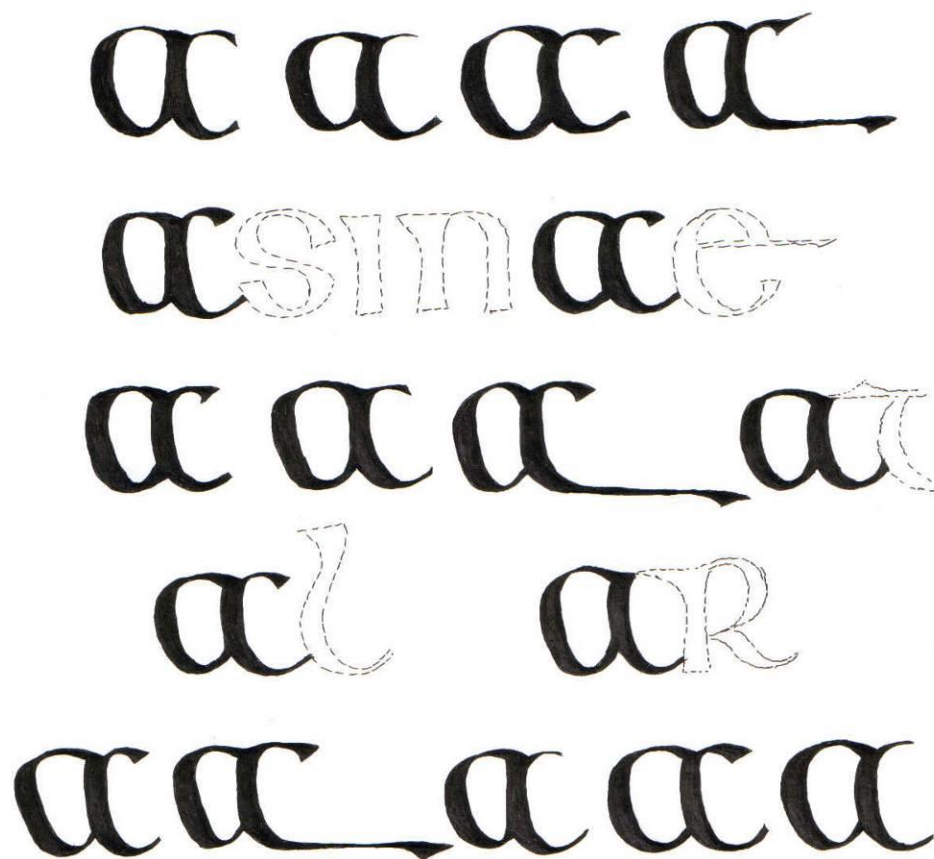


Fig.3.3b f.14v, half-uncial *a* - lines 13-17

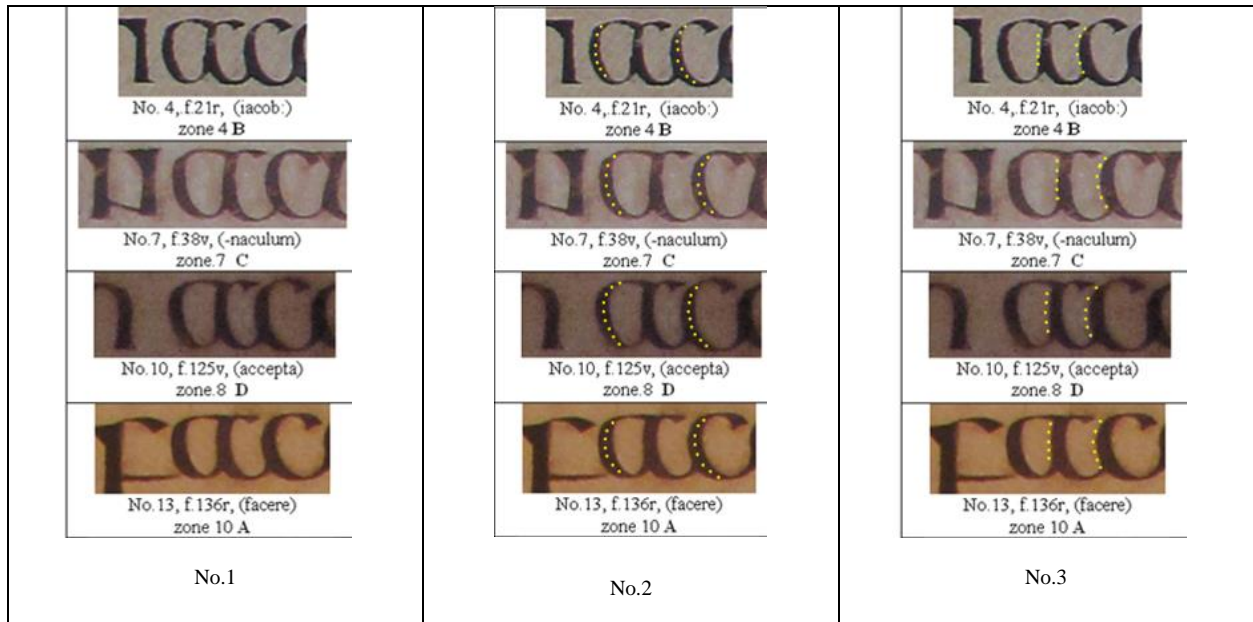


Fig.3.4 No.1 shows fig.3.1-nos.4, 7, 10 and 14 as they occur in that illustration. No.2 highlights the similarities and also the subtle differences between the first stroke of *a* and the main curve of *c*. No.3 highlights the differences between the second stroke of *a* and the main curve of *c*. Of greatest significance is the consistency of these strokes in the zones attributed to the various hands in the four-scribe scheme

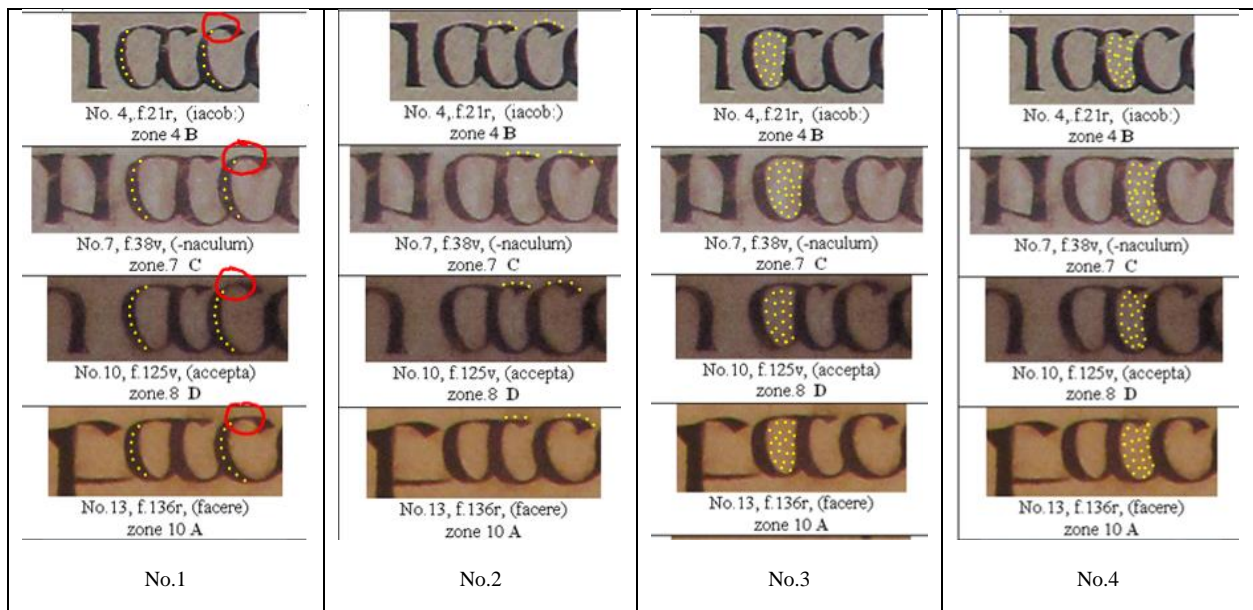


Fig.3.5 This continues the analysis of the letters in the previous illustration. No.1 shows the slightly higher 'shoulder' in the *c* in comparison to *a*. No.2 highlights the similarities and also the subtle differences between the head-strokes of *a* and *c*. No.3 highlights the consistency of the 'negative-space' in the bowl of the *a* in the various instances. No.4 highlights the consistency of the 'negative-space' between the two letters in each instance. Of greatest significance is the consistency of these strokes and spaces in the zones attributed to the various hands in the four-scribe scheme

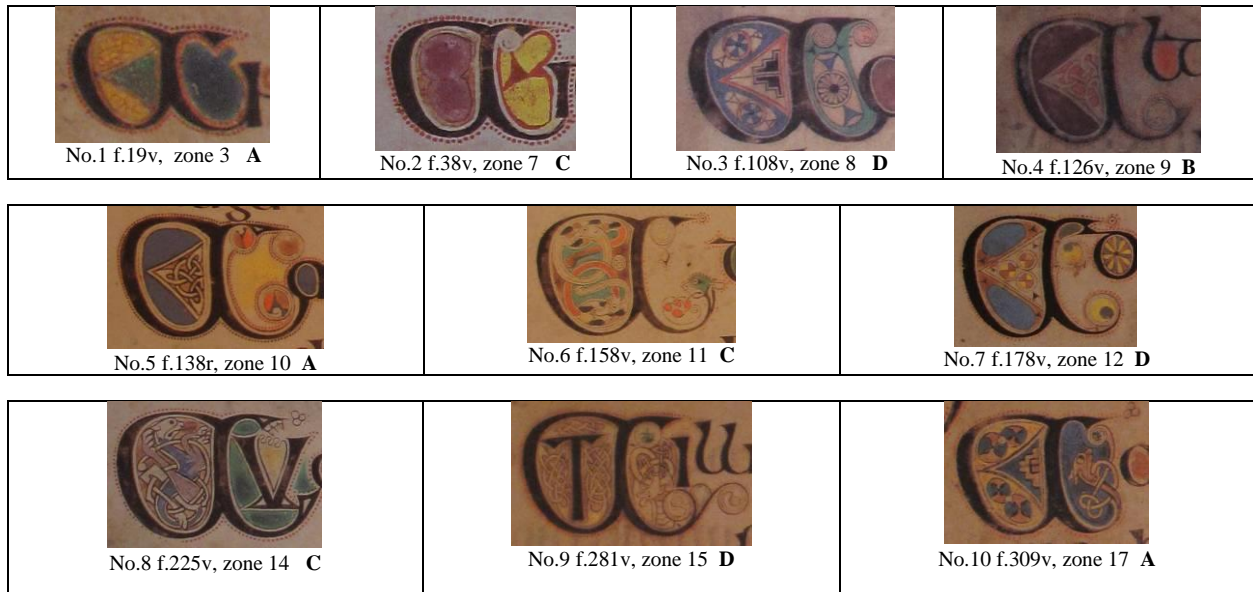


Fig.3.6 *A* as a decorative initial in zones attributed to Scribes A, B, C and D (see also figs.5.31-83)

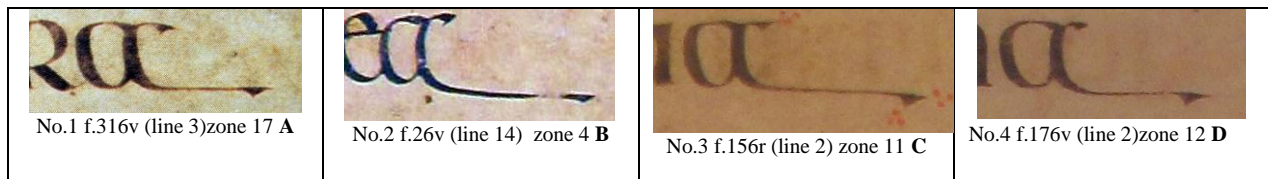


Fig.3.7 Instances of half-uncial *a* with horizontal extension in zones attributed to Scribes A, B, C and D (see also figs.3.18, 3.117, 3.121 and 3.127)

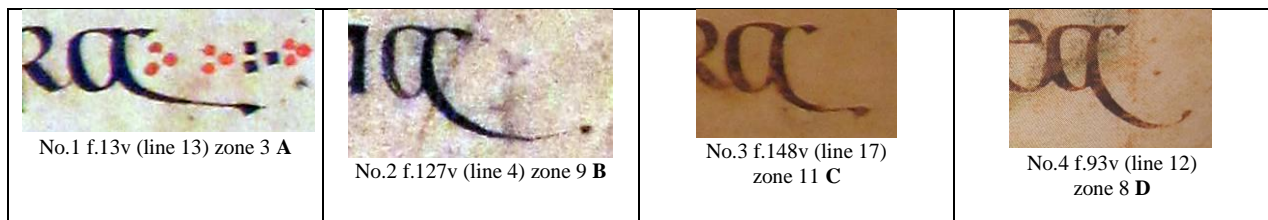


Fig.3.8 Instances of half-uncial *a* with curved extensions in zones attributed to Scribes A, B, C and D

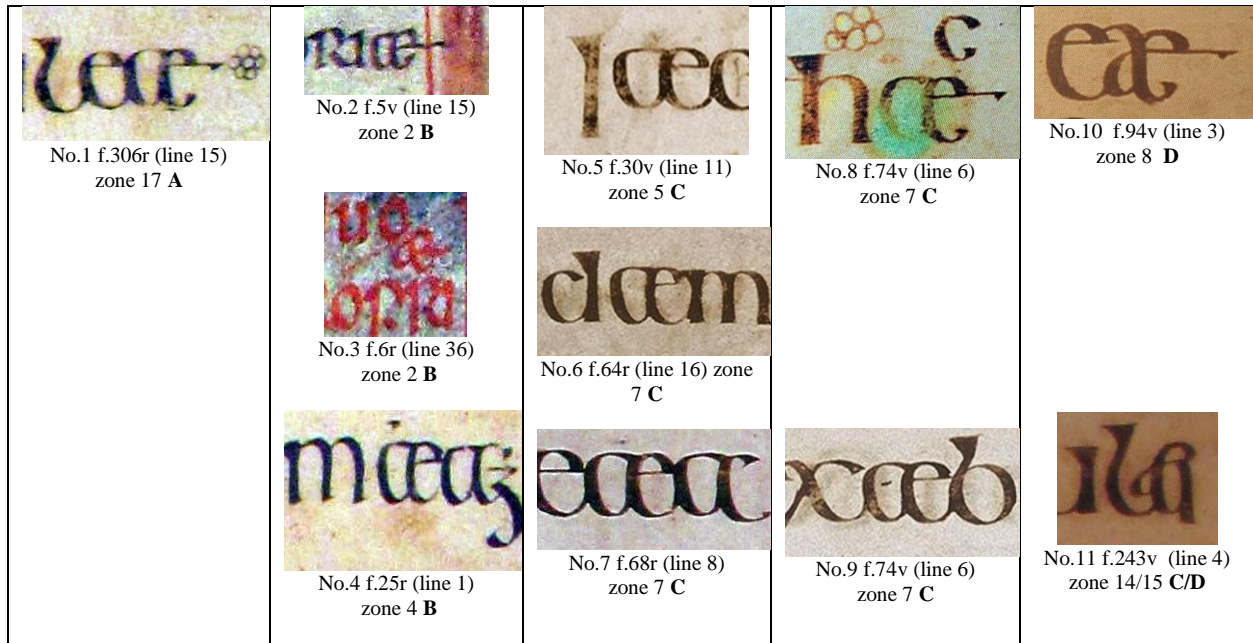


Fig.3.9 All eleven instances of uncial and half-uncial *æ* ligatures in zones attributed to the various hands in the four-scribe scheme A, B, C and D (nos.4 and 9 appear to be expunctuated). See also figs.3.31-nos.4 and 5, 3.227-nos.1 and 4, 3.232-no.4 and 3.374 for other ligatures with *a*

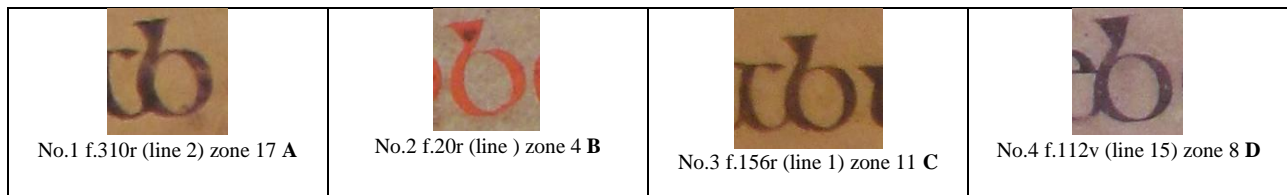


Fig.3.10 Instances of half-uncial *b* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first part of the letter is formed like *l* while the second part resembles the right-hand bow of *o*

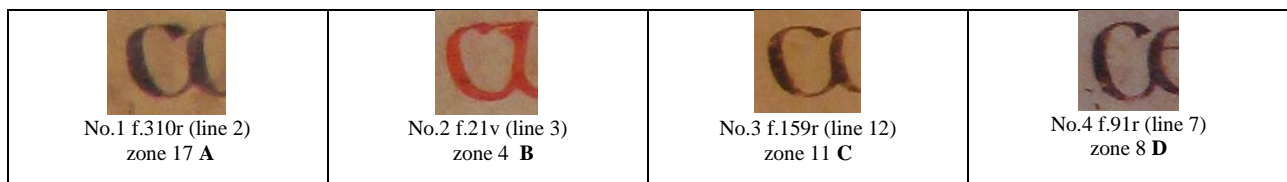


Fig.3.11 Instances of *c* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. This letter is formed of a bow on the left with a separate head-stroke. As with *a*, *e*, *l*, *r*, *t* and *x*, the tail is ended with a wedge when the *c* is not coupled with a following letter (fig.3.214).

See also figs.3.4-5

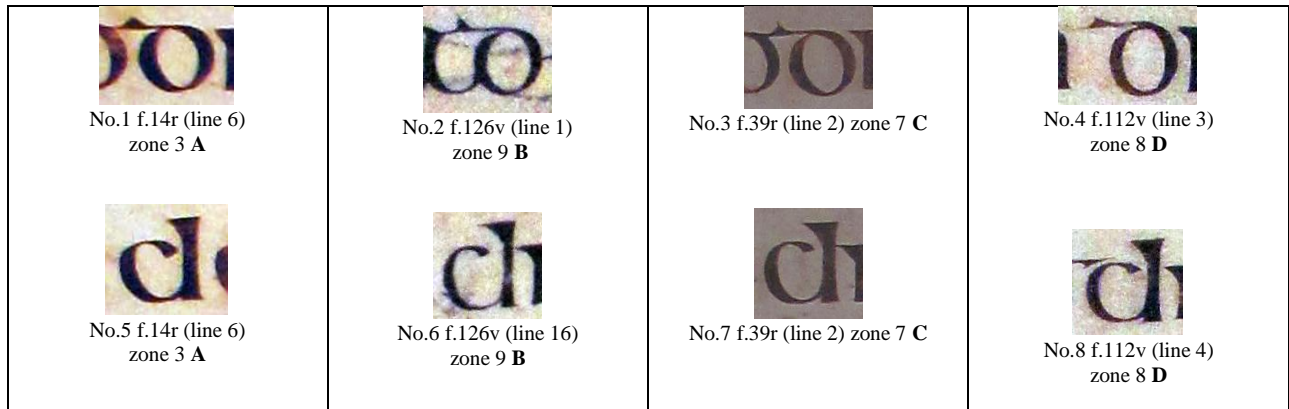


Fig.3.12 Instances of uncial-*d* (above) and half-uncial *d* (below) in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Each vertical pair of instances attributed to each of the hands is taken from a single page. Uncial-*d* is formed of two bows and the hairline to the left at the top is finished with a wedged serif. Half-uncial-*d* is similar to *c* linked to a straight ascender. This *i* shaped stroke is slightly broader at the top and bottom. It also has a wedge to the left at the top. The *c*-shaped bow usually does not touch the ascender

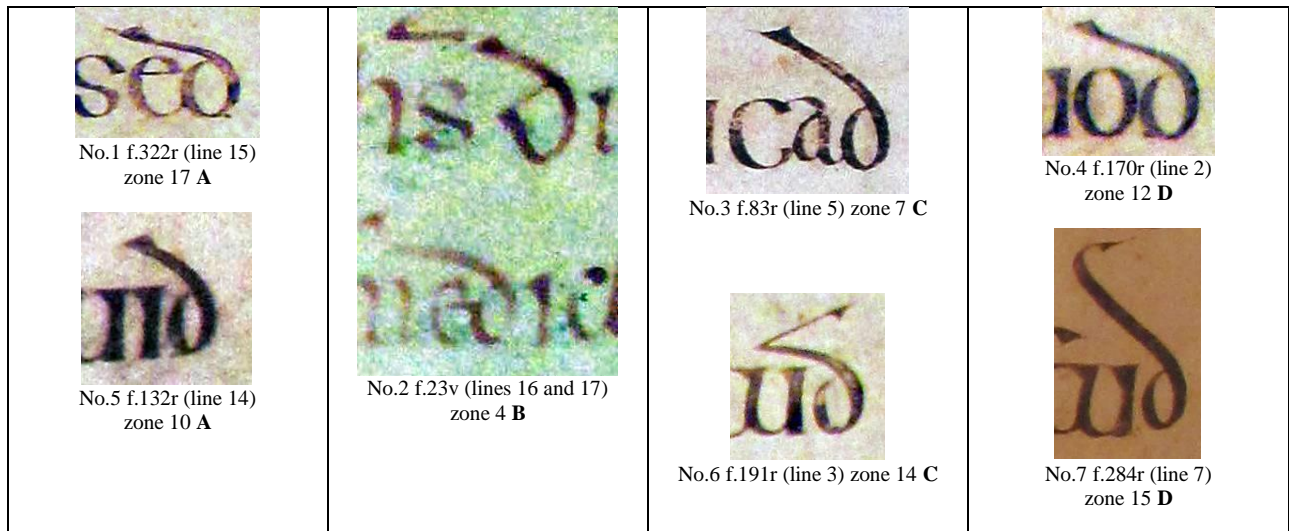


Fig.3.13 Instances of uncial *d* with the head-stroke exaggerated and variously curved and sloped in zones attributed to the various hands in the four-scribe scheme A, B, C and D. It is significant to note the differences in the examples attributed to each of the four hands and also the features that show correspondence in the examples across the zones attributed to different scribes. The two variant examples attributed to Scribe B occur in adjacent lines on the same page. See also *p* (fig.3.109) and *q* (fig.3.345-no.8)

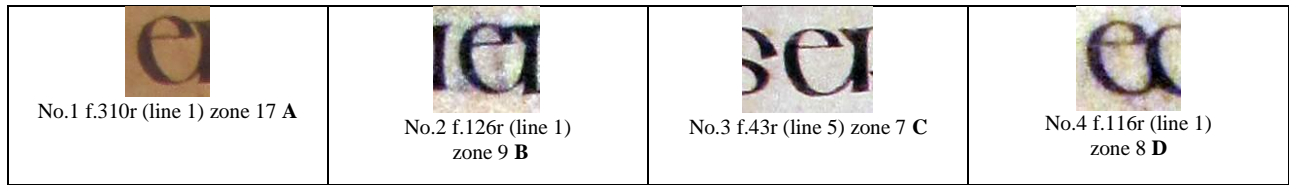


Fig.3.14 Instances of *e* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The most basic and commonest form of *e* is shaped like *c*, with a longer headstroke and with a thin straight tongue added. As with *a*, *c*, *l*, *r*, *t* and *x* the tail is ended with a wedge when the *e* is not coupled with a following letter (fig.3.214)

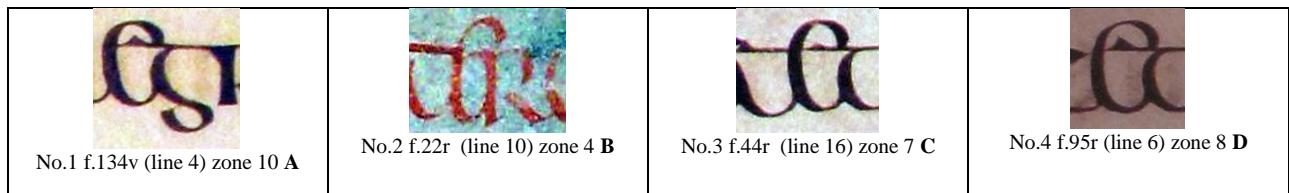


Fig.3.15 Instances of tall-*e* with the upper terminal connected to the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D. This letter is extended above the head-line and is usually shown coupled with letters such as *t* and *g*. The tongue is not required in these couplings being shared with the headstroke of the second letter

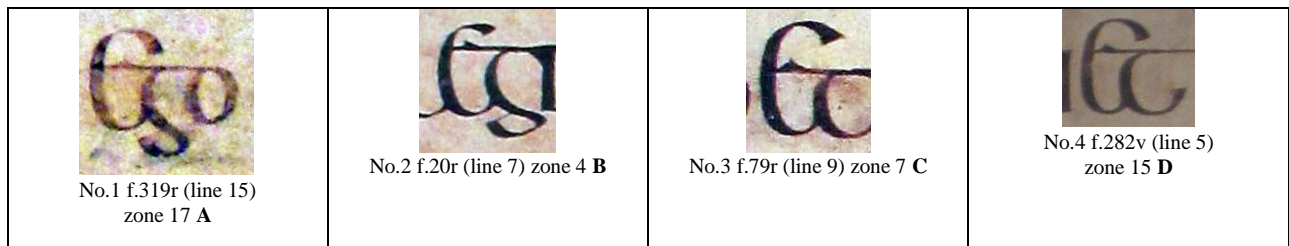


Fig.3.16 Instances of tall-*e* with the upper terminal not connected to the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

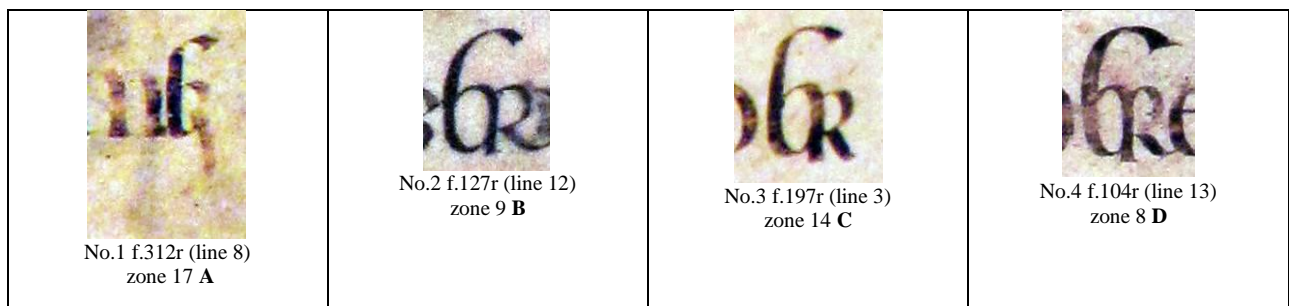


Fig.3.17 Instances of exaggerated tall-*e* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These are also coupled with the following letters and occur most frequently at line-ends

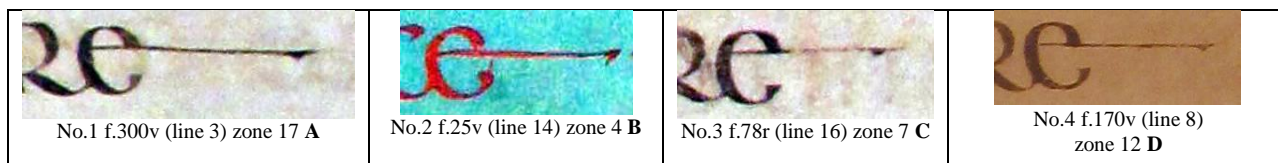


Fig.3.18 Instances of *e* with extended tongues in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These hairline extensions are terminated in a pointed wedge. Similarly extended hairline strokes occur on *a*, half-uncial *r*, uncial-*s* and *t* (figs.3.7, 3.117, 3.121, 3.127 and 4.275)

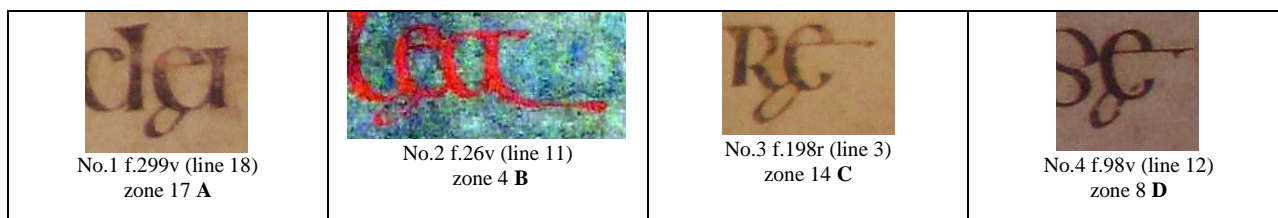


Fig.3.19 Instances of rounded *e*-caudata in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These are formed by the addition of a simple loop to the normal *e*

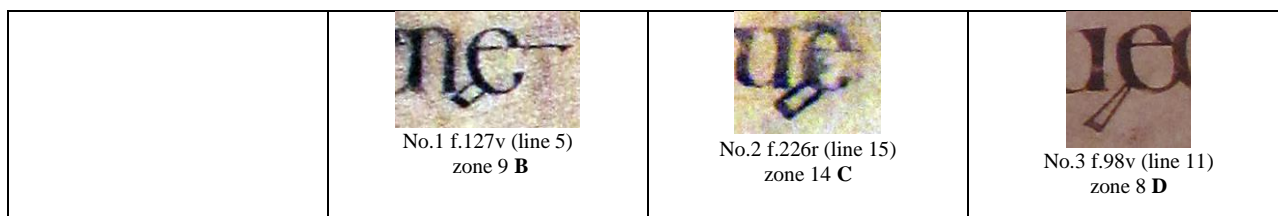


Fig.3.20 Instances of angular *e*-caudata in zones attributed to Scribes B, C and D. These are varied in form with no.3 joined to *e* by the apex of its triangular form

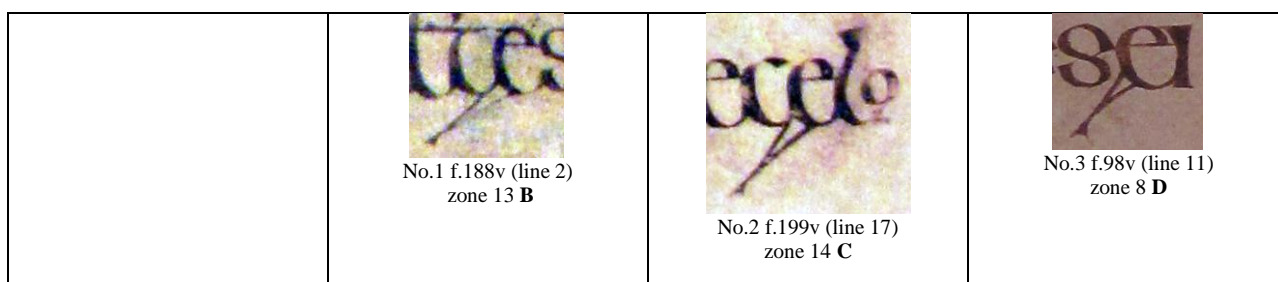


Fig.3.21 Instances of pointed *e*-caudata in zones attributed to Scribes B, C and D. These triangular forms may vary in length. They are joined to *e* in the more common manner and are usually terminated in a small wedge

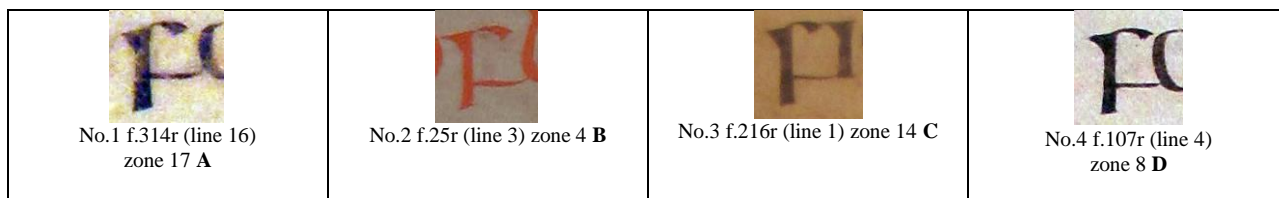


Fig.3.22 Instances of uncial *f* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The descender is similar to the same strokes for *p* and *q* and are all typically sloped to the left at the bottom. The head stroke springs from the top of the wedge and the end of the hasta is curved slightly as it is linked to the following letter

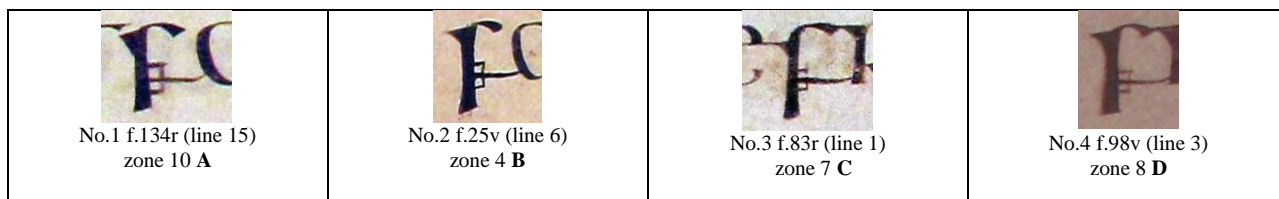


Fig.3.23 Instances of ‘boxed’ uncial-*f* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The letter *f* occasionally features fine lines which form a box emphasizing the junction of the descender and the tongue. This feature is also randomly applied to uncial *N* (figs.3.100-1). See also fig.3.145-no.9

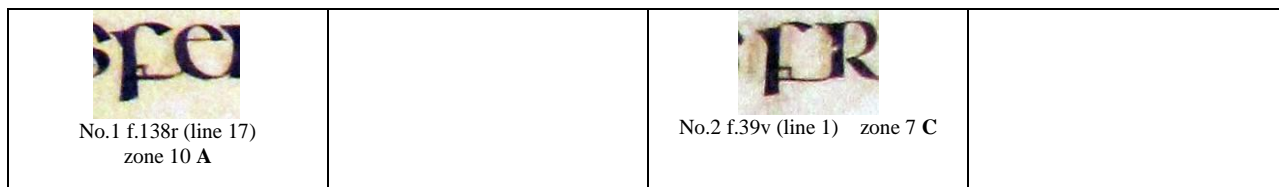


Fig.3.24 Rare instances of ‘boxed’ uncial *f* with a single ‘box’, in zones attributed to Scribes A and C

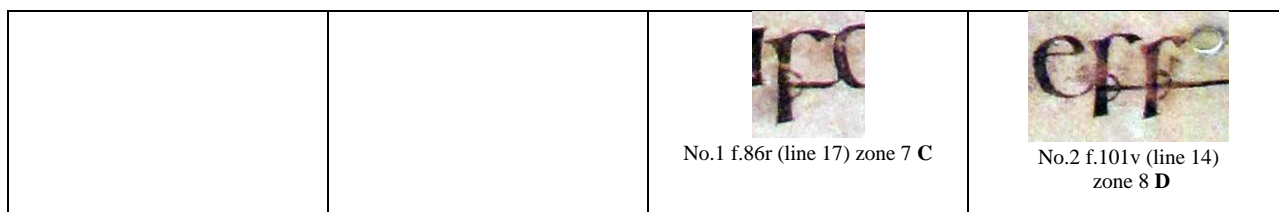


Fig.3.25 Rare instances of ‘boxed’ uncial *f* where the ‘box’ is curved, in zones attributed to Scribes C and D



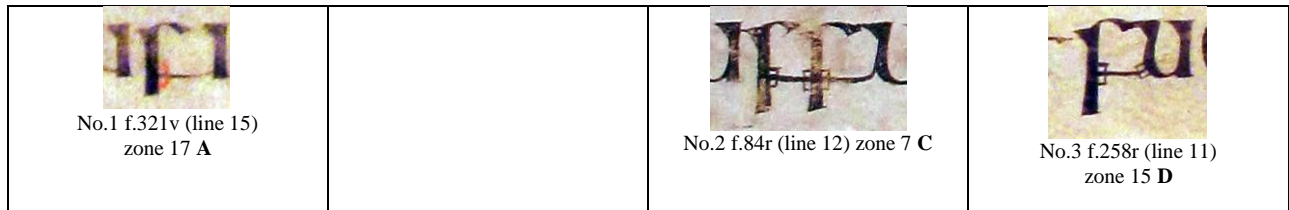


Fig.3.26 Unique instances of ‘boxed’ uncial *f* in zones attributed to Scribes C and D. The added red ‘box’ in no.1 is compatible with the work done in the proposed second campaign

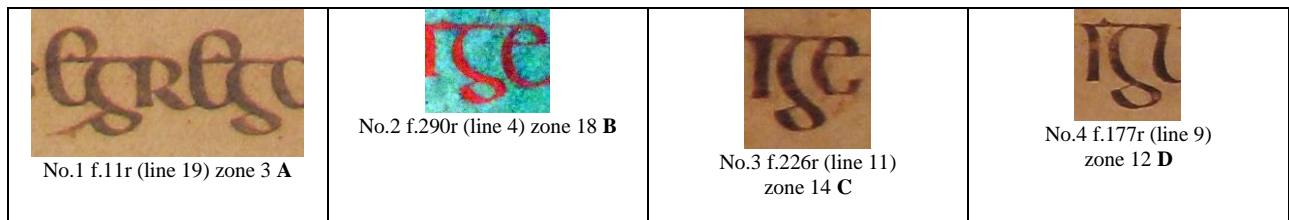


Fig.3.27 Instances of half-uncial *g* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The long double-curved stem is formed of a single stroke. This is completed at the bottom by a short stroke running from left to right. The wider terminal of this stroke is linked to the stem by a hairline serif. The top of the letter is formed of a straight crossbar with a wedged serif at the left (note that no.1 shows instances of *g* with and without extended lower terminal)

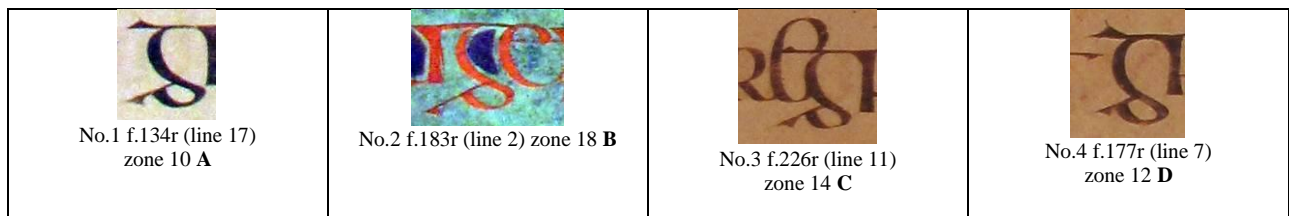


Fig.3.28 Instances of half-uncial *g* with extended lower terminal in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Here the hairline serif is extended away from the letter and finished with a wedge. Both forms of the letter often occur on the same page as for example in fig.3.27-no.1. There are some subtle variations in the shape of the letters in both figs.3.27 and 28 but these are not specific to any particular hand

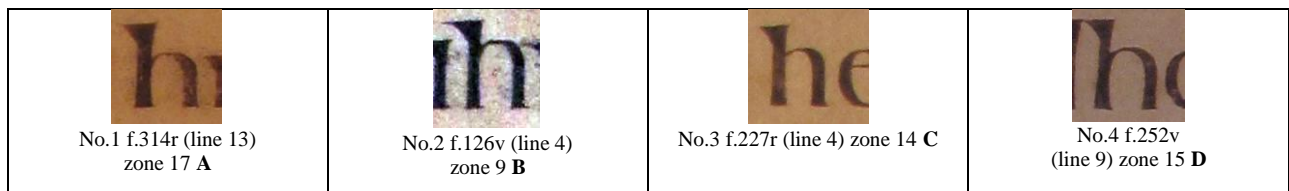


Fig.3.29 Instances of *h* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The ascender is similar to that on half-uncial *d* and the second stroke is similar to that on minuscule-*n* and the second and third strokes on *m* (see fig.3.222)

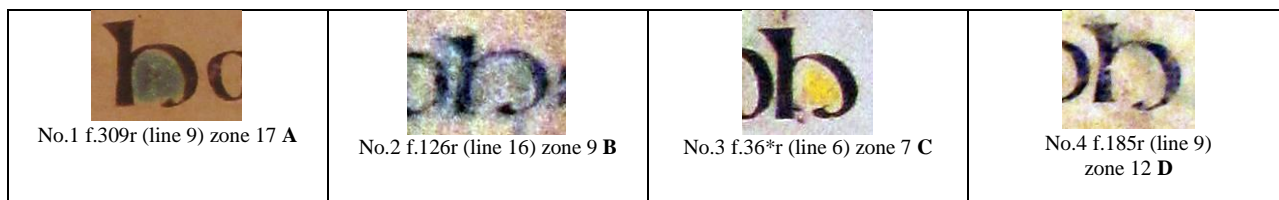


Fig.3.30 Instances of *h* with the second minim curved in zones attributed to the various hands in the four-scribe scheme A, B, C and D

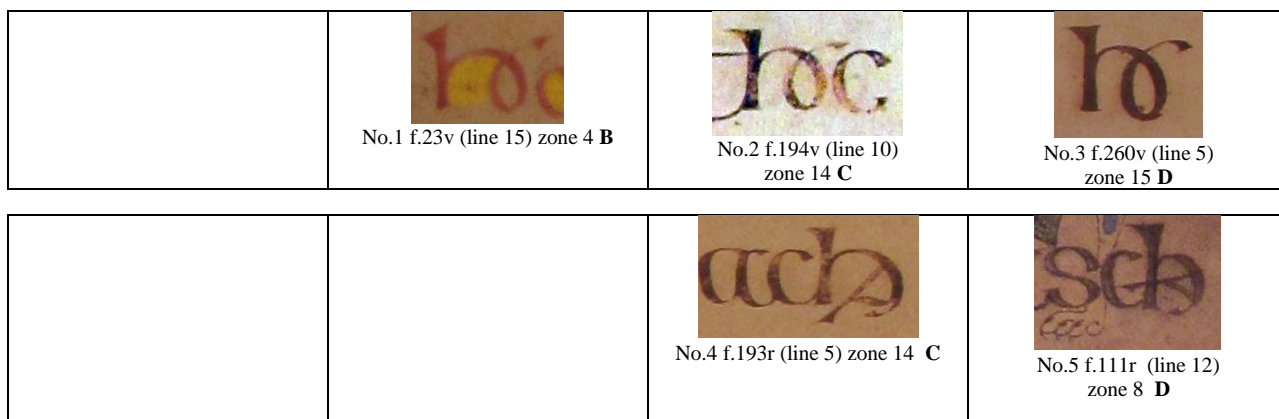


Fig.3.31 Instances of *h* in ligature - with the second minim looped to form *o* (nos.1-3) in zones attributed to Scribes B, C and D and the only two instances showing *h* in ligature with uncial-*a* in zones attributed to Scribes C and D (see also fig.3.374)

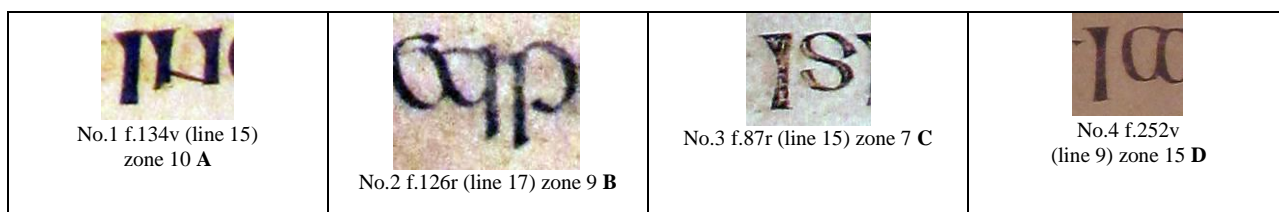


Fig.3.32 Instances of *i* extended below the baseline in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.2.110-13). The basic form of *i* is that used for the standard minim – a short vertical stroke slightly wider at both ends and finished with a wedge to the left at the top. Sometimes when these are extended below the baseline the bottom of the stroke may also be sloped as in the descenders for *f*, *p* and *q* (see also *N* in fig.3.99 and *R* in fig.3.114). Instances of this letter occur on many pages of the manuscript. See also figs 2.109-115 for instances of these letters in the canon tables

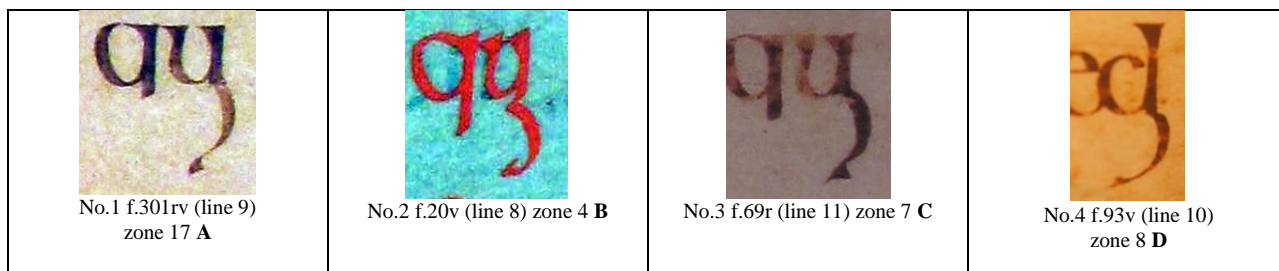


Fig.3.33 Instances of curved subscript *i* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These recall similar instances of subscripted *i* in the canon tables (fig.2.115). See also fig.3.378 where this comma-like form of *i* is linked to subscript uncial-*a*. See also the first instance in fig.2.115 where a small version of the basic letter *i* subscripted on f.2r in the canon tables. There is one further instance of this in line 15 on f.311r where the subscript *i* is the last letter in the numeral *xii* (fig.4.199-no.8)

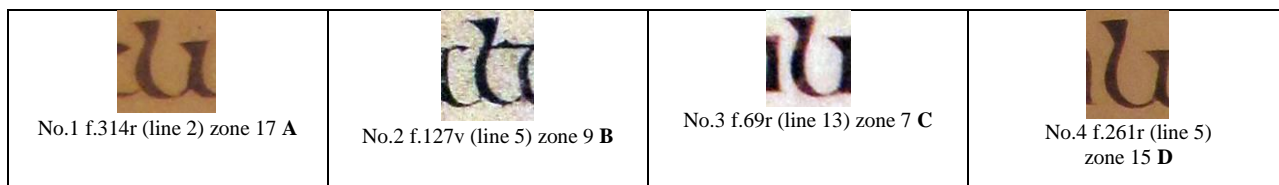


Fig.3.34 Instances of *l* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The ascender is formed of a single sinuous stroke and finished with a wedge to the left at the top. As noted above this is similar to the first stroke of *b*. As with *a*, *c*, *e*, *r*, *t* and *x* the tail is ended with a wedge when the *l* is not coupled with a following letter (fig.3.214). Instances of this ending are also found in the canon numerals in figs.2.105 and 2.108

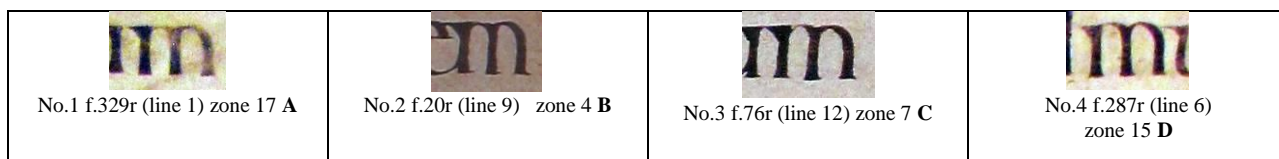


Fig.3.35 Instances of *m* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first minim is straight like *i* and the second and third strokes are similar to those on *h* and minuscule *n*

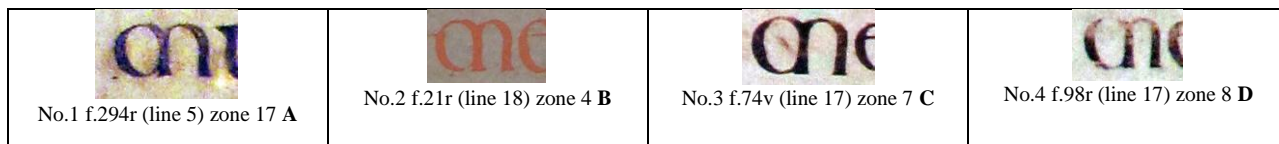


Fig.3.36 Instances of *m* with the first minim curved in zones attributed to the various hands in the four-scribe scheme A, B, C and D

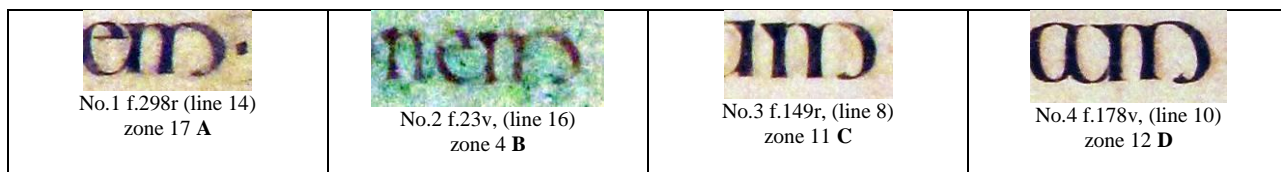


Fig.3.37 Instances of the basic letterform of *m* with the third minim curved in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.3.38 Instances of *m* with the third minim curved, with the end of the final minim close to, or almost touching the central minim, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

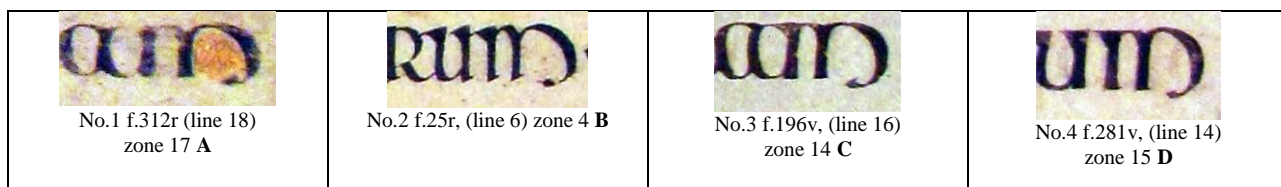


Fig.3.39 Instances of *m* with the third minim curved, with the end of that minim below the baseline, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

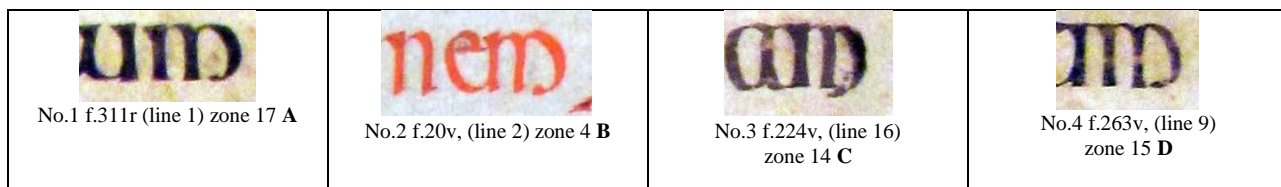


Fig.3.40 Instances of *m* with the third minim curved, with that minim laterally compressed relative to more typical instances of the letter, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

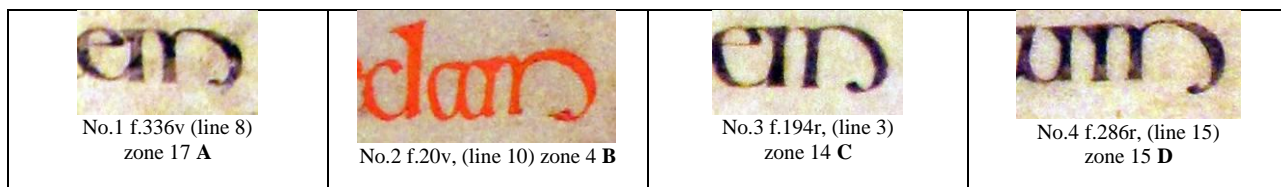


Fig.3.41 Instances of *m* with the third minim curved, with that minim larger than more typical instances, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

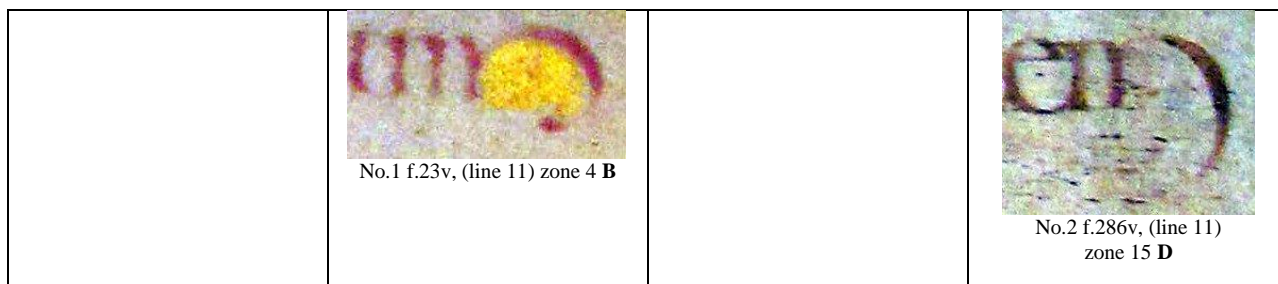


Fig.3.42 Instances of *m* with the third minim curved, with that minim much larger than more typical instances, in zones attributed to Scribes B and D

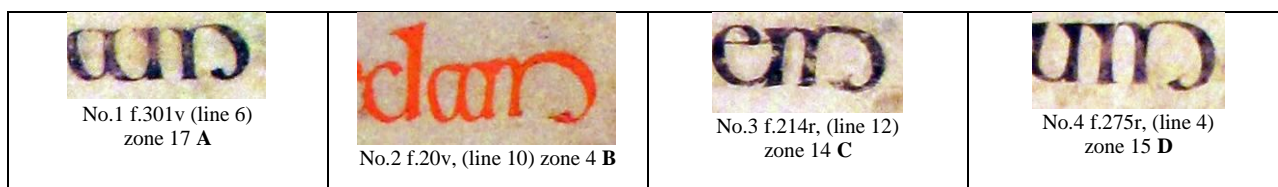


Fig.3.43 Instances of *m* with the third minim curved, with larger wedges, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.3.44 Instances of *m* with the third minim curved, with terminal spirals, in zones attributed to Scribes A, C and D

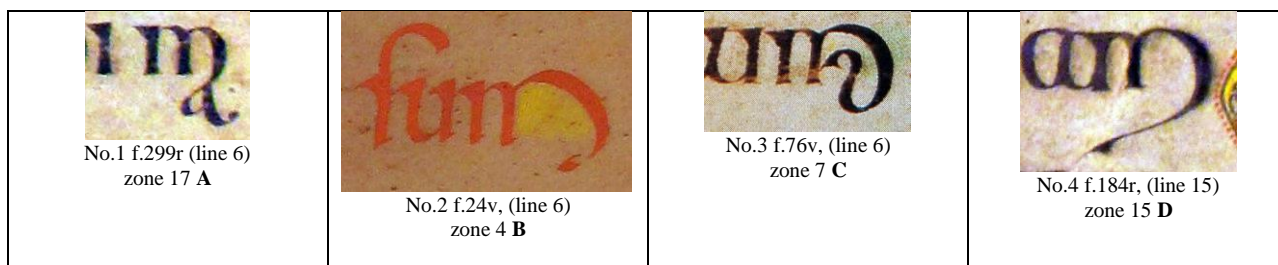


Fig.3.45 Instances of *m* with the third minim curved, with that minim unusually elaborated, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

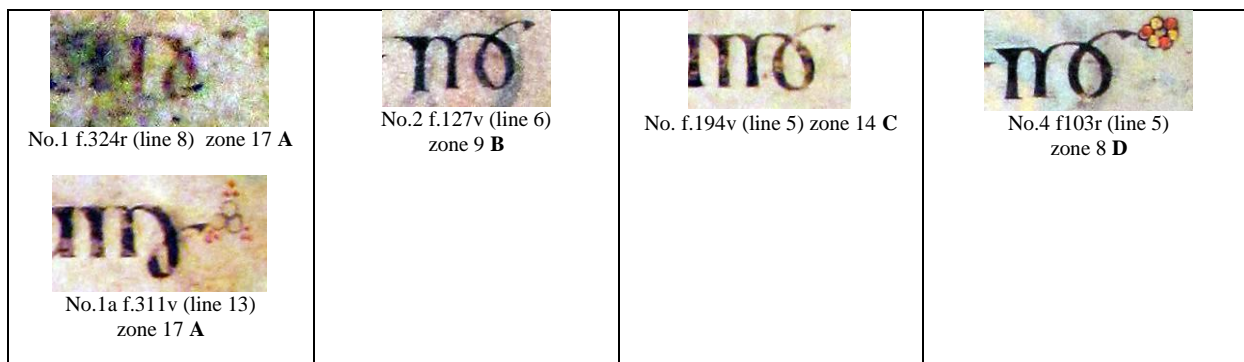


Fig.3.46 Instances of *m* with the third minim looped to form *o* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. See fig.3.31 for *h* with *o* similarly looped and see also figs.3.83-no.3 and 3.232-no.3

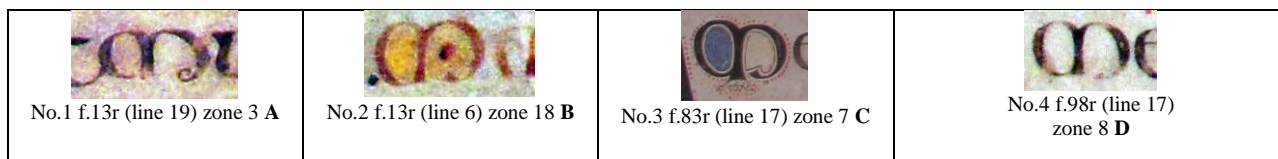


Fig.3.47 Instances of *m* with the first and third minims curved in zones attributed to the various hands in the four-scribe scheme A, B, C and D

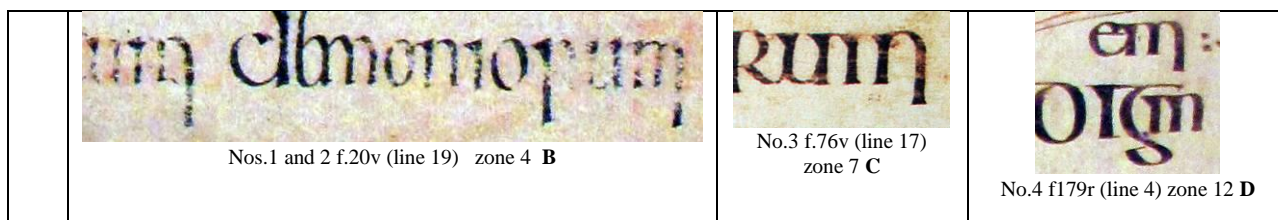


Fig.3.48 Rare instances of *m* with the third minim extended downwards in zones attributed to Scribes B, C and D (other instances occur on ff.79r, 151r and 242v)

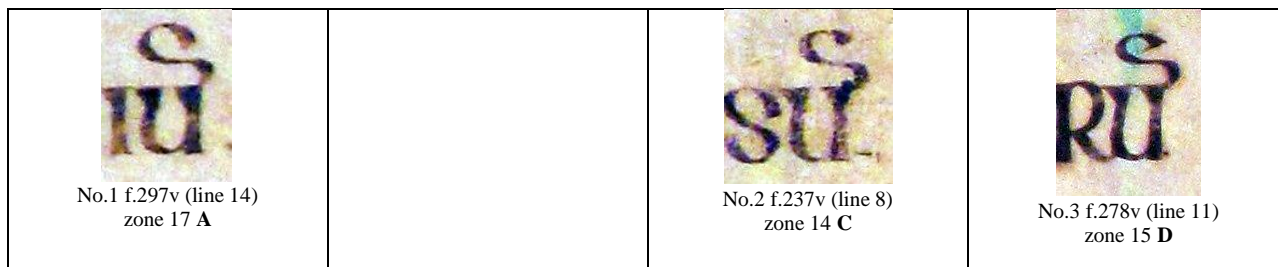


Fig.3.49 Instances of *s*-shaped superscripted *m* which are laterally compressed, in zones attributed to Scribes A, C and D

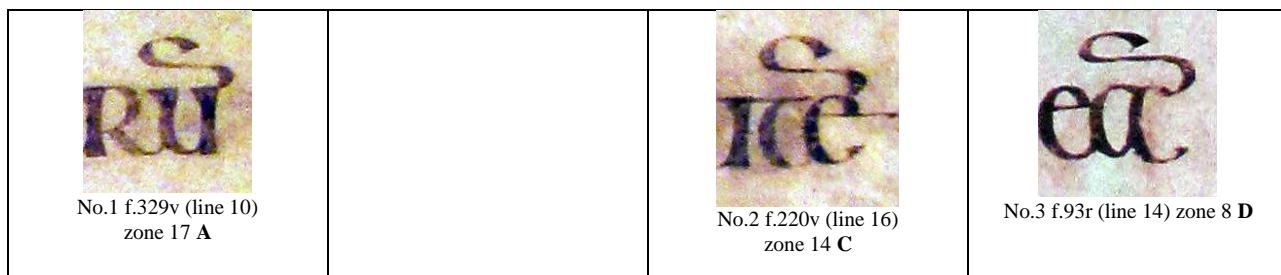


Fig.3.50 Instances of *s*-shaped superscripted *m* with horizontal mid-strokes, with the wedge at the top ending in the middle of this mid-stroke, in zones attributed to Scribes A, C and D

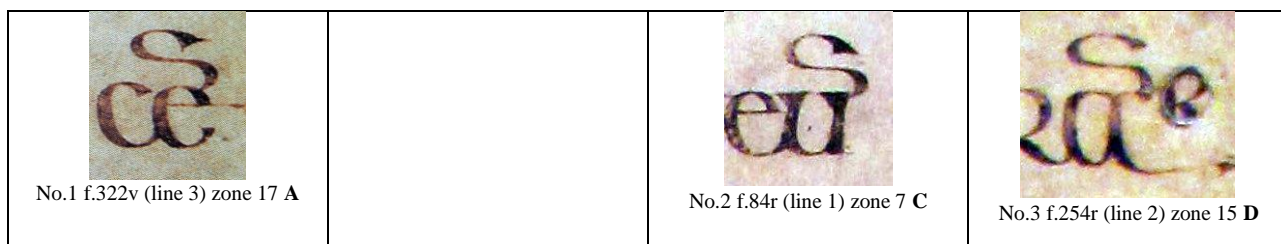


Fig.3.51 Instances of *s*-shaped superscripted *m*, where the wedge extends to the right hand side of the letter, in zones attributed to Scribes A, C and D

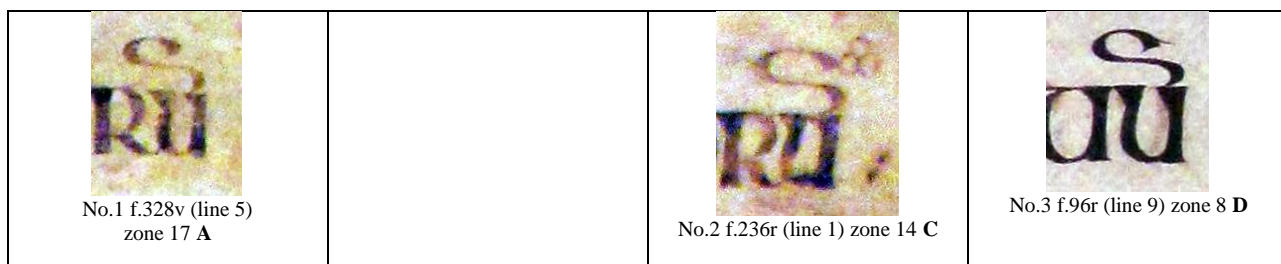


Fig.3.52 Instances of *s*-shaped superscripted *m* connected to the top of the wedge of the second minim of *u*, in zones attributed to Scribes A, C and D

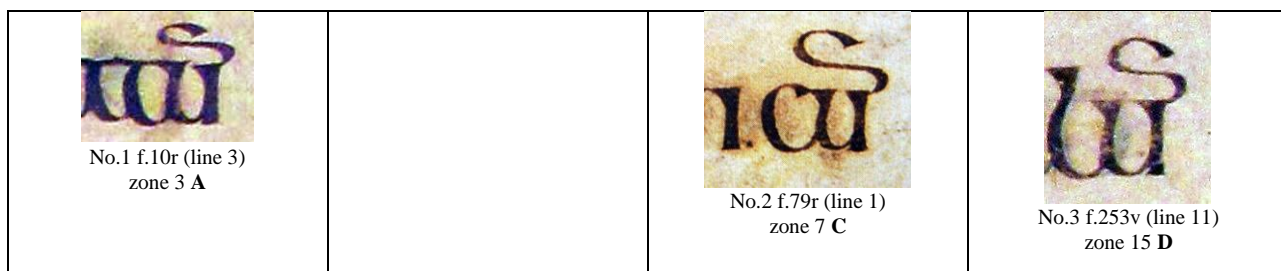


Fig.3.53 Instances of *s*-shaped superscripted *m* connected to the side of the wedge of the second minim of *u*, in zones attributed to Scribes A, C and D

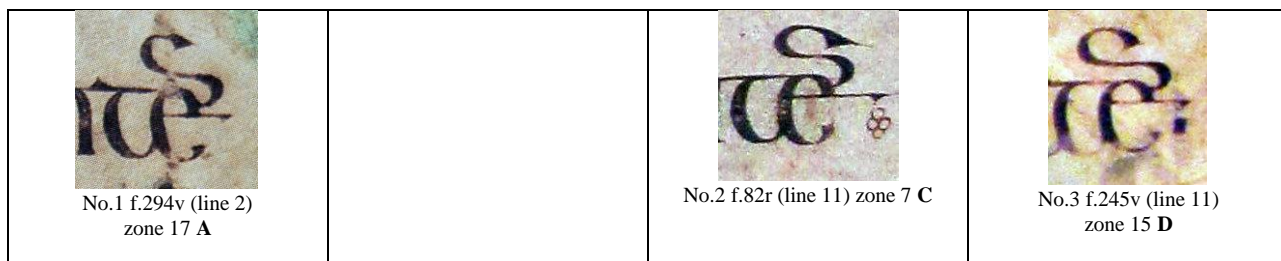


Fig.3.54 Instances of *s*-shaped superscripted *m* connected to the side of the ‘eye’ of *e*, in zones attributed to Scribes A, C and D

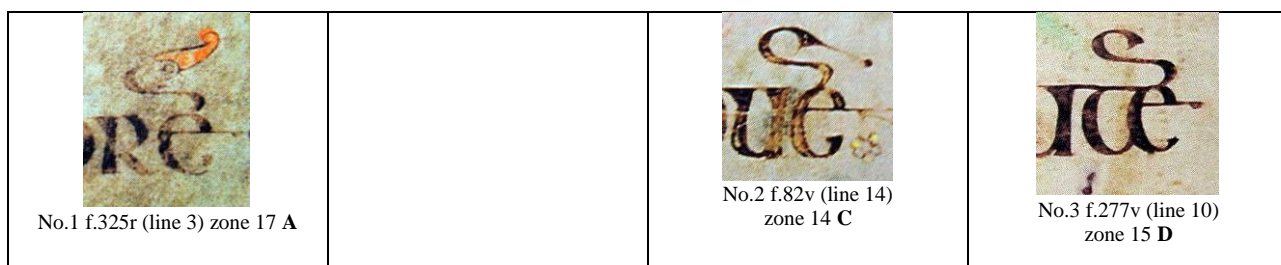


Fig.3.55 Instances of *s*-shaped superscripted *m* connected to the top of the ‘eye’ of *e*, in zones attributed to Scribes A, C and D

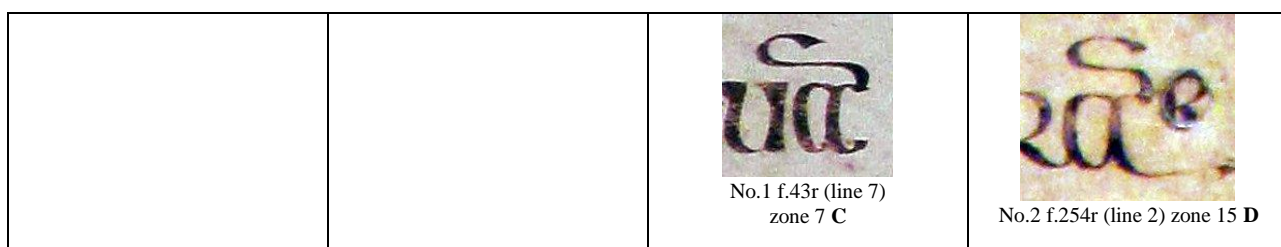


Fig.3.56 Instances of *s*-shaped superscripted *m* connected to the top of the wedge at the top of half-uncial *a*, in zones attributed to Scribes C and D

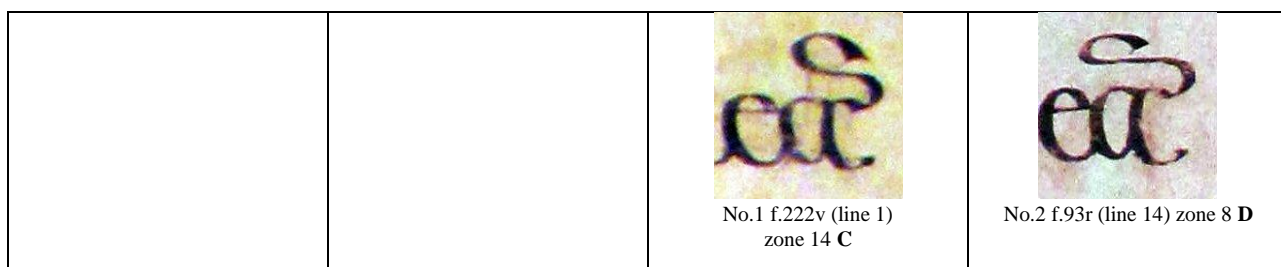


Fig.3.57 Instances of *s*-shaped superscripted *m* connected to the end of the wedge at the top of half-uncial *a*, in zones attributed to Scribes C and D



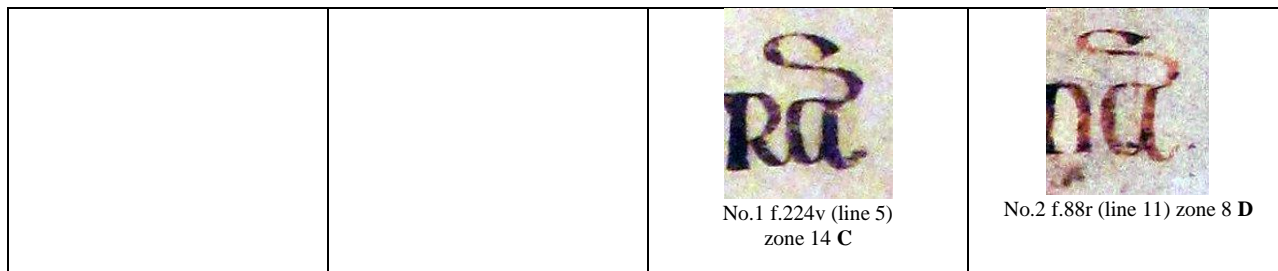


Fig.3.58 Instances of *s*-shaped superscripted *m* connected to half-uncial *a* where the superscripted letter replaces the wedge, in zones attributed to Scribes C and D

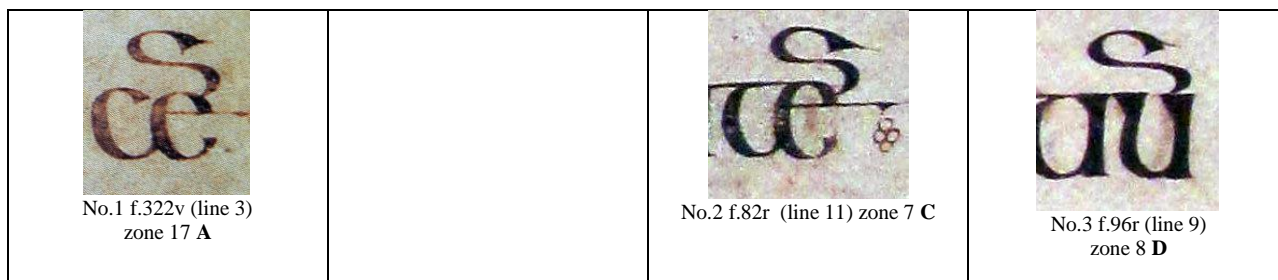


Fig.3.59 Instances of *s*-shaped superscripted *m*, with large wedges, in zones attributed to Scribes A, C and D

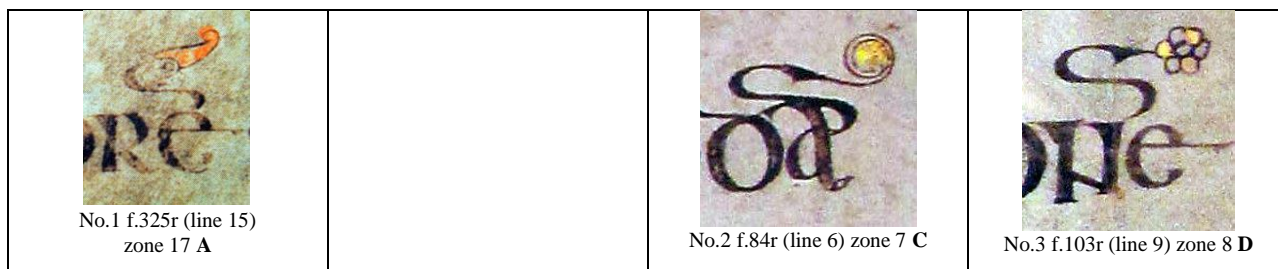


Fig.3.60 Instances of *s*-shaped superscripted *m* with further elaborations, in zones attributed to Scribes A, C and D

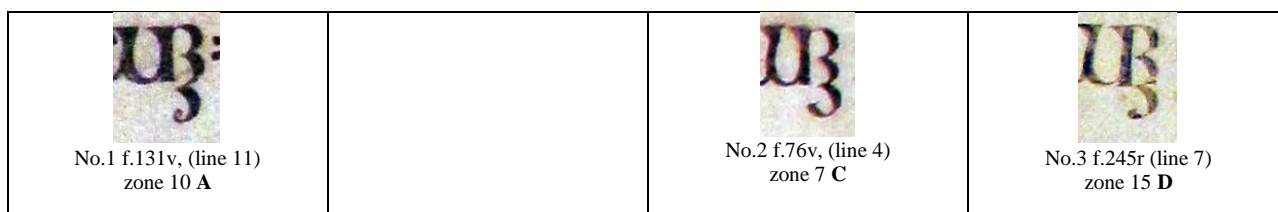


Fig.3.61 Instances of vertical-*m* with evenly rounded bows, in zones attributed to Scribes A, C and D

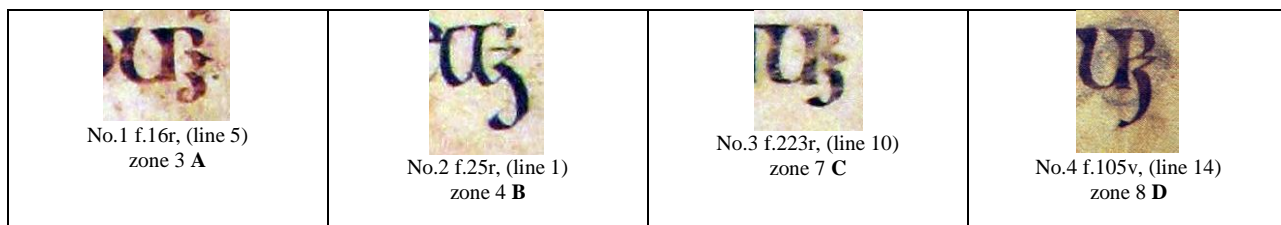


Fig.3.62 Instances of vertical-*m* with the middle bow pointed, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

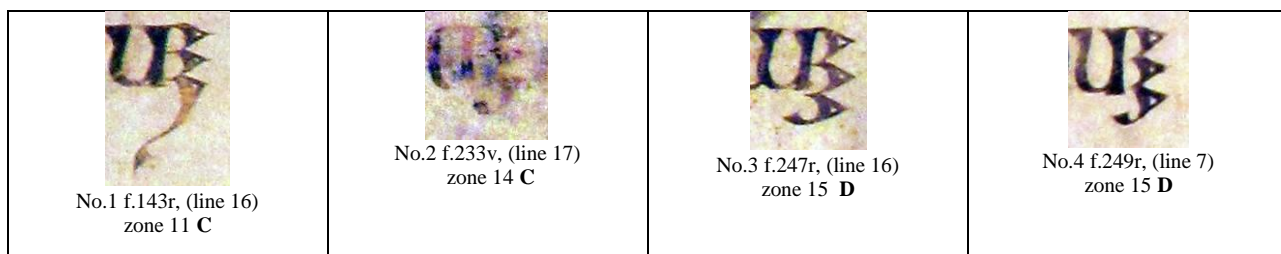


Fig.3.63 All instances of vertical-*m* with the three bows pointed, in zones attributed to Scribes C and D (note the plain vellum spots in each one)

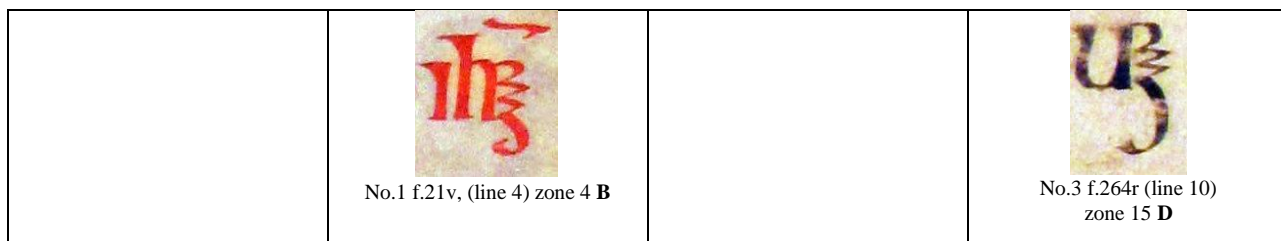


Fig.3.64 Instances of vertical-*m* with the middle bow itself formed like a pointed vertical-*m*, in zones attributed to Scribes B and D

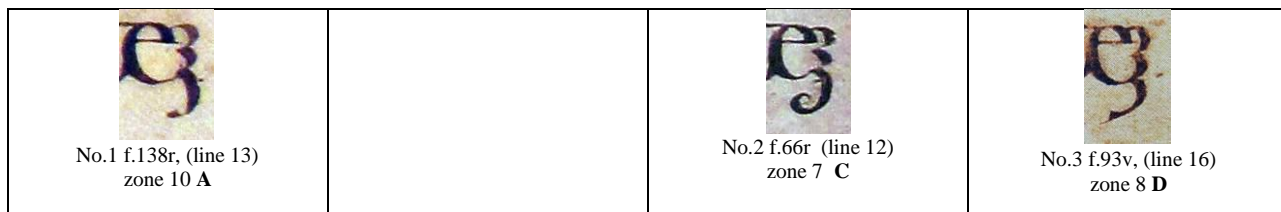


Fig.3.65 Instances of vertical-*m* with the second bow connected to the tail of the preceding letter *e*, in zones attributed to Scribes A, C and D

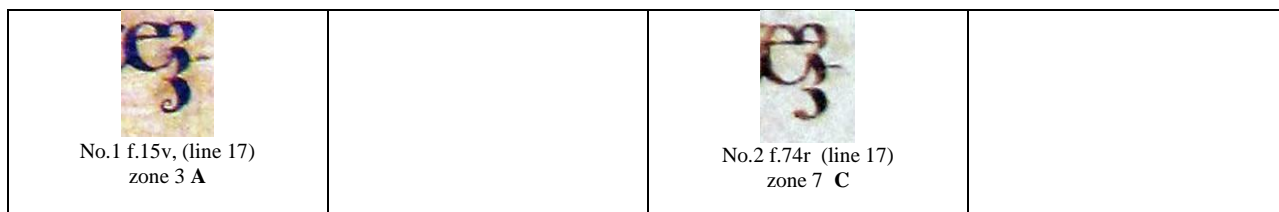


Fig.3.66 Instances of vertical-*m* with the first bow connected to the tail of the preceding letter *e*, in zones attributed to Scribes A, and C

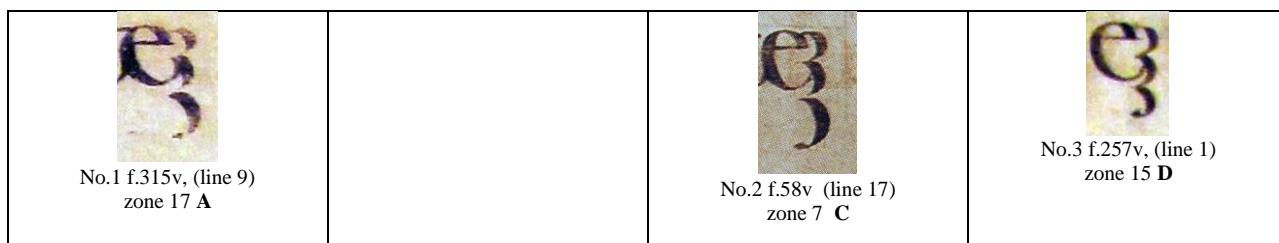


Fig.3.67 Instances of vertical-*m* with the second bow below the tail of the preceding letter *e*, in zones attributed to Scribes A, C and D

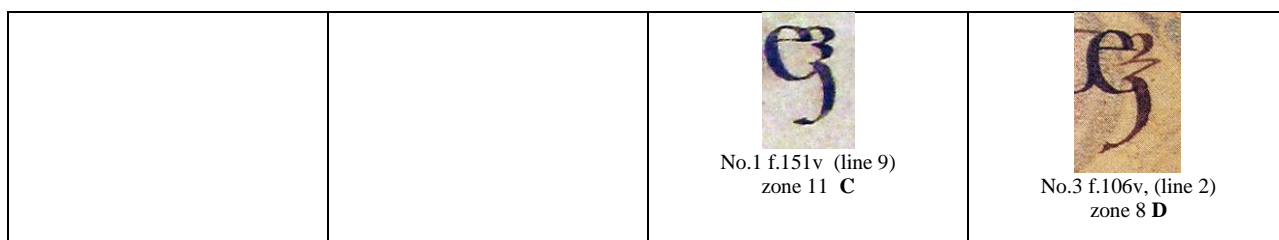


Fig.3.68 Instances of vertical-*m* with the second bow above the tail of the preceding letter *e*, in zones attributed to Scribes A, C and D

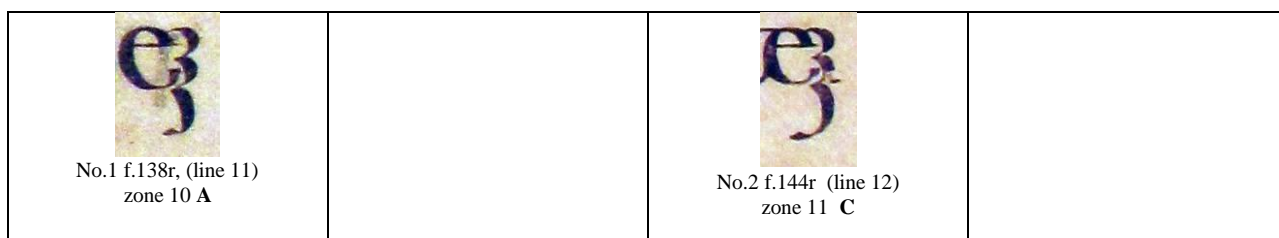


Fig.3.69 Instances of vertical-*m* not connected to the tail of the preceding letter *e*, in zones attributed to Scribes A and C

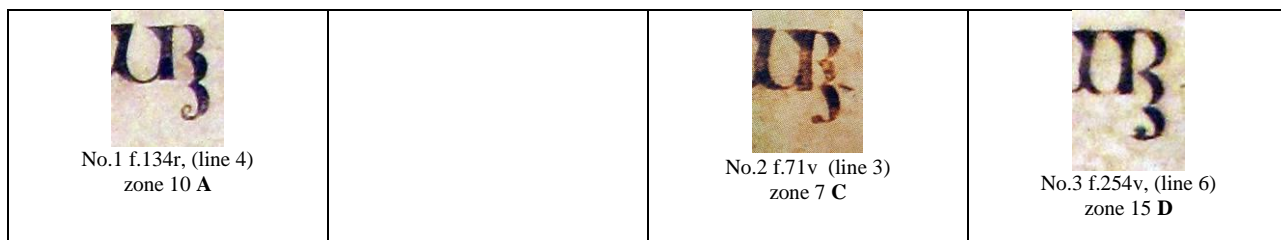


Fig.3.70 Instances of vertical-*m* connected only with the top of the second minim of the preceding letter *u*, in zones attributed to Scribes A, C and D

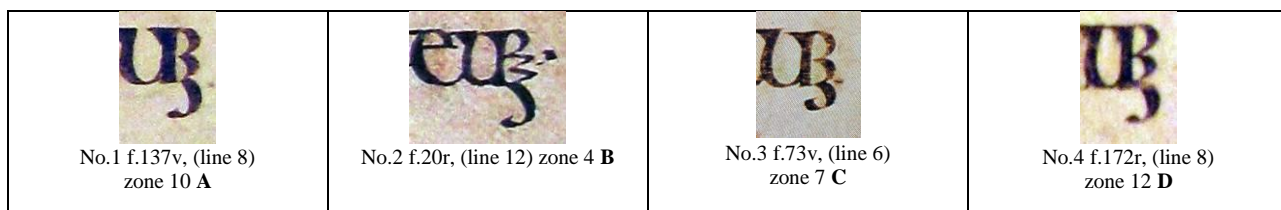


Fig.3.71 Instances of vertical-*m* with the second bow linked to the end of the second minim of the preceding letter *u*, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

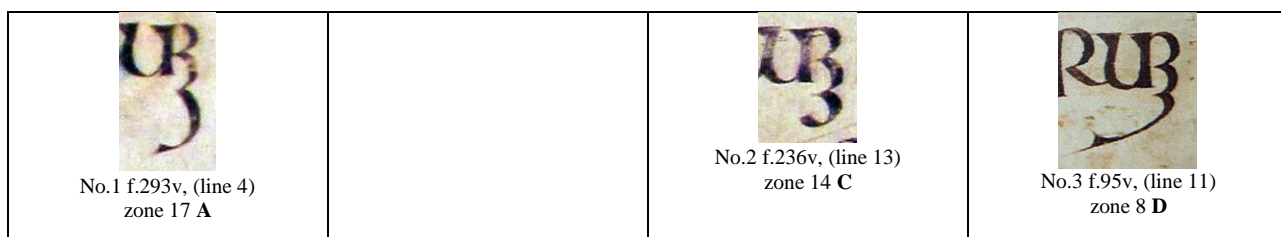


Fig.3.72 Instances of vertical-*m* with the second bow ending below the end of the second minim of the preceding letter *u*, in zones attributed to Scribes A, C and D

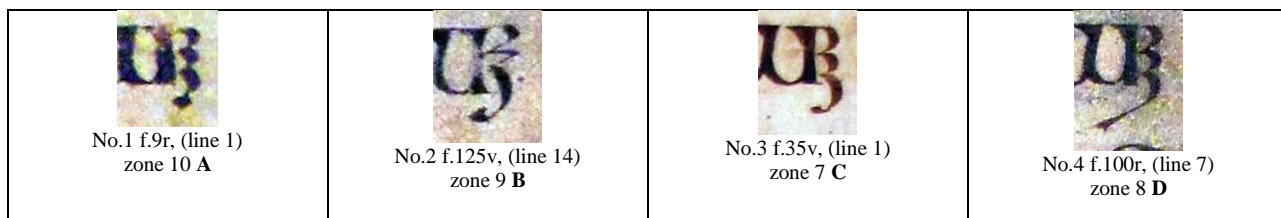


Fig.3.73 Instances of vertical-*m* with the second bow above the end of the second minim of the preceding letter *u*, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

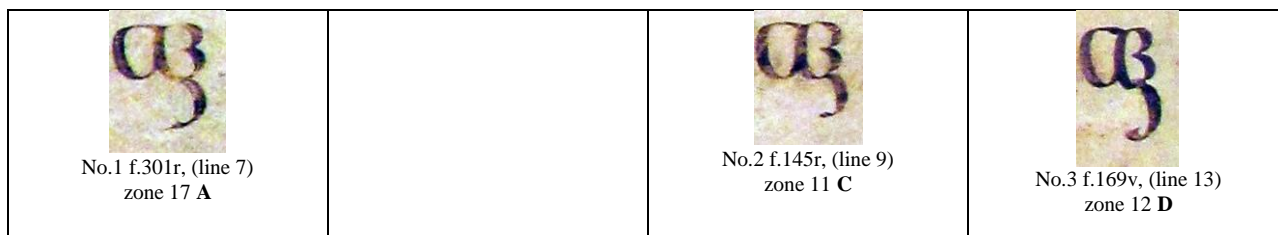


Fig.3.74 Instances of vertical-*m* with the second bow linked to the tail of the preceding half-uncial *a*, in zones attributed to Scribes A, C and D

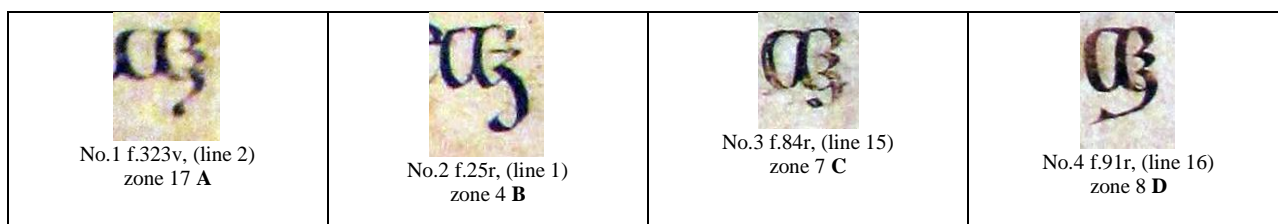


Fig.3.75 Instances of vertical-*m* with the second bow above the tail of the preceding half-uncial *a*, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

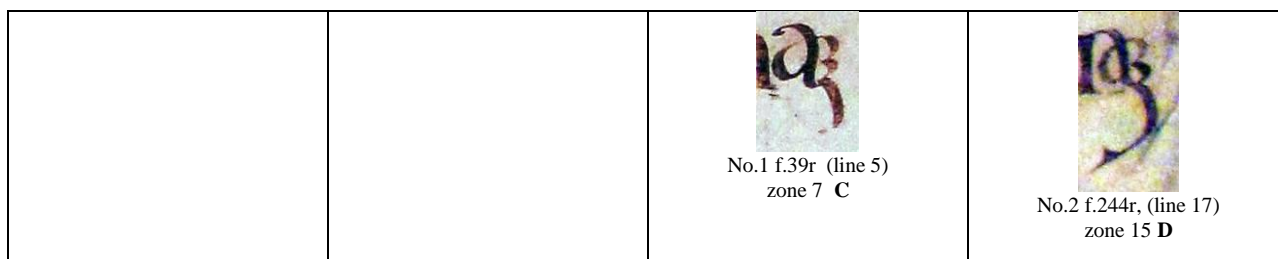


Fig.3.76 Instances of vertical-*m* with the second bow linked to the tail of the preceding uncial-*a*, in zones attributed to Scribes C and D

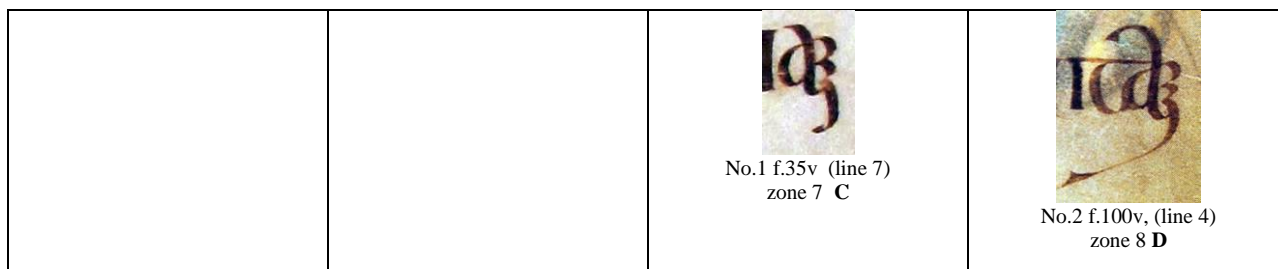


Fig.3.77 Instances of vertical-*m* with the second bow above the tail of the preceding uncial-*a*, in zones attributed to Scribes C and D

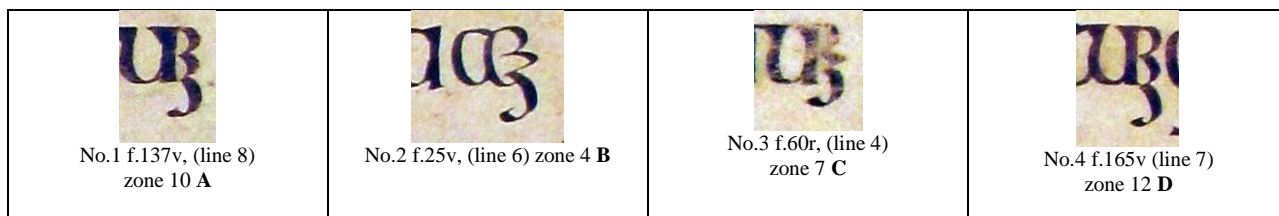


Fig.3.78 Instances of vertical-*m* with the final strokes similarly curved to the left, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

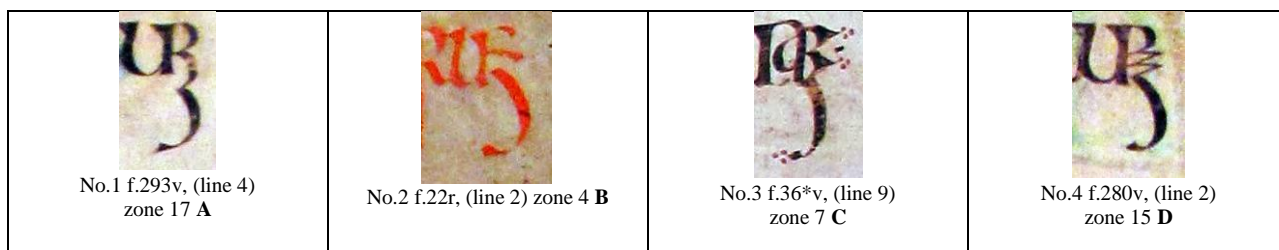


Fig.3.79 Instances of vertical-*m* terminated in large final strokes, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.3.80 Instances of vertical-*m* with the final stroke drawn downwards and terminated in similar wedges, in zones attributed to Scribes A, C and D

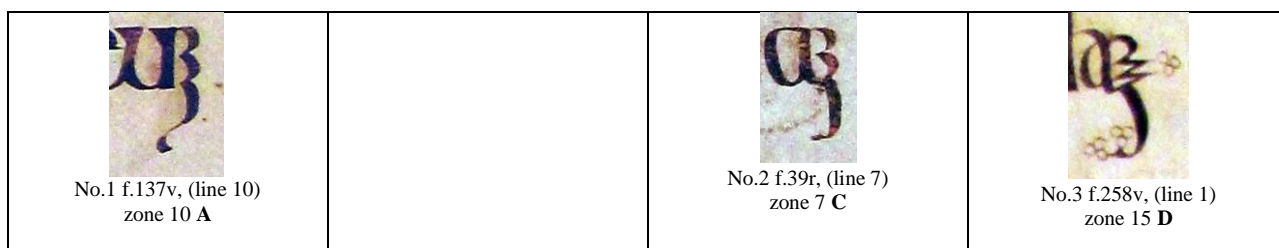


Fig.3.81 Instances of vertical-*m* terminated in final strokes with relatively straight elements, in zones attributed to Scribes A, C and D

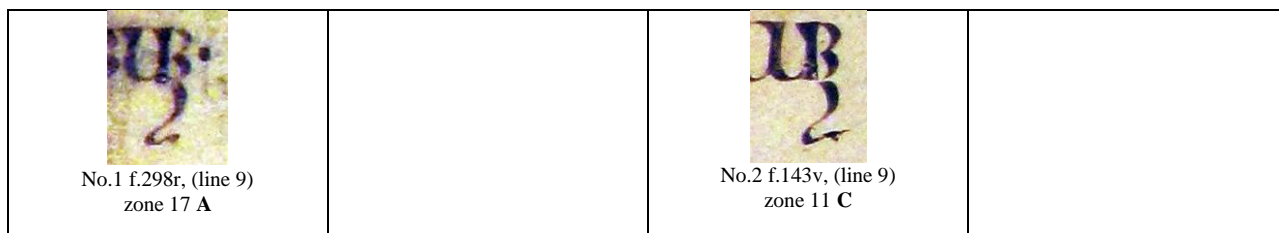


Fig.3.82 Instances of vertical-*m* with the final stroke hooked to the right, in zones attributed to Scribes A and C

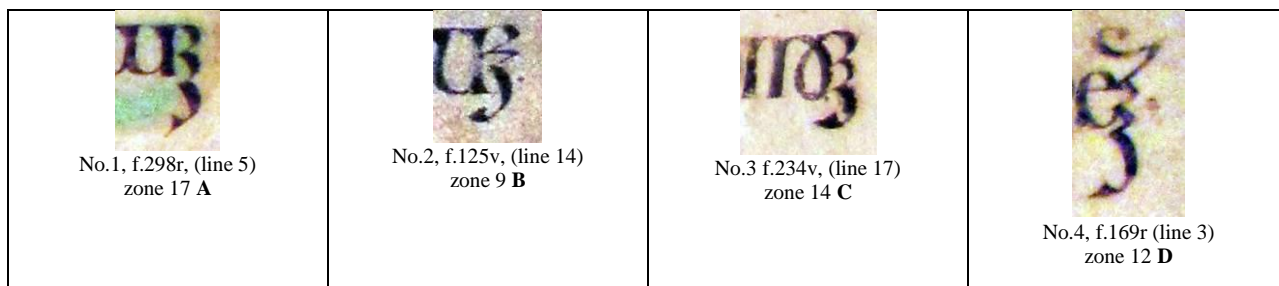


Fig.3.83 Instances of vertical-*m* with large terminal wedges, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

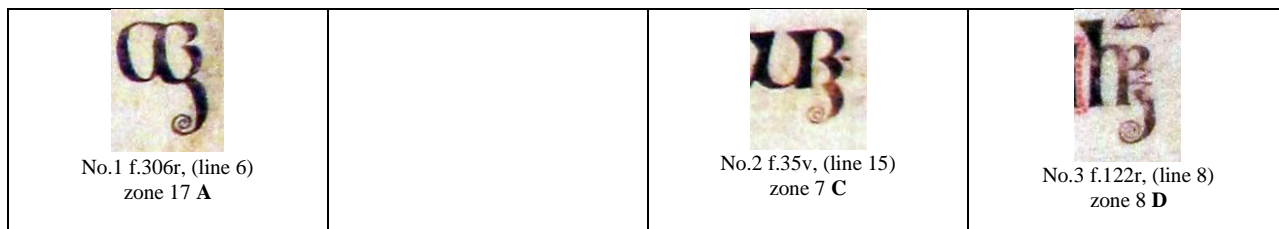


Fig.3.84 Instances of vertical-*m* terminated in spirals, in zones attributed to Scribes A, C and D

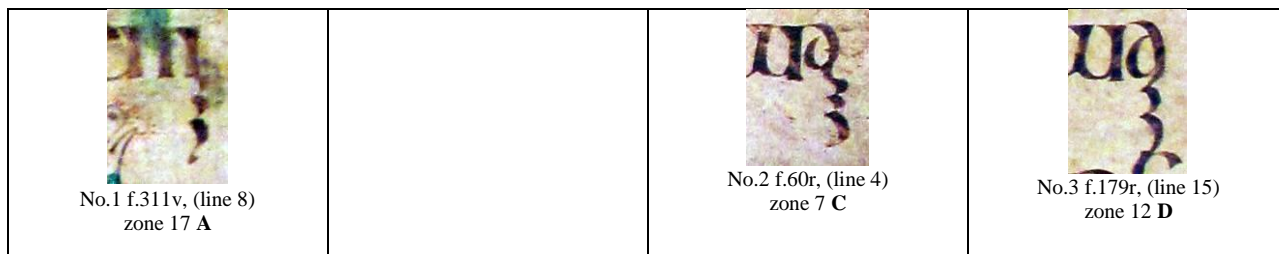


Fig.3.85 Instances of subscripted vertical-*m* in zones attributed to Scribes A, C and D

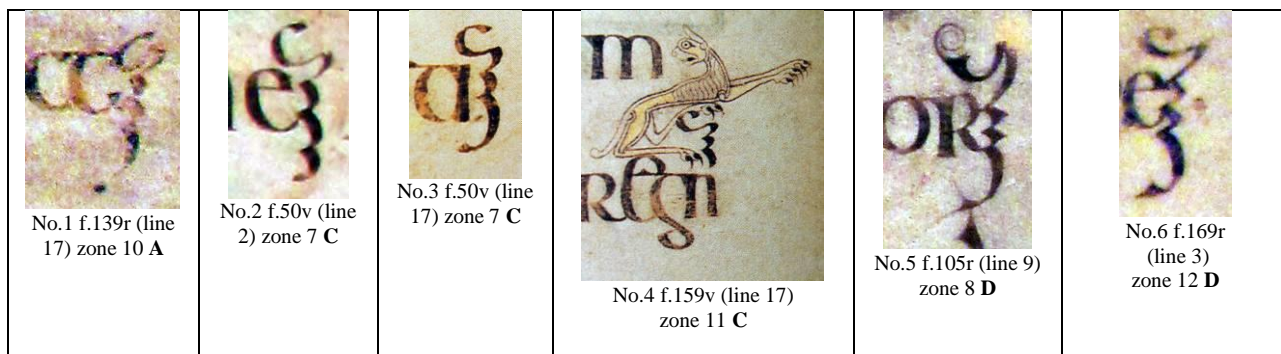


Fig.3.86 All six instances of vertical-*m* connected to *c*-shaped superscripted-*u*, in zones attributed to Scribes A, C and D (see also fig.3.138). These are also occasionally found in the Lindisfarne Gospels

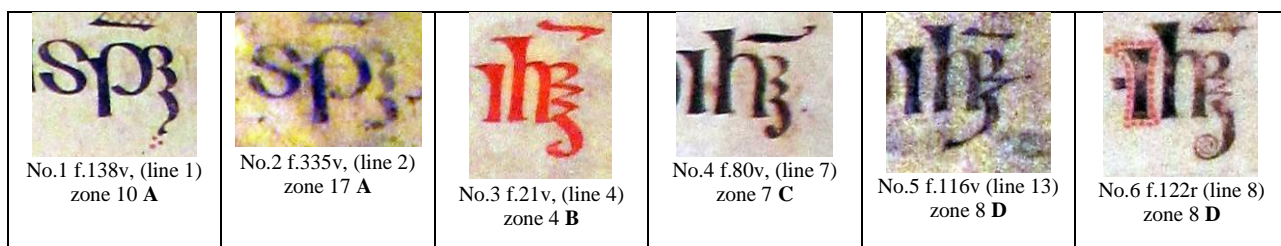


Fig.3.87 All six instances of vertical-*m* in abbreviations for the nomina sacra, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

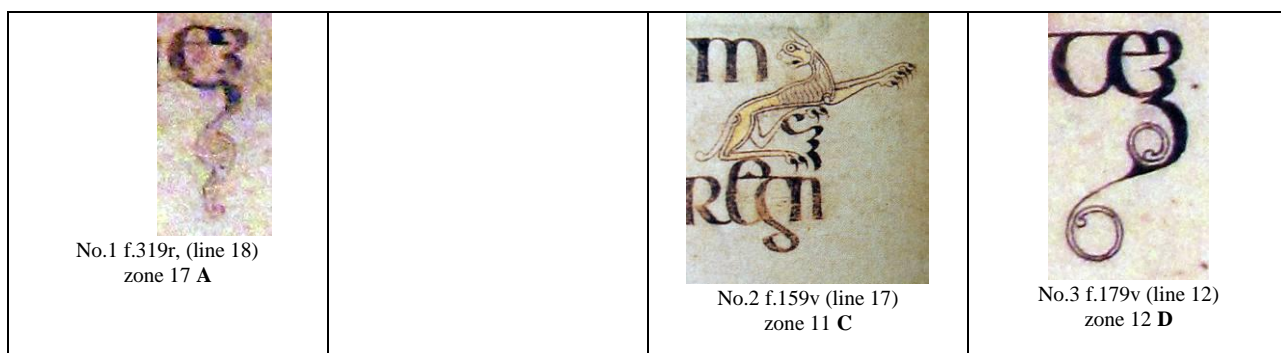


Fig.3.88 Unusual instances of vertical-*m* with added decorative features, in zones attributed to Scribes A, C and D

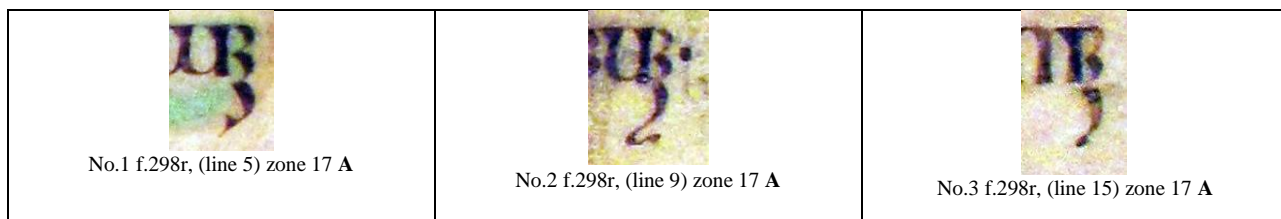


Fig.3.89 Variations in the three instances of vertical-*m* on f.298r in zone 17 attributed to Scribe A



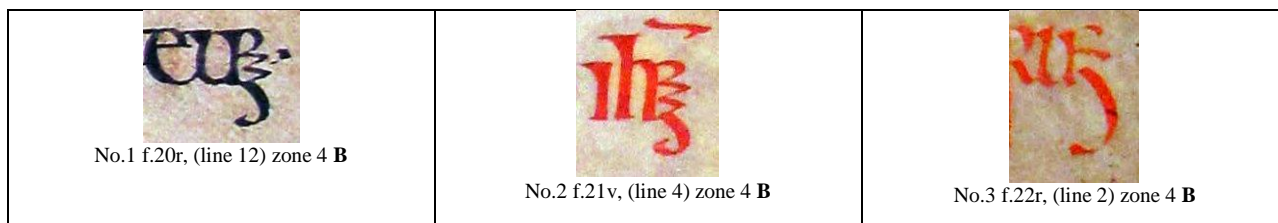


Fig.3.90 Variations in the three instances of vertical-*m* on ff.20r-22r in zone 4 attributed to Scribe B

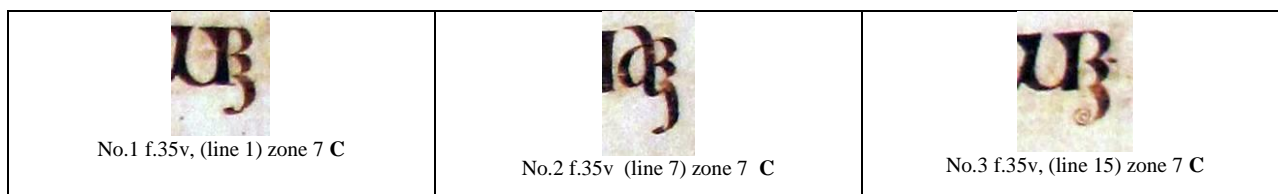


Fig.3.91 Variations in the three instances of vertical-*m* on f.35v in zone 7 attributed to Scribe C

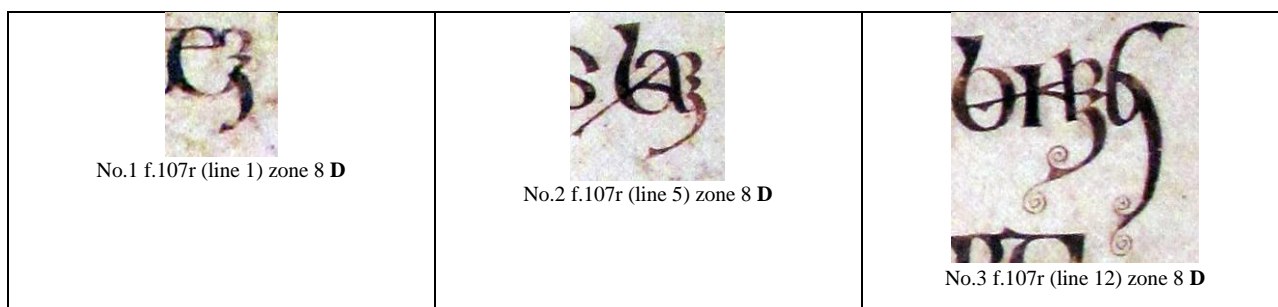


Fig.3.92 Variations in the three instances of vertical-*m* on f.107r in zone 8 attributed to Scribe D

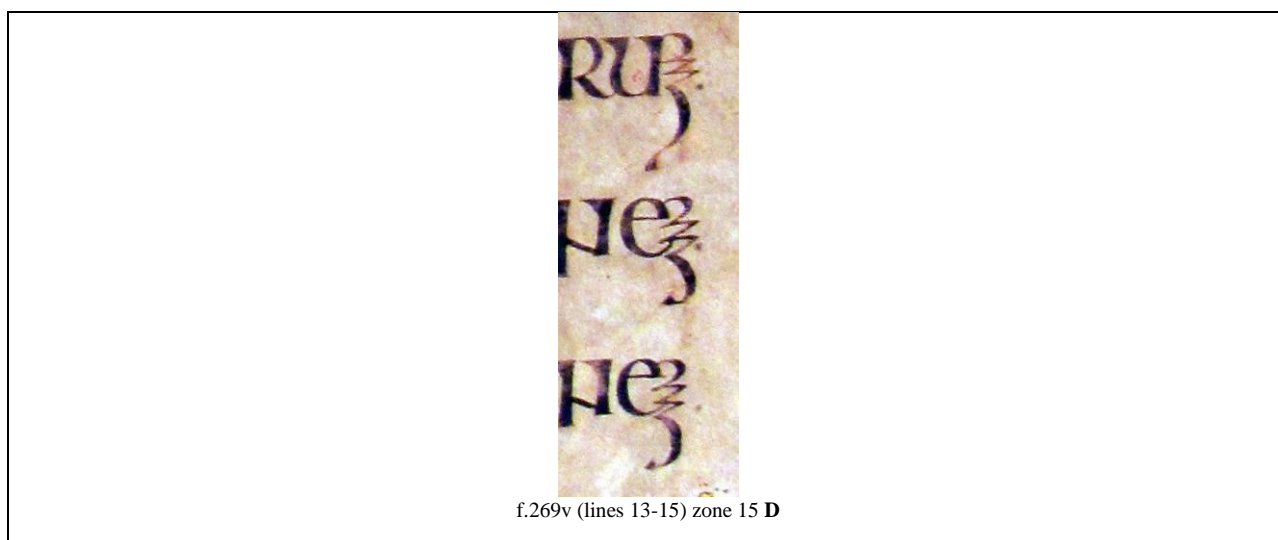


Fig.3.93 Subtle variations, particularly to the final stroke and the terminal wedges, of vertical-*m* in consecutive lines on f.269v in zone 15 attributed to Scribe D



Fig.3.94 All variations of vertical-*m* from the previous illustrations in zones attributed to Scribe A, shown sequentially

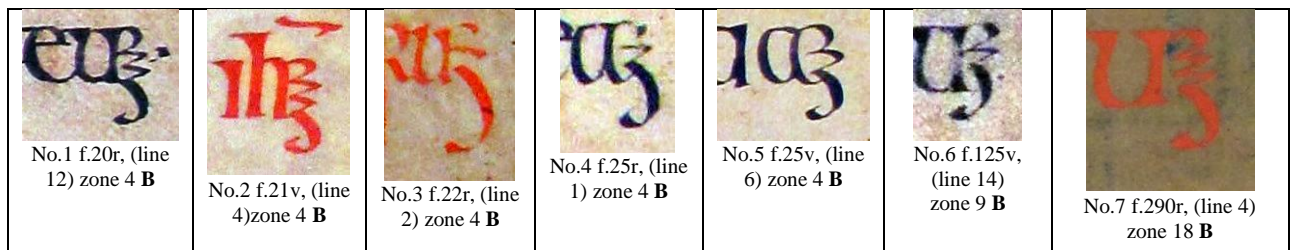


Fig.3.95 All variations of vertical-*m* in zones attributed to Scribe B, shown sequentially



Fig.3.96 All variations of vertical-*m* from the previous illustrations in zones attributed to Scribe C, shown sequentially



Fig.3.97 All variations of vertical-*m* from the previous illustrations in zones attributed to Scribe D, shown sequentially

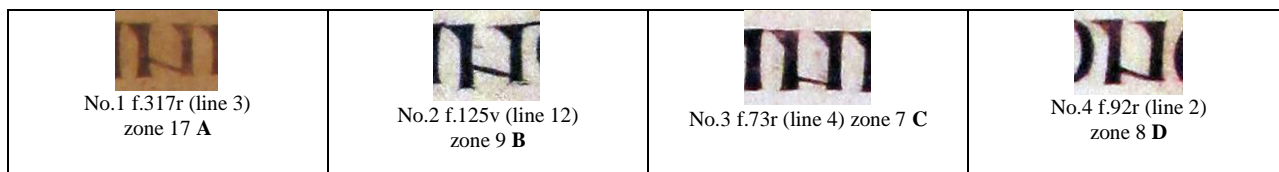


Fig.3.98 Instances of uncial-*N* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The basic version of the letter is formed of two vertical strokes like *i*. These are joined by a thin diagonal which may be straight or slightly curved

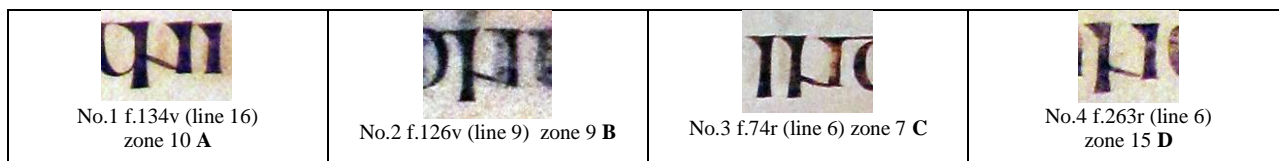


Fig.3.99 Instances of uncial-*N* with the first minim extended below the baseline in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Sometimes when these are extended below the baseline the bottom of the stroke may also be sloped as in the descenders for *f*, *p* and *q* (see also *i* in fig.3.32 and *R* fig.3.114). Instances of this letter occur on many pages of the manuscript

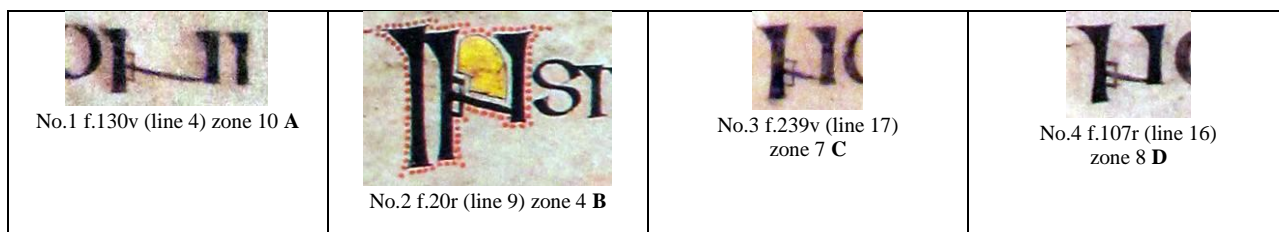


Fig.3.100 Instances of ‘boxed’ uncial-*N* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These letters have fine lines which form a box emphasizing the junction of the first minim and the thin diagonal stroke. This feature is also randomly applied to *f* (figs.3.23-6). See also fig.3.145-no.9 and figs.5.366-no.24 (display-lettering), 5.374 and 5.386 (initials)

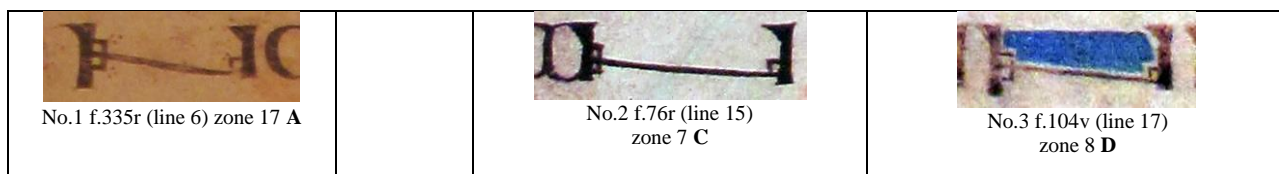


Fig.3.101 Instances of double-‘boxed’ uncial-*N* in zones attributed to Scribes A, C and D. In these instances the junction of the diagonal stroke and the second minim is also subject to this feature and the fine lines that form the second box are usually applied only to the upper part of the junction

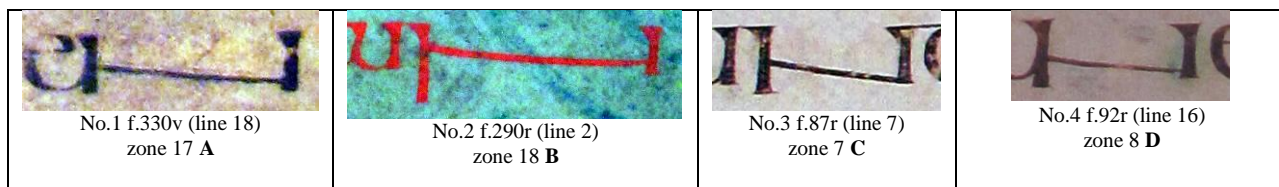


Fig.3.102 Instances of uncial-*N* with extended diagonal strokes in zones attributed to the various hands in the four-scribe scheme A, B, C and D. As with all instances of uncial-*N* the diagonal may be straight or slightly curved. These overlap somewhat with the extended curved-concave elaborations to *N* in fig.3.303

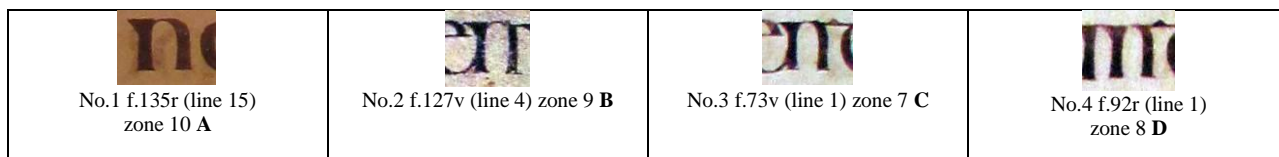


Fig.3.103 Instances of minuscule-*n* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first stroke is similar to *i* and the second stroke is similar to that on *h* and the second and third strokes on *m*

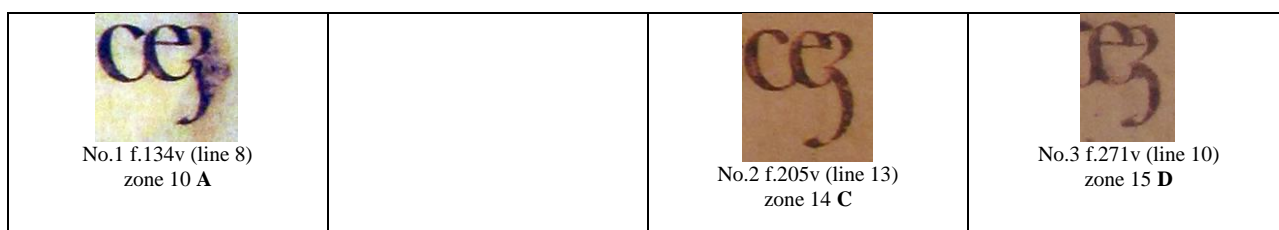


Fig.3.104 Three of the sixty-six instances of vertical-*n* in zones attributed to Scribes A, C and D. The letter is formed of two rounded bows the second of which is sometimes extended in a manner that is somewhat similar to the comma-like form of subscripted *i* (figs.2.115 and 3.33). See also fig.3.378 for instances of these letterforms with uncial-*a*. Subscripted instances occur on f.271v 9line 13) and f.293r (line 16)

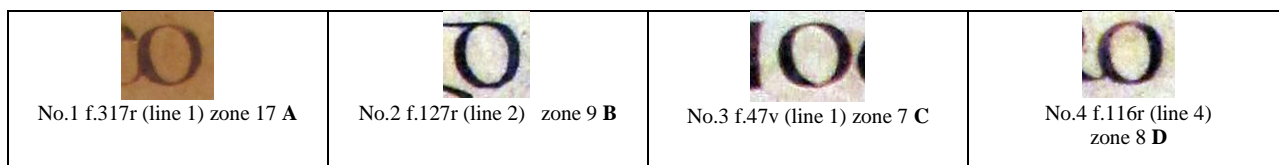


Fig.3.105 Instances of a more rounded circular *o* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These letters are least common in zones attributed to Scribe B

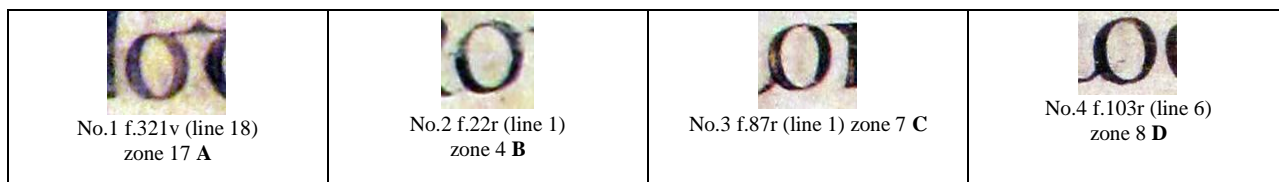


Fig.3.106 Instances of a more oval *o* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These are most frequent in zones attributed to Scribe B

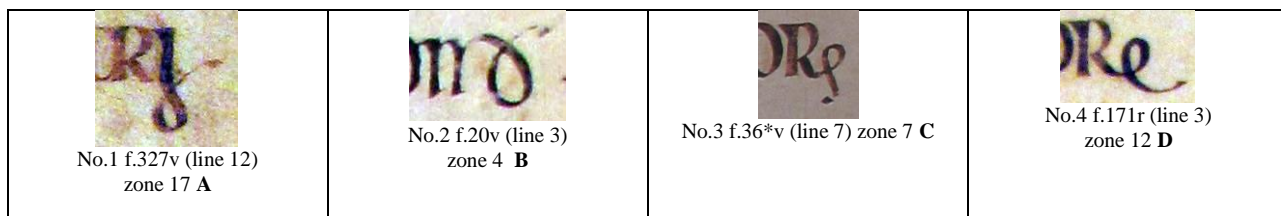


Fig.3.107 Instances of letters with extensions looped to form *o* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. See also figs.3.31-nos.1-3, 3.46 and 3.83-no.3

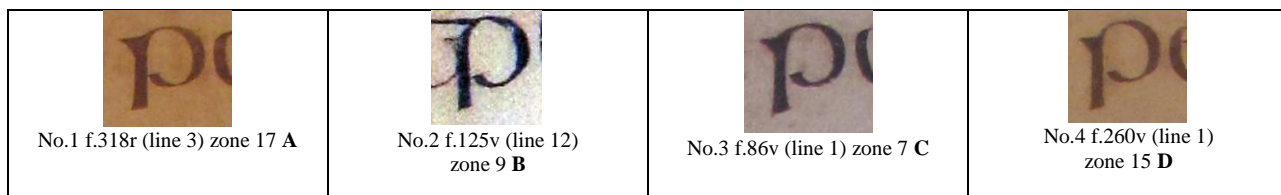


Fig.3.108 Instances of *p* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The descender begins below the headline and is sloped to the left at the bottom and it also has a wedge to the left at the top. The bow is somewhat like *c* inverted and is usually close to or touching the descender

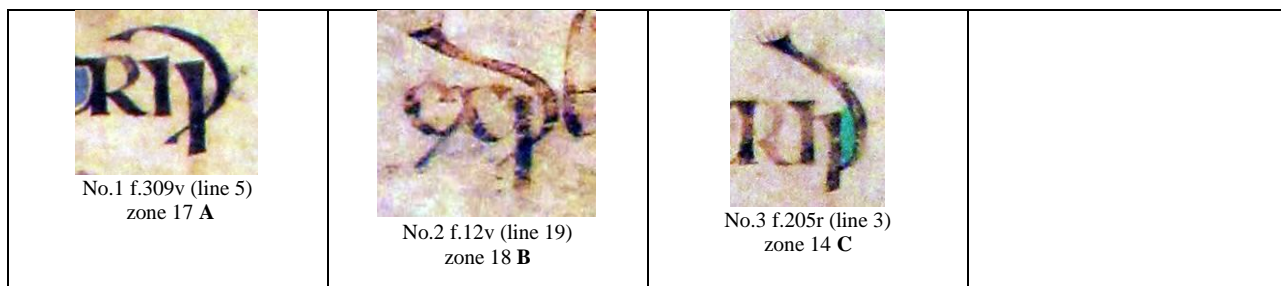


Fig.3.109 Instances of *p* with the bow extended over the descender in zones attributed to Scribes A, B and C. This recalls the exaggerated headstroke of uncial *d* in fig.3.13 (see also *q* in fig.3.345-no.8). A single instance of a similar letterform occurs in the Lindisfarne Gospels on f.133v line 24a

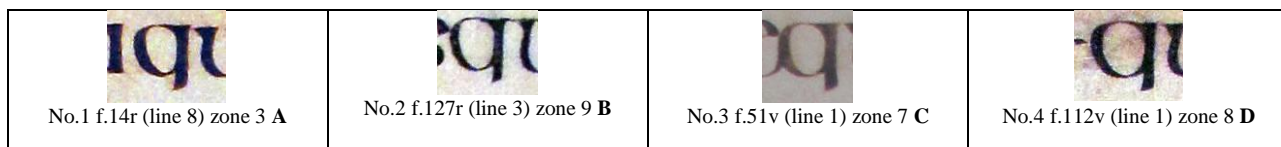


Fig.3.110 Instances of *q* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The basic form of the letter has its descender beginning at the headline with a wedge to the right. This stroke is sloped to the left at the bottom similar to the descenders of *f*, *p* and *q* and the bow is similar to *c*

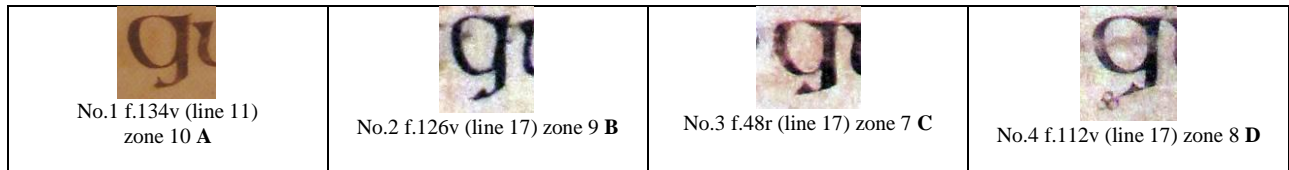


Fig.3.111 Instances of *q* with wedged serif extensions at the bottom of the descender in zones attributed to the various hands in the four-scribe scheme A, B, C and D

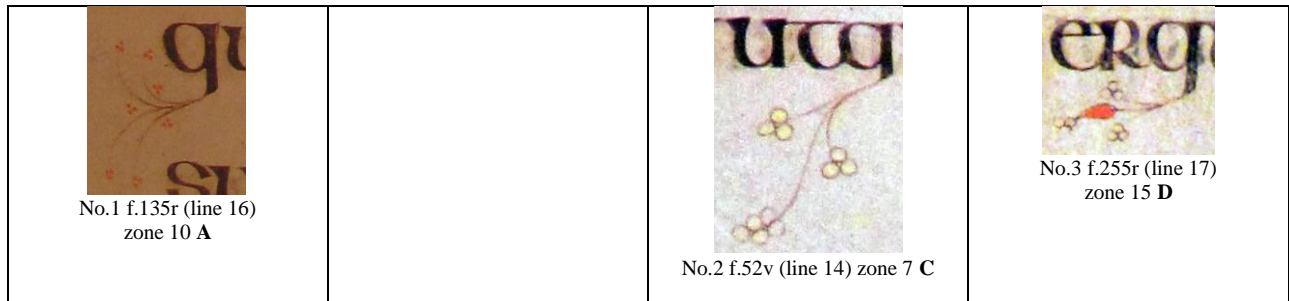


Fig.3.112 Instances of *q* with floret-spray extensions to the bottom of the descender in zones attributed to Scribes A, C and D

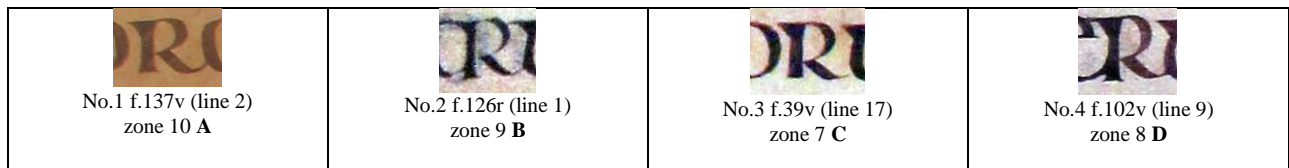


Fig.3.113 Instances of uncial-*R* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first stroke is like *i* with a wedge to the left at the top. The bow begins at the top of the first stroke and rejoins it about two-thirds of the way down. From this same point the letter is completed with a tail to the right which ends in an upward curving hairline when coupled with the next letter. As with *a*, *c*, *e*, *l*, *t* and *x* the tail is ended with a wedge when the *r* is not coupled with a following letter (fig.3.214)

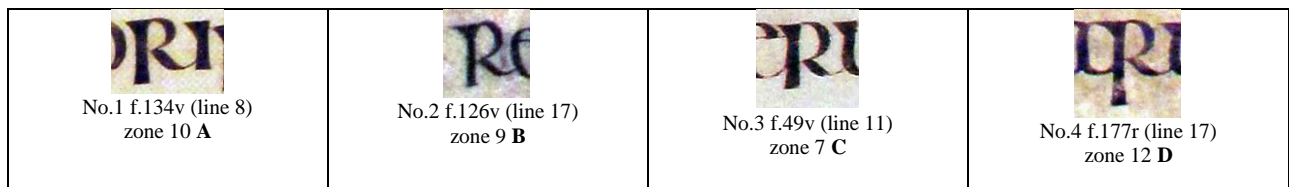


Fig.3.114 Instances of uncial-*R* with the first minim extended below the baseline in zones attributed to the various hands in the four-scribe scheme A, B, C and D. As with similar extended strokes in *i* and *N* (figs.3.32 and 3.99) these may be sloped to the left at the bottom and as with *N* instances of this letter occur on many pages of the manuscript



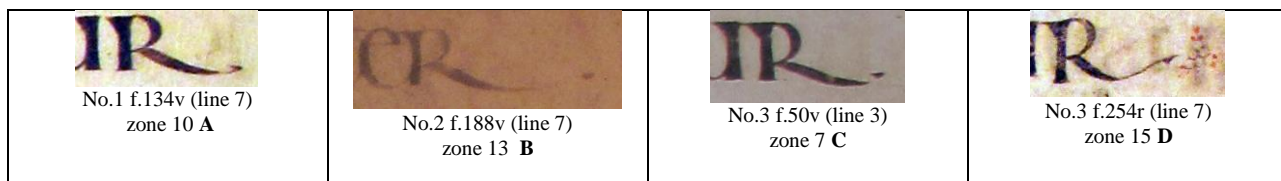


Fig.3.115 Instances of uncial-*R* with curved tail-extensions in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These extensions are terminated with varied wedges. These usually occur at line-ends and overlap to some extent with the extended curved-concave elaborations to *R* in fig.3.311

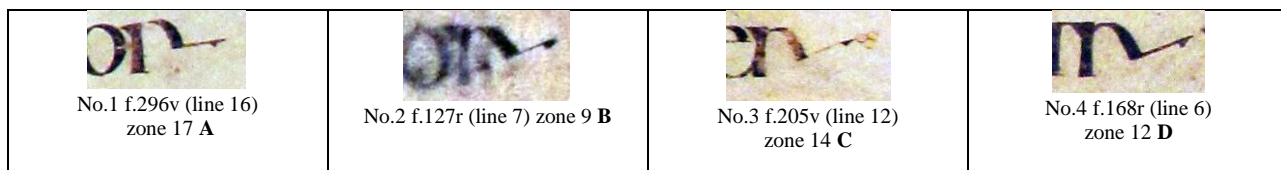


Fig.3.116 Instances of half-uncial *r* with diagonal wedged extensions in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The formation of this letter begins like uncial-*R* but the bow does not rejoin the first stroke. It is drawn diagonally downwards and is completed with a hairline drawn diagonally upwards. This letter is typically found at line-ends and is far less common than uncial-*R*



Fig.3.117 Instances of half-uncial *r* with horizontal extensions in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Similarly extended hairline strokes occur on *a*, *e*, uncial-*s* and *t* (figs.3.7, 3.18, 3.121 and 3.127)

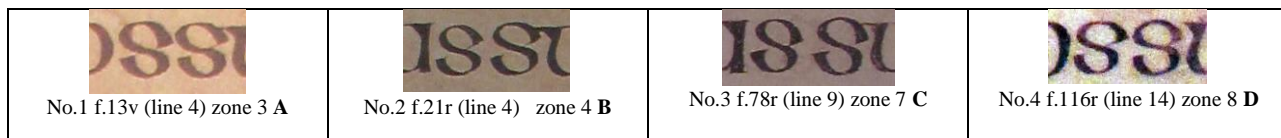


Fig.3.118 Instances of uncial-*s* in pairs with the upper terminals close to the stem in zones attributed to the various hands in the four-scribe scheme A, B, C and D

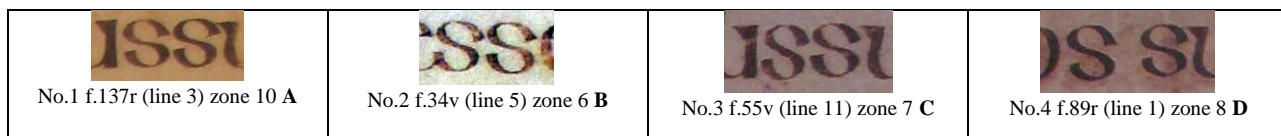


Fig.3.119 Instances of uncial-*s* in pairs with the upper terminals less close to the stem in zones attributed to the various hands in the four-scribe scheme A, B, C and D

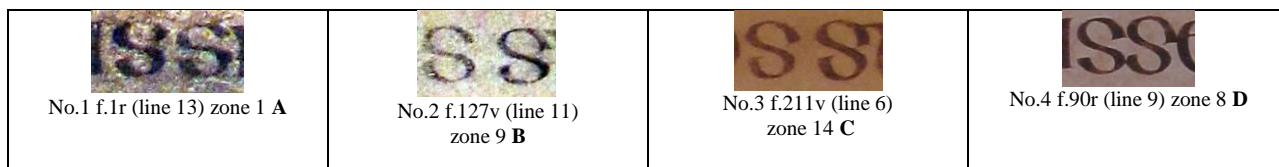


Fig.3.120 Instances of uncial-s in pairs with the upper terminal of one letter closer to the stem than the other in zones attributed to the various hands in the four-scribe scheme A, B, C and D

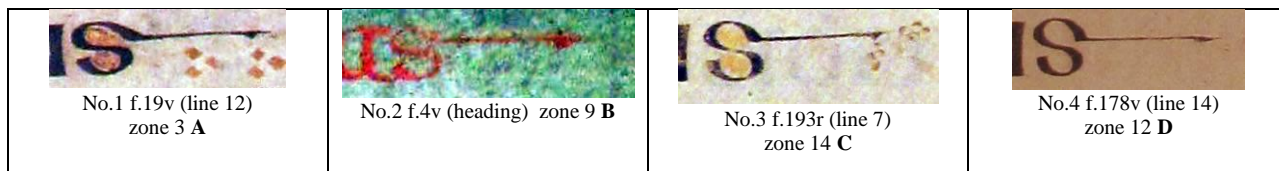


Fig.3.121 Instances of uncial-s with horizontal extensions in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Similarly extended hairline strokes occur on *a*, *e*, half-uncial *r* and *t* (figs.3.7, 3.18, 3.117 and 3.127)

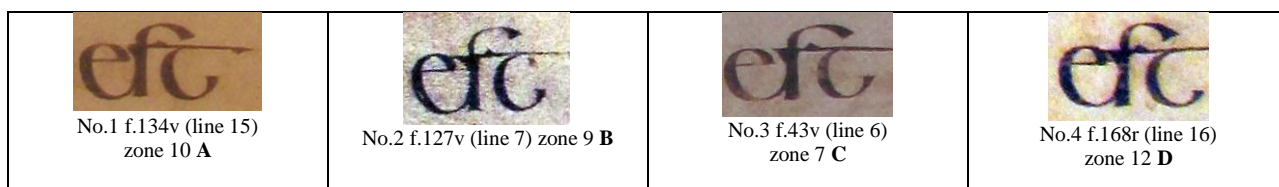


Fig.3.122 Instances of half-uncial or tall-s in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first stroke is like *i* with a wedge to the left at the top. The second stroke is usually broad as it leaves the top of the first stroke, narrows as it is curved and ends in a wedge. The examples shown are all in the word 'est'. Although not as common as uncial-s instances of this letter are found on many pages of the manuscript

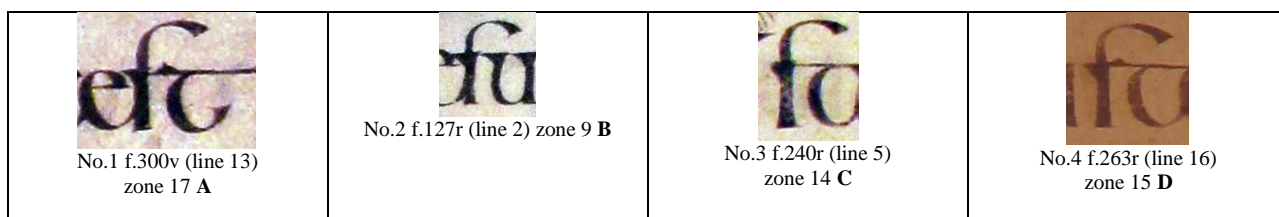


Fig.3.123 Instances of half-uncial or tall-s where the second stroke is exaggerated making the letter even taller, in zones attributed to the various hands in the four-scribe scheme A, B, C and

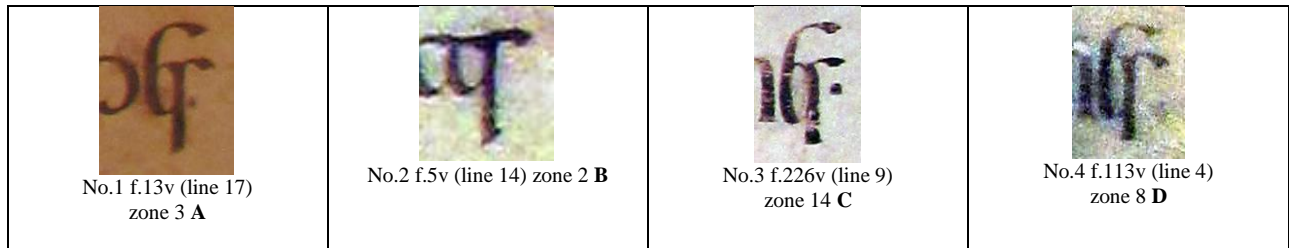


Fig.3.124 Instances of minuscule-*s* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. This letter is formed of a descender which may be sloped to the left at the bottom. The second stroke is not unlike that in *f*. This letter occurs infrequently and when it does is usually coupled with exaggerated tall-*e* at line-ends

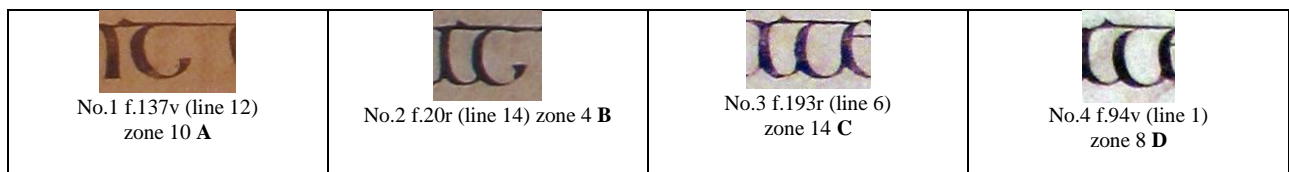


Fig.3.125 Instances of uncial-*t* with wedged serif at the left of the cross-bar in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The basic form of the letter consists of a bow and a thin cross-bar. As with *a*, *c*, *e*, *l*, *r* and *x* the tail is ended with a wedge when the *t* is not coupled with a following letter (fig.3.214). A series of subscripted instances of *t* are shown in fig.3.216

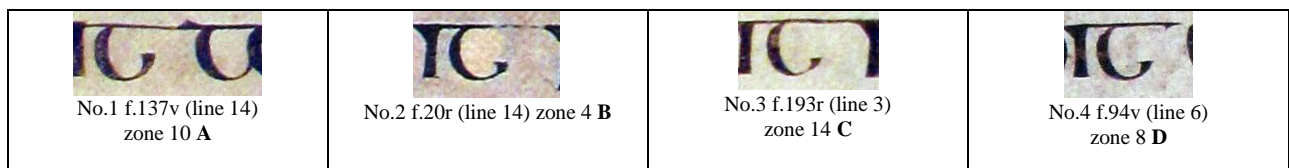


Fig.3.126 Instances of uncial-*t* without wedged serif at the left of the cross-bar in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Both forms of the cross-bar are used throughout and the examples attributed to each of the four scribes in figs.3.125-6 are taken from the same four pages

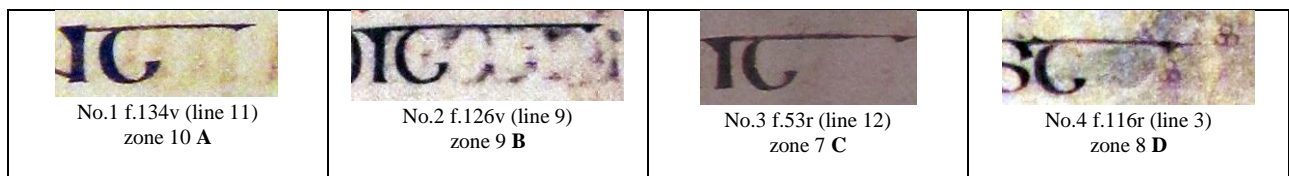


Fig.3.127 Instances of uncial-*t* with horizontal extensions in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Similarly extended hairline strokes occur on *a*, *e*, half-uncial *r* and uncial-*s* (figs.3.7, 18, 117 and 121). The letter *t* with extended curved-concave elaborations also often has these extensions (figs.3.298-302)





 No.1 f.19r (line 1) zone 3 <b>A</b>	 No.2 f.127r (line 6) zone 9 <b>B</b>	 No.3 f.193r (line 1) zone 14 <b>C</b>	 No.4 f.90v (line 1) zone 8 <b>D</b>
---	---	--	---

Fig.3.128 Instances of *u* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first stroke is like a modified and shortened version of *l* with a wedge to the left at the top. The second stroke is like *i* with a wedge to the left at the top

 No.1 f.140r (line 12) zone 10 <b>A</b>			 No.2 f.110r (line 1) zone 8 <b>D</b>
 No.3 f.336v (line 12) zone 17 <b>A</b>		 No.4 f.59v (line 9) zone 7 <b>C</b>	
 No.5 f.322v (line 13) zone 17 <b>A</b>		 No.6 f.145r (line 16) zone 11 <b>C</b>	 No.7 f.282v (line 7) zone 15 <b>D</b>
 No.8 f.326r (line 13) zone 17 <b>A</b>		 No.9 f.57v (line 15) zone 7 <b>C</b>	
 No.10 f.19v (line 15) zone 3 <b>A</b>			 No.11 f.180v (line 17) zone 12 <b>D</b>
			 No.12 f.253v (line 9) zone 15 <b>D</b>

Fig.3.129 Instances of *u* in ligature with the letters *N*, *n*, *R*, tall-*s*, *m* and *i* in zones attributed to Scribes A, C and D. *UN* occurs on ff.57v, 97r, 98v, 104r, 110r, 122r, 140r, 300v, 308r, 322r(x 2) and 334r. *Un* occurs on 54r, 59v, 150r, 330v, 336v and 337r. *UR* occurs on ff.35v, 43r, 56v, 58r, 65v, 72v, 106r, 112r, 140v, 144v, 145r, 163r, 208v, 251r, 282v, 319v, 322v and 326r. *U* with tall *s* occurs on f.57v, f.149v and 326r. *Um* occurs on f.19v and 180v (both *ihum*)

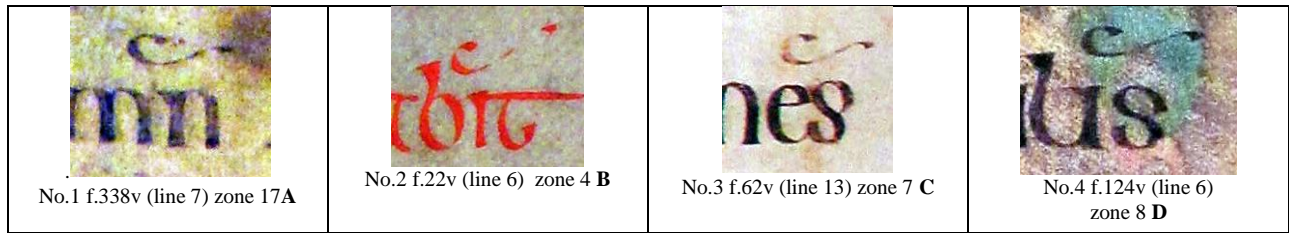


Fig.3.130 Instances of *c*-shaped superscripted *u* with a double curve in the tail, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.3.306-no.16)

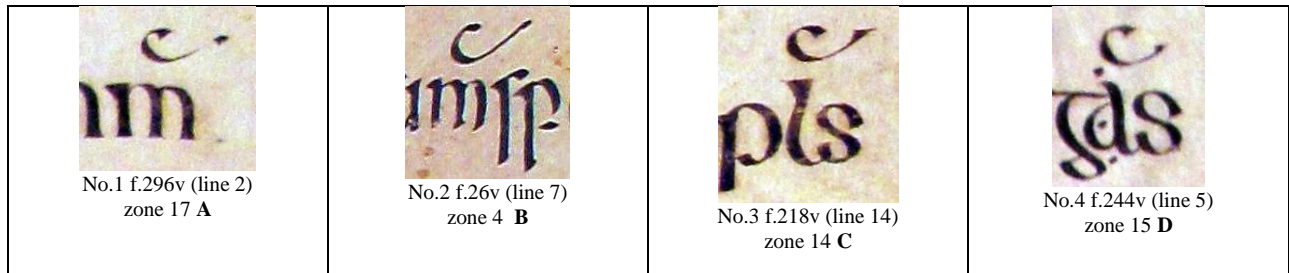


Fig.3.131 Instances of *c*-shaped superscripted *u* with a single curve in the tail, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

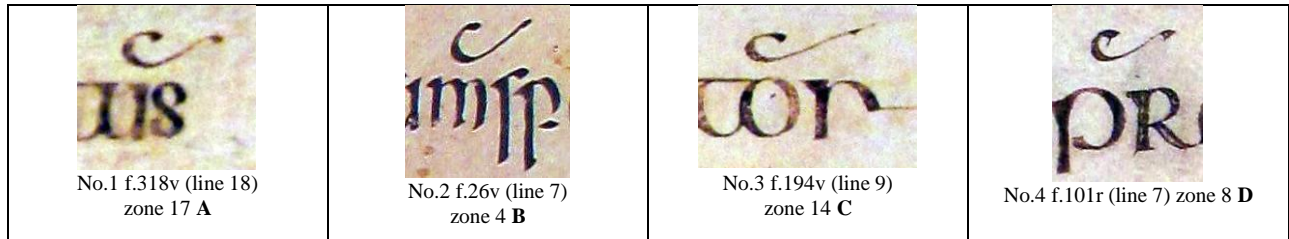


Fig.3.132 Instances of *c*-shaped superscripted *u* with the tail level with the top of the letter, in zones attributed to Scribes A, C and D

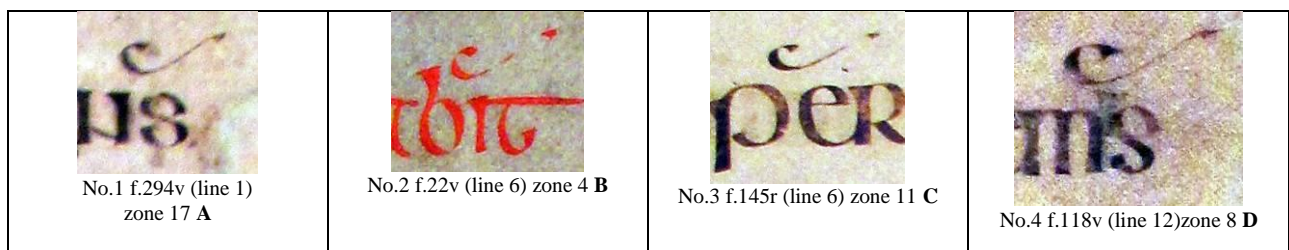


Fig.3.133 Instances of *c*-shaped superscripted *u* with the tail above the top of the letter, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

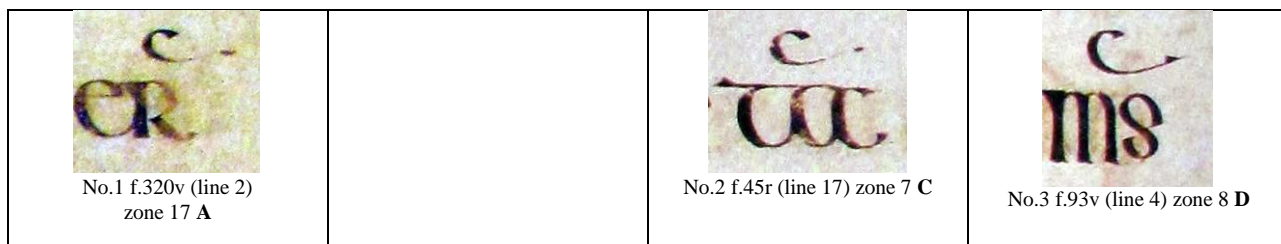


Fig.3.134 Instances of *c*-shaped superscripted *u* with the tail close to the bottom of the letter, in zones attributed to Scribes A, C and D

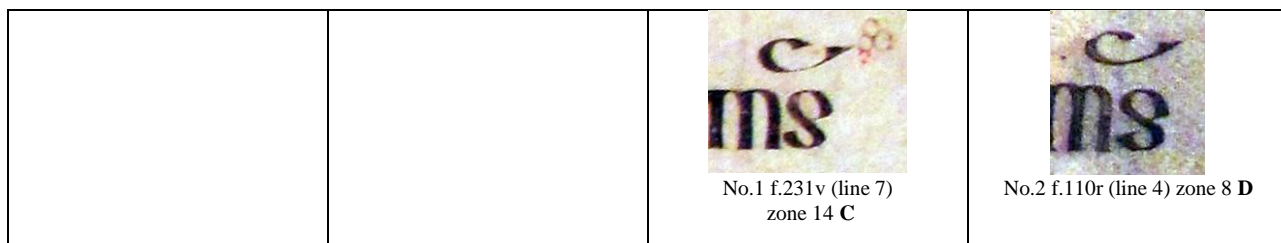


Fig.3.135 Instances of *c*-shaped superscripted *u* with large wedges, in zones attributed to Scribes C and D

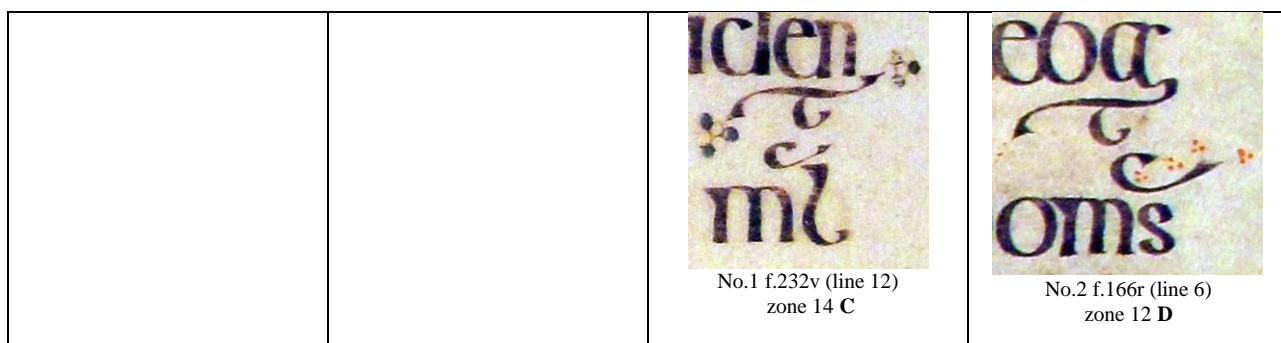


Fig.3.136 Instances of *c*-shaped superscripted *u* in conjunction with subscripted *t*, in zones attributed to Scribes C and D (see also fig.3.216)

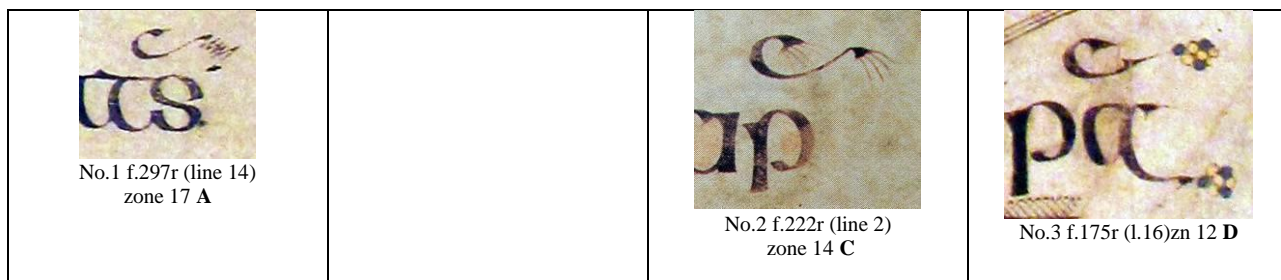


Fig.3.137 Unusual instances of *c*-shaped superscripted *u* in zones attributed to Scribes A, C and D

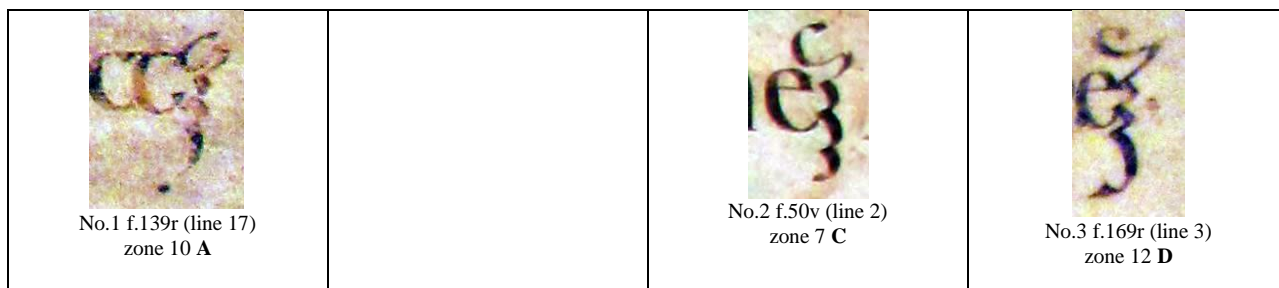


Fig.3.138 Instances of *c*-shaped superscripted-*u* connected to vertical-*m* in zones attributed to Scribes A, C and D (see fig.3.86 for all six instances of this combination)

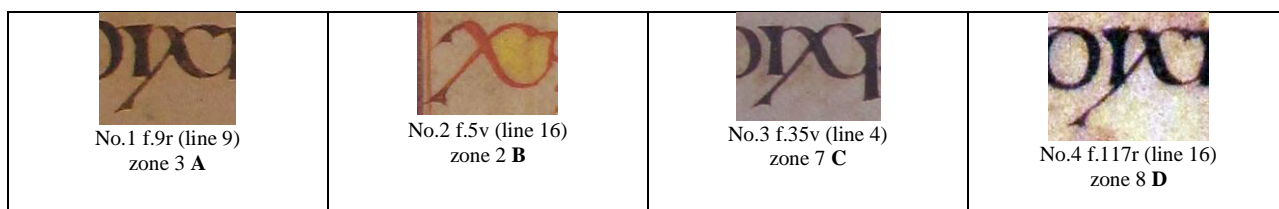


Fig.3.139 Instances of *x* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The basic form of the letter consists of a sinuous stem with a wedge at the top left when it is not coupled with the previous letter. The bottom of this stroke ends in a hairline when it is coupled with the next letter. As with *a*, *c*, *e*, *l*, *r* and *t* the tail is ended with a wedge when the *x* is not coupled with a following letter (fig.3.214). Instances of this ending are also in the canon numerals in fig 2.93 and figs.2.97-101. The end of the second stroke may vary in length and usually has wedges at both ends, the larger of which is at the top

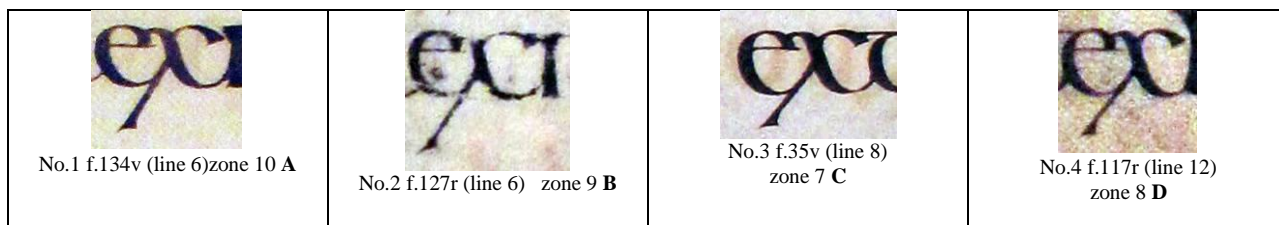


Fig.3.140 Instances of 'dislocated' *x* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The 'second' stroke is not continuous and its upper and lower elements are separately joined to the stem

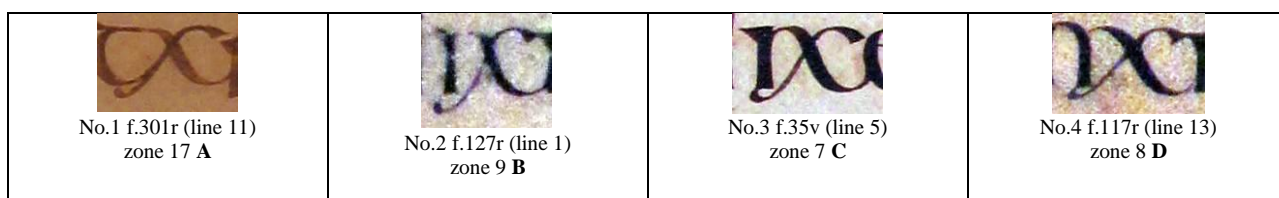


Fig.3.141 Instances of *x* with the downstroke to the lower left looped to connect with the preceding letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.2.94)

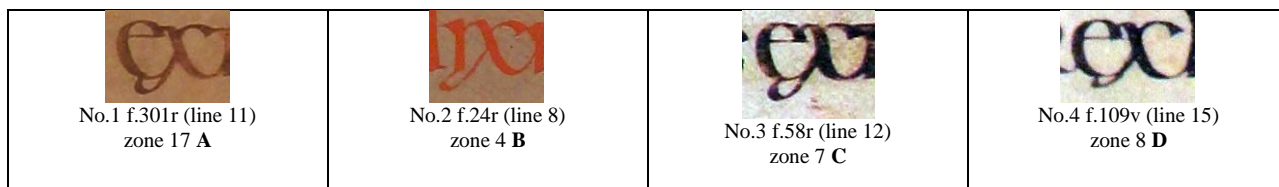


Fig.3.142 Instances of dislocated *x* with the downstroke to the lower left looped to connect with the preceding letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D. It is interesting to note that in figs.3.139-142 two of the different letterforms of *x* occur on the same page for those attributed to Scribes A, B and C, and three on f.117r for those attributed to Scribe D. All these various forms of the letter occur frequently throughout the manuscript (see also figs.3.242-5)

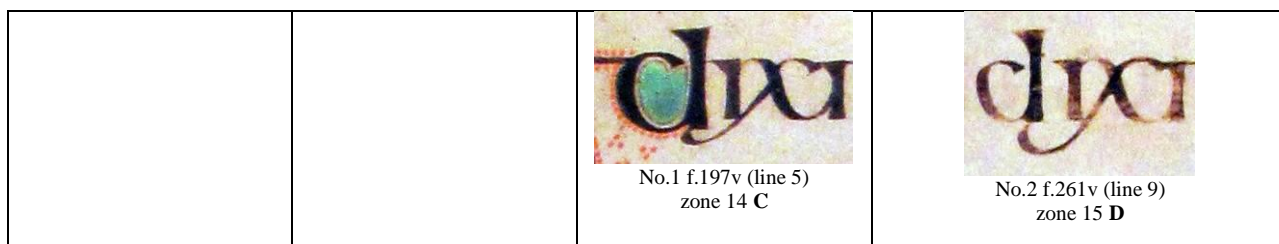


Fig.3.143 Rare instances of *x* with tailstroke linked to a letter beyond that preceding it in zones attributed to Scribes C and D (see figs.5.202-nos.1 and 3, 5.161 and 5.285)

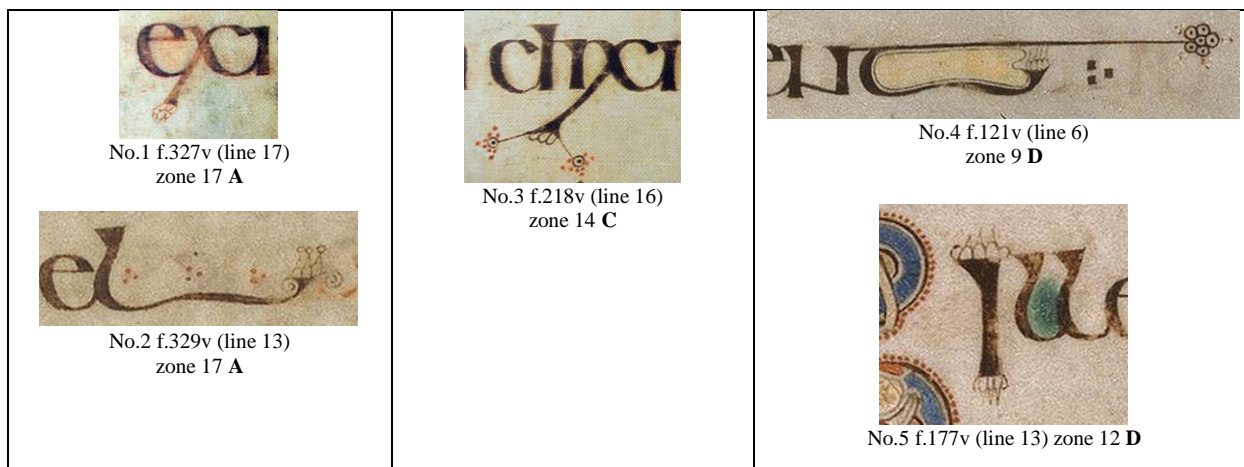


Fig.3.144 The only instances of letters with elements of the ‘Cathach-style’ pointed motifs added to terminal wedges in zones attributed to Scribes A, C and D (see initials in fig.5.65 and pp. 287-88 in chapter two)





Fig.3.145 All nine instances of *x* with zoomorphic additions to the downstroke on the left-hand side in zones attributed to Scribes A, C and D. Note also the 'boxed' feature added to no.9 which recalls the lozenge motif in the middle of the great *chi* on f.34r (see also figs.3.23-5 and 3.100-1 and fig.4.49)

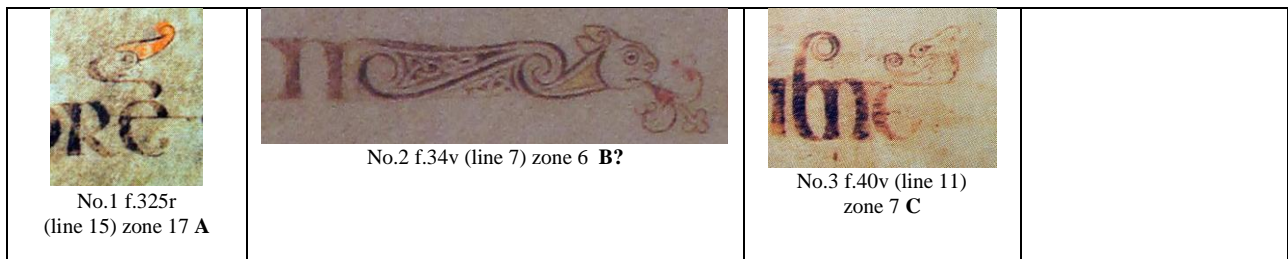


Fig.3.146 The only other three instances of letters with zoomorphic additions in zones attributed to Scribes A, B and C

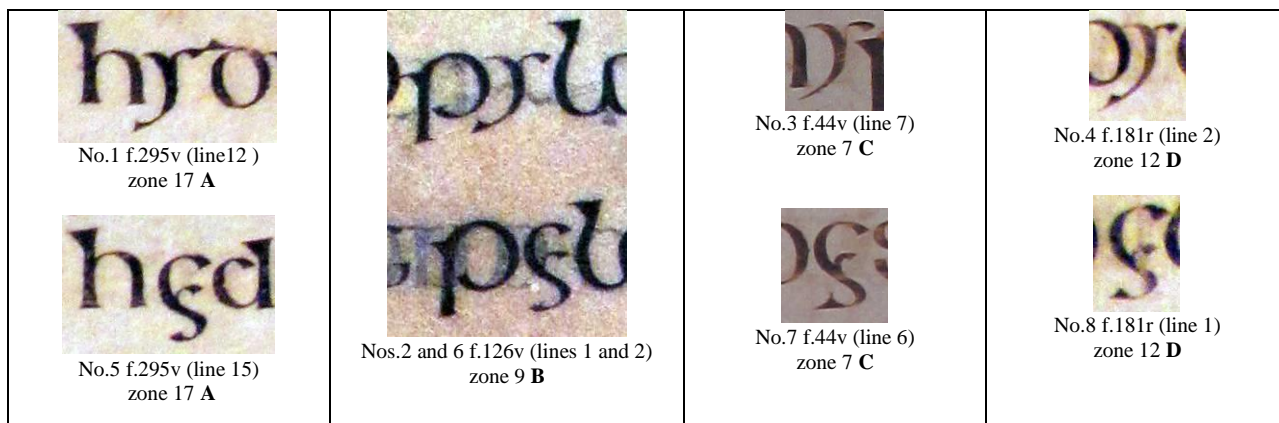


Fig.3.147 Instances of the two forms of y occurring on the same page, in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The first of these is formed of a large bow which usually has a wedged ending at the bottom (nos.1-4). The second stroke added near the top is not unlike the top of the second stroke in *x*. The second form of the letter has an *s*-shaped stem with wedges at both ends (nos.5-8). The second stroke is similar to that on the first form of the letter but joins the stem in the middle. Both types are usually found together and the examples shown are taken from the same page in zones attributed to each of the hands in the four-scribe scheme

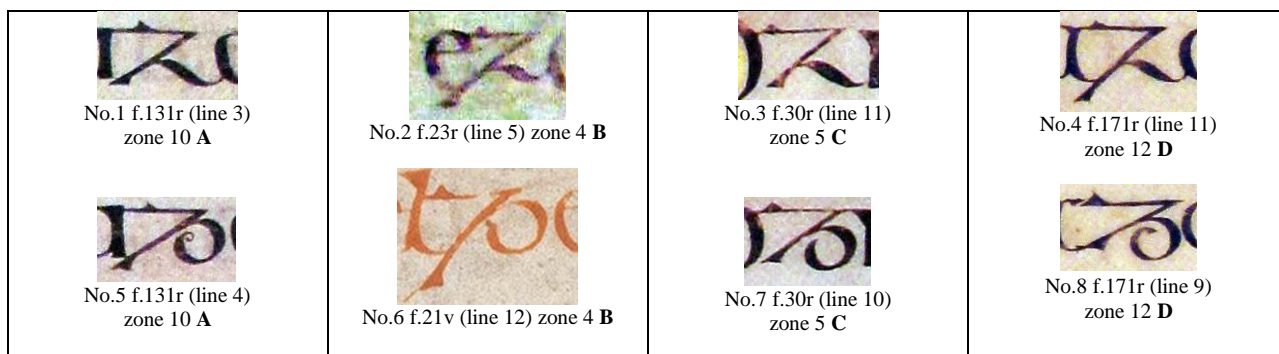


Fig.3.148 Instances of two forms of z occurring on the same (or neighbouring) pages, in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Both letterforms have a straight headstroke with a serif at the left on top. The second stroke in both letterforms is a thin diagonal with a serif at the bottom. The final stroke may be a sinuous tail of uneven thickness or a bow which is more or less spiralled. Both types are usually found together and the examples shown are taken from the same page in each of the zones attributed to the four scribes with the exception of fig.3.148-nos.2 and 6 which are only a few pages apart (see also figs.3.241 and 5.1)

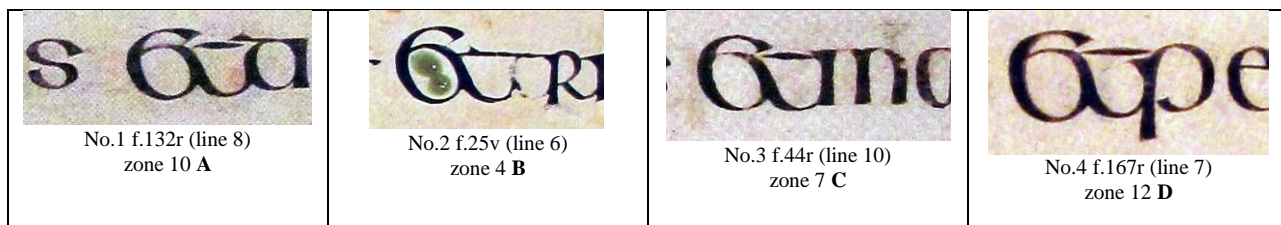


Fig.3.149 Basic *et*-ligature with curved tail-stroke connected to the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

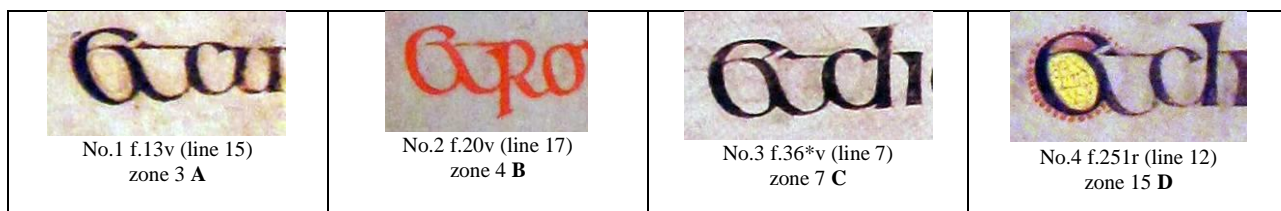


Fig.3.150 More compressed *et*-ligature with curved tail-stroke connected to the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

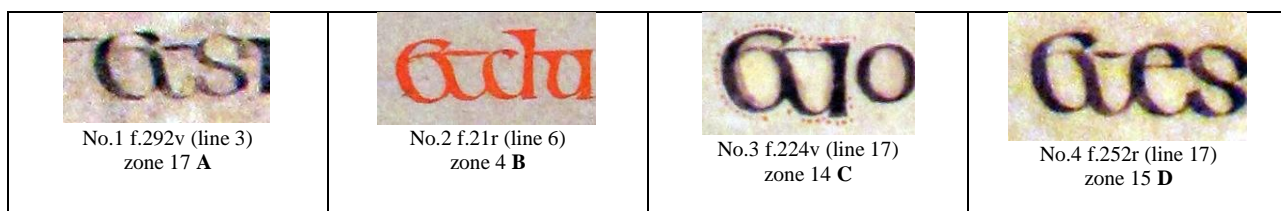


Fig.3.151 *Et*-ligature with curved tail-stroke connected to the following letter having a less slanted diagonal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

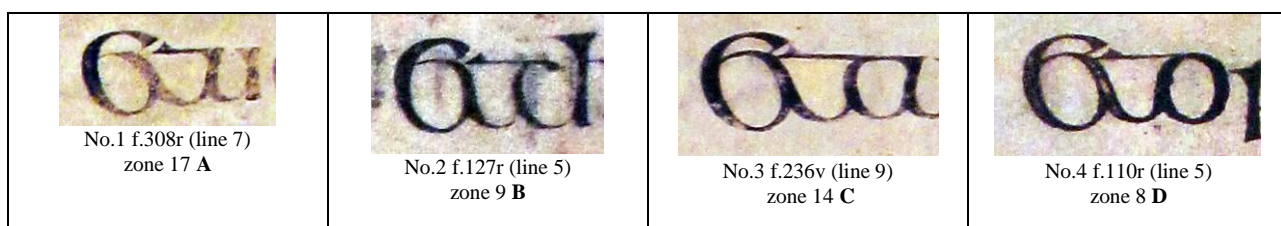


Fig.3.152 *Et*-ligature with the tail-stroke drawn above the lower level of the bowl of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

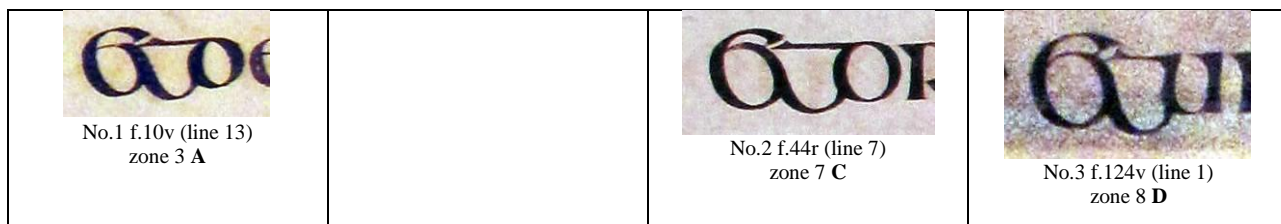


Fig.3.153 *Et*-ligature with the tail-stroke drawn below the lower level of the bowl of the letter in zones attributed to Scribes A, C and D

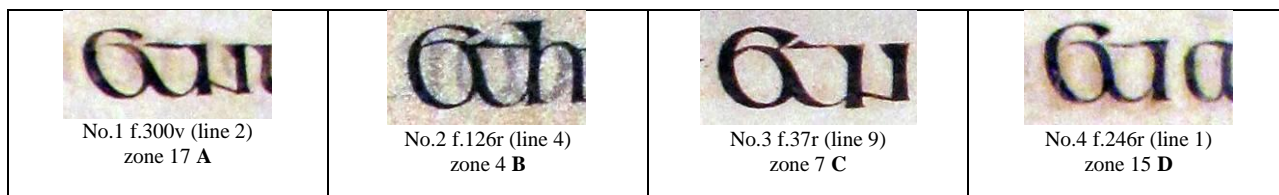


Fig.3.154 *Et*-ligature with the tail-stroke linked to the side of the following minim in zones attributed to Scribes A, C and D

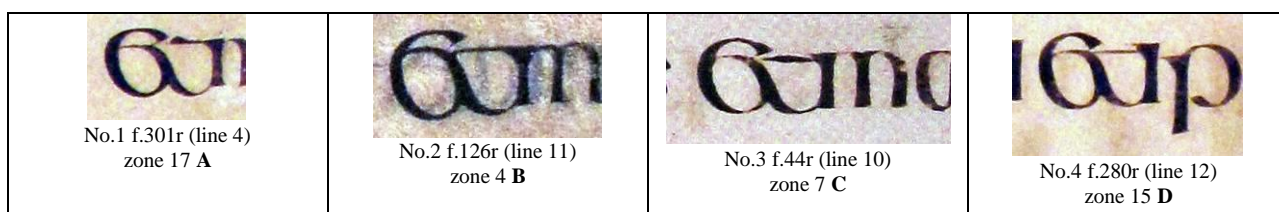


Fig.3.155 *Et*-ligature with the tail-stroke linked to the bottom of the following minim in zones attributed to Scribes A, C and D

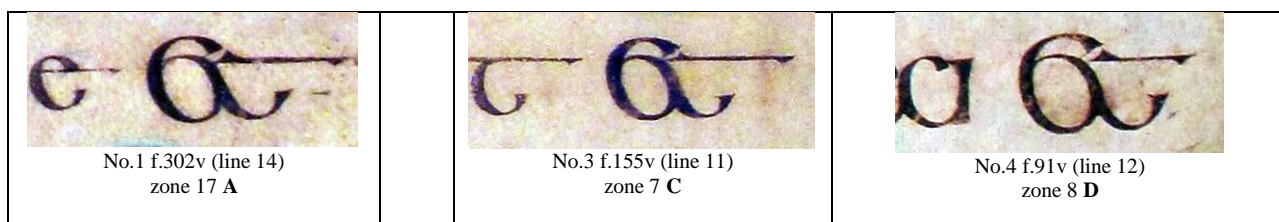


Fig.3.156 *Et*-ligature at line-ends with tail-stroke terminating with an upwards facing wedge in zones attributed to Scribes A, C and D

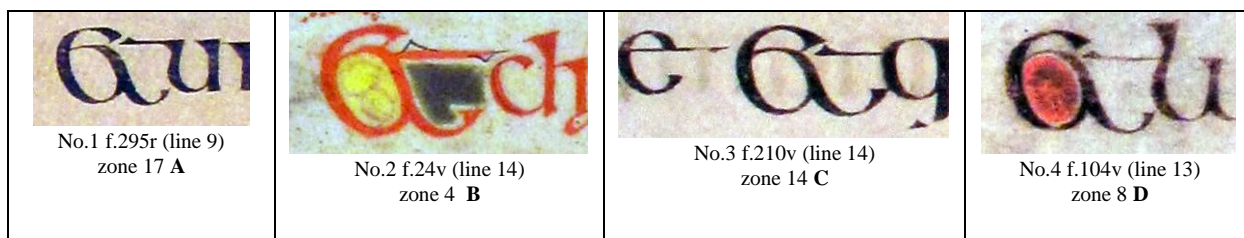


Fig.3.157 *Et*-ligature in mid-line with tail-stroke terminating in an upturned wedge in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.3.214)

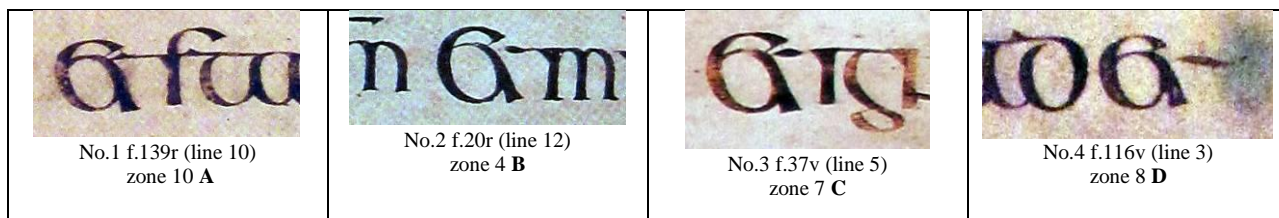


Fig.3.158 Basic *et*-ligature with straight tail-stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

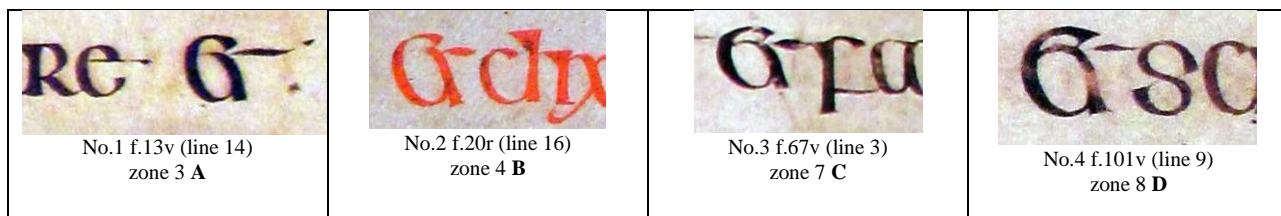


Fig.3.159 More compressed *et*-ligature with straight tail-stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

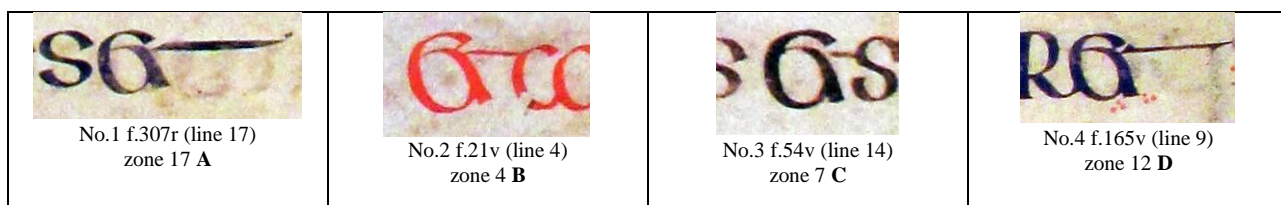


Fig.3.160 *Et*-ligature with straight tail-stroke ending above the lower level of the bowl of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

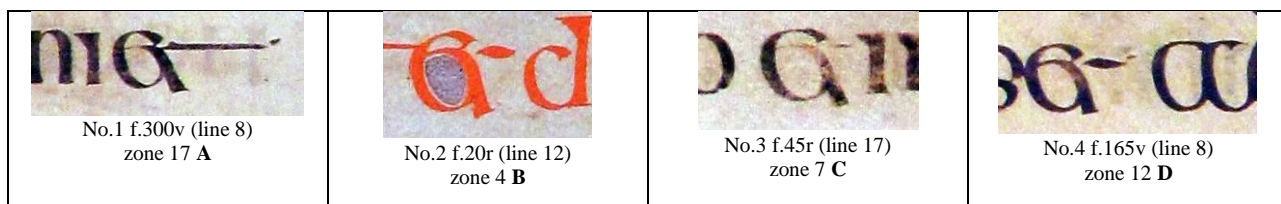


Fig.3.161 *Et*-ligature with straight tail-stroke ending below the lower level of the bowl of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

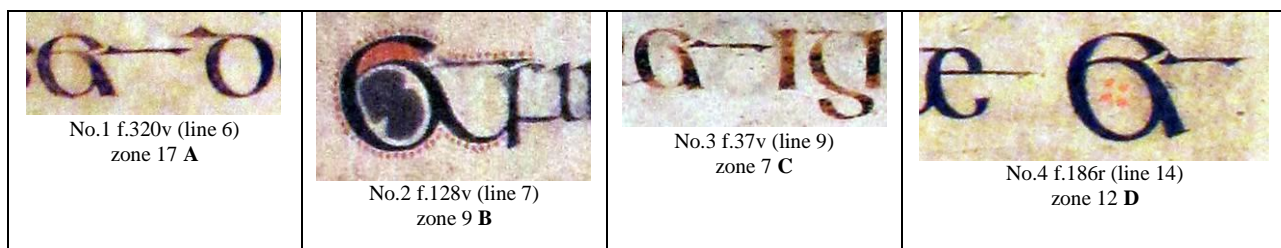


Fig.3.162 *Et*-ligature having a horizontal stroke wedged at both ends in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The straight horizontal strokes, wedged at both ends, recall similarly formed strokes marking abbreviations (figs.4.214-17)

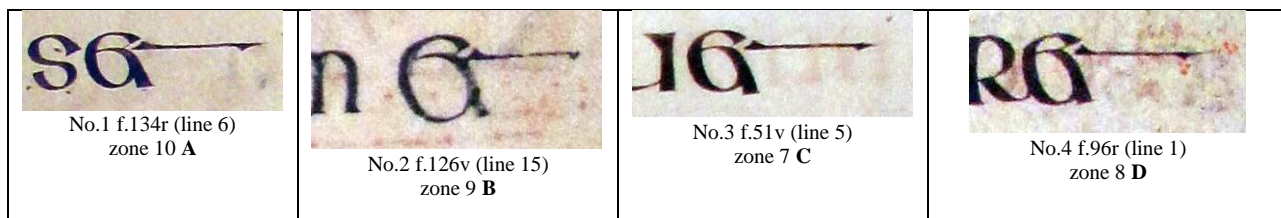


Fig.3.163 *Et*-ligature with a longer horizontal stroke wedged at both ends in zones attributed to the various hands in the four-scribe scheme A, B, C and D

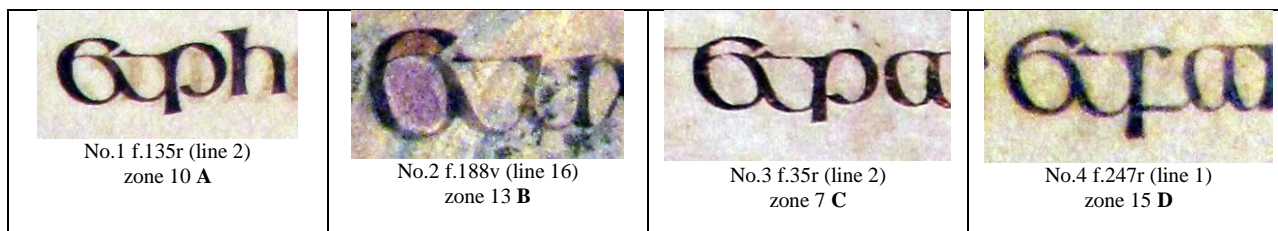


Fig.3.164 *Et*-ligature with single wedged horizontal stroke linked with the wedge at the top of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

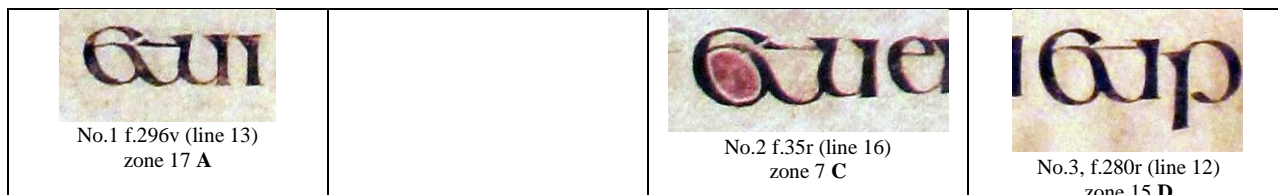


Fig.3.165 *Et*-ligature with the horizontal stroke linked below the wedge of the following letter in zones attributed to Scribes A, C and D

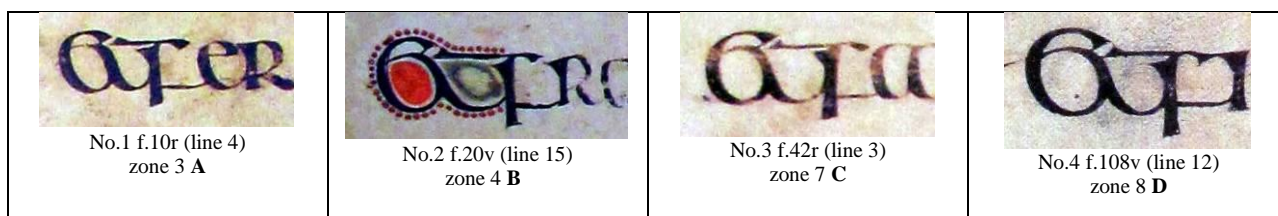


Fig.3.166 *Et*-ligature with horizontal stroke merged with the top of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

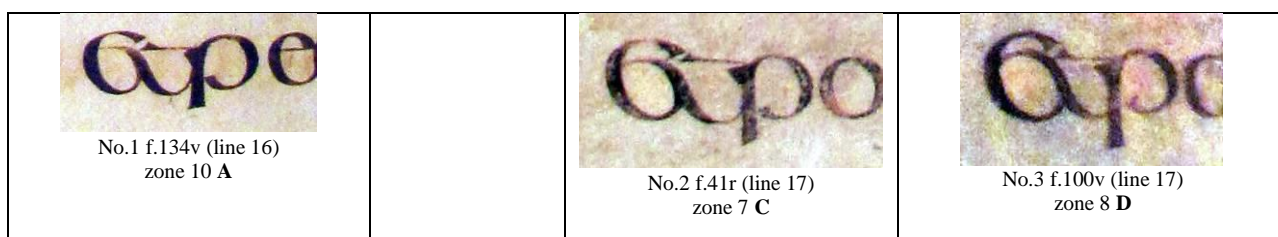


Fig.3.167 *Et*-ligature with horizontal stroke between the wedge and the headstroke of the following letter in zones attributed to Scribes A, C and D

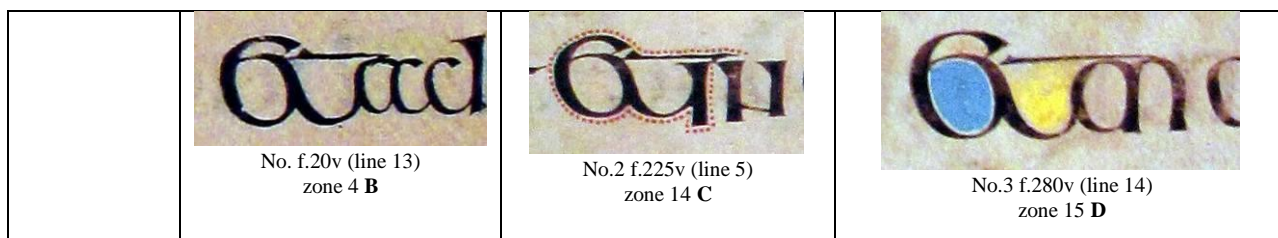


Fig.3.168 Three of the thirteen instances of the *et*-ligature with the horizontal stroke above the following letter in zones attributed to Scribes B, C and D

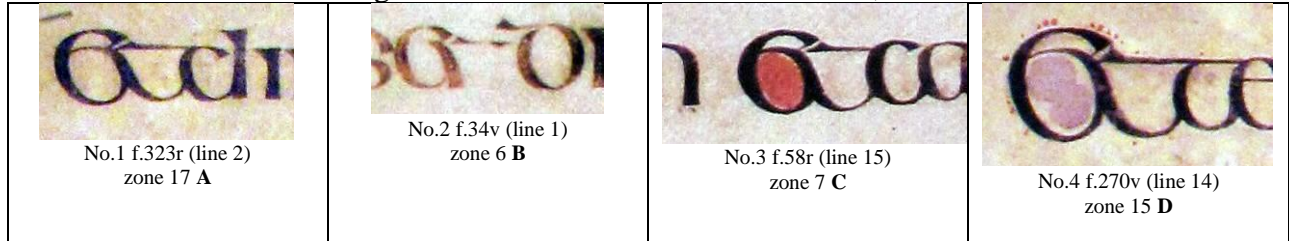


Fig.3.169 *Et*-ligature with the headstroke wedge and the horizontal stroke wedges aligned and close together in zones attributed to the various hands in the four-scribe scheme A, B, C and D

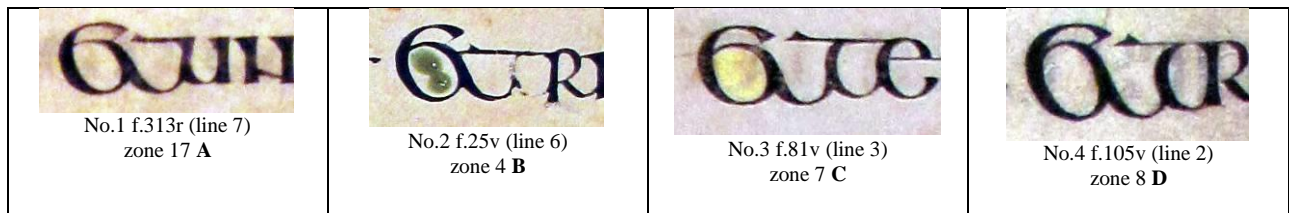


Fig.3.170 *Et*-ligature with the headstroke wedge and the horizontal stroke wedge not closely aligned in zones attributed to the various hands in the four-scribe scheme A, B, C and D

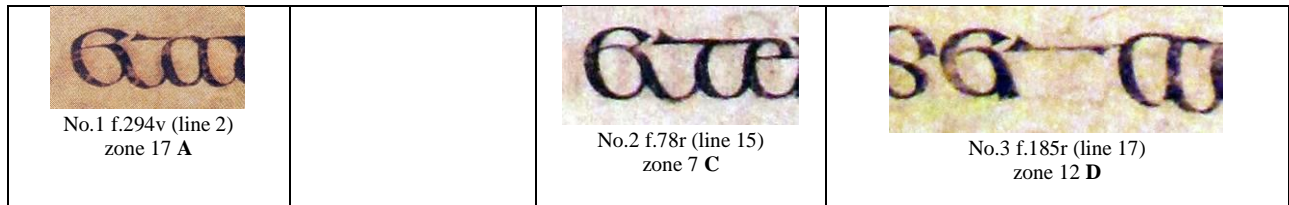


Fig.3.171 *Et*-ligature with the headstroke wedge not aligned with the wedge on the horizontal stroke in zones attributed to Scribes A, C and D

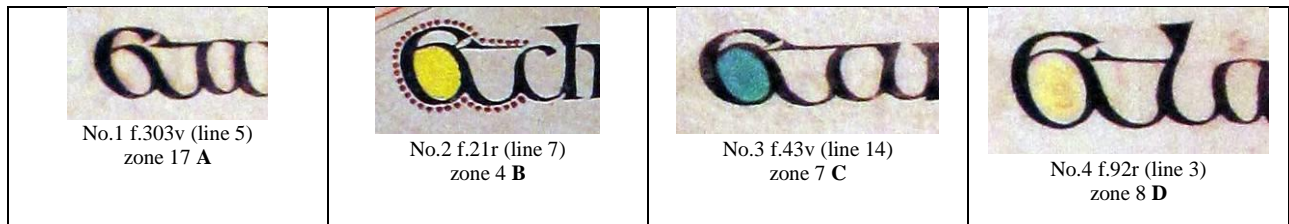


Fig.3.172 *Et*-ligature having the horizontal stroke wedge terminated in a curve and facing the straight edge on the wedge of the *et* headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

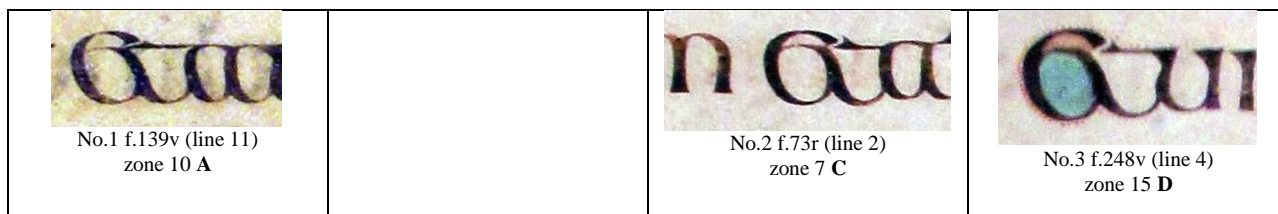


Fig.3.173 *Et*-ligature with the horizontal stroke wedge appearing to respond to the headstroke wedge in zones attributed to Scribes A, C and D

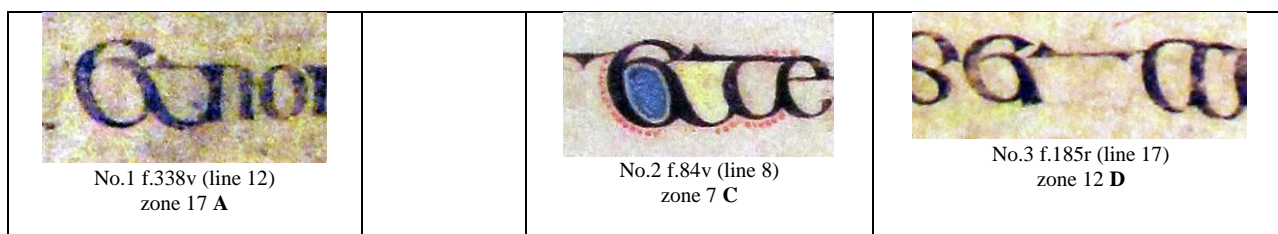


Fig.3.174 *Et*-ligature with large wedge on the horizontal stroke in zones attributed to Scribes A, C and D

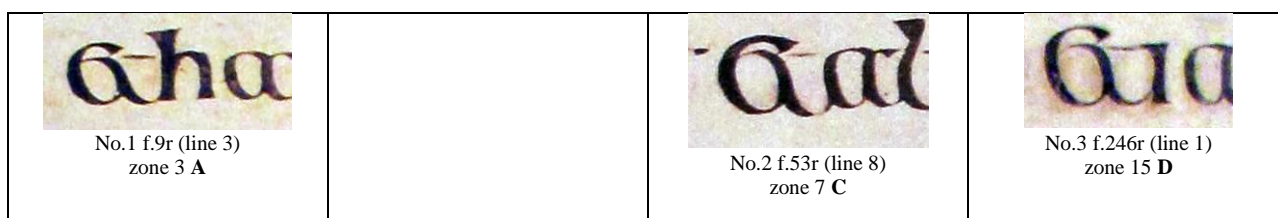


Fig.3.175 *Et*-ligature with a very thin horizontal stroke and not touching the letters in zones attributed to the various hands in the four-scribe scheme A, B, C and D

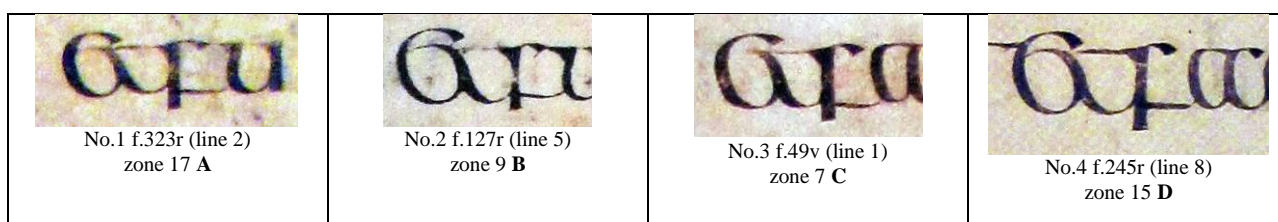


Fig.3.176 *Et*-ligature with thin horizontal stroke and linked with the wedge at the top of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

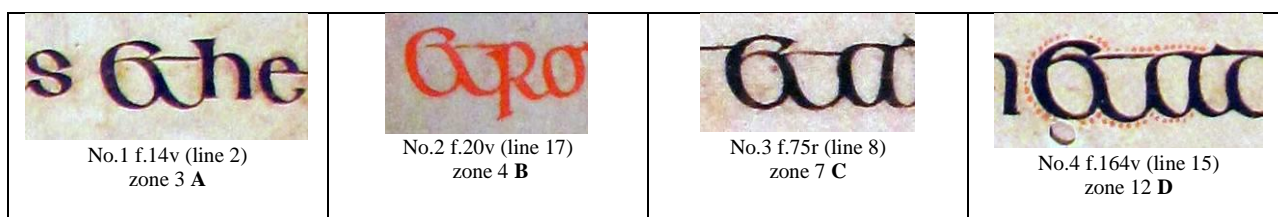


Fig.3.177 *Et*-ligature with a thin horizontal stroke and touching both letters in zones attributed to the various hands in the four-scribe scheme A, B, C and D



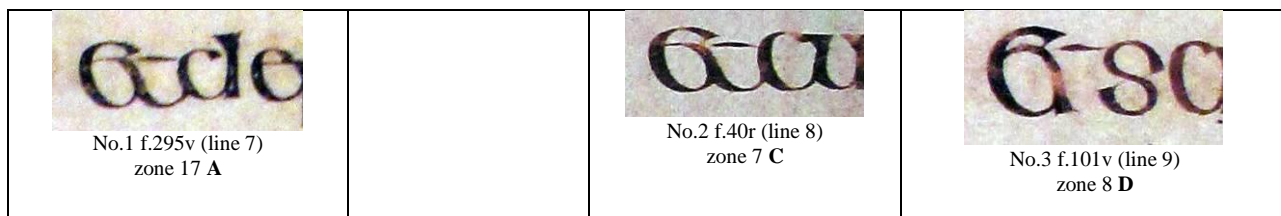


Fig.3.178 *Et*-ligature with thin lentoid horizontal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

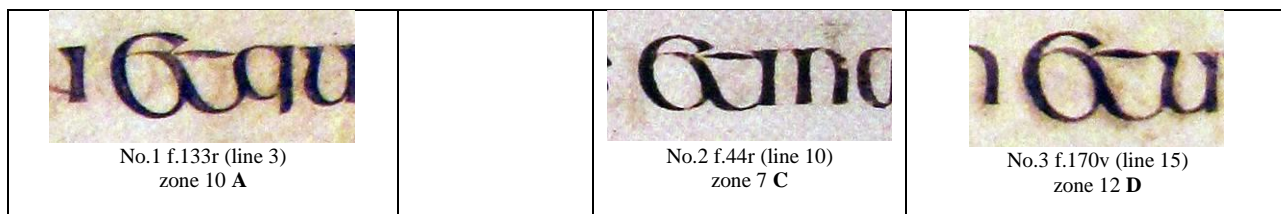


Fig.3.179 *Et*-ligature with mid-sized lentoid horizontal stroke in zones attributed to Scribes A, C and D

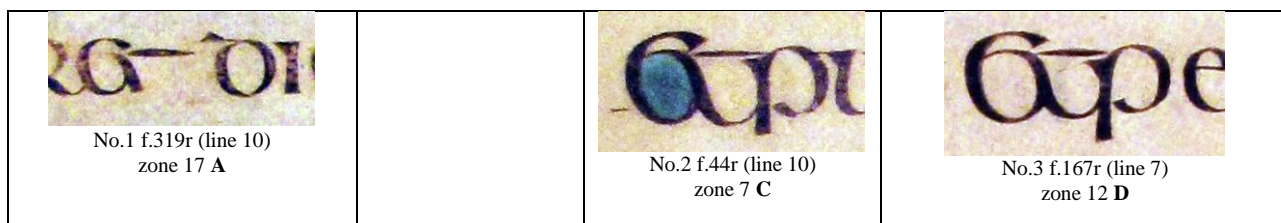


Fig.3.180 *Et*-ligature with longer lentoid horizontal stroke in zones attributed to Scribes A, C and D

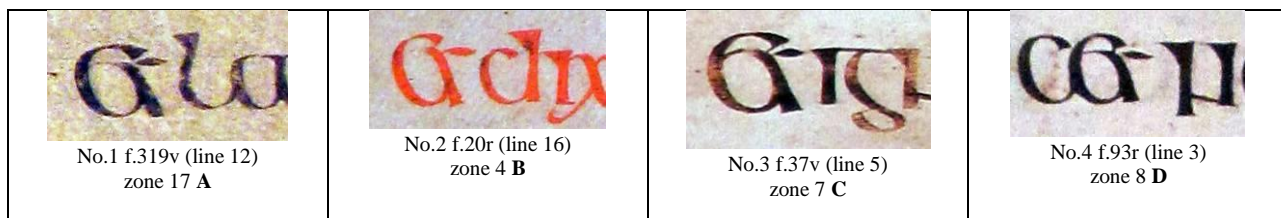


Fig.3.181 *Et*-ligature with short lentoid horizontal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

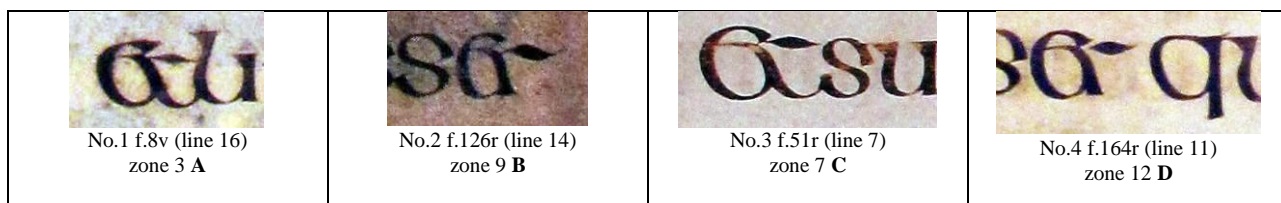


Fig.3.182 *Et*-ligature with larger lentoid horizontal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

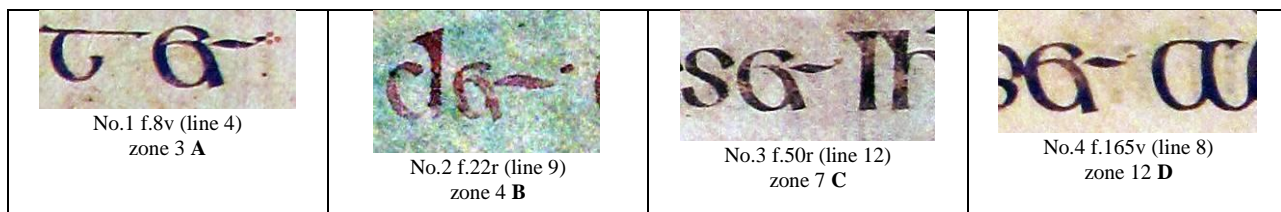


Fig.3.183 *Et*-ligature with shorter ‘fish-shaped’ horizontal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see following illustrations and a related instance on f.299v, line 5 – fig.5.197-no.1 and also figs.4.218-nos.2-4 and figs.5.28 and 5.237-no.4)

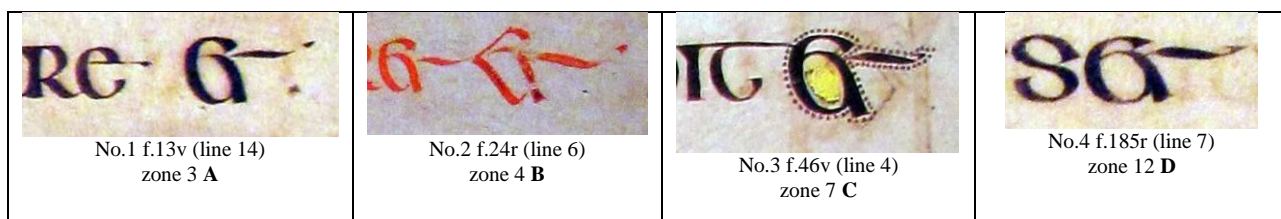


Fig.3.184 *Et*-ligature with mid-sized ‘fish-shaped’ horizontal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

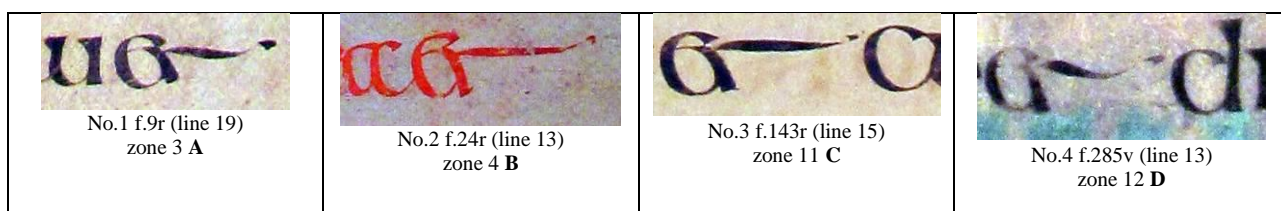


Fig.3.185 *Et*-ligature with longer ‘fish-shaped’ horizontal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

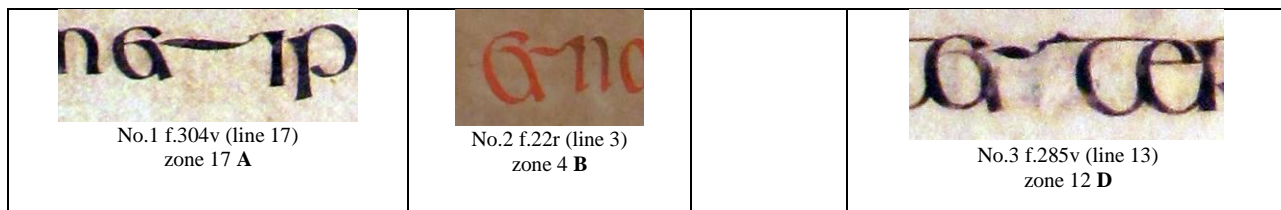


Fig.3.186 Three of the eleven instances of the *et*-ligature with ‘fish-shaped’ horizontal stroke linked with the wedge of the following letter in zones attributed to Scribes A, B and D

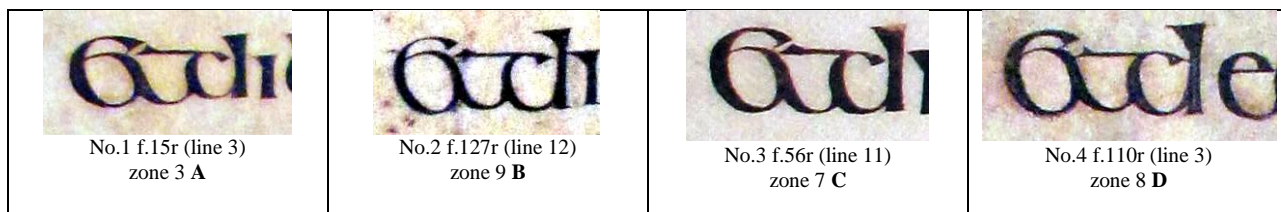


Fig.3.187 *Et*-ligature with horizontal stroke merged with the top of the bow of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

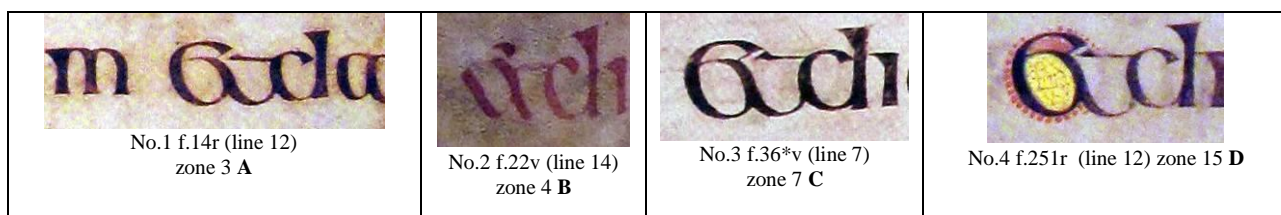


Fig.3.188 *Et*-ligature with horizontal stroke merged with the shoulder of the bow of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

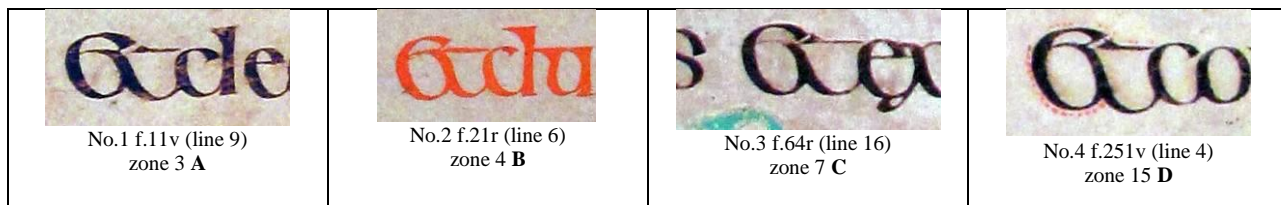


Fig.3.189 *Et*-ligature with horizontal stroke not quite touching the bow of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

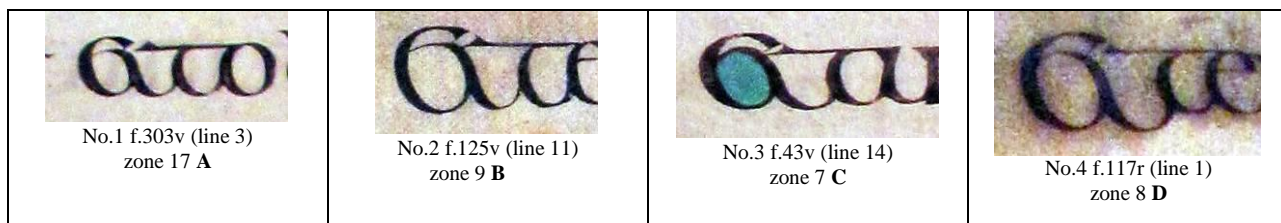


Fig.3.190 *Et*-ligature with horizontal stroke shared with *t* headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

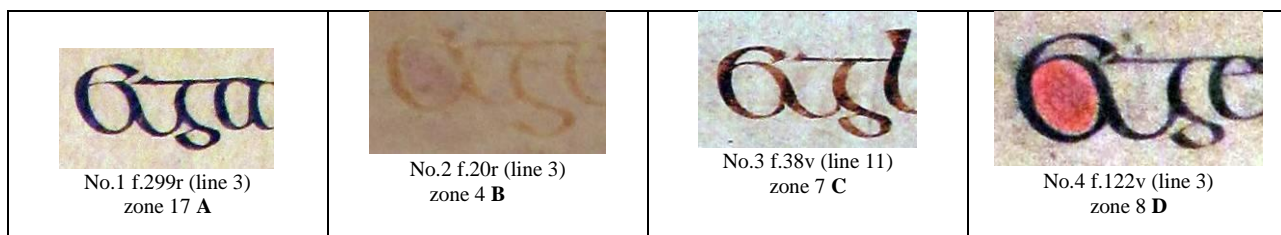


Fig.3.191 *Et*-ligature with horizontal stroke shared with *g* headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

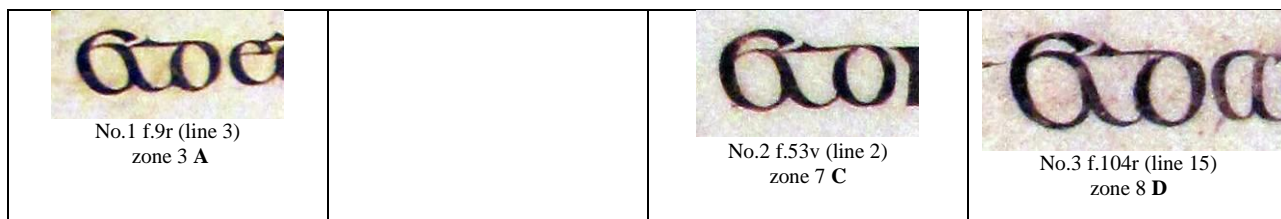


Fig.3.192 *Et*-ligature with horizontal stroke shared with uncial-*d* headstroke in zones attributed to Scribes A, C and D (see fig.5.161)

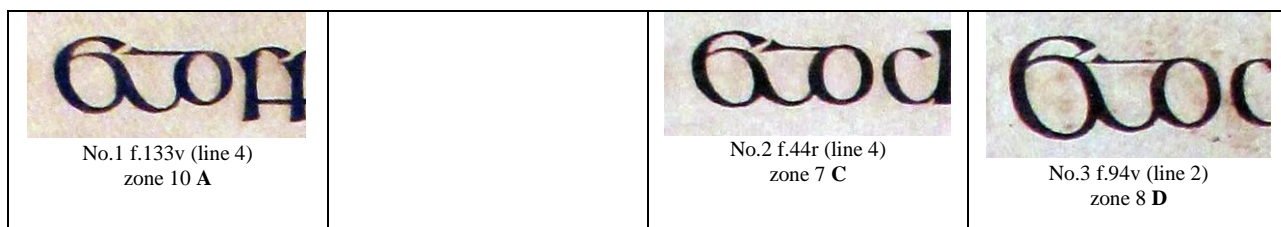


Fig.3.193 *Et*-ligature with horizontal stroke merged with the top of *o* in zones attributed to Scribes A, C and D (closely resembling *d* in the previous fig.3.192)

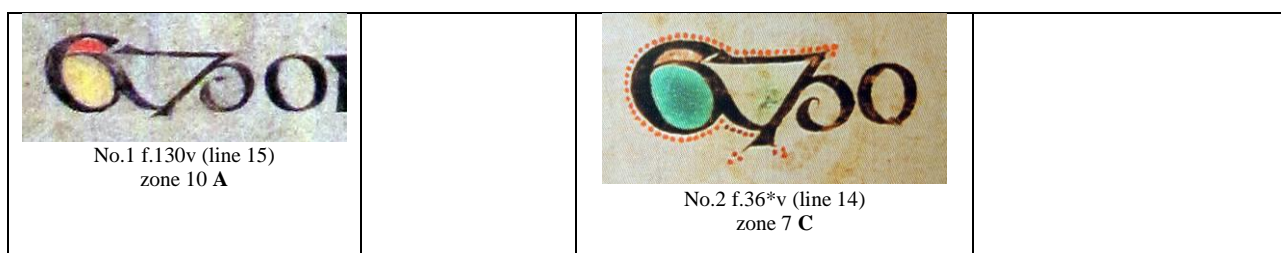


Fig.3.194 Two of only five instances of the *et*-ligature with shared horizontal stroke/headstroke of the following letter *z* in zones attributed to Scribes A and C. Both of these instances occur on the same text referring to the clothing of John the Baptist - *zonam pellicam* (Mt.3.4) and *zona pellicia* (Mk.1.6)

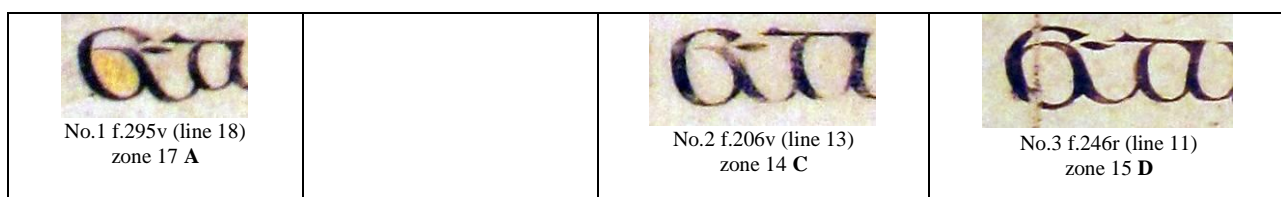


Fig.3.195 Three of the thirteen instances of the *et*-ligature with short lentoid horizontal stroke aligned underneath *t* headstroke in zones attributed to Scribes A, C and D (see f.146v for an instance in the addition/correction in the bottom margin - fig.4.10-no.2)

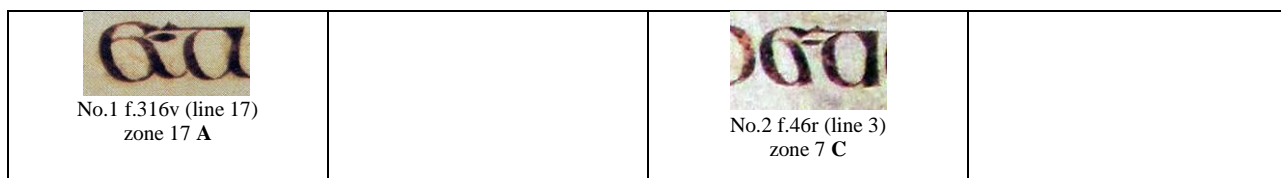


Fig.3.196 Two of the three instances of the *et*-ligature with the headstroke wedge linked to the headstroke wedge of the following letter *t* and with a lentoid wedge aligned underneath, in zones attributed to Scribes A and C

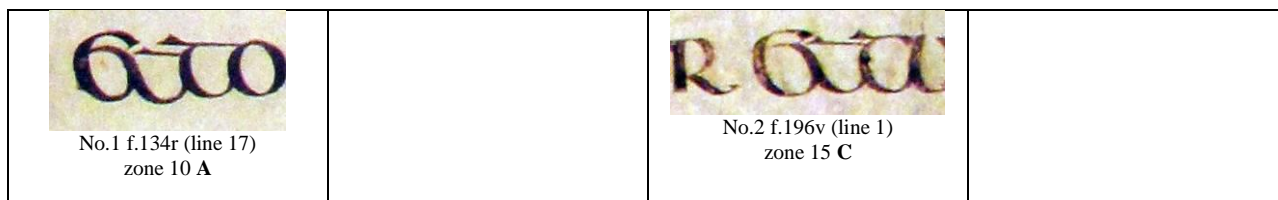


Fig.3.197 Two of the ten instances of the *et*-ligature with straight horizontal stroke aligned underneath the *t* headstroke in zones attributed to Scribes A and C

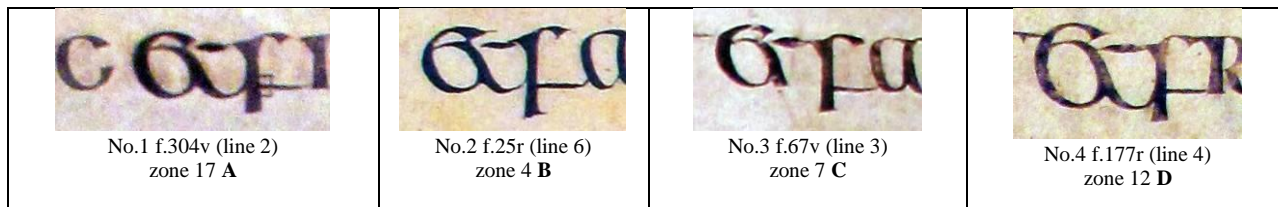


Fig.3.198 *Et*-ligature with lentoid horizontal stroke linked with the wedge at the top of *f* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

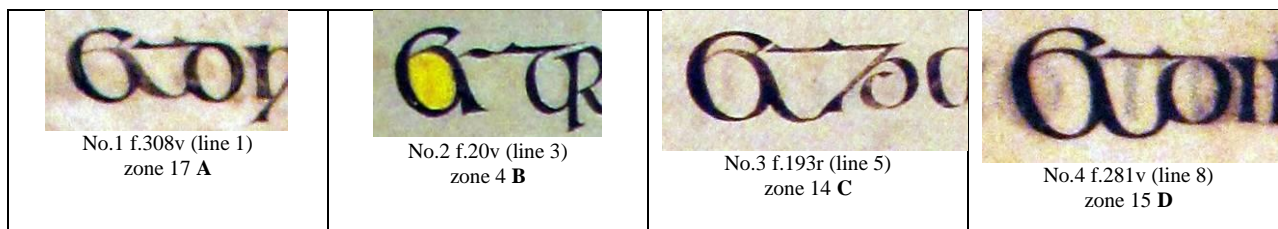


Fig.3.199 Four of the six instances of the *et*-ligature with the horizontal stroke merged with the headstroke wedge of the following letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

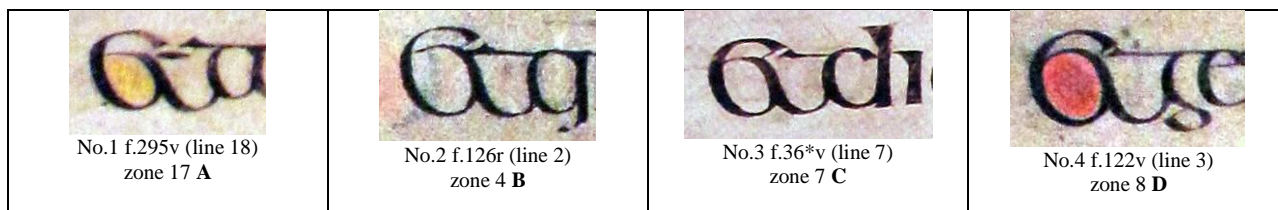


Fig.3.200 *Et*-ligature having a longer headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.3.201 *Et*-ligature having a shorter headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

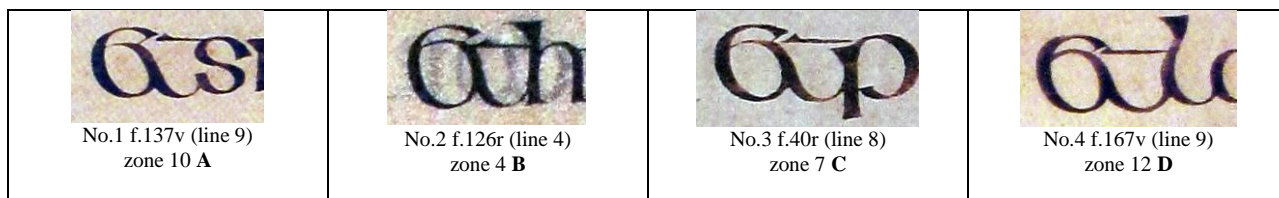


Fig.3.202 *Et*-ligature having a smaller terminal wedge on the headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

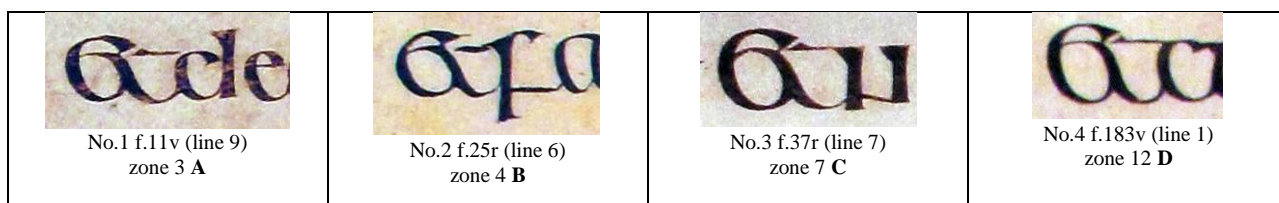


Fig.3.203 *Et*-ligature having a larger terminal wedge on the headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

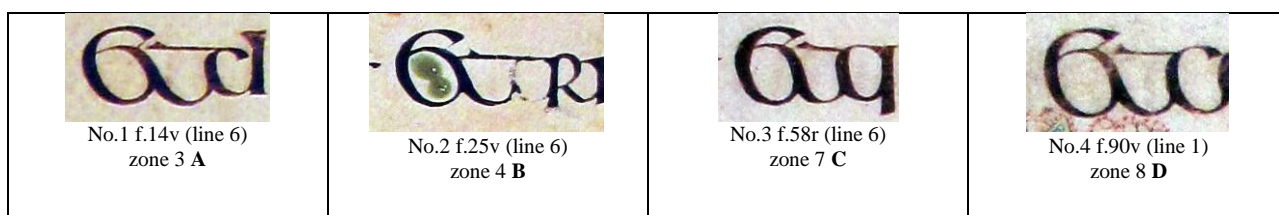


Fig.3.204 *Et*-ligature having a longer hairline connecting the headstroke wedge to the diagonal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

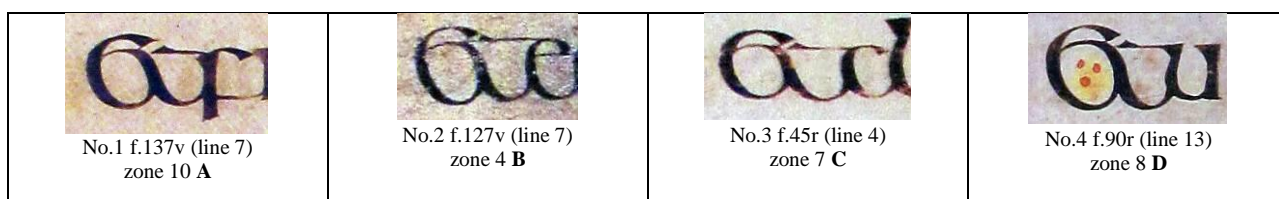


Fig.3.205 *Et*-ligature having a shorter hairline (or none) connecting the headstroke wedge to the diagonal stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

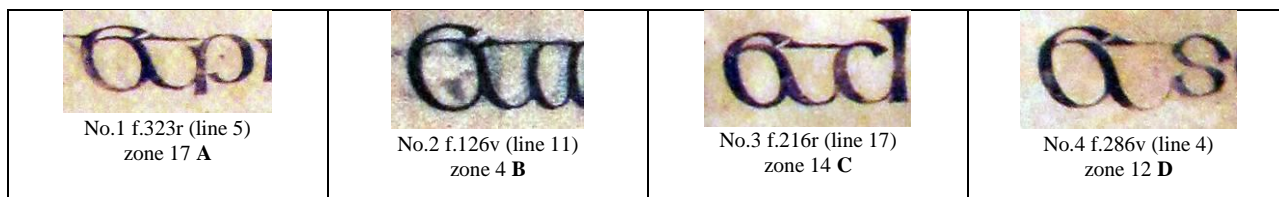


Fig.3.206 *Et*-ligature with the headstroke close to the diagonal stroke creating a smaller enclosed space in the upper part of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D

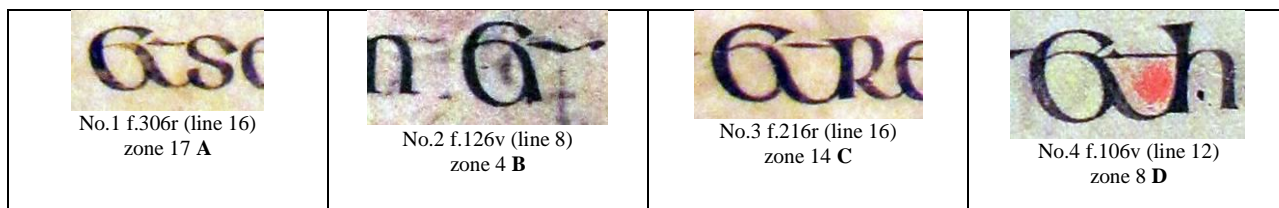


Fig.3.207 *Et*-ligature with the headstroke further from the diagonal stroke creating a larger enclosed space in the upper part of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.3.208 *Et*-ligature with the upper end of the diagonal stroke relatively straight as it joins the left hand stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

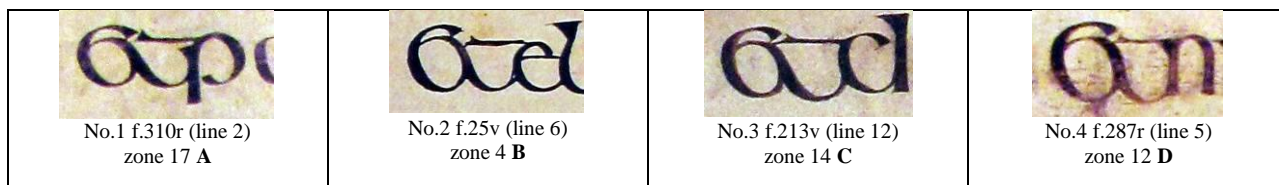


Fig.3.209 *Et*-ligature with the upper end of the diagonal stroke curved as it joins the left hand stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D

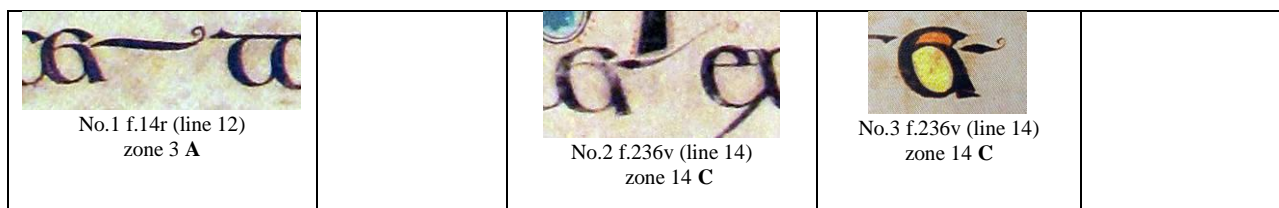


Fig.3.210 The only three instances of the *et*-ligature with spiral terminals to the horizontal stroke in zones attributed to Scribes A and C. The two instances on f.236v (nos.3 and 4) can be seen as a small cluster

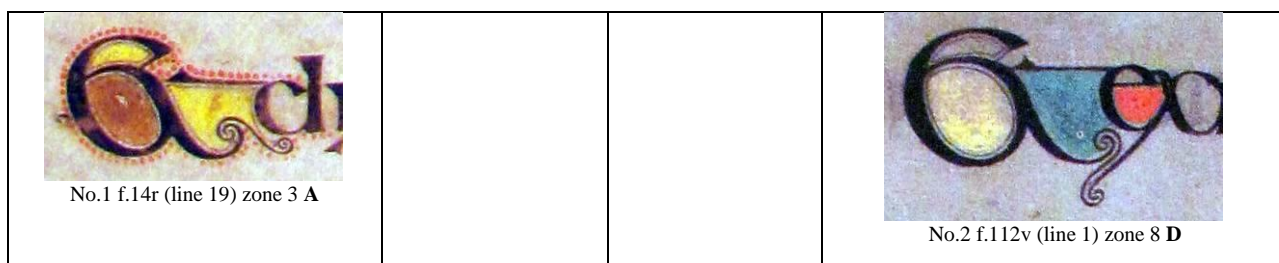


Fig.3.211 The only two instances of the *et*-ligature with spiral terminals to the diagonal stroke in zones attributed to Scribes A and D

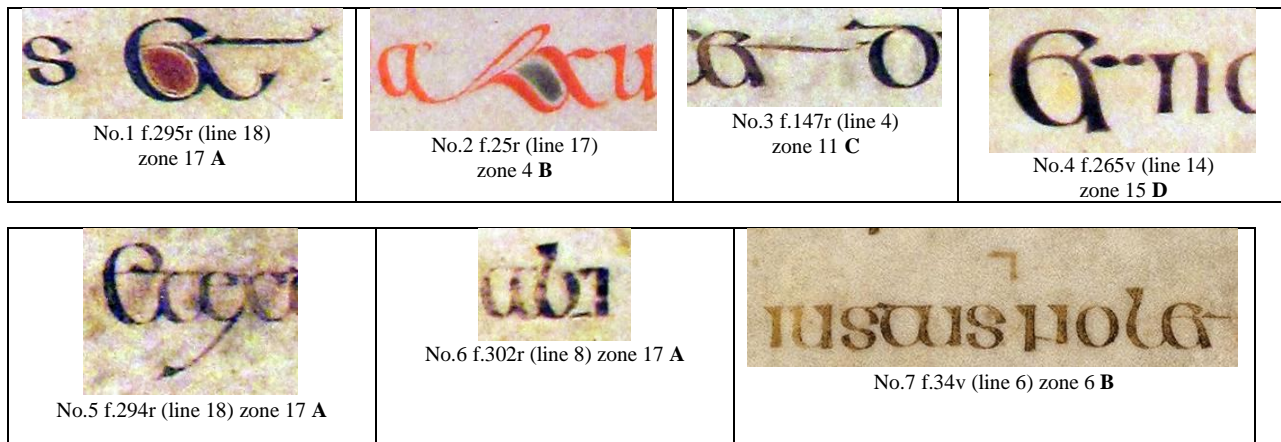


Fig.3.212 Instances of the *et*-ligature with unique features in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Nos.5 and 6 show rare instances where *et* is not written with the usual ligature (no.5 – these also occur on f.307v-line 11, f.324-line 8 and 308v-line 4) and where the Tironian 7-shaped version is used (no.6 – another instance of this form occurs in the display lettering - see fig.5.365-no.38 and another is inserted as a correction in red in line 6 on f.34v (no.7))

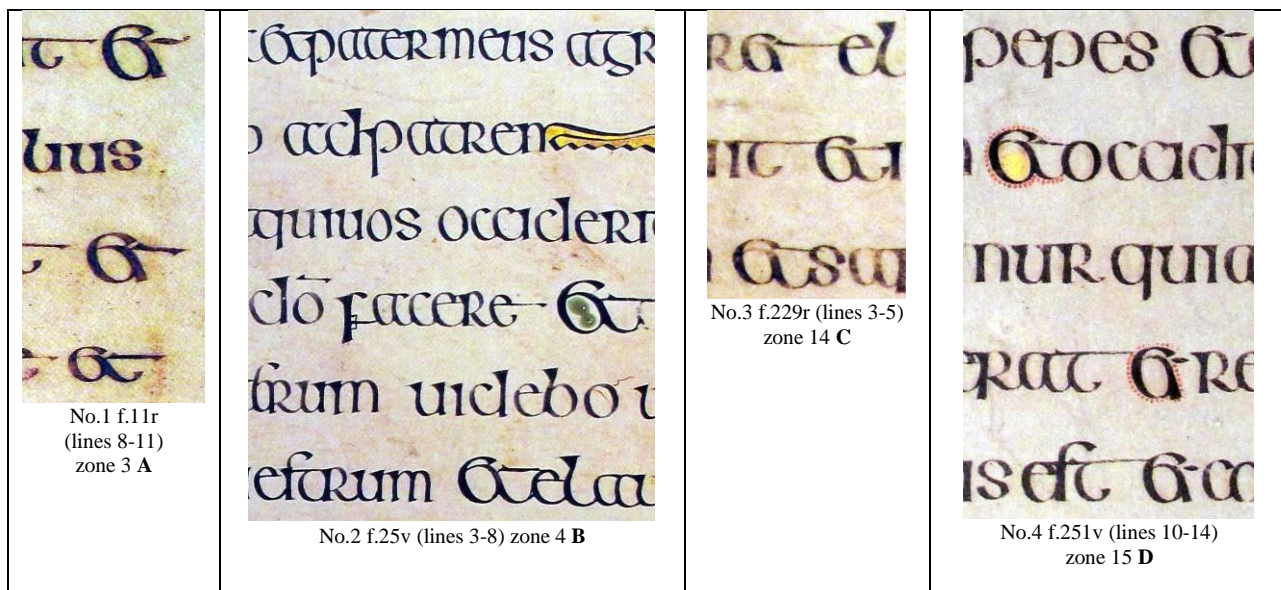


Fig.3.213 Instances of *et*-ligature variants in close proximity in zones attributed to the various hands in the four-scribe scheme A, B, C and D



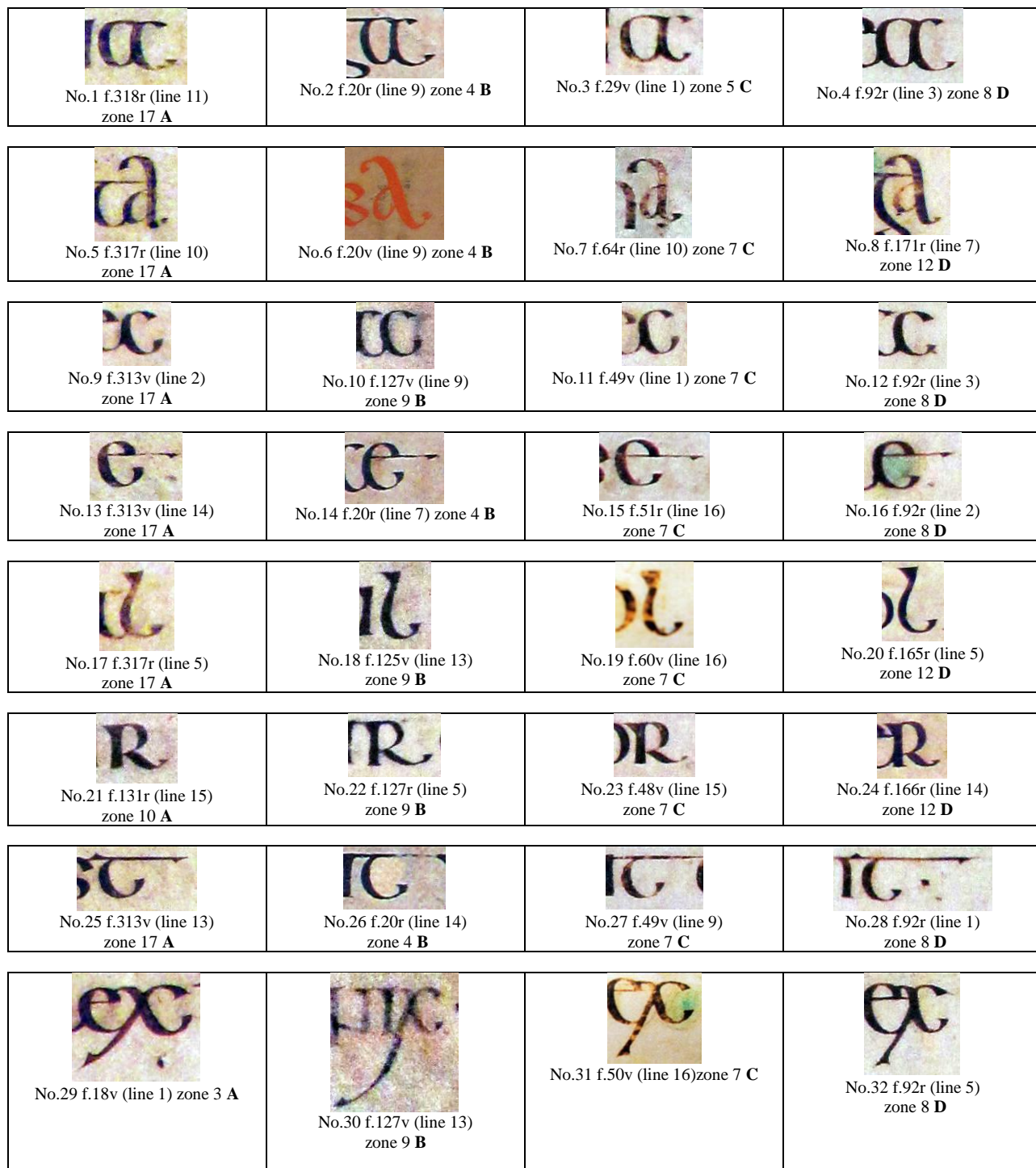


Fig.3.214 Instances of half-uncial *a*, uncial-*a*, *c*, *e*, *l*, *r*, *t* and *x* with tails which are not coupled with a following letter and are finished with wedges, in zones attributed to the various hands in the four-scribe scheme A, B, C and D. It is interesting to look across the rows and down the columns to see the variety used in creating these endings and no patterns are evident that could be linked to any of the Scribes A, B, C or D (see also the *et*-ligature in figs.3.156-7)

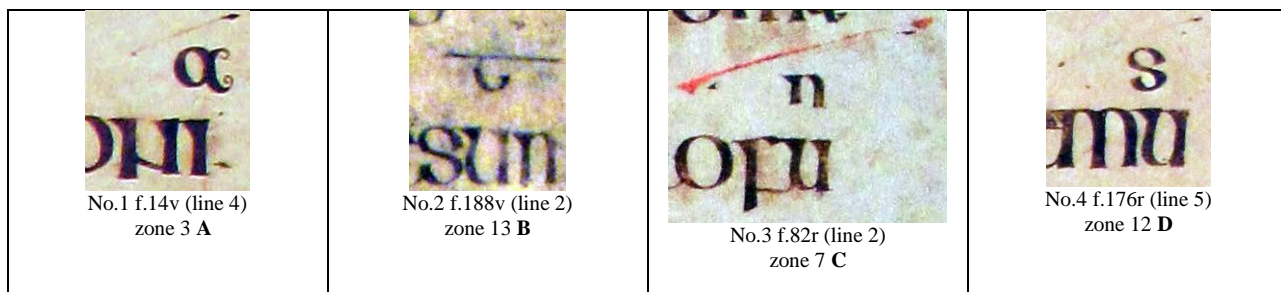


Fig.3.215 Instances of small letters superscripted in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These are typically marked with accompanying diagonal strokes which usually have serifs at both ends (see figs.4.147-174)



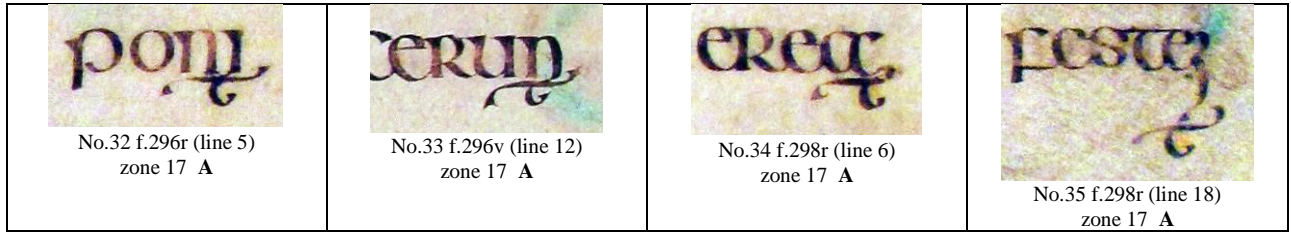
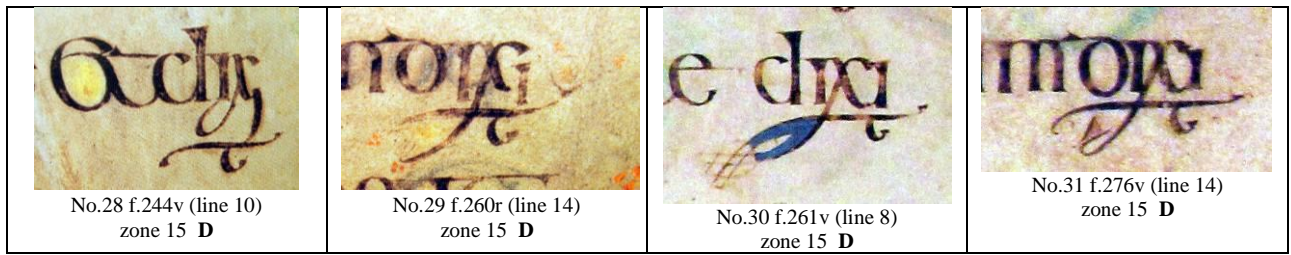
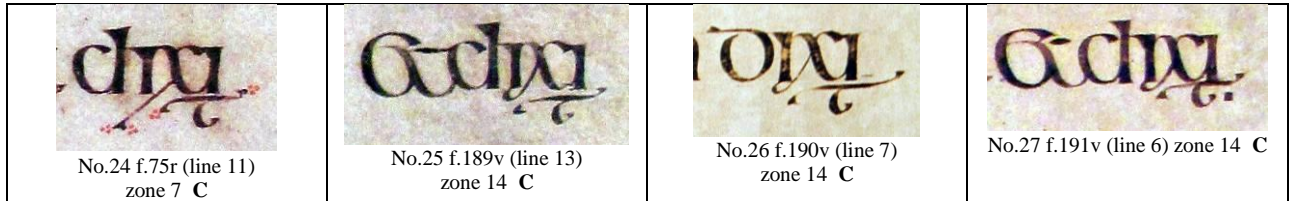
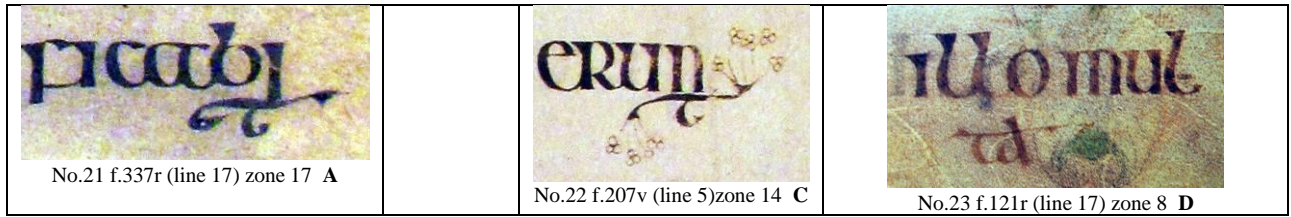
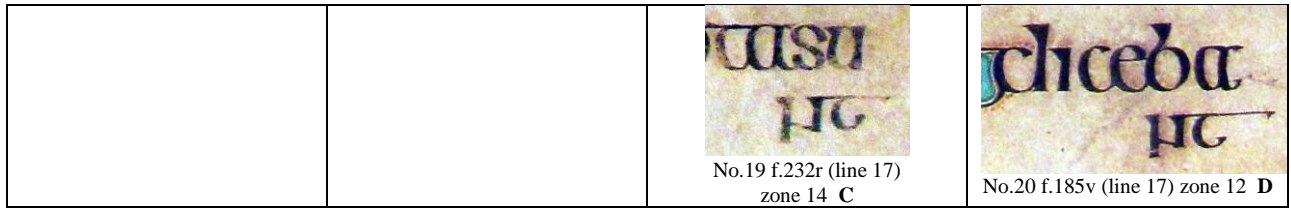
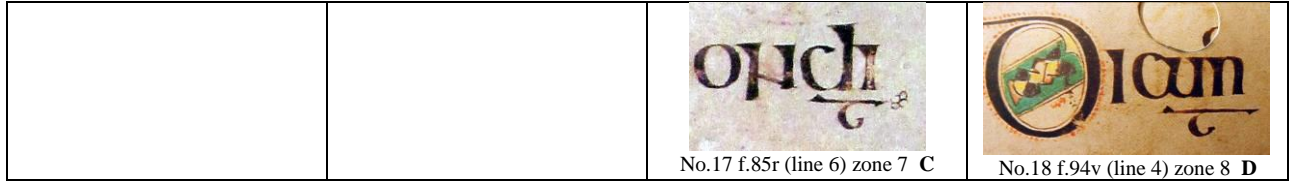
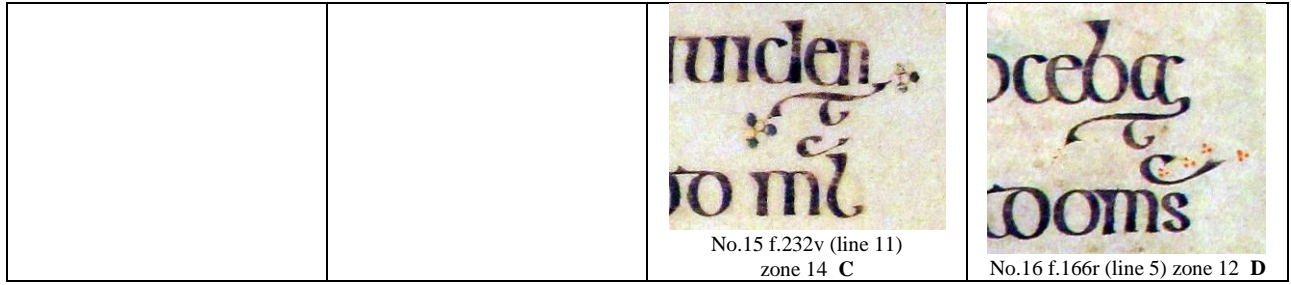


Fig.3.216 Instances of small subscripted *t* in zones attributed to scribes A, C and D

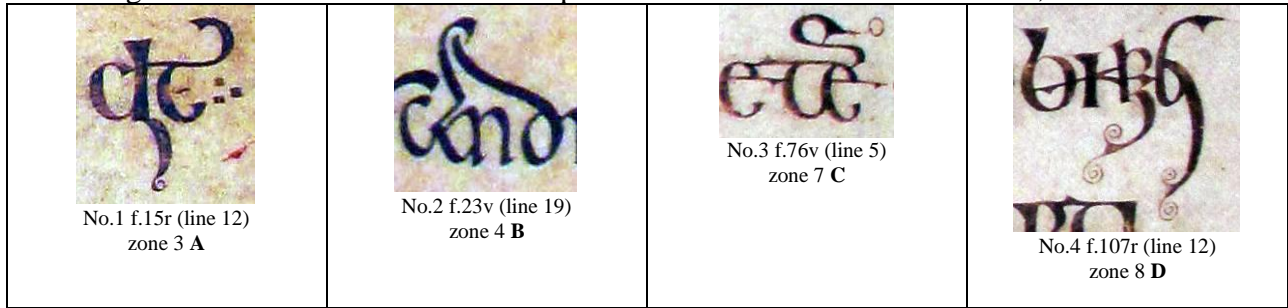


Fig.3.217 Instances of calligraphic letter combinations in zones attributed to the various hands in the four-scribe scheme A, B, C and D

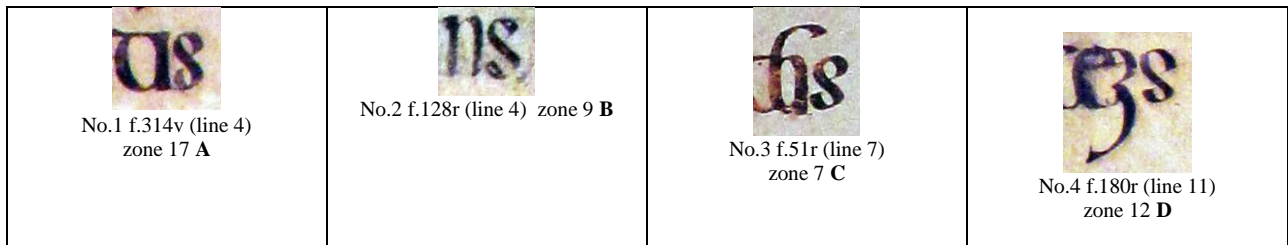


Fig.3.218 Instances of *s* compressed at line-ends in zones attributed to the various hands in the four-scribe scheme A, B, C and D

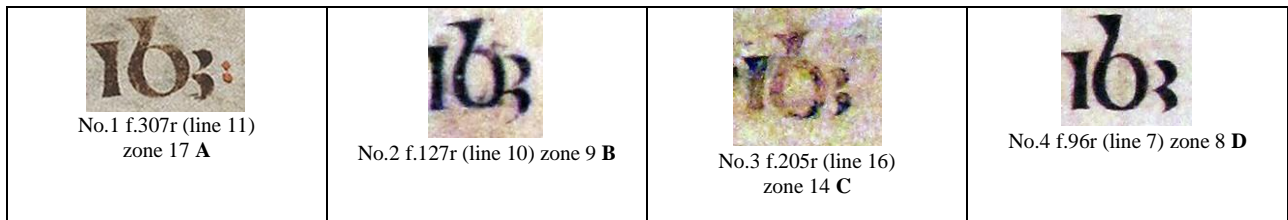


Fig.3.219 Instances of curved suspension marks (-*us*) in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.6.16)

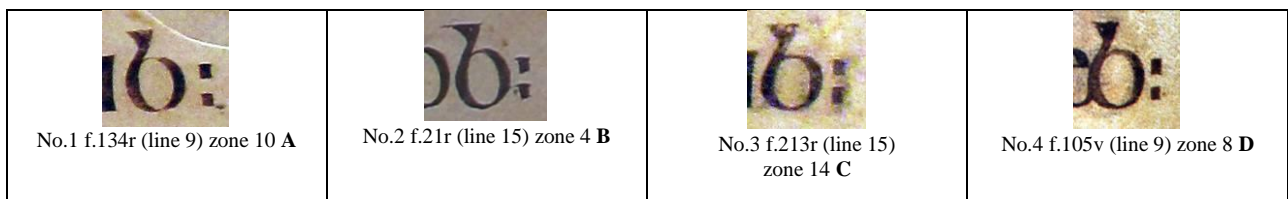


Fig.3.220 Instances of rectangular suspension marks (-*us*) in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.6.16)

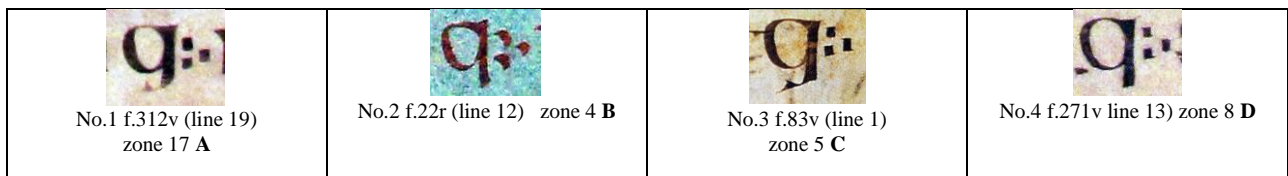


Fig.3.221 Instances of rectangular and curved suspension marks (-uae) in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Compare no.2 with fig.4.31

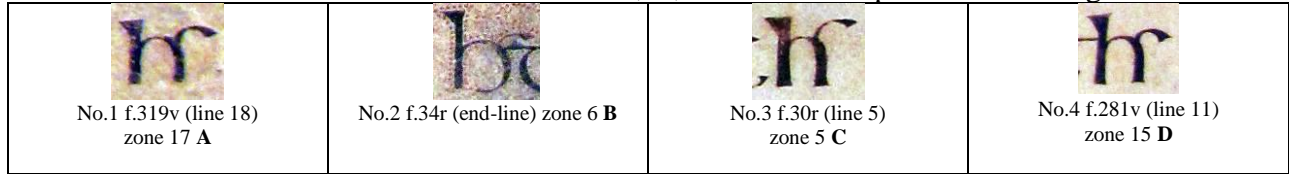


Fig.3.222 Instances of *Tironian notae* contractions for *autem* in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.3.29 and 4.9-no.3)

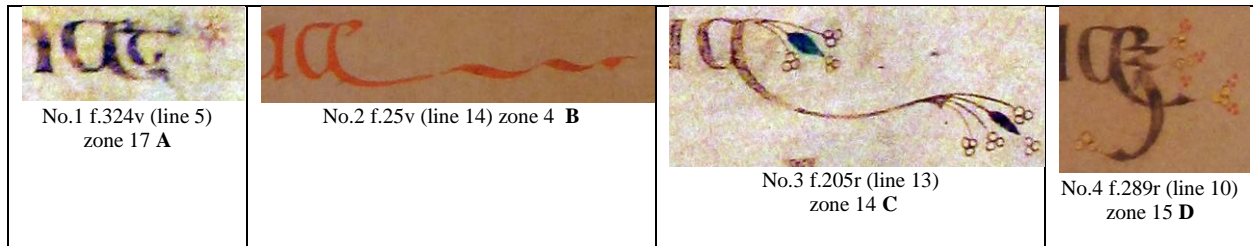


Fig.3.223 Unusual instances of half-uncial *a* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

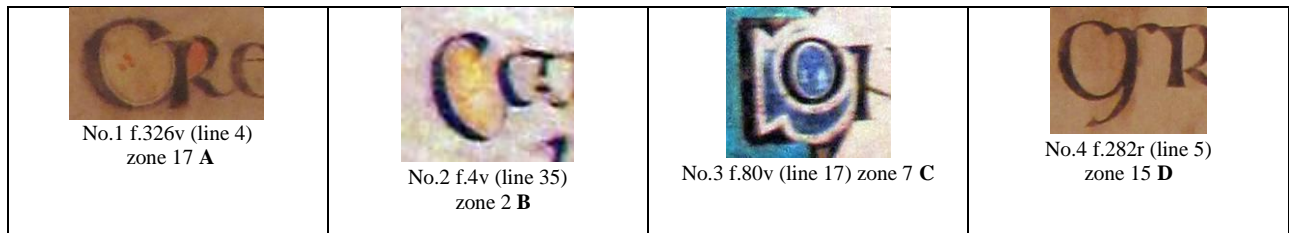


Fig.3.224 Unusual instances of *c* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

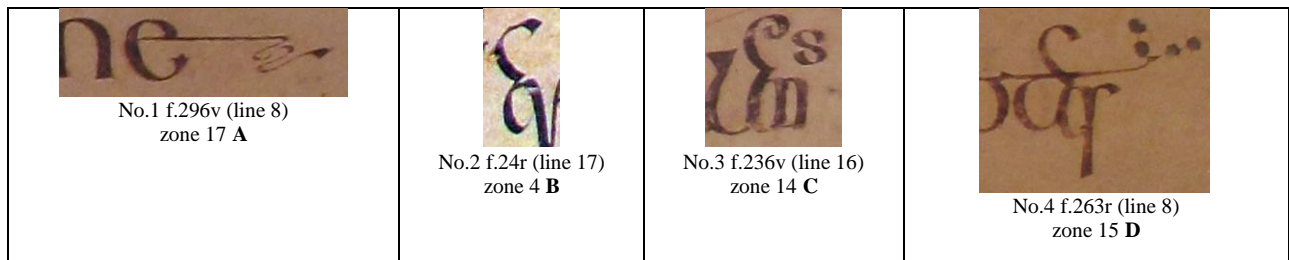


Fig.3.225 Unusual instances of *e* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

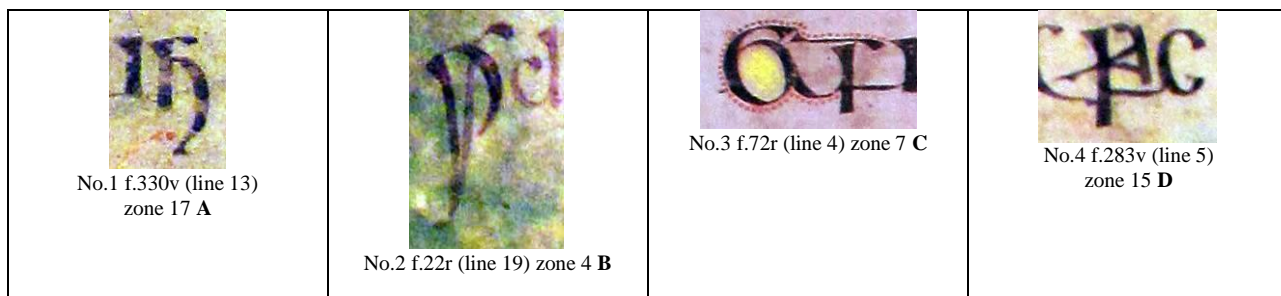


Fig.3.226 Unusual instances of *f* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

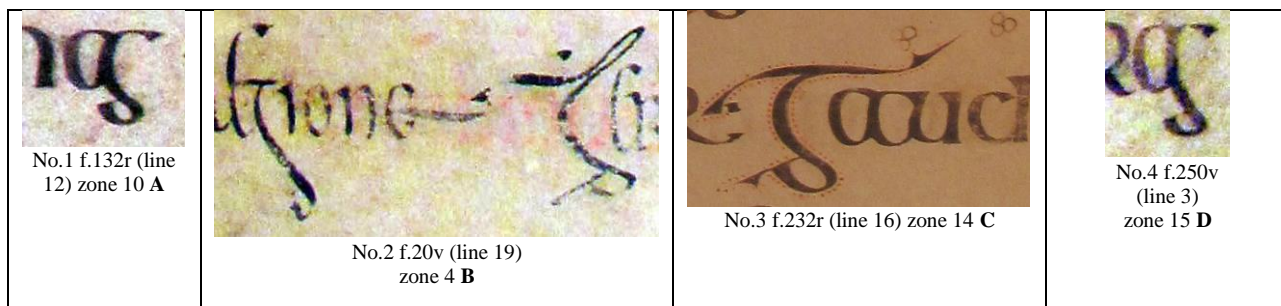


Fig.3.227 Unusual instances of *g* in zones attributed to the various hands in the four-scribe scheme A, B, C and D (nos.1 and 4 are the only instances of an *ag* ligature)

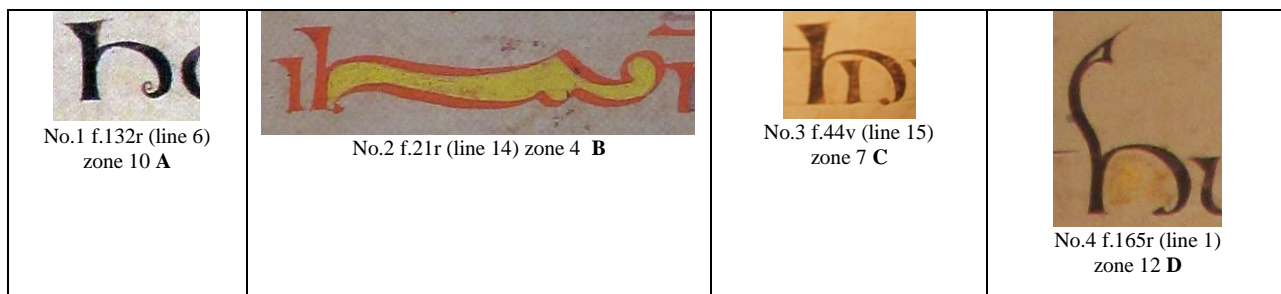


Fig.3.228 Unusual instances of *h* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

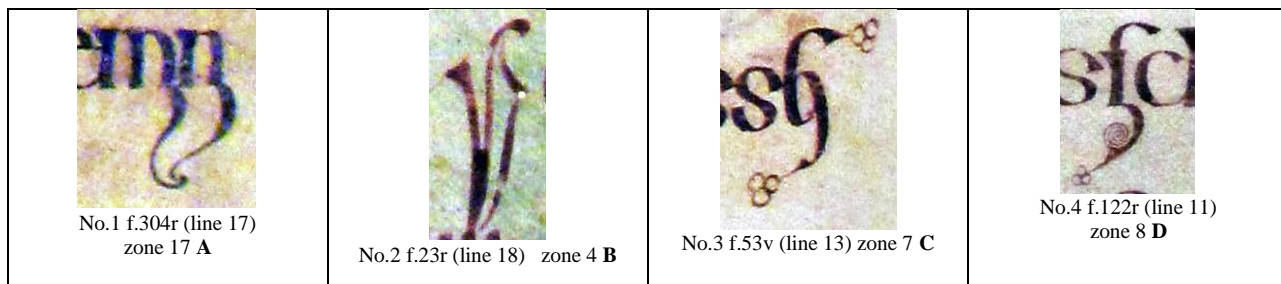


Fig.3.229 Unusual instances of *i* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

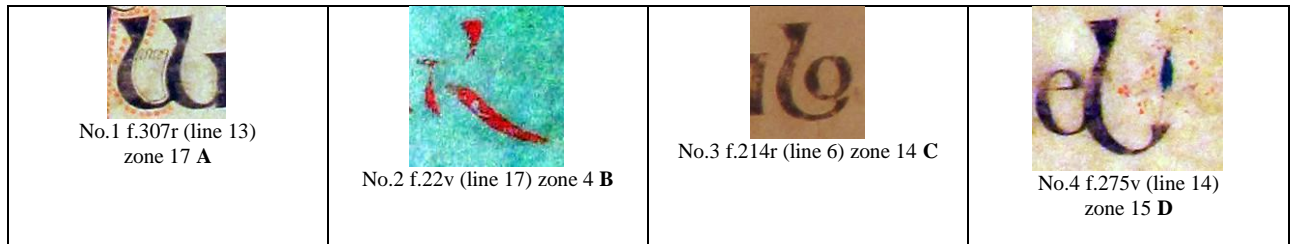


Fig.3.230 Unusual instances of *l* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

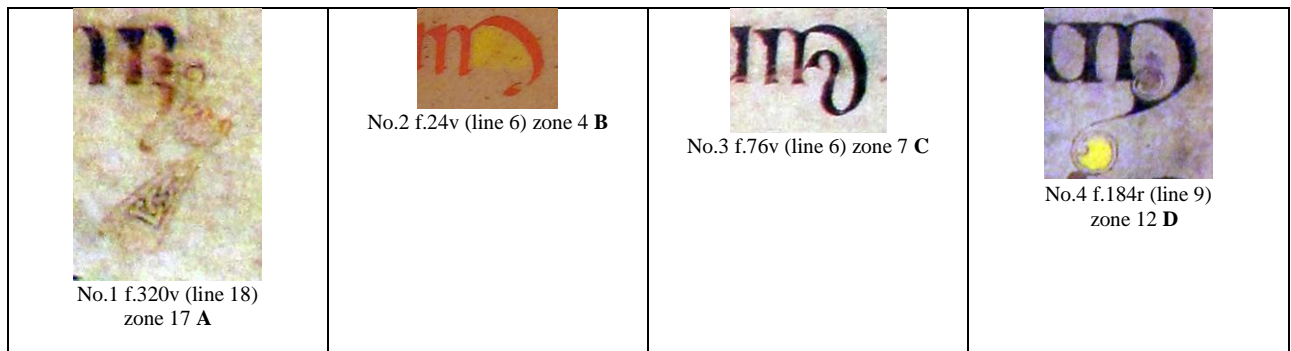


Fig.3.231 Unusual instances of *m* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

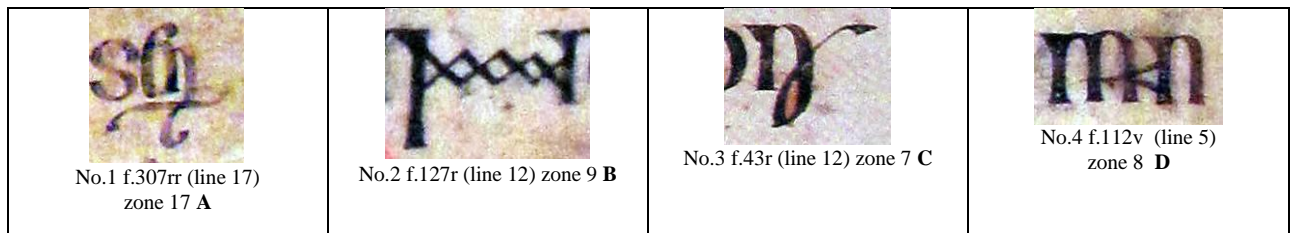


Fig.3.232 Unusual instances of *n* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

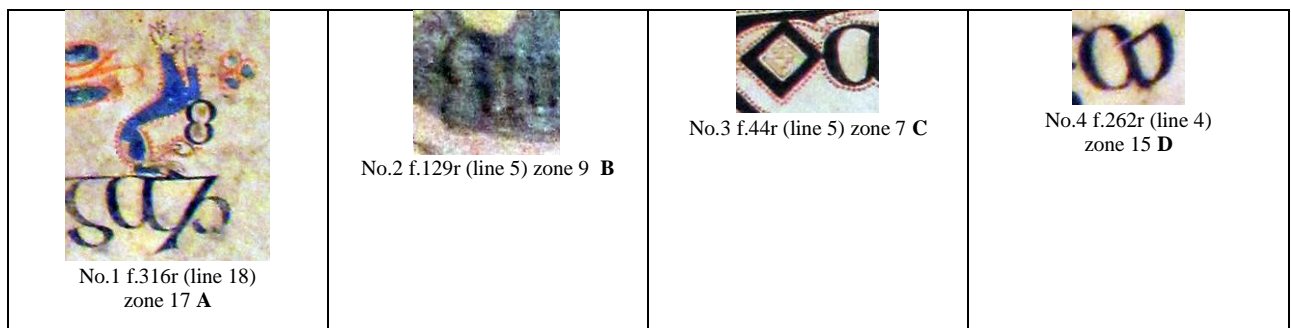


Fig.3.233 Unusual instances of *o* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

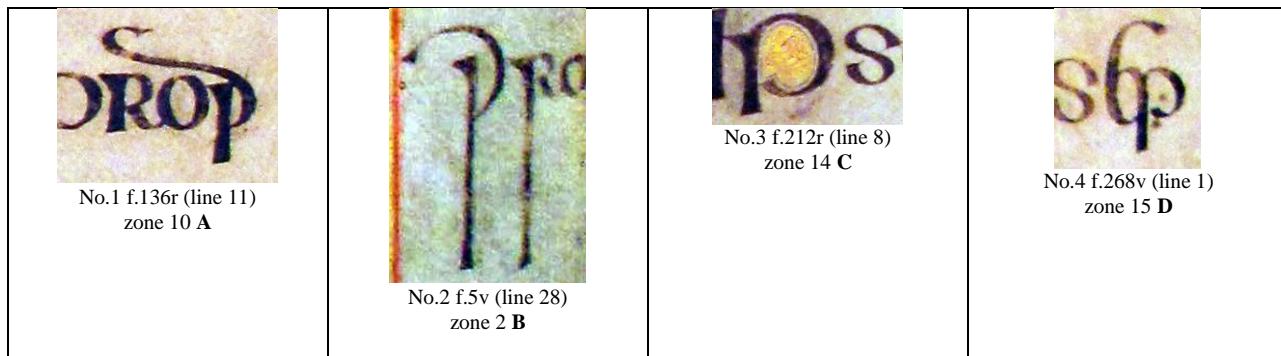


Fig.3.234 Unusual instances of *p* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

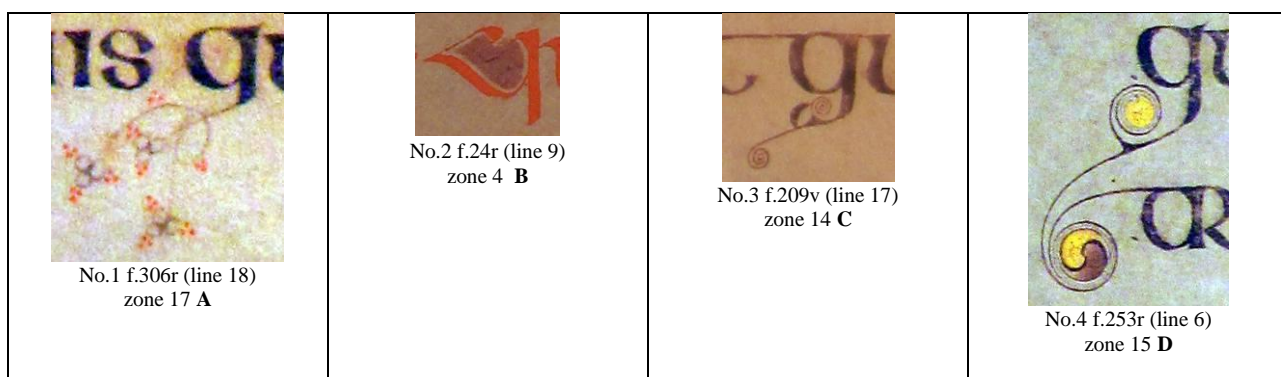


Fig.3.235 Unusual instances of *q* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

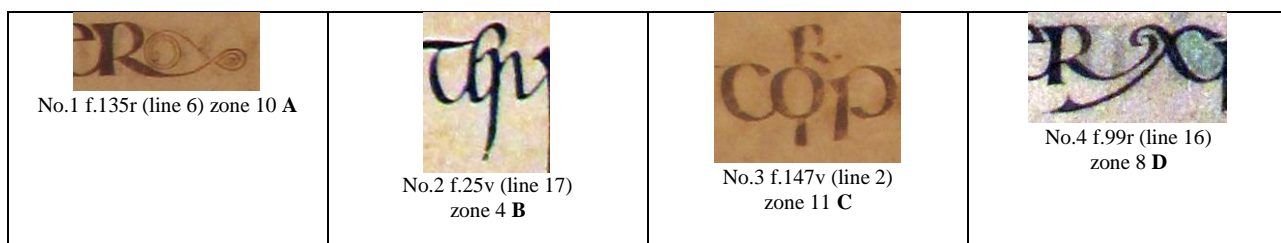


Fig.3.236 Unusual instances of *r* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

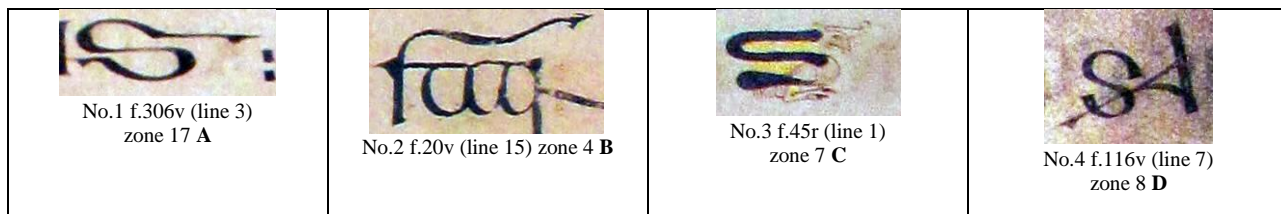


Fig.3.237 Unusual instances of *s* in zones attributed to the various hands in the four-scribe scheme A, B, C and D



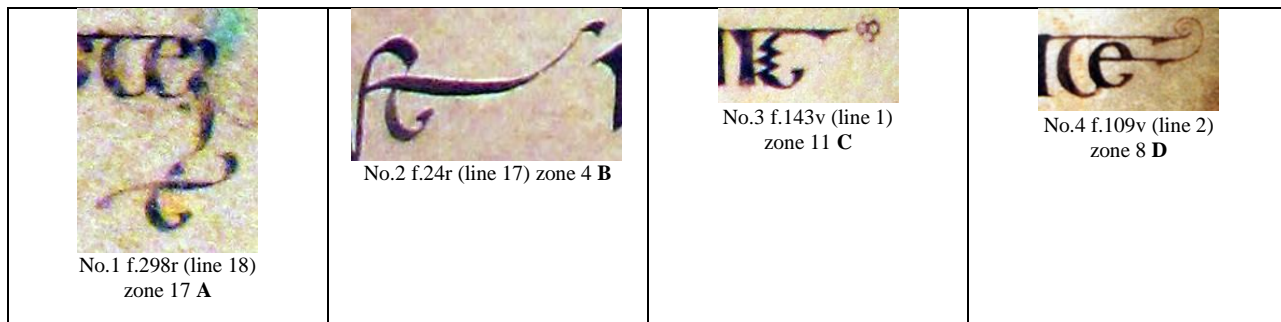


Fig.3.238 Unusual instances of *t* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

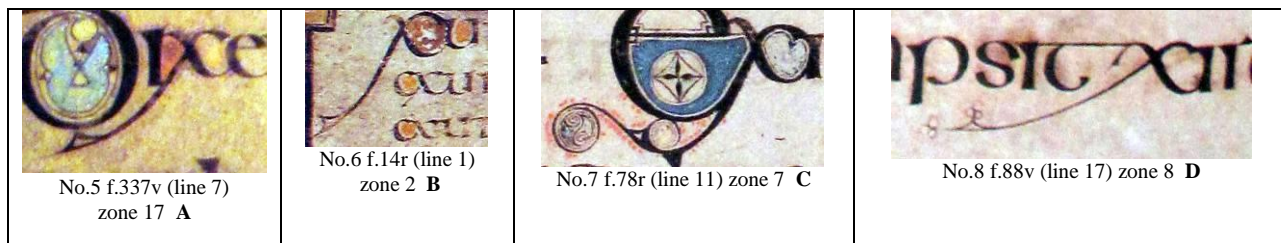
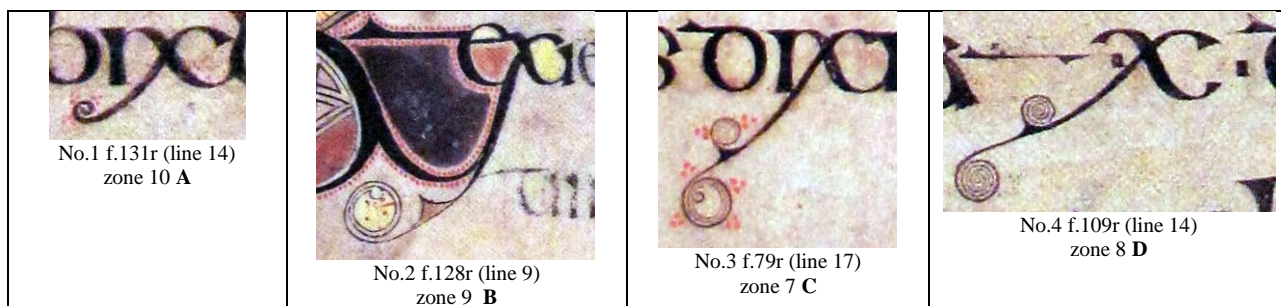


Fig.3.239 Unusual instances of *x* - nos.1-4 with spirals and nos.5-8 with open wedges at the end of extended downstrokes, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.4.90)

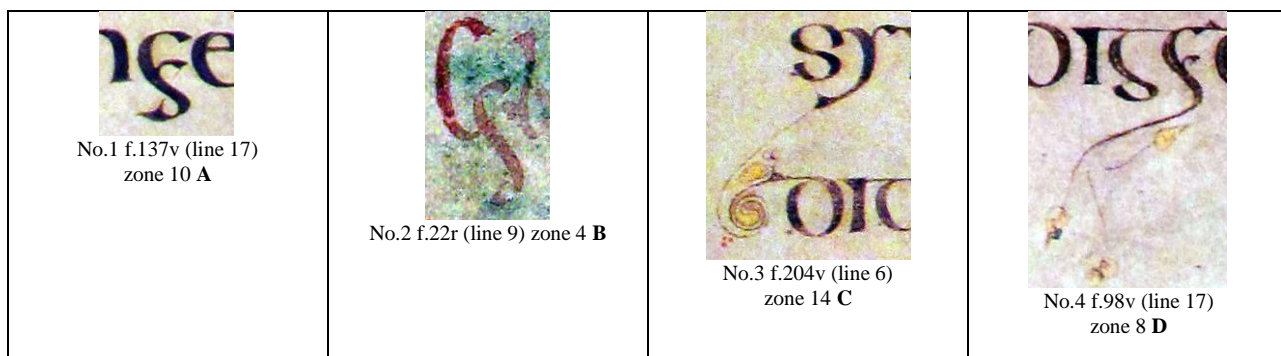


Fig.3.240 Unusual instances of *y* in zones attributed to the various hands in the four-scribe scheme A, B, C and D

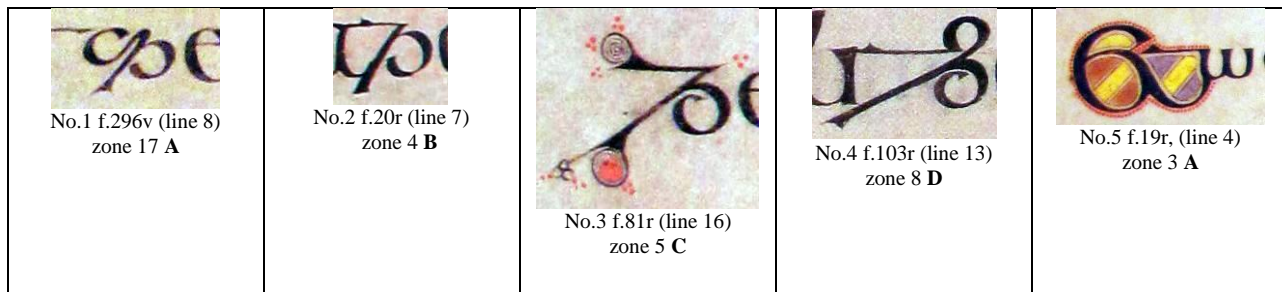
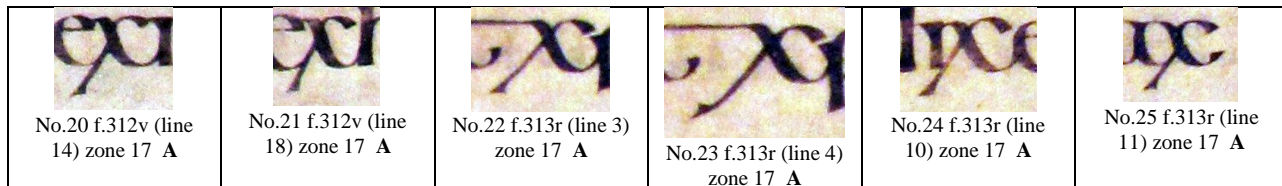
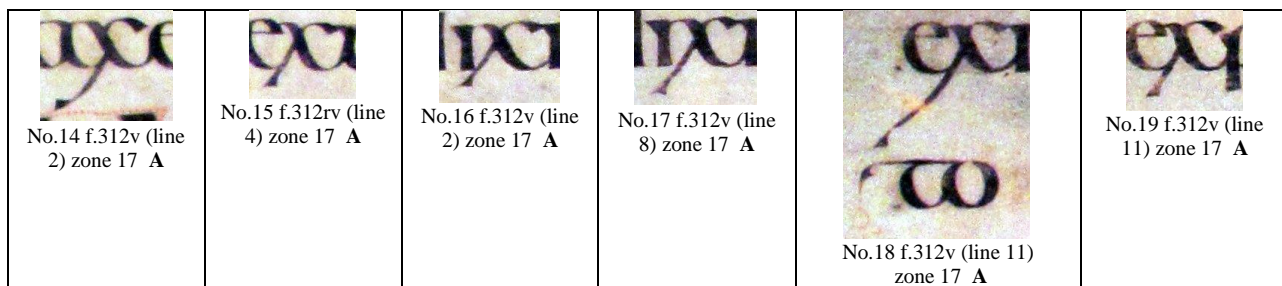
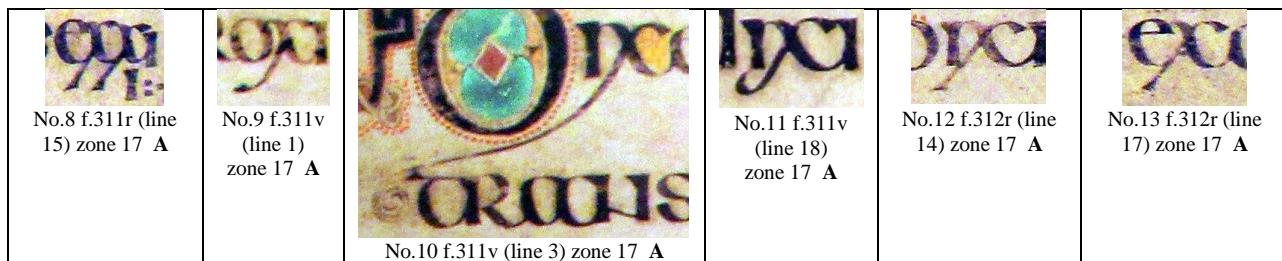
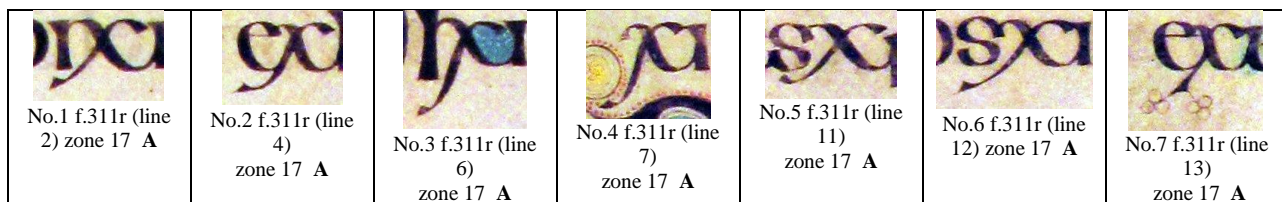


Fig.3.241 Unusual instances of *z* in zones attributed to the various hands in the four-scribe scheme A, B, C and D (nos.1-4). Note that the curved elements in no.1 are horizontally aligned while those in no.4 are vertically aligned. No.5 shows the only instance of *omega* in the script in Kells



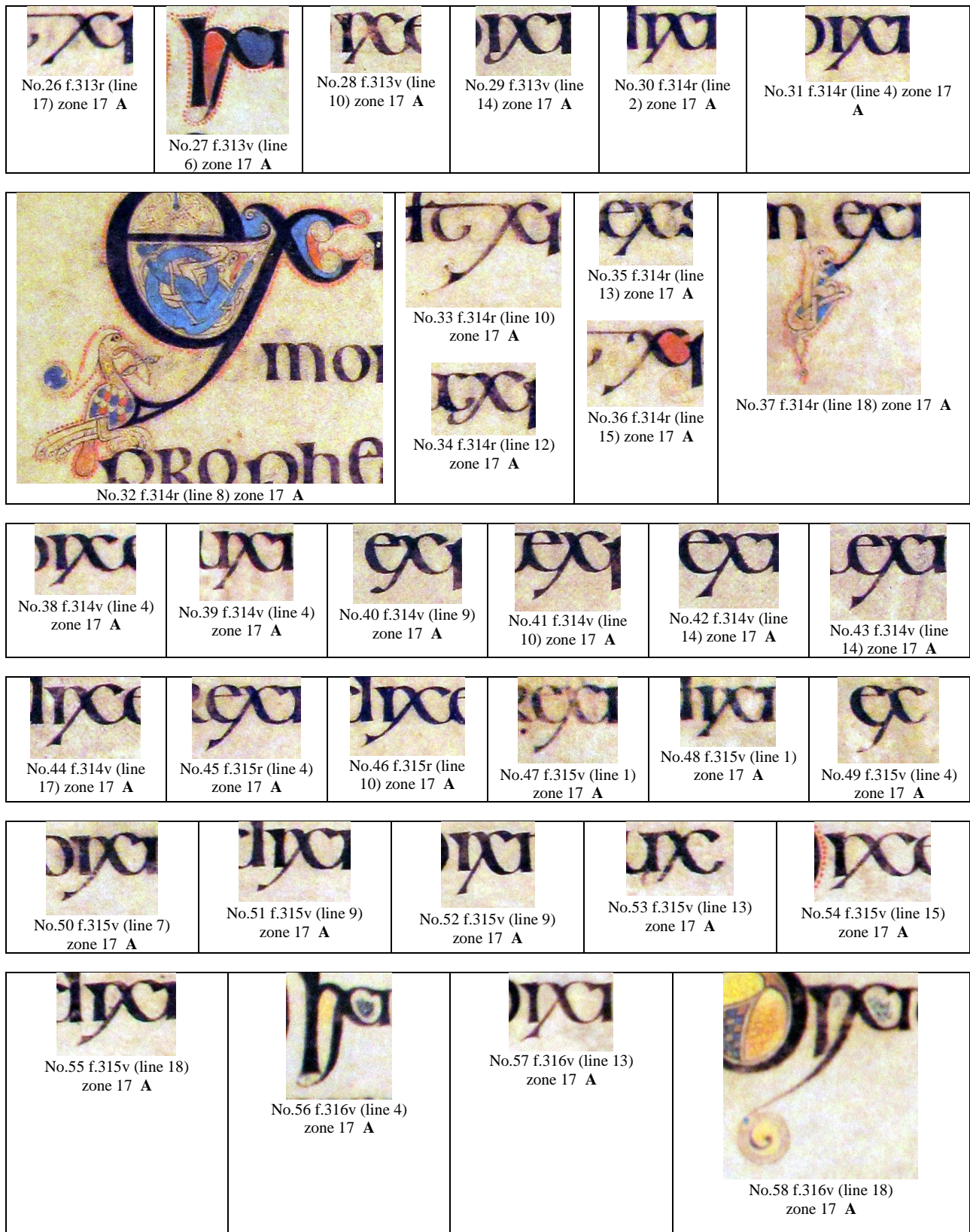
















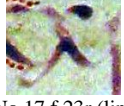












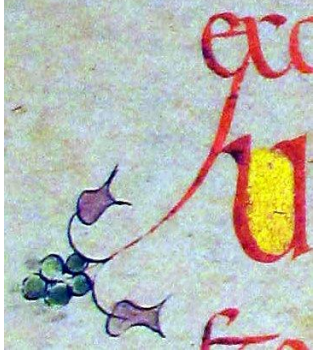





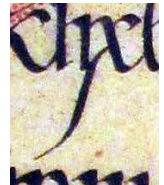


Fig.3.242 All instances of *x* between ff.311r-316v in zone 17 attributed to Scribe A

 No.1 f.20r (line 6) zone 4 <b>B</b>	 No.2 f.20r (line 7) zone 4 <b>B</b>	 No.3 f.20r (line 16) zone 4 <b>B</b>	 No.4 f.20v (line 5) zone 4 <b>B</b>	 No.5 f.21r (line 18) zone 4 <b>B</b>	 No.6 f.21r (line 15) zone 4 <b>B</b>
---	---	--	---	--	--

 No.7 f.21v (line 3) zone 4 <b>B</b>	 No.8 f.21v (line 3) zone 4 <b>B</b>	 No.9 f.21v (line 8) zone 4 <b>B</b>	 No.10 f.21v (line 13) zone 4 <b>B</b>	 No.11 f.22r (line 3) zone 4 <b>B</b>	 No.12 f.22r (line 7) zone 4 <b>B</b>	 No.13 f.22r (line 18) zone 4 <b>B</b>
---	---	---	---	---	--	---

 No.14 f.22v (line 9) zone 4 <b>B</b>	 No.15 f.22v (line 13) zone 4 <b>B</b>	 No.16 f.23r (line 6) zone 4 <b>B</b>	 No.17 f.23r (line 13) zone 4 <b>B</b>	 No.18 f.23r (line 14) zone 4 <b>B</b>	 No.19 f.23v (line 3) zone 4 <b>B</b>	 No.20 f.23v (line 7) zone 4 <b>B</b>
--	---	--	---	--	--	--

 No.21 f.23v (line 9) zone 4 <b>B</b>	 No.22 f.23v (line 10) zone 4 <b>B</b>	 No.23 f.23v (line 11) zone 4 <b>B</b>	 No.24 f.23v (line 13) zone 4 <b>B</b>	 No.25 f.24r (line 2) zone 4 <b>B</b>	 No.26 f.24r (line 4) zone 4 <b>B</b>	 No.27 f.24r (line 9) zone 4 <b>B</b>
---	--	--	--	--	---	---

 No.28 f.24r (line 11) zone 4 <b>B</b>	 No.29 f.24r (line 12) zone 4 <b>B</b>	 No.30 f.24r (line 13) zone 4 <b>B</b>	 No.31 f.24v (line 3) zone 4 <b>B</b>	 No.32 f.24v (line 6) zone 4 <b>B</b>
	 No.33 f.24v (line 8) zone 4 <b>B</b>	 No.34 f.24v (line 9) zone 4 <b>B</b>	 No.35 f.24v (line 10) zone 4 <b>B</b>	 No.36 f.24v (line 14) zone 4 <b>B</b>

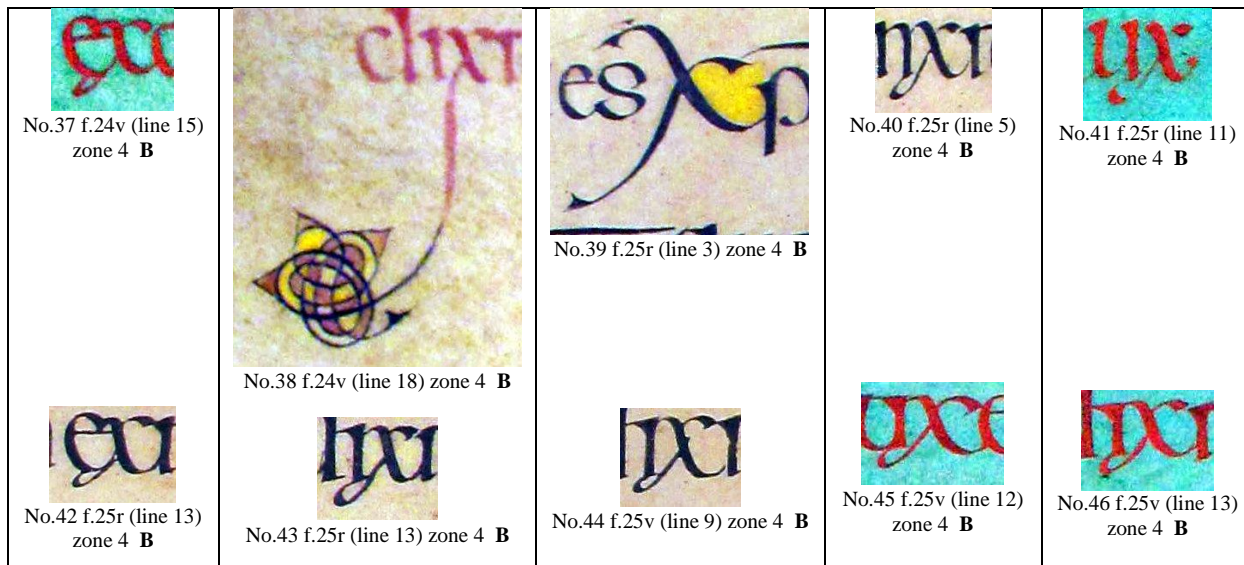


Fig.3.243 All instances of x between ff.20r-25v in zone 4 attributed to Scribe B



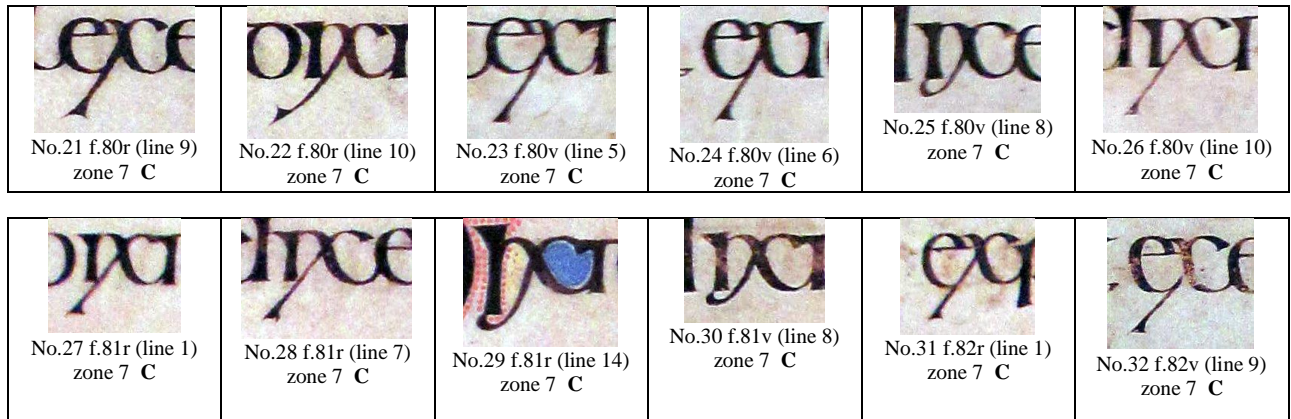


Fig.3.244 All instances of *x* between ff.77r-82v in zone 7 attributed to Scribe C



Fig.3.245 All instances of *x* between ff.107r-112v in zone 8 attributed to Scribe D

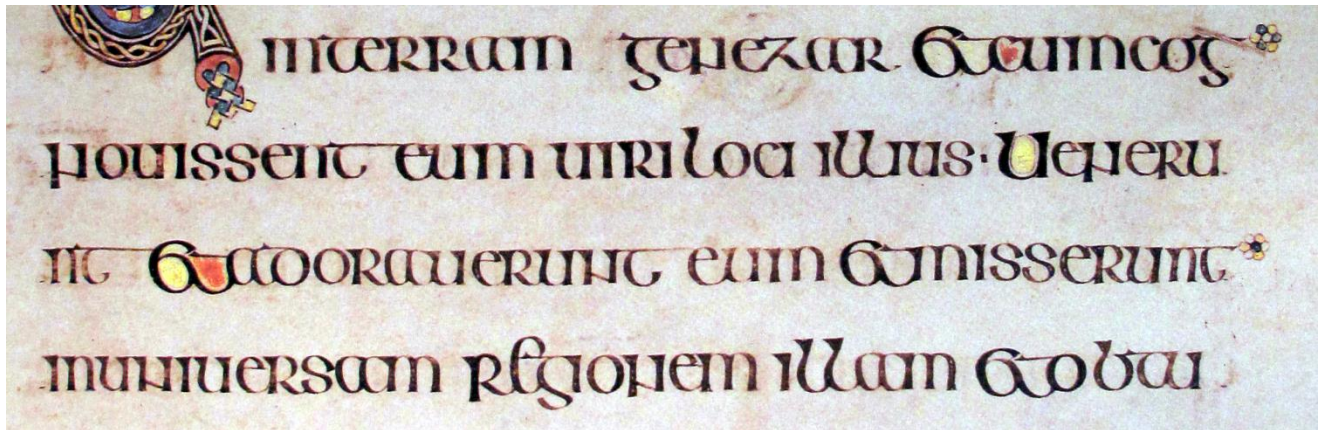


Fig.3.246 Showing variation in nib-width and letter size on f.73r lines 9-12 in zone 7 attributed to Scribe C

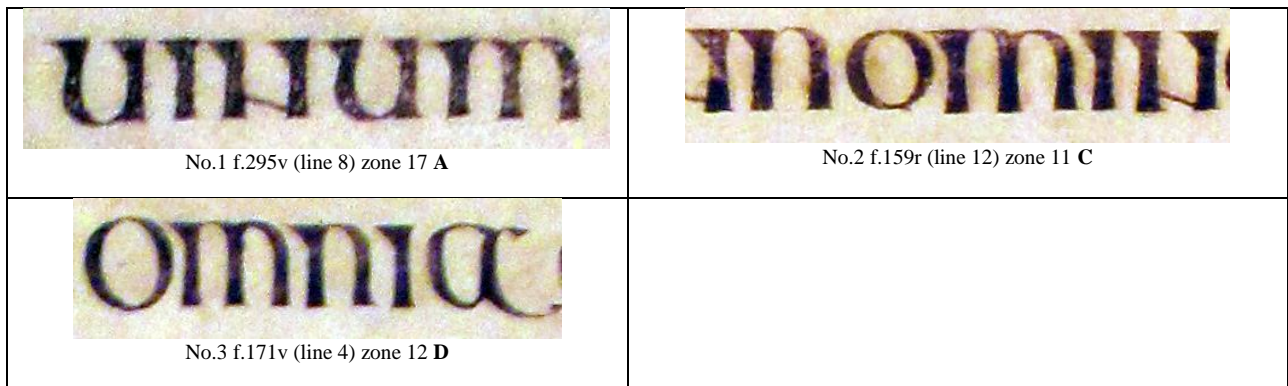


Fig.3.247 Instances of script showing minims without any serif-like marks, in zones attributed to Scribes A, C and D

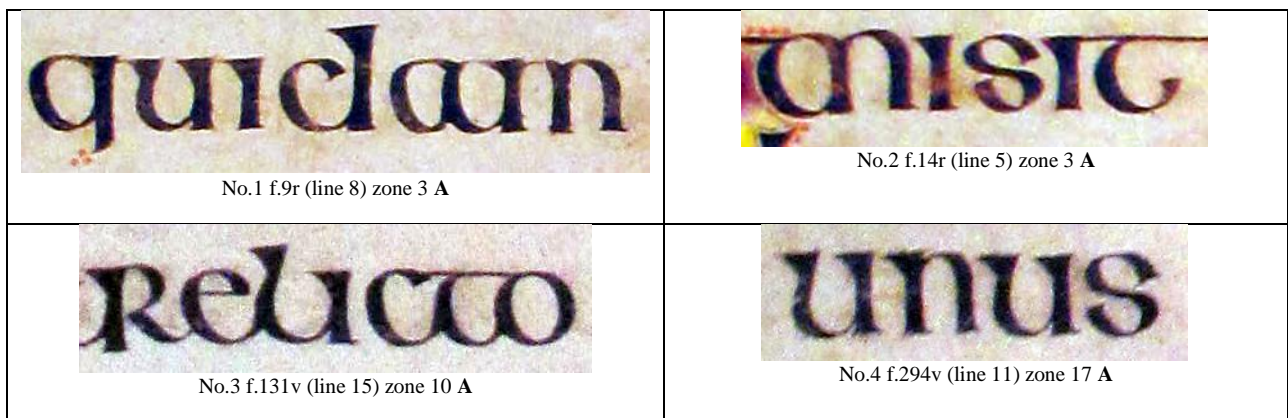


Fig.3.248 Instances of script showing some minims with serif-like marks, in zones attributed to Scribe A

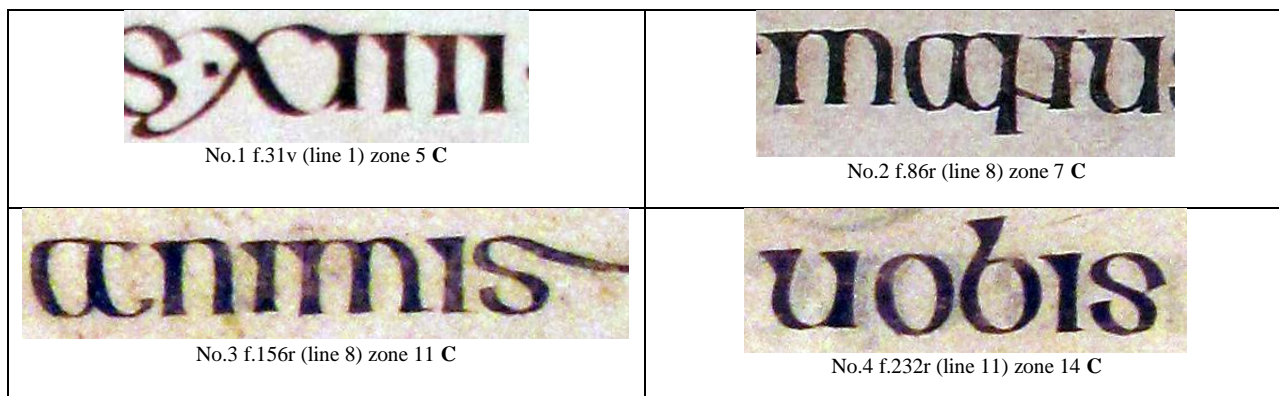


Fig.3.249 Instances of script showing some minims with serif-like marks, in zones attributed to Scribe C

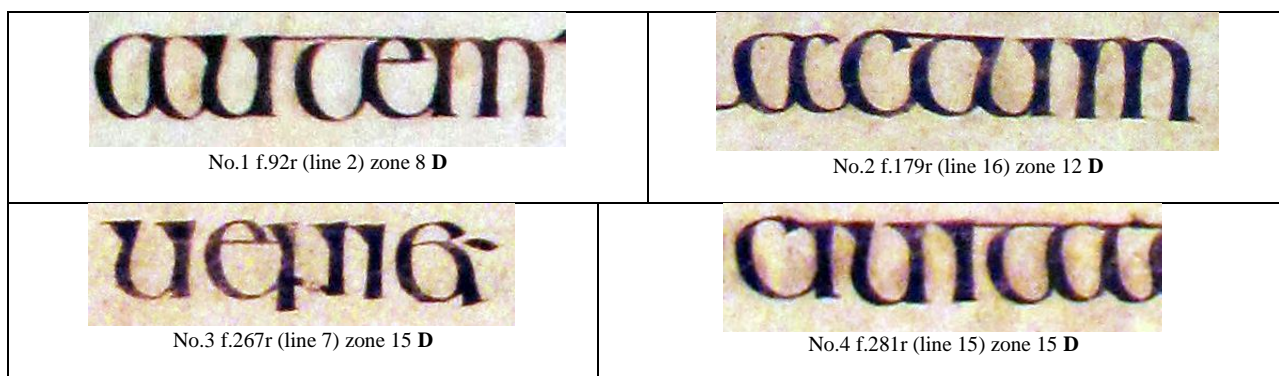


Fig.3.250 Instances of script showing some minims with serif-like marks, in zones attributed to Scribe D

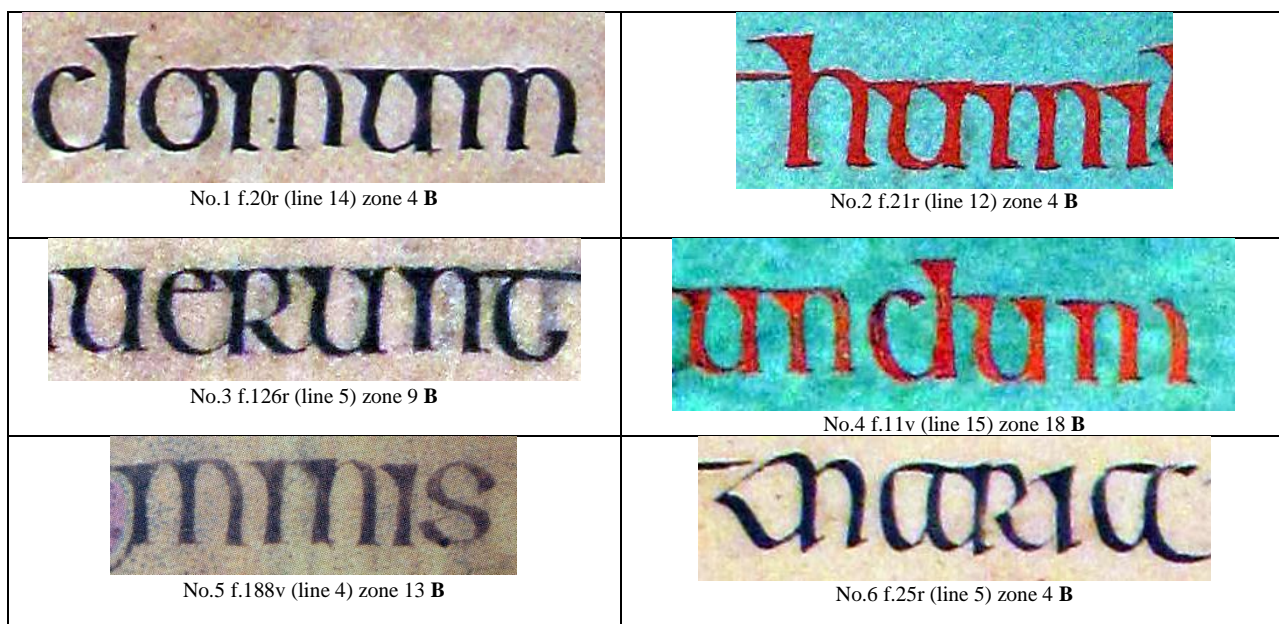


Fig.3.251 Instances of script showing some minims with serif-like marks, in zones attributed to Scribe B



habereur

pore habent

scandaliza

zandalizat

pharissaei

farisaeorum

Fig.3.252a Showing variation in letter size within zones attributed to Scribes A, C and D.

'*Habereur*' and '*pore habent*' are from zones attributed to Scribe A and are the first words on f.16v and f.135v.

'*Scandaliza*' and '*zandalizat*' are both from zone 11 attributed to Scribe C – f.145v (line 3) and f.159v (line 10),

'*Pharissaei*' and '*farisaeorum*' are from zones attributed to Scribe D – f.96r (line 12) and f.265r (line 1)

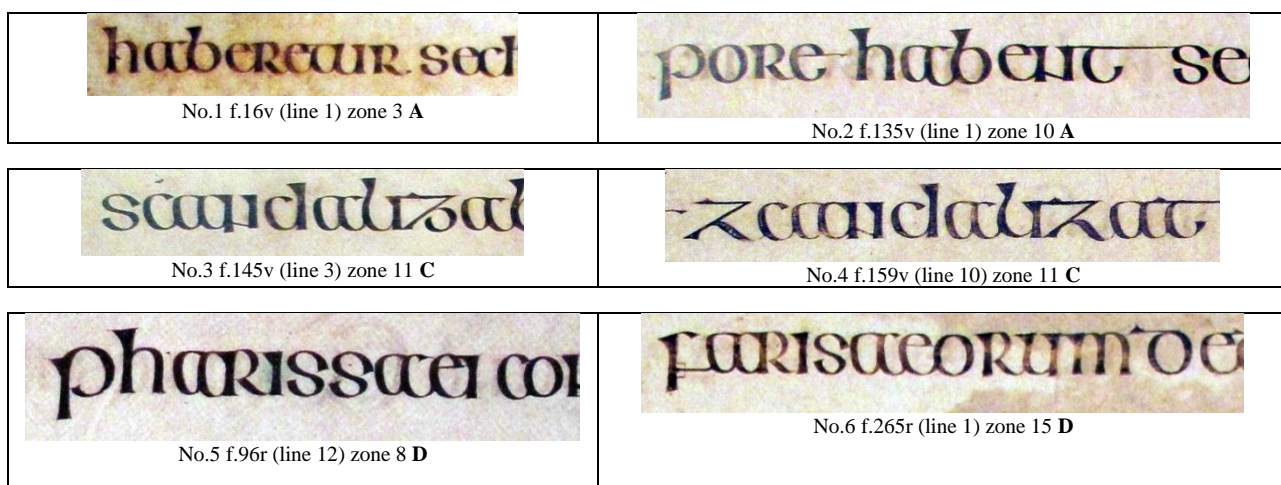


Fig.3.252b Photographic images of the previous illustration



Fig.3.253a Examples of the variations in script that are attributed to Scribe B in the four-scribe scheme for the division of hands

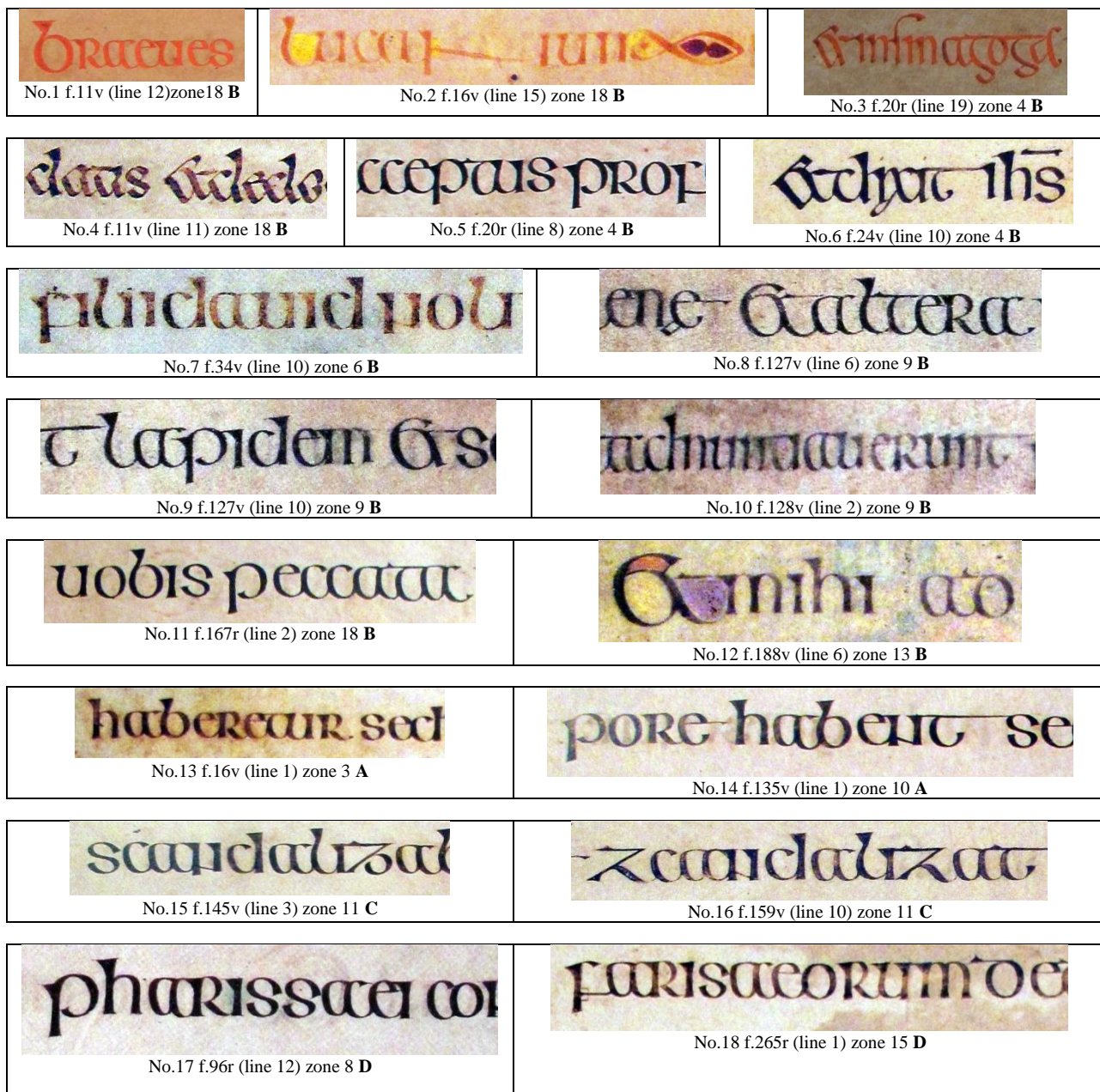


Fig.3.253b The previous illustration (variations in the script from zones attributed to Scribe B) with the addition of the instances from fig.3.252b in zones attributed to Scribes A, C and D. There appear to be greater similarities between some of the instances attributed to the supposedly different hands and it is interesting to compare for example, nos.5 and 18 (B and D), nos.7 and 16 (B and C) and nos.9 and 17 (B and D)



Fig.3.254 The previous illustration with the addition (at the top) of the calligraphic line-ends in zones 4, 9 and 18 (see also fig.3.356)

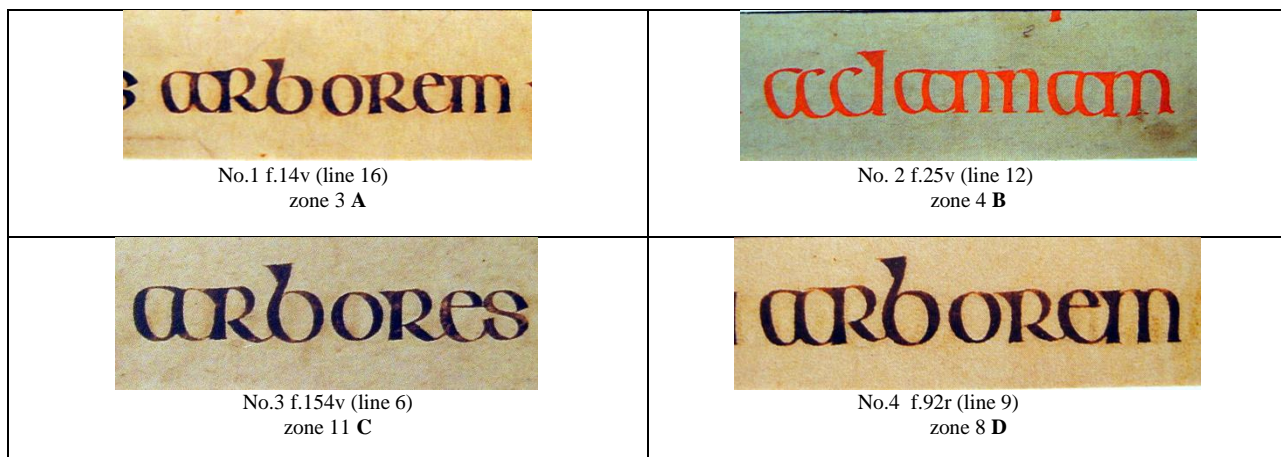


Fig.3.255 Rare instances of words with script of different sizes in zones attributed to the various hands in the fourScribe scheme A, B, C and D

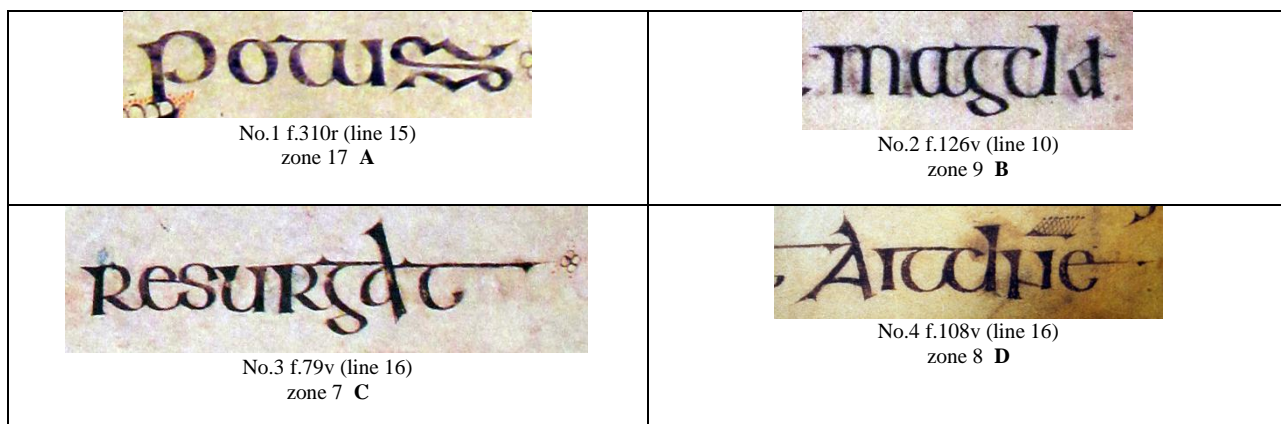


Fig.3.256 Instances of angular detailing to script in zones attributed to the various hands in the four-scribe scheme A, B, C and D

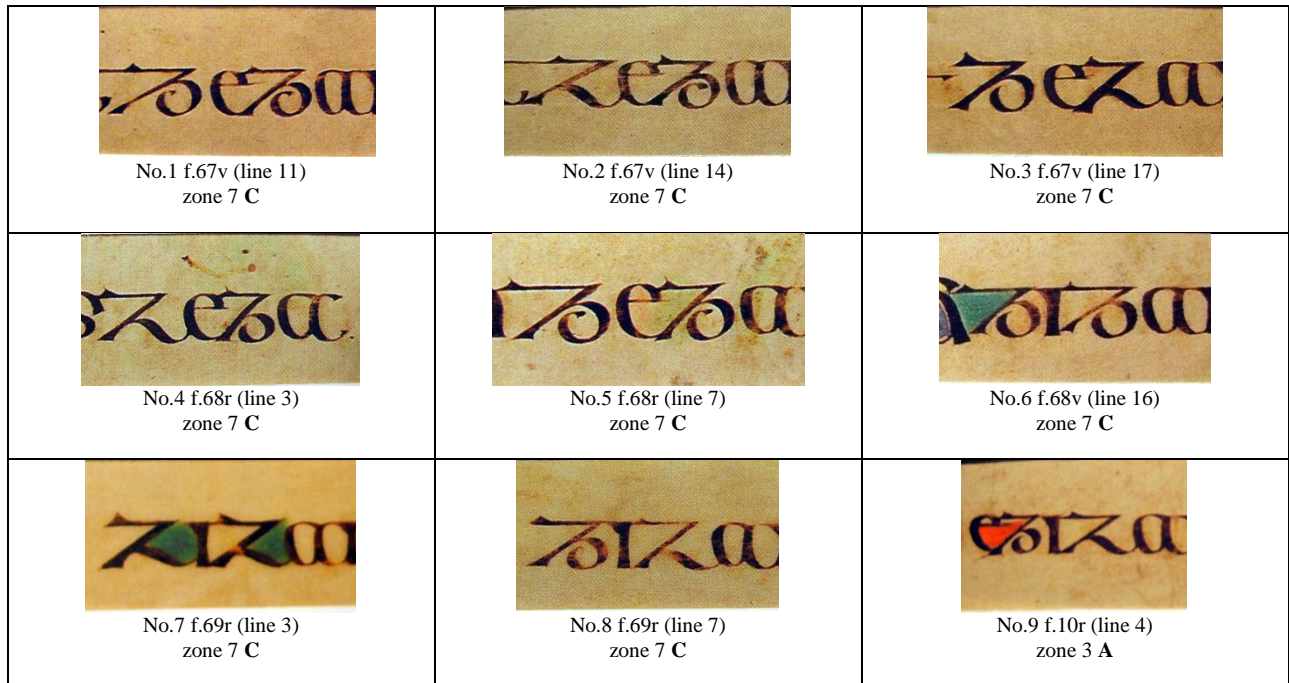


Fig.3.257 Eight instances of *zeza* and *ziza* (from *zezania* and *zizania*) with variations on *z* in zone 7 attributed to Scribe C and one from zone 3 attributed to Scribe A

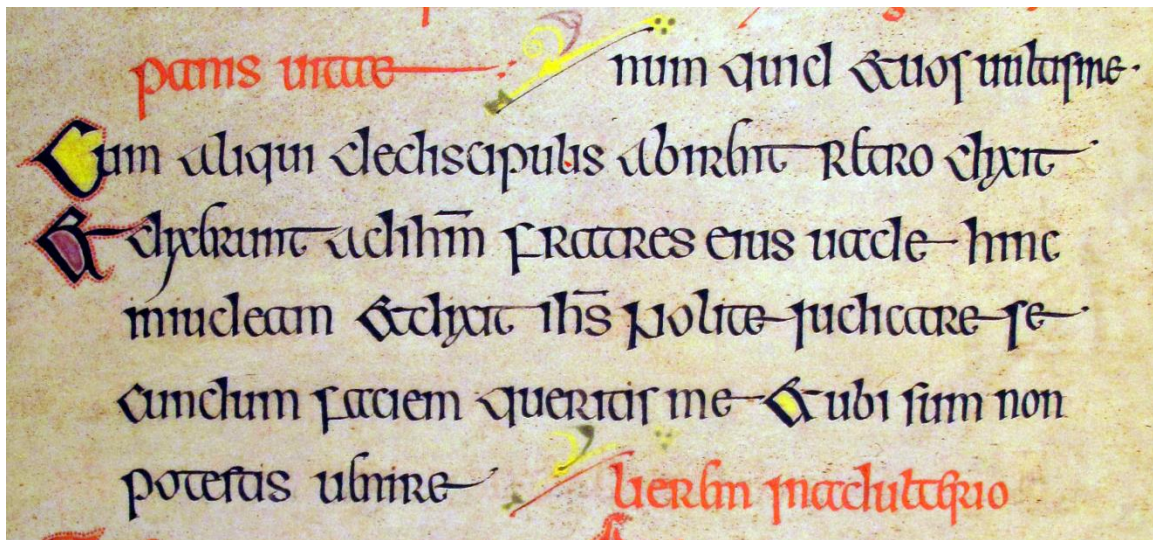


Fig.3.258 Script with angular features in lines 7-12 on f.24v









 No.1 f.148v (line 9) zone 11 <b>C</b>	 No.2 f.148v (line 13) zone 11 <b>C</b>	 No.3 f.78r (line 4) zone 7 <b>C</b>
 No.4 f.78v(line 12) zone 7 <b>C</b>	 No.5 f.18r (line 17) zone 3 <b>A</b>	 No.6 f.316r (line 4) zone 17 <b>A</b>
 No.7 f.101r (line 16) zone 8 <b>D</b>	 No.8 f.172v (line 14) zone 12 <b>D</b>	

Fig.3.259 Examples of the 163 instances of the basic form of the extended curved-concave elaboration to *m* in zones attributed to Scribes A, C and D. Occasionally two instances of a particular variation are included on the same page (three on f.98r) and these occur in zones 3, 7, 8, 10, 11, 12 and 17. These again are ranged across areas attributed to scribes A, C and D but the variants of the letterforms and their patterns of distribution cannot be linked with any particular scribe and do not support the division of hands





 No.1 f.170r (line 3) zone 12 <b>D</b>	 No.2 f.44r (line 4) zone 7 <b>C</b>	 No.3 f.48v (line 8) zone 7 <b>C</b>
 No.4 f.303r (line 7) zone 17 <b>A</b>		

Fig.3.260 Examples of the 79 instances of the extended curved-concave elaboration to *m* with spiral terminal in zones attributed to Scribes A, C and D. This is the second most frequently used variant of these letters which lack the straight line across the inside of the letter-space and instead, the final tight curve begins to spiral. The first of these appear on f.11r and the last on f.325v, on a total of seventy-three pages. These span nine scribal-zones, and again, only areas attributed to Scribe B are not included. Some unusual variants occur such as no.2 which has a linked triple-spiral motif added and no.3 which is filled with interlace

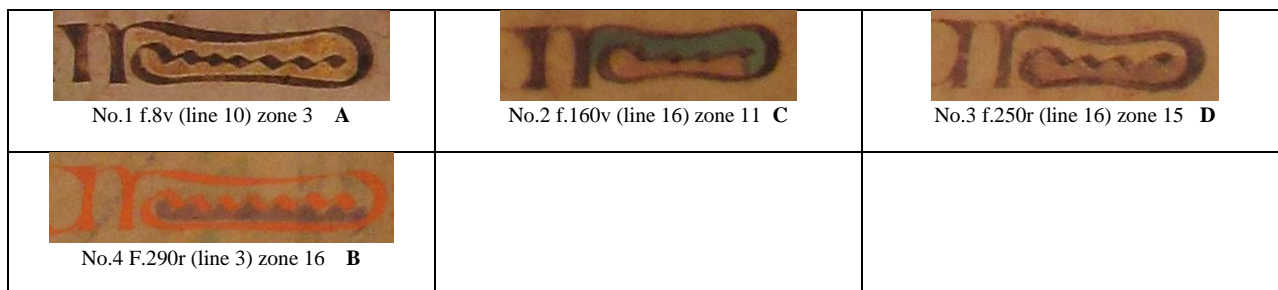


Fig.3.261 Examples of the 19 instances of the extended curved-concave elaboration to *m* with a zig-zag line across the inner space of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D and occur between ff.8v and 338v

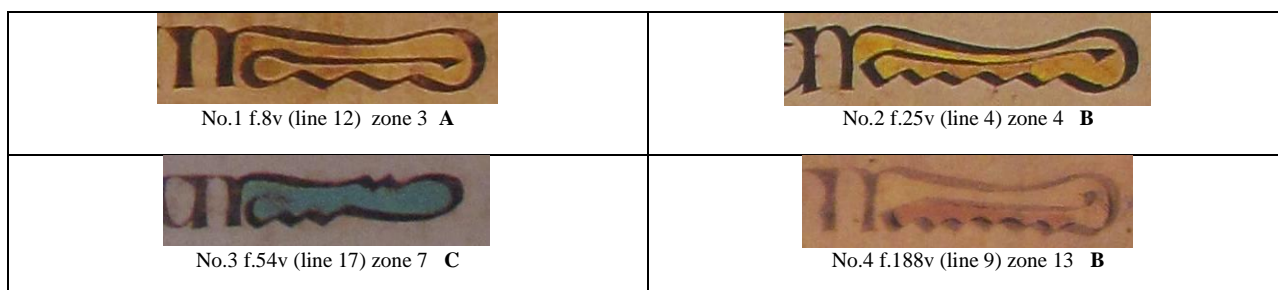


Fig.3.262 Examples of the 19 instances of the extended curved-concave elaboration to *m* with zig-zag line across the baseline element of the letter in zones attributed to Scribes A, B and C

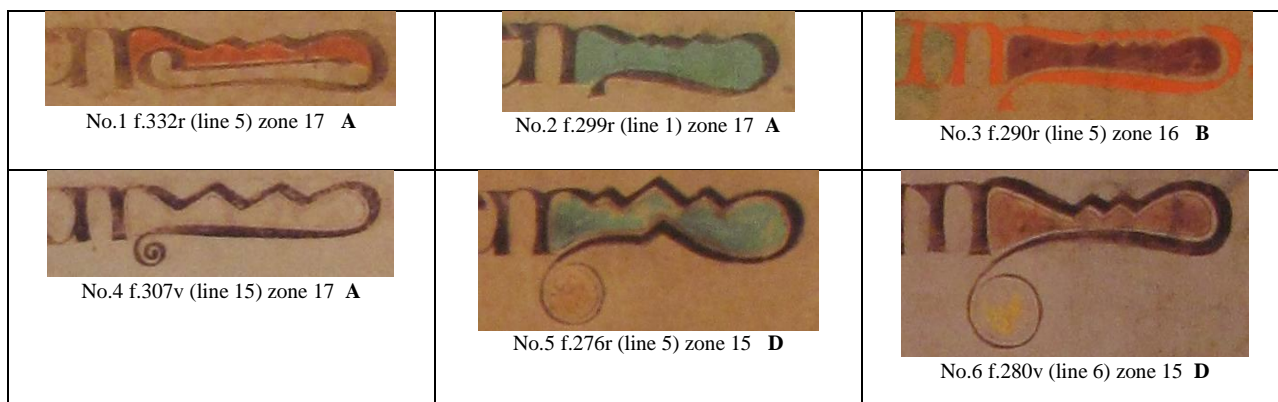


Fig.3.263 Examples of the 19 instances of the extended curved-concave elaboration to *m* with zig-zag line across the top line of the letter in zones attributed to Scribes A, B and D









 <p>No.1 f.320r (line 15) zone 17 <b>A</b></p>	 <p>No.2 f.327r (line 7) zone 17 <b>A</b></p>	 <p>No.3 f.338v (line 18) zone 17 <b>A</b></p>
 <p>No.4 f.290r (line 2) zone 16 <b>B</b></p>	 <p>No.5 f.324v (line 6) zone 17 <b>A</b></p>	 <p>No.6 f.128v (line 12) zone 9 <b>B</b></p>

Fig.3.264 All further variants with zig-zag elements that do not easily fit the system of categorization used here in zones attributed to Scribes A and B




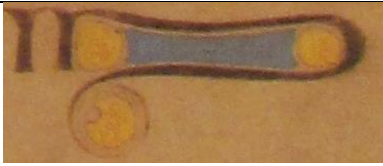




 <p>No.1 f.12r (line 18) zone 3 <b>A</b></p>	 <p>No.2 f.18r (line 13) zone 18 <b>B</b></p>	 <p>No.3 f.41r (line 1) zone 7 <b>C</b></p>
 <p>No.4 f.288r (line 16) zone 15 <b>D</b></p>	 <p>No. 5 f.10r (line 19) zone 3 <b>A</b></p>	 <p>No.6 f.24r (line 13) zone 4 <b>B</b></p>
 <p>No.7 f.55v (line 10) zone 7 <b>C</b></p>	 <p>No.8 f.337v (line 4) zone 17 <b>A</b></p>	

Fig.3.265 Examples of the 16 instances of the extended curved-concave elaboration to *m* with the terminal curved or spiralled away from the centre of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D. No.8 shows the occurrence of a variant that does not quite fit into this category but its base-line element is similar to no.7 (compare also fig.3.268-no.6)

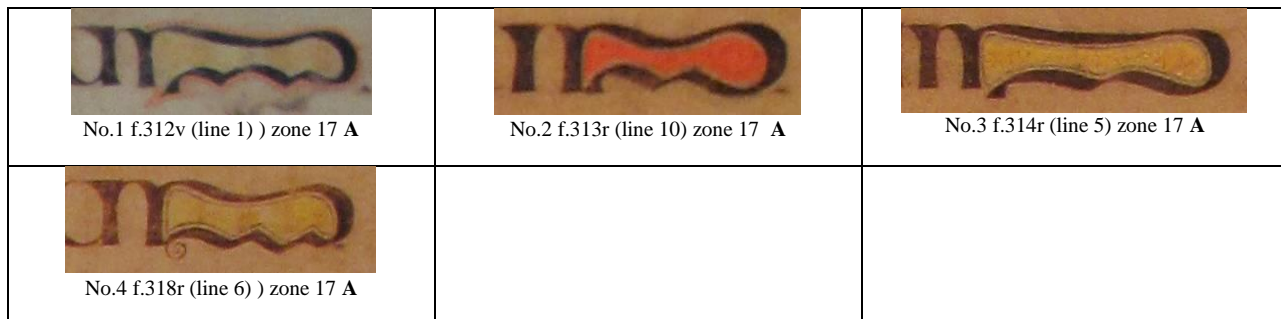


Fig.3.266 The only instances of a feature related to those with zig-zag elements. These occur as a cluster between ff.312v and 318r in zone 17 attributed to Scribe A. However, even within this cluster subtle variations are found in each instance

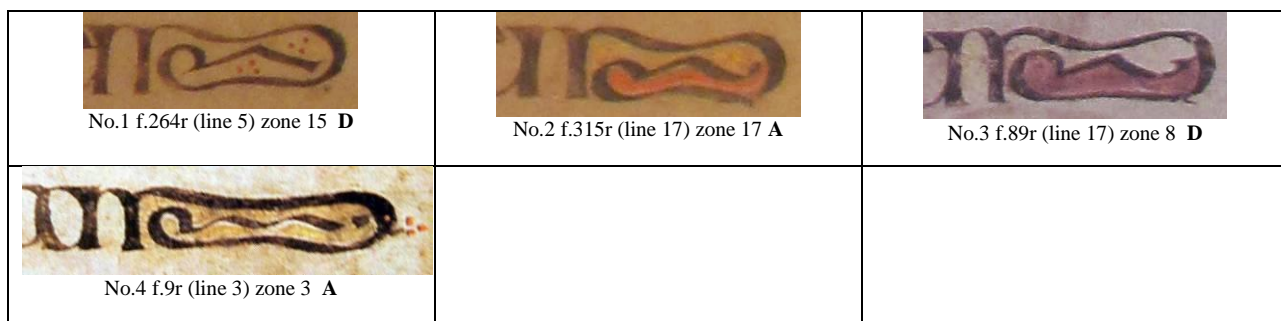
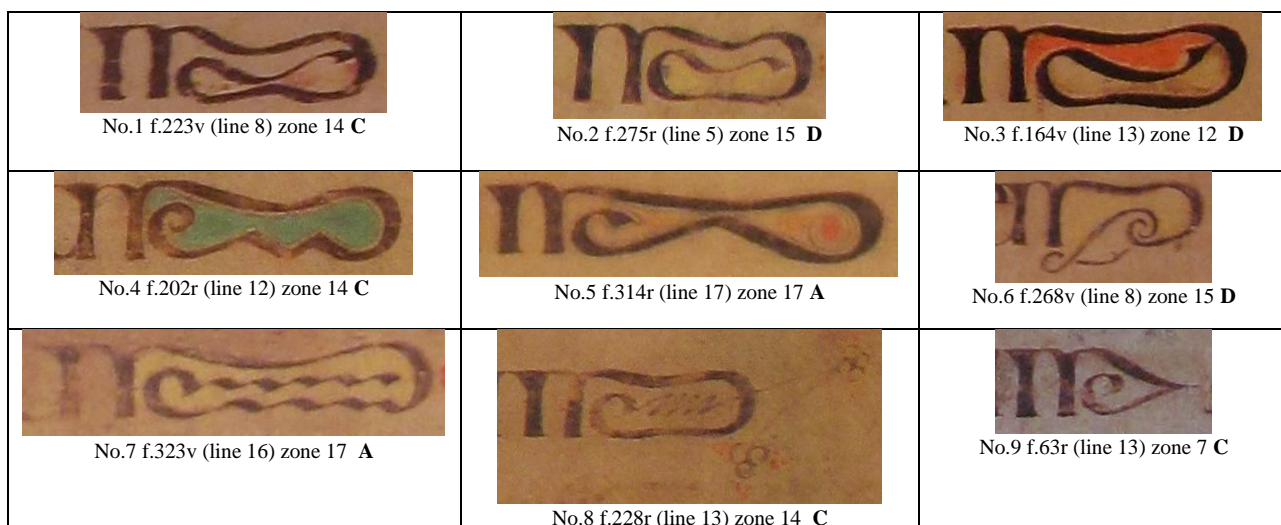


Fig.3.267 Examples of the nine instances of the extended curved-concave elaboration to *m* with angled features in the final stroke in zones attributed to Scribes A and D. There are three instances on f.9r which are accompanied by another on f.8v opposite and a further example on f.9v. This sequence is a further example of clustering, as are those found on the recto and verso of f.89 with another on nearby f.96v



 <p>No.10 f.120v (line 13) zone 8 <b>D</b></p>	 <p>No.11 f.223r (line 5) zone 14 <b>C</b></p>	 <p>No.12 f.329v (line 6) zone 17 <b>A</b></p>	
 <p>No.13 f.56r (line 9) zone 7 <b>C</b></p>	 <p>No.14 f.240v (line 10) zone 14 <b>C</b></p>	 <p>No.15 f.142r (line 11) zone 11 <b>C</b></p>	
 <p>No.16 f.187v (line 12) zone 12 <b>D</b></p>  <p>Nos.17-19 f.227v (lines 1-3) zone 14 <b>C</b></p>		 <p>No.20 f.311v (line 15) zone 17 <b>A</b></p>  <p>No.21 f.258v (line 17) zone 15 <b>D</b></p>  <p>No.22 f.267v (line 6) zone 15 <b>D</b></p>	
 <p>No.23 f.11v (line 11) zone 18 <b>B</b></p>		 <p>No.24 f.34v (line 7) zone 6 <b>B?</b></p>	

Fig.3.268 Miscellaneous variations which do not easily fit the system of categorization used for the extended curved-concave elaboration to *m* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. While many of these are totally unique, nos.17-19 make an interesting group with related elements and all appear on f.227v. This is an instance of a cluster of similar features occurring on a single page. The last instance, no.24, is particularly unusual as it terminates in a creature's head, and what can be interpreted as its body is filled with fine interlace

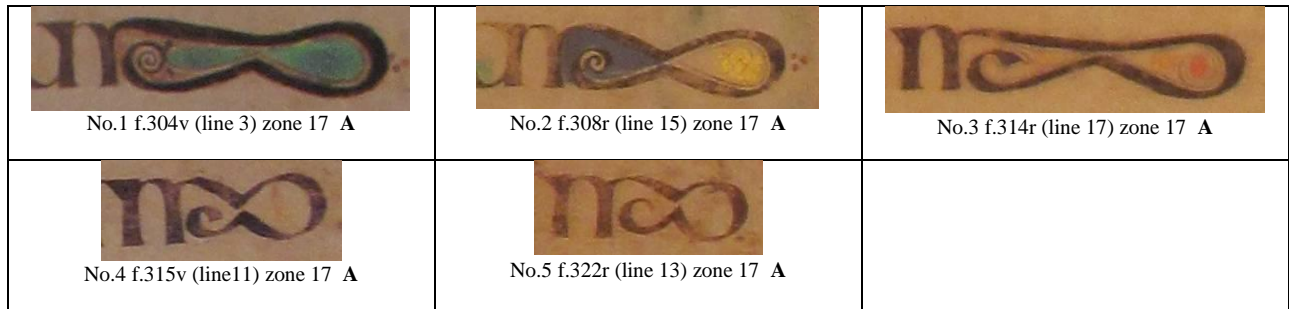


Fig.3.269 The 5 instances where the head and base-line elements are almost touching. These can be understood as a cluster in zone 17 attributed to Scribe A, however, while sharing a number of features it is interesting to note that each instance is quite distinctive

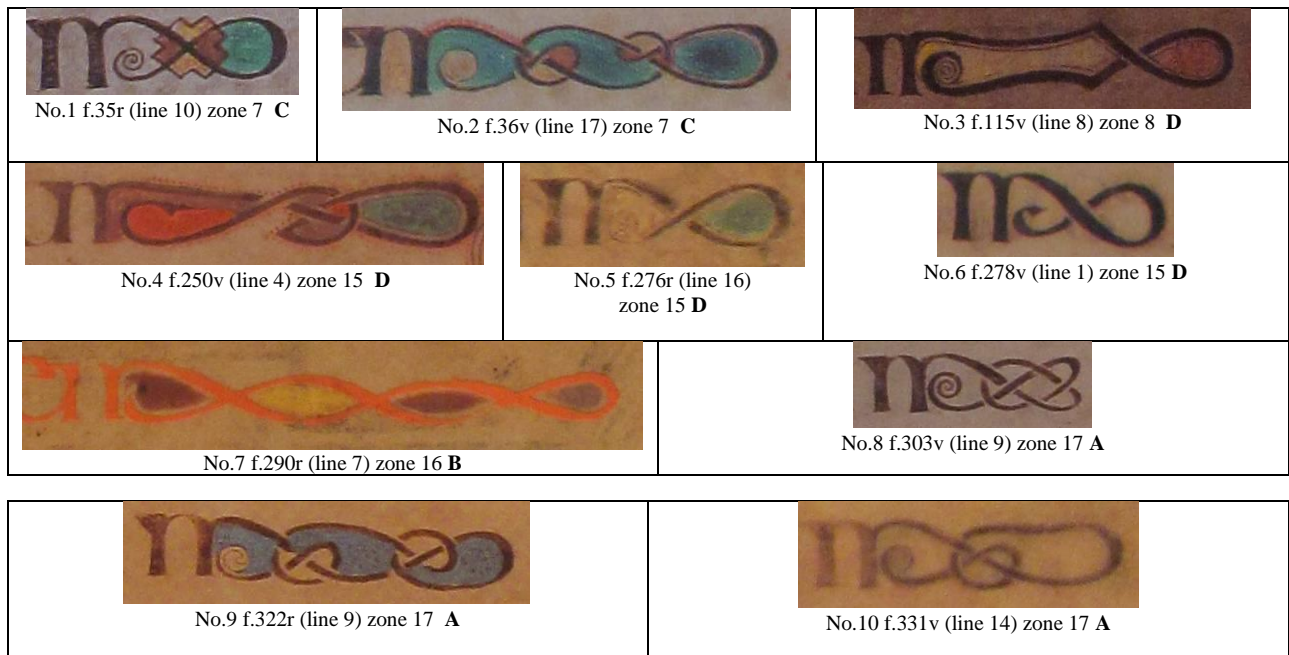


Fig.3.270 All instances of extended curved-concave elaborations to *m* with relatively simple figure-of-eight motifs in zones attributed to various hands in the four-scribe scheme A, B, C and D (see fig.4.125)



No.1 f.35r (line 16) zone 7 **C**



No.2 f.43v (line 15) zone 7 **C**



No.3 f.50r (line 17) zone 7 **C**



No.4 f.108v (line 10) zone 8 **D**



No.5 f.116v (line 12) zone 8 **D**



No.6 f.138v (line 4) zone 10 **A**



No.7 f.145v (line 10) zone 11 **C**



No.8 f.166r (line 9) zone 12 **D**



No.9 f.174v (line 17) zone 12 **D**



No.10 f.269v (line 16) zone 15 **D**



No.11 f.276v (line 14) zone 15 **D**



No.12 f.278r (line 6) zone 15 **D**



No.13 f.278r (line 9) zone 15 **D**



No.14 f.279r (line 5) zone 15 **D**



No.15 f.281r (line 16) zone 15 **D**



No.16 f.304v (line 6) zone 17 **A**

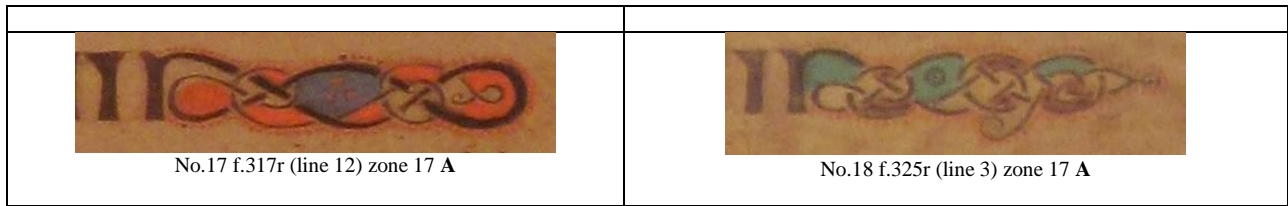


Fig.3.271 All instances of extended curved-concave elaborations to *m* with more complex figure-of-eight motifs in zones attributed to Scribes A, C and D (see also figs.3.294 and 3.302 and fig.4.125)

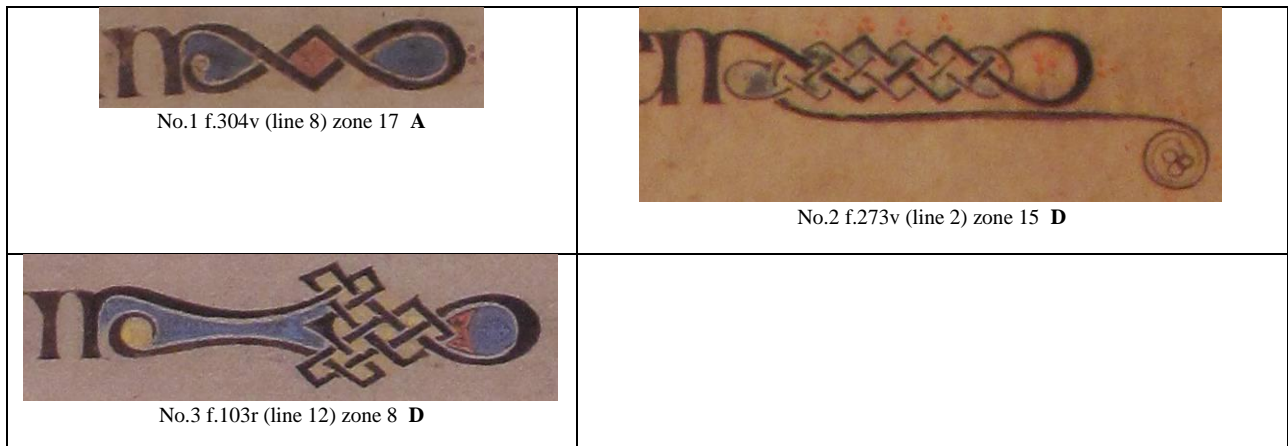


Fig.3.272 All instances of extended curved-concave elaborations to *m* with figure-of-eight motifs showing angular elements in zones attributed to Scribes A and D

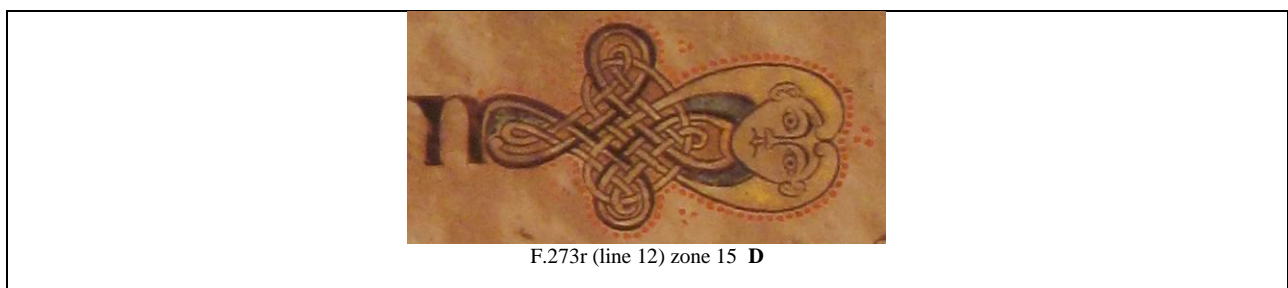


Fig.3.273 Cross-shaped extended curved-concave elaboration to *m* terminated with a head in zone 15 attributed to Scribe D

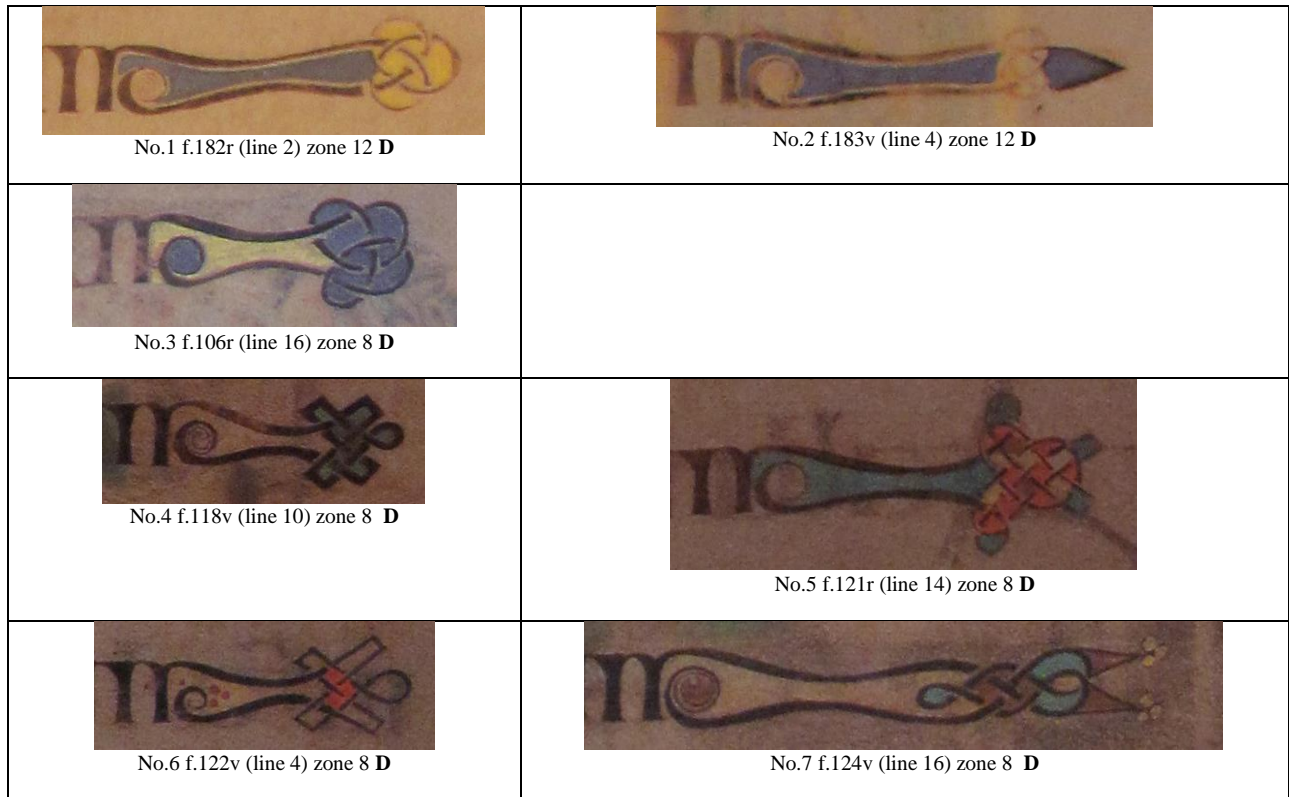


Fig.3.274 All instances of extended curved-concave elaborations to *m* with interlace added on the right. These occur as clusters in zones 8 (nos.4-7) and 12 (nos.1-2) attributed to Scribe D

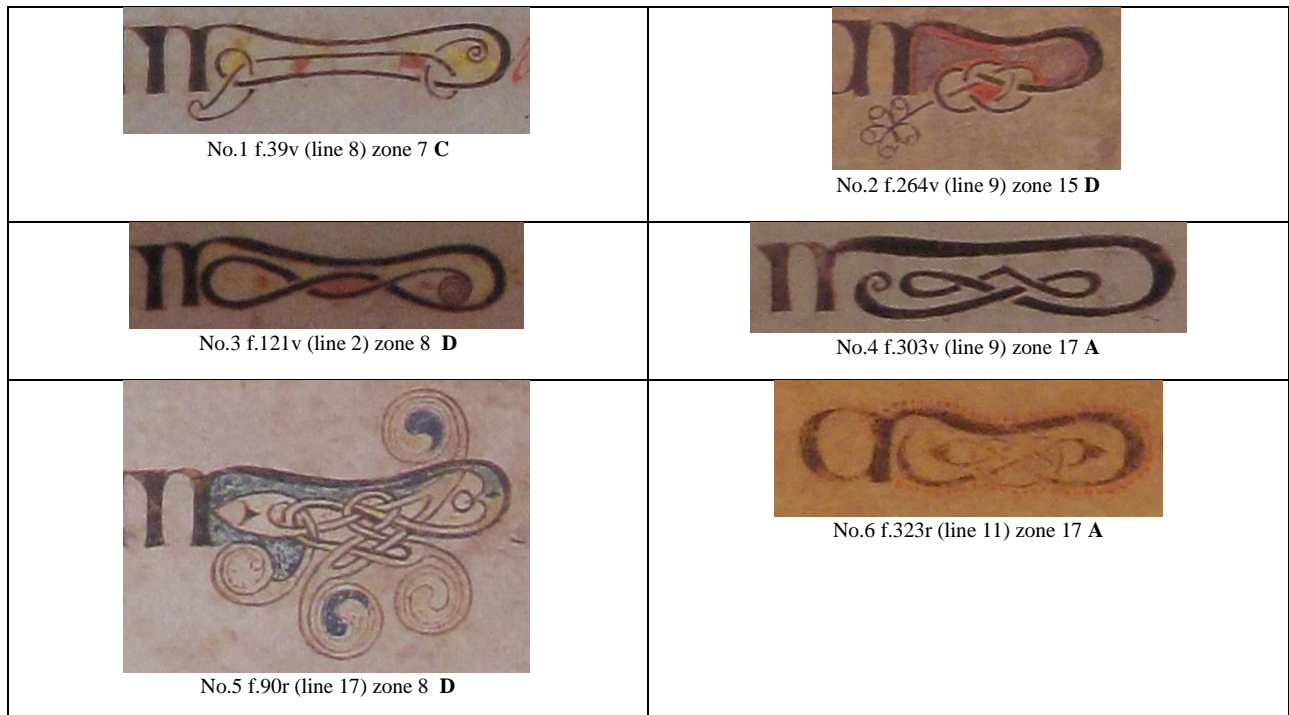


Fig.3.275 All instances of extended curved-concave elaborations to *m* with interlace added within the letter space in zones attributed to Scribes A, C and D



No.1 f.79v (line 17) zone 7 **C**



No.2 f.83r (line 4) zone 7 **C**



No.3 f.85v (line 6) zone 7 **C**



No.4 f.87r (line 1) zone 7 **C**



No.5 f.99v (line 13) zone 8 **D**



No.6 f.101r (line 1) zone 8 **D**



No.7 f.117v (line 15) zone 8 **D**



No.8 f.120r (line 6) zone 8 **D**



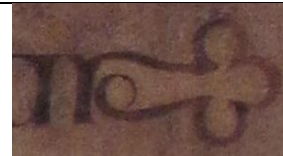
No.9 f.122v (line 10) zone 8 **D**



No.10 f.122v (line 16) zone 8 **D**



No.11 f.123r (line 15) zone 8 **D**



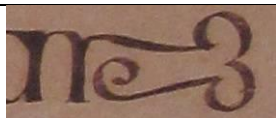
No.12 f.125r (line 7) zone 8 **D**



No.13 f.171v (line 5) zone 12 **D**



No.14 f.246v (line 17) zone 15 **D**



No.15 f.252v (line 10) zone 15 **D**



No.16 f.290r (line 6) zone 16 **B**



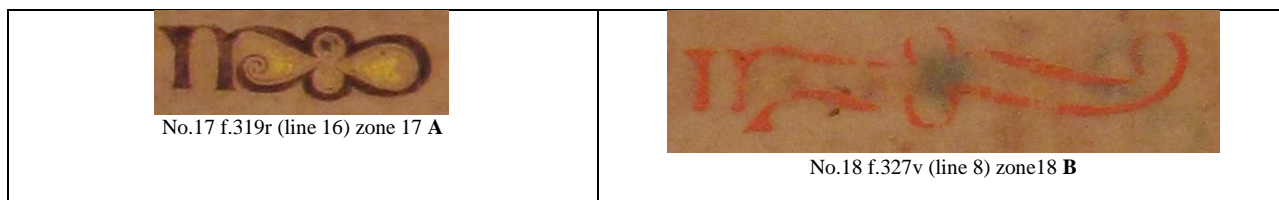


Fig.3.276 All instances of simple lobed additions on extended curved-concave elaborations to *m* in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.3.288 and 3.302-no.1)

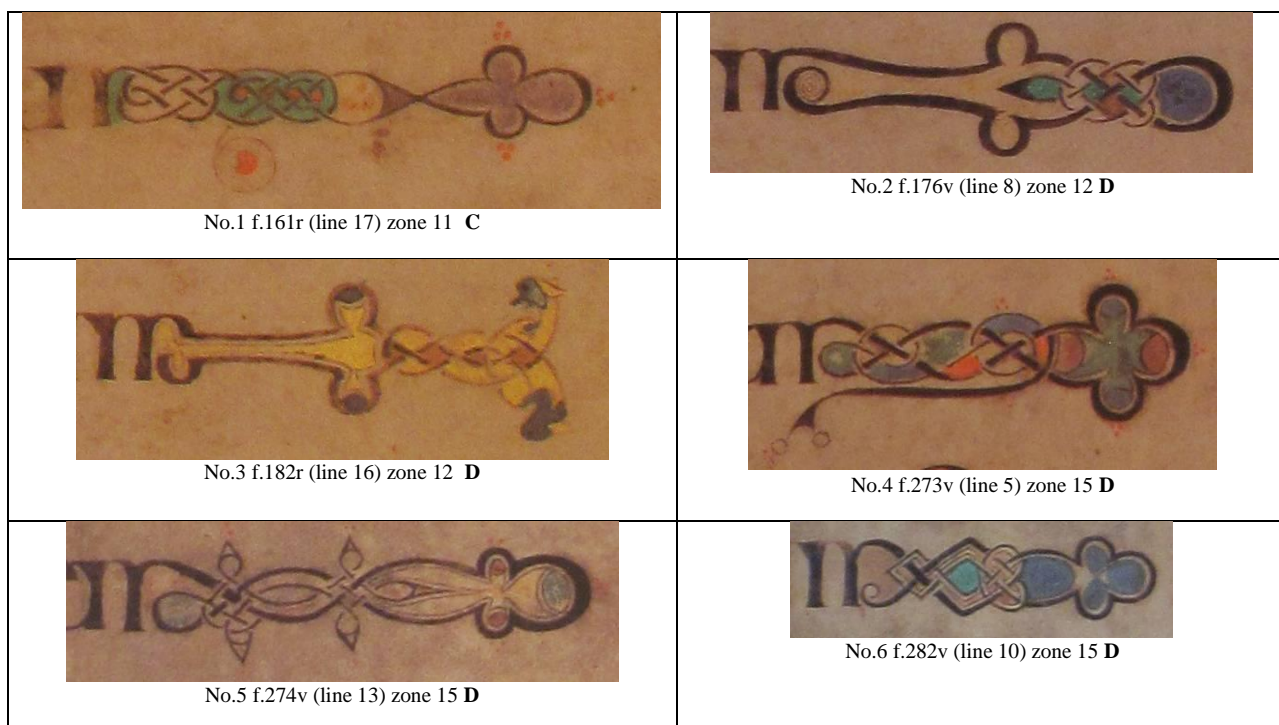


Fig.3.277 All instances of lobed additions on extended curved-concave elaborations to *m* with additional complex decoration in zones attributed to Scribes C and D

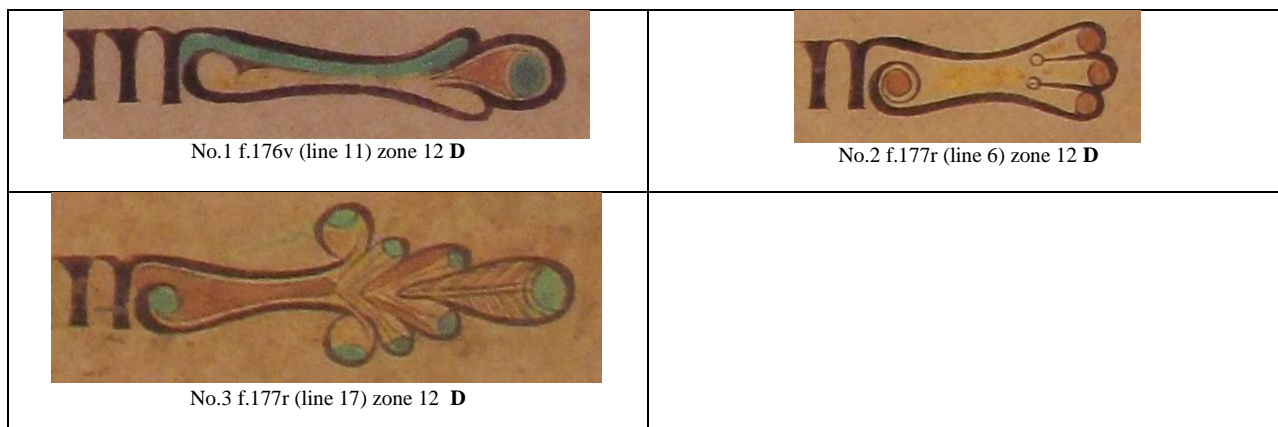


Fig.3.278 Rare instances of a feature related to those with lobed elements (figs.3.276-7). These occur as a cluster between ff.176v and 177r in zone 12 attributed to scribe D (see also fig.3.302-no.2)

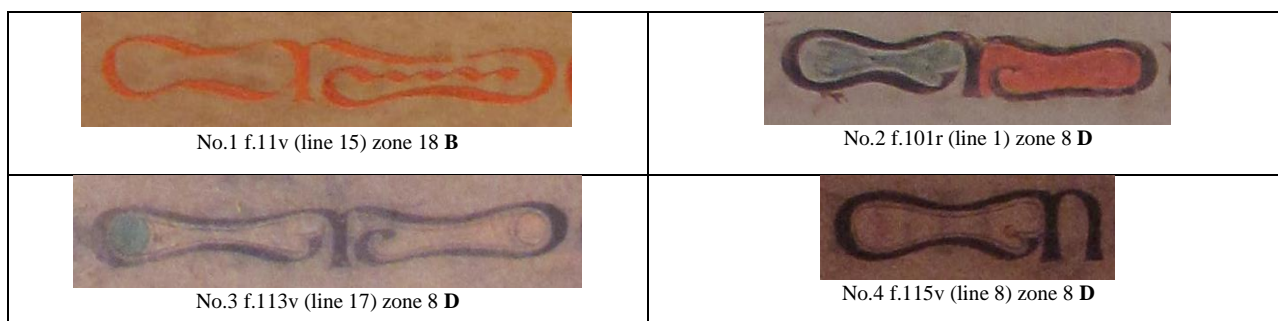


Fig.3.279 All instances of extended curved-concave elaborations to the left side of *m* in zones attributed to Scribes B and D. No.4 is a unique instance where the curved-concave extension only elaborates the first minim

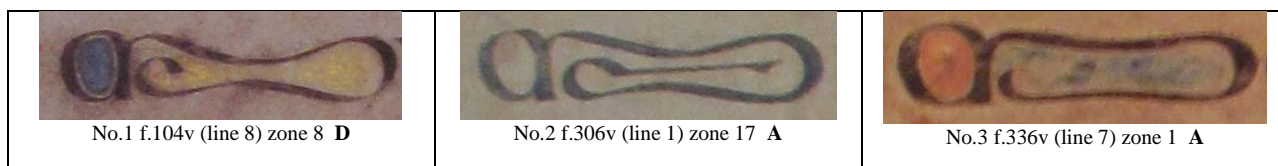


Fig.3.280 Three of the four instances of extended curved-concave elaborations to *m* with first minim curved, in zones attributed to Scribes A and D (see also fig.3.275-no.6)


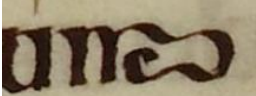


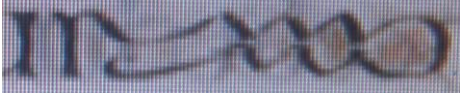





 Durham A.11.17 f.9r	 Lindisfarne Gospels f.136v
 Lichfield Gospels p.3	 Lichfield Gospels p.3
 Lichfield Gospels p.16	 Lichfield Gospels p.20
 Echternach Gospels f.10r	 Echternach Gospels f.173v
 Trier Gospels f.16r	 CCCC 197b p.302

Fig.3.281 Instances of extended curved-concave elaborations to *m* in other Insular manuscripts

 Durrow f.67r	 Durrow f.122v	 Durrow f.163v	 Durrow f.186r
---	--	---	--

Fig.3.282 Extended versions of *m* in the Book of Durrow

 No.1 f.3v (line 11) zone 2 <b>B</b>	 No.2 f.8v (line 4) zone 3 <b>A</b>	 No.3 f.15r (line 9) zone 3 <b>A</b>	 No.4 f.16v (line 12) zone 3 <b>A</b>
 No.5 f.21r (line 1) zone 4 <b>B</b>	 No.6 f.31r (line 6) zone 5 <b>C</b>	 No.7 f.77v (line 17) zone 7 <b>C</b>	 No.8 f.92v (line 7) zone 8 <b>D</b>
 No.9 f.132r (line 2) zone 10 <b>A</b>	 No.10 f.132v (line 9) zone 10 <b>A</b>	 No.11 f.157r (line 10) zone 11 <b>C</b>	 No.12 f.180r (line 2) zone 12 <b>D</b>
 No.13 f.187v (line 17) zone 12 <b>D</b>	 No.14 f.187v (line 17) zone 12 <b>D</b>	 No.15 f.296r (line 11) zone 17 <b>A</b>	 No.16 f.298v (line 17) zone 17 <b>A</b>
 No.17 f.316r (line 5) zone 17 <b>A</b>	 No.18 f.316r (line 14) zone 17 <b>A</b>	 No.19 f.327r (line 3) zone 17 <b>A</b>	 No.20 f.328v (line 16) zone 17 <b>A</b>
 No.21 f.329r (line 16) zone 17 <b>A</b>	 No.22 f.332v (line 3) zone 17 <b>A</b>	 No.23 f.336r (line 2) zone 17 <b>A</b>	 No.24 f.336r (line 14) zone 17 <b>A</b>

Fig.3.283 Simple extended curved-concave elaborations to *s* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Almost two-thirds of these are from zones 3, 10 and 17, attributed to Scribe A and may be understood as clusters. There are also several examples from zones attributed to B, C and D. As with these elaborations to *m* there are no characteristics that can be attributed to any of the hands in the four-scribe scheme. For example, no.5 (Scribe B) has its nearest equivalent in no.15 (Scribe A), no.19 (Scribe A) appears to be linked to the preceding letter in a manner similar to no.8 (Scribe D) and no.11 (Scribe C) is closest to nos.13 and 15 (Scribes D and A respectively). Among the fifteen examples attributed to Scribe A it is difficult to find any two that are an exact match. Perhaps rather than being the work of different hands, these variations could be described as having a stylistic homogeneity, in both aspect and ductus. This suggests the work of an individual calligrapher determined, it would appear, to make almost each instance of this letterform distinctive and unique

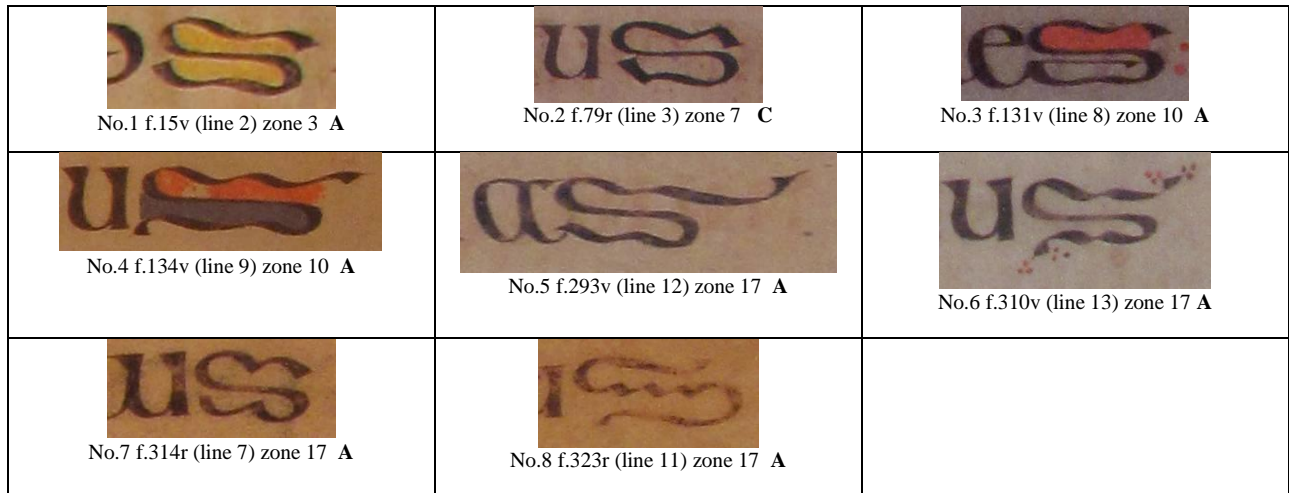


Fig.3.284 Extended curved-concave elaborations to *s* with further modifications in zones attributed to Scribes A and C. With one exception, these are from zones 10 and 17 attributed to Scribe A, however, the closest match among these is probably between no.1 (Scribe A) and no.2 (Scribe C). No.3 is the only instance with a line across its letter-space and finished with a wedge, in a manner that recalls the most common of the *m* endings (fig.3.259)

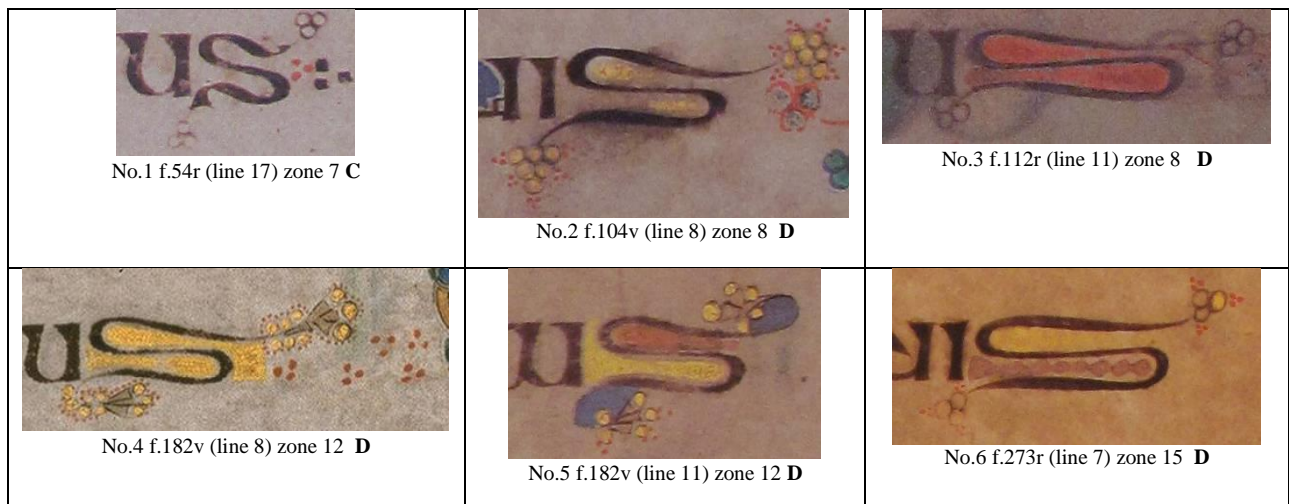


Fig.3.285 Extended curved-concave elaborations to *s* with further modifications in zones attributed to Scribes C and D



No.1 f.64v (line 9) zone 7 **C**



No.2 f.76v (line 9) zone 7 **C**



No.3 f.97v (line 9) zone 8 **D**



No.4 f.105v (line 16) zone 8 **D**



No.5 f.109v (line 13) zone 8 **D**



No.6 f.115r (line 11) zone 8 **D**



No.7 f.118v (line 17) zone 8 **D**



No.8 f.122r (line 4) zone 8 **D**



No.9 f.133r (line 10) zone 10 **A**



No.10 f.141r (line 8) zone 10 **A**



No.11 f.141v (line 4) zone 11 **C**



No.12 f.153v (line 17) zone 11 **C**



No.13 f.156v (line 8) zone 11 **C**



No.14 f.160r (line 13) zone 11 **C**



No.15 f.173r (line 9) zone 12 **D**



No.16 f.186r (line 17) zone 12 **D**



No.17 f.271v (line 4) zone 15 **D**



No.18 f.271v (line 15) zone 15 **D**



No.19 f.286r (line 1) zone 15 **D**



No.20 f.314r (line 15) zone 17 **A**



No.21 f.316r (line 17) zone 17 **A**

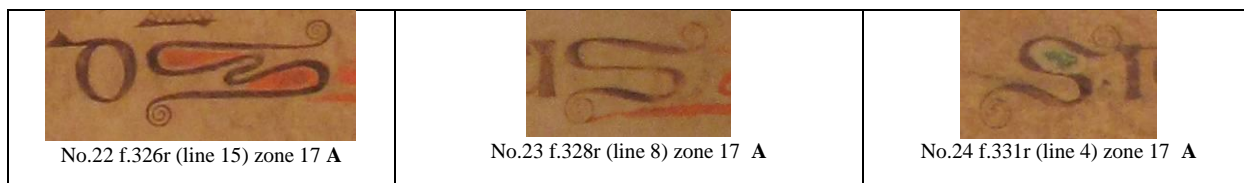


Fig.3.286 Extended curved-concave elaborations to *s* with spirals in zones attributed to Scribes A, C and D. These illustrations provide no two examples that could be considered exactly alike although many details are repeated. No.18 has some points of similarity with no.7, but these are attributed to different hands. Large spirals appear frequently between ff.105v and 122r and could be considered as another cluster. Compare also no.22 with fig.3.303-no.14

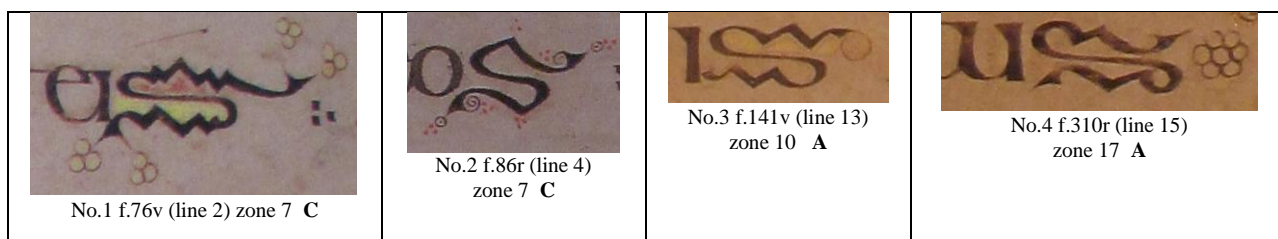


Fig.3.287 Extended curved-concave elaborations to *s* with angular modifications in zones attributed to Scribes A and C

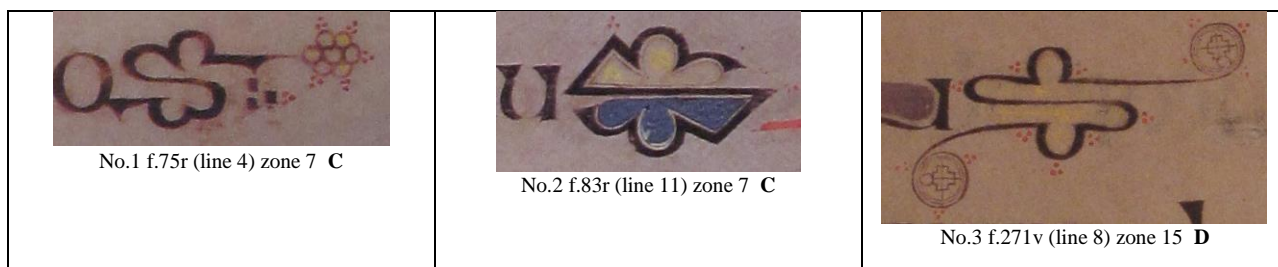


Fig.3.288 Extended curved-concave elaborations to *s* with lobed modifications in zones attributed to Scribes C and D. These recall the lobed *m*-endings (figs.3.276-7). While two of these lobed letters from zone 7, attributed to Scribe C (nos.1-2), the third is from zone 15, attributed to Scribe D (no.3)



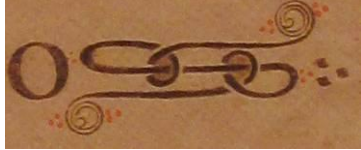


 <p>No.1 f.99r (line 16) zone 8 <b>D</b></p>	 <p>No.2 f.157r (line 17) zone 11 <b>C</b></p>	 <p>No.3 f.160r (line 9) zone 11 <b>C</b></p>
 <p>No.4 f.323r (line 6) zone 17 <b>A</b></p>	 <p>No.5 f.328v (line 4) zone 17 <b>A</b></p>	

Fig.3.289 Extended curved-concave elaborations to *s* with spirals and other modifications in zones attributed to Scribes A, C and D. Here the closest parallels are between those with distinctive interlace, nos.3 and 4, attributed to Scribes C and A respectively

 <p>No.1 f.8v (line 18) zone 3 <b>A</b></p>	 <p>No.2 f.9r (line 10) zone 3 <b>A</b></p>	 <p>No.3 f.10v (line 7) zone 3 <b>A</b></p>
 <p>No.4 f.10v (line 12) zone 3 <b>A</b></p>	 <p>No.5 f.11r (line 15) zone 3 <b>A</b></p>	 <p>No.6 f.14r (line 9) zone 3 <b>A</b></p>
 <p>No.7 f.14v (line 10) zone 3 <b>A</b></p>	 <p>No.8 f.15r (line 4) zone 3 <b>A</b></p>	 <p>No.9 f.15v (line 2) zone 3 <b>A</b></p>
 <p>No.10 f.15v (line 2) zone 3 <b>A</b></p>	 <p>No.11 f.15v (line 9) zone 3 <b>A</b></p>	 <p>No.12 f.16r (line 14) zone 3 <b>A</b></p>
 <p>No.13 f.16v (line 10) zone 3 <b>A</b></p>	 <p>No.14 f.17r (line 4) zone 3 <b>A</b></p>	 <p>No.15 f.17v (line 11) zone 3 <b>A</b></p>




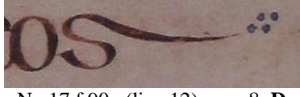






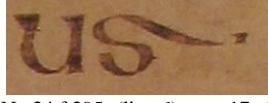
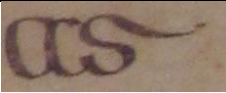

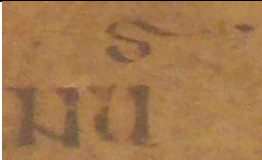

 No.16 f.22r (line 13) zone 4 <b>B</b>	 No.17 f.90v (line 12) zone 8 <b>D</b>	 No.18 f.133v (line 17) zone 10 <b>A</b>
 No.19 f.167r (line 17) zone 12 <b>D</b>	 No.20 f.212r (line 13) zone 14 <b>C</b>	 No.21 f.259v (line 1) zone 15 <b>D</b>
 No.22 f.267r (line 8) zone 15 <b>D</b>	 No.23 f.293r (line 7) zone 17 <b>A</b>	 No.24 f.295r (line 6) zone 17 <b>A</b>
 No.25 f.295v (line 14) zone 17 <b>A</b>	 No.26 f.297v (line 5) zone 17 <b>A</b>	 No.27 f.327r (line 18-superscript) zone 17 <b>A</b>
 No.28 f.334r (line 9) zone 17 <b>A</b>		

Fig.3.290 Extended curved-concave elaborations to the head of *s* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. This shows these letters in their simplest form and again, if closely examined each one appears to be unique in some way. The closest match which can be seen in the twenty-eight instances is between nos.2 and 20 (the letterforms are somewhat different), attributed to Scribes A and C respectively. There are obvious clusters in the use of this feature between ff.8v-17v (15 instances) and ff.293r-297v (4 instances)

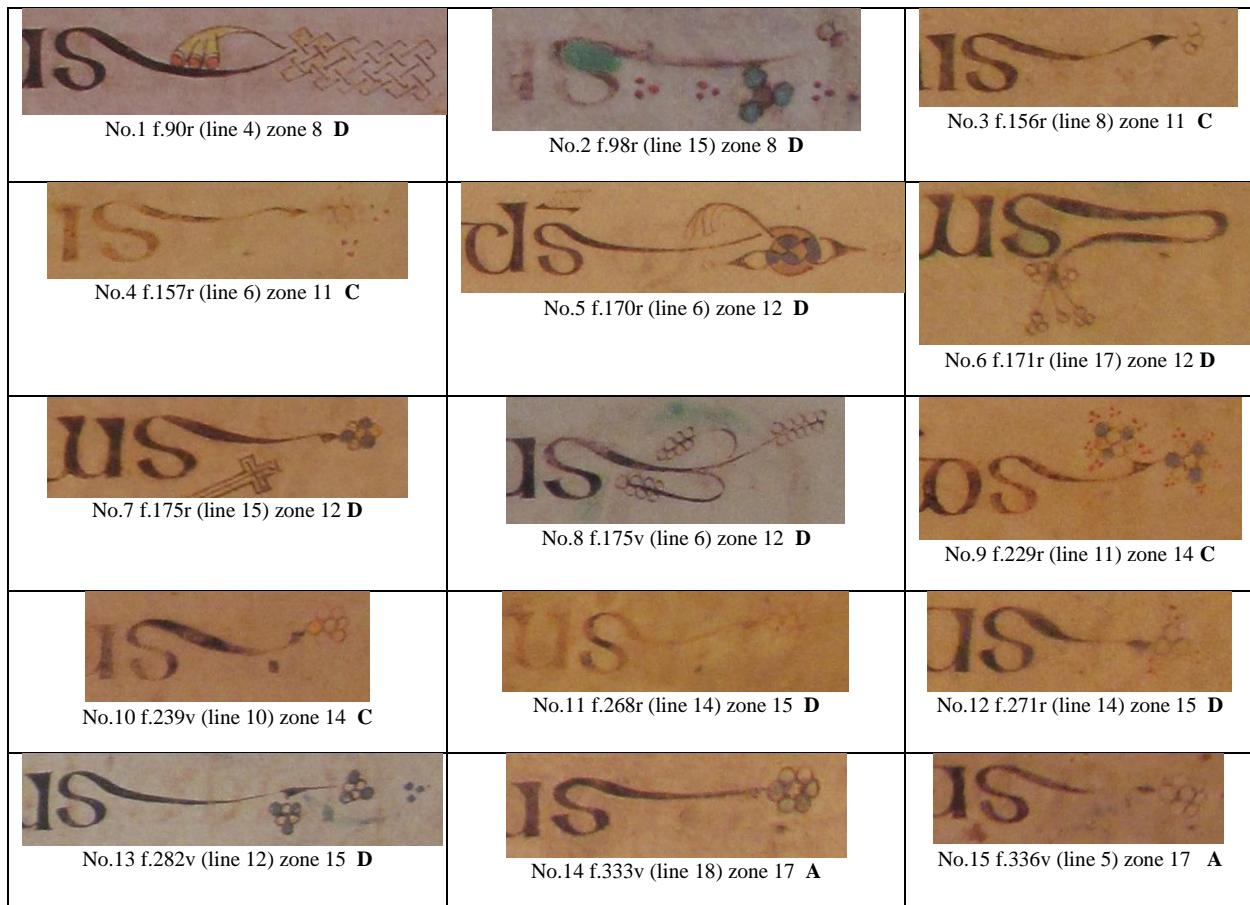


Fig.3.291 Extended curved-concave elaborations to the head of *s* with florets and other additions in zones attributed to Scribes A, C and D. This and the following illustration show more of these varied extensions with added elaborations mainly of florets and spirals. It is not unexpected to find these concentrated in zones with larger script attributed to Scribe C and to Scribe D in particular. The florets and spirals in these examples have many parallels with those in figs.3.285 and 3.286 and are also similar to some of the *m*-endings

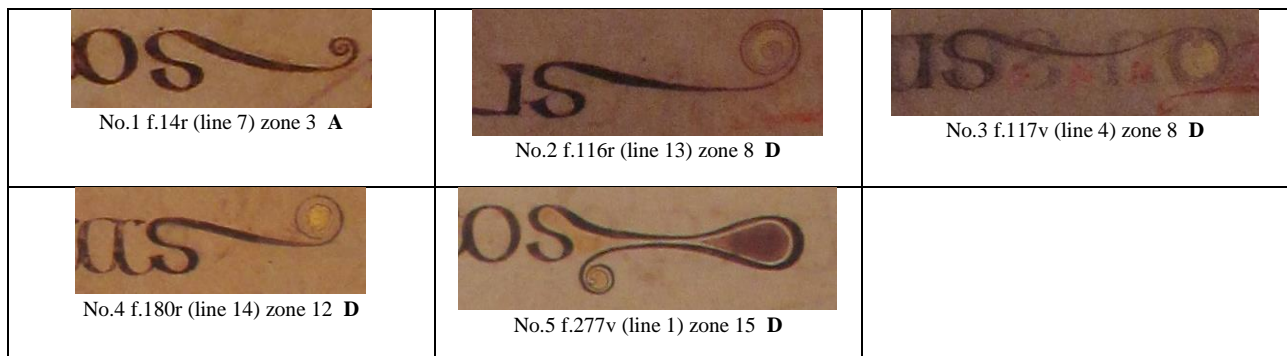


Fig.3.292 Extended curved-concave elaborations to the head of *s* with added spirals in zones attributed to Scribes A and D

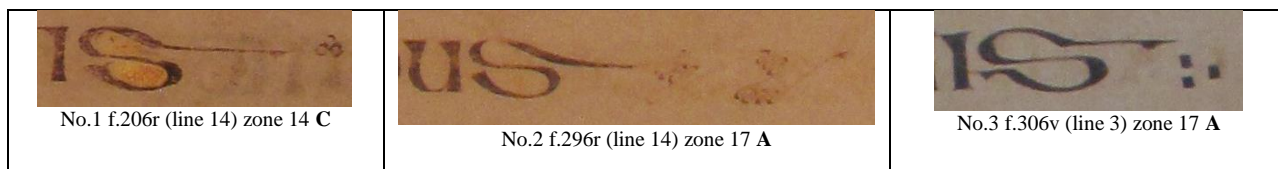
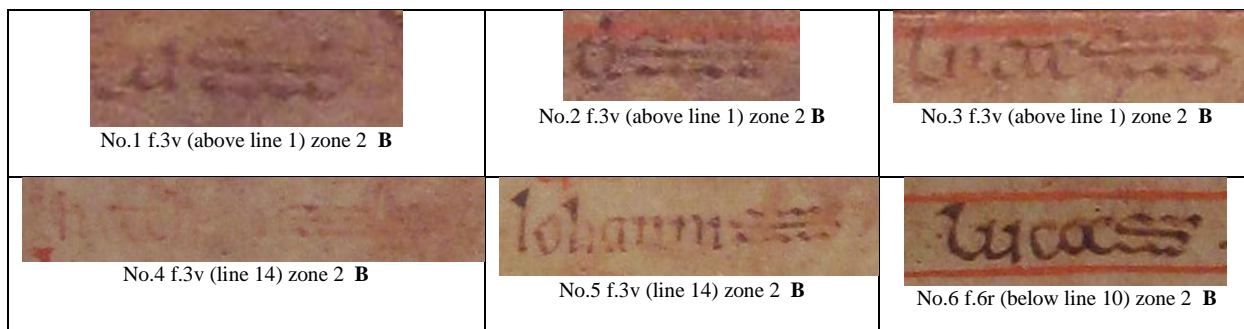


Fig.3.293 Added features to *s* closely related to those with extended curved-concave elaborations in zones attributed to Scribes A and C. These three instances are included here as the shape of the letterform is related to the extended curved-concave *s* in fig.3.283. The extension is not curved and this links it to the more frequently used straight versions that are added to *s* and several other letters (see figs.3.7, 3.18, 3.117 and 3.121)



Fig.3.294 These instances do not quite fit into this categorization but the complex added interlaced features are closely related to some *m*-endings with extended curved-concave elaborations in zones attributed to Scribe D (see figs.3.271 and 3.302)




 No.7 f.18r (line 11) zone 3 <b>A</b>	 No.8 f.20v (line 5) zone 4 <b>B</b>	 No.9 f.22v (line 7) zone 4 <b>B</b>
 No.10 f.23v (line 18) zone 4 <b>B</b>	 No.11 f.24v (line 2) zone 4 <b>B</b>	 No.12 f.25r (line 17) zone 4 <b>B</b>
 No.13 f.25v (line 2) zone 4 <b>B</b>	 No.14 f.26r (line 16) zone 4 <b>B</b>	 No.15 f.26r (line 16) zone 4 <b>B</b>
 No.16 f.26v (line 11) zone 4 <b>B</b>	 No.17 f.26v (line 19) zone 4 <b>B</b>	 No.18 f.26v (line 19) zone 4 <b>B</b>
 No.19 f.114v (last line) zone 18 <b>B</b>	 No.20 f.128r (line 8) zone 9 <b>B</b>	 No.21 f.162r (line 17) zone 11 <b>C</b>
 No.22 f.324r (line 14) zone 17 <b>A</b>	 No.23 f.5v (line 25) zone 2 <b>B</b>	

Fig.3.295 Zig-zag features on *s* closely related to those with extended curved-concave elaborations in zones attributed to Scribes A, B and C. Each instance has the zig-zag element in the top and bottom lines while that in the middle of the letter is always straight. This common format however, is not exactly repeated in the same way in every instance and the modifications in no.18 for example, are extreme. Variations in other instances are often more subtle and some are very similar. Nos.16 and 17, both from f.26v appear almost identical in shape but there are slight differences in the way the curve of the letter is drawn and also in the upper wedge. These two are of course completely different in colour. The instances in nos.1-6 are headings for some of the columns of numerals in the canon tables, and even in these small letters some variations can also be detected. Nos.10 and 15 however, are nearly identical, both in their shape and also in the yellow filling the letter space. No.23 is a lone example of minuscule *s* showing the zig-zag feature. The zig-zag feature in this last example is less angular and more wave-like and this also applies to some of the other instances

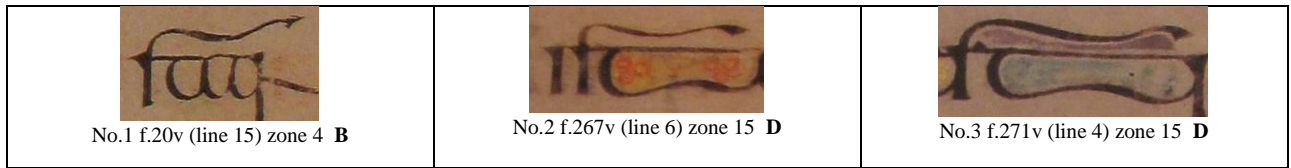


Fig.3.296 Tall-s with extended curved-concave elaborations in zones attributed to Scribes B and D

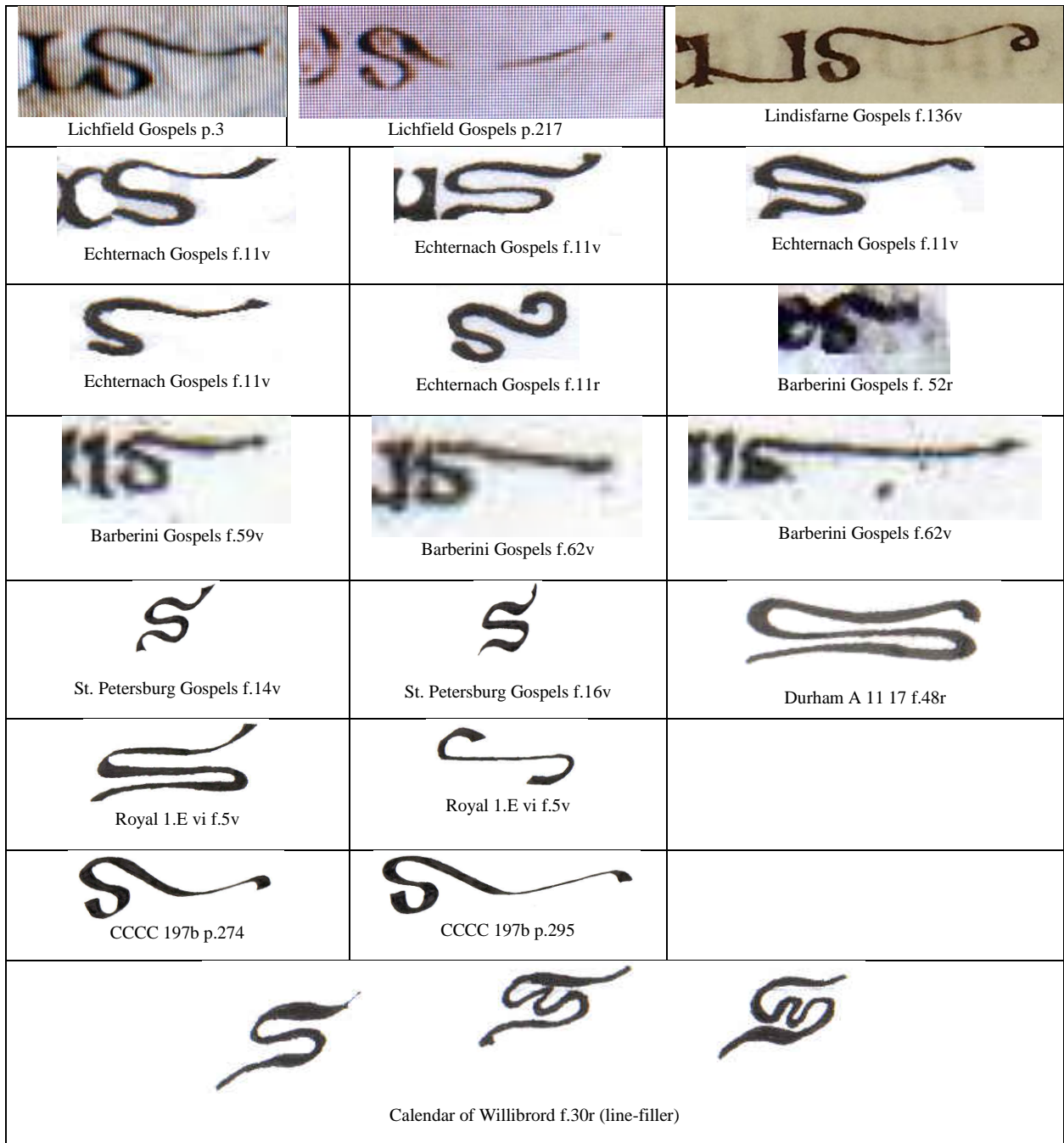


Fig.3.297 Instances of extended curved-concave elaborations to s in other Insular manuscripts



Fig.3.298 Simple extended curved-concave elaborations to *t* in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Where they occur at the end of a word the extended crossbar appears to be a standard feature. Variations occur in the baseline stroke and also in the terminal detailing at either end of the crossbar. Nos.9 and 24, both attributed to Scribe D, have similar letterforms including the crossbar which is extended to the left and finished with a wedge. However, no.9 also has an extension to its crossbar that extends into the letter-space of

the neighbouring *u* and is finished with a large pointed wedge. Similar wedge terminals occur in instances attributed to the other three scribes, no.7 (Scribe B), no.19 (Scribe C) and no.25 (Scribe A). Nos.2 and 20 are similar with a distinctive short wedge on the left of the crossbar – these are attributed to Scribes A and D respectively. Similarly, the slight upward curve at the end of the crossbar in no.1 is echoed in no.6, again in zones attributed to different hands. The wedge terminals show subtle variation across all these letters with nos.19 and 21 most alike (Scribes C and D respectively). The only instances with three wedge terminals, nos.10 and 25 also occur in zones attributed to different hands



Fig.3.299 Extended curved-concave elaborations to *t* with zig-zag modifications in zones attributed to Scribes A and B. With the exception of no.12, all of the letters here are attributed to Scribe B with nos.1-6 forming a significant cluster in zone 4. The zig-zag elements recall those added to the letters *m* and *s* (figs.3.261-264 and fig.3.295). No two instances are exactly alike with each displaying unique variations. The crossbar may be straight or curved and is also varied in length. The number and configuration of the zig-zag undulations in the baseline stroke is also varied as are the wedge terminals.

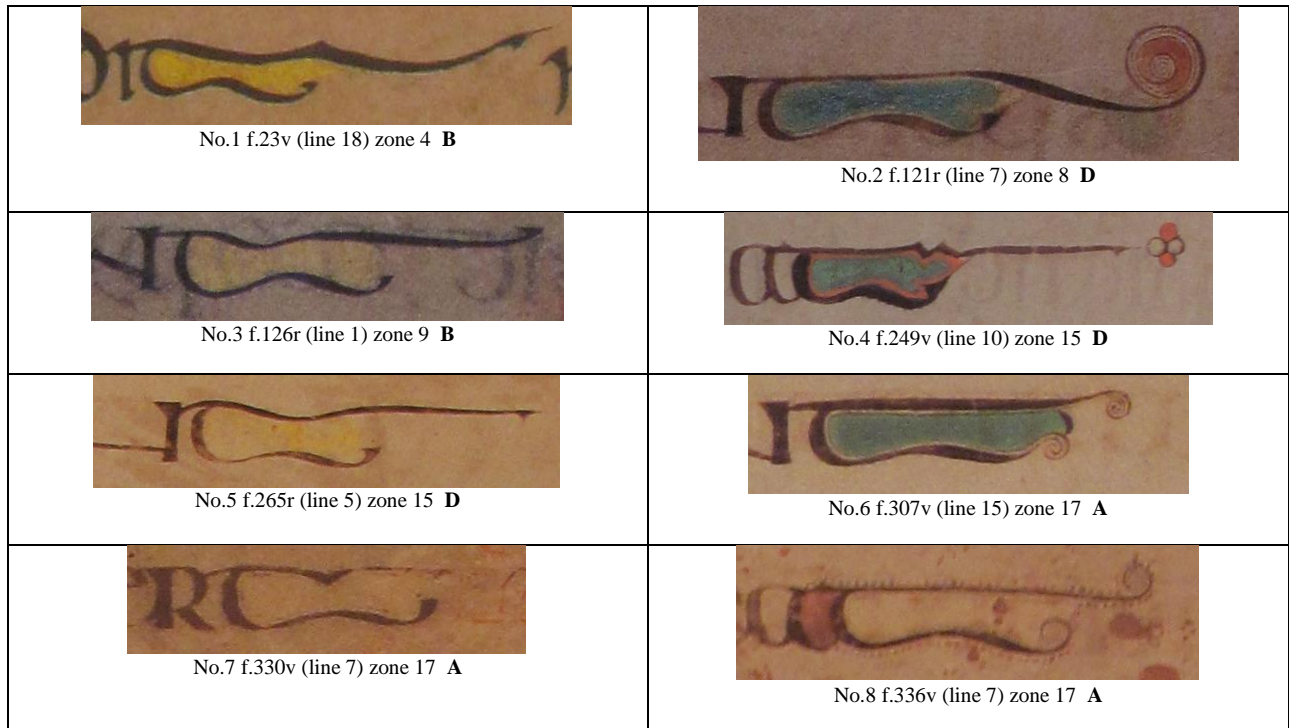
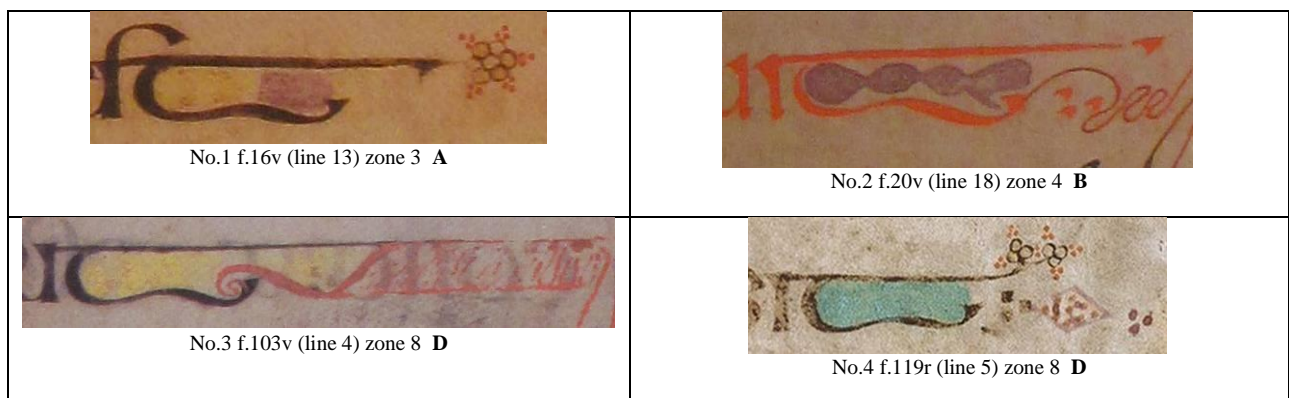


Fig.3.300 Extended curved-concave elaborations to *t* with additional modifications to the crossbar in zones attributed to Scribes A, B and D. Those in the first column, nos.1, 3, 5 and 7 come closest to the double concave as applied to *m* and *s*. Although they are the only instances in the manuscript treated in this way, they occur in zones attributed to three different hands. The addition of spirals in nos.2, 6 and 8 occur in zones attributed to A and D. Although separated by approximately sixty pages in zone 17, the spirals added to 6 and 8 mirror each other. There is also much variation in the size, gesture and orientation of the wedge terminals across the different scribal zones and this equally applies to those in the previous illustrations (figs.3.298-9)





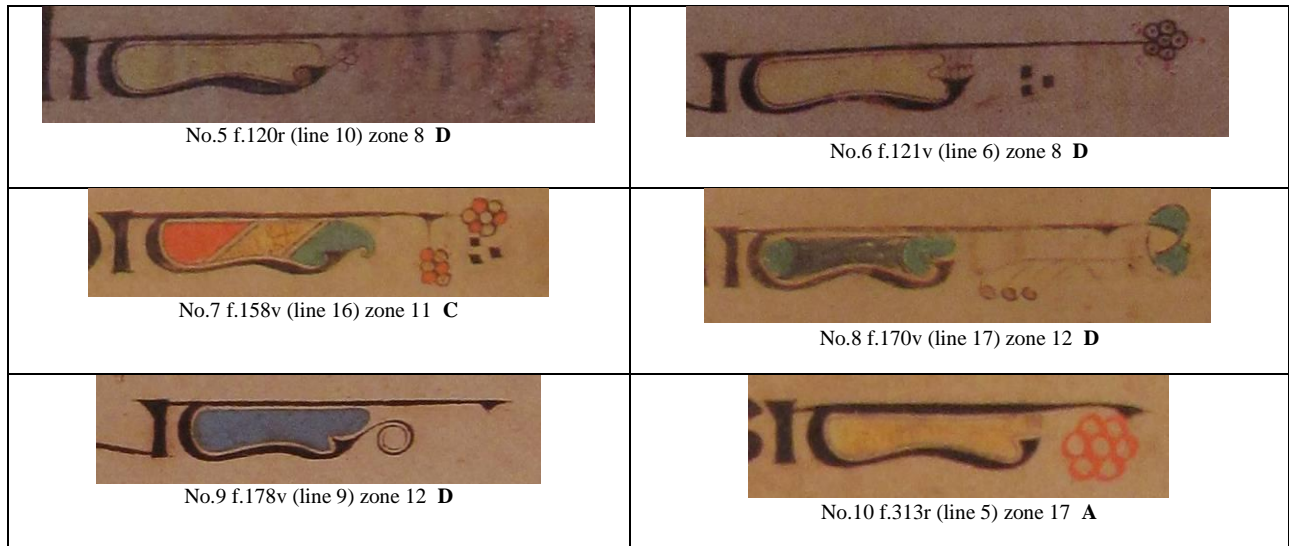


Fig.3.301 Extended curved-concave elaborations to *t* with florets, flourishes and spirals in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Subtle variation of all the elements in these letters is again apparent



Fig.3.302 Miscellaneous elaborations to *t* (no.1 lobed) in zones attributed to Scribe D. Compare no.1 with figs.3.276-7 and 288 and compare nos.2-3 with figs.3.271 and 3.294. No.2 is a standard half-uncial *t* with an extended crossbar and the lobed terminal is similar to the elaborated letters *m* in fig.3.278. Those examples are on ff.176v and 177r while this one occurs on f.177v and continues the cluster. In addition, the only other instances of a standard letter elaborated in this way is that in fig.3.294-no.2 which is on f.181r nearby and adds to this cluster of similar motifs



Fig.3.303 All instances of uncial *N* with extended curved-concave elaborations or related features in zones attributed to the various hands in the four-scribe scheme A, B, C and D ( See fig.3.297 for a similar *n* on f.136v in the Lindisfarne Gospels).The curve of the diagonal stroke in

nos.2, 18 and 19 (Scribe B) is similar to those in no.6 (Scribe C), no.9 (Scribe D) and no.21 (Scribe A). Several instances with zig-zag elements occur in zones attributed to Scribe B but no two of these are exactly alike. The most striking match occurs between nos.15 and 16, but these instances with distinctive spiral variations are in zones attributed to different hands. Somewhat similarly, no.14 (Scribe D) finds its closest parallel in the *s* in fig.286-no.22 (Scribe A).

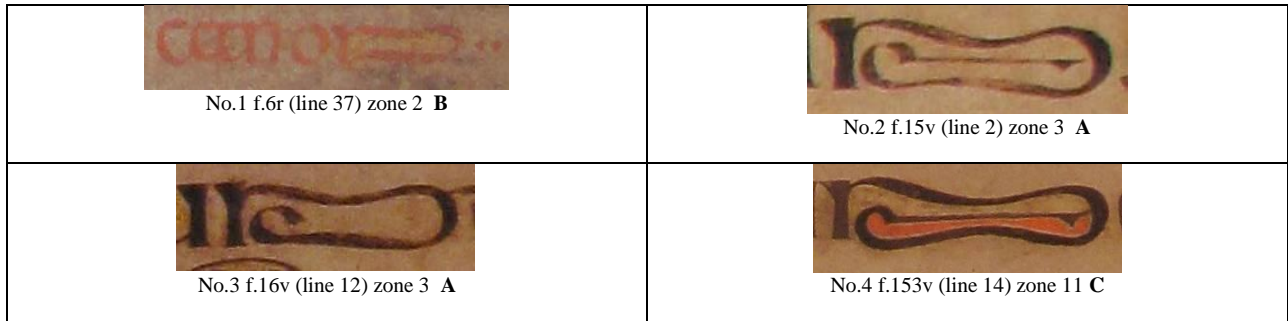
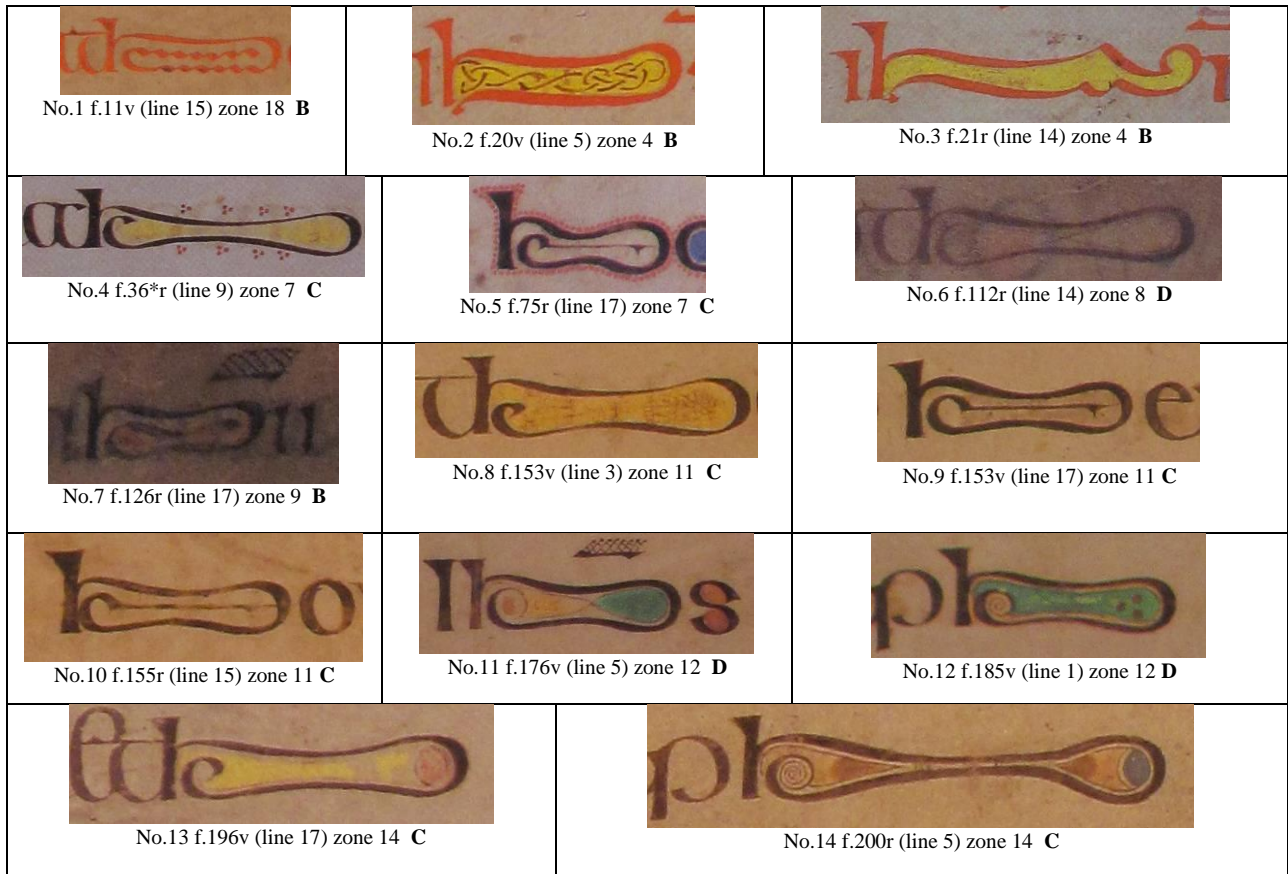


Fig.3.304 All instances of minuscule-*n* with extended curved-concave elaborations in zones attributed to Scribes A, B and C. The closest match is between nos.2 and 4, attributed to Scribes A and C respectively



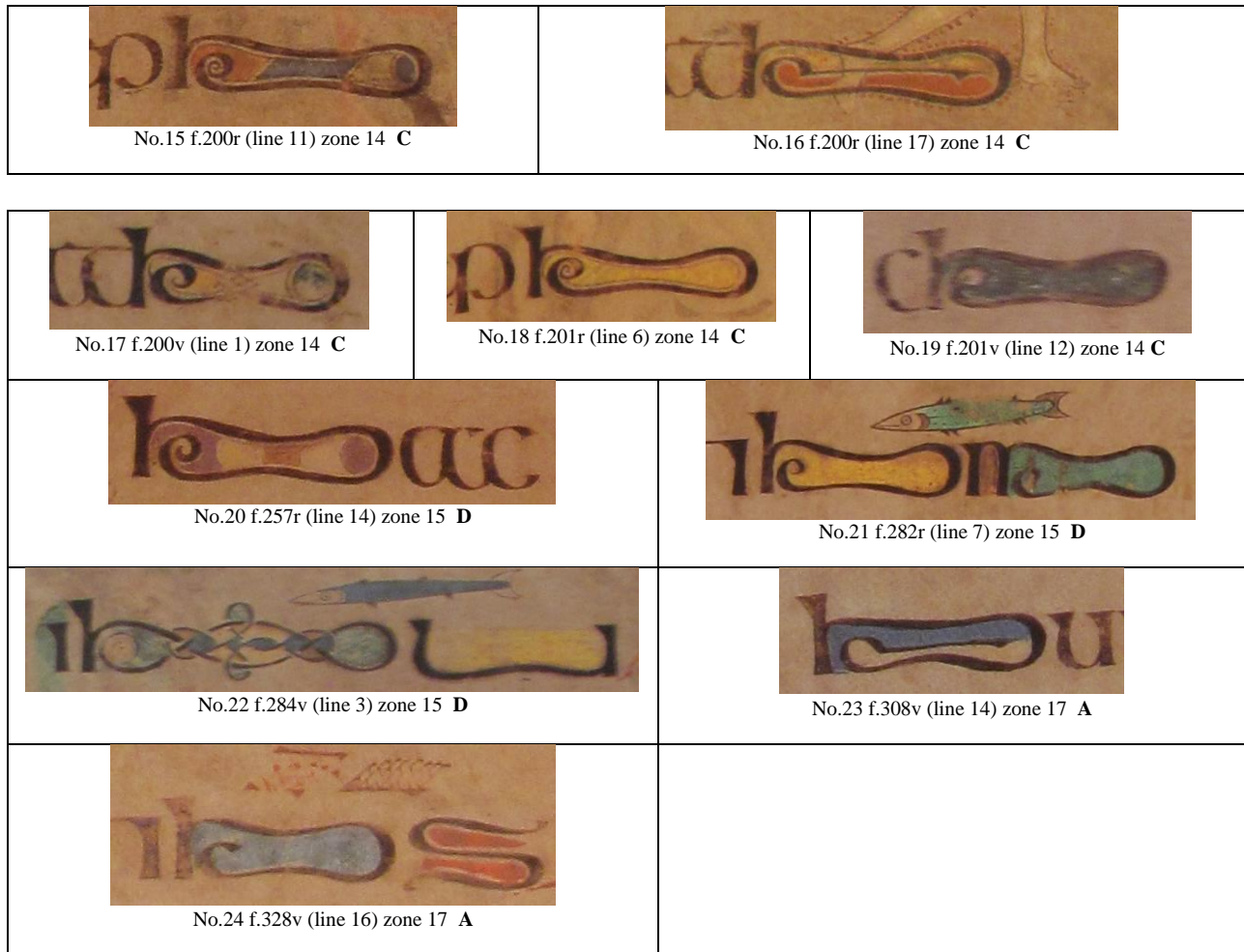


Fig.3.305 All instances of *h* with extended curved-concave elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The modification of the uncial-*h* letterform accommodates the curved-concave elaboration with many of the *m*-variations in evidence. The most common *m*-ending variant occurs here in nos.5, 9, 10, 16 (all in zones attributed to Scribe C), and 23 (scribe A), however, no.23 and no.9 are most alike. A range of spirals occur in nos.12, 14, 15, 17, 18, 19, 20, 21 and 22. Of these perhaps the closest match is between nos.17 and 20, attributed to Scribes C and D respectively. A somewhat abrupt wedge terminal occurs in nos.4 and 8, attributed to Scribe C, but also features in no.24 attributed to Scribe A. The three examples attributed to Scribe B, nos.1-3, show variations which makes them quite different from each other. No.1 finds its closest parallel in fig.3.268-no.7 (Scribe A) where each letter has both the baseline stroke and the final stroke drawn in zig-zag fashion. No.2 is similar to the *m* in fig.3.265-no.2, also attributed to Scribe B, but is also close to another *m* in fig.3.265-no.1 which is credited to Scribe A. No.3 (f.21r) could be interpreted as part of a cluster (with similar modifications to different letters) with the letter *t* in fig.3.300-no.1 (f.23v) and the letter *m* in fig.3.265-no.6 (f.24r). It is also similar to the letter *m* in fig.3.276-no.18 and the letter *e* in fig.3.308-no.5, both also attributed to Scribe B. However, its mixture of angled and curved elements are echoed in the *s* letters in fig.3.287-nos.3 and 4 both of which are credited to Scribe




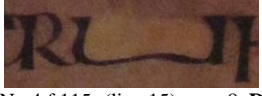









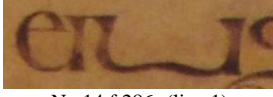

 No.1 f.11v (line 12) zone 18 <b>B</b>	 No.2 f.16v (line12) zone 3 <b>A</b>	 No.3 f.95r (line 17) zone 8 <b>D</b>	
 No.4 f.115r (line 15) zone 8 <b>D</b>	 No.5 f.153v (line 14) zone 11 <b>C</b>	 No.6 f.165r (line 13) zone 12 <b>D</b>	
 No.7 f.183r (second last line) zone 18 <b>B</b>	 No.8 f.183r (last line) zone 18 <b>B</b>	 No.9 f.187v (line 17) zone 12 <b>D</b>	
 No.10 f.271v (line 8) zone 15 <b>D</b>	 No.11 f.275r (line 7) zone 15 <b>D</b>	 No.12 f.277v (line 13) zone 15 <b>D</b>	
 No.13 f.284v (line 3) zone 15 <b>D</b>	 No.14 f.286r (line 1) zone 15 <b>D</b>	 No.15 f.323r (line 6) zone 17 <b>A</b>	 No.16 f.331r (line 5) zone 17 <b>A</b>

Fig.3.306 All instances of *u* with extended curved-concave elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These show limited variation although no.8 has a zig-zag feature. The broadest examples are nos.1 and 7 (both Scribe B), no.5 (Scribe C), and nos.9 and 13 (Scribe D). Nos.6 and 15 are matched by the elegance of their baseline curves but are attributed to different hands. No.16 shows the only instance where *c*-shaped superscripted *u* features the curved-concave elaboration (see also figs.3.130-8). Nos.10-14 can be understood as a cluster between ff.271v-286r

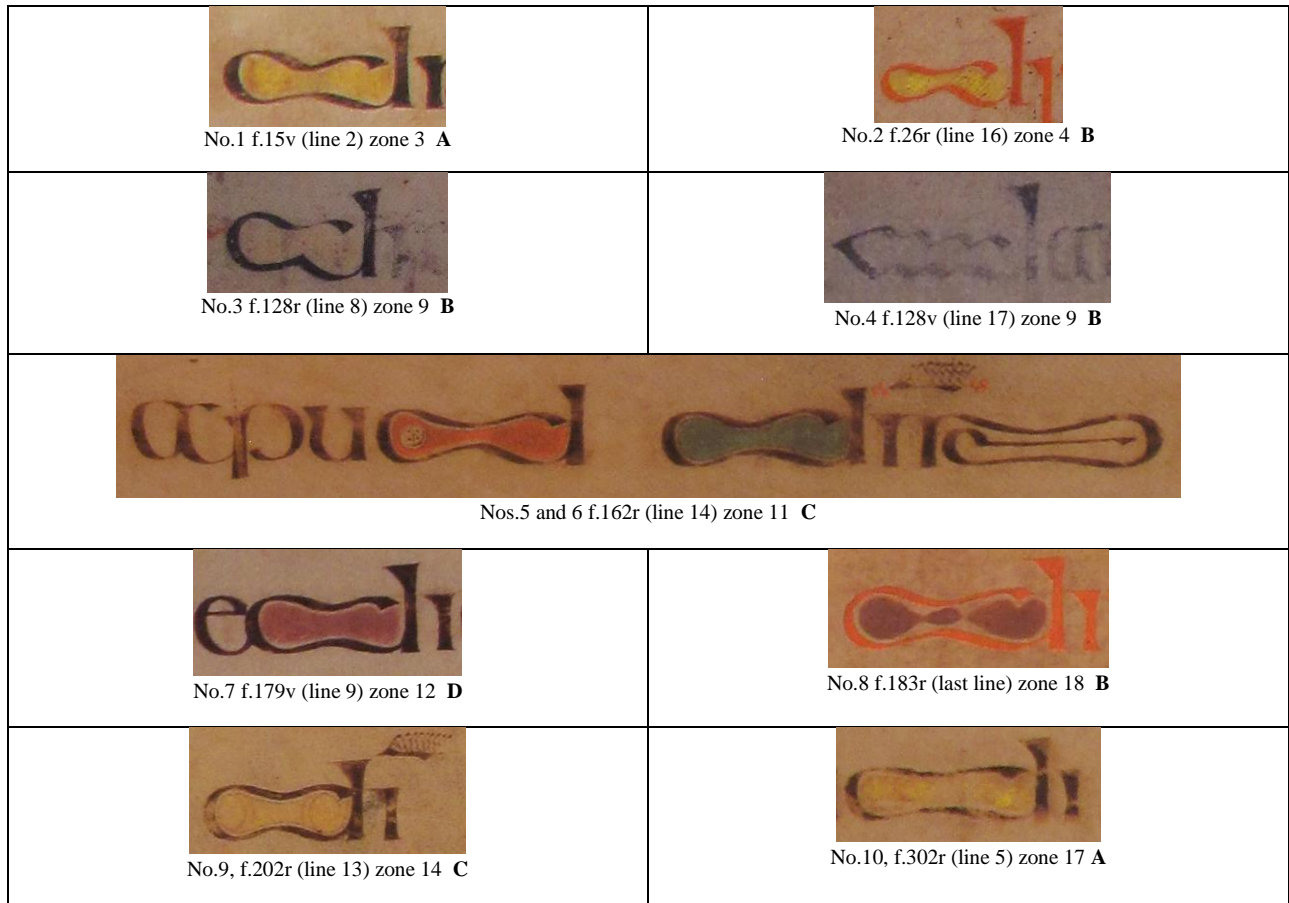


Fig.3.307 All instances of *d* with extended curved-concave elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Nos.2-4, all attributed to Scribe B, show the most significant variation within these. However, a fourth instance credited to Scribe B, no.8, is similar to no.1 which is attributed to Scribe A. Otherwise these instances are quite alike except for subtle variations in the depth of the concaves and the terminal wedges

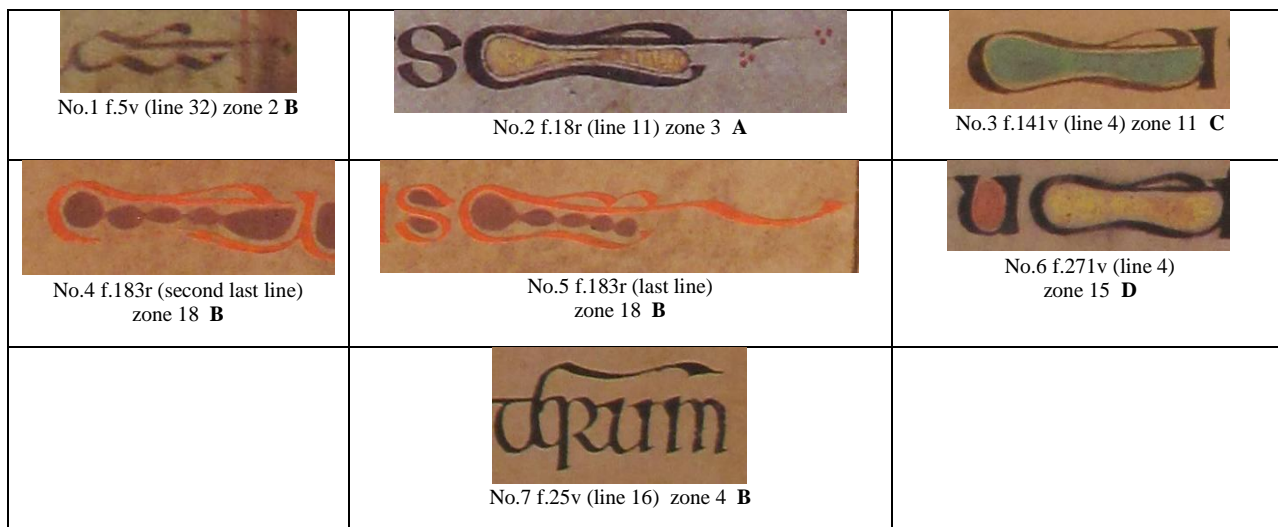


Fig.3.308 All instances of *e* with extended curved-concave elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Despite its small size the instance from the canon tables, no.1 (enlarged) also closely follows the same basic form. Variations occur in the extended tongues of nos.2 and 5, and in the bottom of no.1. Subtle differences can also be detected in the others as for example in the size of the ‘eye’ at the top of the letter or the double curve in the ‘eye’ of no.5. The closest match is probably between nos.3 and 4 attributed to Scribes C and B. The line that elaborates the tall-*e* in no.7 is drawn in a manner similar to the head-stroke of the others

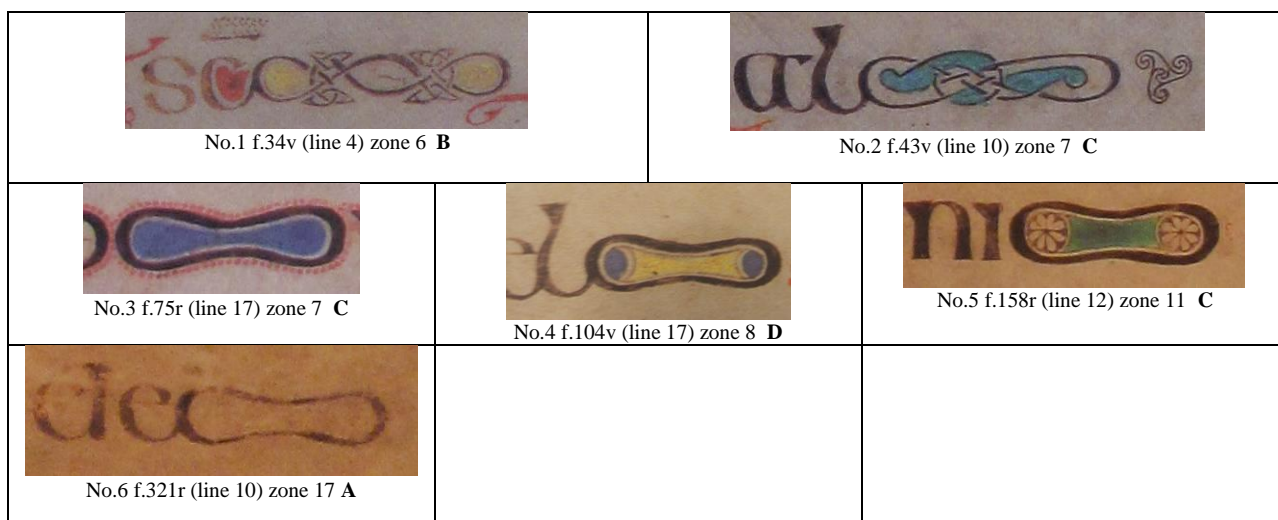


Fig.3.309 All instances of *o* with extended curved-concave elaborations in zones attributed to various hands in the four-scribe scheme A, B, C and D. Of the four simple examples, nos.3-6, the depth of the concaves are least alike in the two attributed to Scribe C. The decoration of each one, or lack of it in the case of fig.3.309-no.6, is distinctive and different. The more elaborate instances, nos.1-2 are attributed to different hands, B and C

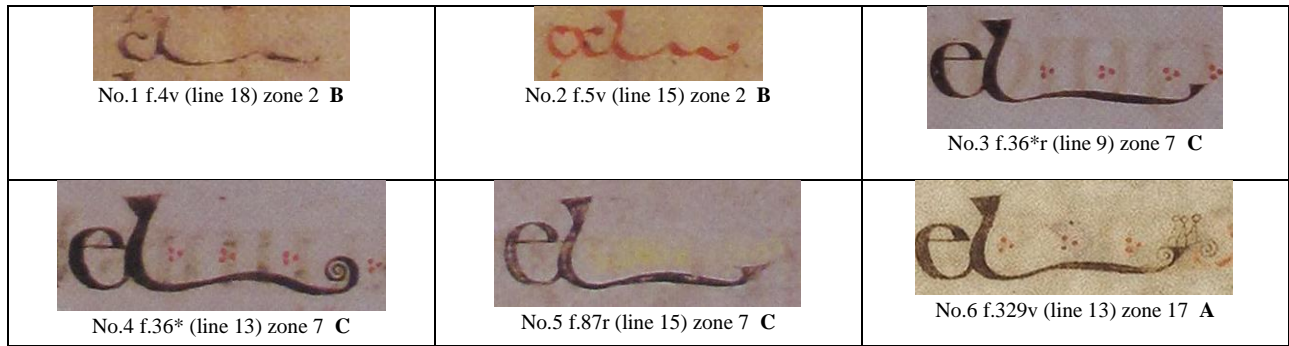


Fig.3.310 All instances of *l* with extended curved-concave elaborations in zones attributed to Scribes A, B and C. Nos.1 and 2 attributed to Scribe B are close together in the canon tables and repeat a familiar pattern of sharing some similarities and also some differences (See also fig.2.108). Similarly, nos.3 and 4, attributed to Scribe C appear on the same page, and, while they share the same basic form, they are also differentiated from each other, in this instance by the spiral terminal on no.4. The form of no.6 is no different from its counterparts but is credited to Scribe A (note the ‘Cathach-style’ motifs added to its end terminal – see also fig.3.144)

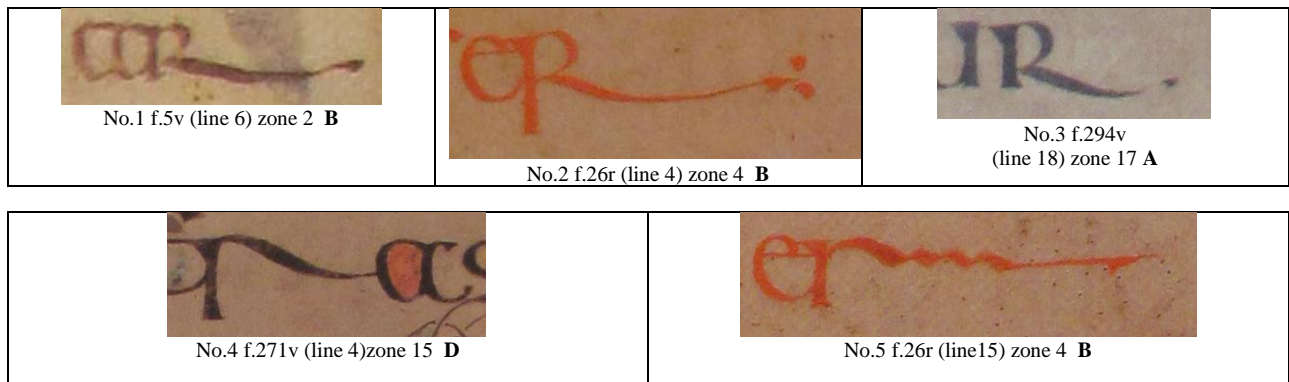


Fig.3.311 All instances of uncial *R* and half-uncial *r* with extended curved-concave elaborations in zones attributed to Scribes A, B and D (see also fig.3.115). These occur in four different zones, three of which are attributed to Scribe B with one each attributed to Scribes A and D. However, the closest match is between nos.1 and 3 which are attributed to Scribes B and A respectively. The two instances of half-uncial *r* in the manuscript occur in zones attributed to Scribes B, and D. It is interesting to note that the two instances which occur in zone 4, share the same red colour, but are significantly different from each other

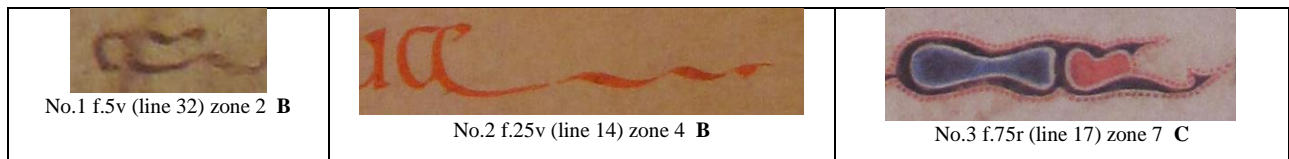


Fig.3.312 All instances of half uncial *a* with extended curved-concave elaborations in zones attributed to Scribes B and C. Two of these occur in different zones attributed to Scribe B but are quite different from each other. The flourishes on the right-hand side of no.3, attributed to Scribe C, are similar to those on the letter in zone 2 by Scribe B in no.1



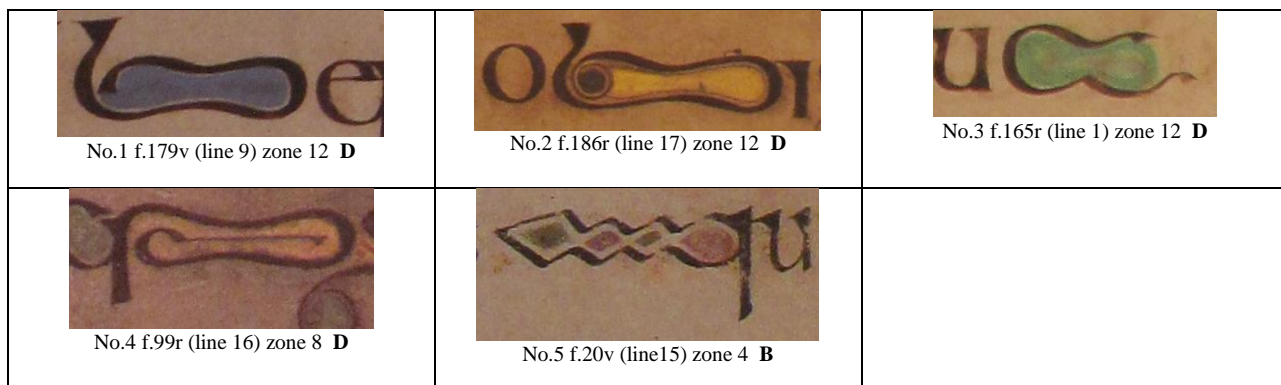
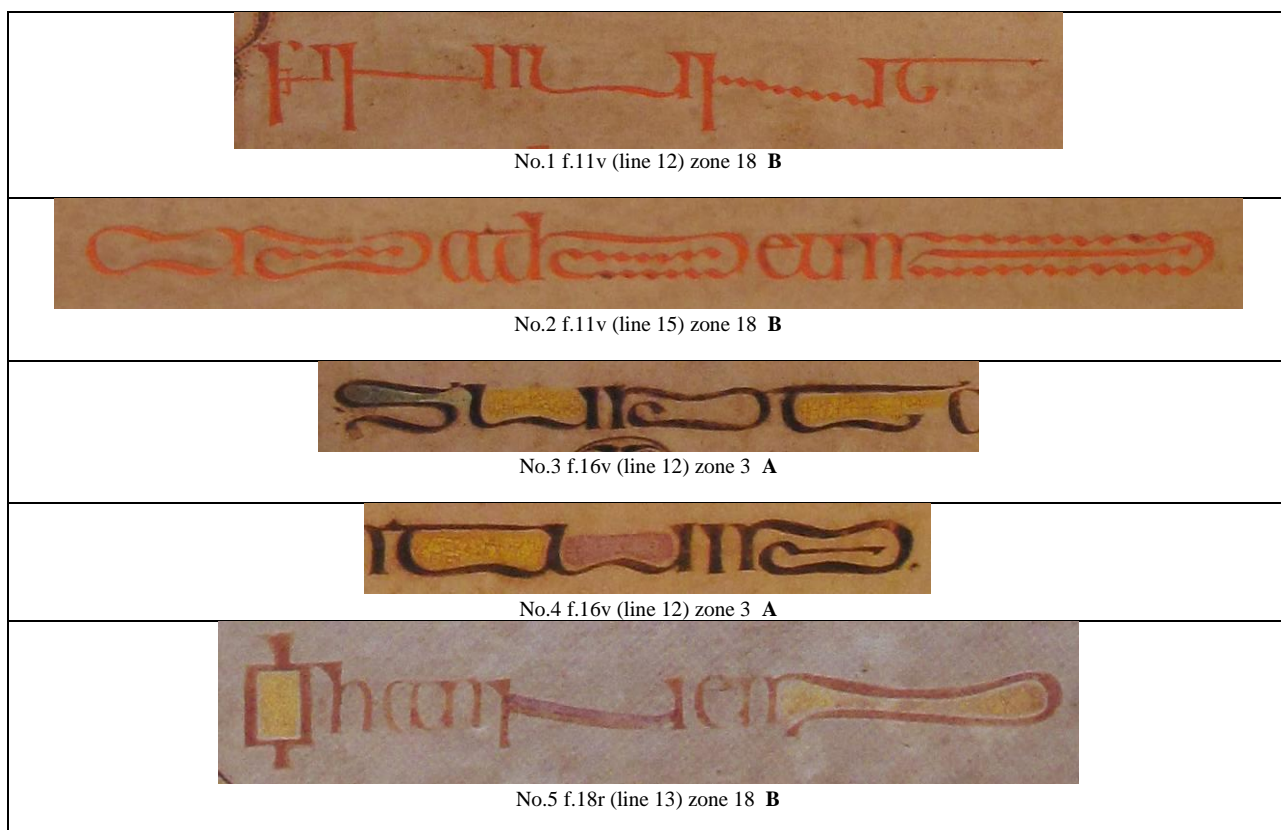
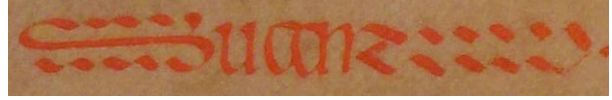


Fig.3.313 All instances of *b*, *c*, *p* and *q* with extended curved-concave elaborations in zones attributed to Scribes A, B and D. The two instances of *b* both occur in zone 12 attributed to Scribe D and while they share the same basic form they are different in their detail. The letters *C*, *P* and *Q* each feature the curved-concave elaboration on one occasion in the manuscript and these instances display features common to many of the other letters discussed above





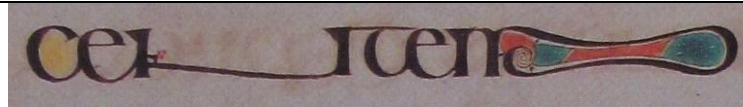
No.6 f.20v (line 15) zone 4 **B**



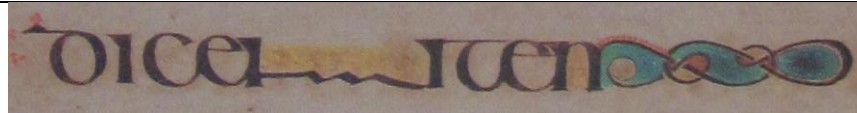
No.7 f.22v (line 7) zone 4 **B**



No.8 f.26r (line 16) zone 4 **B**



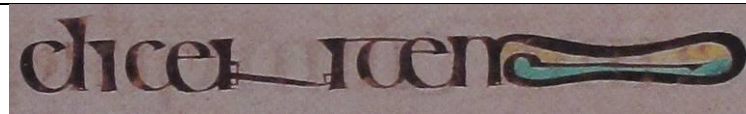
No.9 f.36v (line 7) zone 7 **C**



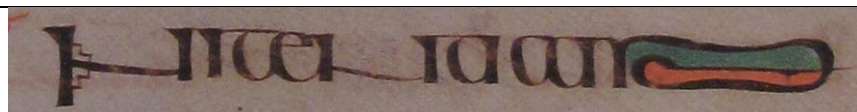
No.10 f.36v (line 17) zone 7 **C**



No.11 f.36\*r (line 9) zone 7 **C**



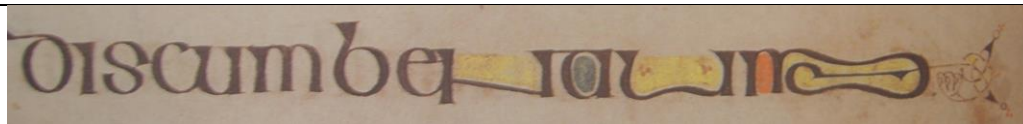
No.12 f.36\*v (line 10) zone 7 **C**



No.13 f.53v (line 11) zone 7 **C**



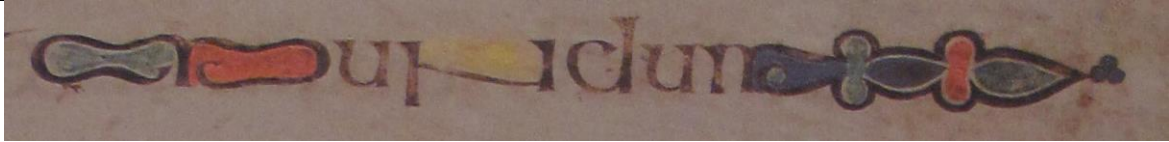
No.14 f.75r (line 17) zone 7 **C**



No.15 f.95v (line 17) zone 8 **D**



No.16 f.99v (line 3) zone 8 **D**



No.17 f.101r (line 1) zone 8 **D**



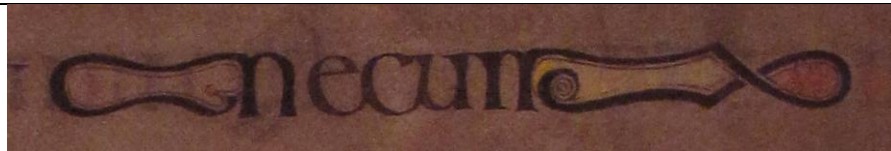
No.18 f.101v (line 3) zone 8 **D**



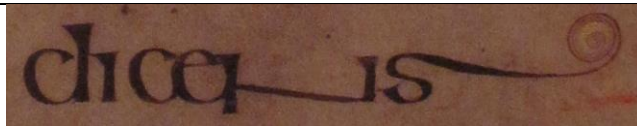
No.19 f.104v (line 8) zone 8 **D**



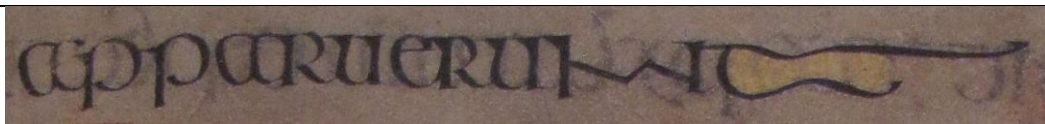
No.20 f.115r (line 15) zone 8 **D**



No.21 f.115v (line 8) zone 8 **D**



No.22 f.116r (line 13) zone 8 **D**



No.23 f.126r (line1) zone 9 **B**



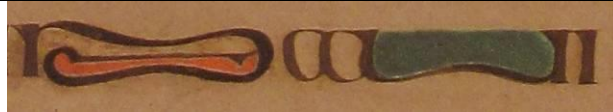
No.24 f.133r (line 10) zone 10 **A**



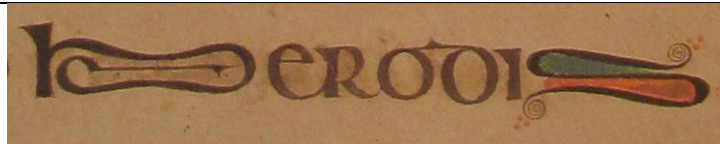
No.25 f.141v (line 4) zone 11 **C**



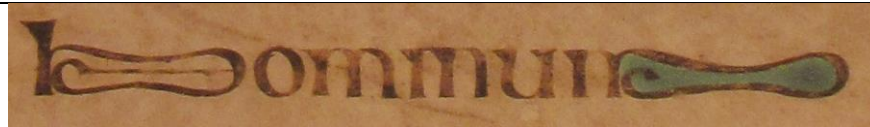
No.26 f.149v (line11) zone 11 **C**



No.27 f.153v (line 14) zone 11 **C**



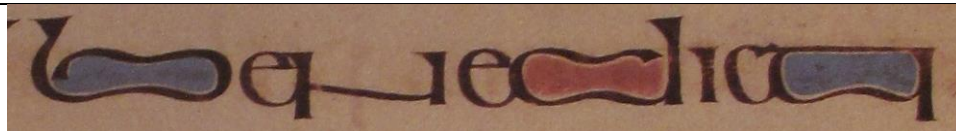
No.29 f.153v (line 17) zone 11 **C**



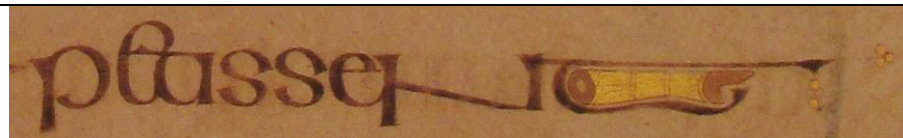
No.30 f.155r (line 15) zone 11 **C**



No.31 f.165r (line 1) zone 12 **D**



No.32 f.179v (line 9) zone 12 **D**



No.33 f.181r (line 15) zone 12 **D**



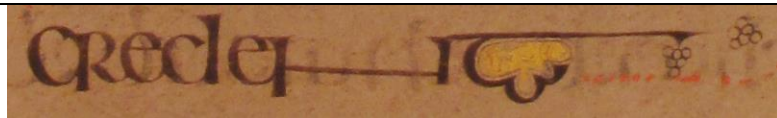
No.34 f.183r (second last line) zone 18 **B**



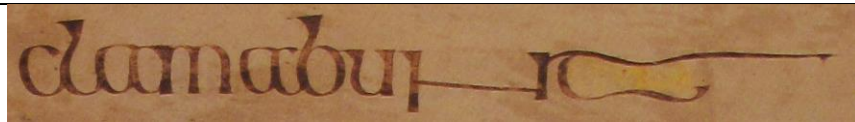
No.35 f.183r (last line) zone 18 **B**



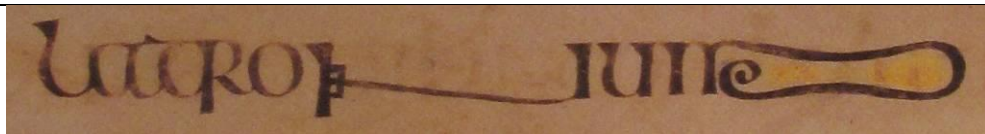
No.36 f.186r (line 17) zone 12 **D**



No.37 f.255r (line 14) zone 15 **D**



No.38 f.265r (line 5) zone 15 **D**



No.39 f.265v (line 10) zone 15 **D**



No.40 f.267v (line 6) zone 15 **D**



No.41 f.271v (line 4) zone 15 **D**



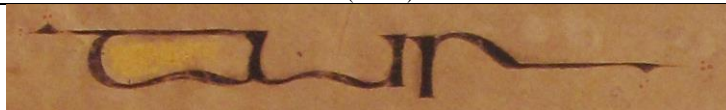
No.42 f.271v (line 8) zone 15 **D**



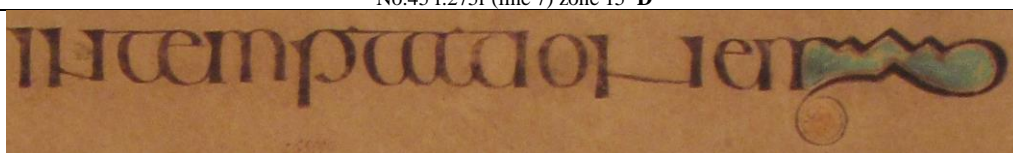
No.43 f.273r (line 7) zone 15 **D**



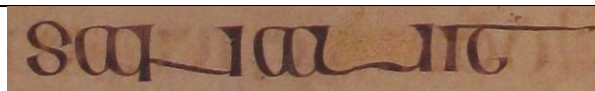
No.44 f.274v (line13) zone 15 **D**



No.45 f.275r (line 7) zone 15 **D**



No.46 f.276r (line 5) zone 15 **D**



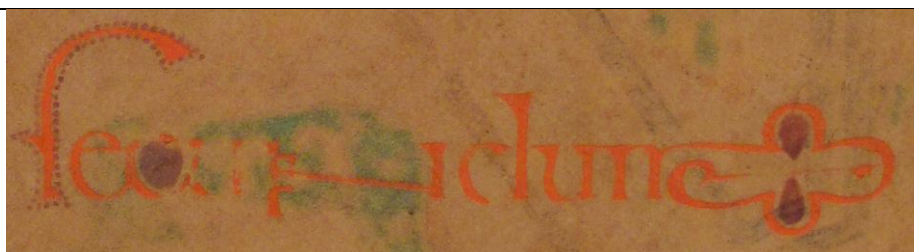
No.47 f.277v (line 13) zone 15 **D**



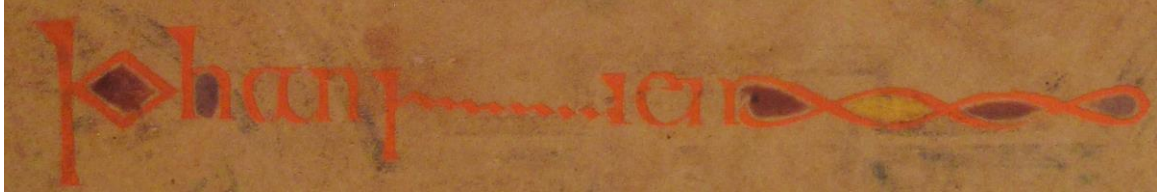
No.48 f.281r (line 16) zone 15 **D**



No.49 f.286r (line 1) zone 15 **D**



No.50 f.290r (line 6) zone 16 **B**



No.51 f.290r (line 7) zone 16 **B**



No.52 f.308v (line 14) zone 17 **A**



No.53 f.323r (line 6) zone 17 **A**



No.54 f.323r (line 11) zone 17 **A**



No.55 f.327v (line 8) zone 18 **B**



No.56 f.336v (line 7) zone 17 **A**

Fig.3.314 Words having several letters with extended curved-concave elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D. The words that begin with *m* occur in zones 3, 8 and 17, attributed to Scribes B, D and A respectively. However, the three instances in zone 8, nos.17, 19 and 21 begin with very different versions of this letter. As noted above (fig.3.279) the first of these, no.17 (Scribe D) finds its closest parallel in no.2 (Scribe B). No.19 (Scribe D), the second one in zone 8, is most similar to no.54 (Scribe A), again particularly in the distinctive *m* at the start of each word



No.1 f.15v (line 2) zone 3 **A**



No.2 f.20v (line 5) zone 4 **B**



No.3 f.21r (line 14) zone 4 **B**



No.4 f.31r (line 6) zone 5 **C**



No.5 f.35r (line 10) zone 7 **C**



No.6 f.51v (line 17) zone 7 **C**



No.7 f.98r (line 15) zone 8 **D**



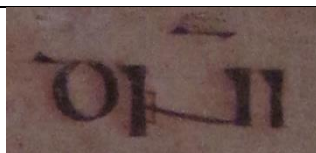
No.8 f.99r (line 16) zone 8 **D**



No.9 f.102r (line 14) zone 8 **D**



No.10 f.126r (line 17) zone 9 **B**



No.11 f.130v (line 4) zone 10 **A**



No.12 f.147v (line 4) zone 11 **C**





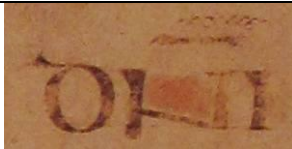
No.13 f.162r (line 14) zone 11 C



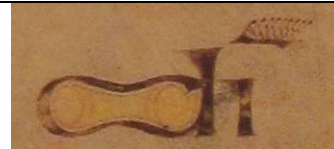
No.14 f.170r (line 6) zone 12 D



No.15 f.176v (line 5) zone 12 D



No.16 f.189r (line 10) zone 14 C



No.17 f.202r (line 13) zone 14 C



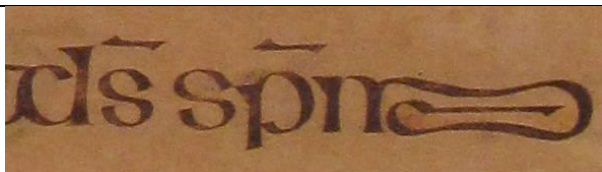
No.18 f.206v (line 12)zone 1 C



No.19 f.282r (line 7) zone 15 D



No.20 f.284v (line 3) zone 15 D



No.21 f.299r (line13) zone 17 A



No.22 f.314r (line 15) zone 17 A



Fig.3.315 Nomina sacra abbreviations with extended curved-concave elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D

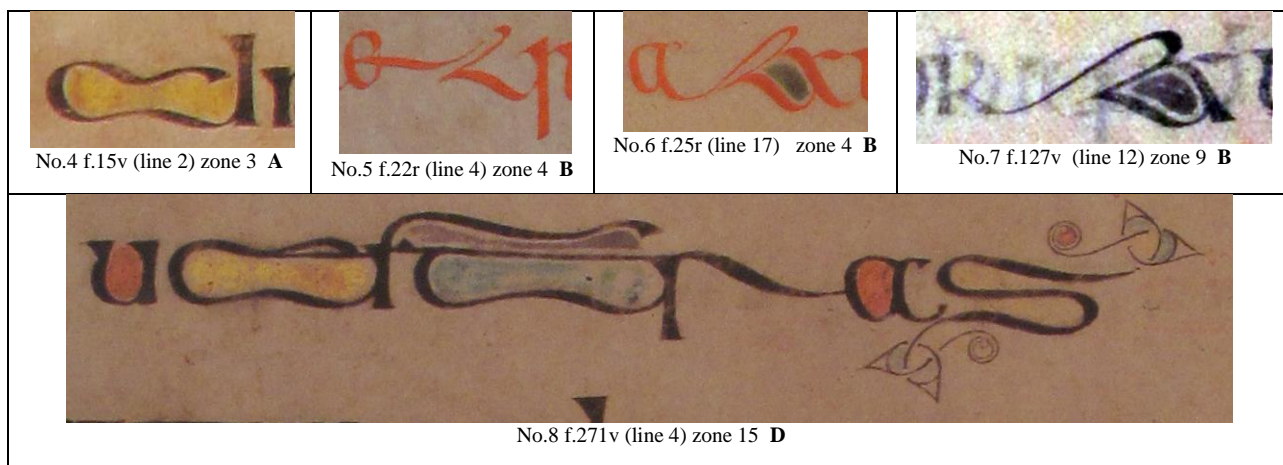
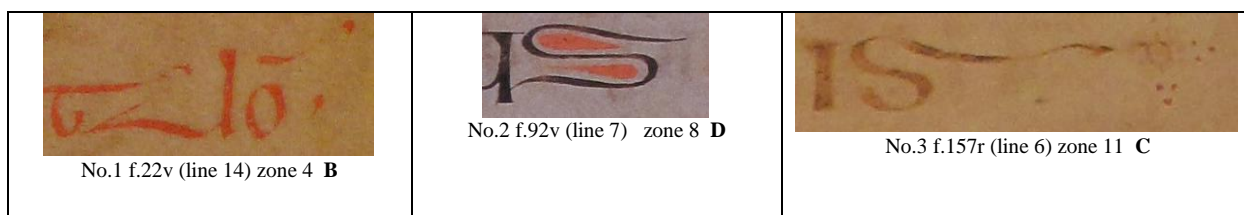
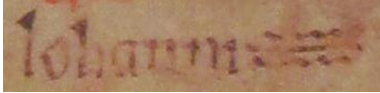
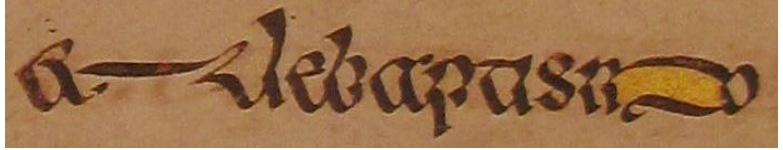


Fig.3.316 Comparison of letters with both pointed and extended curved-concave elaborations



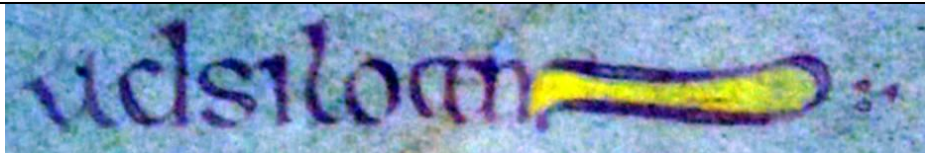
No.1 f.3v (line 13) zone 2 **B**



No.2 f.11v (line 11) zone 18 **B**



No.3 f.22v (line 19) zone 4 **B**



No.4 f.24v (line 18) zone 4 **B**



No.5 f.25v (line 16) zone 4 **B**



No.6 f.25v (line 17) zone 4 **B**



No.7 f.26v (line 19) zone 4 **B**



No.8 f.23v (line 18) zone 4 **B**



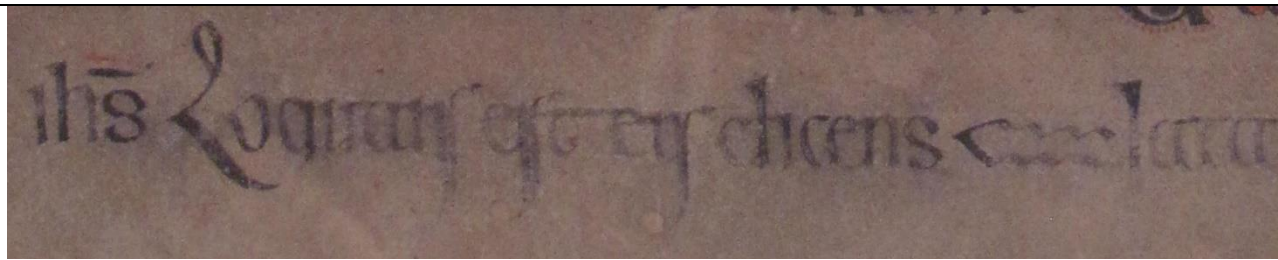
No.9 f.25v (line 14) zone 4 **B**



No.10 f.24r (lines 16 and 17) zone 4 **B**



No.11 f.26r (lines 15 and 16) zone 4 **B**



No.12 f.128v (line ) zone 9 **B**

Fig.3.317 Words and lines of text with both pointed and extended curved-concave elaborations

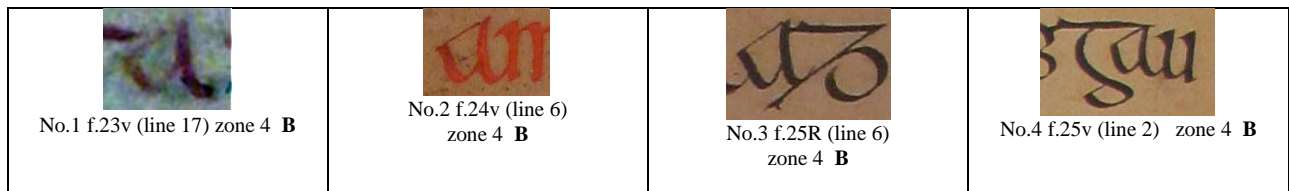


Fig.3.318 Instances of half-uncial *a* with pointed elaborations that are broad

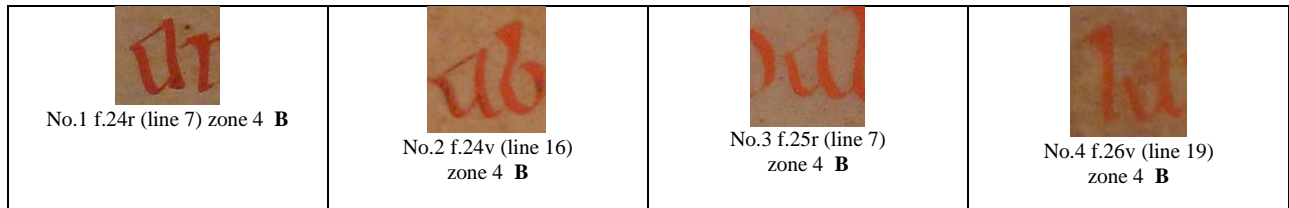


Fig.3.319 Instances of half-uncial *a* with pointed elaborations that are more compressed



Fig.3.320 Instances of half-uncial *a* with the pointed feature extended to the left (nos.1-3)  
Minuscule *n* features the pointed elaboration in two instances on line 11 on f.11v one of which is shown in no.4

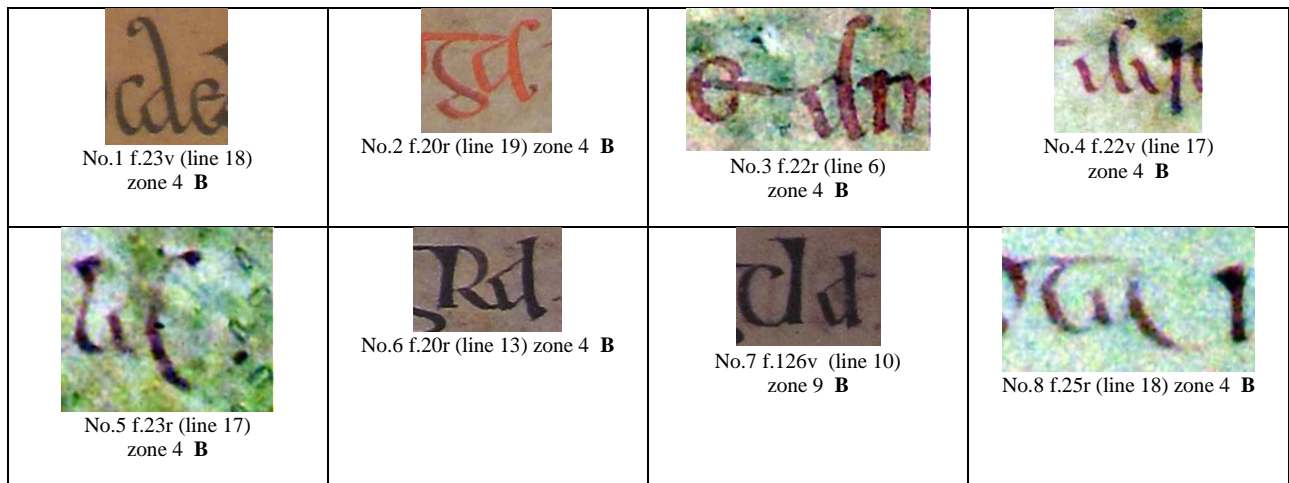


Fig.3.321 Miscellaneous versions of uncial-*a* with pointed elaborations (see also fig.3.388)

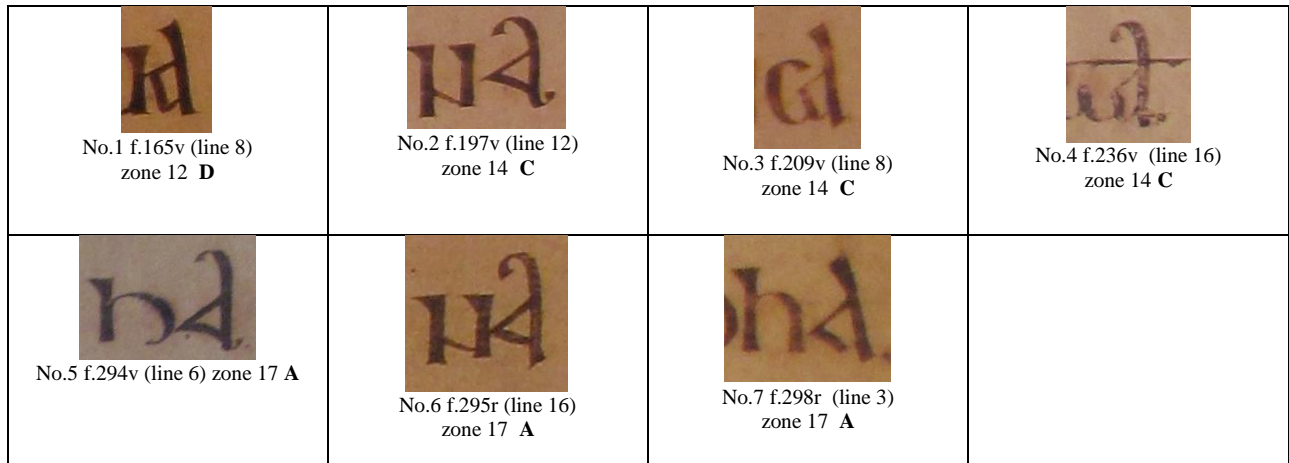


Fig.3.322 Uncial-*a* with pointed elaborations in zones not attributed to Scribe B (see also fig.3.372)

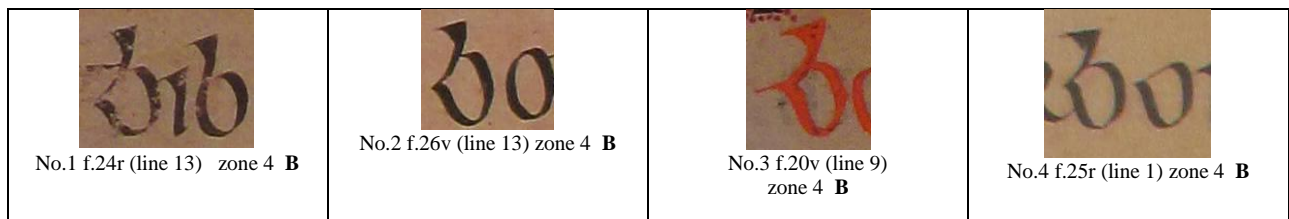


Fig.3.323 Instances of *b* with pointed elaborations. Note the variation in the position of the pointed junction on the left throughout these and the following illustrations

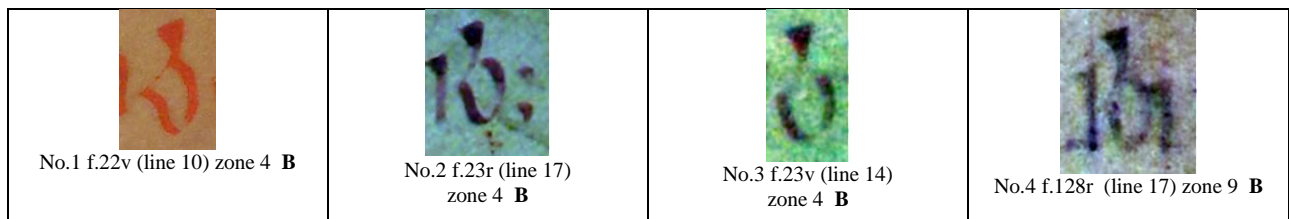


Fig.3.324 Instances of *b* with pointed elaborations that are more compressed

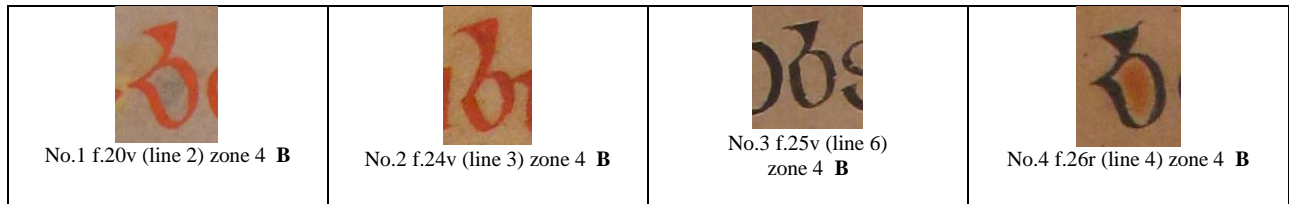


Fig.3.325 Instances of *b* with pointed elaborations where the ascenders and wedges are varied. Variations in these features are evident across all of the letters in figs.3.323-5

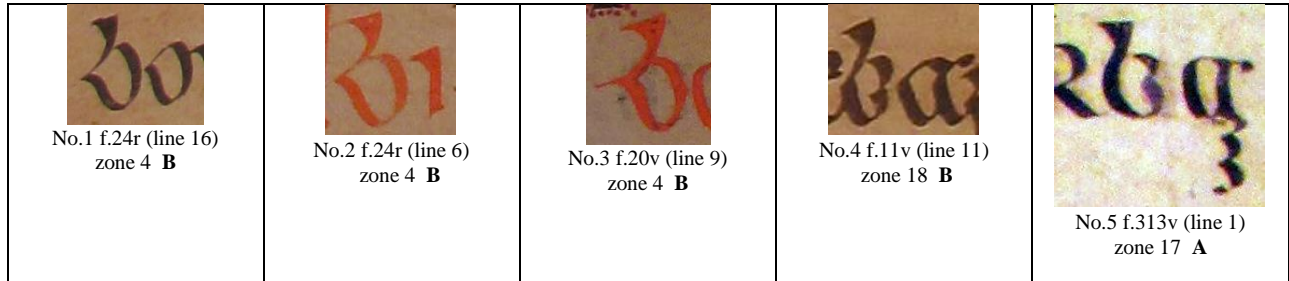


Fig.3.326 Instances of *b* with the pointed feature extended to the left (nos.1-3). While no.4 is part of the ‘shivered’ line on f.11v, no.5, the bow of which is similarly elaborated, occurs as an isolated variant on f.313v in a zone attributed to Scribe A

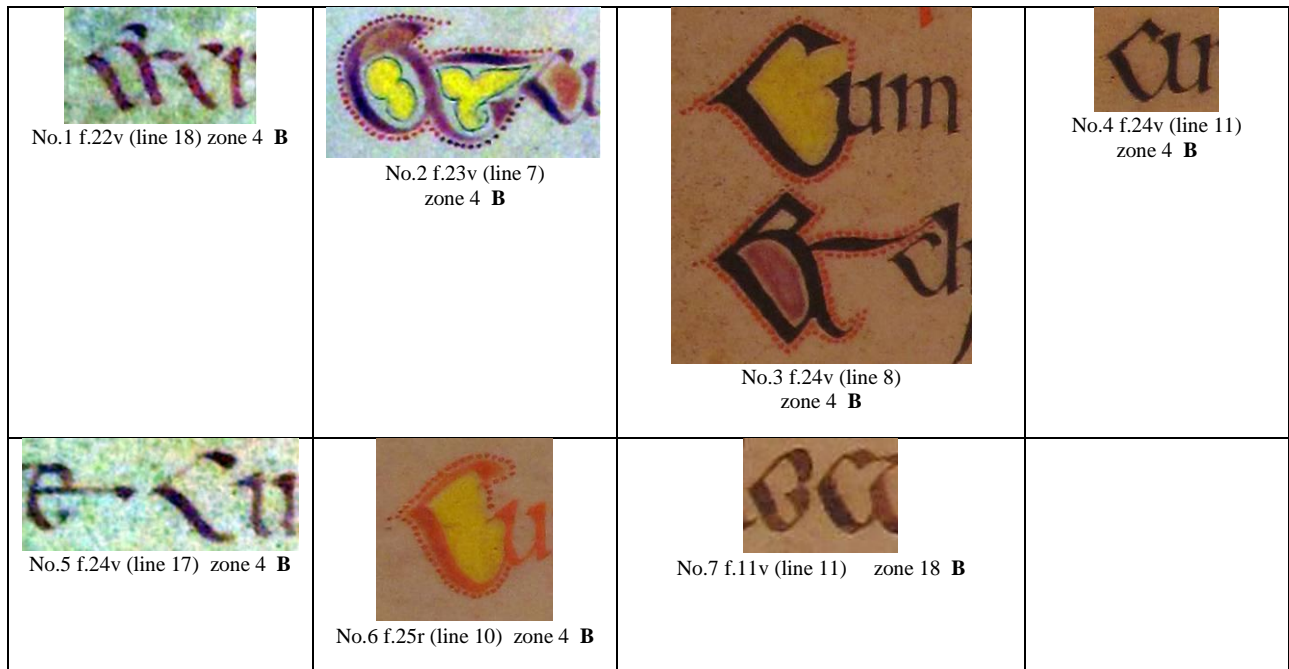


Fig.3.327 All instances of *c* with pointed elaborations. In no.3 on f.24v a large black *c* begins a section in the middle of the page. Some of the letters on this page are modified with a greater angularity including the *c* which begins line 11 (no.4). This is an example of the clustering of similar features that occurs throughout the manuscript. The *et*-ligature directly below the *c* in no.3 is also paired with it in both its size and shape. However, the *c* in no.5, also on f.24v, is a more elegantly curved variant. There is also one instance of *c* in line 11 on f.11v – the ‘shivered line’(no.7)



Fig.3.328 Instances of half-uncial *d* with pointed elaborations showing a range of variations in the different elements of the letter. For example, no.10 is broad, the ascender in no.12 is more compressed with a tall ascender, and the big wedge in no.6 sits close to the bow of the letter. No.9 is placed beside a more calligraphic uncial-*d*

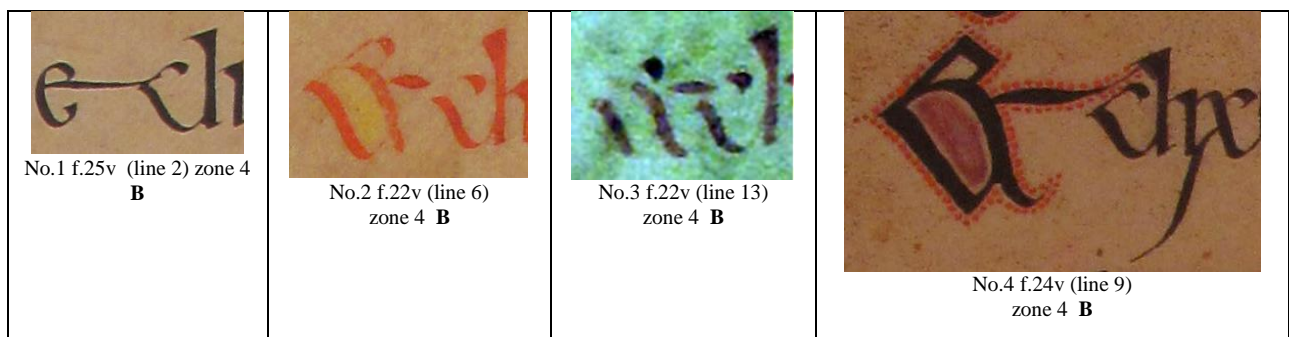


Fig.3.329 Instances of half-uncial *d* with pointed elaborations variously linked to the preceding letter



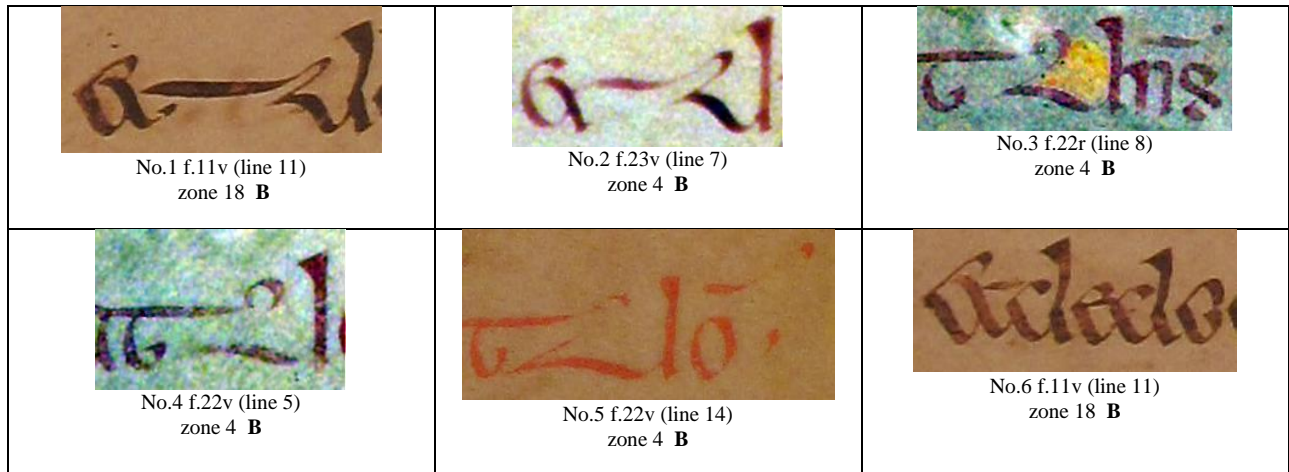


Fig.3.330 All instances of half-uncial *d* with pointed elaborations calligraphically linked to the preceding letter (nos.1-5). No.6 shows two instances of the five similar instances of *d* in line 11 on f.11v while no.1 shows another *d* from the same line and on this occasion it is calligraphically linked to the preceding *et*-ligature. Nos.2-5 show four further instances of *d* calligraphically connected to the preceding letter. Although these last five letters (nos1-5) share many similarities they each possess distinctive features

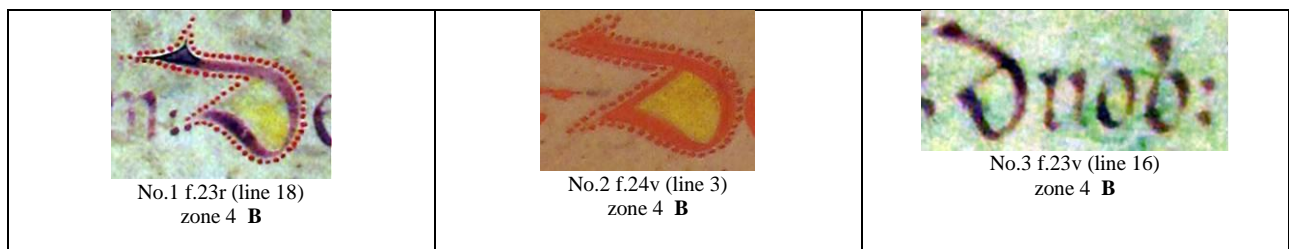


Fig.3.331 All instances of uncial *d* with pointed elaborations. The first two of these are larger initials and as they occur on neighbouring pages may be seen as an instance of clustering

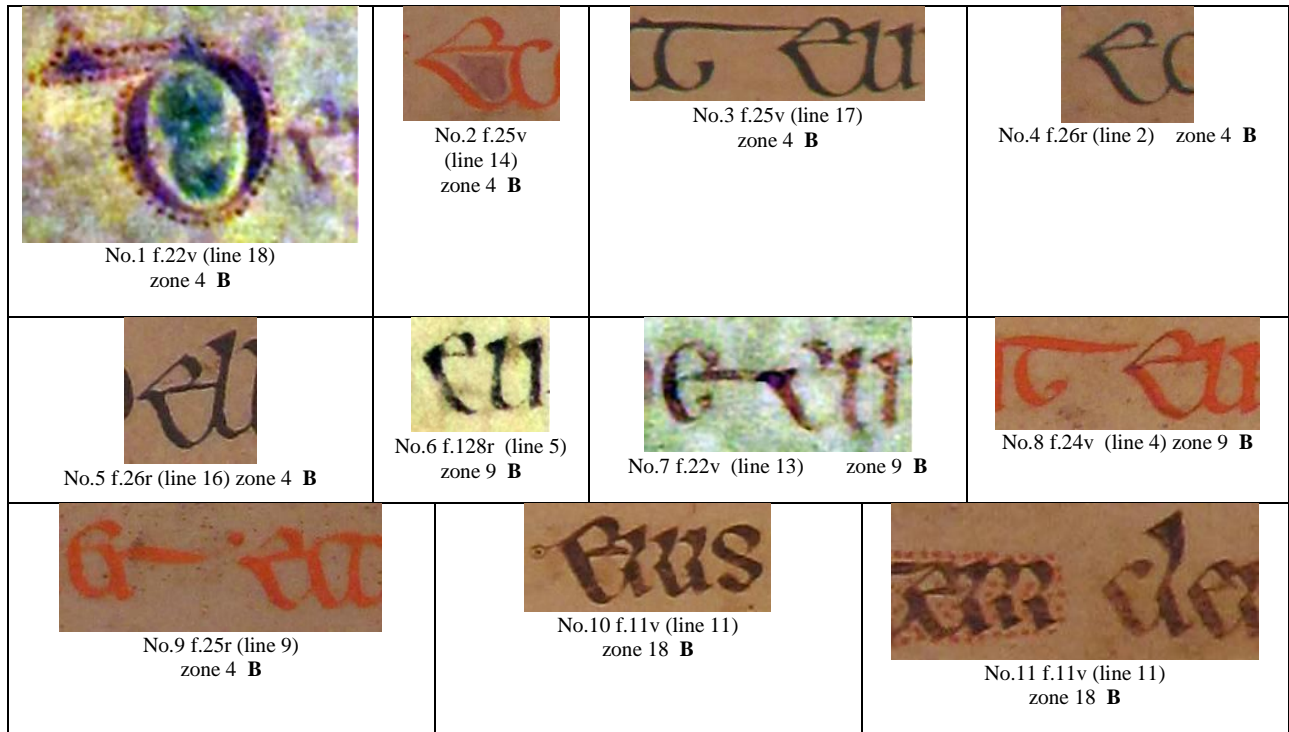


Fig.3.332 Instances of *e* with pointed elaborations. This shows twelve of the fourteen instances and much typical variation is apparent. Differences occur even in the two instances in line 11 on f.11v (nos.10-11)

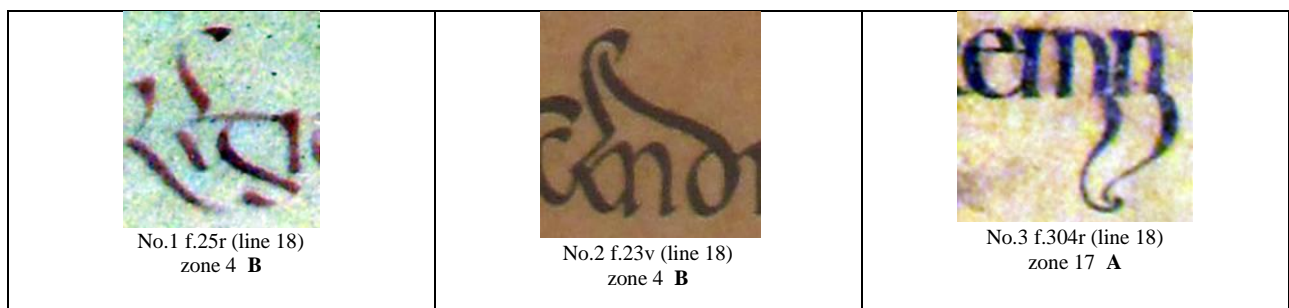


Fig.3.333 The only two instances of tall-*e* with pointed elaborations (nos.1 and 2). These two letters are similarly shaped but differ from each other in their detail. They are both part of calligraphic end-lines on ff.23v and 25r respectively. The distinctive link between the tall-*e* and the *d* in no.2 is echoed in the equally elegantly ligatured pair of subscripted *i*'s at the end of f.304r (no.3) attributed to Scribe A

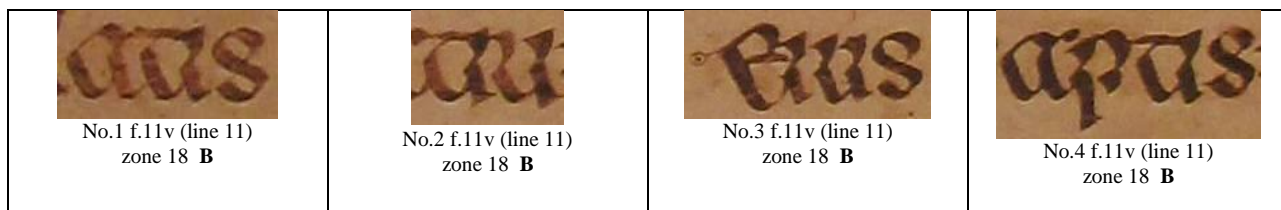


Fig.3.334 All four instances where *i* features the pointed elaboration. These only occur in line 11 on f.11v. No.2 includes the only instance in the book of *r* and no.4 the only instance of *p* with this feature. Note also the instances of *s* in nos.1, 3 and 4 (see also fig.3.346)

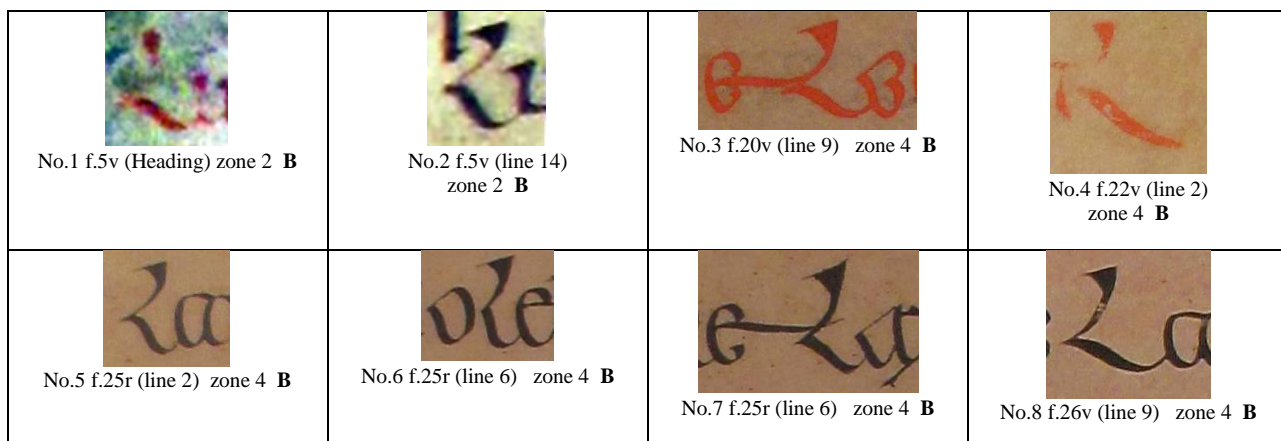


Fig.3.335 Instances of *l* with the pointed elaboration. Figs.3.335-6 show all fifteen of these and again there is much variation apparent in the shape and detail of these letters

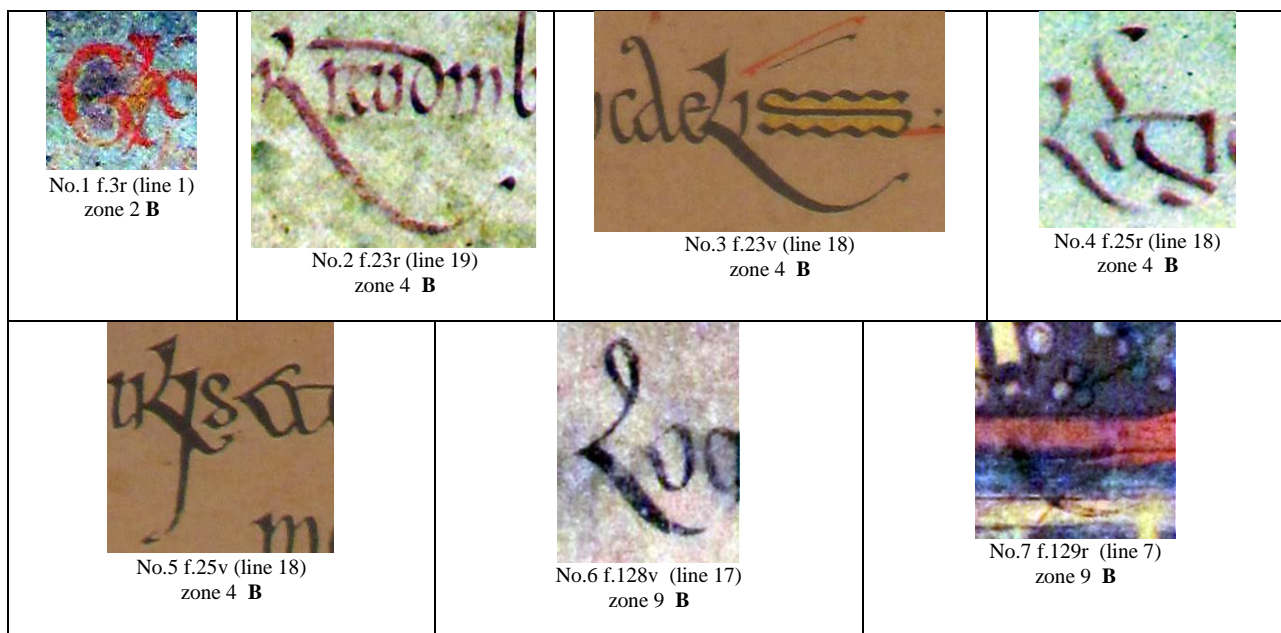


Fig.3.336 Instances of *l* with the pointed elaboration in calligraphic end-lines and no.1 in the canon tables (see also fig.2.107 for a drawn version of no.1 and see also fig.3.356)

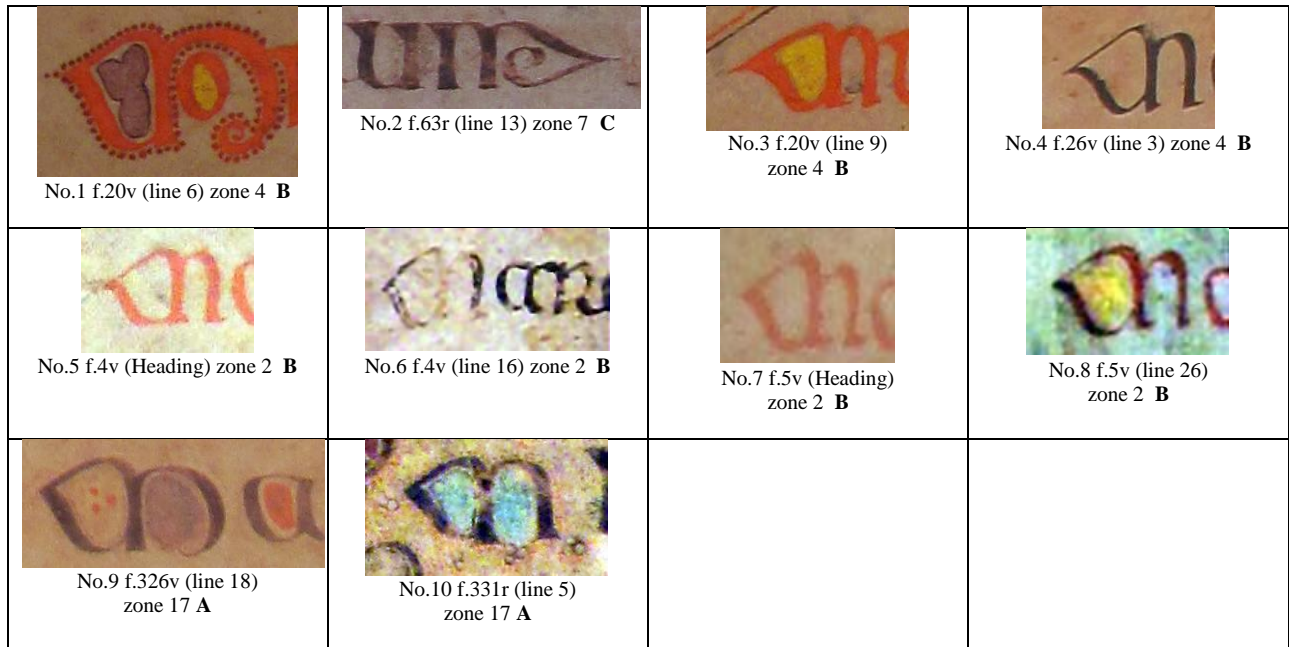


Fig.3.337 Instances of *m* with pointed elaborations in zones attributed to Scribes A, B and C, including one relatively large initial (no.1). The shape of these letterforms with the pointed elaboration typically occurring on the first minim is mirrored in a unique *m* in the manuscript on f.63r where it is found on the third minim (no.2). All of these letters are subject to much variation including the four instances from the canon tables (nos.5-8). These differences are perhaps more striking when found on the same page and it is interesting to note that the first pair of these are on f.4v while the second two are on f.5v. Another instance of variations on the same page are nos.1 and 3. No.9, the first of two instances not in zones attributed to Scribe B, also has its first and third minim curved echoing that in no.1

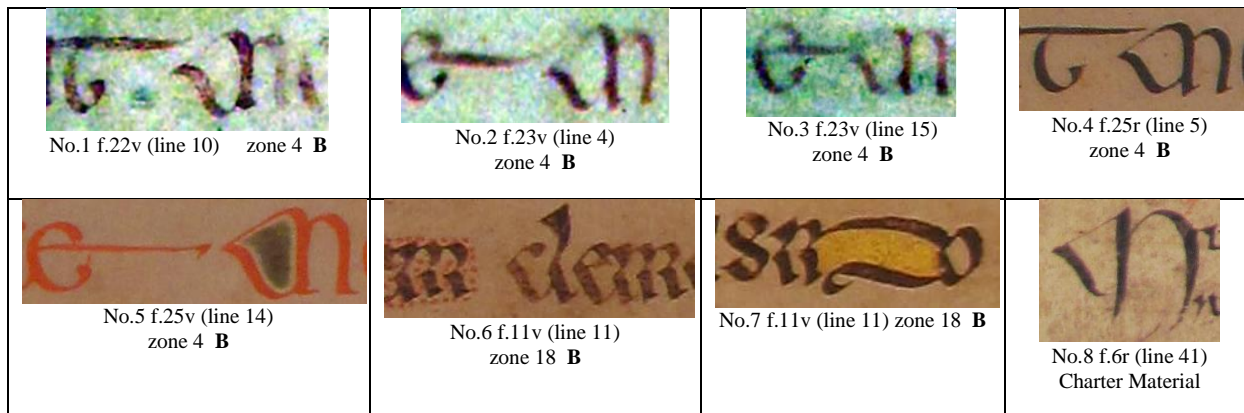


Fig.3.338 Further instances of *m* with pointed elaborations including three instances in line 11 on f.11v. The first two of these feature the same elaboration as the other letters in the line (no.6) while the last two letters of the line *mo* are ligatured in a distinctive and unique manner (no.7).

The curve at the end of the final minim recalls the letters with extended curved-concave elaborations in fig.3.265. The beginning letter of the charter material on f.6r in the Book of Kells shows another *m* (no.8). This letter shares some similarities with those in the pointed elaboration family although the angular junction at the top left of the middle minim and the pointed and extended ends at the bottom of the second and third minims suggest that they are not the work of the Scribe-Artist. However, this twelfth century letter may have been inspired by the shape of its neighbouring predecessors

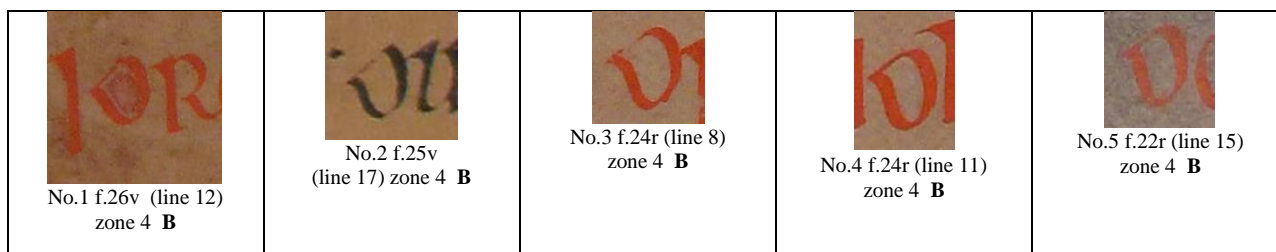


Fig.3.339 Instances of *o* with pointed elaborations and again there is much variation apparent in these letters. This shows instances where the position of the pointed junction of the two elements on the left is varied significantly.



Fig.3.340 Instances of *o* with pointed elaborations and linked to both neighbouring letters

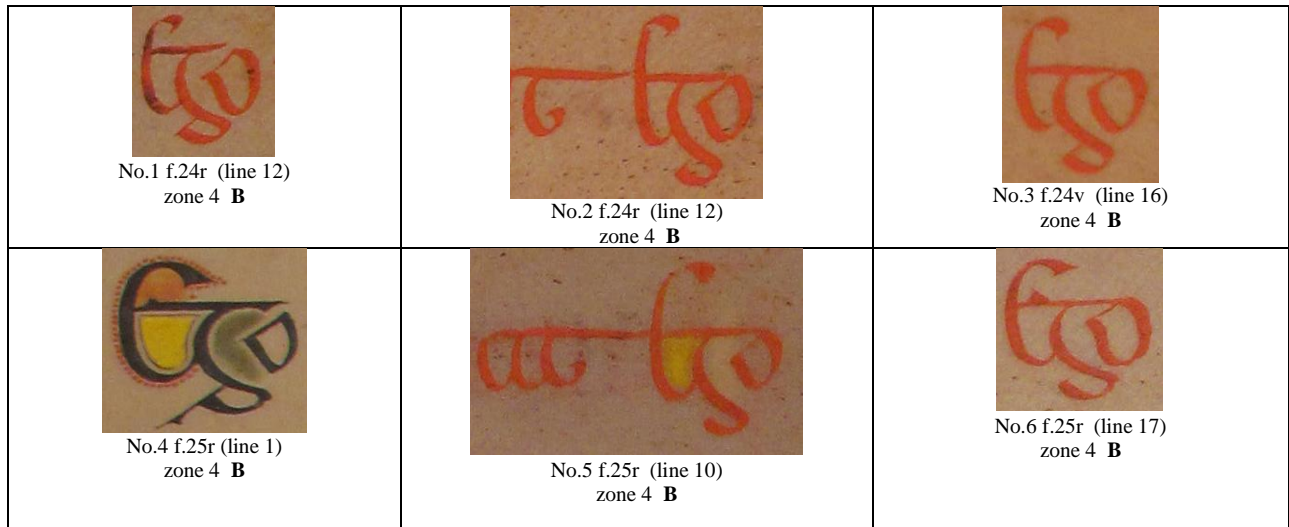


Fig.3.341 Instances of *o* with pointed elaborations in the word *ego*. These words share many similarities but are also different in many of their details. The letters, including the *o* in each case, are all varied. The linked *t*'s in nos.2 and 5 also exemplify typical patterns of similarity and difference. As these instances occur on adjacent pages they can be considered as another clustered feature. Similar versions of *ego* occur on sixteen other occasions throughout the manuscript, including zones attributed to Scribes A, C and D. Several of these closely resemble those with pointed elaborations, with those on ff.43r, 131r, 199r and 317v providing the closest parallels in both size and shape. The instance on f.199r, although large, is of particular interest as the curve of the *e* is formed of two parts and pointed to the left similar to those in the pointed elaboration family (fig.4.255-no.2 and see also fig.3.332)

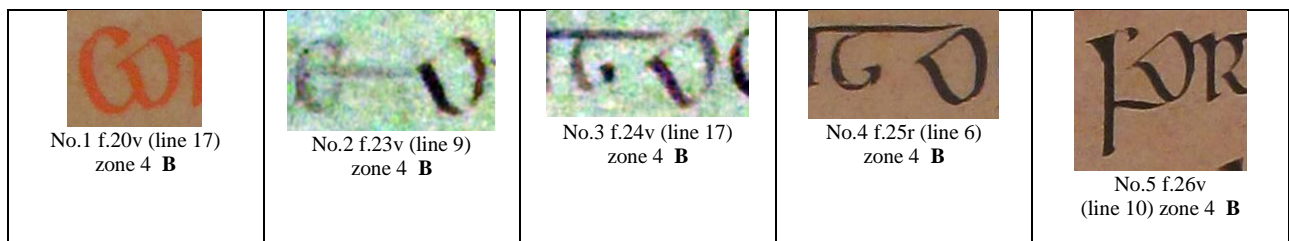


Fig.3.342 Instances of *o* with pointed elaborations variously linked to preceding letters

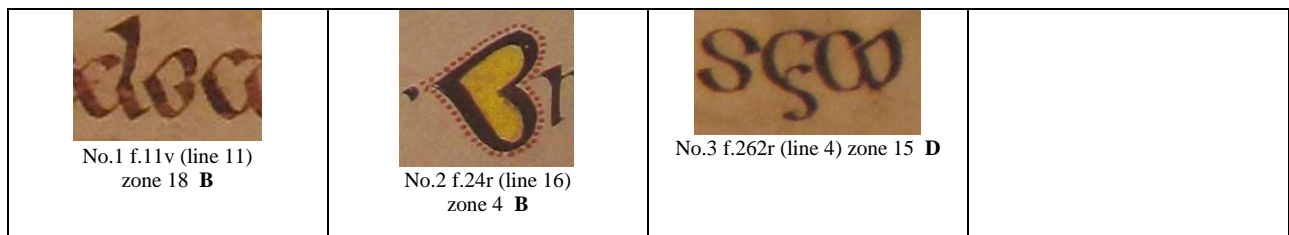


Fig.3.343 Further instances of *o* with pointed elaborations (nos.1-2 are heart-shaped)

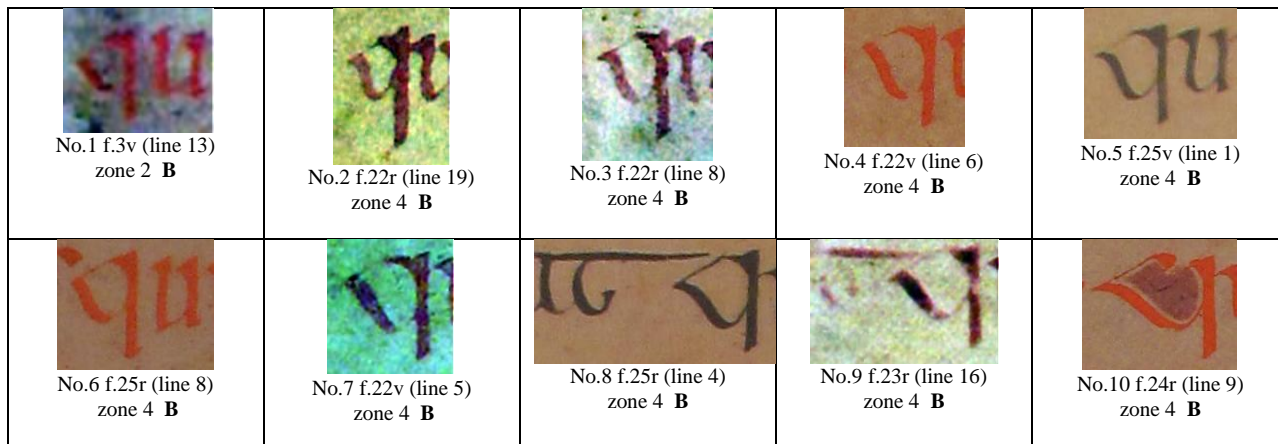


Fig.3.344 Instances of *q* with pointed elaborations indicating some of the range of variation that occurs in these letters

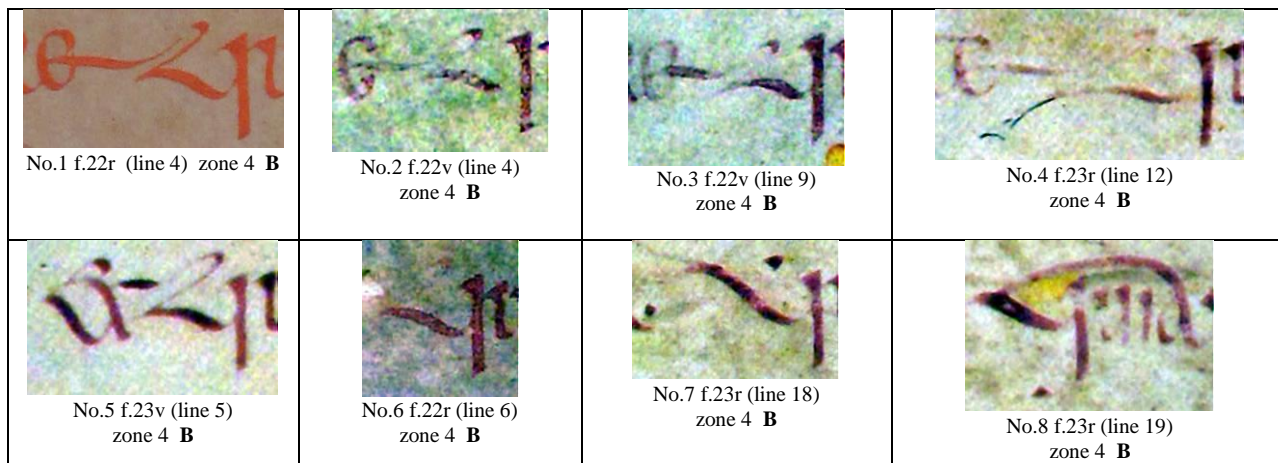


Fig.3.345 Instances of *q* with flourished pointed elaborations. These letters are calligraphically enhanced both in the elongation of the letterform and also in the way they are linked to their neighbours. No.8 shows a further unique variation within this group and recalls similar variants of the letters *d* (fig.3.13) and *p* (fig.3.109)

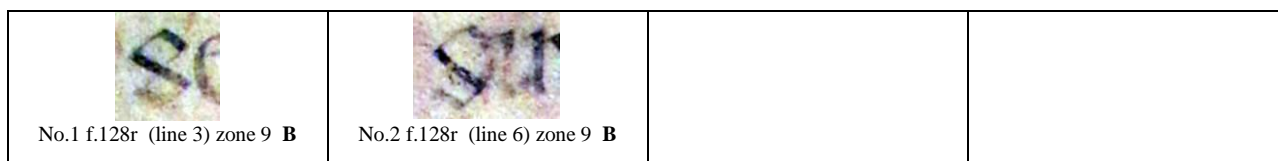


Fig.3.346 Instances of *s* with pointed elaborations. There are also three instances where *s* occurs in line 11 on f.11v (figs.3.334-nos.1, 3 and 4). However, the letterform does not easily accommodate the pointed elaboration. Their rendering makes them somewhat angular rather than appearing as fully-fledged members of the family with pointed elaborations

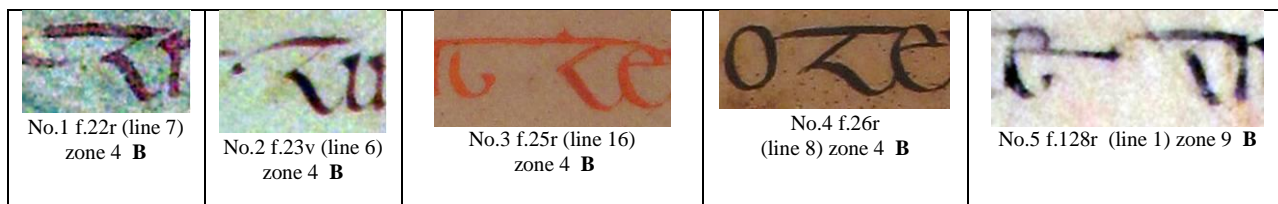


Fig.3.347 Instances of *t* with pointed elaborations showing a range of variations in the letterform and also in the way these letters relate to and connect with their preceding neighbours

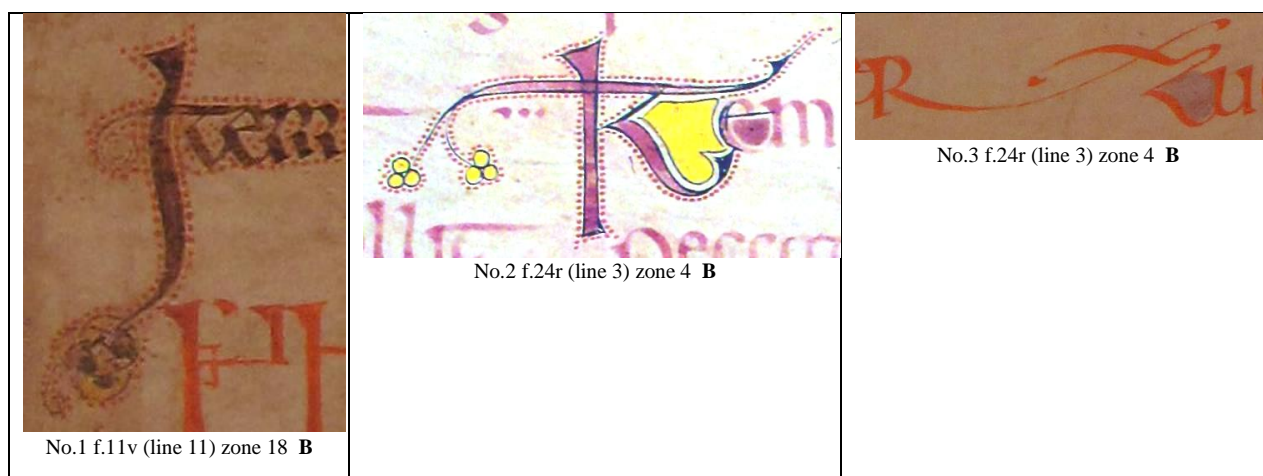


Fig.3.348 Instances of *t* with pointed elaborations and further calligraphic features. Nos.1 and 2 share a similar overlapping monogram-format. This occurs on eight other occasions throughout the manuscript in zones attributed to Scribes C and D, with those on ff.43r and 69v providing the closest parallels with those in the pointed elaboration family (see also ff.83r, 85r, 101v, 107v, 116r and 231r)



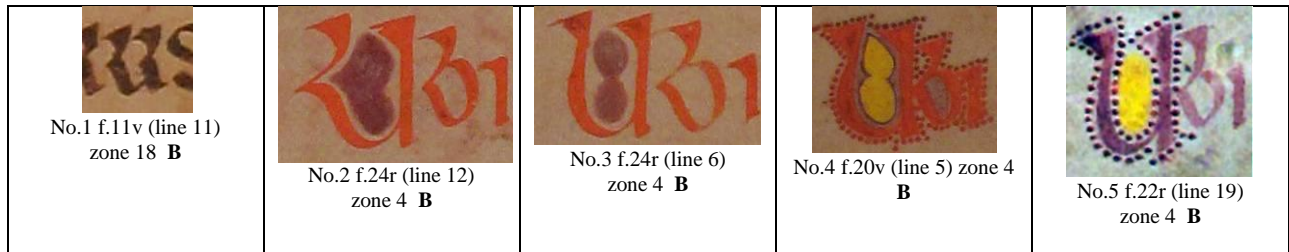


Fig.3.349 The only two instances of *u* with pointed elaborations (nos.1 and 2) and related occurrences of the letter in *ubi* which do not feature pointed elaborations. These are part of a cluster of instances where this word is emphasised. Nos.3-5 show the three other occasions of *ubi* which occur on these neighbouring pages. Each of these has a larger *u* and the letter *b* features the pointed elaboration

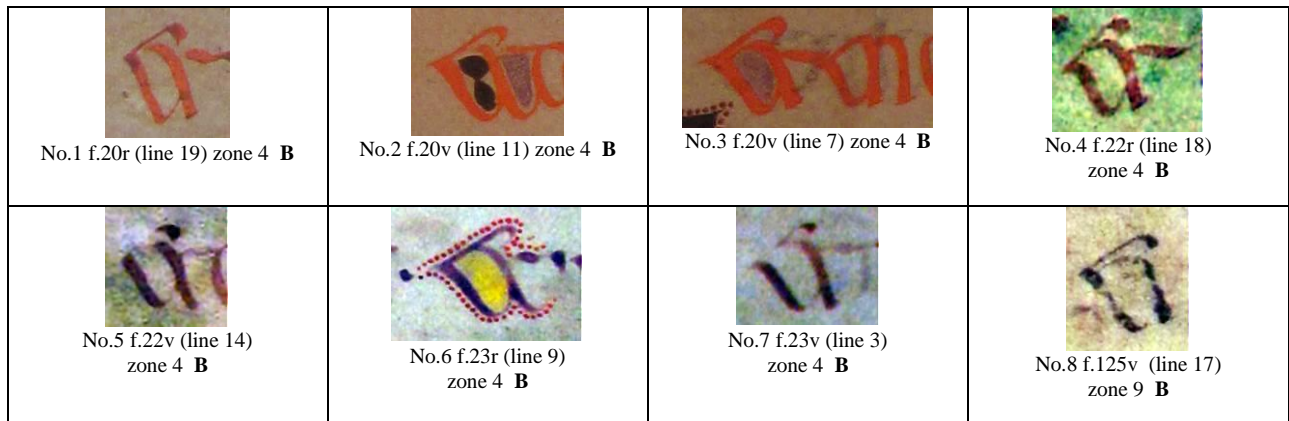


Fig.3.350 Instances of the *et*-ligature with pointed elaborations showing a range of variations in their letterforms and in their individual elements. For example, there are significant differences in the point at which the right-hand stroke connects with the left-hand stroke in the centre of the linked letters. The horizontal stroke on the right-hand side is also varied in this and throughout the following illustrations (see also figs.3.162-199)



Fig.3.351 Instances of the *et*-ligature with pointed elaborations showing further variations in both the shape of the horizontal strokes and also in their relationships with neighbouring letters (see also following figs.3.352-4)



Fig.3.352 Instances of the *et*-ligature with pointed elaborations linked to preceding letters

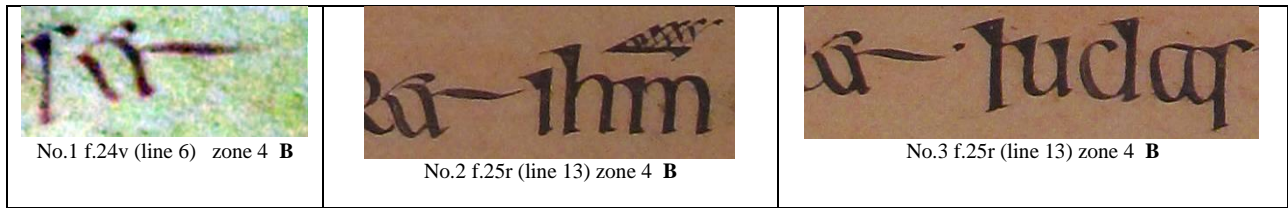


Fig.3.353 These three instances and that in fig.3.352-no.6 show *et*-ligatures that have horizontal strokes calligraphically enhanced with extended double curves. These have parallels in a series of abbreviation marks also on these pages (fig.3.355-nos.1-3). These are also closely related to the extended curved-concave elaborations and are further evidence of the links between the two families of letter elaborations

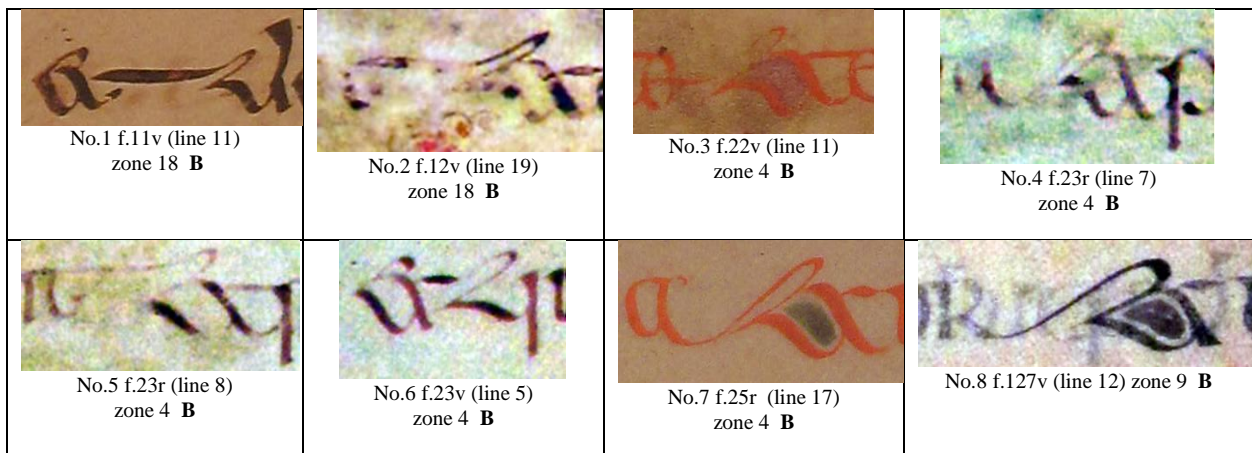
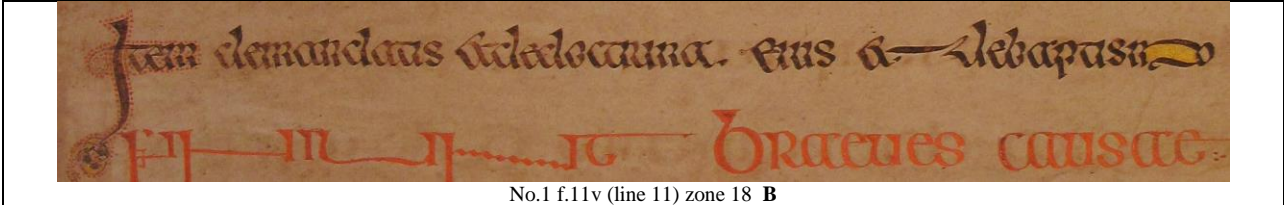


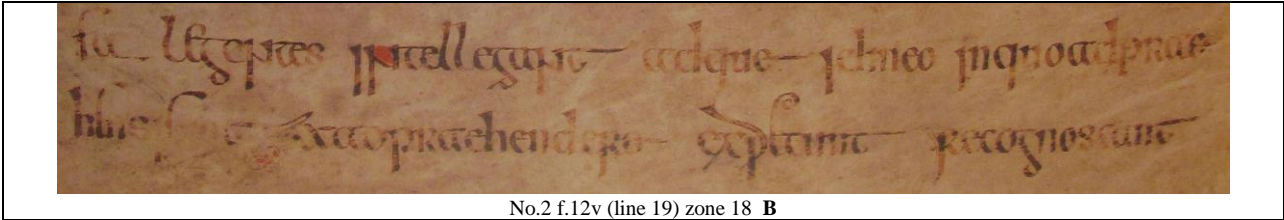
Fig.3.354 Instances of the *et*-ligature with flourished pointed elaborations with calligraphic links to neighbouring letters. Apart from no.6, these *et*-ligatures are further enhanced calligraphically in a manner similar to some instances of *d* and *q* (figs.3.330 and 3.345).



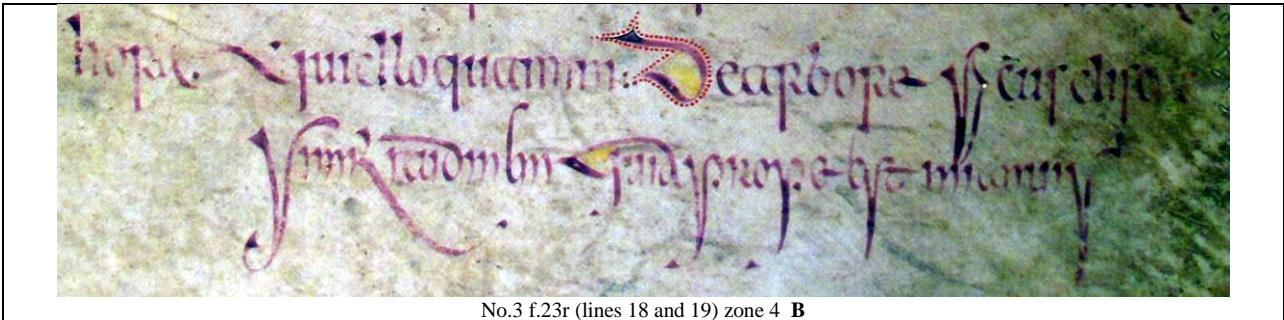
Fig.3.355 Abbreviation marks with double curves (nos.1-3) and the letters *g* and *t* in no.4 with similar double curves. All four have additional wedges which give these a fish-shaped appearance (see also figs.3.353-no.3, 3.183-6, 4.218-nos.2-4 and figs.5.28, 5.197-no.1 and 5.237-no.4). The crossbar on the *t* in no.4 is another example of this type of calligraphic enhancement as is the headstroke of the letter *g* in the same illustration (these calligraphic double curves are also apparent in fig.3.330-nos 1 and 2, fig.3.335-nos.3, 4, 7 and 8, fig.3.338-no.2 and the three instances in fig.3.348). This *g* in no.4, and others on f.20v line 19, highlight the quality and range of calligraphic styles employed on these pages (fig.3.227-no.2). These double curves are also closely related to the letters with extended curved-concave elaborations (see figs.3.316-7 and 3.353-no.3)



No.1 f.11v (line 11) zone 18 B



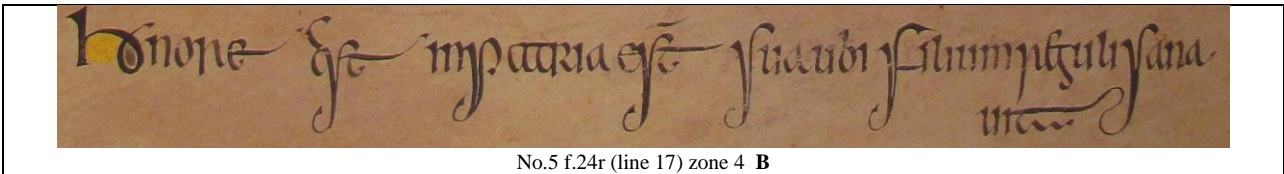
No.2 f.12v (line 19) zone 18 B



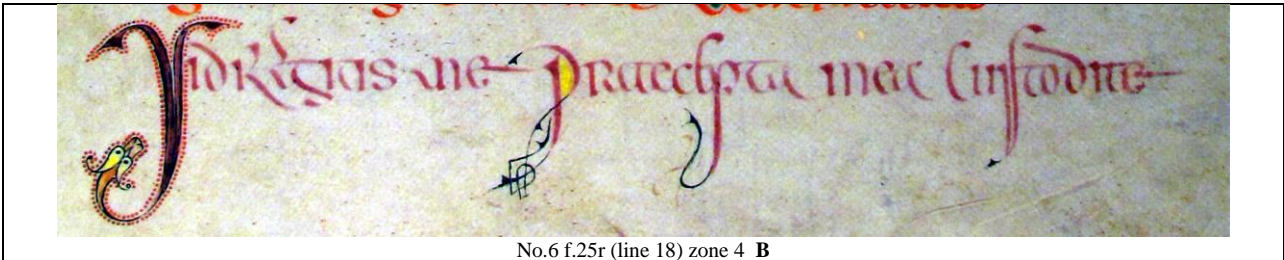
No.3 f.23r (lines 18 and 19) zone 4 B



No.4 f.23v (lines 17 and 18) zone 4 B



No.5 f.24r (line 17) zone 4 B



No.6 f.25r (line 18) zone 4 B

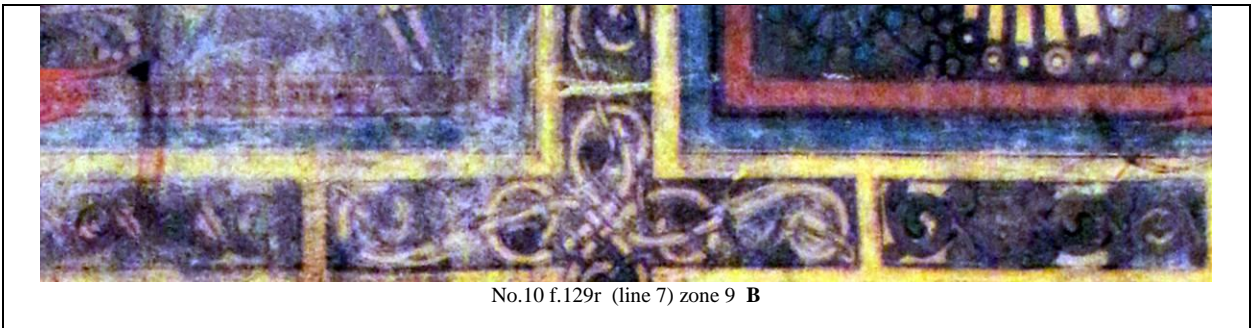
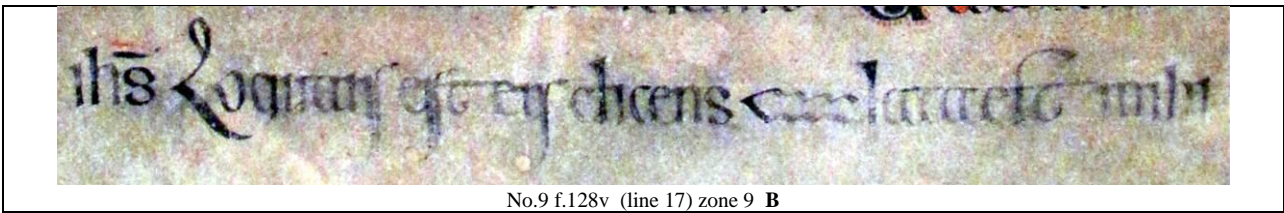
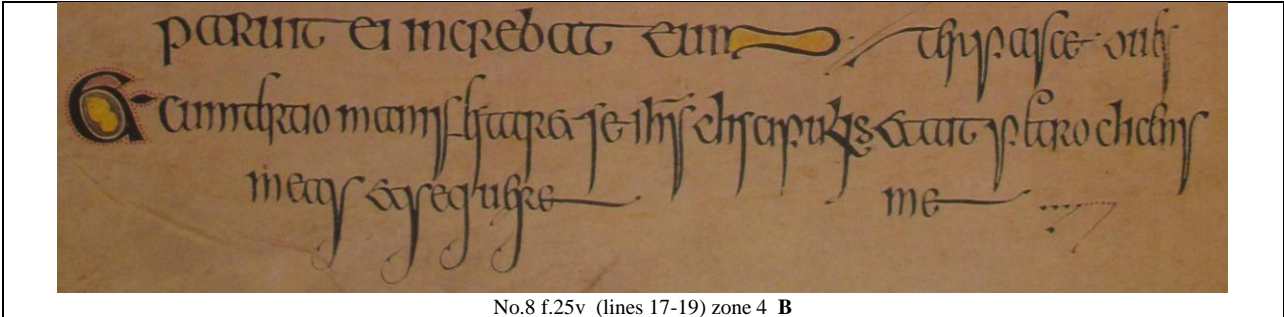
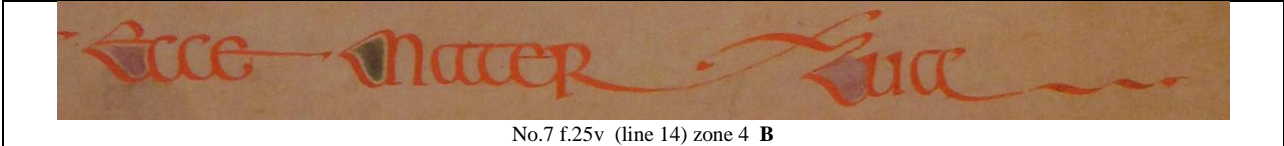


Fig.3.356 Calligraphically enhanced end-lines featuring pointed elaborations (nos.1 and 7 are not end-lines). See also fig.3.254

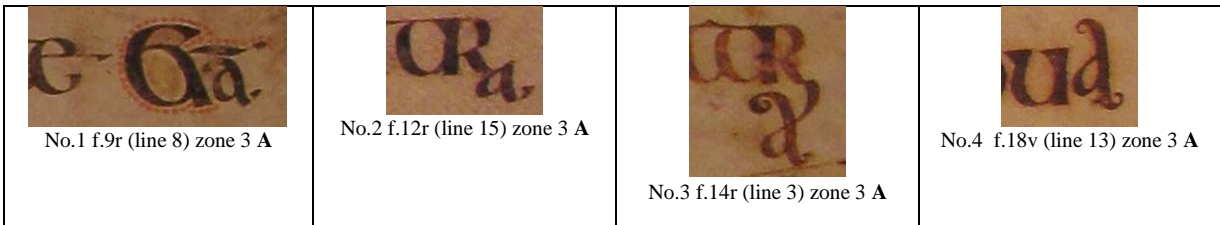


Fig.3.357 Uncial-a at line-ends – zone 3

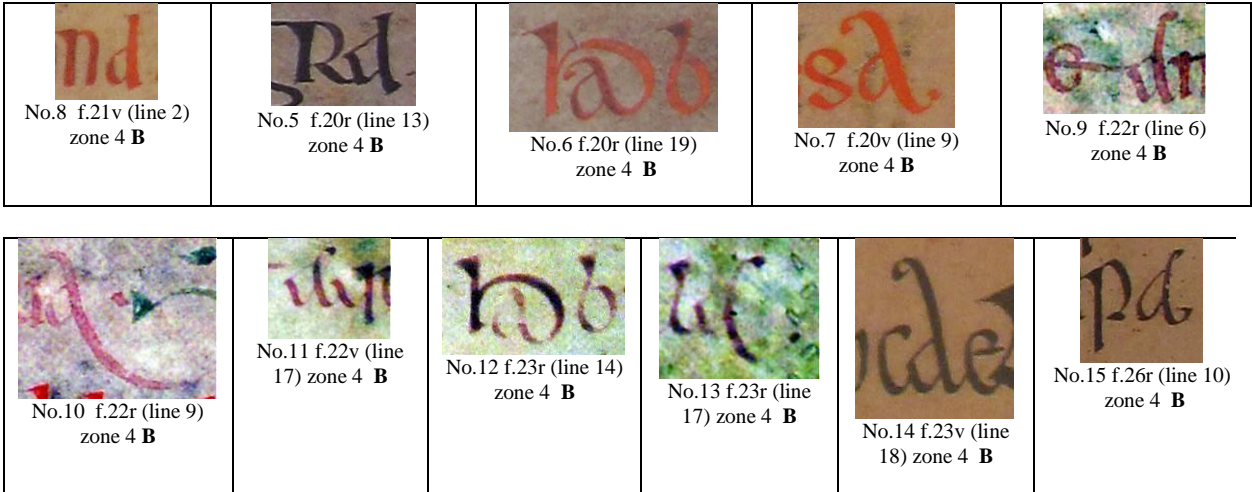


Fig.3.358 Uncial-a at line-ends – zone 4

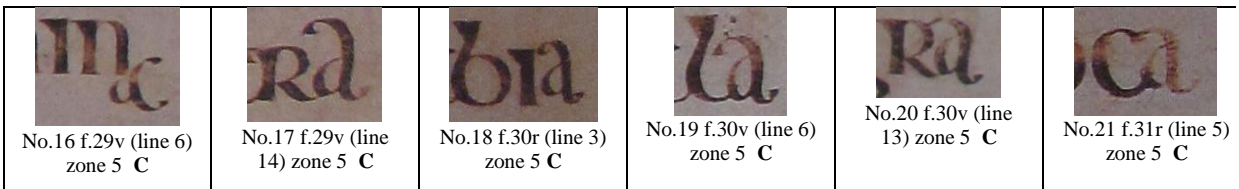
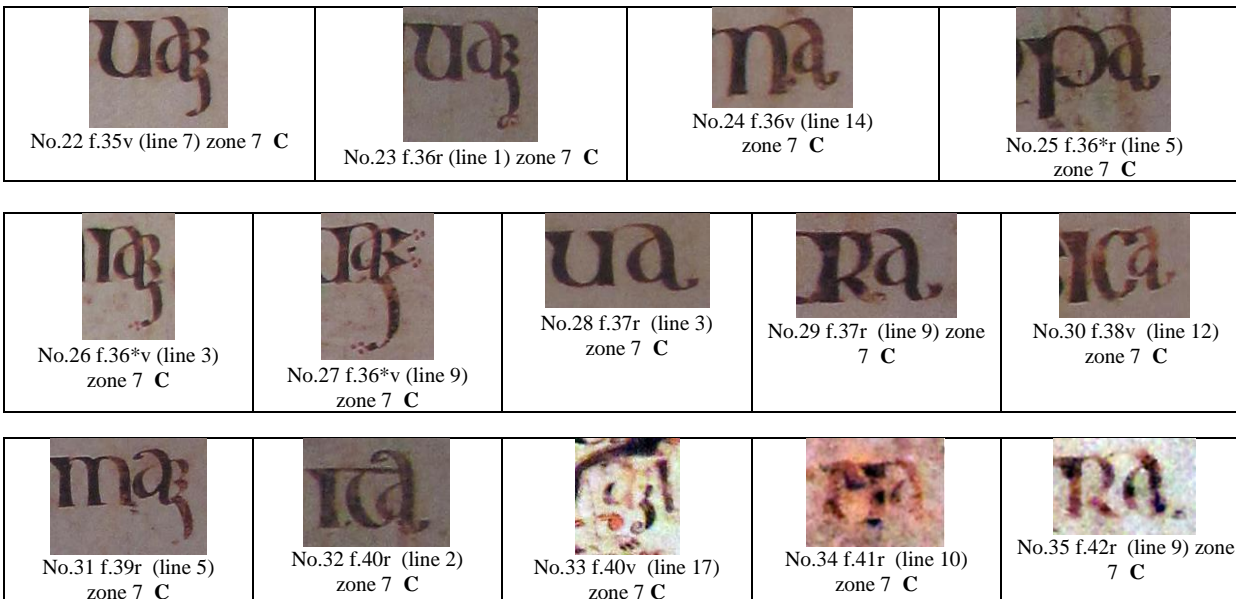
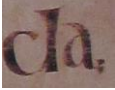







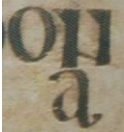

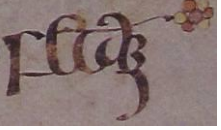







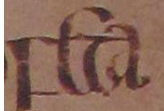
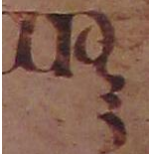
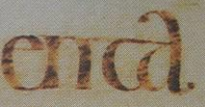
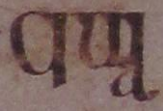
Fig.3.359 Uncial-a at line-ends – zone 5




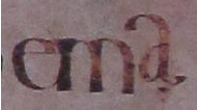








 No.36 f.42v (line 12) zone 7 C	 No.37 f.44v (line 12) zone 7 C	 No.38 f.44v (line 13) zone 7 C	 No.39 f.45r (line 9) zone 7 C	 No.40 f.45r (line 17) zone 7 C
--	--	--	---	--




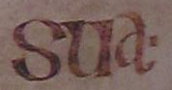
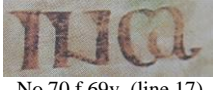
 No.41 f.45v (line 17) zone 7 C	 No.42 f.46r (line 8) zone 7 C	 No.43 f.48r (line 17) zone 7 C	 No.44 f.48v (line 17) zone 7 C	 No.45 f.49r (line 6) zone 7 C
--	---	--	--	---


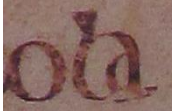



 No.46 f.51r (line 12) zone 7 C	 No.47 f.51v (line 13) zone 7 C	 No.48 f.54v (line 8) zone 7 C	 No.49 f.56r (line 15) zone 7 C	 No.50 f.58v (line 2) zone 7 C
--	--	---	---	---

 No.51 f.59v (line 13) zone 7 C	 No.52 f.60r (line 2) zone 7 C	 No.53 f.60r (line 4) zone 7 C	 No.54 f.60v (line 4) zone 7 C	 No.55 f.61r (line 11) zone 7 C
--	---	---	--	--

 No.56 f.61v (line 1) zone 7 C	 No.57 f.61v (line 8) zone 7 C	 No.58 f.62r (line 14) zone 7 C	 No.59 f.64r (line 10) zone 7 C	 No.60 f.64v (line 3) zone 7 C
---	---	--	---	--

 No.61 f.64v (line 15) zone 7 C	 No.62 f.64v (line 16) zone 7 C	 No.63 f.66r (line 4) zone 7 C	 No.64 f.66v (line 2) zone 7 C	 No.65 f.68r (line 7) zone 7 C
--	--	---	--	---

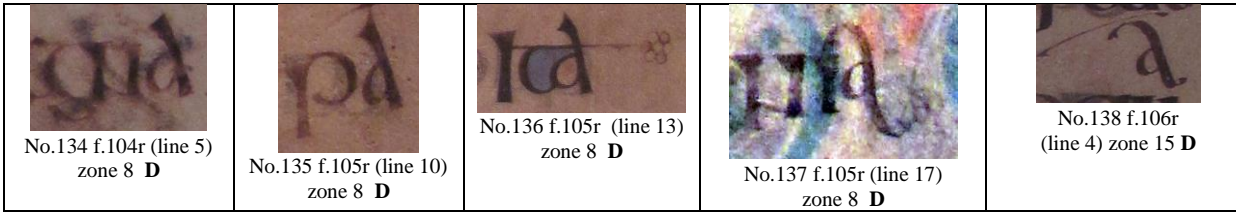
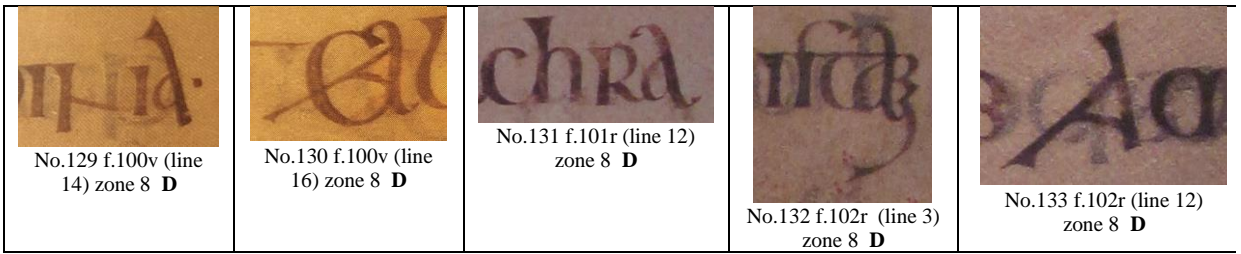
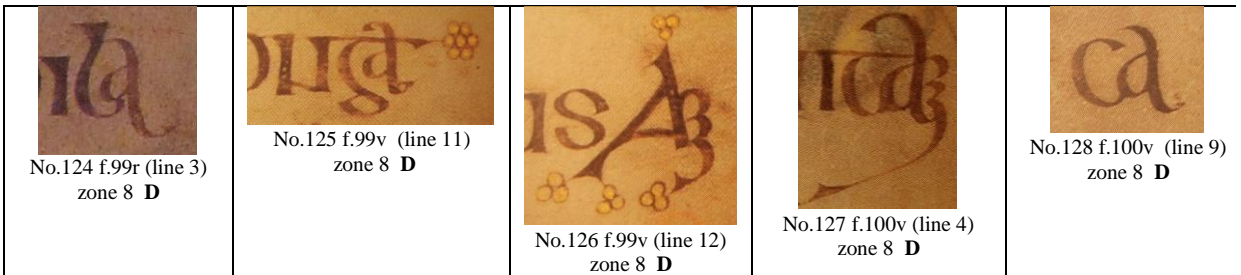
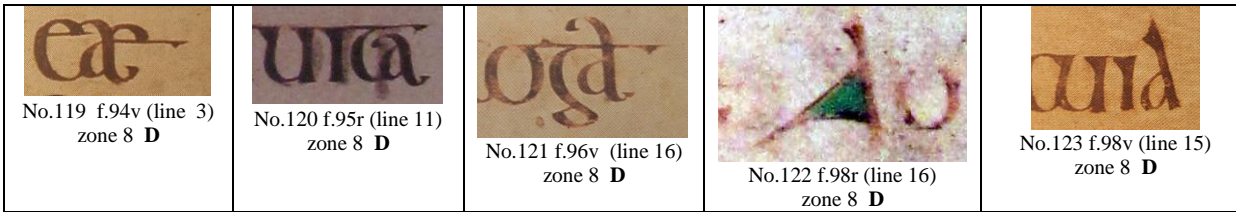
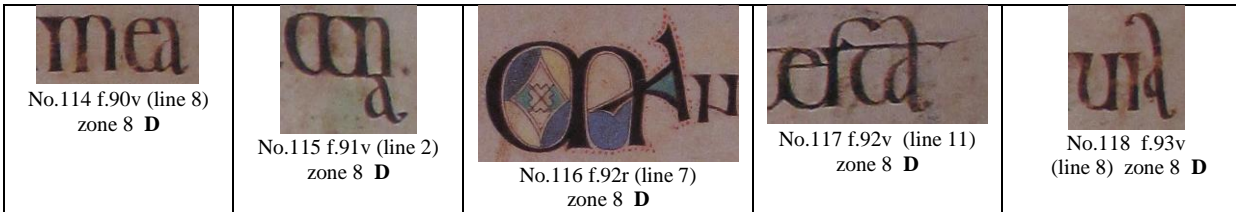
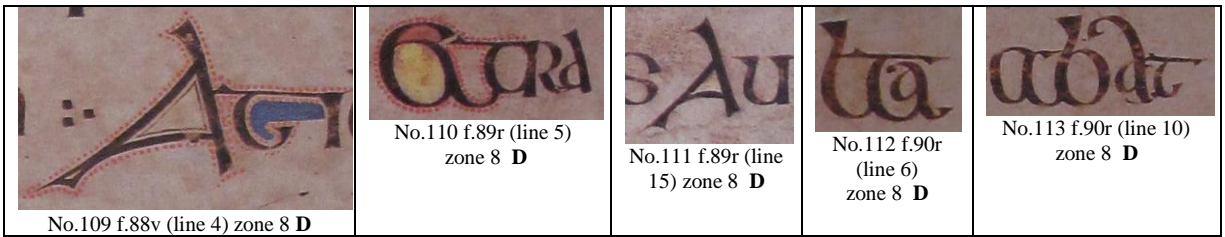
 No.66 f.68v (line 4) zone 7 C	 No.67 f.69r (line 4) zone 7 C	 No.68 f.69r (line 5) zone 7 C	 No.69 f.69v (line 13) zone 7 C	 No.70 f.69v (line 17) zone 7 C
---	---	---	---	--

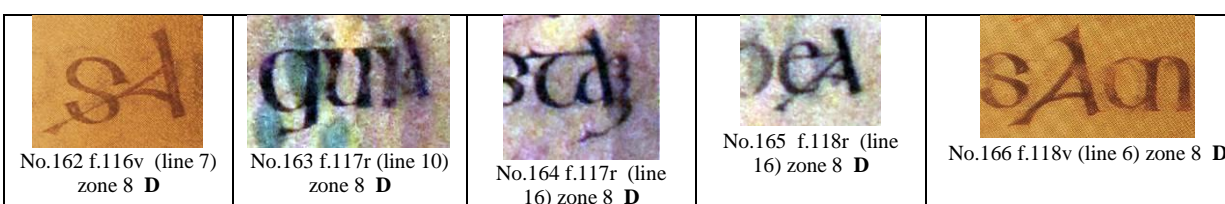
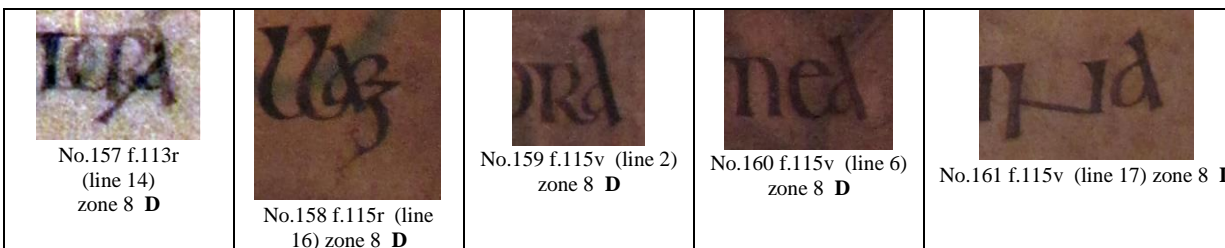
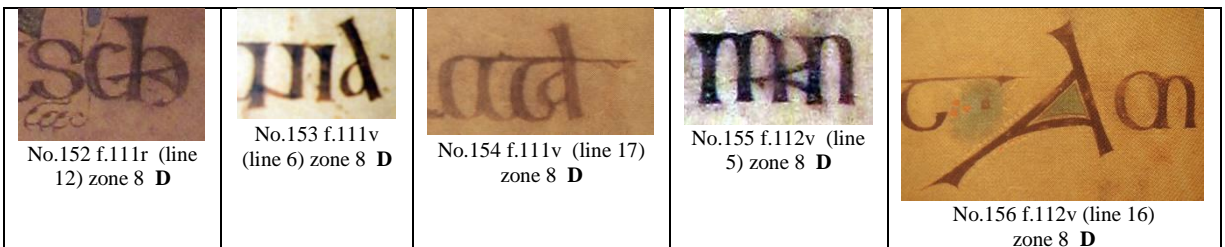
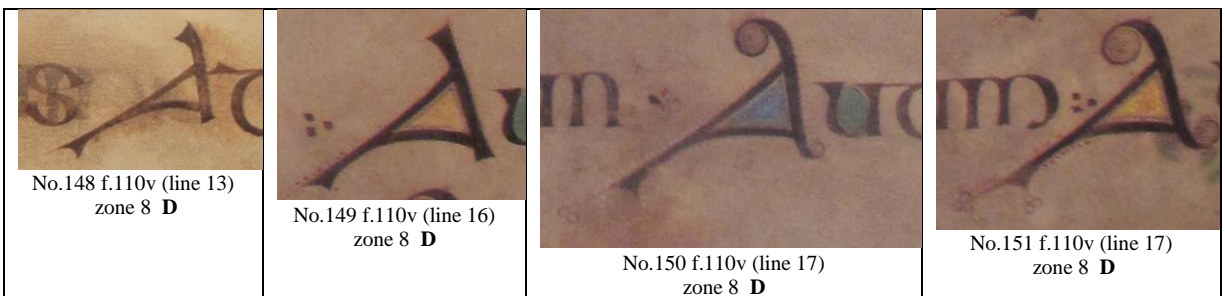
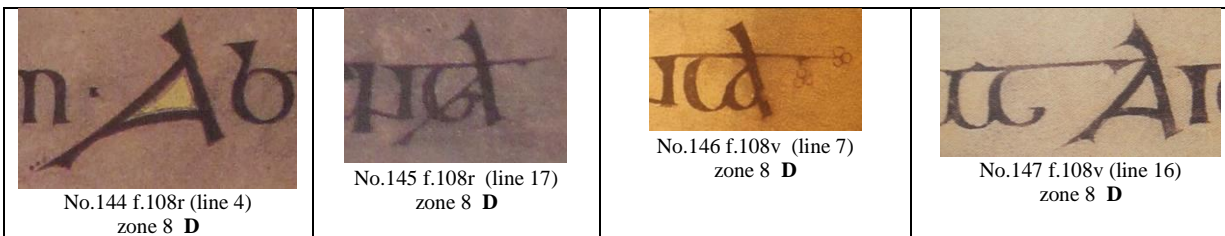
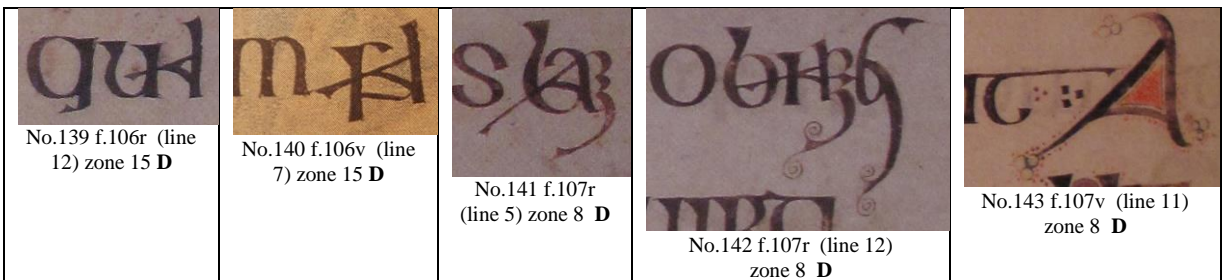
 No.71 f.70v (line 7) zone 7 C	 No.72 f.71r (line 12) zone 7 C	 No.73 f.71v (line 5) zone 7 C	 No.74 f.72v (line 1) zone 7 C	 No.75 f.72v (line 3) zone 7 C
---	--	---	--	---



 No.76 f.73r (line 5) zone 7 C	 No.77 f.73v (line 1) zone 7 C	 No.78 f.73v (line 5) zone 7 C	 No.79 f.73v (line 8) zone 7 C	 No.80 f.74v (line 15) zone 7 C
 No.81 f.75r (line 16) zone 7 C	 No.82 f.76r (line 13) zone 7 C	 No.83 f.76v (line 7) zone 7 C	 No.84 f.76v (line 16) zone 7 C	 No.85 f.77r (line 12) zone 7 C
 No.86 f.77r (line 13) zone 7 C	 No.87 f.77v (line 6) zone 7 C	 No.88 f.79r (line 7) zone 7 C	 No.89 f.79r (line 9) zone 7 C	 No.90 f.79v (line 1) zone 7 C
 No.91 f.79v (line 16) zone 7 C	 No.92 f.80v (line 6) zone 7 C	 No.93 f.80v (line 17) zone 7 C	 No.94 f.81r (line 11) zone 7 C	 No.95 f.81v (line 4) zone 7 C
 No.96 f.82r (line 1) zone 7 C	 No.97 f.83r (line 5) zone 7 C	 No.98 f.83r (line 12) zone 7 C	 No.99 f.84r (line 6) zone 7 C	 No.100 f.84v (line 12) zone 7 C
 No.101 f.85r (line 17) zone 7 C	 No.102 f.85v (line 17) zone 7 C	 No.103 f.86r (line 6) zone 7 C	 No.104 f.86r (line 10) zone 7 C	 No.105 f.86v (line 3) zone 7 C
 No.106 f.86v (line 5) zone 7 C	 No.107 f.87r (line 8) zone 7 C	 No.108 f.87v (line 12) zone 7 C		

Fig.3.360 Uncial-a at line-ends – zone 7





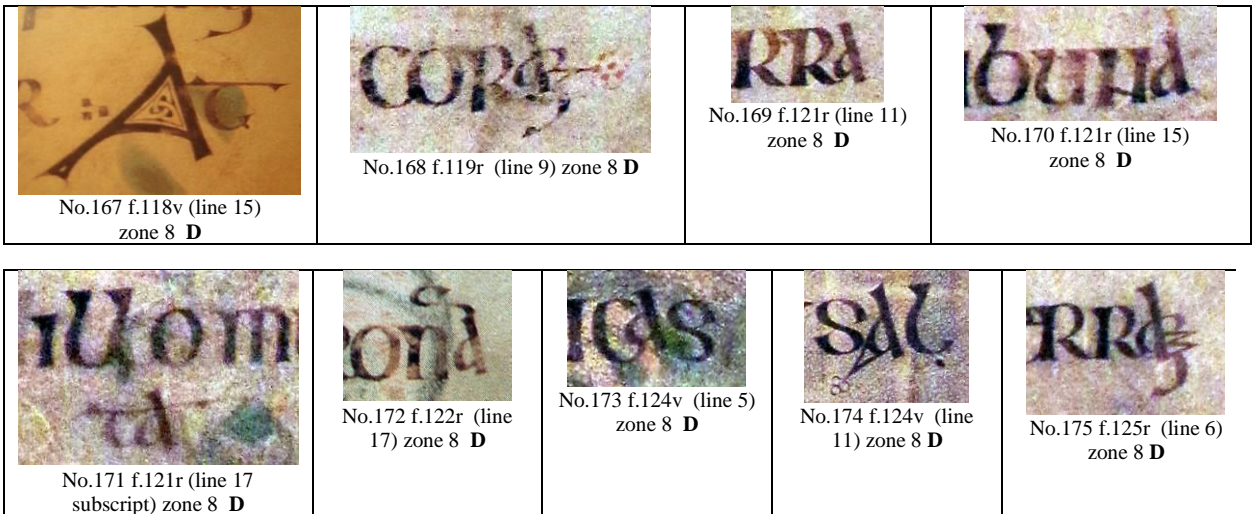


Fig.3.361 Uncial-a at line-ends – zone 8



Fig.3.362 Uncial-a at line-ends – zone 9

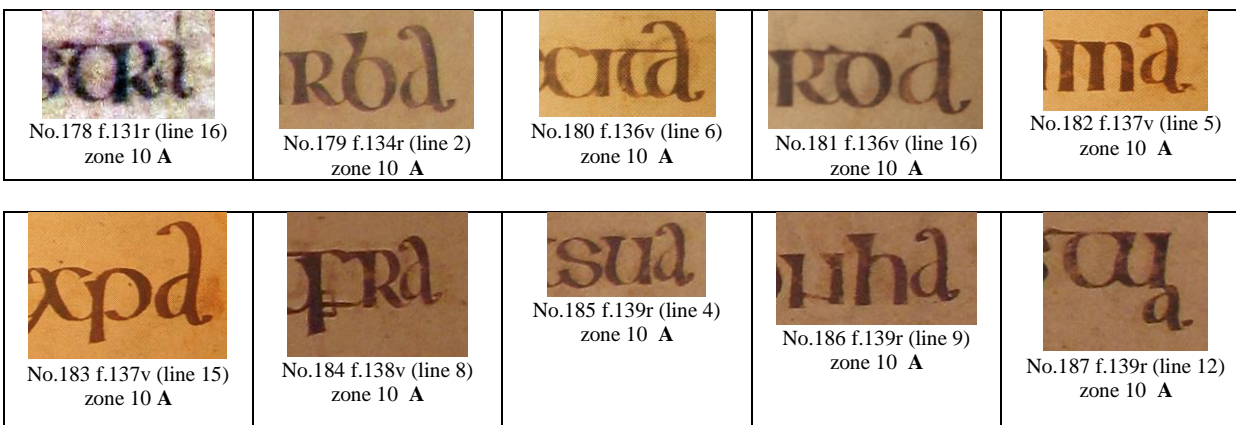


Fig.3.363 Uncial-a at line-ends – zone 10

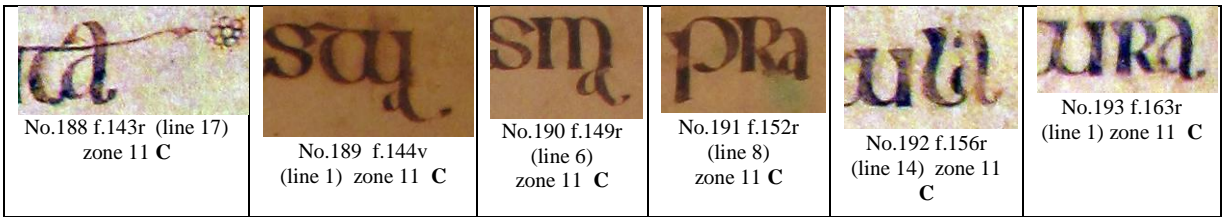
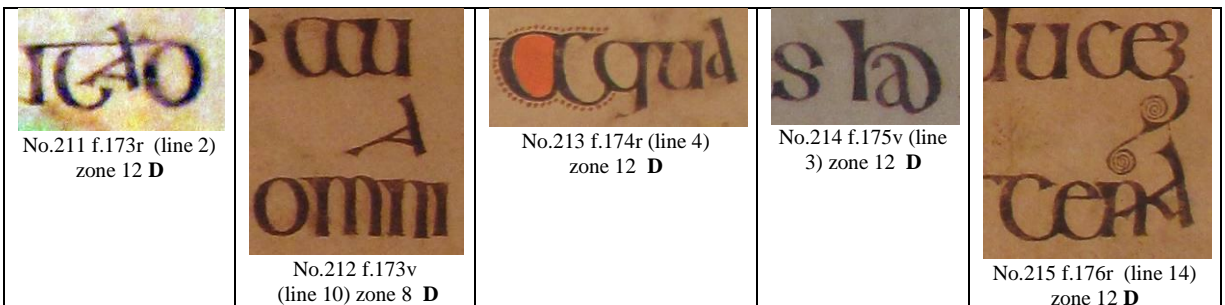
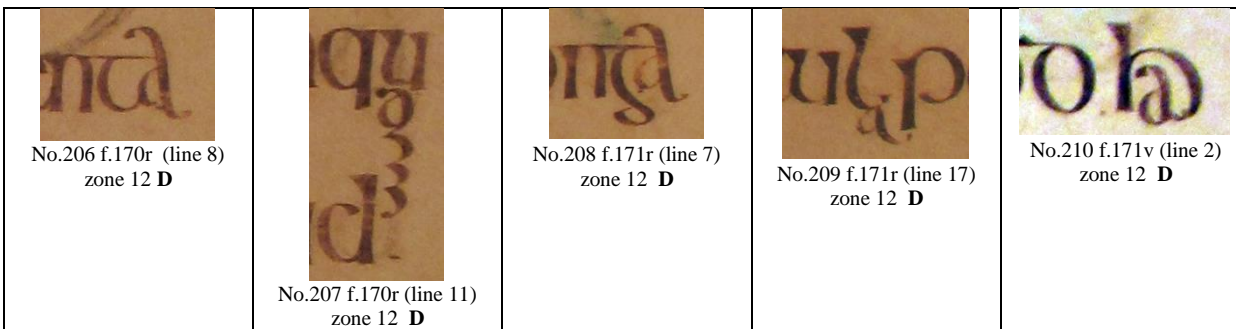
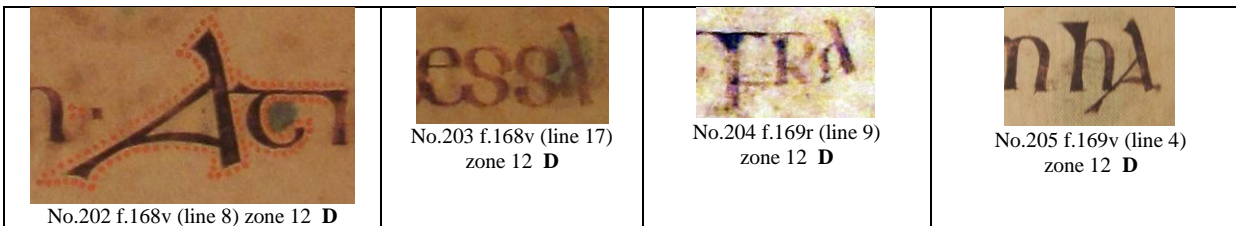
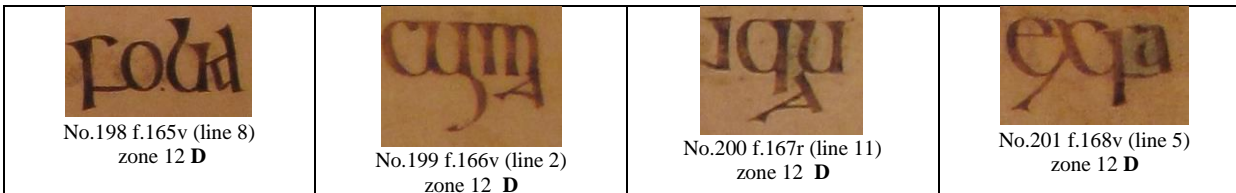
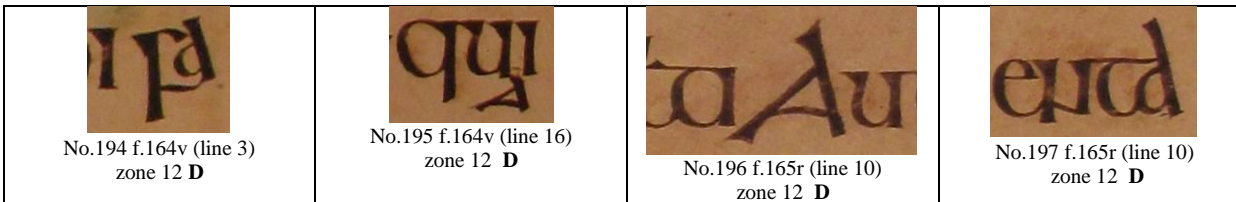


Fig.3.364 Uncial-*a* at line-ends – zone 11



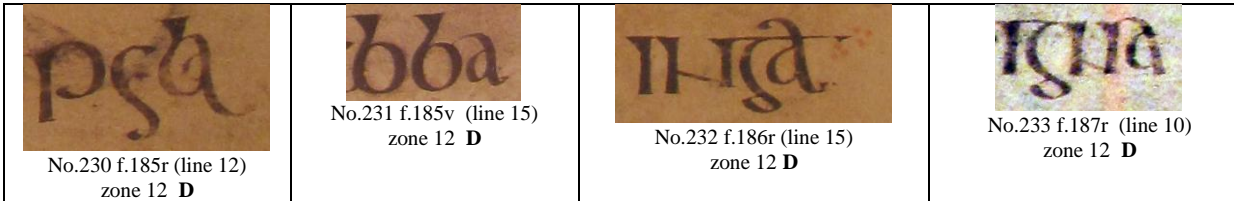
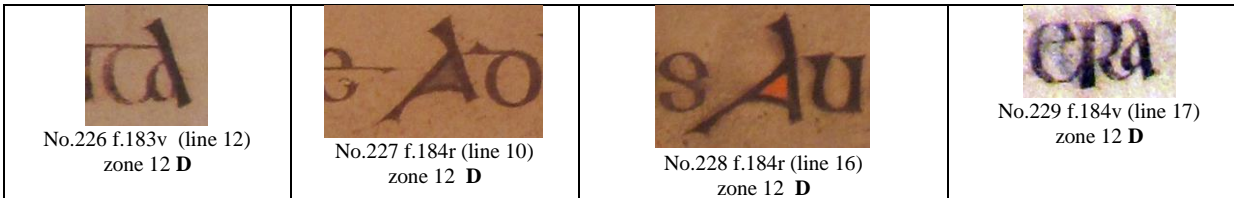
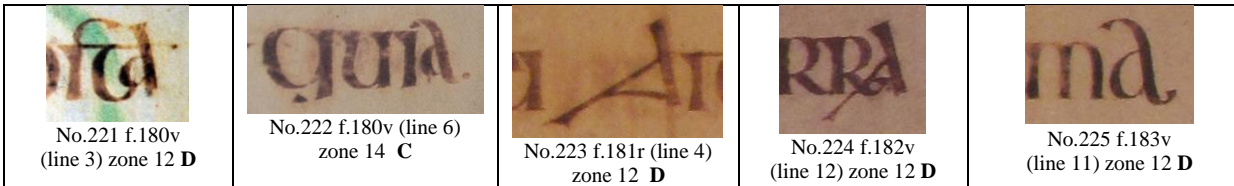
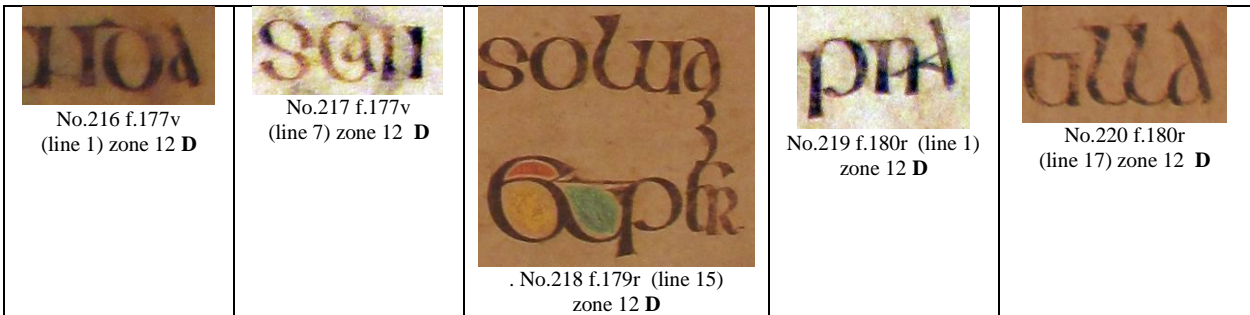
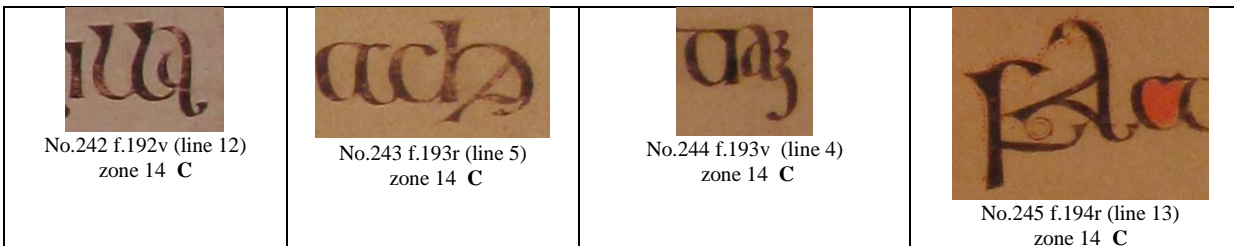
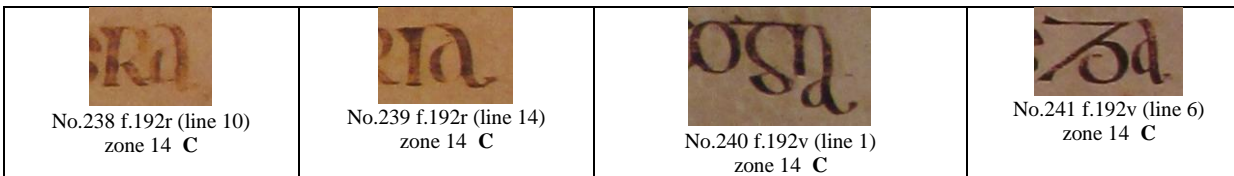



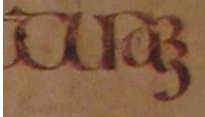
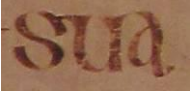
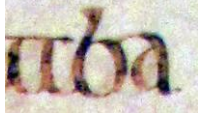

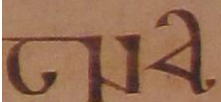

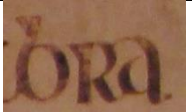


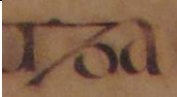





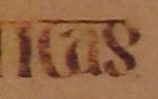

Fig.3.365 Uncial-a at line-ends – zone 12








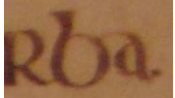

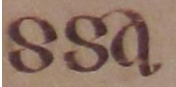


 No.246 f.194v (line 11) zone 14 C	 No.247 f.195r (line 11) zone 14 C	 No.248 f.195v (line 14) zone 14 C	 No.249 f.196v (line 1) zone 14 C
---	---	--	--



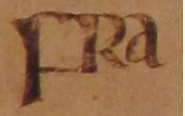

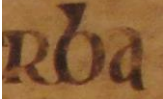
 No.250 f.196v (line 7) zone 14 C	 No.251 f.197r (line 1) zone 14 C	 No.252 f.197r (line 14) zone 14 C	 No.253 f.197v (line 12) zone 14 C	 No.254 f.198r (line 12) zone 14 C
---	--	---	--	--


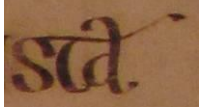
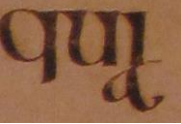

 No.255 f.198v (line 8) zone 14 C	 No.256 f.199r (line 15) zone 14 C	 No.257 f.199r (line 17) zone 14 C	 No.258 f.199v (line 1) zone 14 C	 No.259 f.204r (line 1) zone 14 C
--	---	---	--	---

 No.260 f.204v (line 6) zone 14 C	 No.261 f.205v (line 8) zone 14 C	 No.262 f.205v (line 10) zone 14 C	 No.263 f.205v (line 17) zone 14 C
---	---	---	--

 No.264 f.206v (line 6) zone 14 C	 No.265 f.206v (line 9) zone 14 C	 No.266 f.207r (line 13) zone 14 C	 No.267 f.208v (line 9) zone 14 C	 No.268 f.209r (line 13) zone 14 C
--	--	--	--	--


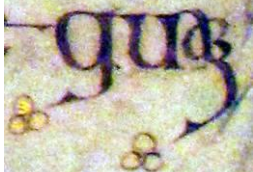
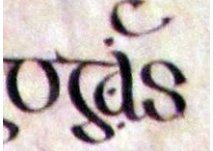
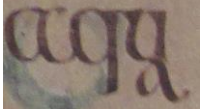
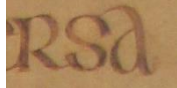
 No.269 f.209v (line 3) zone 14 C	 No.270 f.209v (line 8) zone 14 C	 No.271 f.210v (line 15) zone 14 C	 No.272 f.211v (line 17) zone 14 C	 No.273 f.212v (line 2) zone 14 C
--	--	--	---	---

 No.274 f.213r (line 5) zone 14 C	 No.275 f.213v (line 15) zone 14 C	 No.276 f.214r (line 9) zone 14 C	 No.277 f.214v (line 16) zone 14 C	 No.278 f.215r (line 9) zone 14 C
--	--	---	--	---

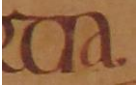
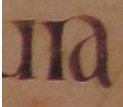



 No.279 f.217r (line 16) zone 14 C	 No.280 f.217v (line 4) zone 14 C	 No.281 f.218v (line 5) zone 14 C	 No.282 f.220v (line 5) zone 14 C
---	--	---	--

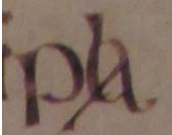



 No.283 f.221v (line 13) zone 14 C	 No.284 f.222r (line 13) zone 14 C	 No.285 f.223r (line 1) zone 14 C	 No.286 f.223r (line 13) zone 14 C	 No.287 f.225r (line 3) zone 14 C
 No.288 f.225r (line 17) zone 14 C	 No.289 f.225v (line 3) zone 14 C	 No.290 f.225v (line 4) zone 14 C	 No.291 f.227v (line 6) zone 14 C	 No.292 f.227v (line 14) zone 14 C
 No.293 f.228r (line 1) zone 14 C	 No.294 f.228r (line 12) zone 14 C	 No.295 f.230r (line 4) zone 14 C	 No.296 f.231r (line 15) zone 14 C	
 No.297 f.232v (line 5) zone 14 C	 No.298 f.234v (line 8) zone 14 C	 No.299 f.235v (line 15) zone 14 C	 No.300 f.236v (line 11) zone 14 C	
 No.301 f.236v (line 16) zone 14 C	 No.302 f.238v (line 3) zone 14 C	 No.303 f.238v (line 13) zone 14 C	 No.304 f.240r (line 1) zone 14 C	
 No.305 f.241r (line 13) zone 14 C	 No.306 f.241v (line 8) zone 14 C	 No.307 f.241v (line 14) zone 14 C	 No.308 f.243r (line 5) zone 14 C	 No.309 f.243v (line 4) zone 14/15 C/D



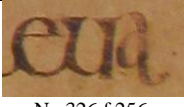

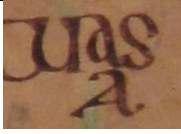
Fig.3.366 Uncial-*a* at line-ends – zone 14



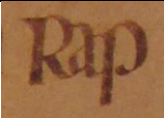
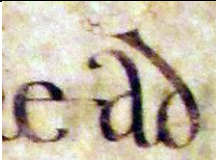

 No.310 f.244r (line 10) zone 15 D	 No.311 f.244r (line 17) zone 15 D	 No.312 f.244v (line 5) zone 15 D	 No.313 f.244v (line 13) zone 15 D	 No.314 f.245r (line 1) zone 15 D
---	---	--	--	--

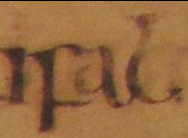


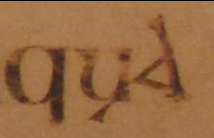
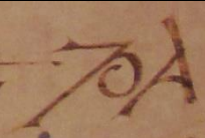


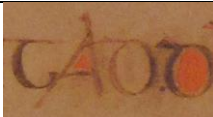

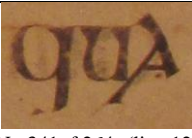
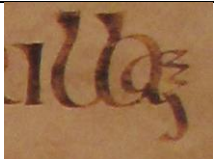
 No.315 f.246r (line 14) zone 15 <b>D</b>	 No.316 f.246v (line 8) zone 15 <b>D</b>	 No.317 f.246v (line 13) zone 15 <b>D</b>	 No.318 f.246v (line 14) zone 15 <b>D</b>	 No.319 f.248r (line 13) zone 15 <b>D</b>
--	---	--	---	--

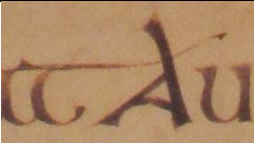



 No.320 f.248v (line 3) zone 15 <b>D</b>	 No.321 f.255r (line 4) zone 15 <b>D</b>	 No.322 f.255r (line 16) zone 15 <b>D</b>	 No.323 f.255v (line 17) zone 15 <b>D</b>
---	---	---	--

 No.324 f.256r line 11) zone 15 <b>D</b>	 No.325 f.256r line 13) zone 15 <b>D</b>	 No.326 f.256r (line 16) zone 15 <b>D</b>	 No.327 f.256v (line 2) zone 15 <b>D</b>	 No.328 f.257v (line 12) zone 15 <b>D</b>
---	---	--	--	--

 No.329 f.258r (line 13) zone 15 <b>D</b>	 No.330 f.258v (line 1) zone 15 <b>D</b>	 No.331 f.259r (line 8) zone 15 <b>D</b>	 No.332 f.259v (line 8) zone 15 <b>D</b>	 No.333 f.259v (line 15) zone 15 <b>D</b>
--	--	---	---	---

 No.334 f.260r (line 3) zone 15 <b>D</b>	 No.335 f.260r (line 6) zone 15 <b>D</b>	 No.336 f.260v (line 6) zone 15 <b>D</b>	 No.337 f.261r (line 12) zone 15 <b>D</b>	 No.338 f.261v (line 15) zone 15 <b>D</b>
---	---	---	---	--

 No.339 f.262r (line 14) zone 15 <b>D</b>	 No.340 f.262v (line 10) zone 15 <b>D</b>	 No.341 f.264r (line 12) zone 15 <b>D</b>	 No.342 f.265r (line 7) zone 15 <b>D</b>
--	--	---	---

 No.343 f.265v (line 16) zone 15 <b>D</b>	 No.344 f.266r (line 6) zone 15 <b>D</b>	 No.345 f.266r (line 11) zone 15 <b>D</b>	 No.346 f.266r (line 16) zone 15 <b>D</b>
--	---	---	--

 No.347 f.266v (line 3) zone 15 <b>D</b>	 No.348 f.266v (line 4) zone 15 <b>D</b>	 No.349 f.266v (line 12) zone 15 <b>D</b>	 No.350 f.267r (line 4) zone 15 <b>D</b>
 No.351 f.267r (line 11) zone 15 <b>D</b>	 No.352 f.267r (line 12) zone 15 <b>D</b>	 No.353 f.267v (line 11) zone 15 <b>D</b>	 No.354 f.267v (line 16) zone 15 <b>D</b>
 No.355 f.268v (line 4) zone 15 <b>D</b>	 No.356 f.269r (line 7) zone 15 <b>D</b>	 No.357 f.269v (line 4) zone 15 <b>D</b>	 No.358 f.269v (line 16) zone 15 <b>D</b>
 No.359 f.270r (line 8) zone 15 <b>D</b>	 No.360 f.270v (line 10) zone 15 <b>D</b>	 No.361 f.272v (line 6) zone 15 <b>D</b>	 No.362 f.272v (line 7) zone 15 <b>D</b>
 No.363 f.273r (line 5) zone 15 <b>D</b>	 No.364 f.274r (line 9) zone 15 <b>D</b>	 No.365 f.275r (line 12) zone 15 <b>D</b>	 No.366 f.275v (line 13) zone 15 <b>D</b>
 No.367 f.276r (line 8) zone 15 <b>D</b>	 No.368 f.277r (line 7) zone 15 <b>D</b>	 No.369 f.277r (line 12) zone 15 <b>D</b>	 No.370 f.277v (line 2) zone 15 <b>D</b>
 No.371 f.278r (line 15) zone 15 <b>D</b>	 No.372 f.278r (line 16) zone 15 <b>D</b>	 No.373 f.279r (line 4) zone 15 <b>D</b>	 No.374 f.279r (line 8) zone 15 <b>D</b>

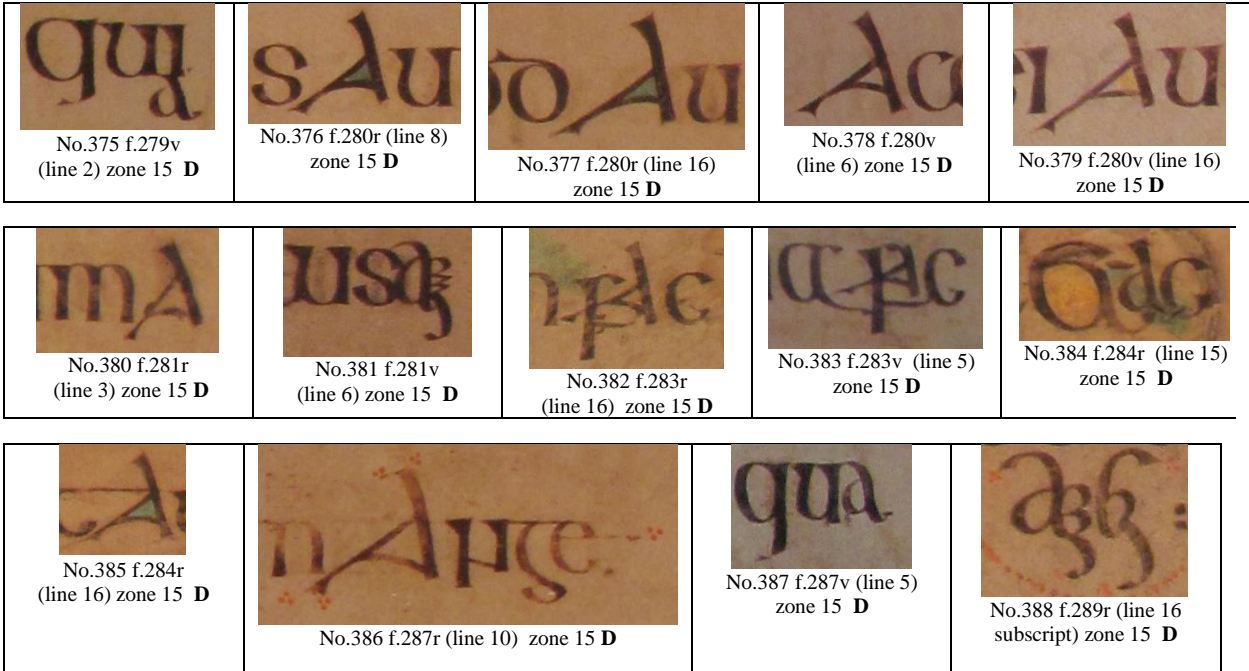
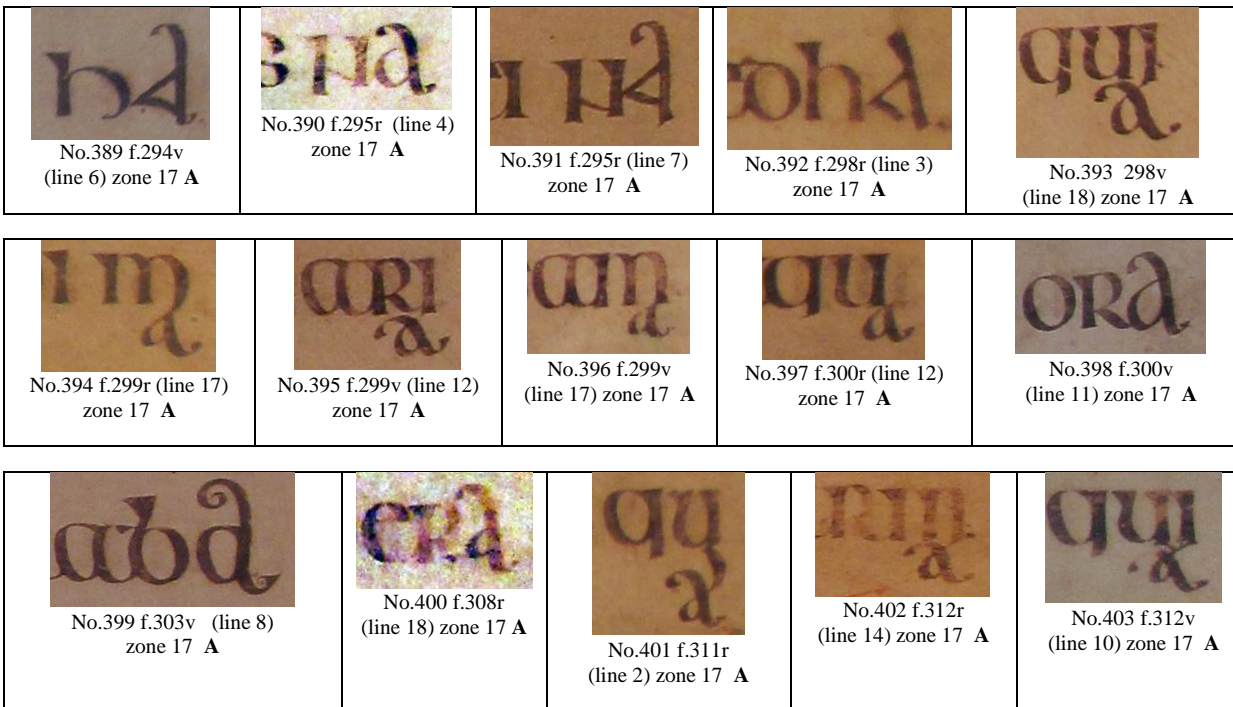


Fig.3.367 Uncial-a at line-ends - zone 15



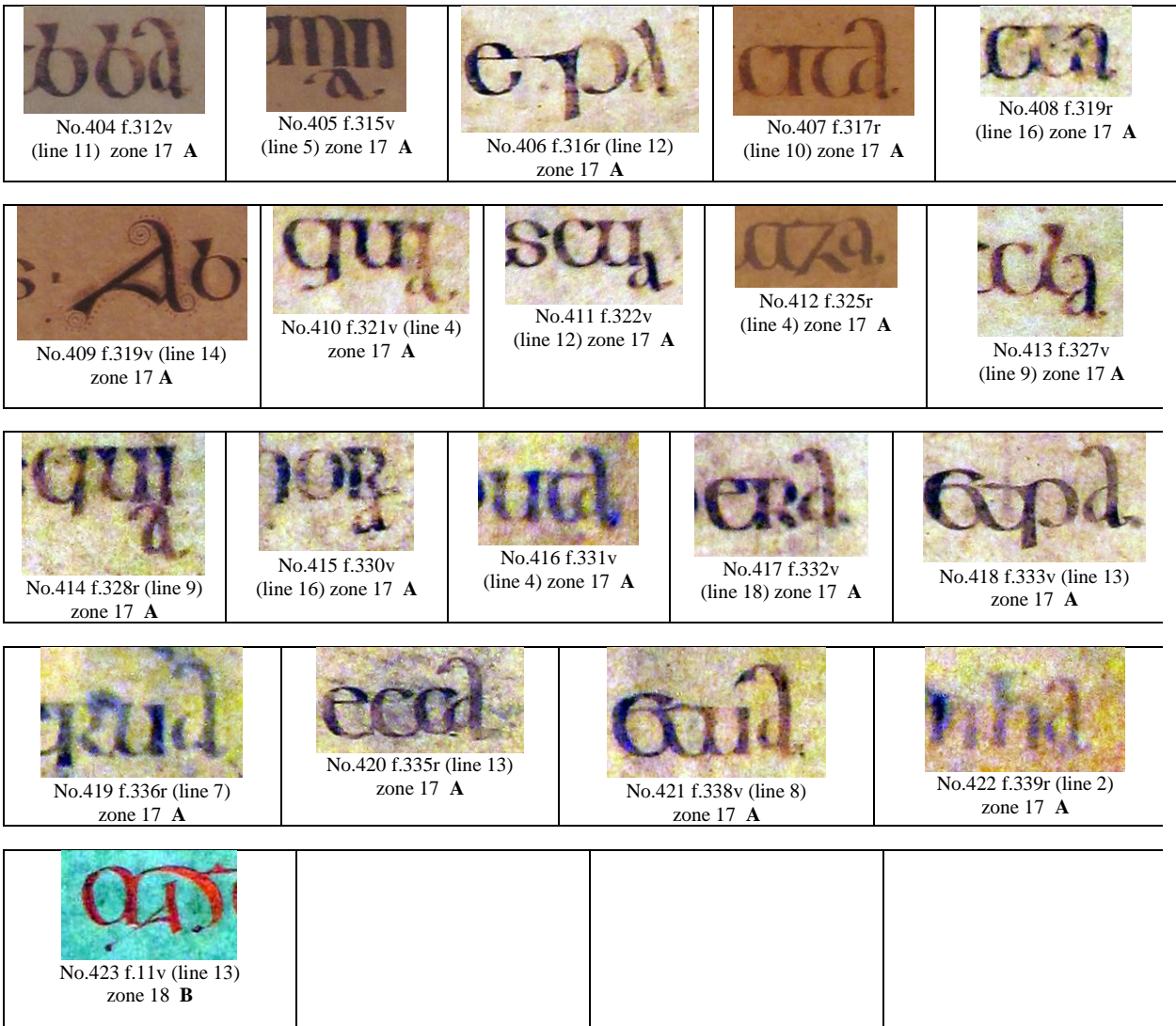


Fig.3.368 Uncial-*a* at line-ends – zone 17 (and the single instance in zone 18)

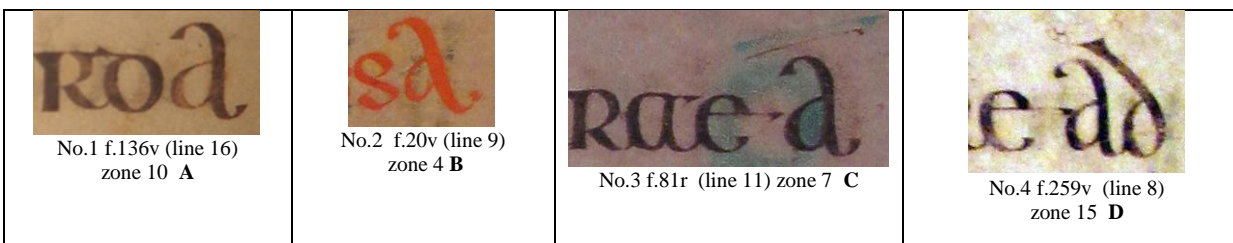


Fig.3.369 Instances of large uncial-*a* at line-ends, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

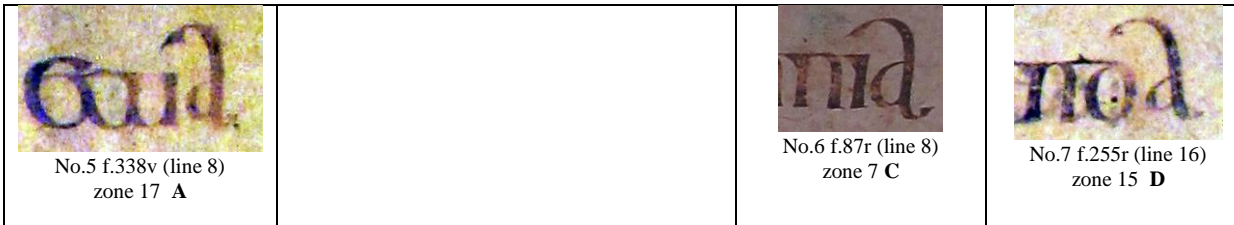
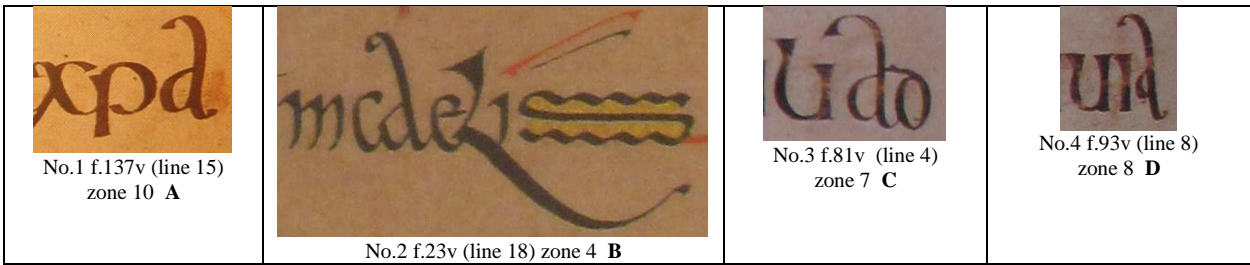


Fig.3.370 Instances of tall uncial-*a* at line-ends, some with ascenders exaggerated and looped over preceding letters, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

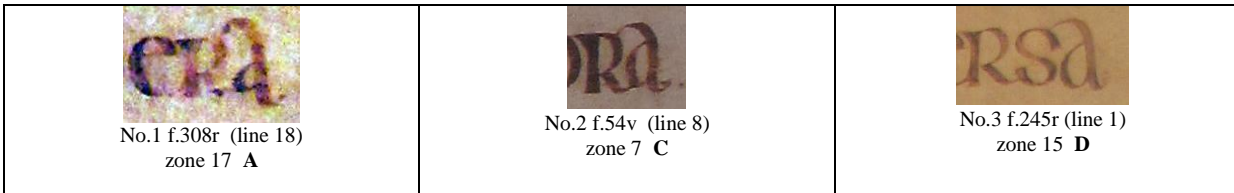


Fig.3.371 Instances of uncial-*a* at line-ends with ascenders looped over to preceding letter, in zones attributed to Scribes A, C and D

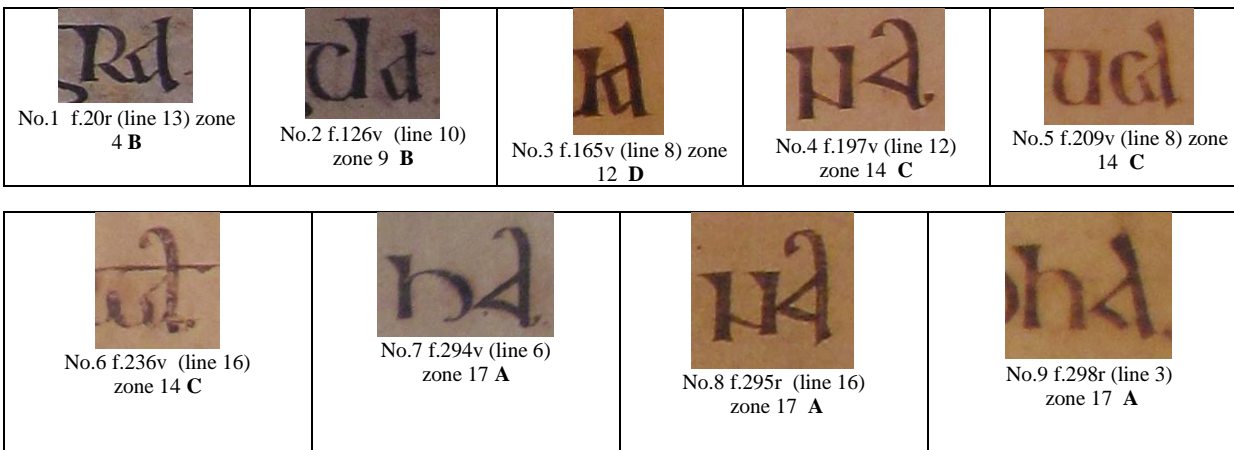


Fig.3.372 Instances of uncial-*a* at line-ends with angular bows, in the manner of the pointed elaboration, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.3.322). This shows all instances attributed to Scribes A, C and D and two instances attributed to Scribe B (see also fig.3.388)

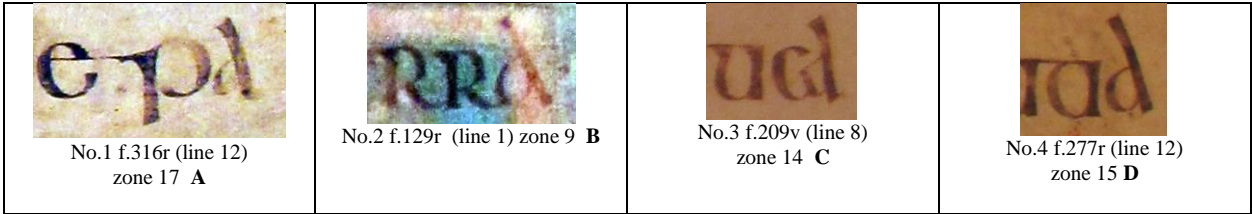


Fig.3.373 Instances of uncial-*a* at line-ends with straight ascender, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

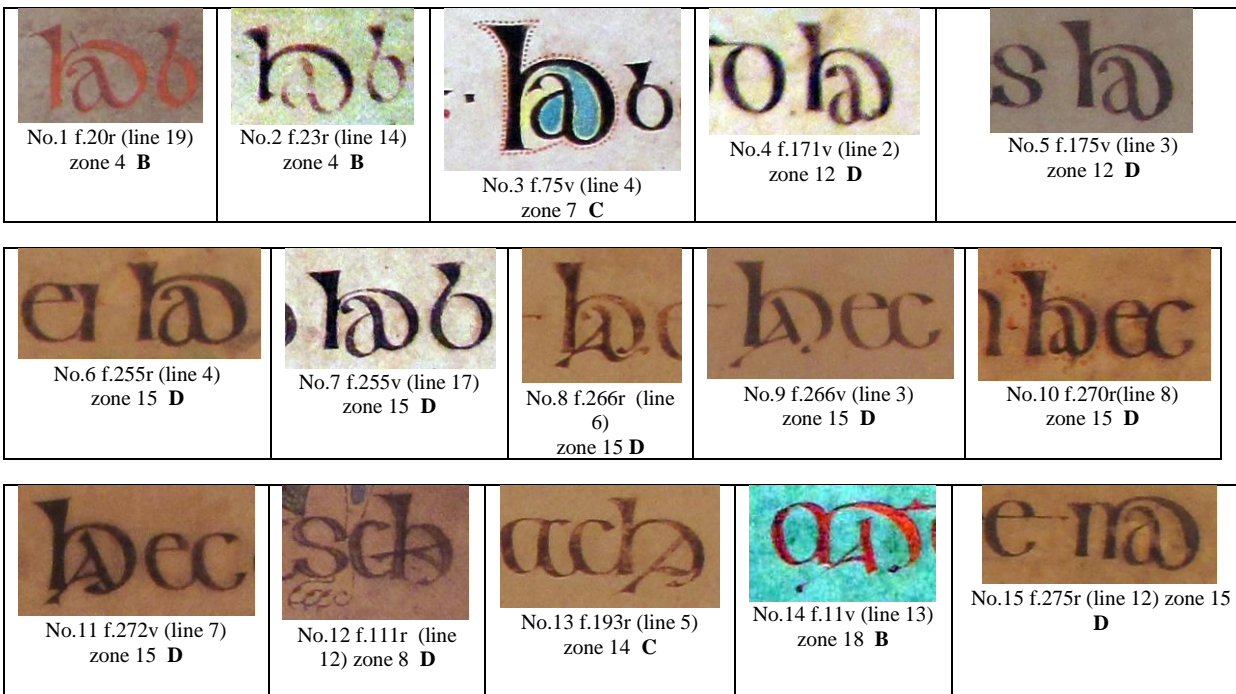


Fig.3.374 All instances of uncial-*a* internally linked to *h* (and two linked to *m*), in zones attributed to Scribes B, C and D (see figs.5.101, 5.105 and 3.232-no.4)

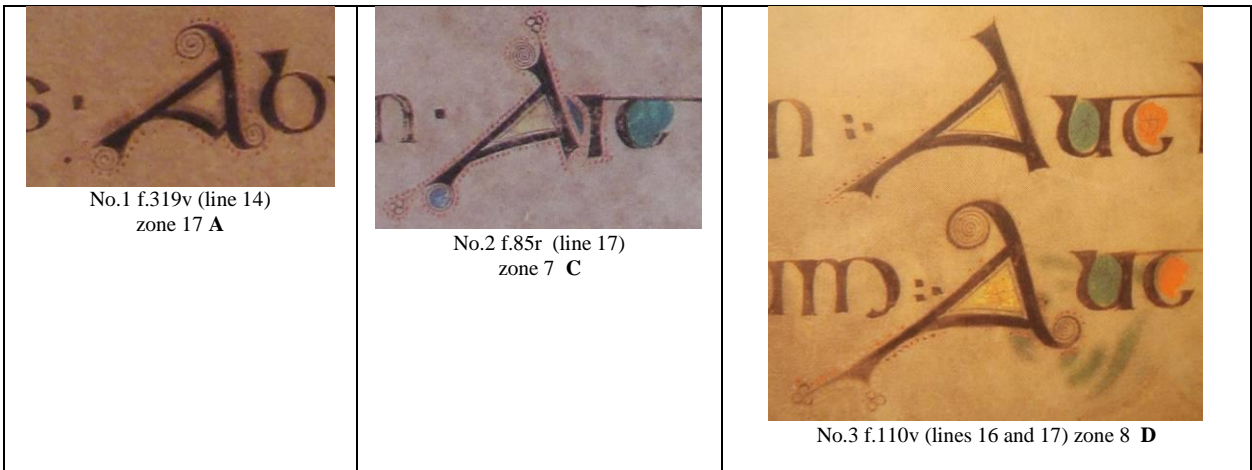


Fig.3.375 Instances of capitalised versions of uncial-*a* at line-ends – some with spirals in zones attributed to Scribes A, C and D

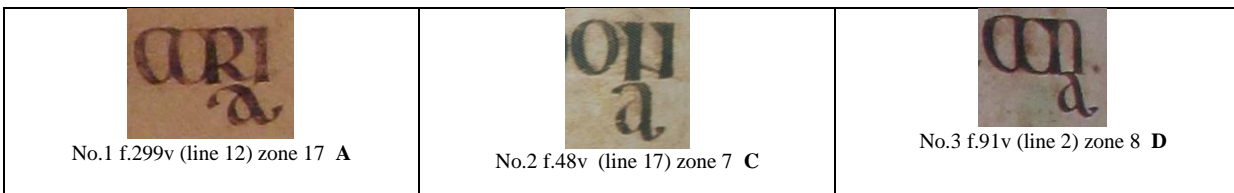


Fig.3.376 Instances of uncial-*a* at line-ends subscripted, in zones attributed to Scribes A, C and D

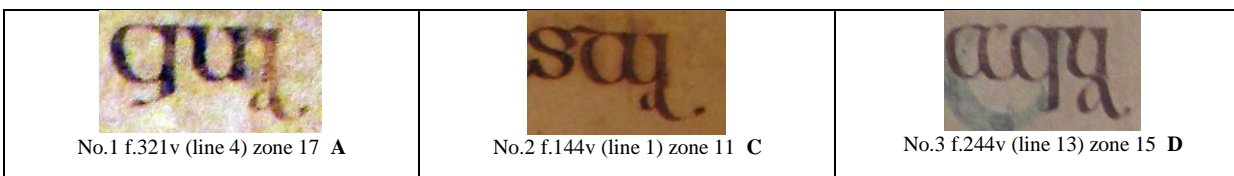


Fig.3.377 Instances of uncial-*a* at line-ends subscripted and connected to the letter above, in zones attributed to Scribes A, C and D (nos. 1 and 2 are minuscule). These recall similar subscript letters in the Lindisfarne Gospels on ff.7v, 146r and 214v (see T. J. Brown, *Cod. Lind.* p. 64)

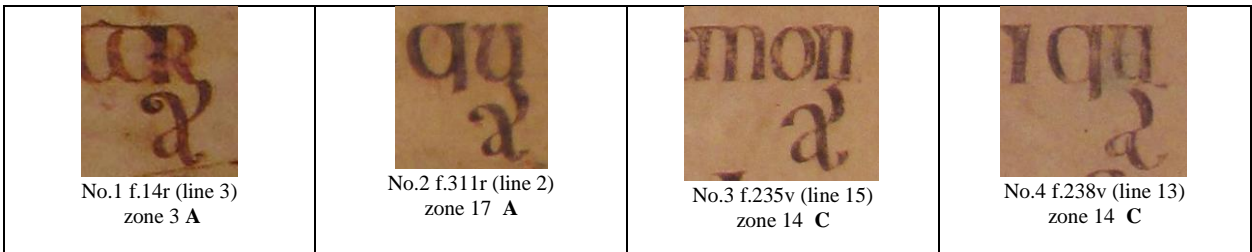


Fig.3.378 All instances of uncial-*a* at line-ends subscripted (combined with subscript *i*), in zones attributed to Scribes A and C (see also figs.3.33 and 2.115)

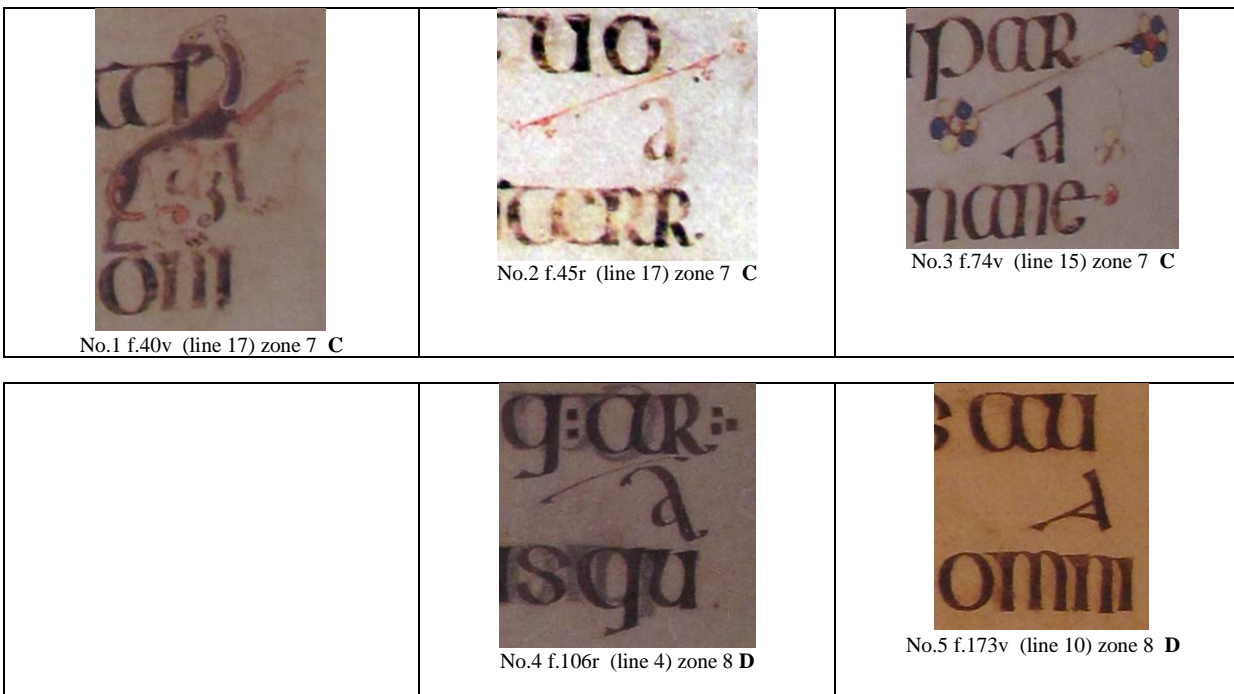


Fig.3.379 All instances of uncial-*a* at line-ends superscripted, in zones attributed to Scribes C and D

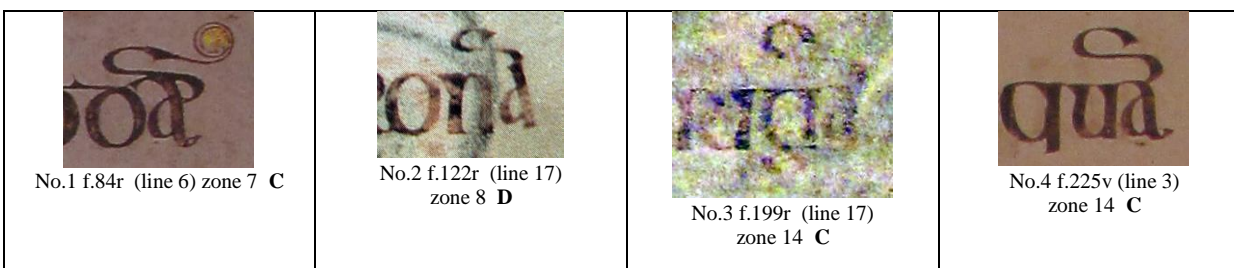


Fig.3.380 All instances of uncial-*a* at line-ends with *s*-shaped superscript-*m* added, in zones attributed to Scribes C and D



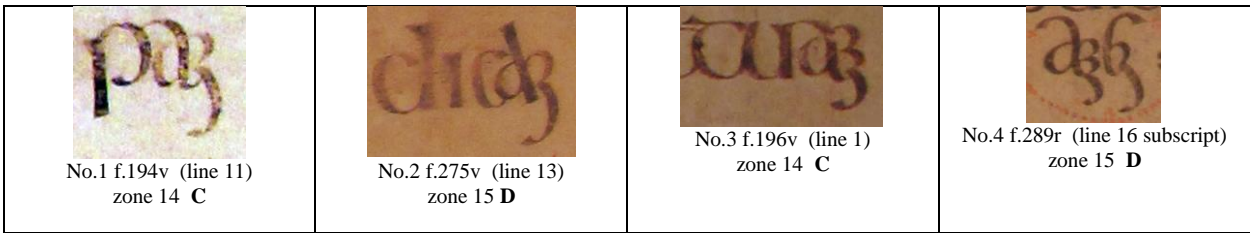


Fig.3.381 The only two instances of uncial-*a* at line-ends with vertical-*n* (nos.1-2) and two instances of vertical-*m*, in zones attributed to Scribes C and D. No.4 is a unique rendering of *amen* which also includes tall-*e* and vertical-*n*. This is the concluding word to the Gospel of Luke

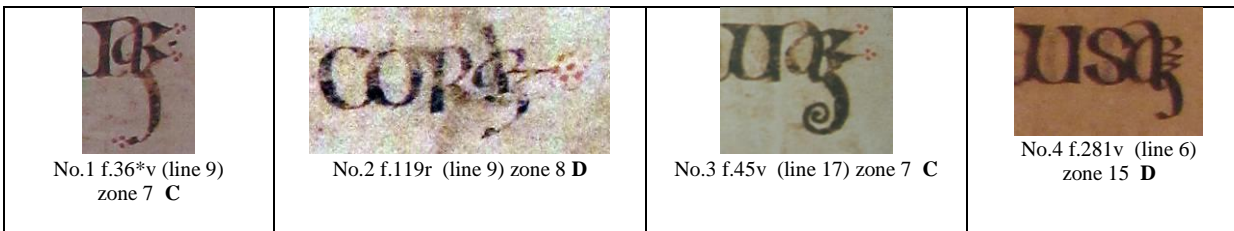


Fig.3.382 Further instances of uncial-*a* at line-ends with vertical-*m*, here incorporating pointed elements, in zones attributed to Scribes C and D

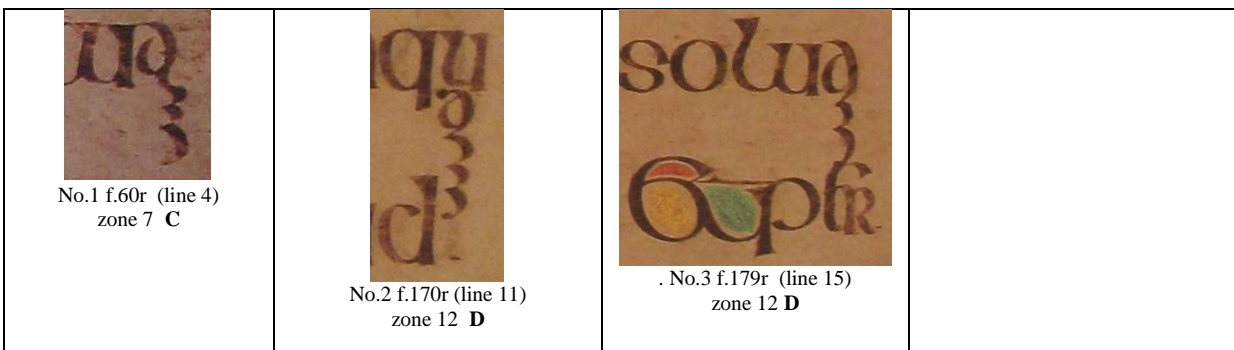


Fig.3.383 All instances of uncial-*a* at line-ends with vertical-*m* subscripted, in zones attributed to Scribes C and D

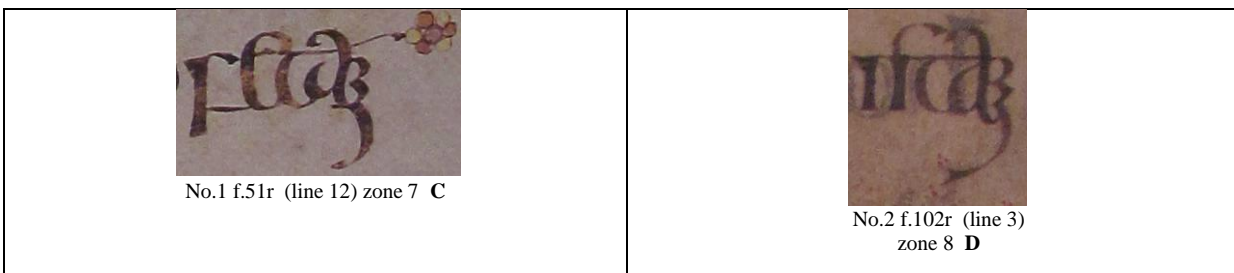


Fig.3.384 Instances of uncial-*a* at line-ends calligraphically linked to *t* and with vertical-*m* added, in zones attributed to Scribes C and D

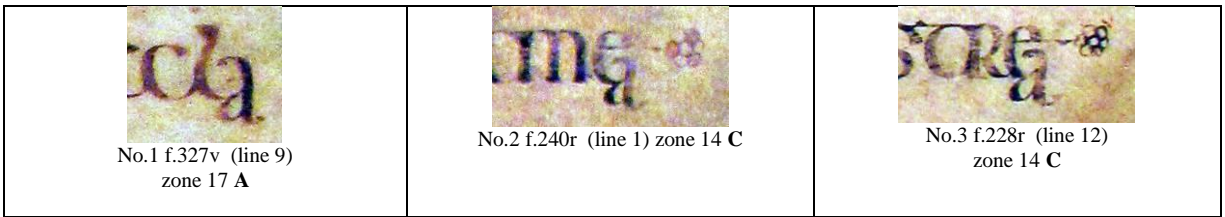


Fig.3.385 All instances of uncial-*a* at line-ends which is written across the baseline in a ‘half-subscripted’ manner, in zones attributed to Scribes A and C

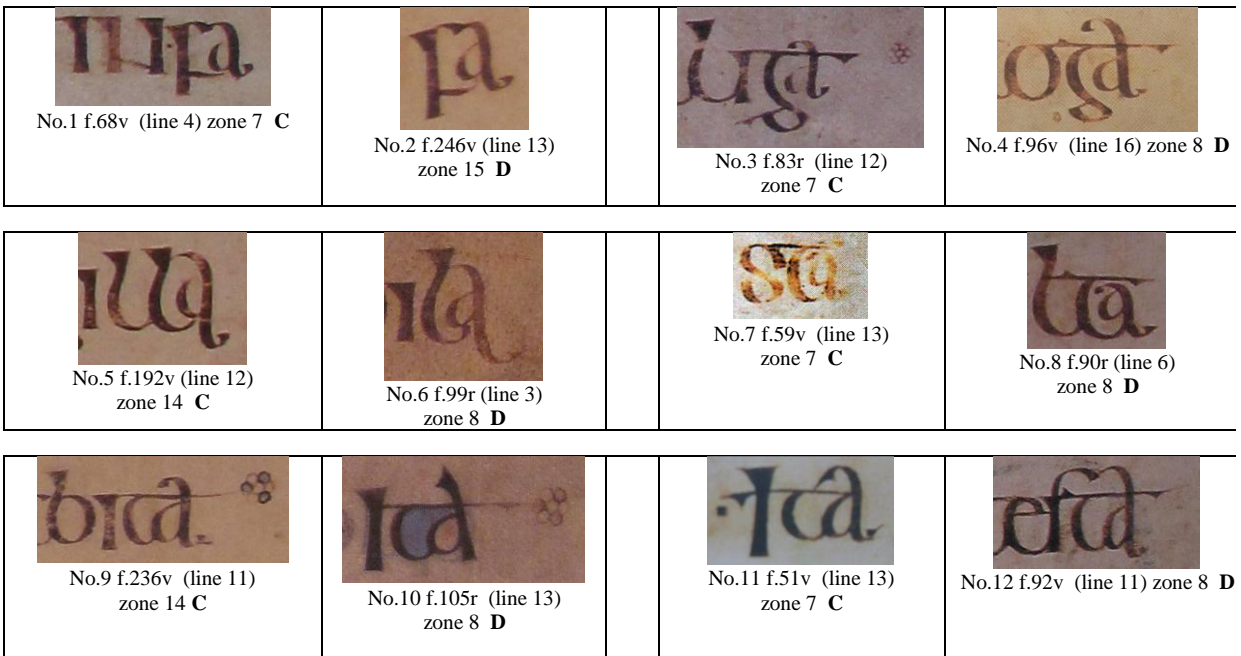


Fig.3.386 Instances of uncial-*a* at line-ends linked to preceding letters *f*, *g*, *l* and *t* in zones attributed to Scribes C and D. There is much variation in their detail and there is also much correspondence between instances from different zones

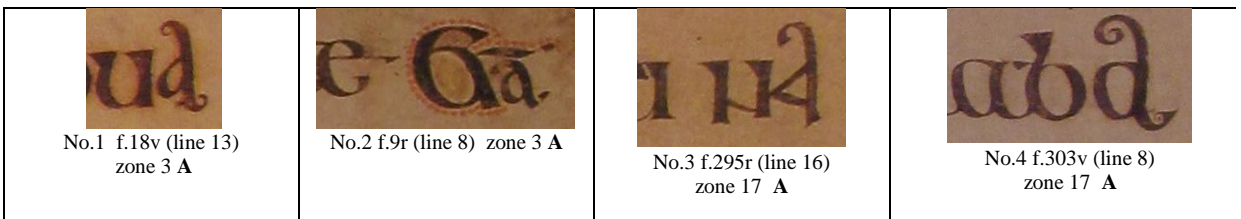


Fig.3.387 Unusual instances of uncial-*a* at line-ends attributed to Scribe A. No.2 is the only instance where the letter is linked with the *et*-ligature

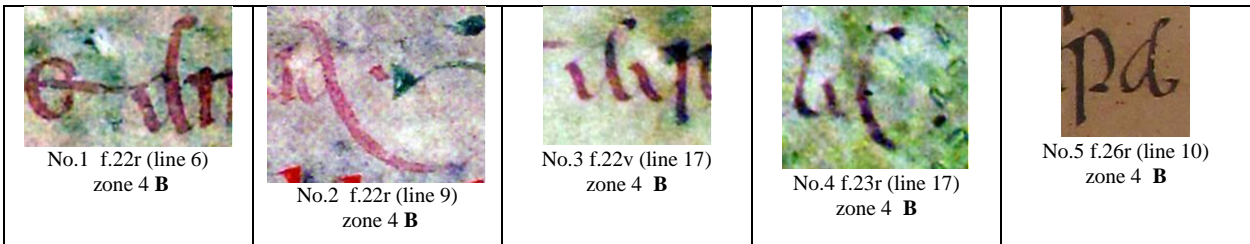


Fig.3.388 Unusual instances of uncial-*a* at line-ends attributed to Scribe B. Several instances show pointed features while others display elegant calligraphic lines

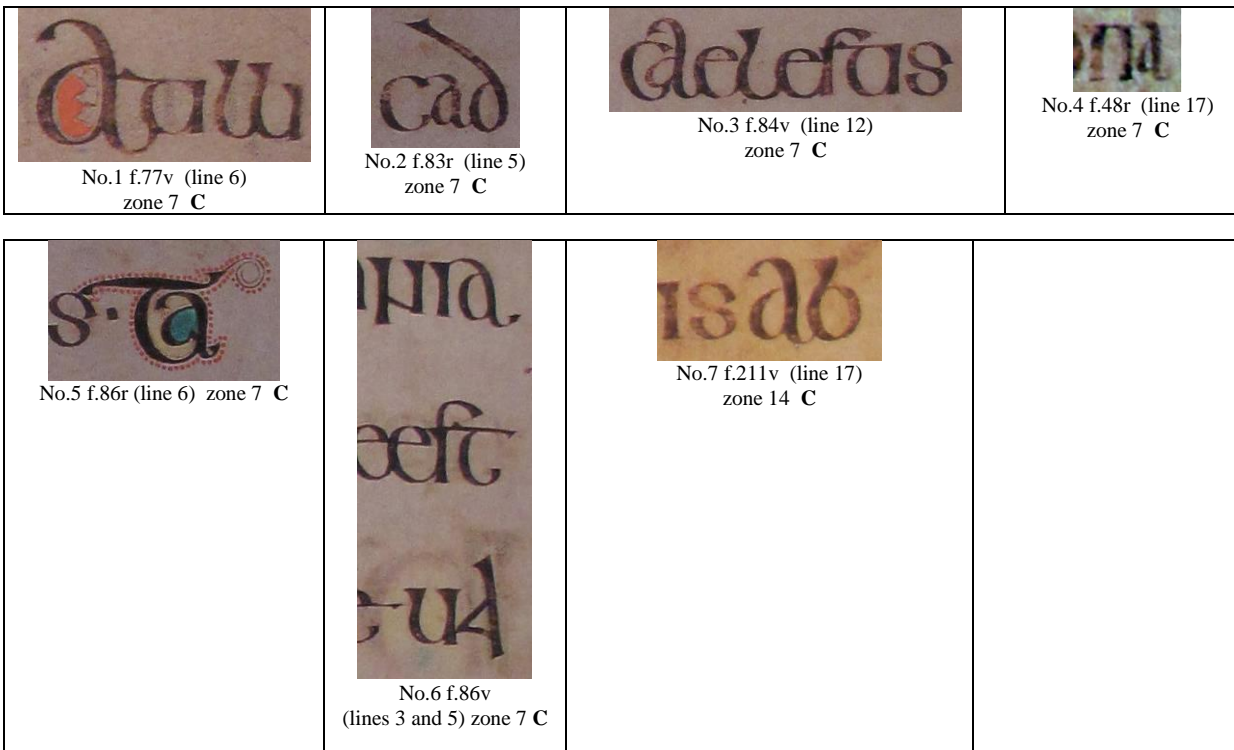


Fig.3.389 Unusual instances of uncial-*a* at line-ends attributed to Scribe C. No.1 is exceptionally large, no.4 is quite compressed. while no.3 is quite a distance from the end of the line. The instances in no.6 show two quite different versions of the letter in close proximity



Fig.3.390 Unusual instances of uncial-*a* at line-ends attributed to Scribe D. These show great variety in their angular and curvilinear features. They include some elaborate calligraphic examples and the only instance among the uncial-*a* letters in the manuscript with an *e*-caudata (no.2). Nos.8-10 show great variety in the only three instances where uncial-*a* is in ligature with other letters

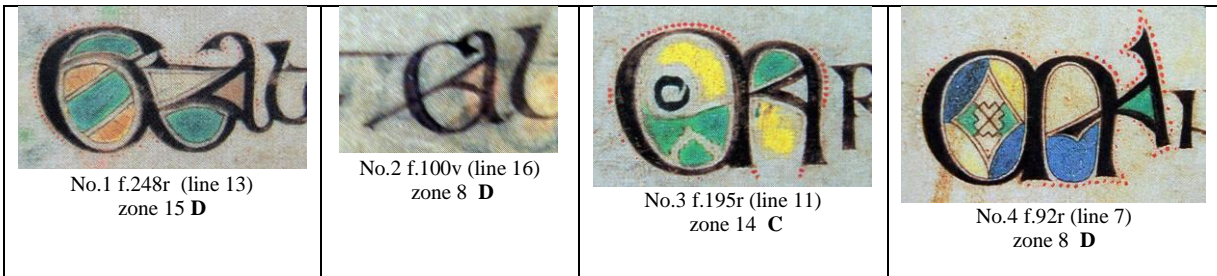


Fig.3.391 Instances of uncial-*a* at line-ends with various common elements, in zones attributed to Scribes C and D

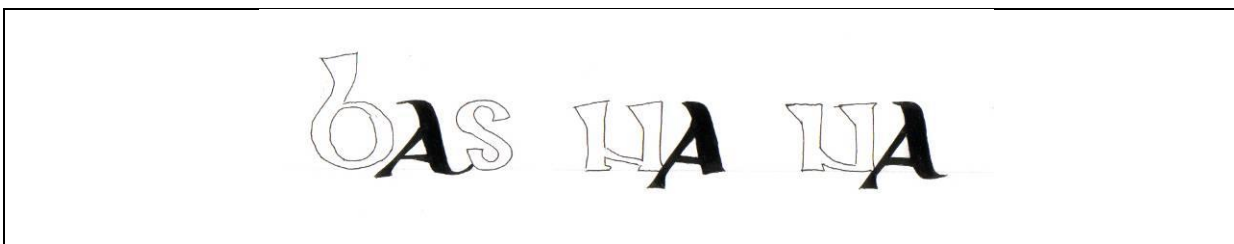



Fig.3.392 Three consecutive instances of uncial-*a* at line-ends on f.5v in the Lindisfarne Gospels (lines 9, 18 and 23). This is the canonical letterform used throughout the manuscript

eum panibus in quattuor milia

No.1 f.14r (line 16) zone 3 A

panes · u · & duo pisces

No.2 f.71v (line 16) zone 7 C

tes illic · in  
duobus

No.3 f.89v (lines 7 and 8) zone 8 D

unum · & unum · lx ·

No.4 f.139v (line 2) zone 10 A

rouo decim

No.5 f.139v (line 6) zone 10 A

plenos sustulifas dicunt · ex · Quia  
do & septem panes in milia hominum

No.6 f.154r (lines 11 and 12) zone 11 C

niam cum duodecim  
& alio die cum  
cum · Essurunt cu

No.7 f.165v (lines 5-7) zone 12 D

· u · panib: & duo

No.8 f.226v (line 10) zone 14 C

unus decim

No.9 f.277r (line 16) zone 15 D

vingenti quinque aut xxx

No.10 f.307v (line 9) zone 17 A

Fig.4.1 Numerals and written numbers occurring on the same page in zones attributed to Scribes A, C and D

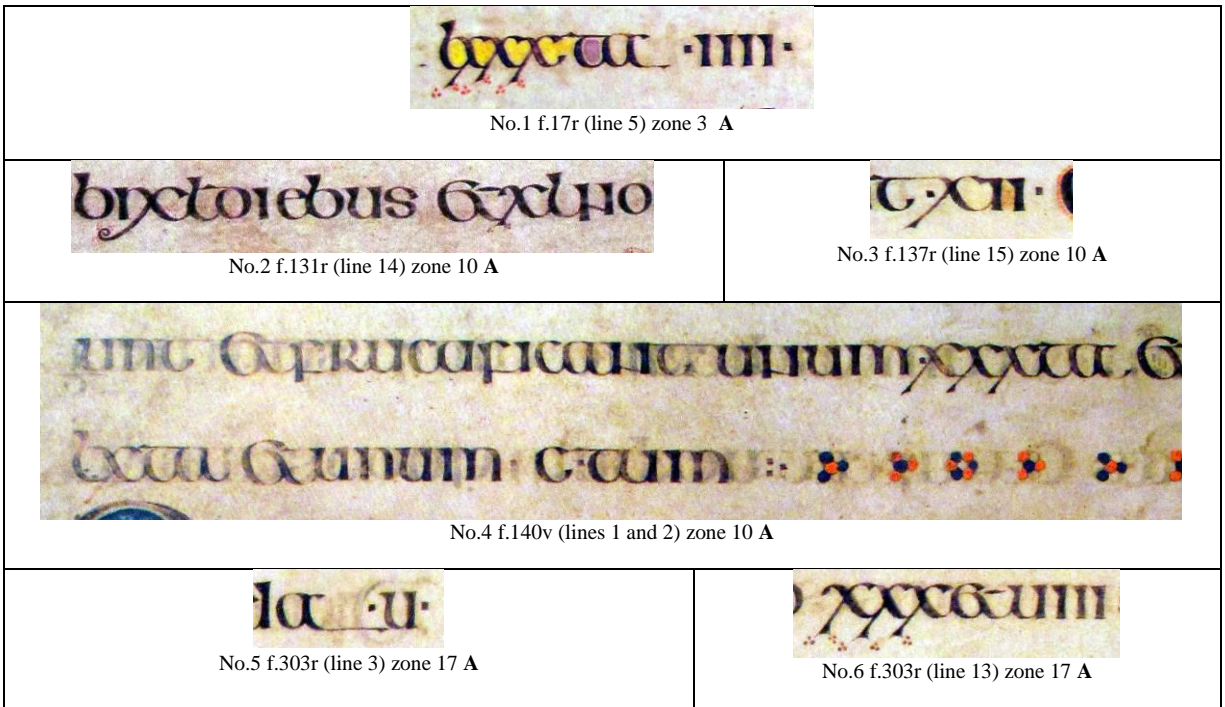


Fig.4.2 Numerals with and without flanking rectangular dots in zones 3, 10 and 17 attributed to Scribe A. Note that nos.5-6 occur on the same page

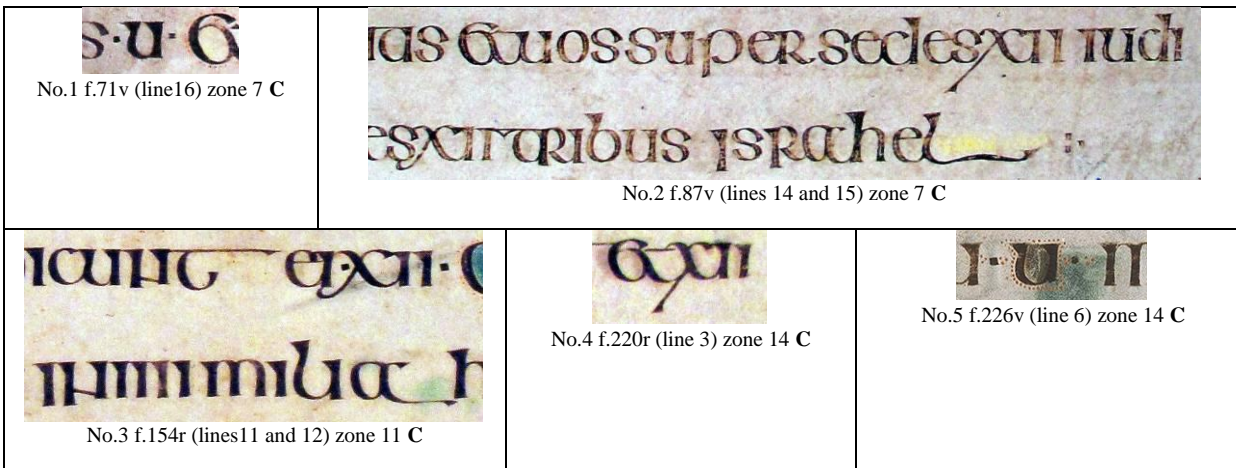


Fig.4.3 Numerals with and without flanking rectangular dots in zones 7, 11 and 14 attributed to Scribe C

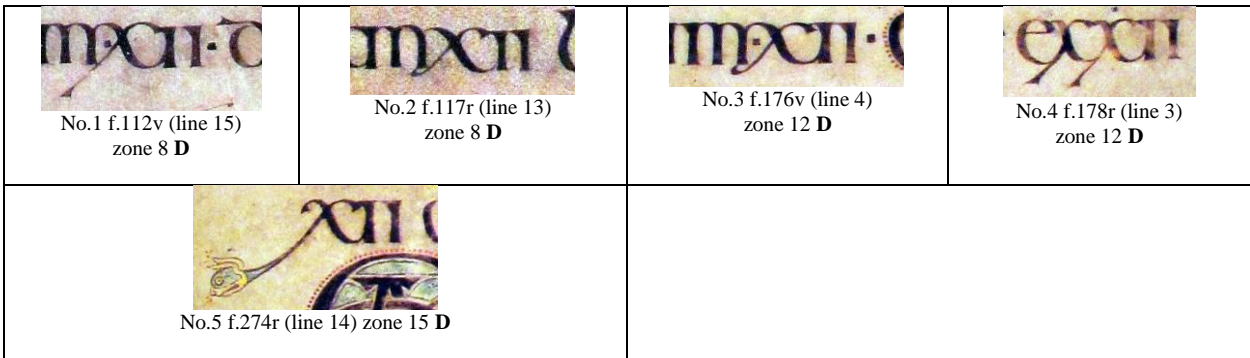


Fig.4.4 Numerals with and without flanking rectangular dots in zones 8, 12 and 15 attributed to Scribe D

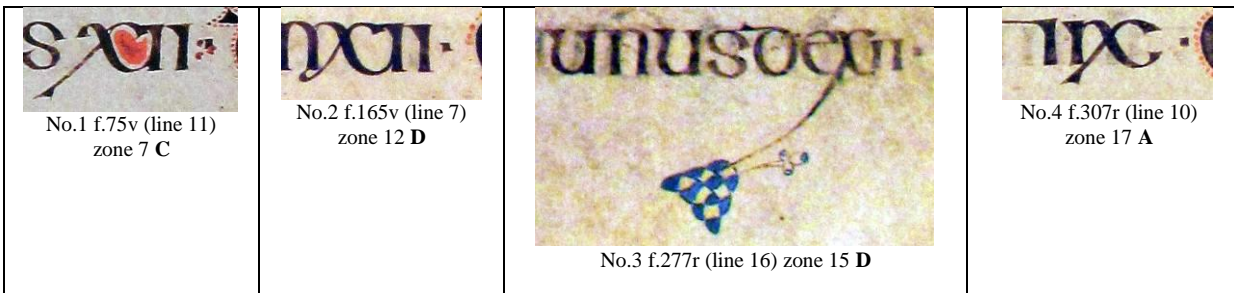


Fig.4.5 The only instances of numerals with a single flanking rectangular dot in zones attributed to Scribes A, C and D



Fig.4.6 The only two instances where words appear to be emphasised by flanking dots on the opening 124v-125r attributed to Scribe D. These can be seen as a small cluster on adjacent pages













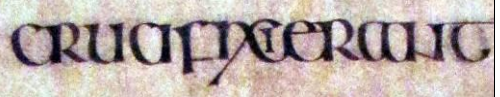
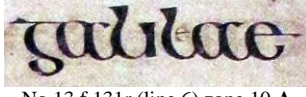
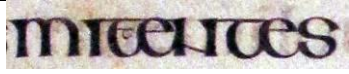
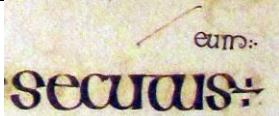







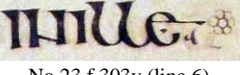
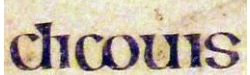


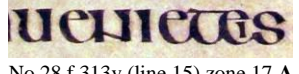
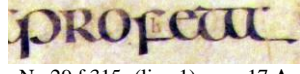

 No.1 f.30v (line 11) zone 5 C	 No.2 f.37v (line 11) zone 5 C	  No.3 f.38v (lines 4 and 5) zone 7 C	
 No.4 f.42r (line 17) zone 7 C	 No.5 f.44v (line 16) zone 7 C	 No.6 f.46r (line 4) zone 7 C	
 No.7 f.47r (line 3) zone 7 C	 No.8 f.51r (line 10) zone 7 C	 No.9 f.59v (line 16) zone 7 C	 No.10 f.63r (line 17) zone 7 C
 No.11 f.64v (line 14) zone 7 C	 No.12 f.125r (line 2) zone 8 D	 No.13 f.131r (line 6) zone 10 A	
 No.14 f.131v (line 7) zone 10 A	 No.15 f.134v (line 14) zone 10 A	 No.16 f.145v (line 17) zone 11 C	
 No.17 f.151v (line 14) zone 11 C	 No.18 f.156v (line 11) zone 11 C	 No.19 f.158v (line 14) zone 11 C	
 No.20 f.214r (line 14) zone 14 C	 No.21 f.263r (line 10) zone 15 D	 No.22 f.298v (line 3) zone 17 A	 No.23 f.303v (line 6) zone 17 A
 No.24 f.304r (line 12) zone 17 A	 No.25 f.304v (line 5) zone 17 A	 No.26 f.307r (line 12) zone 17 A	 No.27 f.308r (line 7) zone 17 A
 No.28 f.313v (line 15) zone 17 A	 No.29 f.315r (line 1) zone 17 A	 No.30 f.316r (line 7) zone 17 A	 No.31 f.318r (line 18) zone 17 A

Fig.4.7 Minute letters added in zones attributed to Scribes A, C and D. The majority of these seem to be added as corrections (see also fig.6.88)



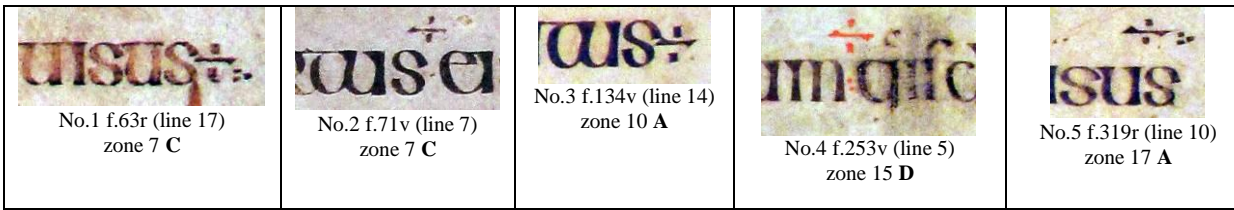


Fig.4.8 Tironian abbreviation for *est* (÷) in zones attributed to Scribes A, C and D (no.4 in red would probably be linked to Scribe B in Meehan's scheme)

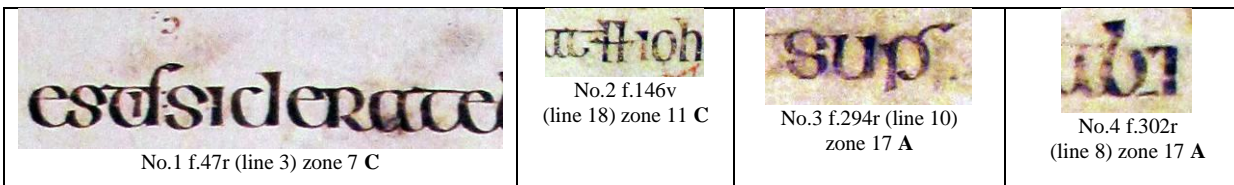


Fig.4.9 The only instances of *Tironian notae* for *con* and *enim*, a contraction for *per* and a '7'-shaped *et* (see also fig.3.80-no.6 and fig.4.25-no.4) in zones attributed to Scribes A and C. Compare no.3 with fig.3.222

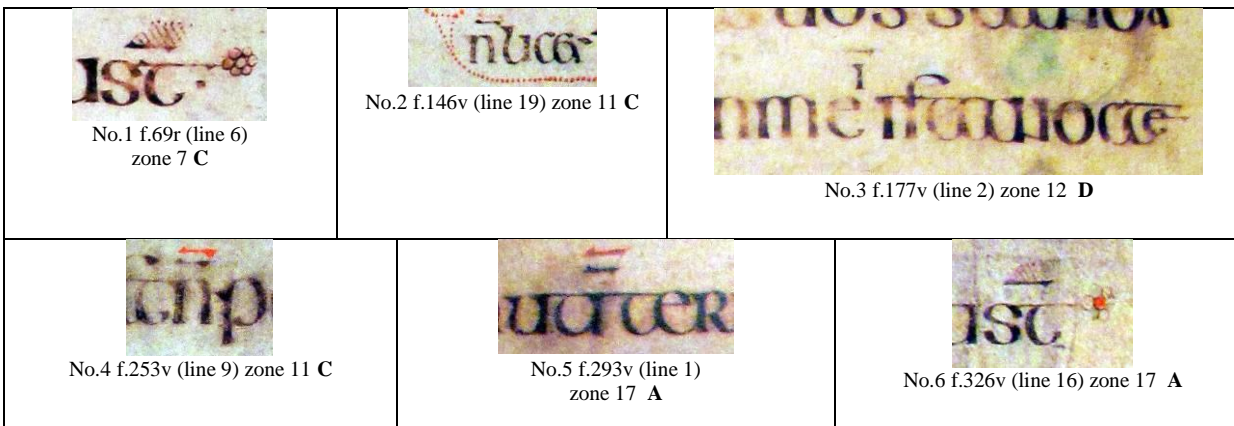


Fig.4.10 Suspensions for *sunt* (nos.1 and 6), *non* (nos.2 and 4) and *in* (nos.3 and 5) in zones attributed to Scribes A, C and D

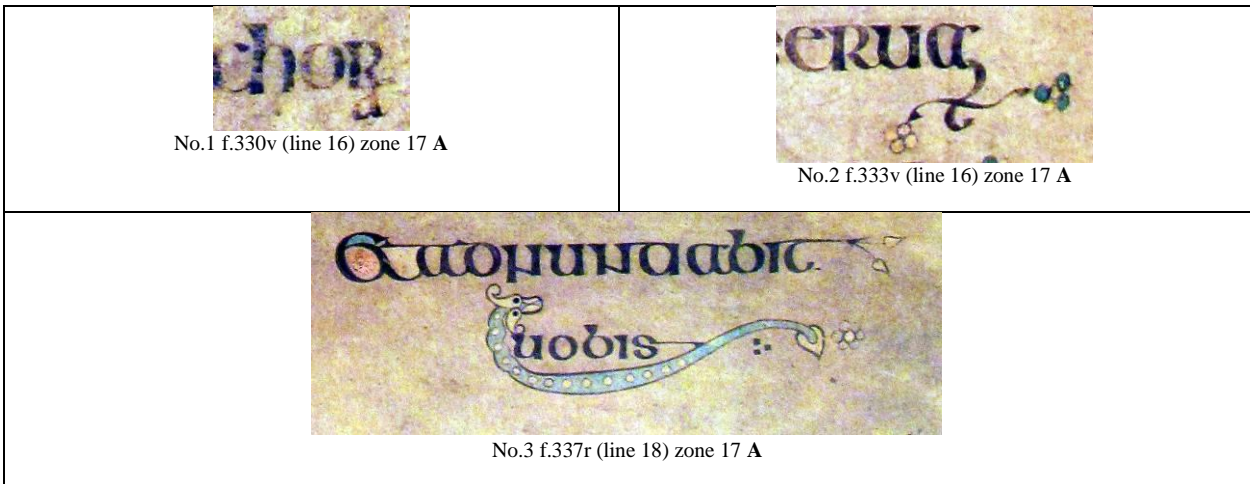


Fig.4.11 All Eusebian Sections ending in subscripted letters in zones attributed to Scribe A

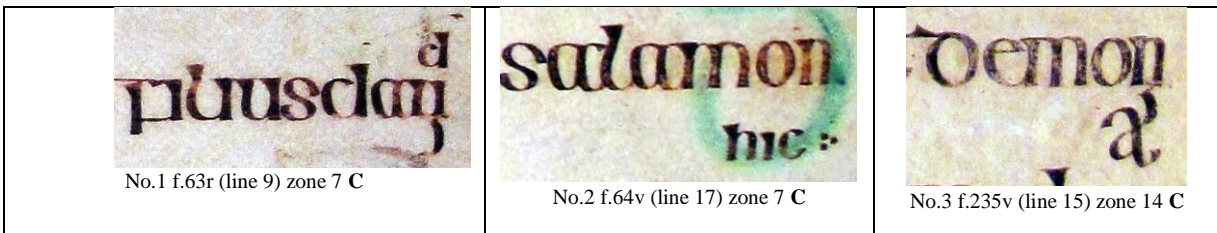


Fig.4.12 All Eusebian Sections ending in subscripted letters in zones attributed to Scribe C

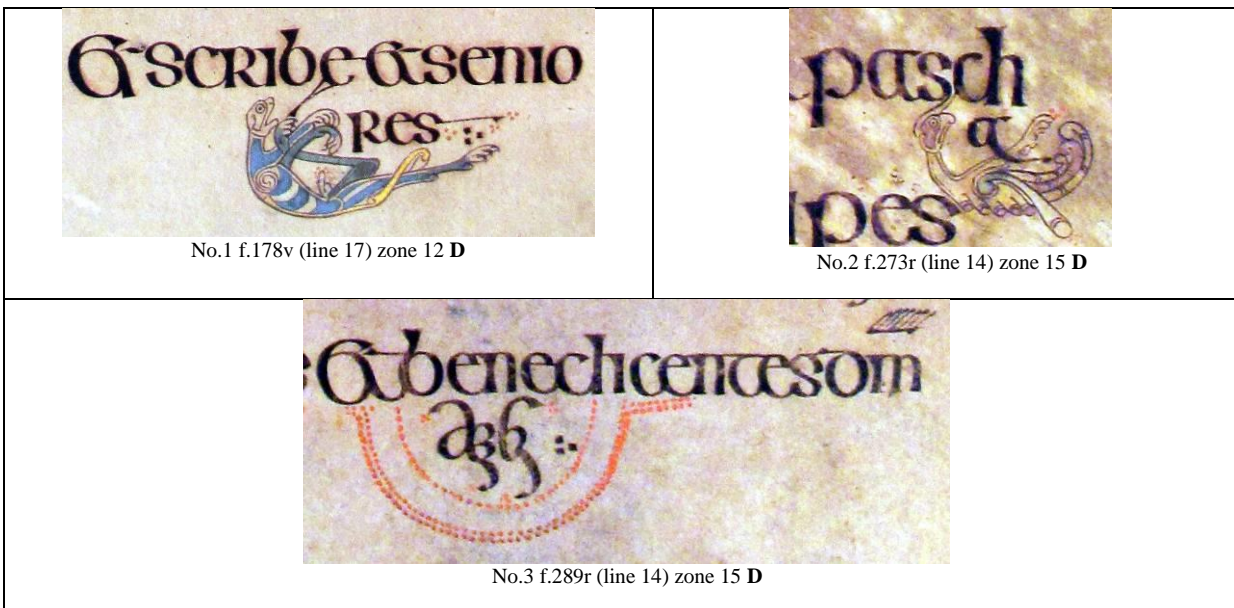


Fig.4.13 All Eusebian Sections ending in subscripted letters in zones attributed to Scribe D

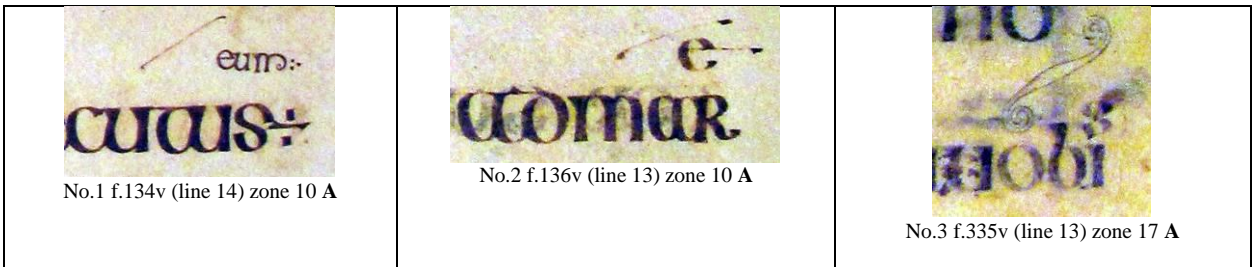


Fig.4.14 All Eusebian Sections ending in superscripted letters in zones attributed to Scribe A

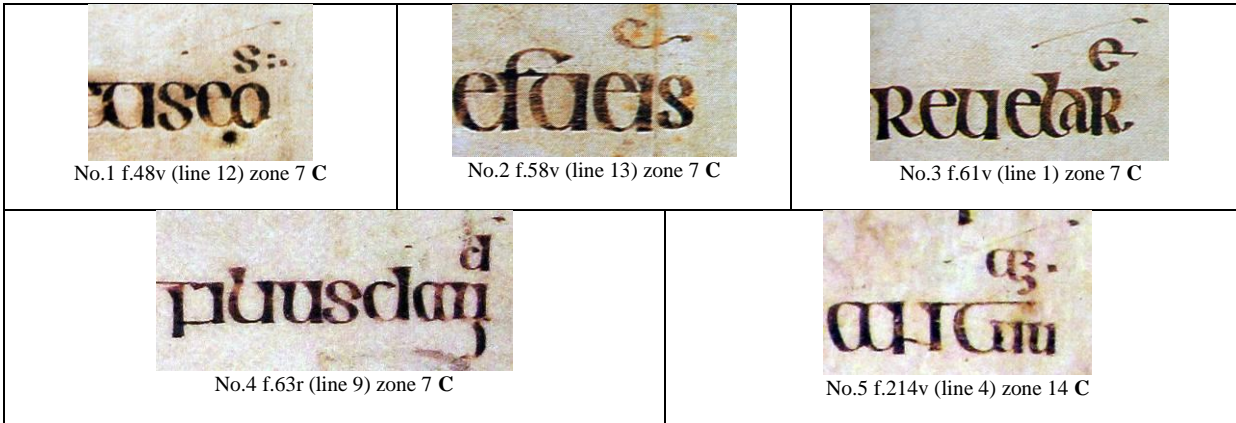
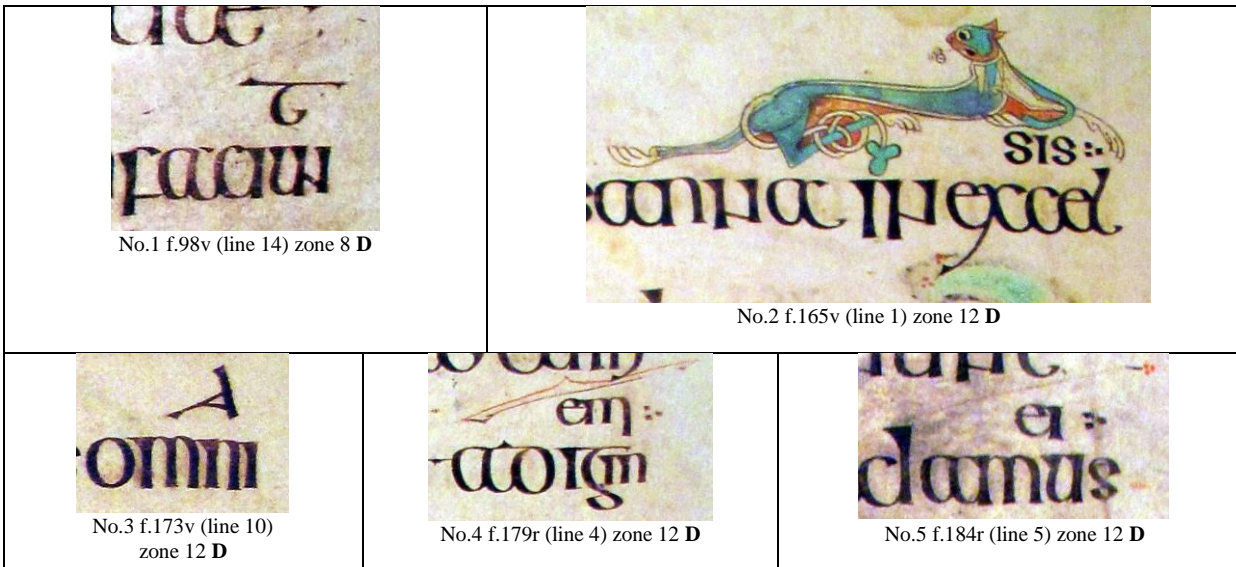


Fig.4.15 All Eusebian Sections ending in superscripted letters in zones attributed to Scribe C



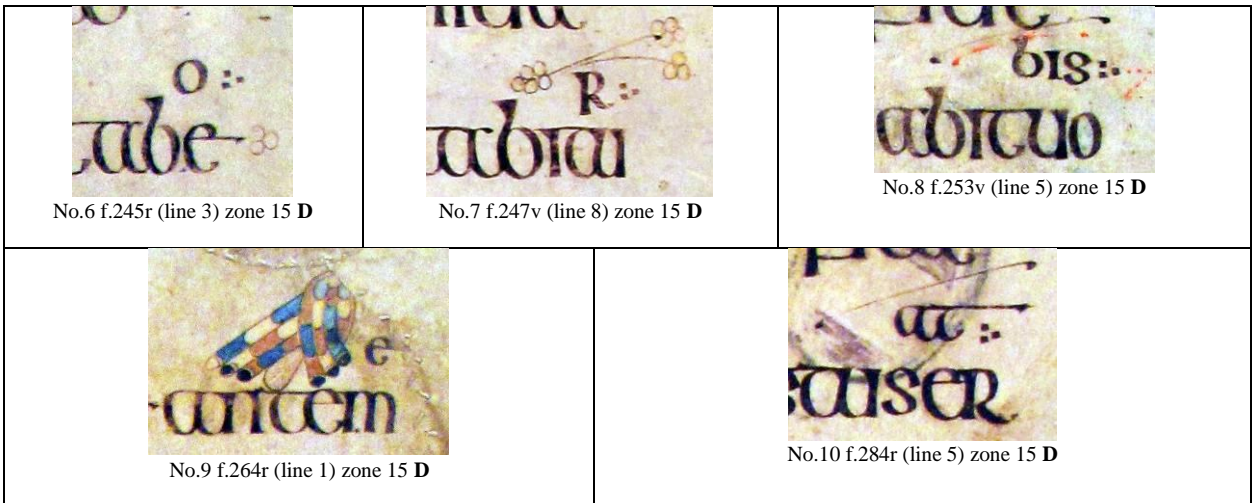


Fig.4.16 All Eusebian Sections ending in superscripted letters in zones attributed to Scribe D

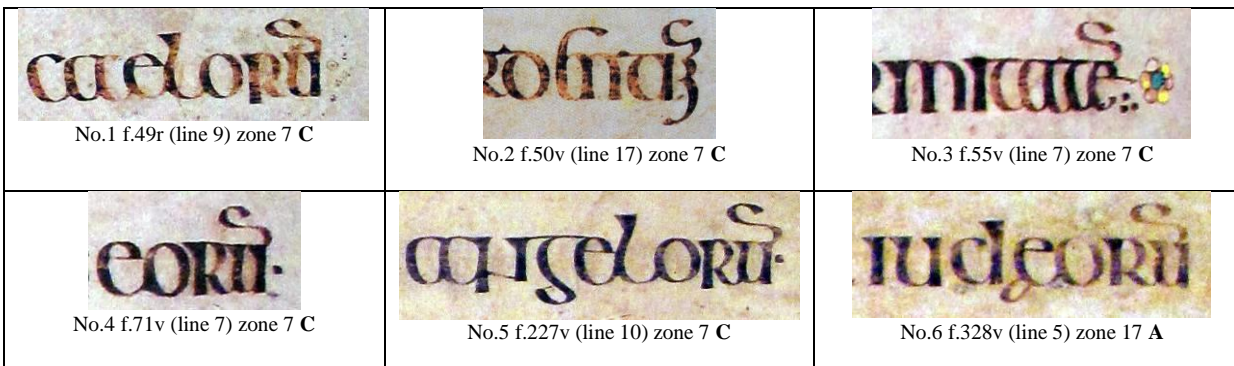


Fig.4.17 All Eusebian Sections ending in s-shaped superscripted *m* in zones attributed to Scribes C and A

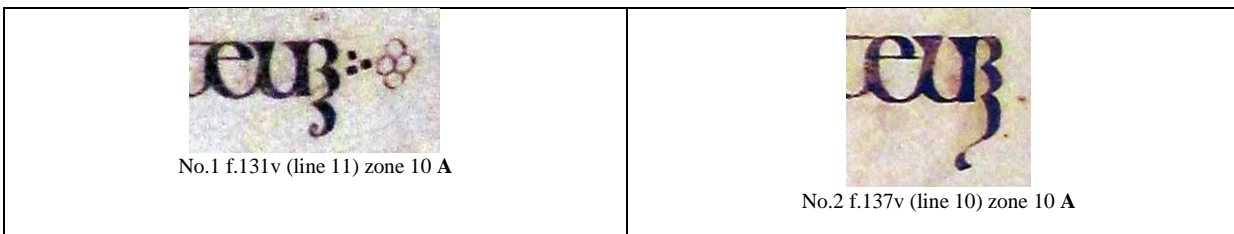


Fig.4.18 All Eusebian Sections ending in vertical-*m* in zones attributed to Scribe A

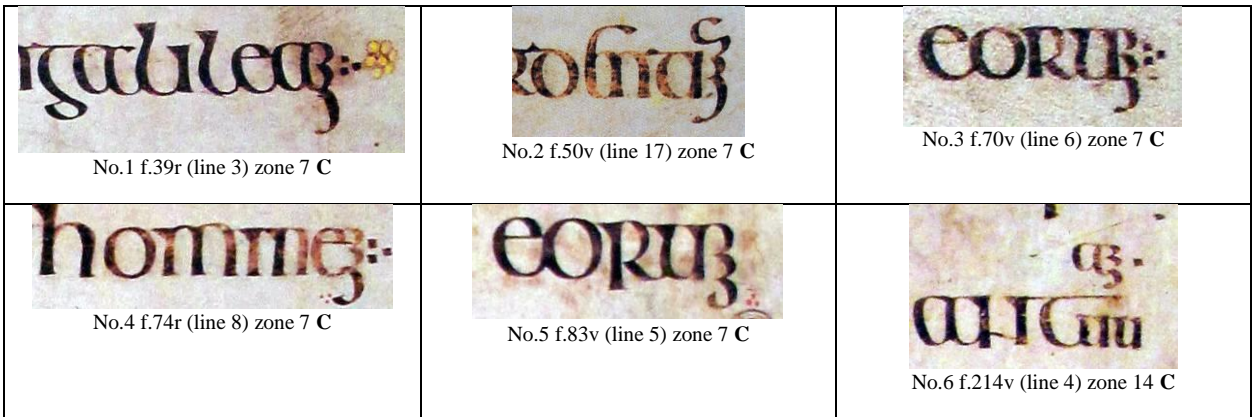


Fig.4.19 All Eusebian Sections ending in vertical-*m* in zones attributed to Scribe C

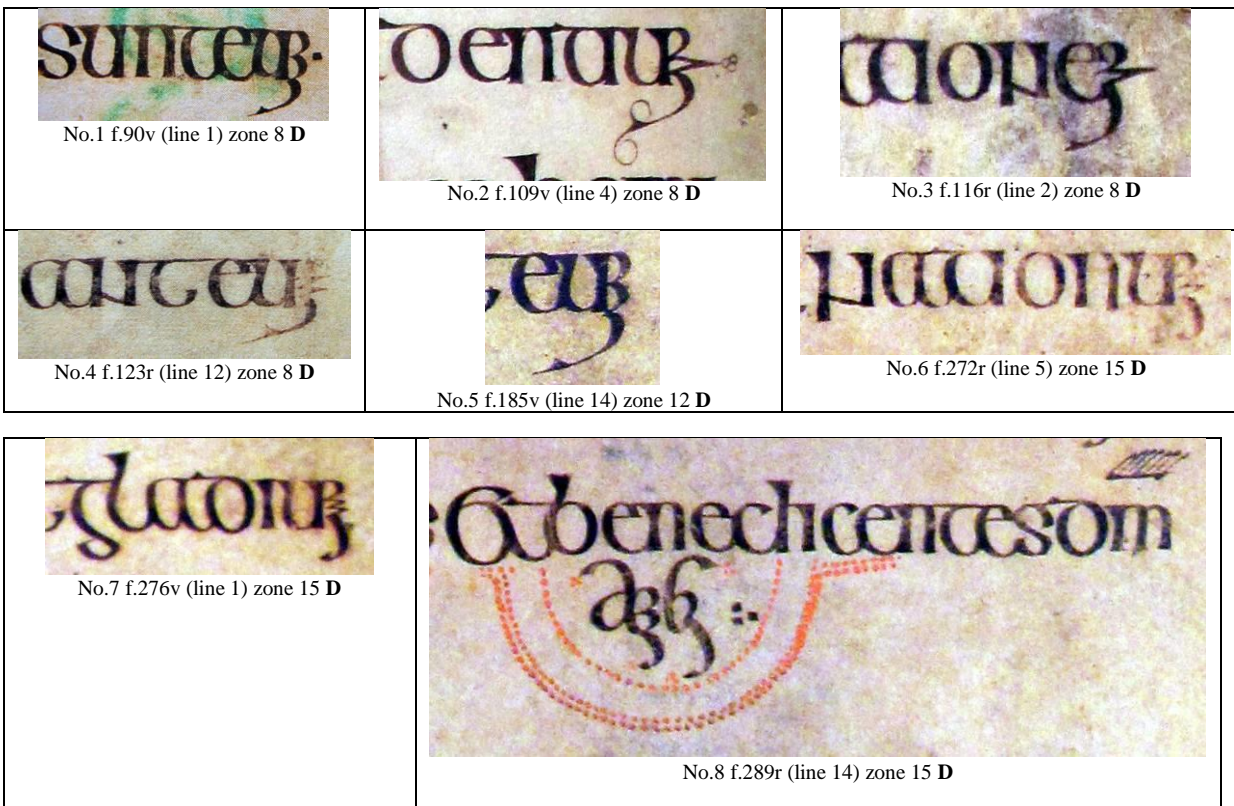


Fig.4.20 All Eusebian Sections ending in vertical-*m* in zones attributed to Scribe D (vertical-*m* and vertical-*n* in no.8)

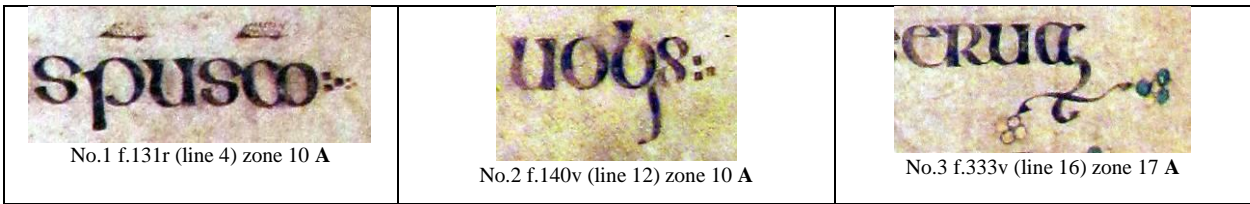


Fig.4.21 All Eusebian Sections ending in calligraphic letter combinations in zones attributed to Scribe A



Fig.4.22 All Eusebian Sections ending in calligraphic letter combinations in zones attributed to Scribe C

 <p>No.1 f.91v (line 13) zone 8 <b>D</b></p>	 <p>No.2 f.92v (line 4) zone 8 <b>D</b></p>	 <p>No.3 f.98v (line 14) zone 8 <b>D</b></p>
 <p>No.4 f.104r (line 13) zone 8 <b>D</b></p>	 <p>No.5 f.104v (line 10) zone 8 <b>D</b></p>	 <p>No.6 f.106r (line 3) zone 8 <b>D</b></p>
 <p>No.7 f.107v (line 14) zone 8 <b>D</b></p>	 <p>No.8 f.177v (line 2) zone 12 <b>D</b></p>	 <p>No.9 f.179r (line 4) zone 12 <b>D</b></p>
 <p>No.10 f.248r (line 4) zone 15 <b>D</b></p>	 <p>No.11 f.253v (line 9) zone 15 <b>D</b></p>	 <p>No.12 f.255v (line 7) zone 15 <b>D</b></p>
 <p>No.13 f.255v (line 9) zone 15 <b>D</b></p>	 <p>No.14 f.275v (line 12) zone 15 <b>D</b></p>	 <p>No.15 f.275v (line 14) zone 15 <b>D</b></p>
 <p>No.16 f.282v (line 7) zone 15 <b>D</b></p>	 <p>No.17 f.289r (line 14) zone 15 <b>D</b></p>	

Fig.4.23 All Eusebian Sections ending in calligraphic letter combinations in zones attributed to Scribe D

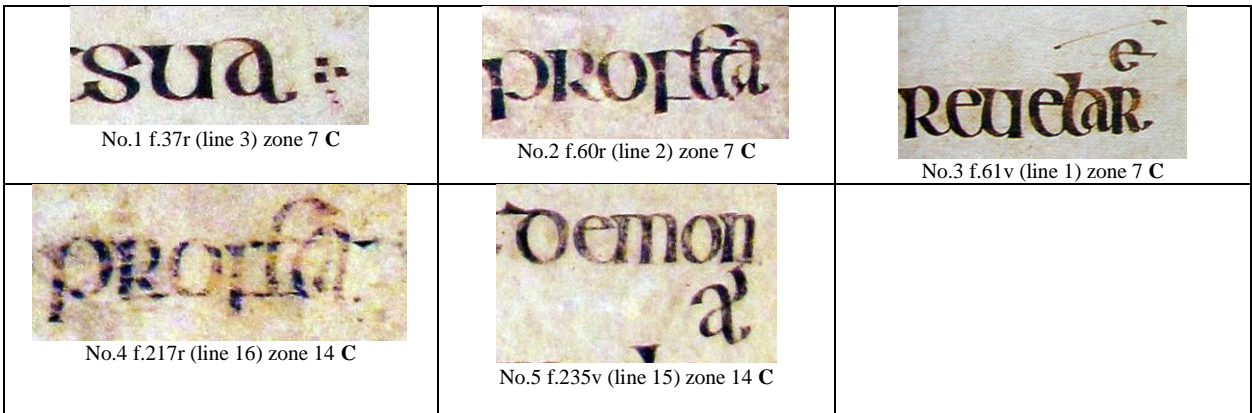


Fig.4.24 All Eusebian Section endings including uncial-*a* in zones attributed to Scribe C

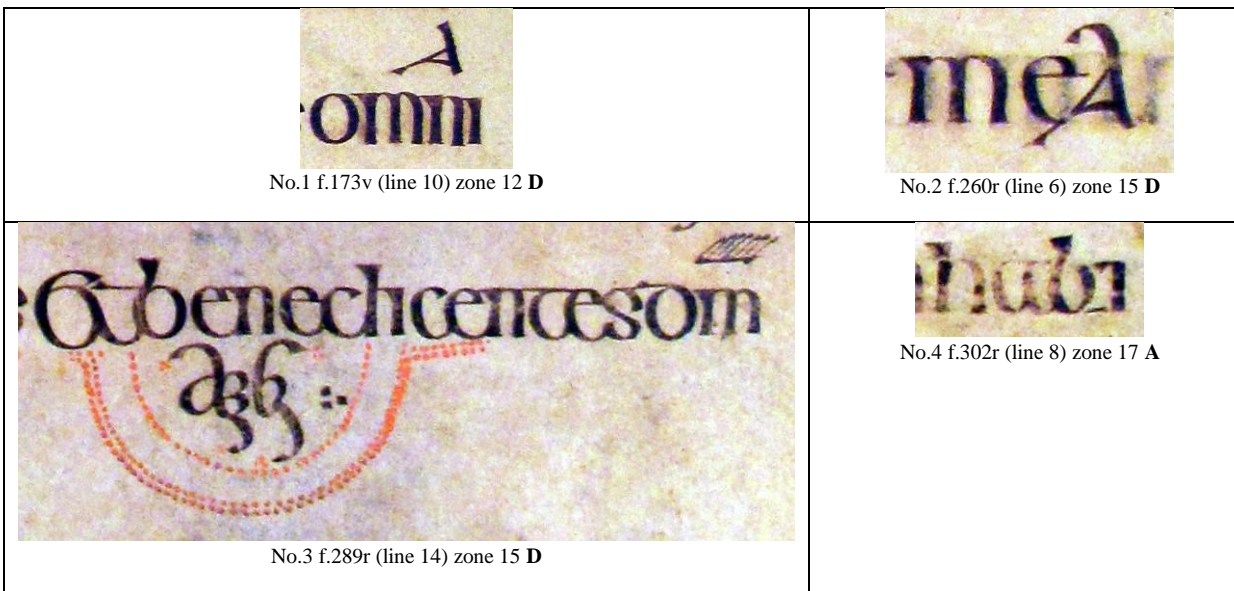
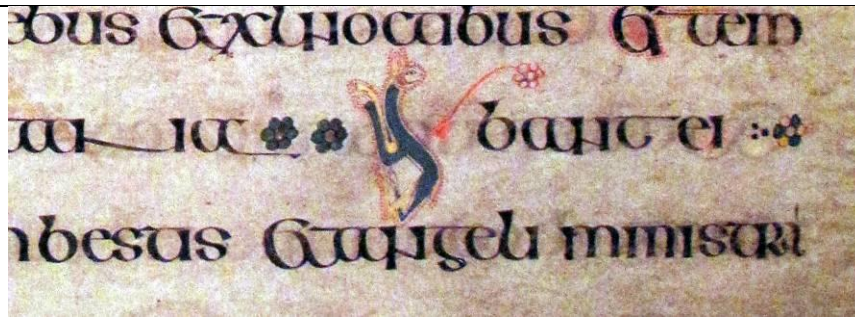


Fig.4.25 All Eusebian Section endings including uncial-*a* in zones attributed to Scribe D nos.1-3 and no.4 - the single instance in the script of the 7-shaped *Tironian* abbreviation for *et* (see also fig.4.9-no.4 and fig.3.212-no.6)





No.1 f.131r, (lines 9-11 end of Eusebian section 7) zone 10 A



No.2 f.302r, (lines 4-6 end of Eusebian section 34) zone 17 A



No.3 f.145v, (lines 15-17 end of Eusebian section 52) zone 11 C



No.4 f.212r, (lines 12-14 end of Eusebian section 48) zone 14 C

Fig.4.26 All Eusebian Sections ending in a turn-in-path with zoomorphic markers in zones attributed to Scribes A and C

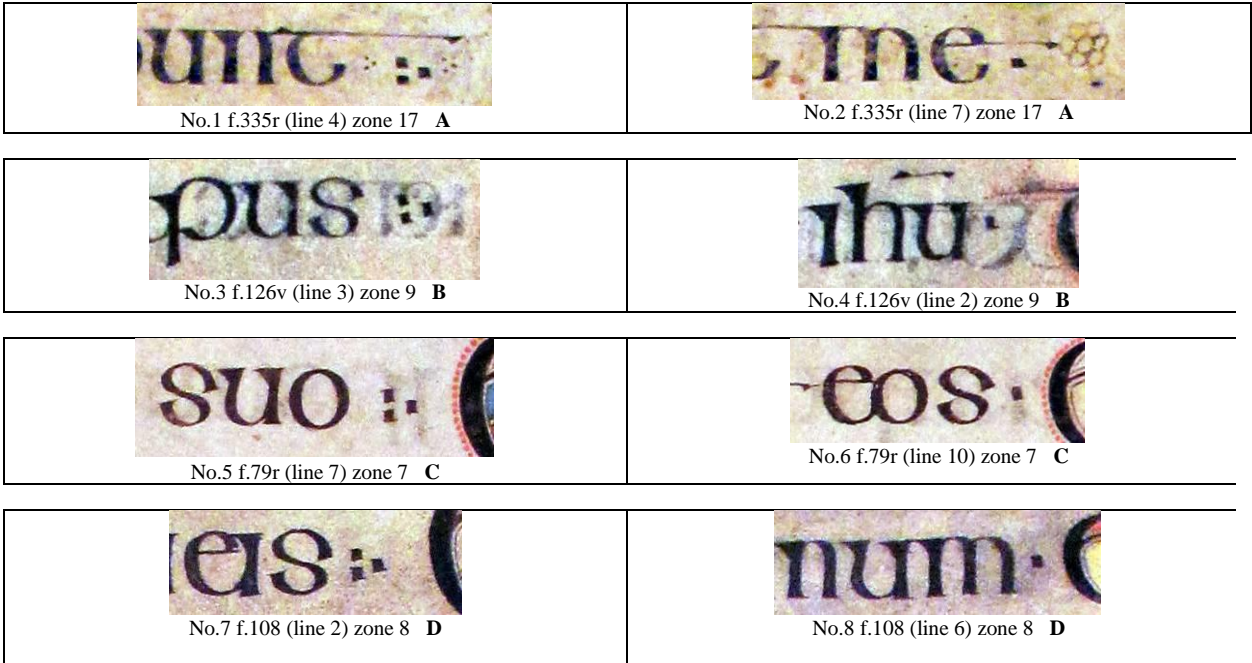


Fig.4.27 Typical triple and single dot punctuation marks as they occur throughout the manuscript in zones attributed to the various hands in the four-scribe scheme A, B, C and D

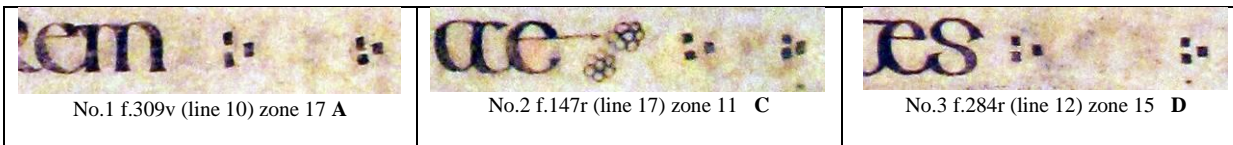


Fig.4.28 Triple dot punctuation marks in pairs, in zones attributed to Scribes A, C and D



Fig.4.29 Triple dot punctuation marks in threes in zones attributed to Scribes A, and C

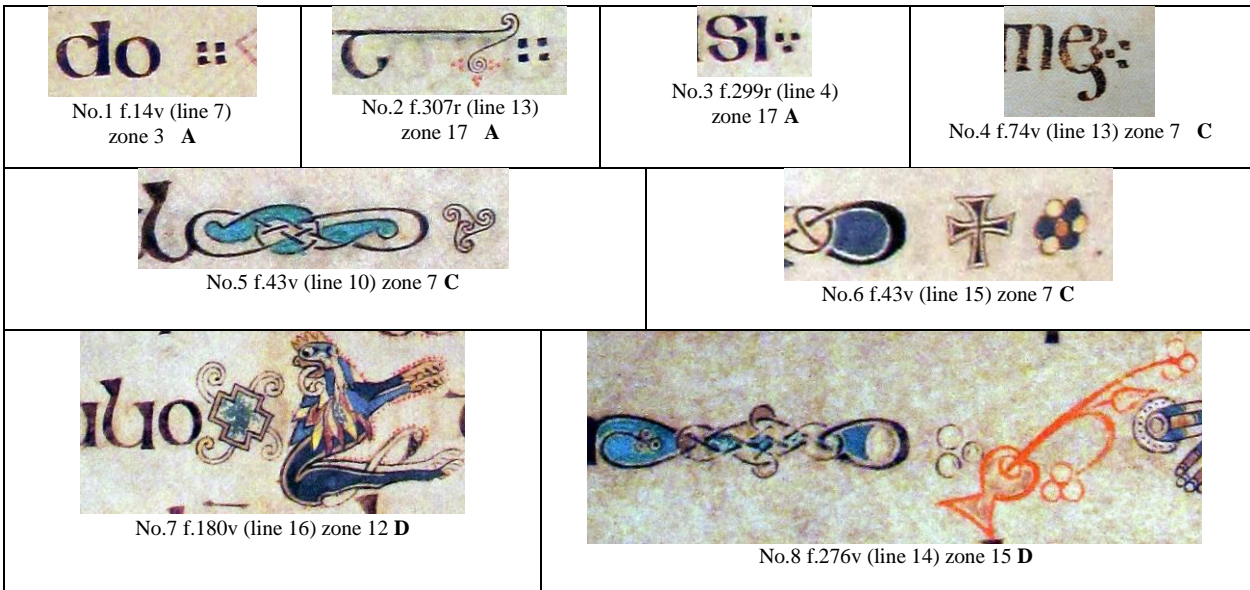


Fig.4.30 All instances of unusual punctuation marks occurring in zones attributed to Scribes A, C and D

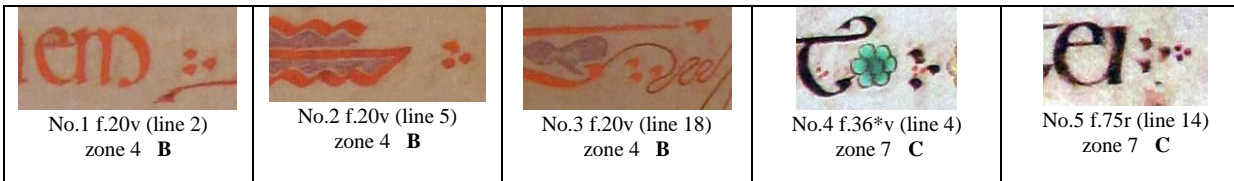


Fig.4.31 All instances of non-rectangular triple-dot punctuation marks. These occur in zones 4 and 7 attributed to Scribes B and C. Compare with fig.3.221-no.2

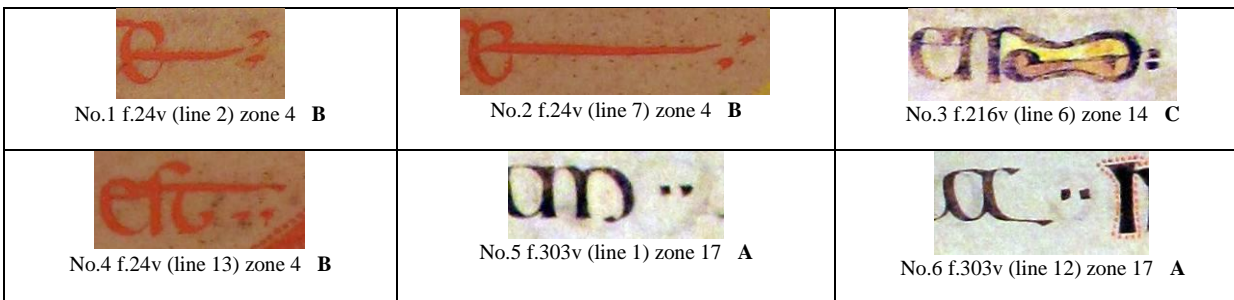


Fig.4.32 All instances of paired punctuation marks (vertical and horizontal). These occur in zones attributed to Scribes A, B and C



Fig.4.33 Instances of horizontal triple punctuation marks. These occur in zone 4 attributed to Scribe B

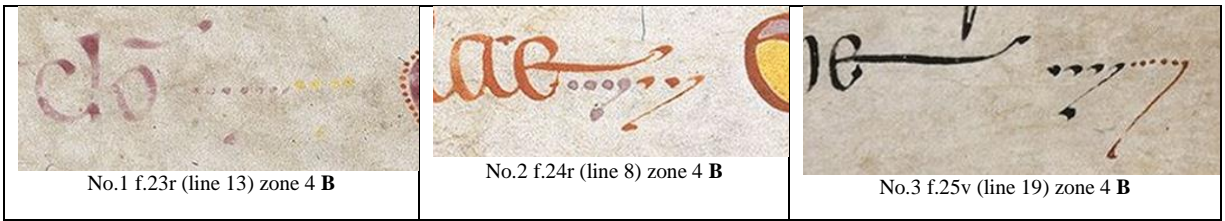


Fig.4.34 Instances of ‘ellipsis-like’ marks in purple, yellow, black and red on ff.23r-25v in zone 4 attributed to Scribe B. In each case the motif is ‘doubled’ in a second colour. It is interesting to note the similarities and the differences between the various instances

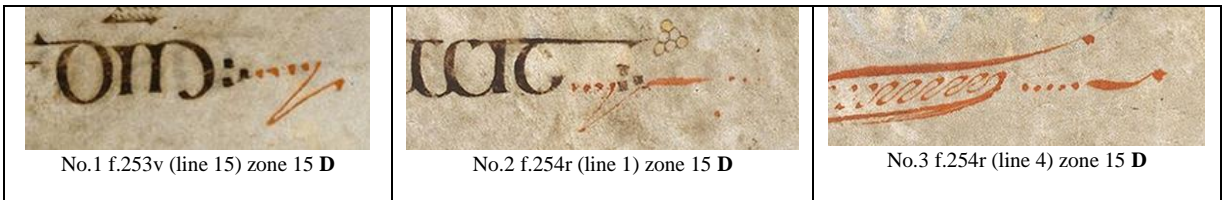


Fig.4.35 Instances of red ‘ellipsis-like’ marks on the opening ff.253v-254r. These look like second campaign additions in zone 15 attributed to Scribe D. Nos.1 and 2 have distinctive flourished endings while the addition to the scroll in no.3 is a further variant of this motif

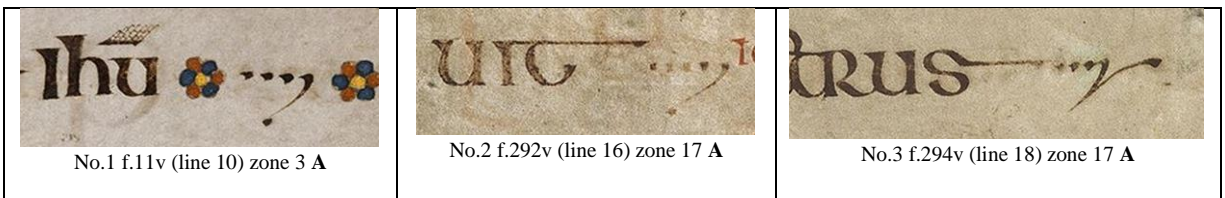


Fig.4.36 The only three instances of ‘ellipsis-like’ marks from the first campaign on ff.11v, 292v and 294v in zones attributed to Scribe A. Note the similarities between no.1 and fig.4.34-no.3 and also between the flourished endings of no.3 and fig.4.35-nos.1-2

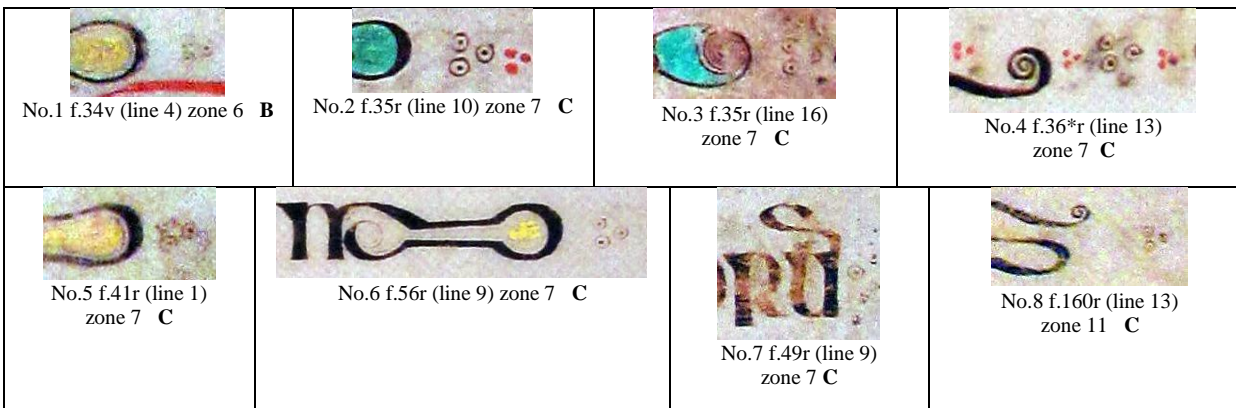
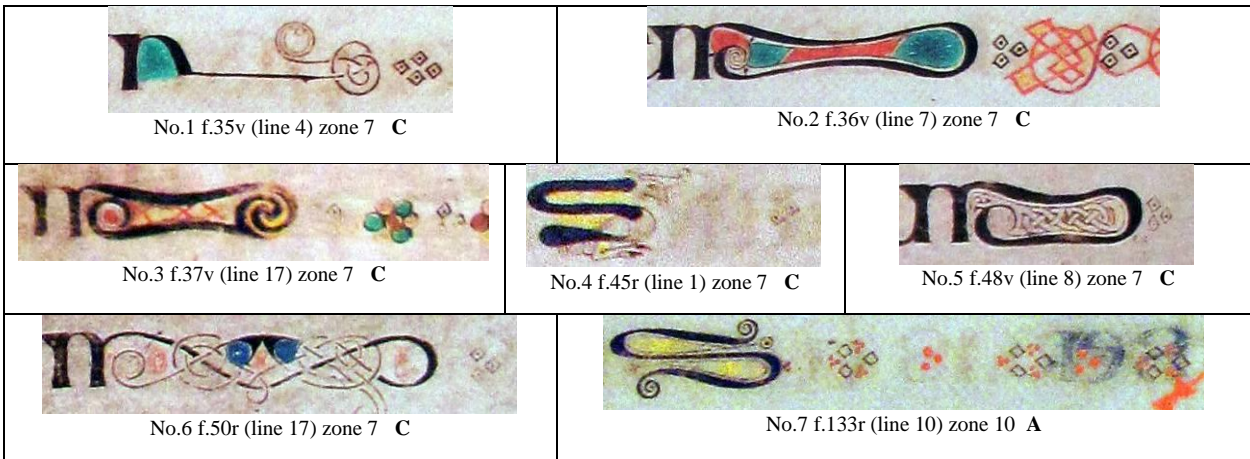
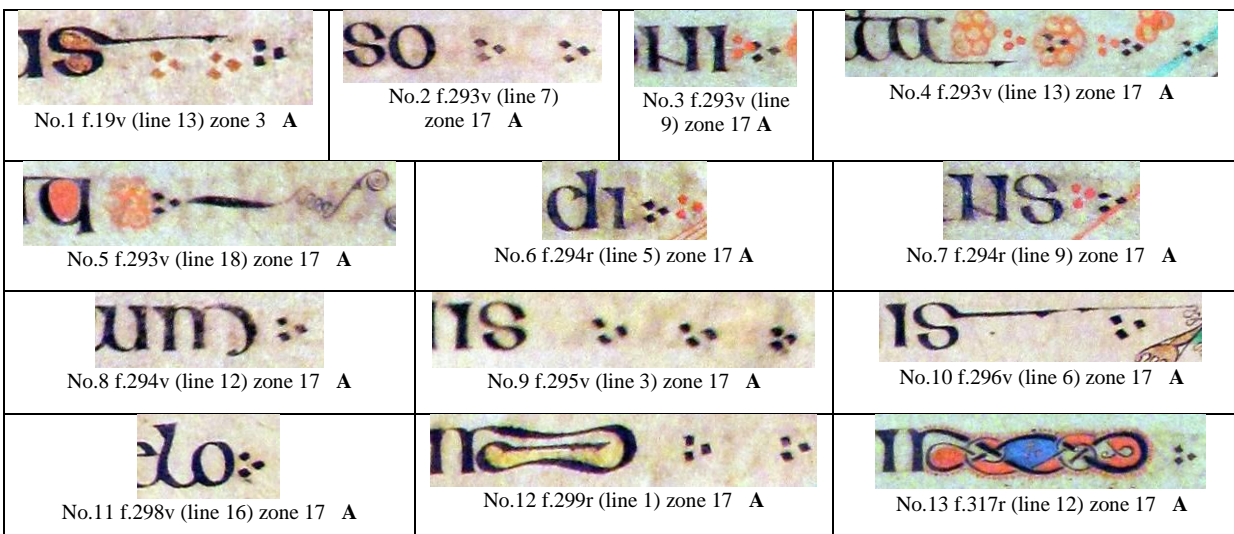


Fig.4.37 All instances of encircled triple-dot punctuation marks. These occur in zones 6 attributed to Scribe B, and zones 7 and 11 attributed to Scribe C (no.8 is a single dot). See also fig.4.73



4.38 All instances of outlined lozenge-shaped punctuation marks. These occur in zone 7 attributed to Scribe C and zone 10 attributed to Scribe A



4.39 All instances of solid lozenge-shaped triple-dot punctuation marks. No.1 is in zone 3 and the rest occur as a cluster between ff.293v-299r in zone 17 with the exception of no.13 on f.317r. Both zones are attributed to Scribe A although the instances in red would presumably be attributed to Scribe B in Meehan's scheme

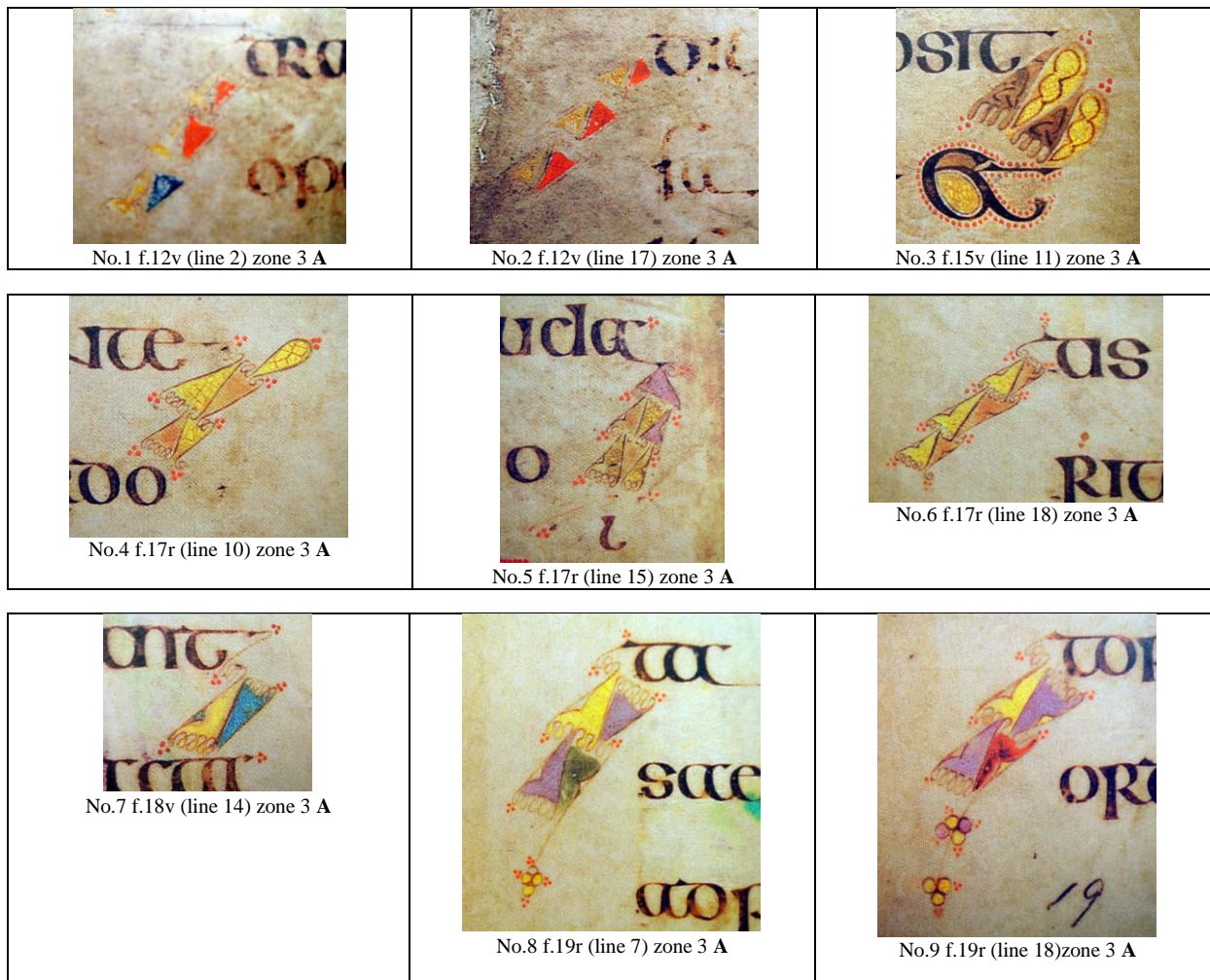
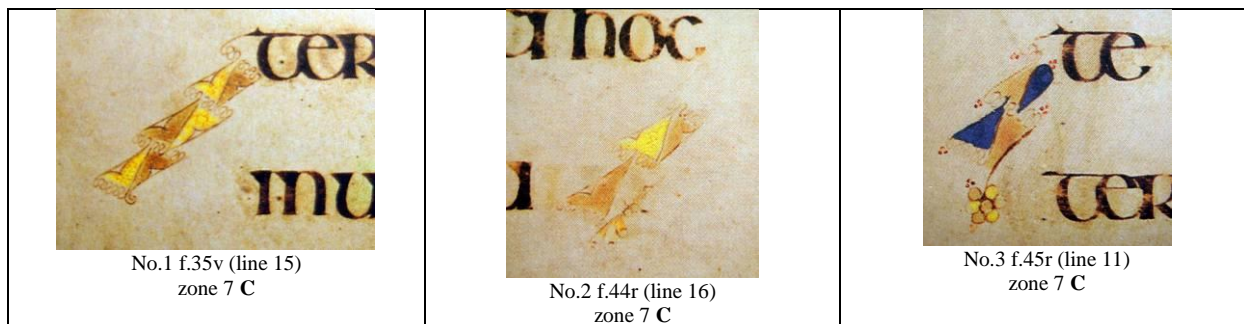


Fig.4.40 Marginal arabesques in zone 3 attributed to Scribe A





No. 4 f. 48r (line 15)  
zone 7 C



No. 5 f. 52r (line 5)  
zone 7 C



No. 6 f. 52r (line 14)  
zone 7 C



No. 7 f. 52r (lines 16 and 17)  
zone 7 C



No. 8 f. 53r (line 15)  
zone 7 C



No. 9 f. 55r (line 2)  
zone 7 C



No. 10 f. 55r (line 7)  
zone 7 C



No. 11 f. 55r (line 17)  
zone 7 C



No. 12 f. 56r (line 4)  
zone 7 C



No. 13 f. 57r (line 15)  
zone 7 C



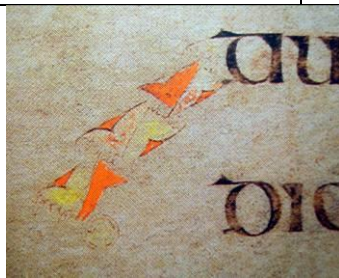
No. 14 f. 59v (line 9)  
zone 7 C



No. 15 f. 64v (line 11)  
zone 7 C



No. 16 f. 69r (line 6)  
zone 7 C



No. 17 f. 70r (line 2)  
zone 7 C



No. 18 f. 70v (line 15)  
zone 7 C



No. 19 f. 73r (lines 15 and 16)  
zone 7 C

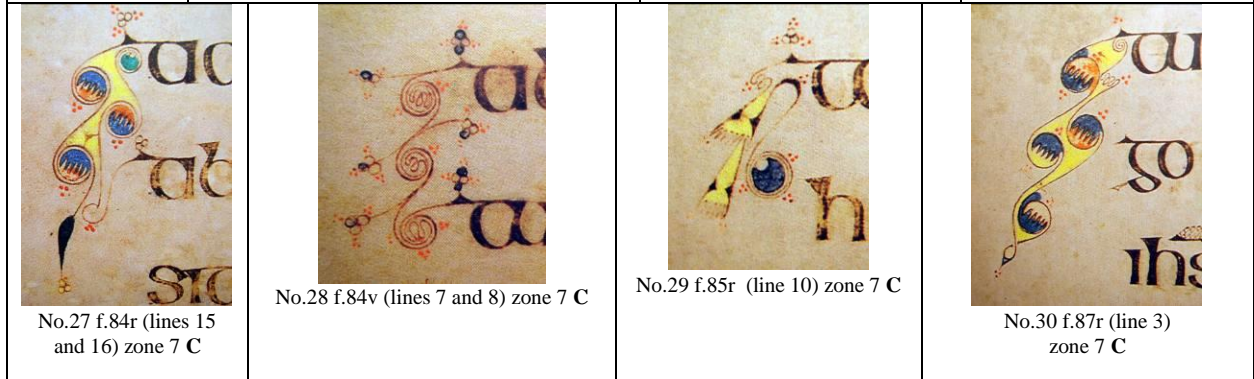
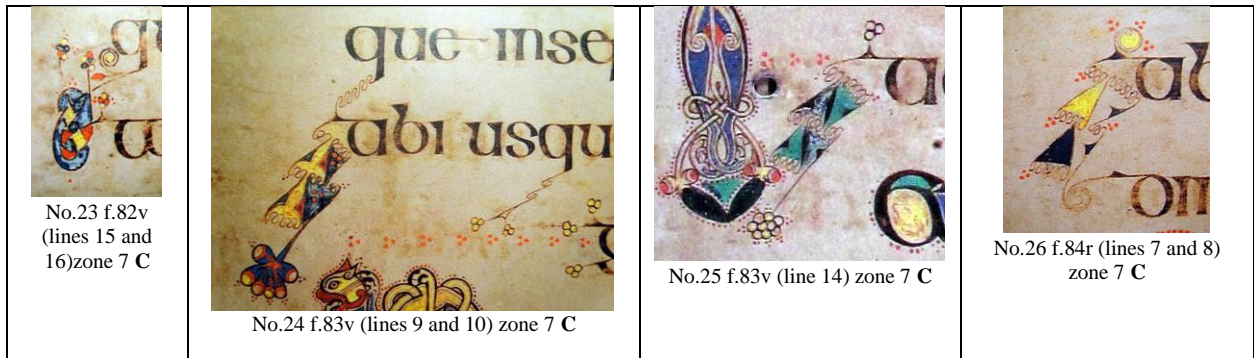


Fig.4.41 Marginal arabesques in zone 7 attributed to Scribe C. No.20 shows an instance of a similar triangular motif incorporated into a line-filling scroll. This is attributed to the proposed second campaign (see also fig.4.42-nos.8-12 and fig.4.107)





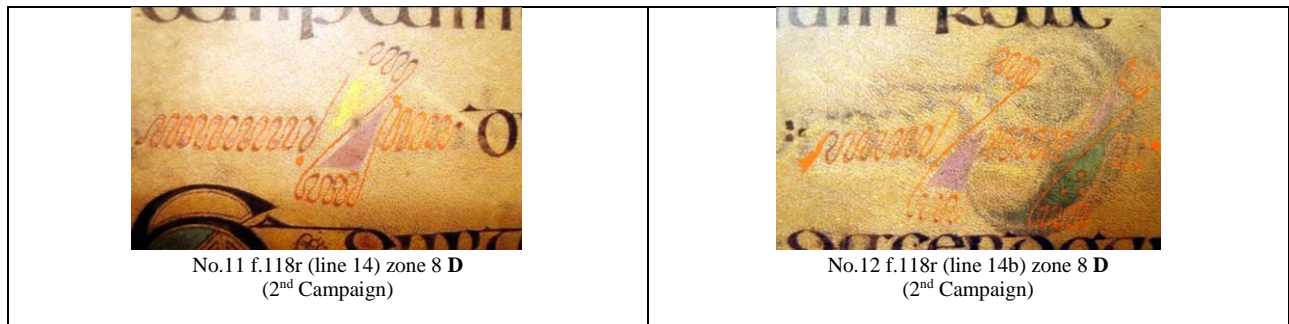
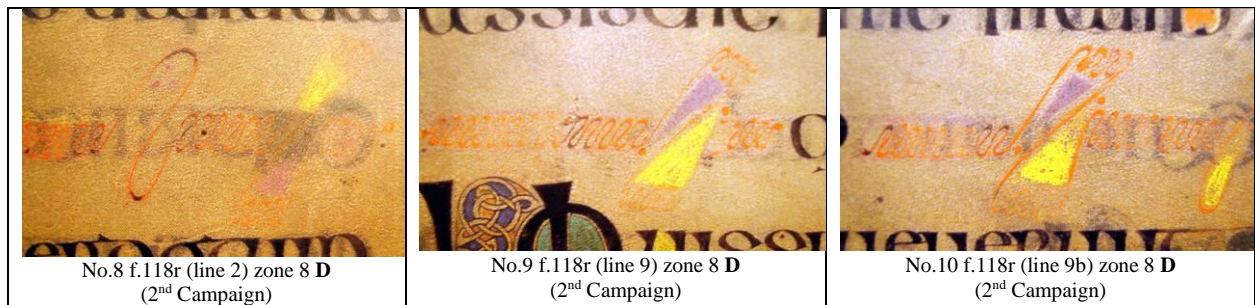
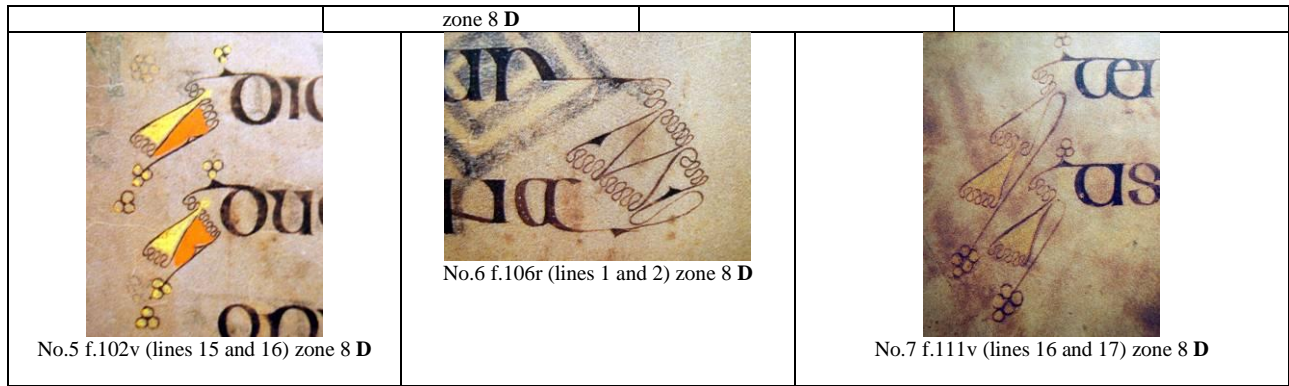


Fig.4.42 Marginal arabesques in zone 8 attributed to Scribe D. Nos.8-12 show similar triangular motifs incorporated into line-filling scrolls which are attributed to the proposed second campaign (see also fig.4.41-no.20 and fig.4.107)

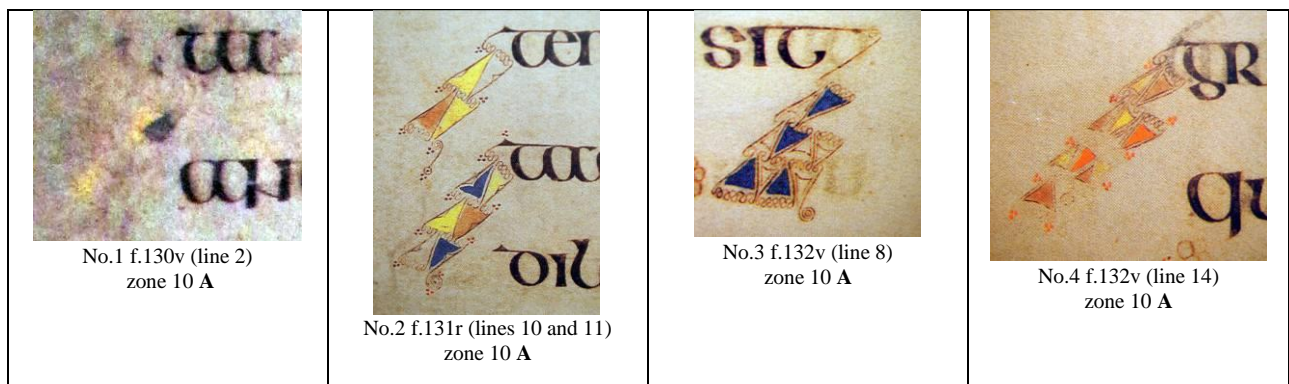


Fig.4.43 Marginal arabesques in zone 10 attributed to Scribe A



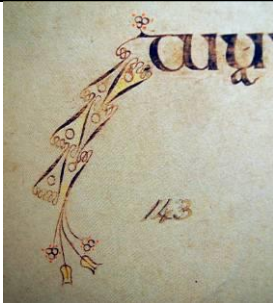
No.1 f.141v (line 12) zone 11 C



No.2 f.142v (lines 8 and 9) zone 11 C



No.3 f.143r (line 5) zone 11 C



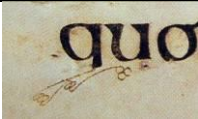
No.4 f.143r (line 17) zone 11 C



No.5 f.143v (line 1) zone 11 C



No.6 f.144r (line 13)  
zone 11 C



No.7 f.144r (line 16) zone 11 C



No.8 f.144r (line 17) zone 11 C



No.9 f.145r (line 11) zone 11 C



No.10 f.145r (line 14)  
zone 11 C



No.11 f.145v (line 16)  
zone 11 C



No.12 f.146v (line 8) zone 11 C



No.13 f.147r (line 11)  
zone 11 C



No.14 f.151v (l. 4) zone 11 C



No.15 f.152r (line 12) zone 11 C



No.16 f.153r (line 9)  
zone 11 C



No.17 f.153r (line 11)  
zone 11 C



Fig.4.44 Marginal arabesques in zone 11 attributed to Scribe C





Fig.4.45 Marginal arabesques in zone 12 attributed to Scribe D



No.1 f.189r (line 15) zone 14 C



No.2 f.205v (line 4) zone 14 C



No.3 f.205v (line 9) zone 14 C



No.4 f.205v (line 14) zone 14 C



No.5 f.209v (lines 9 and 10)  
zone 14 C



No.6 f.212r (lines 4-8)  
zone 14 C



No.7 f.212v (lines 3 and 4) zone 14 C



No.8 f.215v (line 10)  
zone 14 C



No.9 f.216r (lines 15 and 16) zone 14 C



No.10 f.219v (lines 8-10)  
zone 14 C



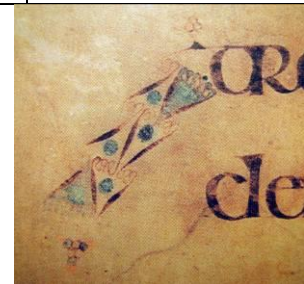
No.11 f.219v (line 11)  
zone 14 C



No.13 f.221r (line 2) zone 14 C



No.14 f.221r (lines 13 and 14)  
zone 14 C

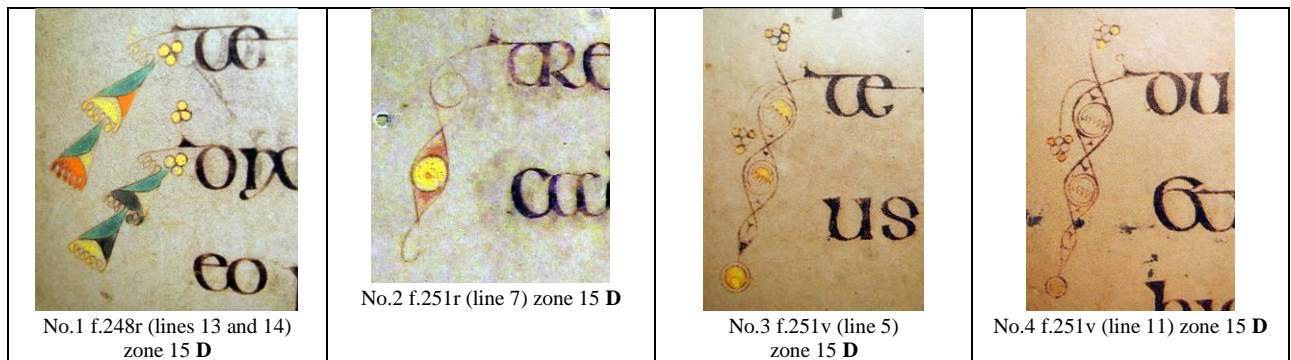


No.15 f.221v (line 14)  
zone 14 C

<p>No.12 f.220r (lines 2-4) zone 14 C</p>			
 <p>No.16 f.222r (line 13) zone 14 C</p>	 <p>No.17 f.222r (line 16) zone 14 C</p>	 <p>No.18 f.222v (line 1) zone 14 C</p>	 <p>No.19 f.222v (line 3) zone 14 C</p>
 <p>No.20 f.222v (line 8) zone 14 C</p>	 <p>No.21 f.223r (line 3) zone 14 C</p>	 <p>No.22 f.223r (line 7) zone 14 C</p>	 <p>No.23 f.223r (line 10) zone 14 C</p>
 <p>No.24 f.224r (line 11) zone 14 C</p>	 <p>No.25 f.225v (line 7) zone 14 C</p>	 <p>No.26 f.225v (lines 14-16) zone 14 C</p>	 <p>No.27 f.226r (lines 7 and 8) zone 14 C</p>
 <p>No.28 f.228r (line 5) zone 14 C</p>	 <p>No.29 f.228r (line 13) zone 14 C</p>	 <p>No.30 f.228r (line 16) zone 14 C</p>	 <p>No.31 f.231v (line 14) zone 14 C</p>



Fig.4.46 Marginal arabesques in zone 14 attributed to Scribe C





No.5 f.253r (lines 11 and 12) zone 15 **D**



No.6 f.253r (line 15) zone 15 **D**



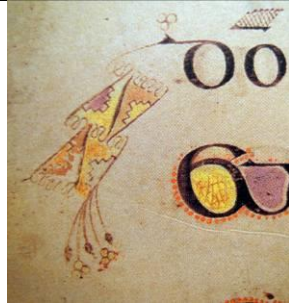
No.7 f.256r (line 12) zone 15 **D**



No.8 f.256v (line 3) zone 15 **D**



No.9 f.256v (line 9) zone 15 **D**



No.10 f.256v (line 12) zone 15 **D**



No.11 f.259r (line 2) zone 15 **D**



No.12 f.259r (line 9) zone 15 **D**



No.13 f.260r (line 15) zone 15 **D**



No.14 f.261r (line 7) zone 15 **D**



No.15 f.261r (lines 10 and 11) zone 15 **D**



No.16 f.262r (lines 2 and 3) zone 15 **D**



No.17 f.262r (line 8) zone 15 **D**



No.18 f.265v (lines 5 and 6) zone 15 **D**



No.19 f.266r (lines 11 and 12) zone 15 **D**



No.20 f.268v (line 6) zone 15 **D**





No.21 f.269r (line 1)  
zone 15 D



No.22 f.269v (line 3)  
zone 15 D



No.23 f.270v (lines 10 and 11)  
zone 15 D



No.24 f.270v (line 13) zone 15 D



No.25 f.272r (line 10)  
zone 15 D



No.26 f.274r (lines 12-13)  
zone 15 D



No.27 f.275v (line 8)  
zone 15 D



No.28 f.275v (line 14) zone 15 D



No.29 f.276r (line 13)  
zone 15 D



No.30 f.276v (line 12)  
zone 15 D



No.31 f.276v (line 14)  
zone 15 D



No.32 f.279r (line 9)  
zone 15 D



No.33 f.282v (line 14) zone 15 D



No.34 f.284r (lines 3 and 4)  
zone 15 D



No.35 f.285v (line 14) zone 15 D



No.36 f.286r (line 11) zone 15 D

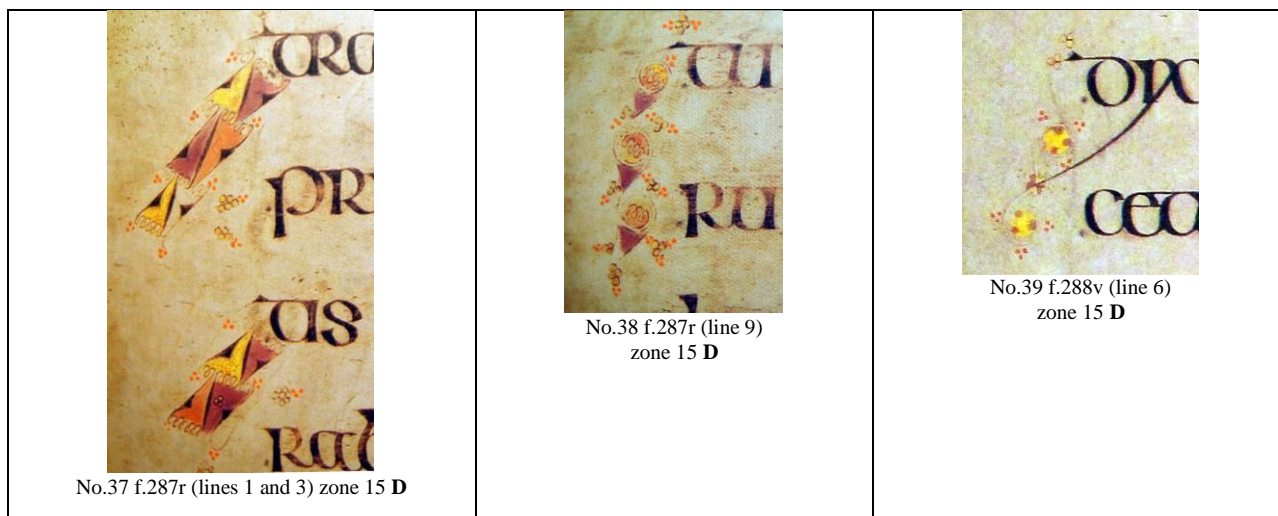


Fig.4.47 Marginal arabesques in zone 15 attributed to Scribe D. The motif in no.39 does not quite conform to those in the other instances but is included as it is related to them and highlights the merging and blending of decorative elements which is such a constant feature in the manuscript





No.11 f.299r (line 6)  
zone 17 A



No.12 f.300v (line 6)  
zone 17 A



No.13 f.302r (line 3)  
zone 17 A



No.14 f.303v (line 12)  
zone 17 A



No.15 f.304r (line 4) zone 17 A



No.16 f.307r (line 10) zone 17 A



No.17 f.309v (line 6)  
zone 17 A



No.18.f.310r (line 9)  
zone 17 A



No.19 f.311v (line 13)  
zone 17 A



No.20 f.312r (line 11)  
zone 17 A



No.21 f.312r (line 11b)  
zone 17 A



No.22 f.314r (line 6)  
zone 17 A



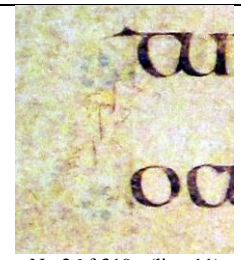
No.23 f.316r (line 1)  
zone 17 A



No.24 f.317v (line 18)  
zone 17 A



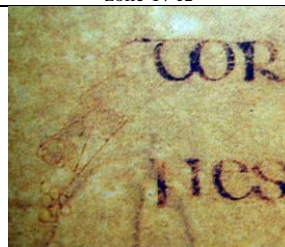
No.25 f.319r (line 18)  
zone 17 A



No.26 f.319v (line 11)  
zone 17 A



No.27 f.320v (line 18)  
zone 17 A



No.28 f.321r (line 8) zone 17 A



No.29 f.321r (line 15) zone 17 A



No.30 f.323r (line 14)  
zone 17 A



Fig.4.48 Marginal arabesques in zone 17 attributed to Scribe A

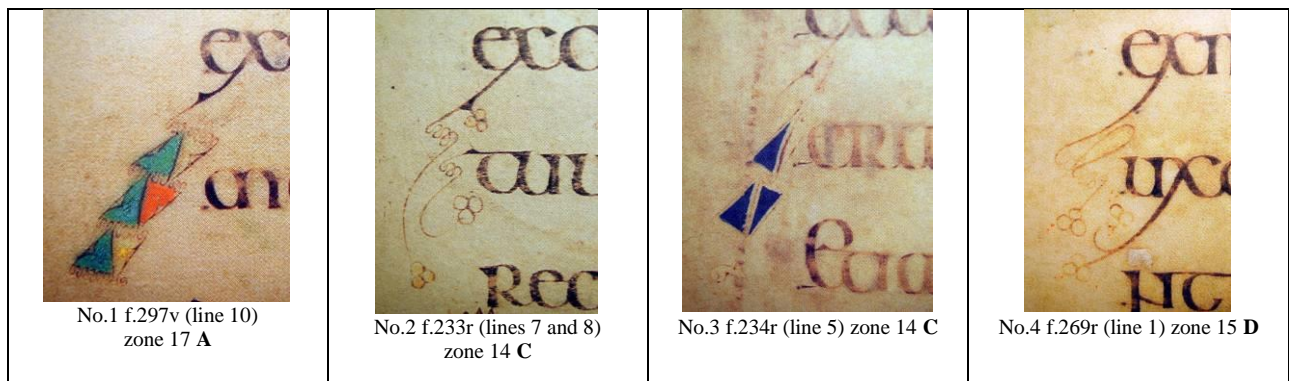


Fig.4.49 All five instances of marginal arabesques added to x which is the second letter in the line, in zones attributed to Scribes A, C and D (see also fig.3.145)

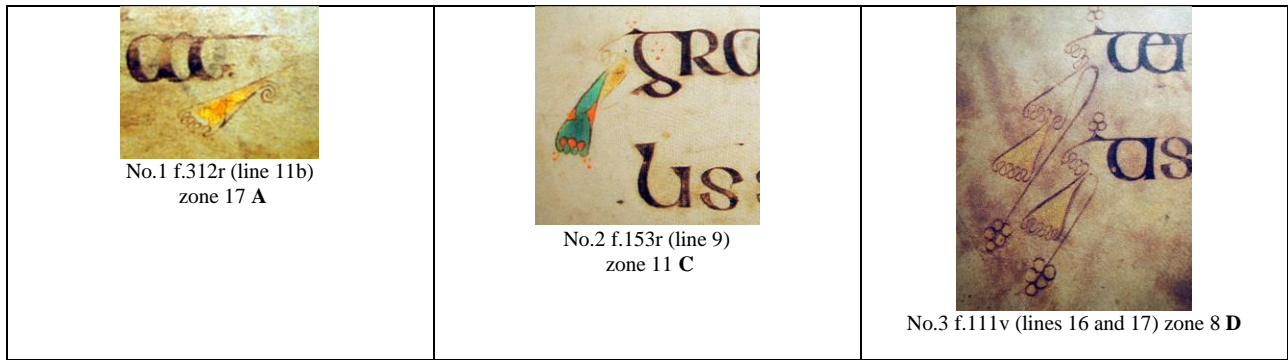


Fig.4.50 Instances of marginal arabesques composed of a single triangular module, in zones attributed to Scribes A, C and D

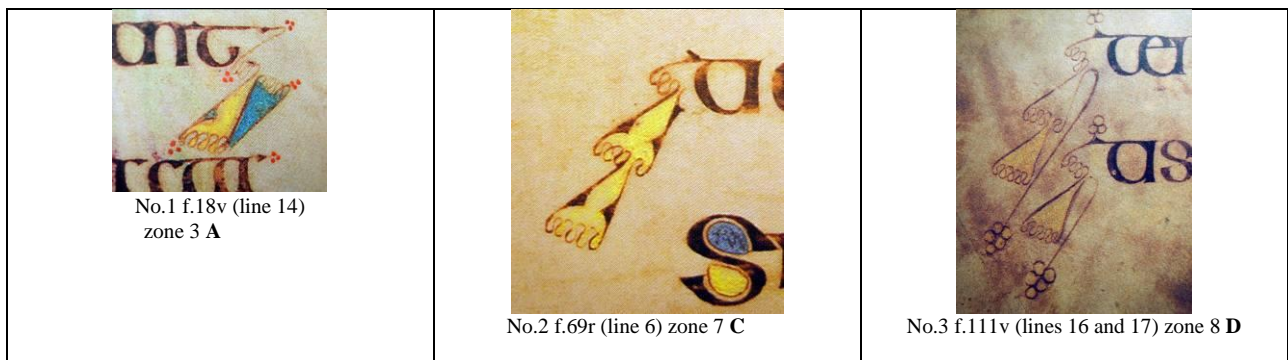


Fig.4.51 Instances of marginal arabesques composed of two triangular modules, in zones attributed to Scribes A, C and D

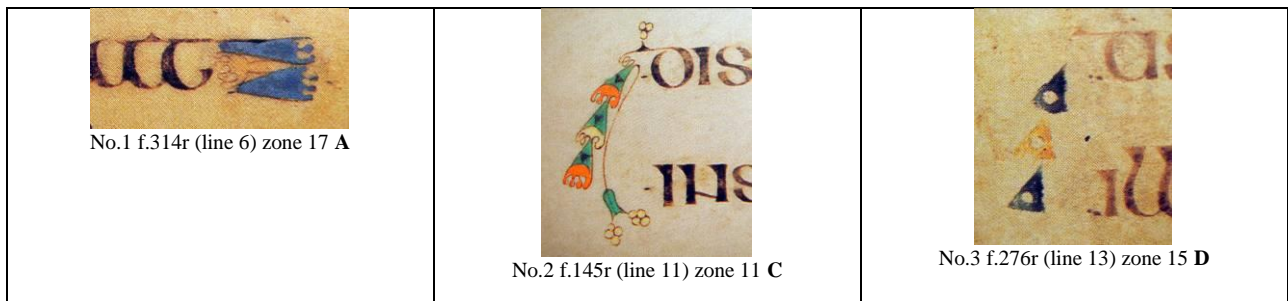


Fig.4.52 Instances of marginal arabesques composed of three triangular modules, in zones attributed to Scribes A, C and D

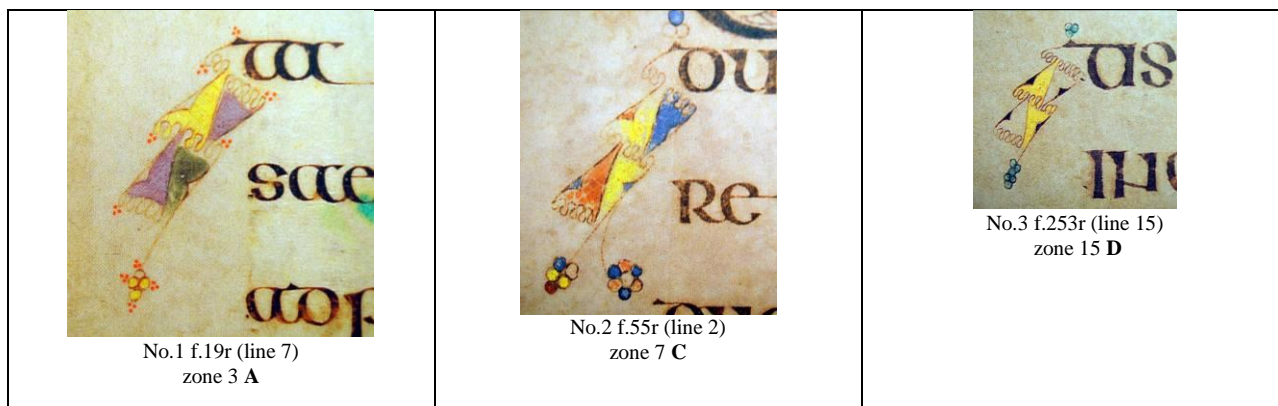


Fig.4.53 Instances of marginal arabesques composed of four triangular modules, in zones attributed to Scribes A, C and D

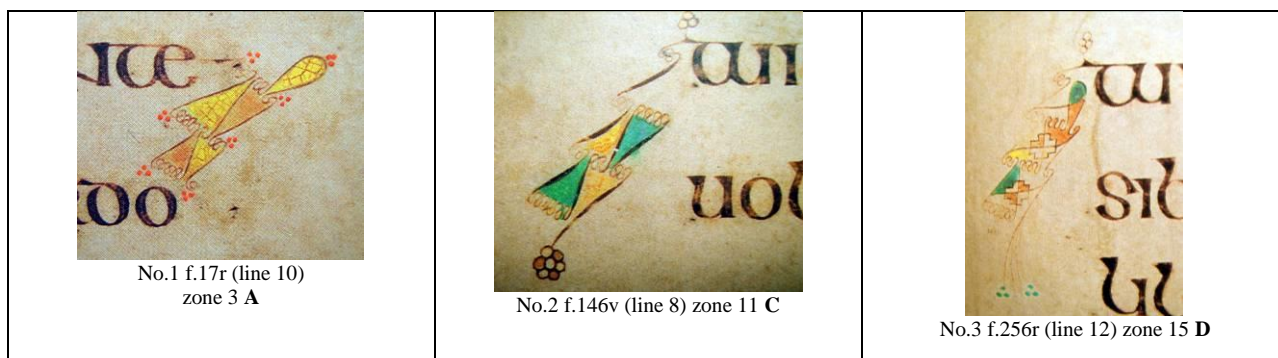


Fig.4.54 Instances of marginal arabesques composed of five triangular modules, in zones attributed to Scribes A, C and D

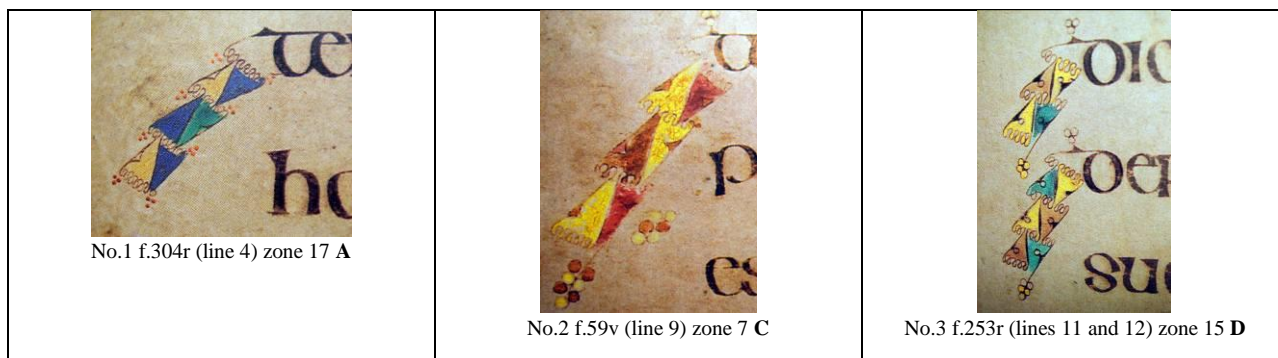


Fig.4.55 Instances of marginal arabesques composed of six triangular modules, in zones attributed to Scribes A, C and D

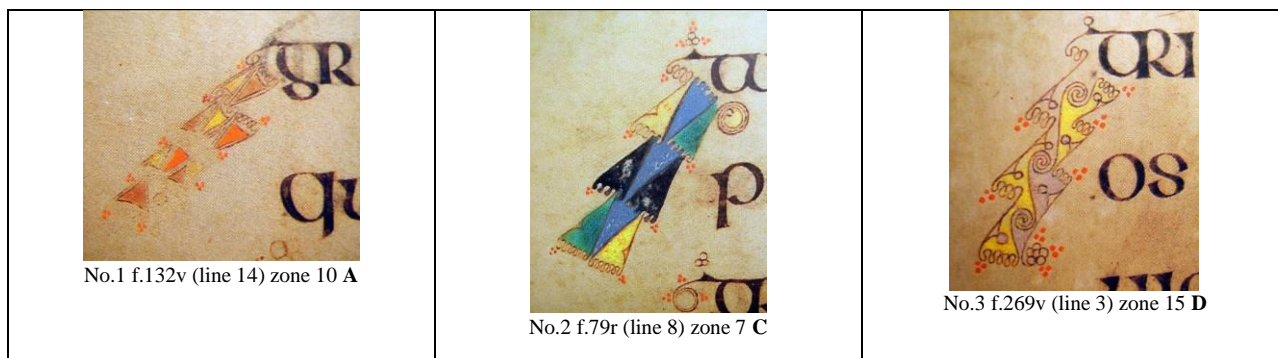


Fig.4.56 Instances of marginal arabesques composed of more than six triangular modules, in zones attributed to Scribes A, C and D

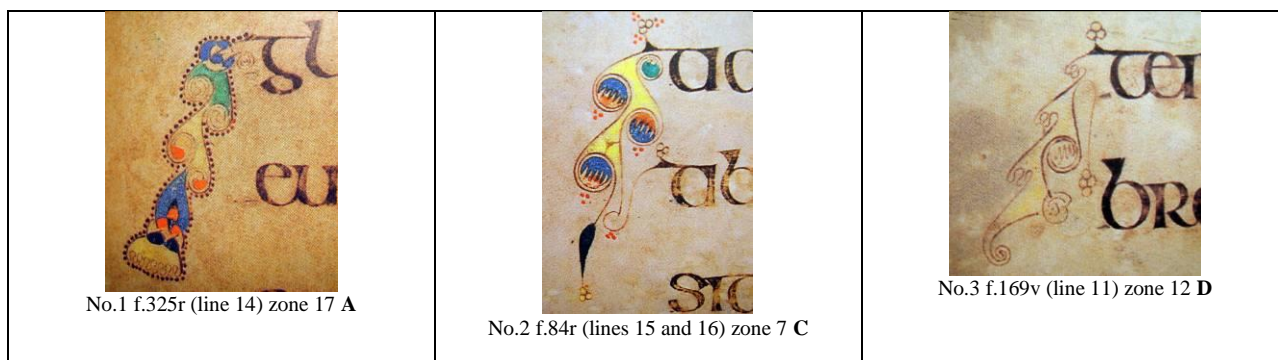


Fig.4.57 Instances of marginal arabesques with circular elements, in zones attributed to Scribes A, C and D

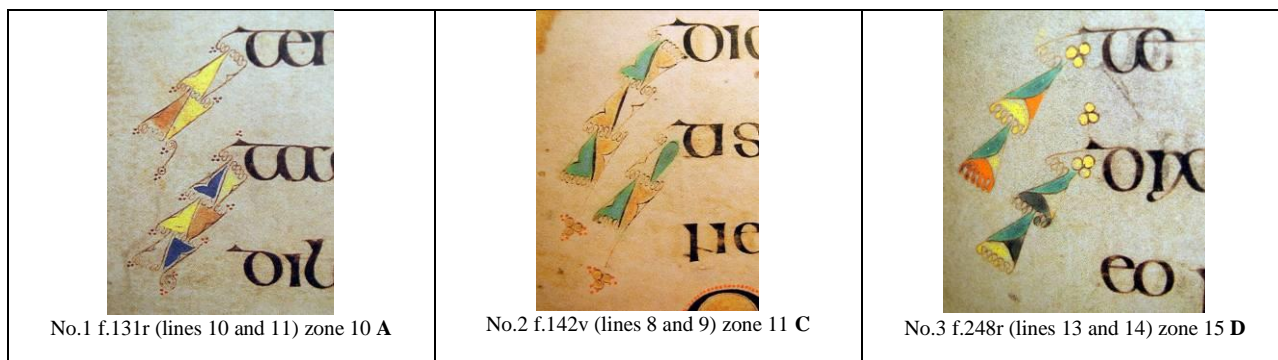


Fig.4.58 Instances of marginal arabesques occurring in consecutive lines, in zones attributed to Scribes A, C and D

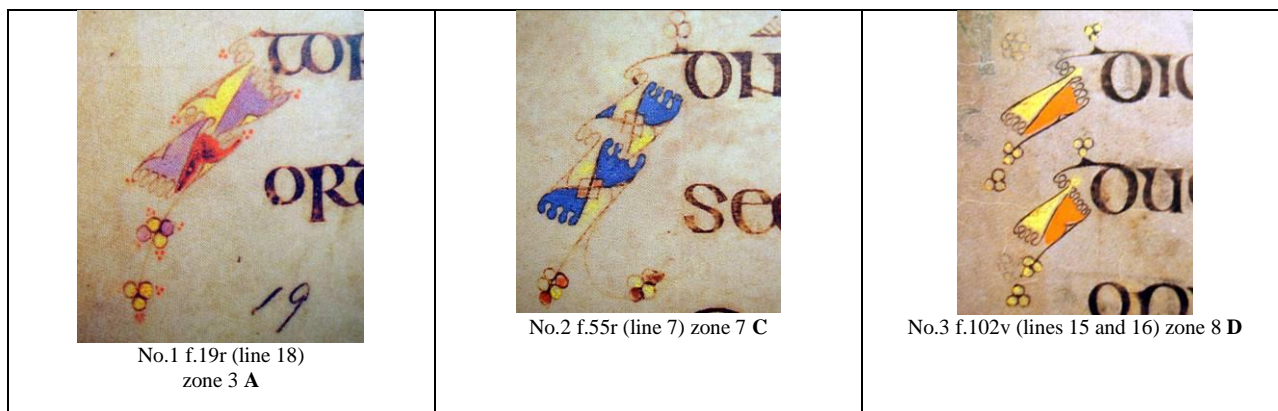


Fig.4.59 Instances of marginal arabesques with added florets, in zones attributed to Scribes A, C and D (see also figs.4.71 and 4.81)

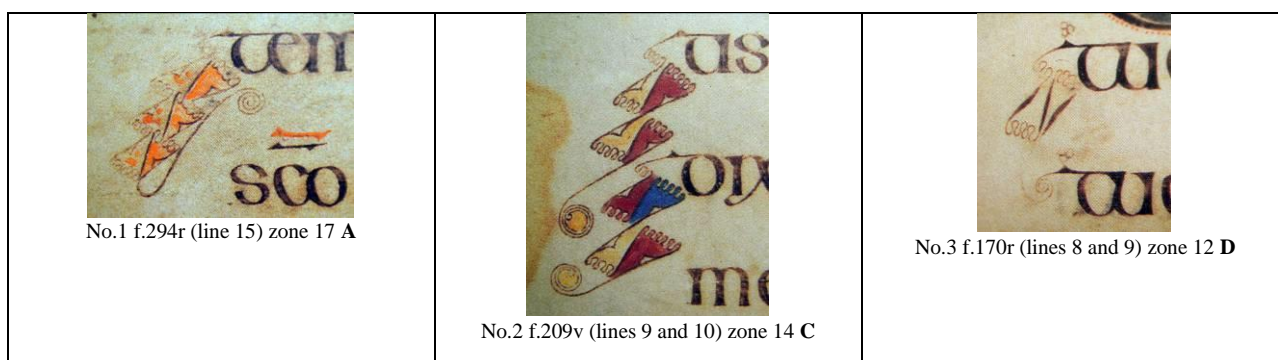


Fig.4.60 Instances of marginal arabesques with added spirals, in zones attributed to Scribes A, C and D

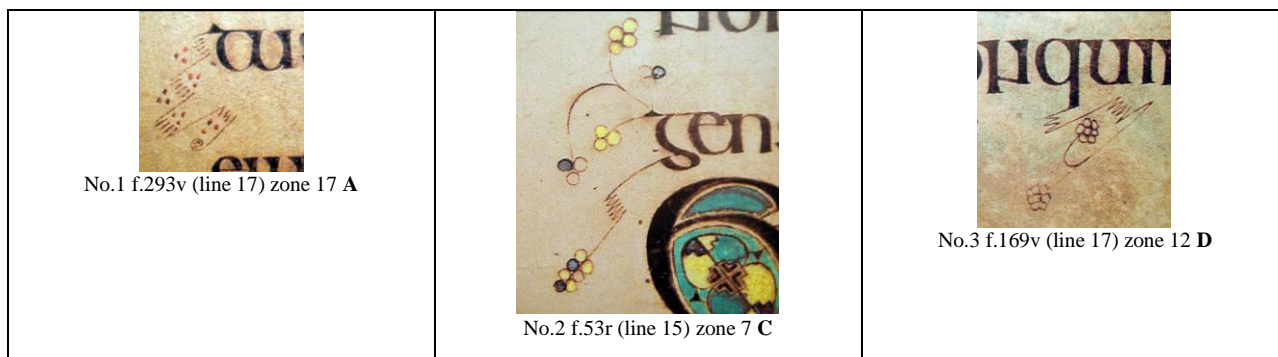


Fig.4.61 Instances of marginal arabesques where the fine scrolling is replaced with pointed zigzag elements, in zones attributed to Scribes A, C and D



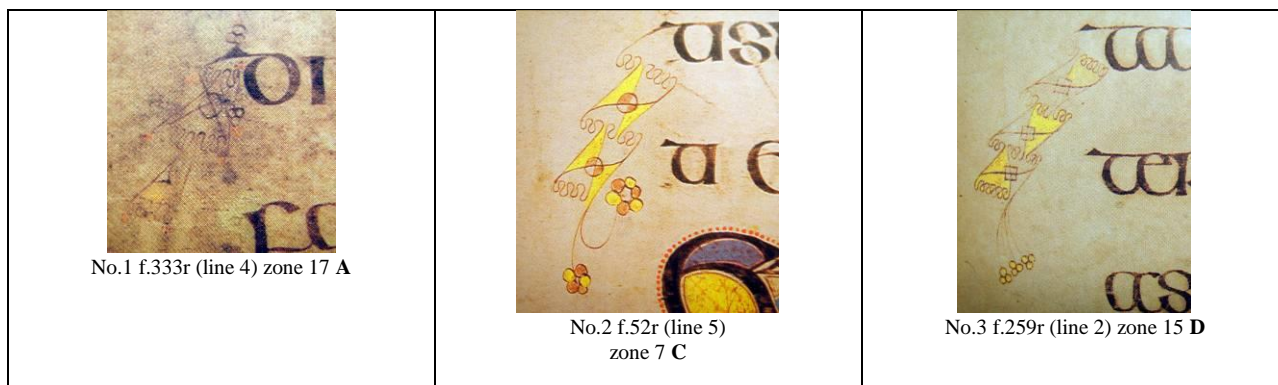


Fig.4.62 Instances of marginal arabesques with internal diagonals and central motifs, in zones attributed to Scribes A, C and D

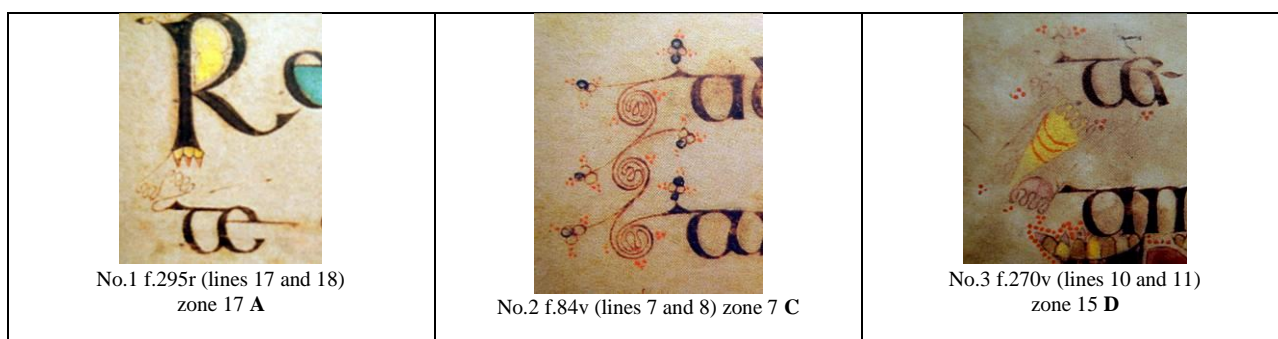


Fig.4.63 Instances of marginal arabesques linking two lines of text on the left-hand side, in zones attributed to Scribes A, C and D

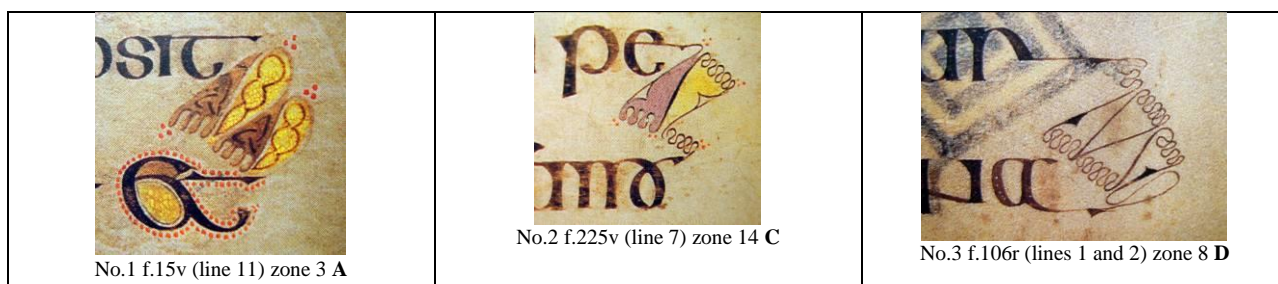


Fig.4.64 Instances of marginal arabesques linking two lines of text on the right-hand side, in zones attributed to Scribes A, C and D

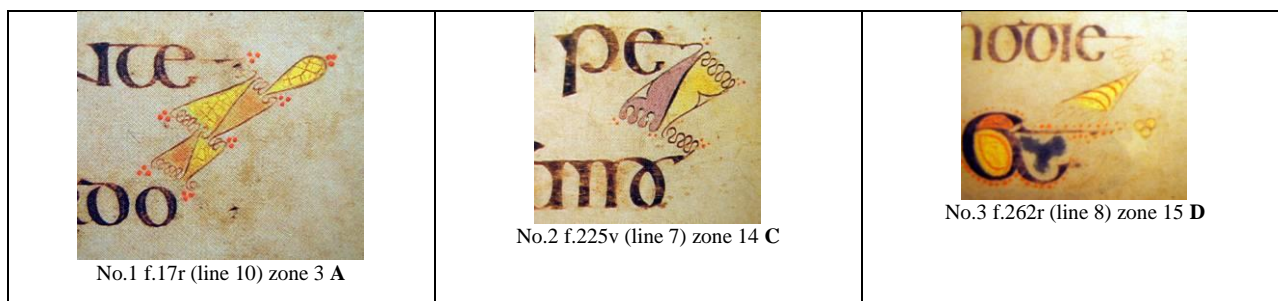


Fig.4.65 Instances of marginal arabesques added to the letter e on the right-hand side, in zones attributed to Scribes A, C and D

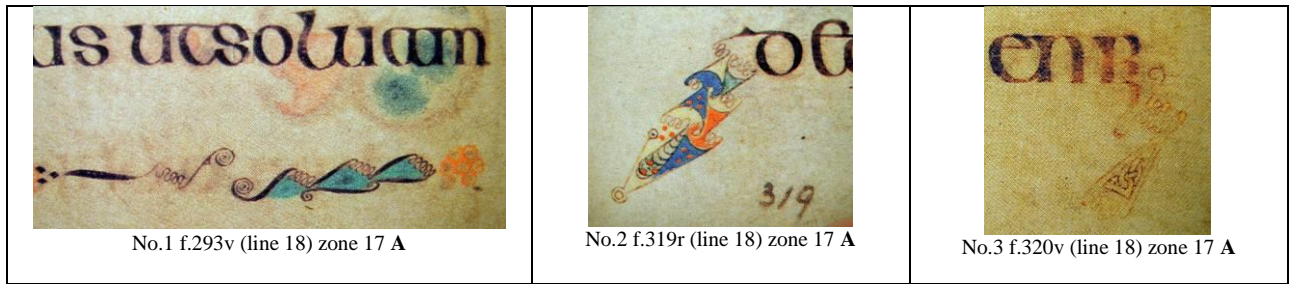


Fig.4.66 Unusual Instances of marginal arabesques in zones attributed to Scribe A

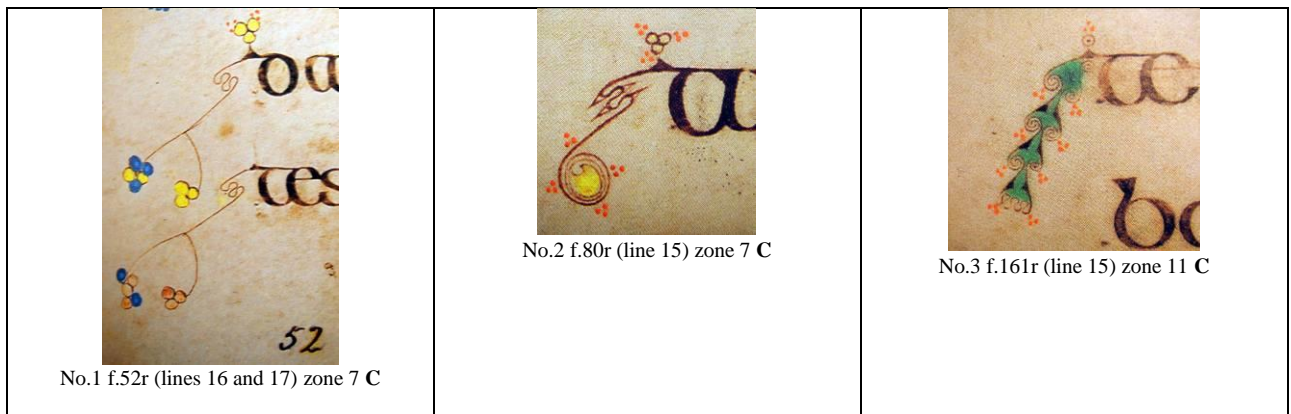


Fig.4.67 Unusual Instances of marginal arabesques in zones attributed to Scribe C

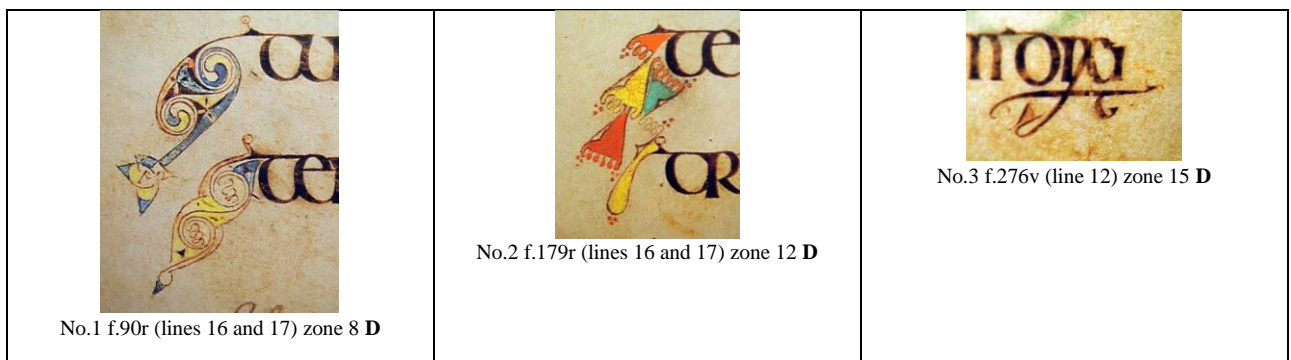


Fig.4.68 Unusual instances of marginal arabesques in zones attributed to Scribe D



Fig.4.69 Instances of flowers in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.4.70 Instances of pairs of flowers in zones attributed to the various hands in the four-scribe scheme A, C and D (in the four-scribe scheme no.2 would probably be attributed to Scribe B)

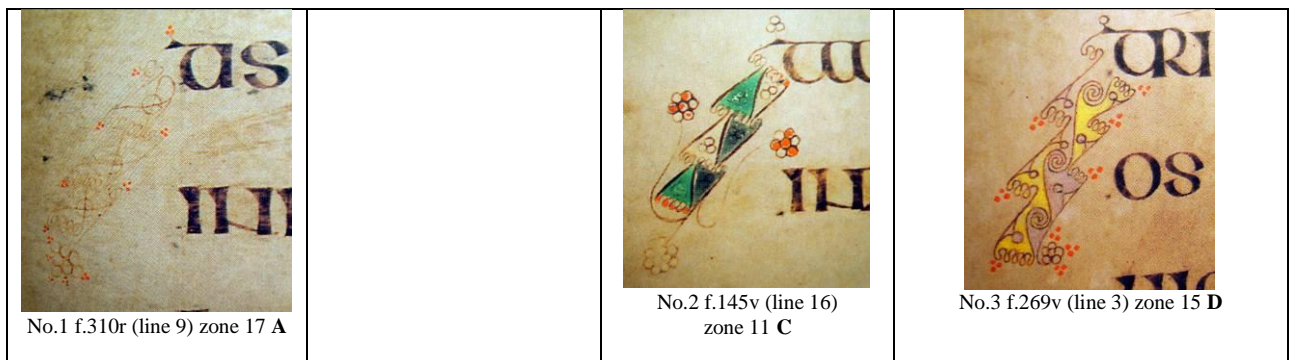


Fig.4.71 Instances of flowers added to marginal arabesques in zones attributed to Scribes A, C and D

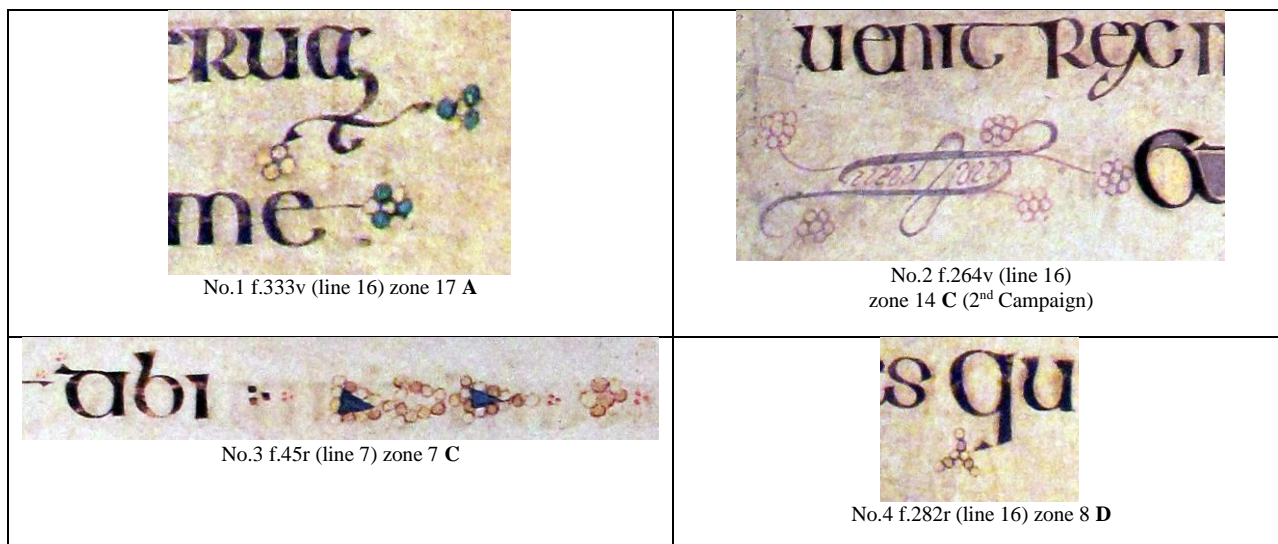


Fig.4.72 Unusual instances of flowers in zones attributed to the various hands in the four-scribe scheme A, B, C and D (in the four-scribe scheme no.2 would probably be attributed to Scribe B)

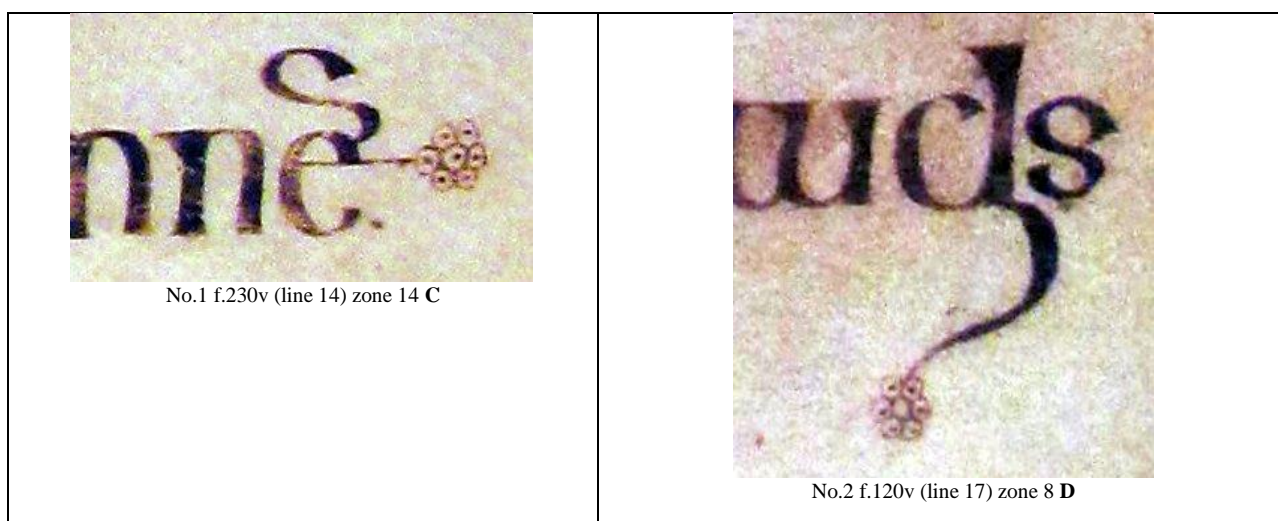


Fig.4.73 Instances of flowers with internal dots in zones attributed to Scribes C and D (compare with punctuation marks in fig.4.37)

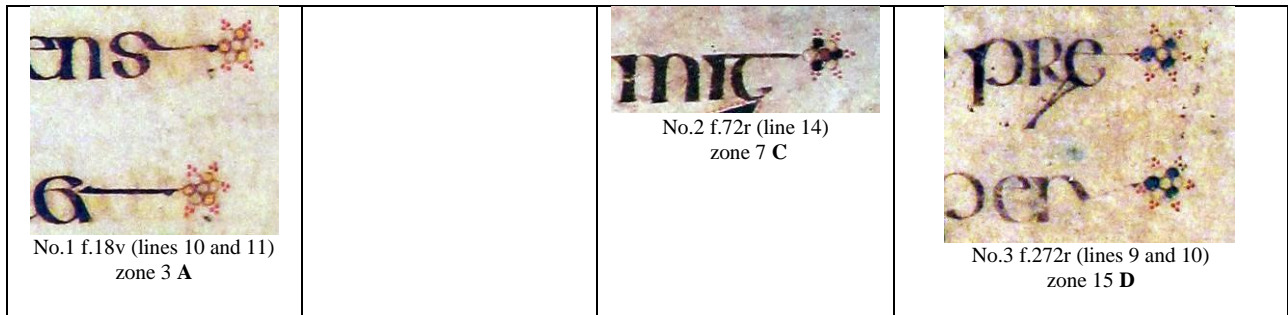


Fig.4.74 Instances of flowers with added triple-dots in zones attributed to Scribes A, C and D

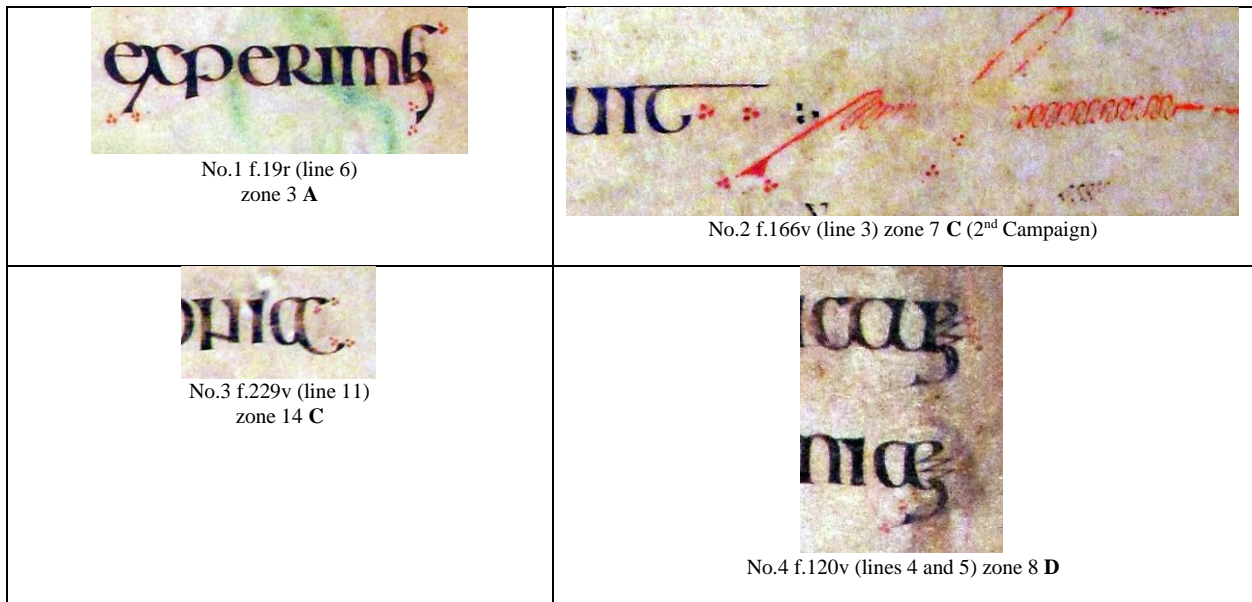


Fig.4.75 Instances of triple-dots added to wedges in zones attributed to Scribes A, C and D (in the four-scribe schene no.2 would probably be attributed to Scribe B)

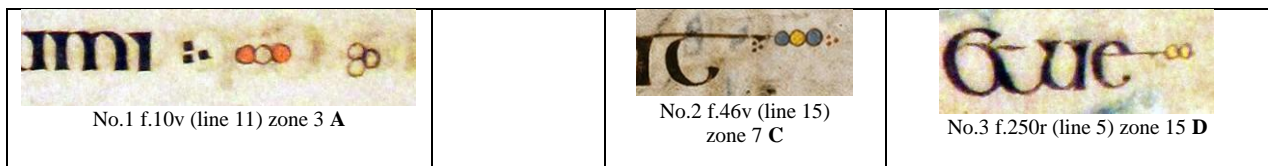


Fig.4.76 Rare instances of linear 'florets' in zones attributed to Scribes A, C and D

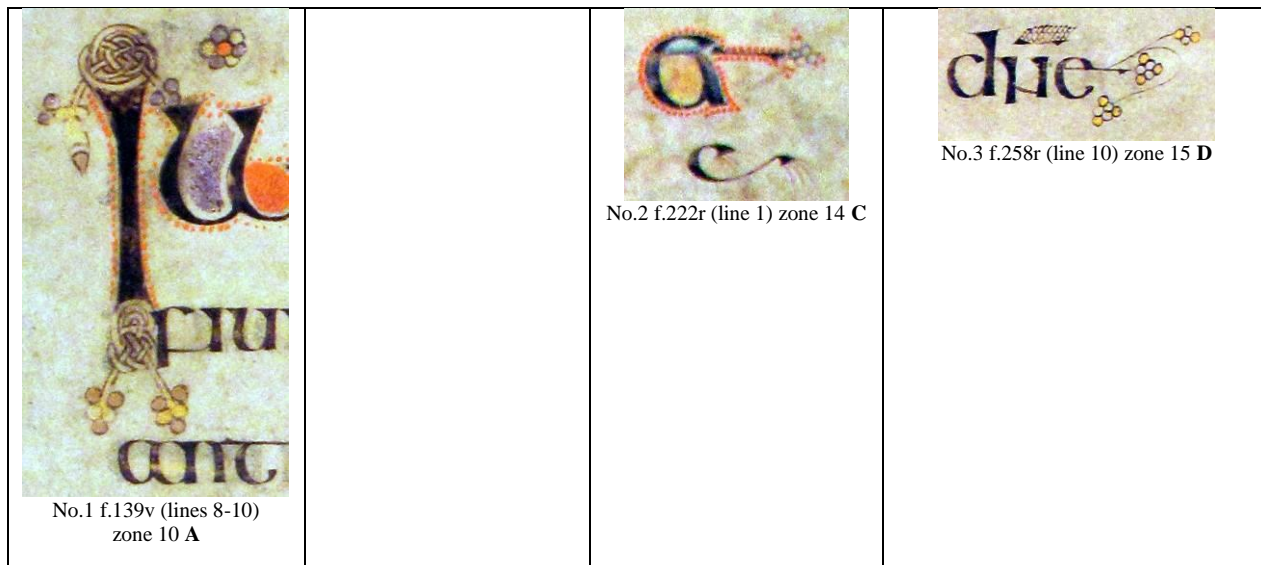


Fig.4.77 Instances of triangular-shaped flowers in zones attributed to Scribes A, C and D

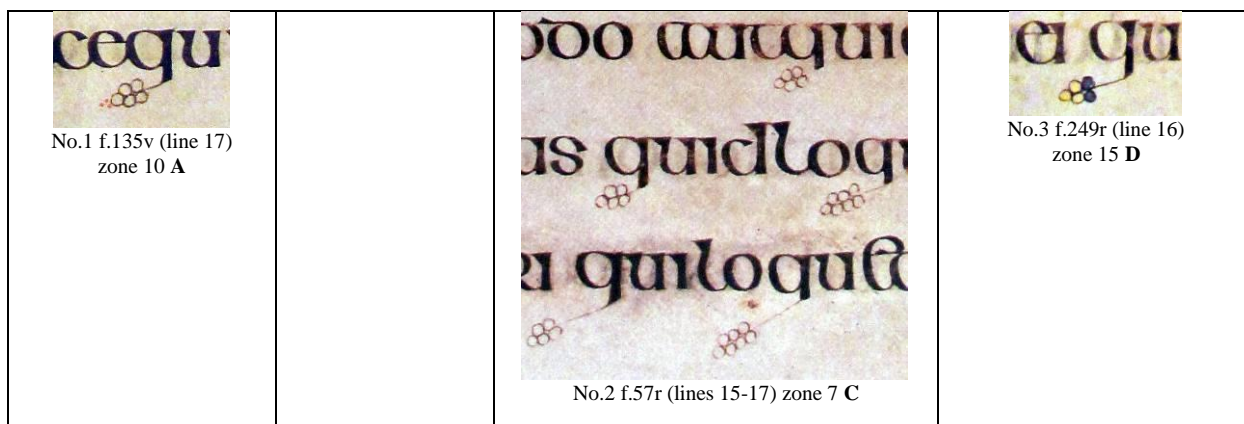


Fig.4.78 Instances of cone-shaped flowers in zones attributed to Scribes A, C and D

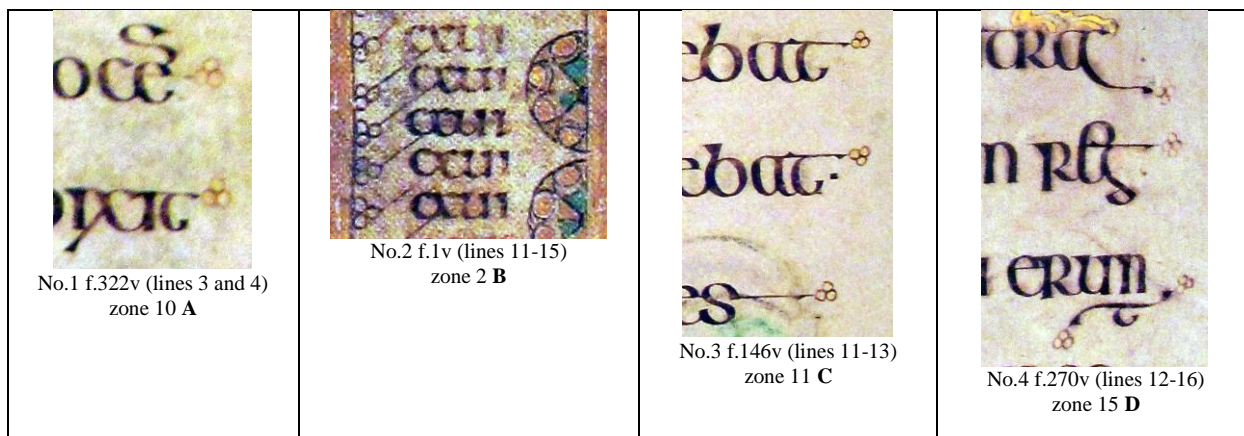


Fig.4.79 Instances of florets attached to letters in zones attributed to the various hands in the four-scribe scheme A, B, C and D

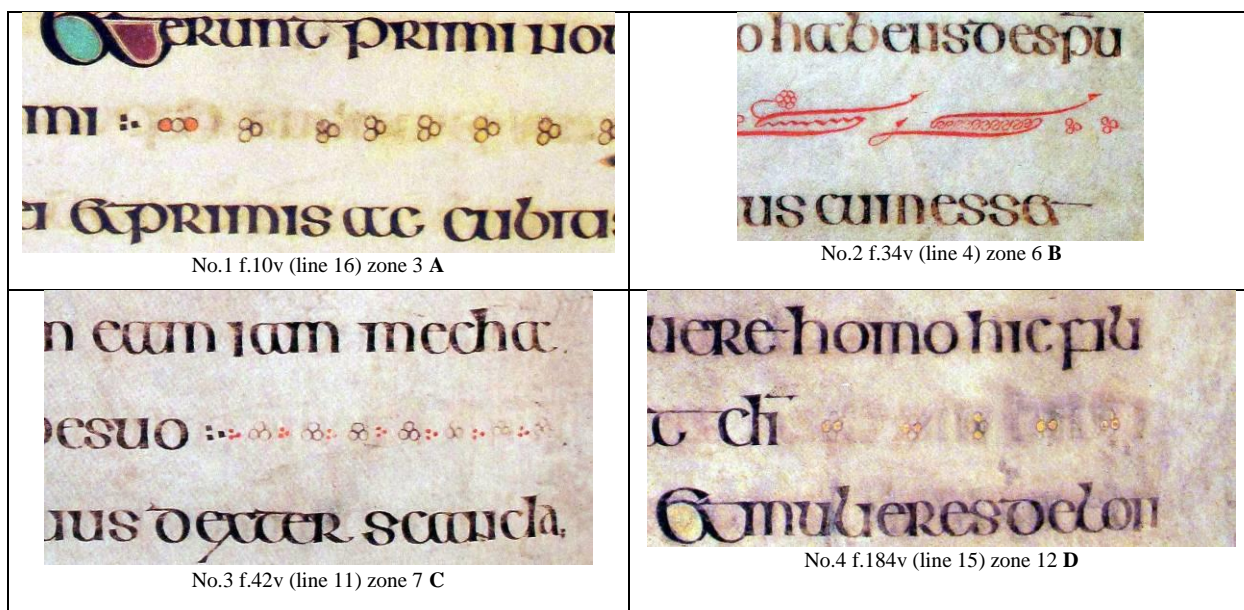


Fig.4.80 Instances of unattached, line-filling florets in zones attributed to the various hands in the four-scribe scheme A, B, C and D



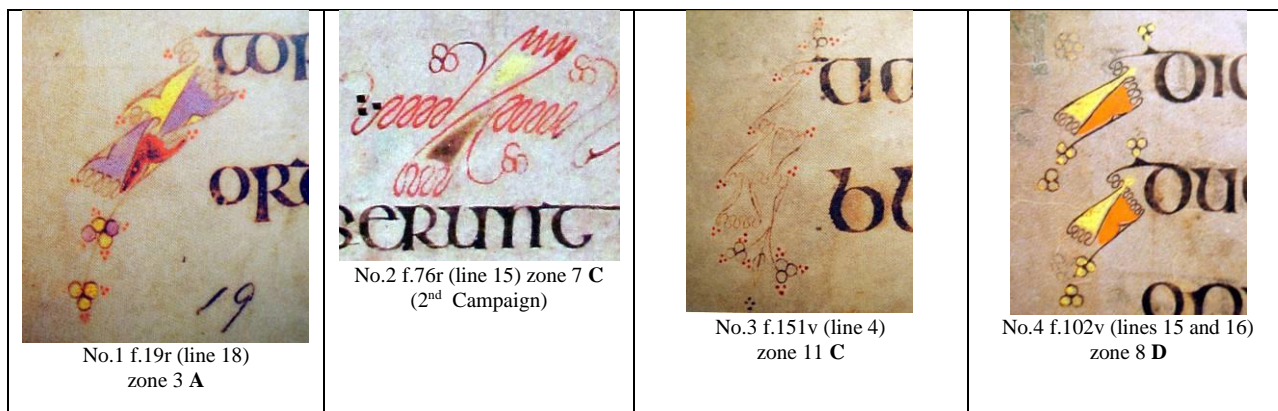


Fig.4.81 Instances of florets added to marginal arabesques in zones attributed to Scribes A, C and D. In the four-scribe scheme no.2 would probably be attributed to Scribe B (see also fig.4.59)



Fig.4.82 Instances of floret sprays in zones attributed to the various hands in the four-scribe scheme A, B, C and D

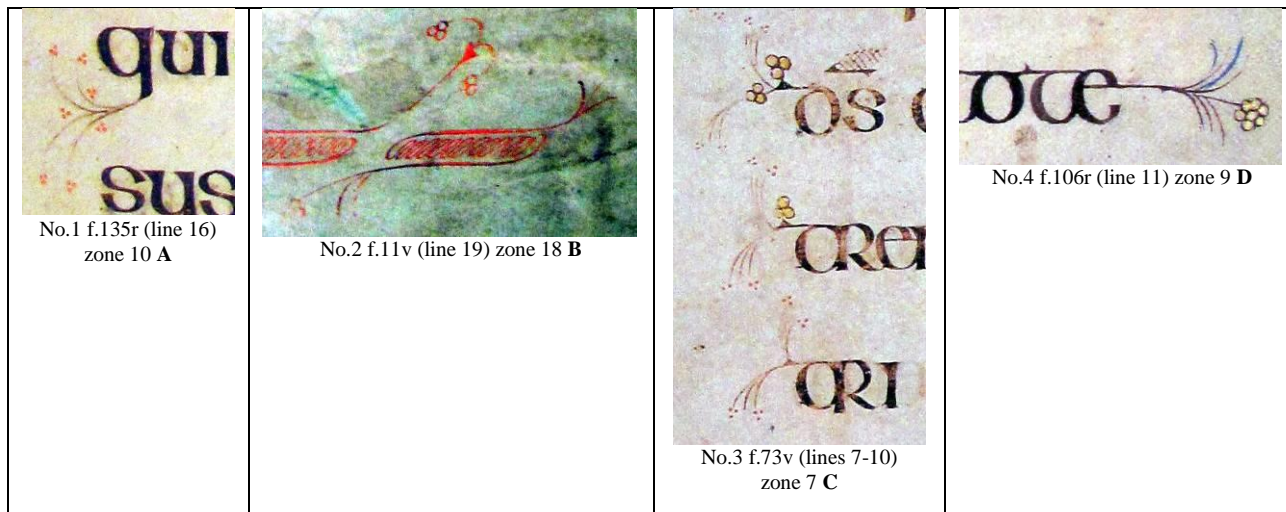


Fig.4.83 Instances of sprays with no florets or flowers in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.6.63)

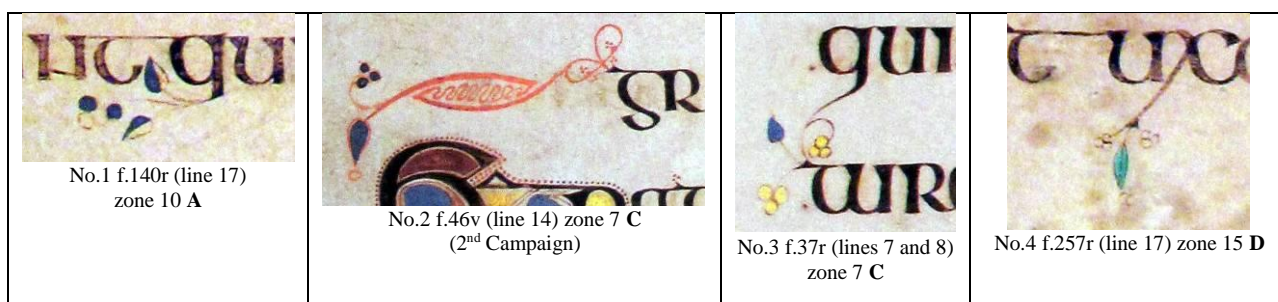


Fig.4.84 Instances of sprays with florets and leaves in zones attributed to Scribes A, C and D (in the four-scribe scheme no.2 would probably be attributed to Scribe B)

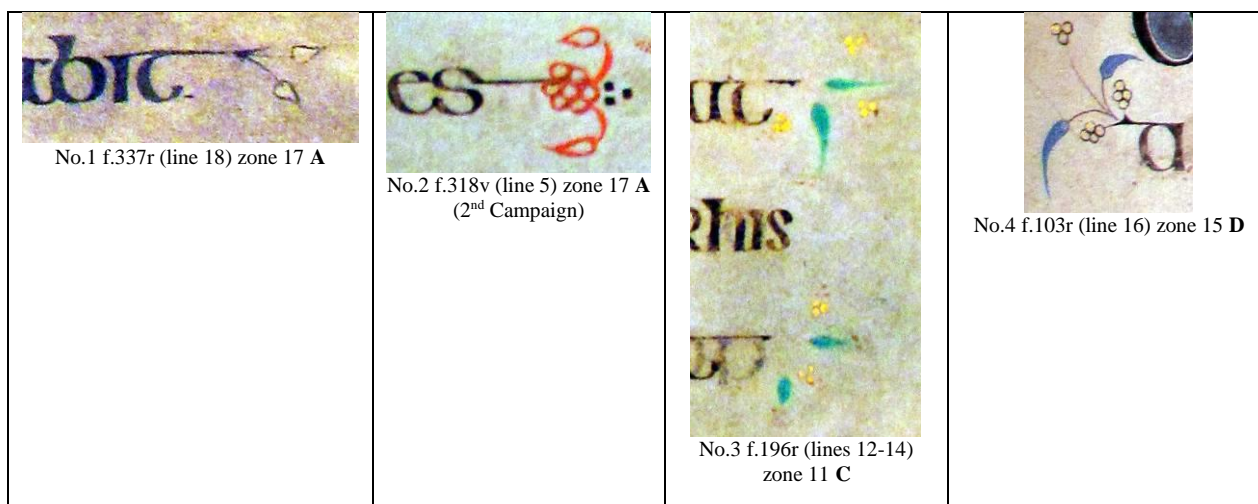


Fig.4.85 Instances of pairs of leaves in zones attributed to Scribes A, C and D (in the four-scribe scheme no.2 would probably be attributed to Scribe B). See also fig.4.145



Fig.4.86 Instances of tulip-shaped flowers in zones attributed to Scribes B and C

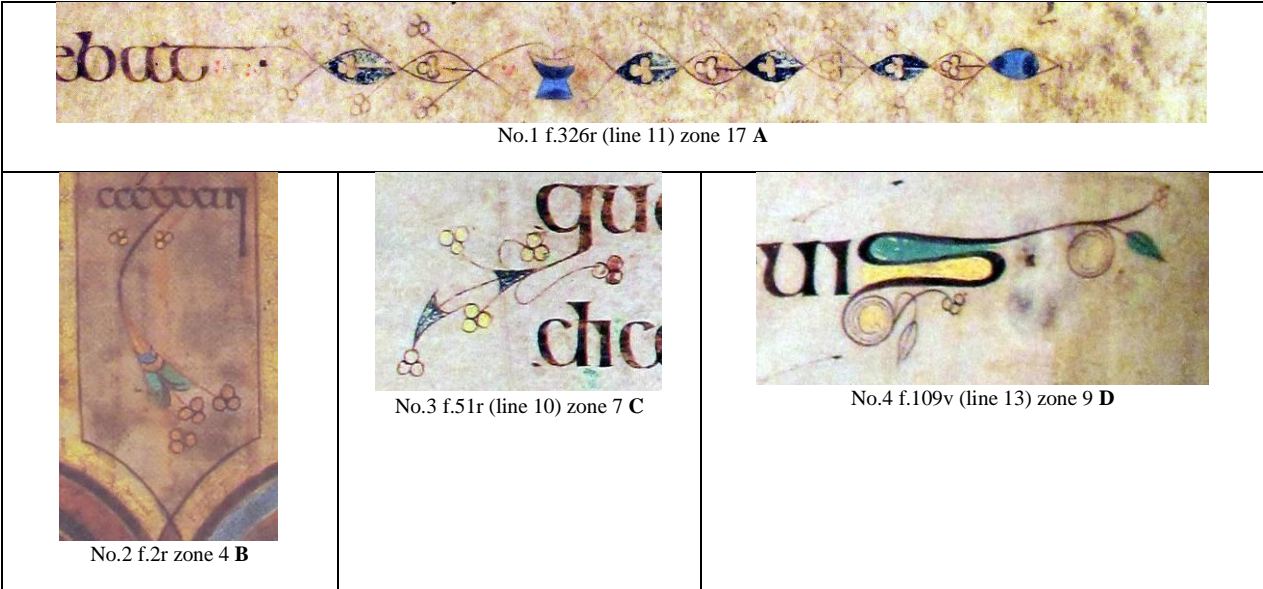


Fig.4.87 Unusual instances including florets in zones attributed to the various hands in the four-scribe scheme A, B, C and D

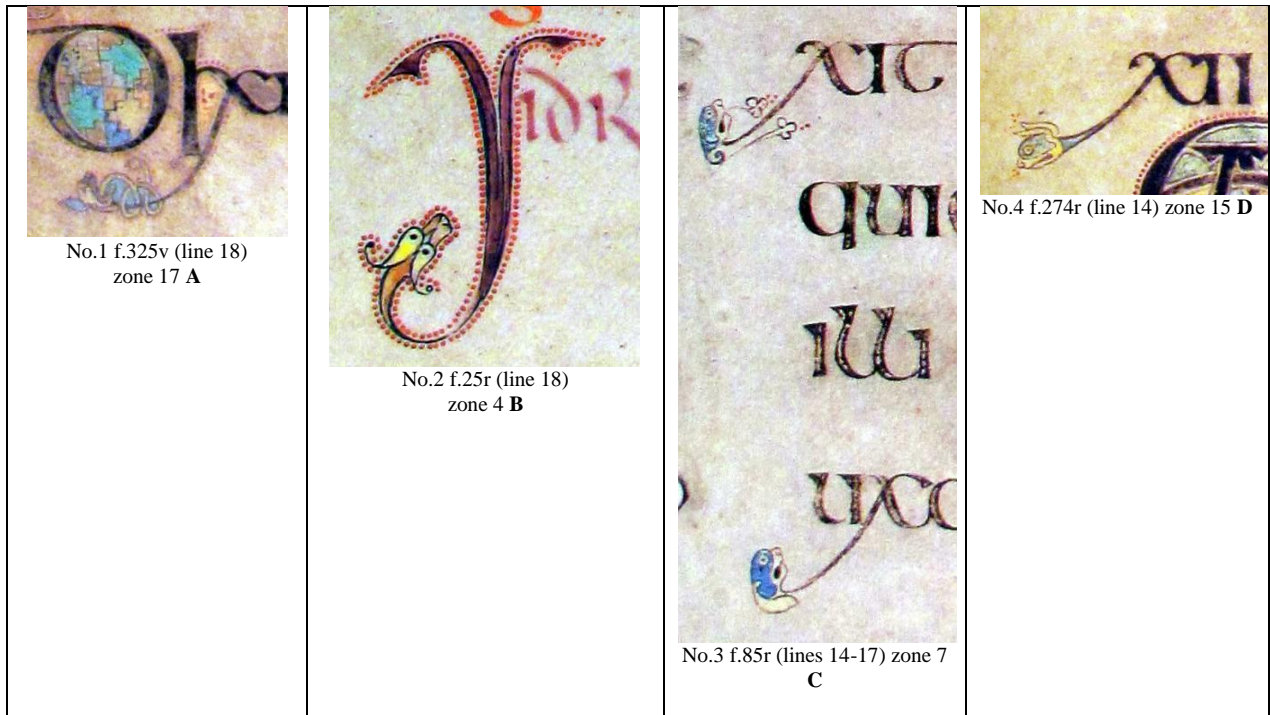


Fig.4.88 Instances of marginal decoration showing zoomorphs terminating letters in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.145)



Fig.4.89 Instances of marginal decoration showing knots in zones attributed to the various hands in the four-scribe scheme A,B, C and D



Fig.4.90 Instances of spirals in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These show many similar features and are all added to the letter x (see also fig.3.239)

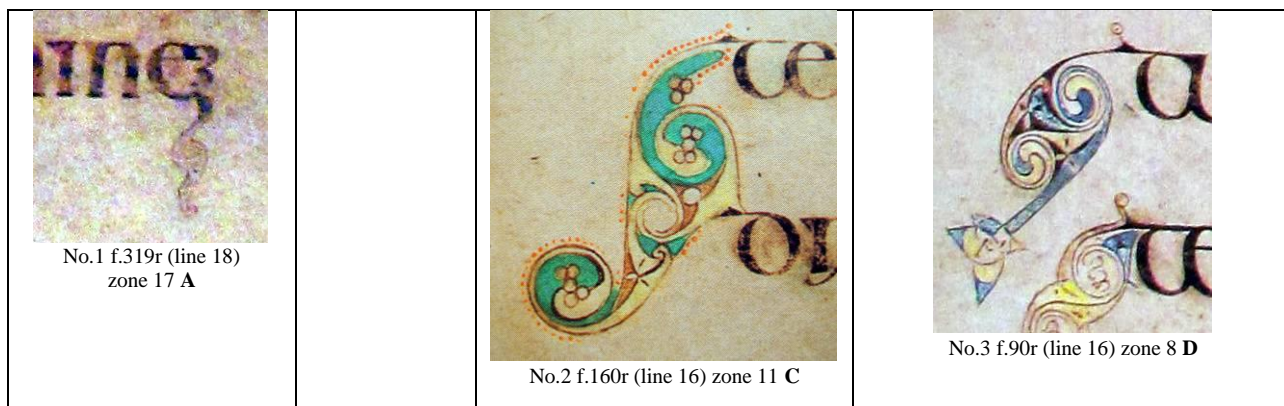


Fig.4.91 Instances of trumpet-spiral motifs in zones attributed to Scribes A, C and D

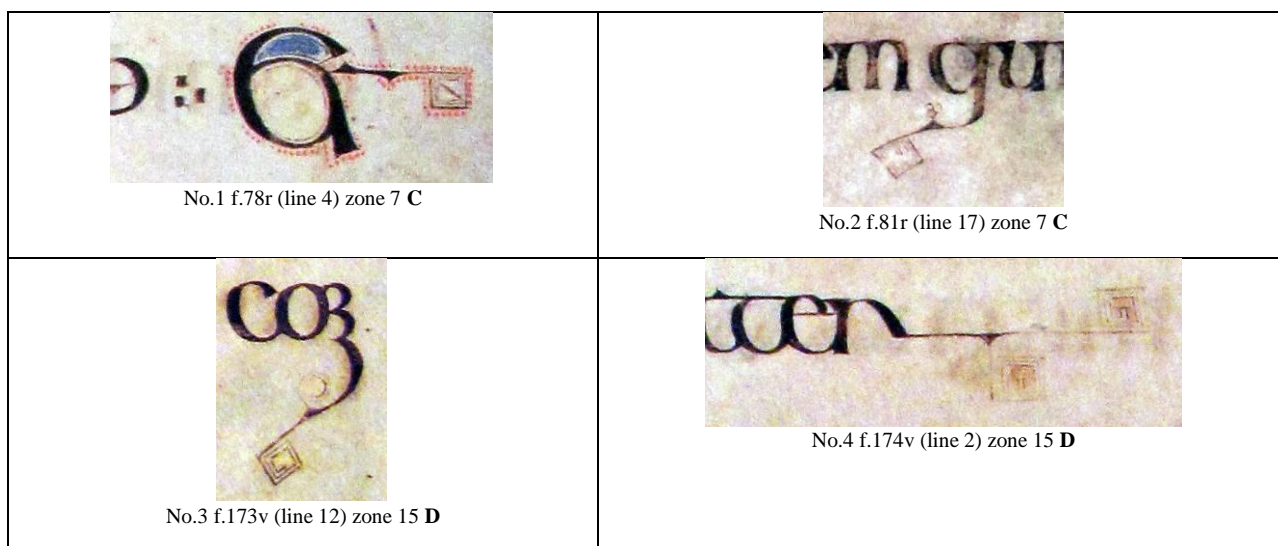


Fig.4.92 All four instances of rectangular spirals added to letters in zones attributed to Scribes C and D

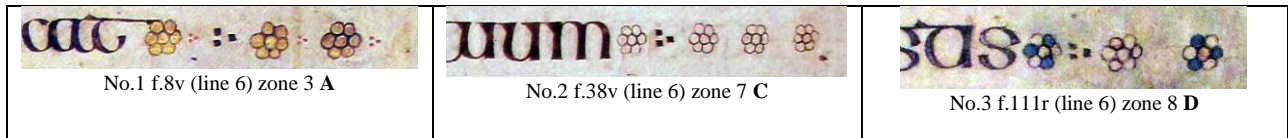


Fig.4.93 Flower linefillers in zones attributed to Scribes A, C and D

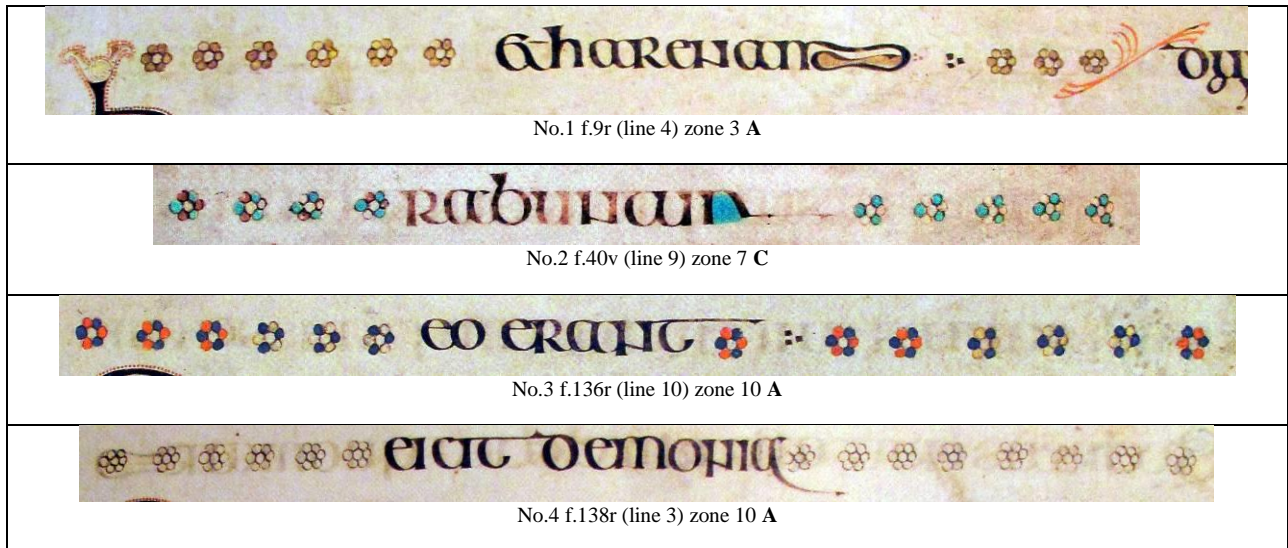


Fig.4.94 Various coloured flower linefillers in zones attributed to Scribes A, C and D

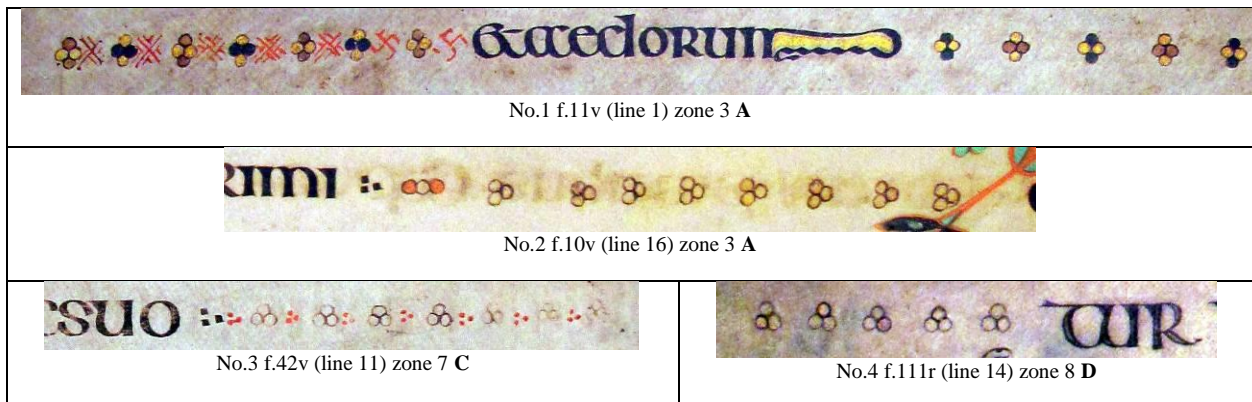


Fig.4.95 Smaller floret linefillers in zones attributed to Scribes A, C and D

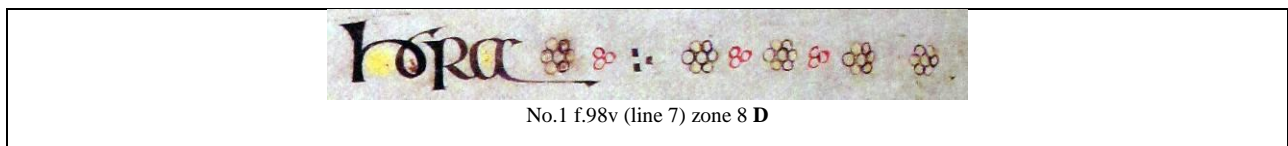


Fig.4.96 Smaller floret linefillers form the proposed second scribal campaign interspersed with larger flowers from the first campaign

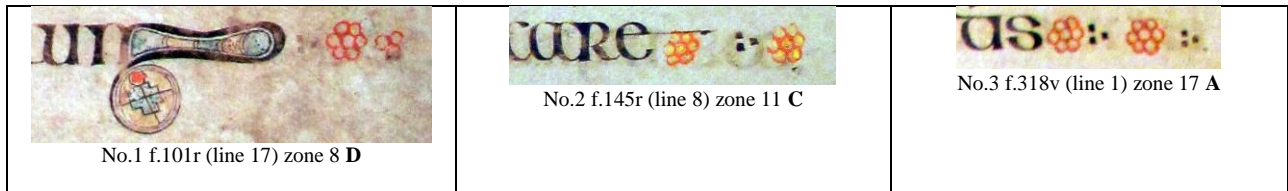


Fig.4.97 Flower linefillers from the proposed second campaign in zones attributed to Scribes A, C and D

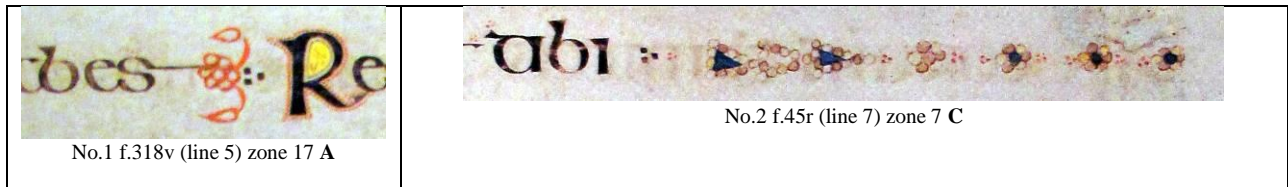


Fig.4.98 Unusual variants of flower linefillers from the proposed first and second scribal campaigns

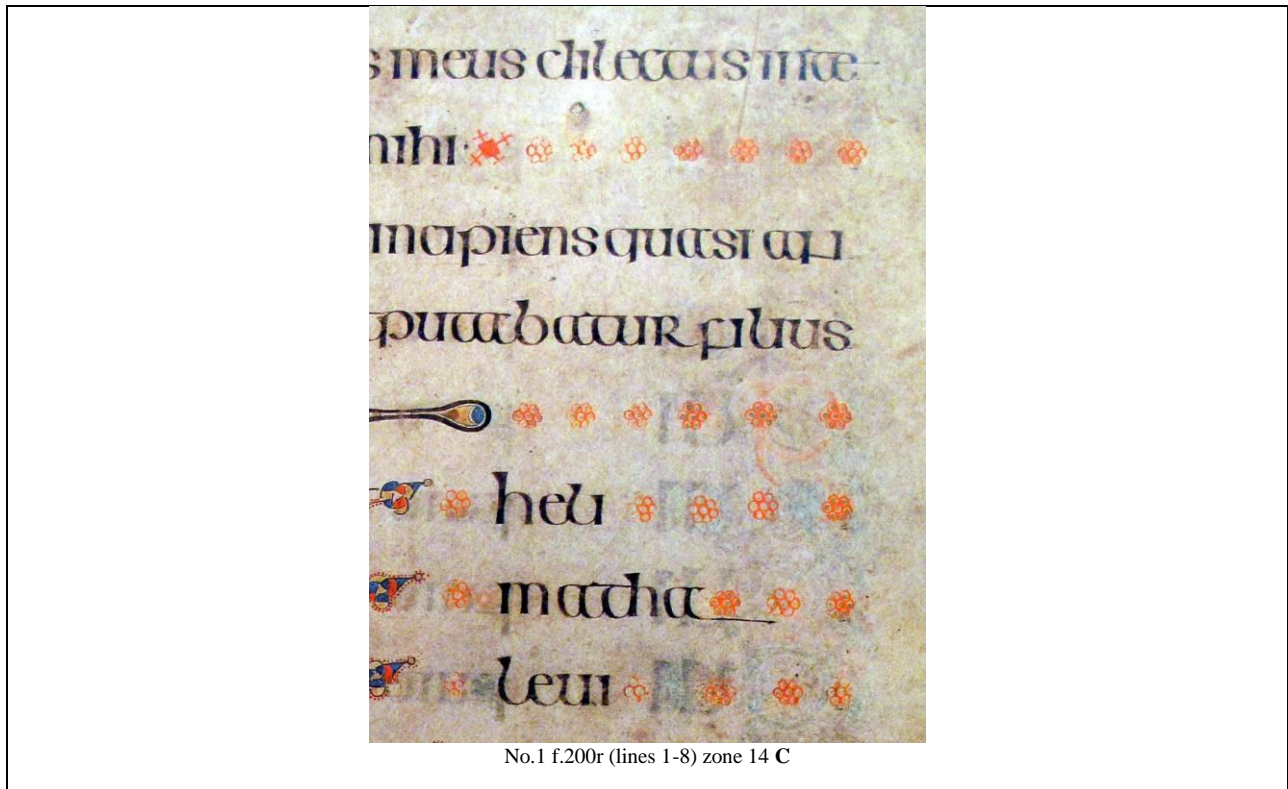


Fig.4.99 Cluster of flower linefillers from the proposed second campaign

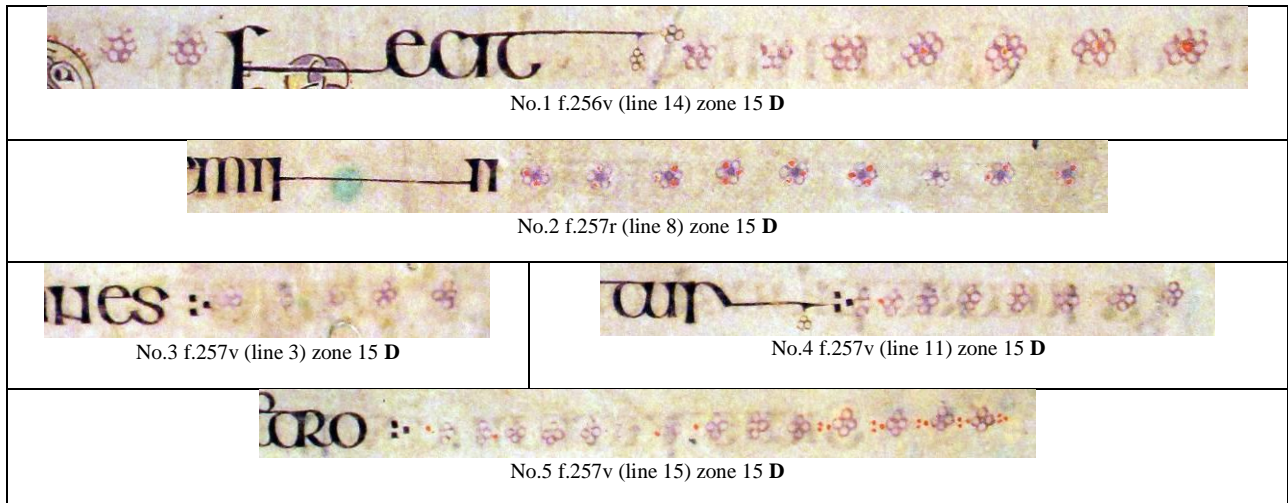


Fig.4.100 Purple coloured cluster of larger flower and smaller floret linefillers from the proposed second campaign

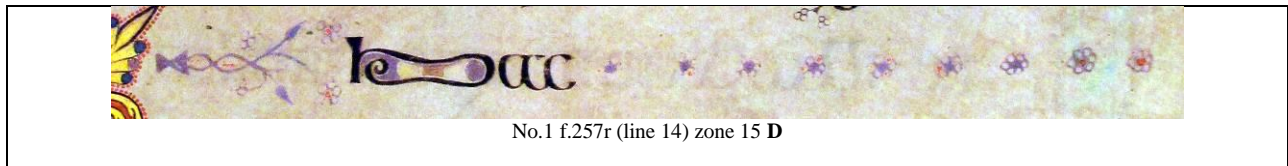


Fig.4.101 Purple coloured flower linefillers from the proposed second scribal campaign linked with flower/floret spray motif

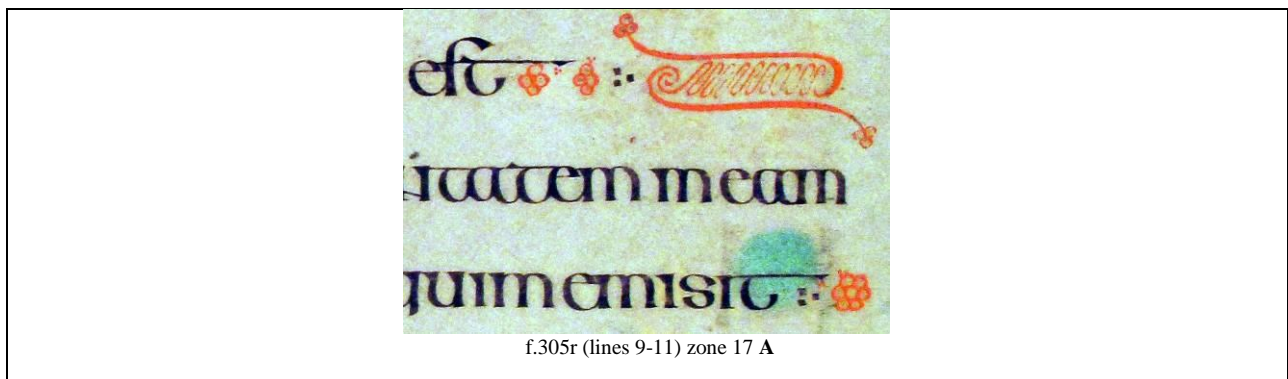


Fig.4.102 Variously sized flower and floret linefillers from the proposed second campaign linked with a whiplash linefiller (see also fig.4.119)

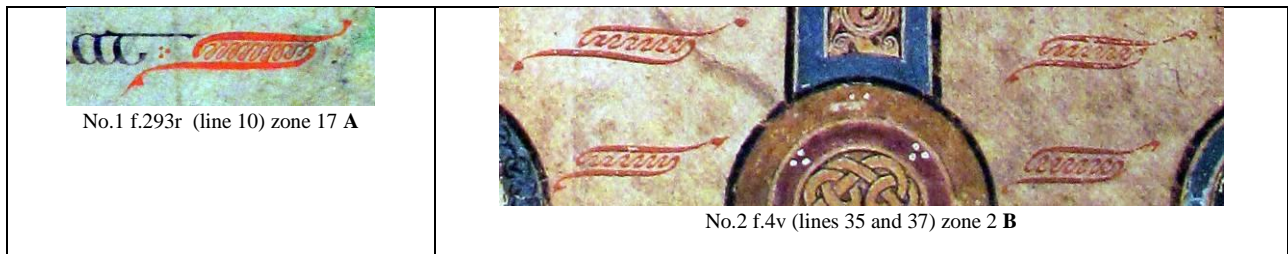


Fig.4.103 Basic whiplash motifs used as linefillers from the proposed second scribal campaign



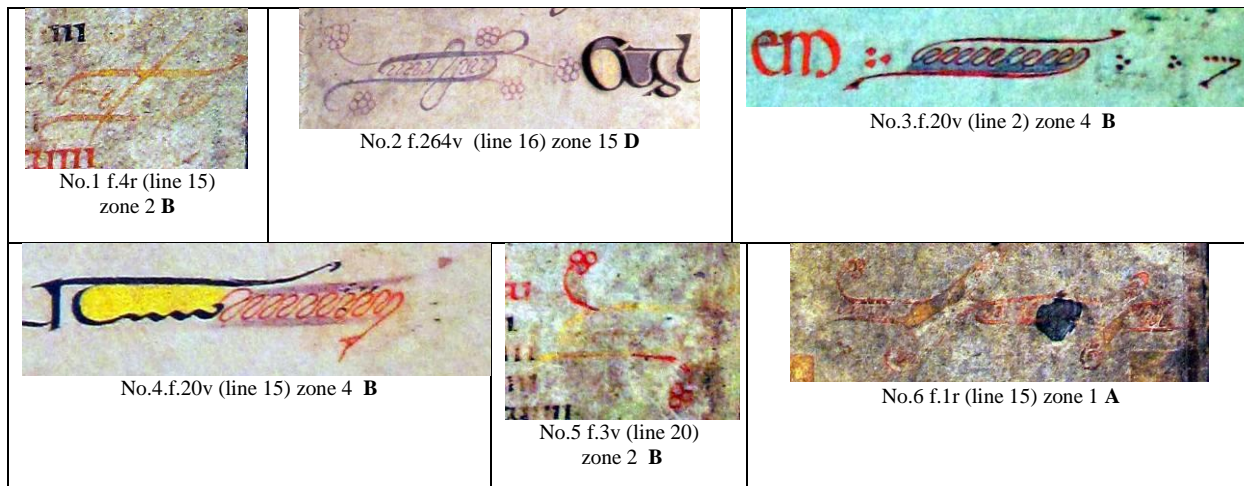


Fig.4.104 Whiplash motifs with colour variations from the proposed second scribal campaign

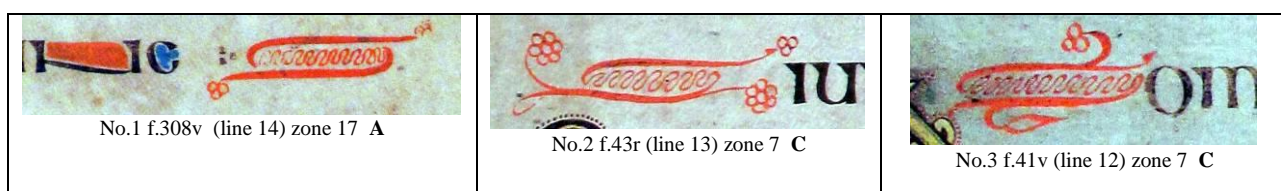
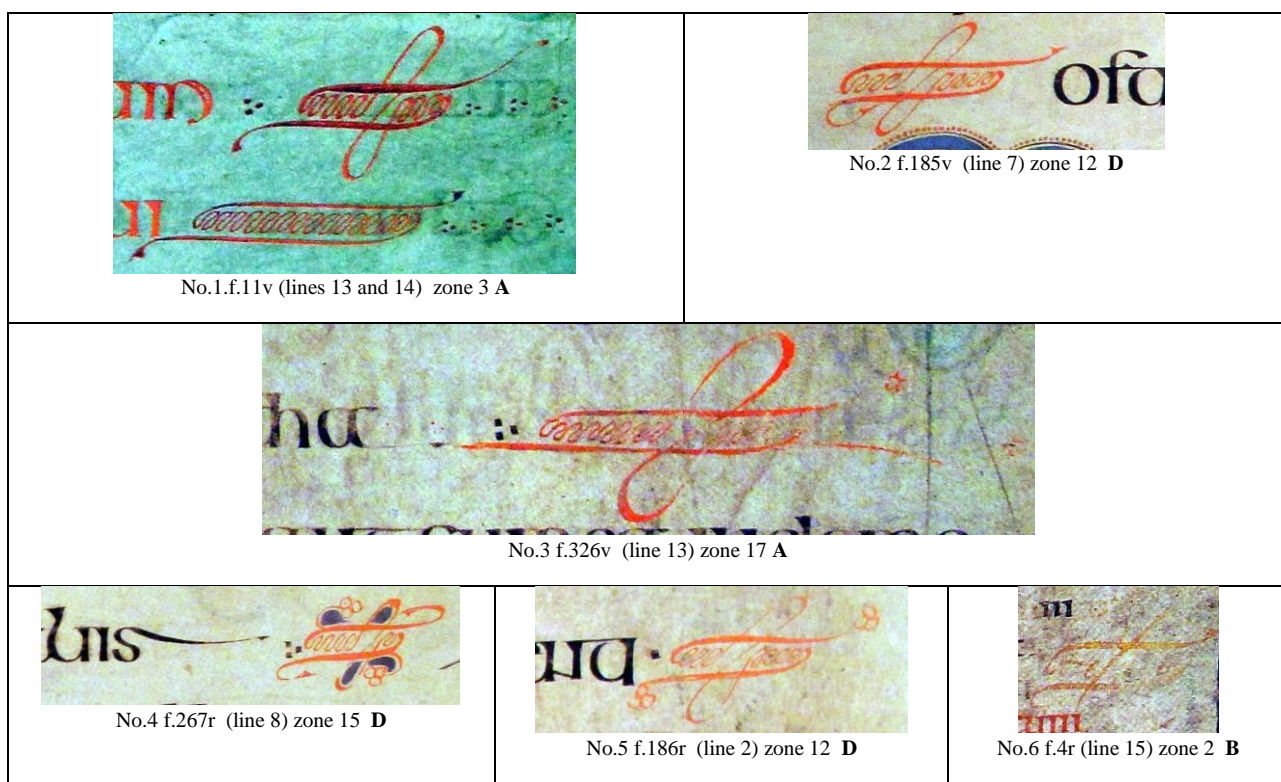


Fig.4.105 Whiplash motifs with florets and leaves from the proposed second scribal campaign.  
For other motifs with added leaves see figs.4.84-5, 4.132 and 4.145



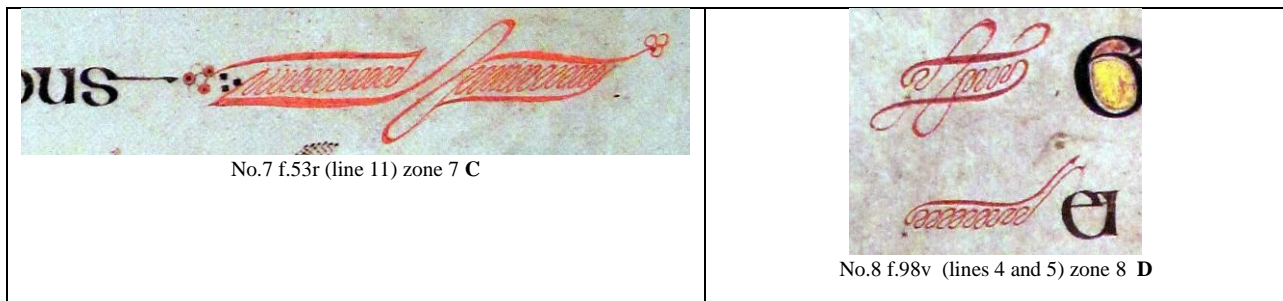


Fig.4.106 Whiplash motifs with enlarged elements as ‘breaks’ in the internal scrolling from the proposed second scribal campaign

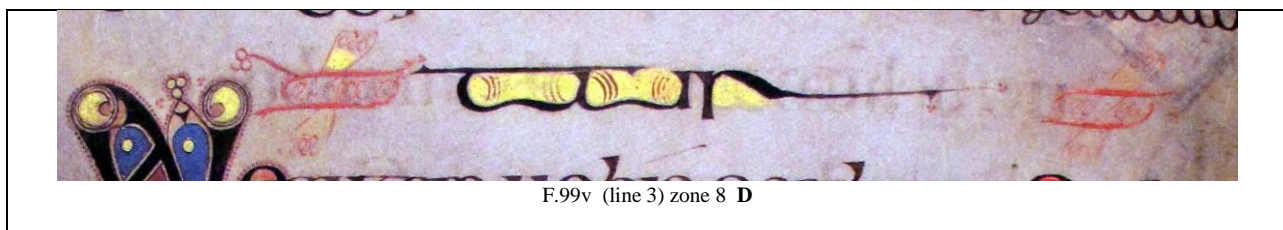


Fig.4.107 Whiplash motifs with enlarged elements as ‘breaks’ in the internal scrolling which incorporate additional scroll motifs associated with marginal arabesques from the proposed second scribal campaign (see figs.4.40-68 and especially figs.4.41-no.20 and 4.42-nos.8-12)



Fig.4.108 Whiplash motifs with thick strokes from the proposed second scribal campaign. Note the variation in size with no.2 being quite small

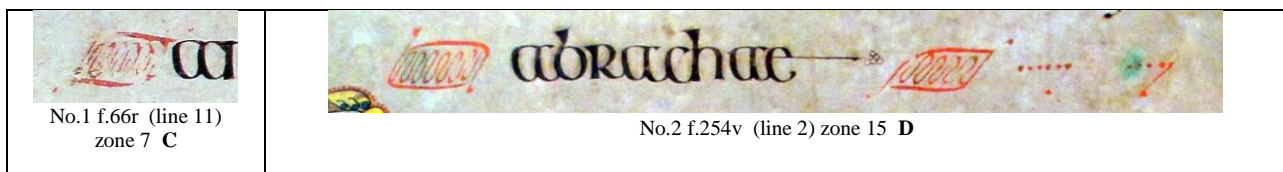


Fig.4.109 Short whiplash motifs with thin strokes from the proposed second scribal campaign

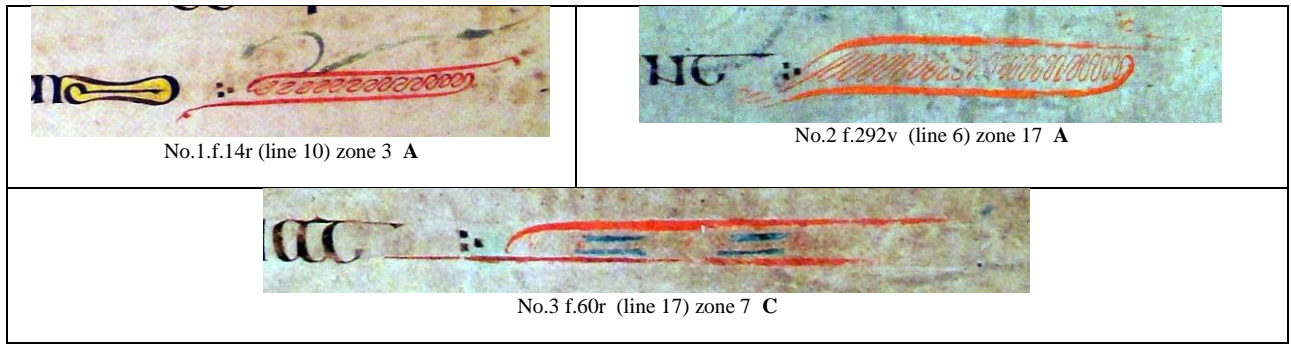


Fig.4.110 Longer whiplash motifs from the proposed second scribal campaign

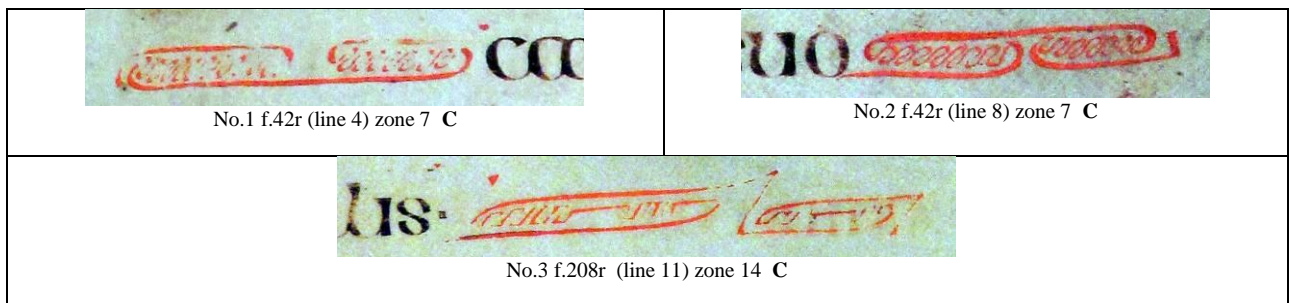


Fig.4.111 Whiplash motifs with interruptions in the inner scrolling from the proposed second scribal campaign Nos.1 and 2 show the only two instances where the internal scrolling is split and these are themselves further varied by their inversion while no.3 shows another form of interruption in the internal scrolling

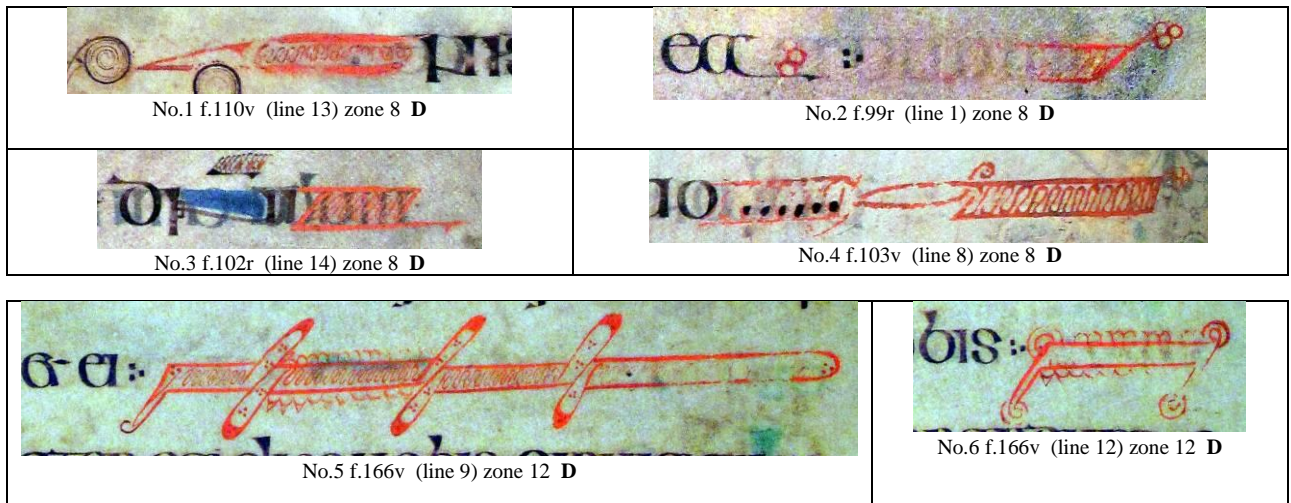
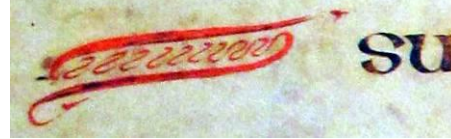


Fig.4.112 Whiplash motifs with angular elements from the proposed second scribal campaign



No.1.f.20v (line 12) zone 4 B



No.2.f.14r (line 4) zone 3 A



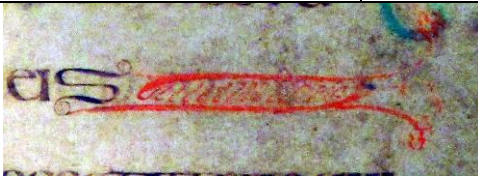
No.3 f.98r (line 14) zone 8 D



No.4 f.174v (line 9) zone 12 D



No.5 f.174v (line 17) zone 12 D



No.6 f.328r (line 8) zone 17 A



No.7 f.102v (line 5) zone 8 D



No.8 f.90r (line 4) zone 8 D



No.9 f.61r (line 14) zone 7 C



No.10 f.66r (line 13) zone 7 C



No.11 f.104r (line 4) zone 8 D



No.12 f.36\*r (line 6) zone 7 C



No.13 f.99r (line 16) zone 8 D



No.14 f.36\*r (line 9) zone 7 C



No.15 f.187v (lines 12-14) zone 12 D



No.16 f.35r (line 4) zone 7 C



No.17 f.1r (line 3) zone 1 A



No.18 f.41r (line 11) zone 7 C

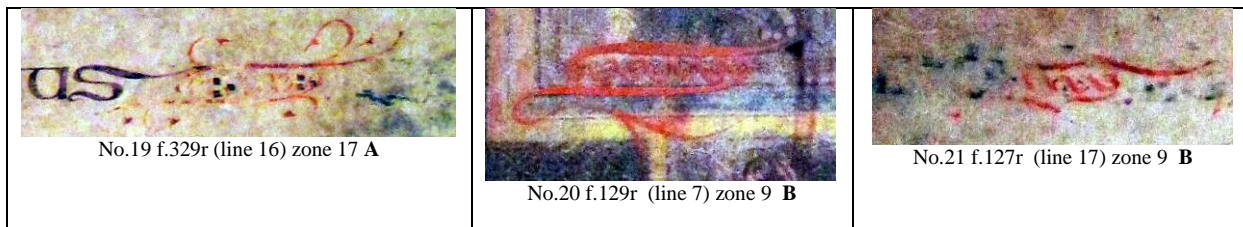


Fig.4.113 Whiplash motifs showing a range of variations in the terminals from the proposed second scribal campaign. These variations to the terminal elements and also to their wedges recall those highlighted for example in fig.3.300. Some instances include additional strokes (nos.9 and 10), flowers/florets (nos.11, 13 and 16) and sprays (nos.17 and 18)

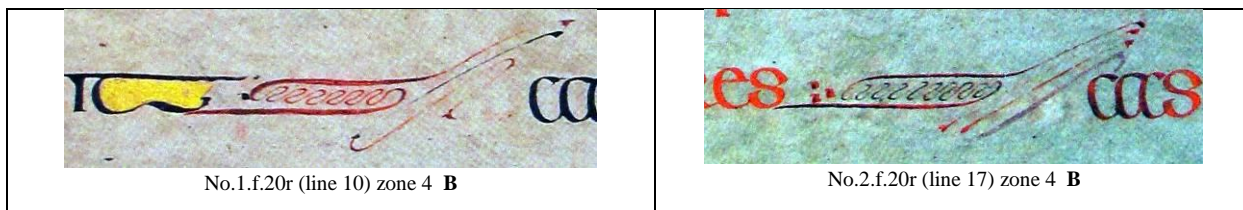


Fig.4.114 The only two whiplash motif terminals linked to turn-in-path markers from the proposed second scribal campaign. This small cluster on the same page could be linked with a related scrolled motif also linked to a turn-in-path marker on the following page, f.20v (fig.4.137-no.3)



Fig.4.115 Unique variants of whiplash motifs from the proposed second scribal campaign. The distinctive pair surrounding the bird on f.326r are rendered with large, solid, round terminals and lack any internal scrolling (no.1). These contrast with the elegant, finely drawn flourishes which complete the motif on f.53r (no.2)

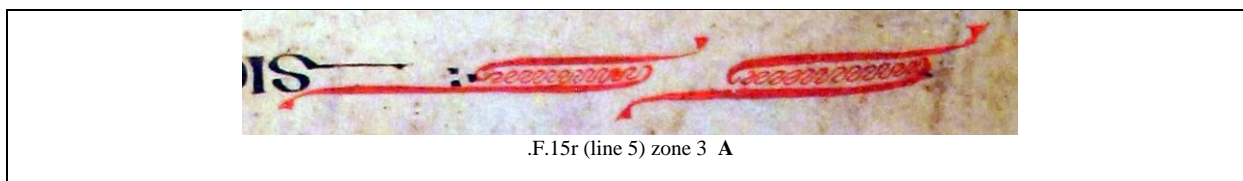


Fig.4.116 Whiplash motifs with horizontally extended lower terminals from the proposed second scribal campaign

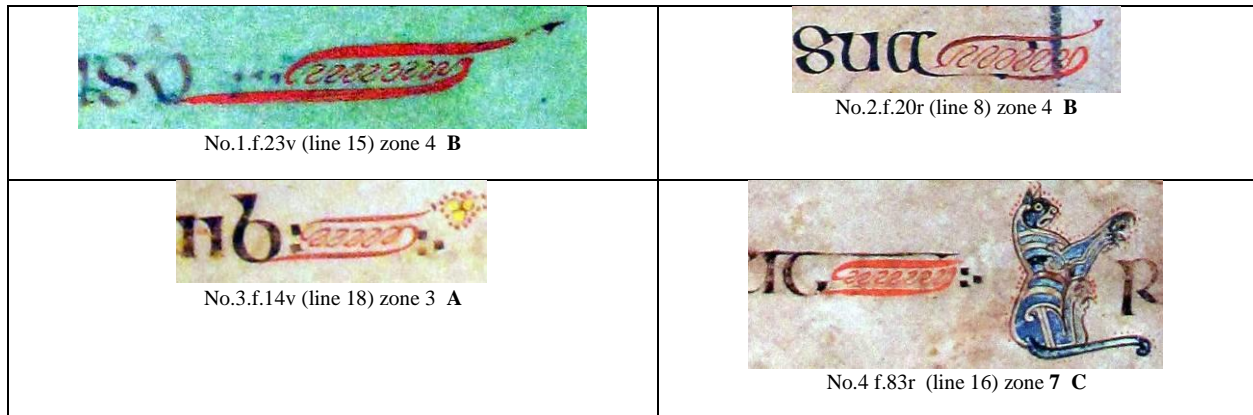


Fig.4.117 Whiplash motifs, with lower terminals linked to the text, from the proposed second scribal campaign. A long stroke, similar to those in the previous illustration connects the instance in no.1 with the text while a shortened one is linked with the elongated tail of the *a* in no.2. Nos.3 and 4 are inserted between the text and triple point punctuation marks with the latter sitting beneath the elongated headstroke of *t*



Fig.4.118 Whiplash motifs, with terminals variously linked to zoomorphs, from the proposed second scribal campaign

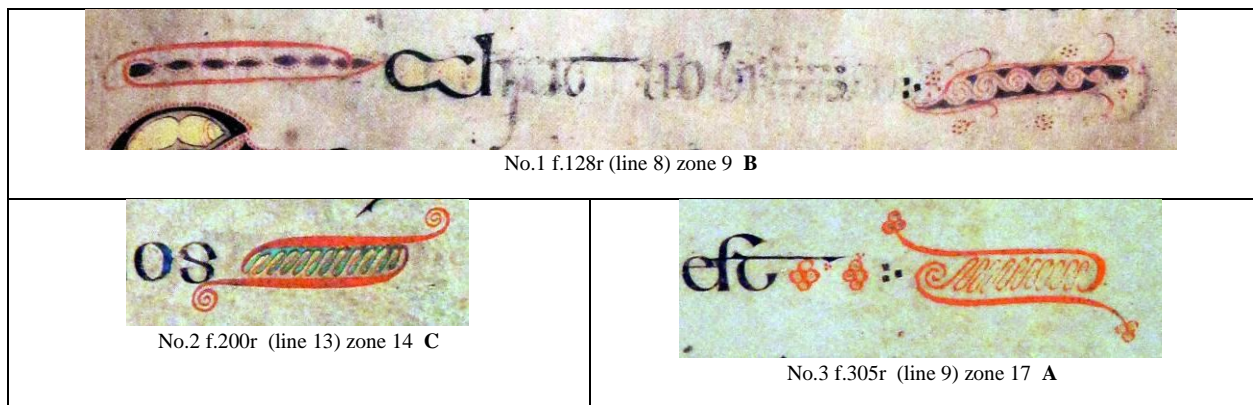


Fig.4.119 The only whiplash motifs with spiral elements from the proposed second scribal campaign (see also fig.4.102). No.3 appears to be the only instance of these whiplash motifs which seems to have a right-left orientation

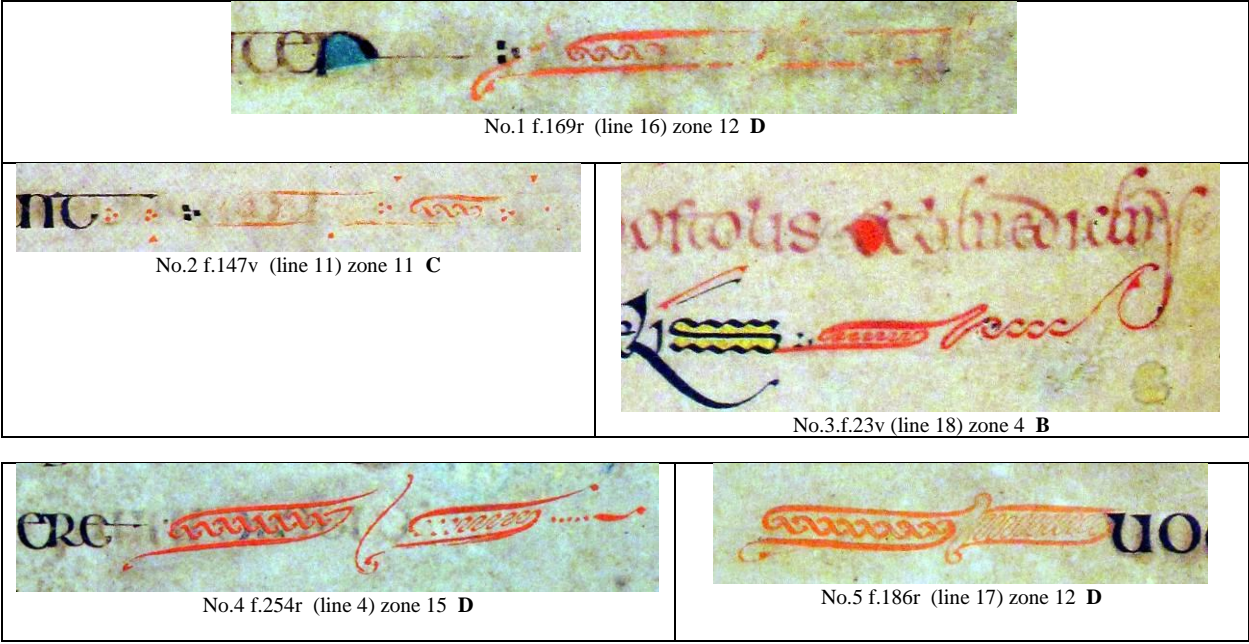


Fig.4.120 Whiplash motifs with wave-scroll elements variously incorporated from the proposed second scribal campaign. Nos.4-5 also incorporate distinctive linking devices between pairs of whiplash motifs

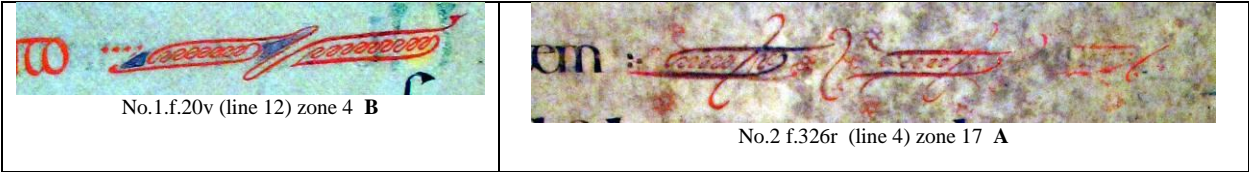
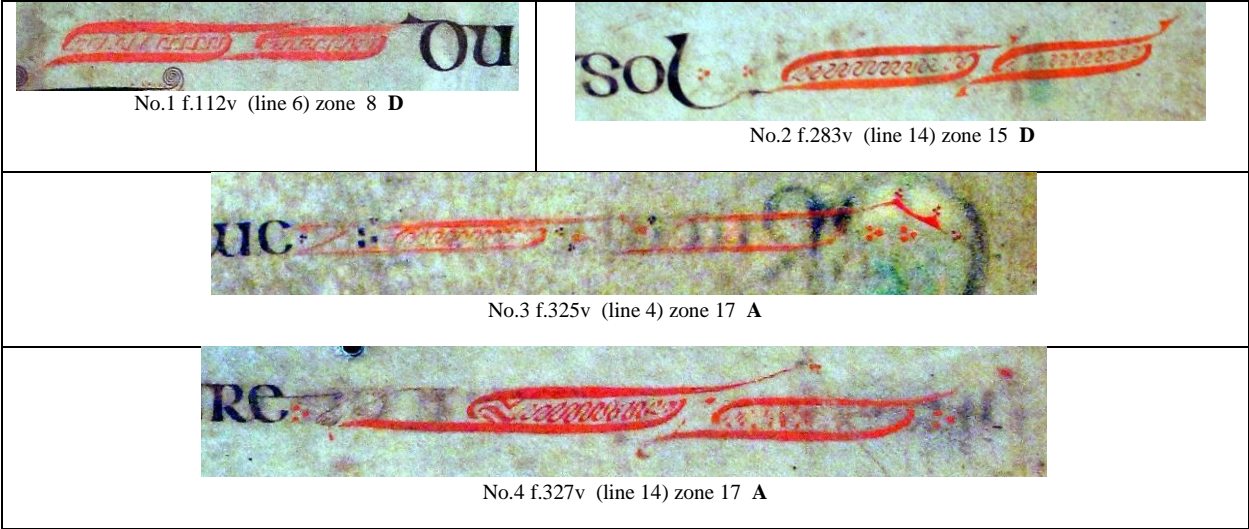


Fig.4.121 Pairs of whiplash motifs with further linking devices (see nos.4-5 in the previous illustration) from the proposed second scribal campaign



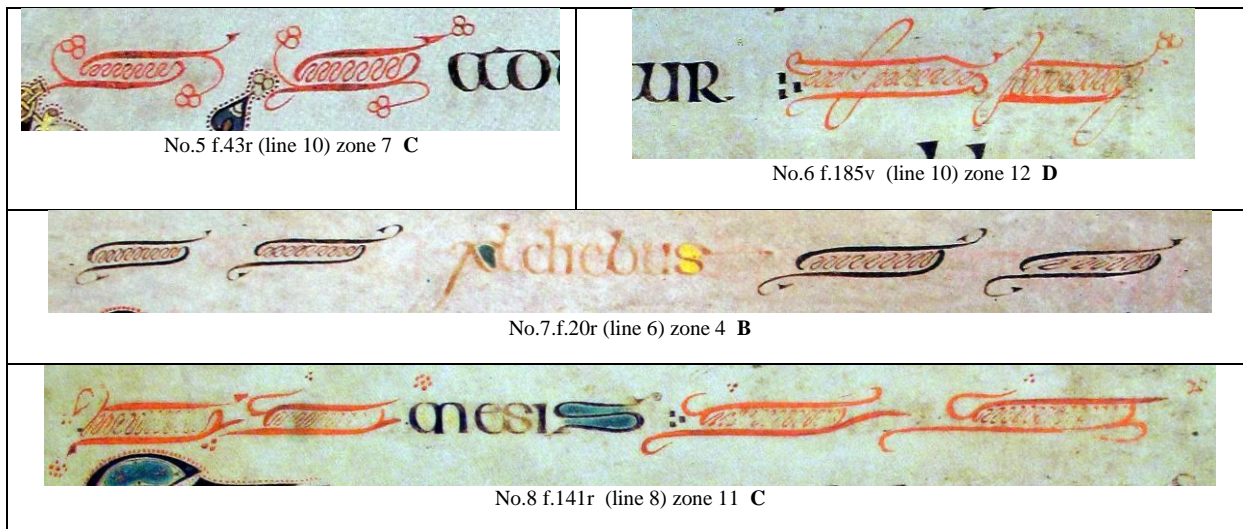


Fig.4.122 Pairs of whiplash motifs variously combined and also showing various additional elements and terminal features from the proposed second scribal campaign



Fig.4.123 Multiple whiplash motifs with variations from the proposed second scribal campaign. Nos.1 and 2 have triple motifs, no.3 has four while no.4 has seven in a row. Those in no.4 again show great variety in their terminals and added features



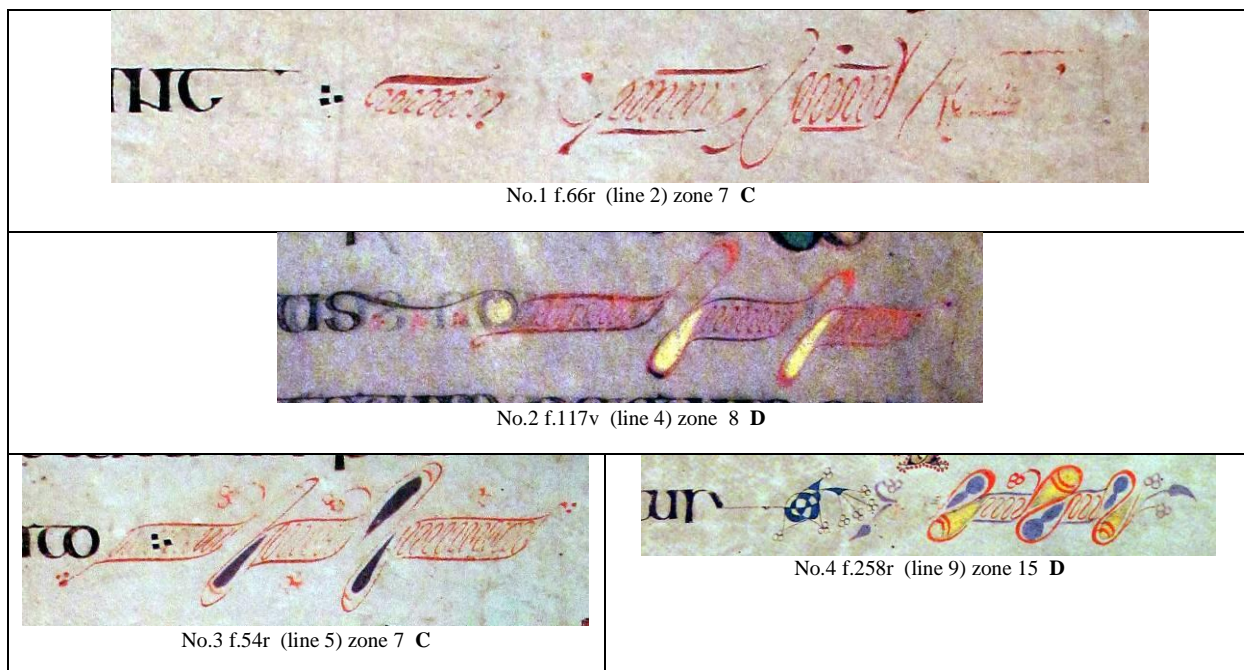


Fig.4.124 Multiple whiplash motifs with various linking devices from the proposed second scribal campaign. As with no.4 in the previous illustration, those in no.1 show great variety in their terminals and added features. Nos.2-4 also show multiple motifs, here with variously sized linking devices and with distinctive added colour

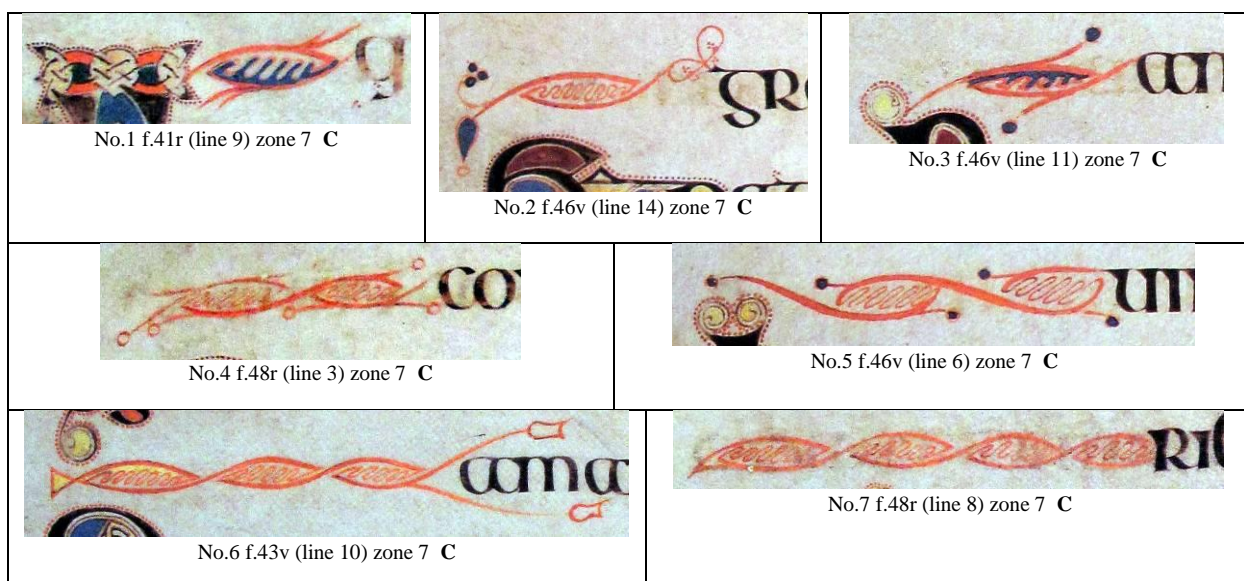


Fig.4.125 Whiplash-related motifs with various oval elements from the proposed second scribal campaign. While these are not 'whiplashed' as such they nonetheless seem to be derived from this family of motifs. These again are quite varied in their detail and also in their number. They are clustered between ff.41r-48r and nos.6 and 7 recall instances of *m* in fig.3.270 (in particular no.7) and also those in fig.3.271 (in particular no.5)

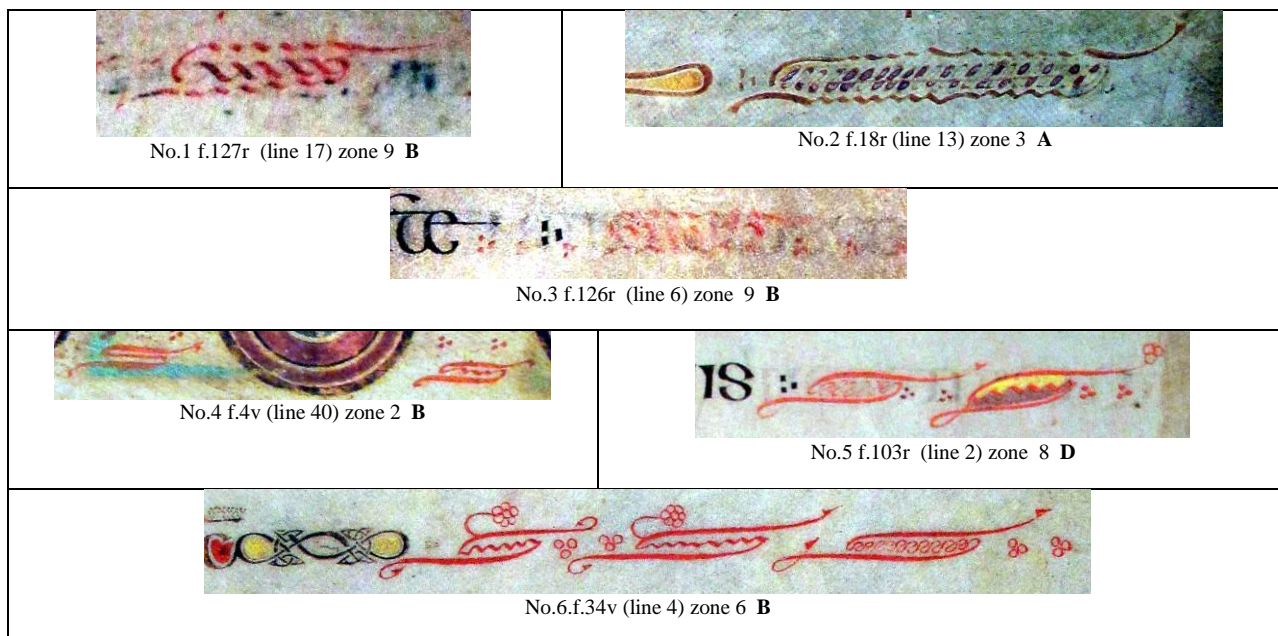
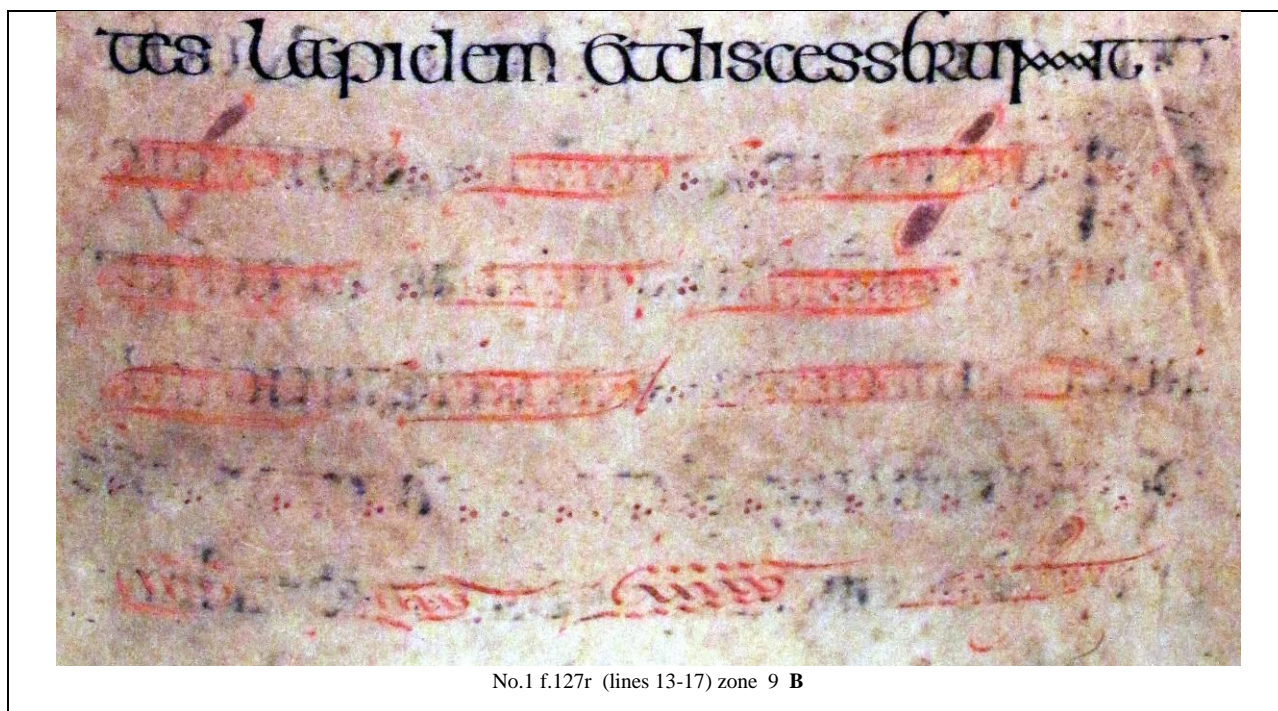


Fig.4.126 Whiplash motifs with various zig-zag elements from the proposed second scribal campaign. Nos.1-3 show instances with zig-zag lines on the outside while nos.4-6 have zig-zag lines in place of the internal scrolls. These instances recall similar elements in the letters with extended curved-concave elaborations (see figs.3.261-4, 3.295 and 3.299)



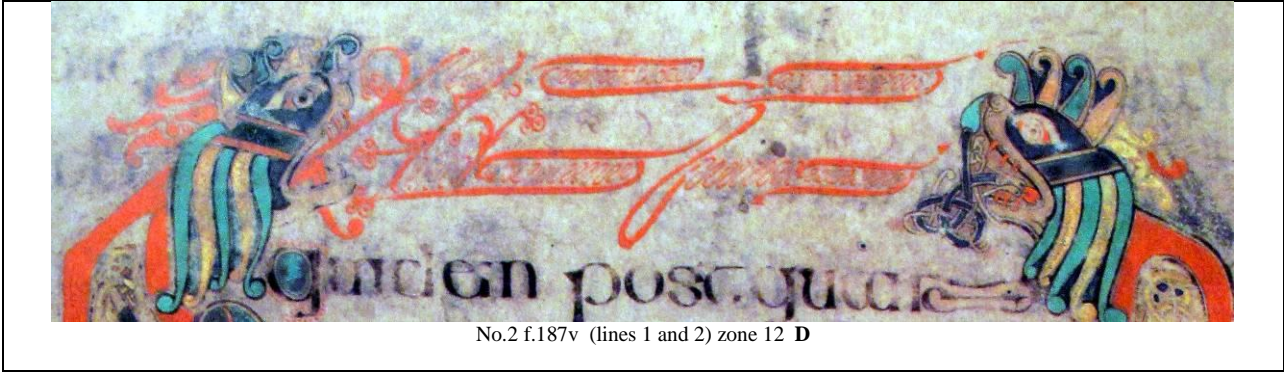


Fig.4.127 Lines of whiplash motifs showing clusters with several variations from the proposed second scribal campaign. No.1 has four lines of whiplash flourishes showing a number of the variations already discussed. No.2 shows another cluster of variants occurring together at the top of f.187v

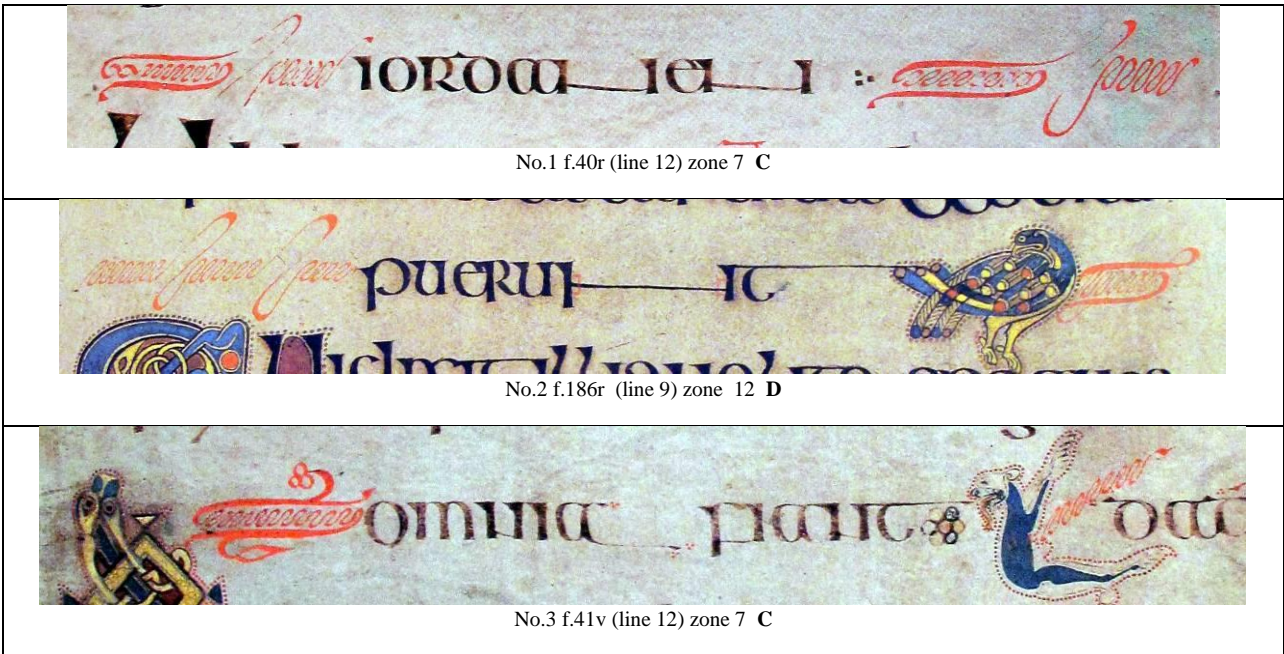


Fig.4.128 Whiplash motifs in conjunction with separate scrolling motifs, which lack the surrounding whiplash from the proposed second scribal campaign.

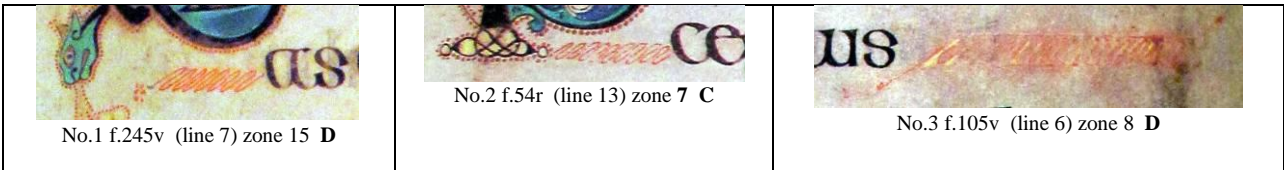


Fig.4.129 Instances of simple scrolling motifs of varied length from the proposed second scribal campaign

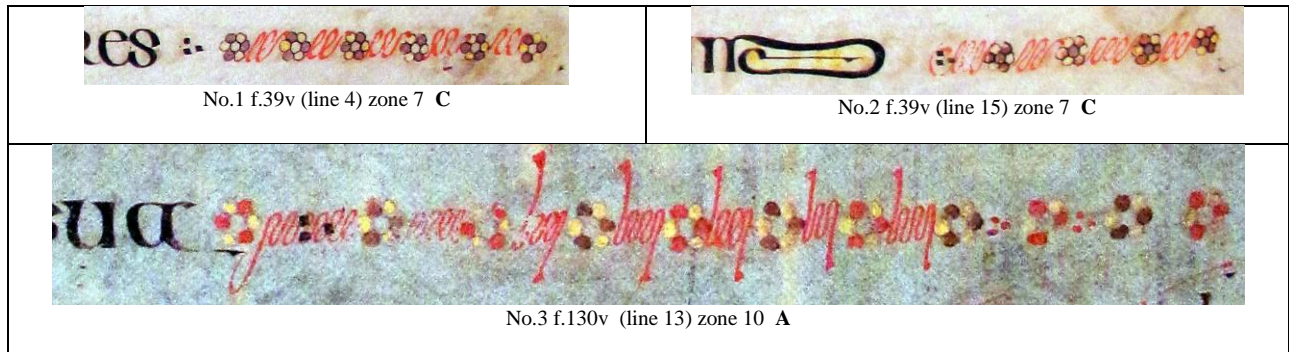


Fig.4.130 Instances of scrolling motifs interspersed with flowers from the proposed second scribal campaign. Nos.1 and 2 show a pair of these simple scrolls, both on f.39v, interspersed between earlier flowers. No.3 shows them on f.130v, similarly interspersed between flowers but in this instance with extended terminals (see also fig.4.139)

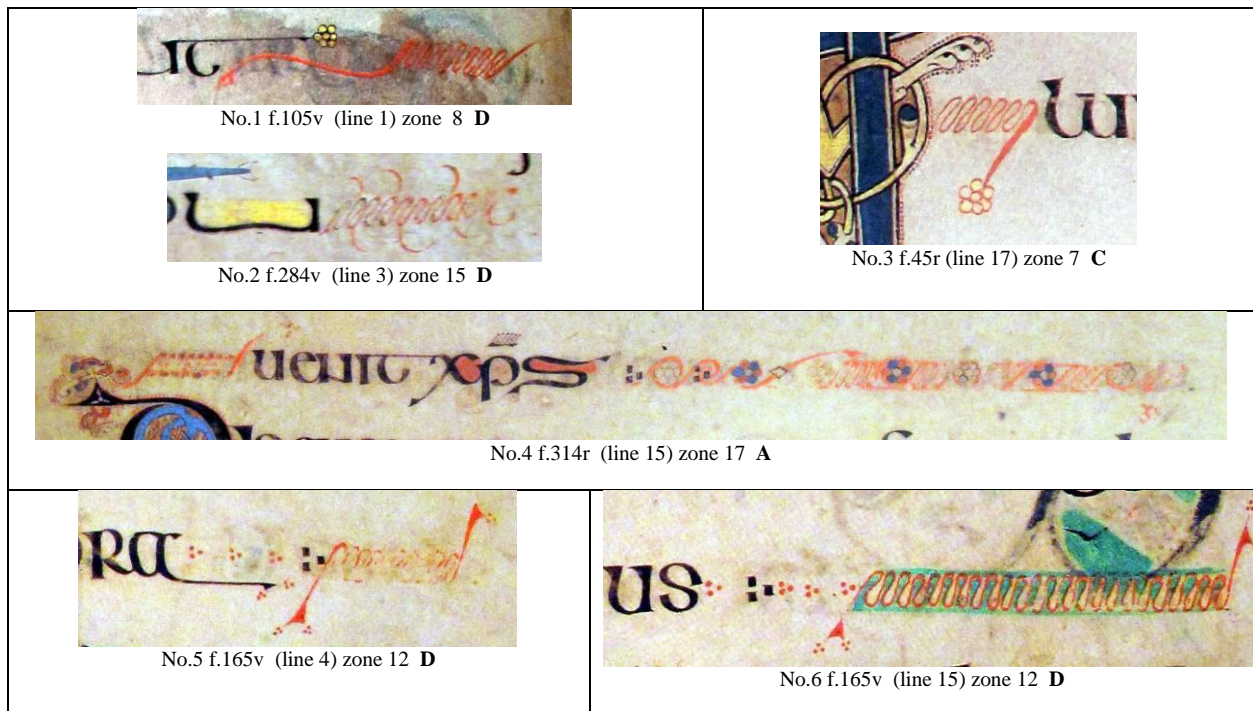


Fig.4.131 Instances of scrolling motifs with further distinctive terminals (see no.3 in the previous illustration) from the proposed second scribal campaign. Nos.5-6 can be seen as a cluster of two on f.165v



Fig.4.132 Instances of various scrolling motifs with added florets and leaves, from the proposed second campaign. Nos.6-9 are further modified by occasional enlarged 'breaks' in the scrolling. These enlarged scroll elements show much variation in themselves and recall similar breaks in the internal scrolling elements of the whiplash motifs (fig.4.106). See also other motifs with added leaves in figs.4.84-5, 4.105 and 4.145

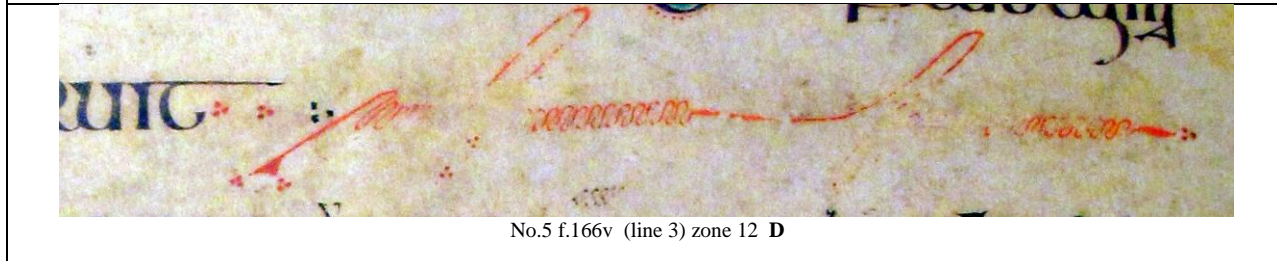
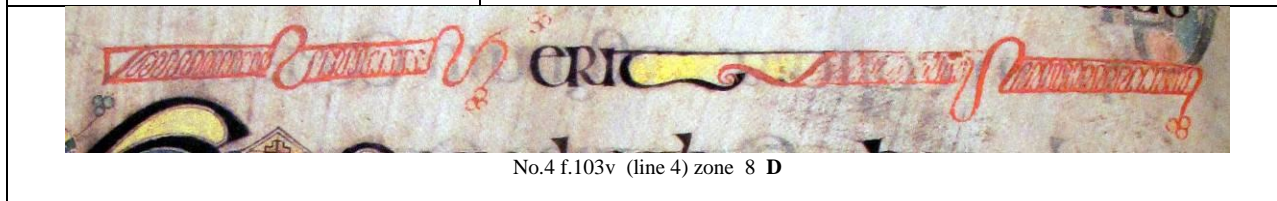
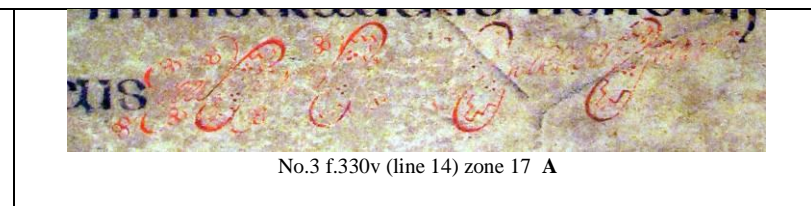
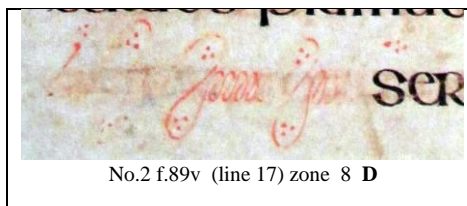
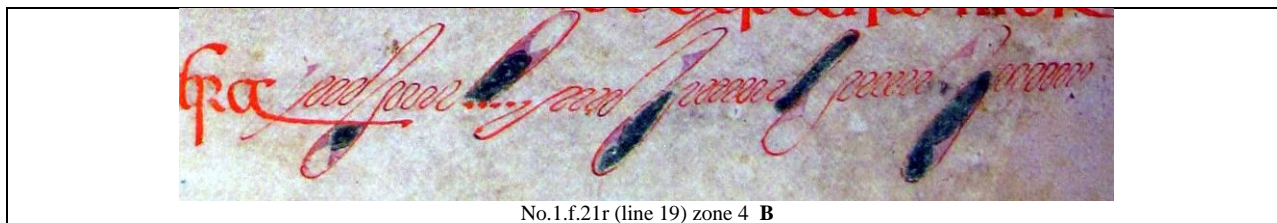


Fig.4.133 Instances of various scrolling motifs with enlarged elements as ‘breaks’, from the proposed second scribal campaign (see also whiplash motifs in fig.4.106)

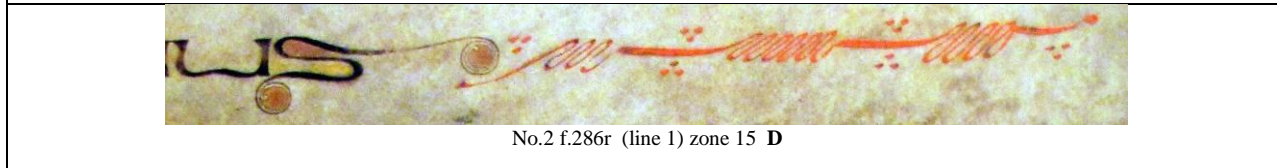
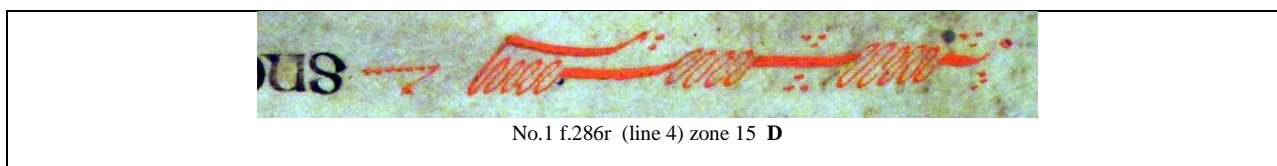


Fig.4.134 A unique pair of scrolling motifs with ‘breaks’ from the proposed second scribal campaign



Fig.4.135 All instances of scrolling motifs linked to zoomorphs from the proposed second scribal campaign

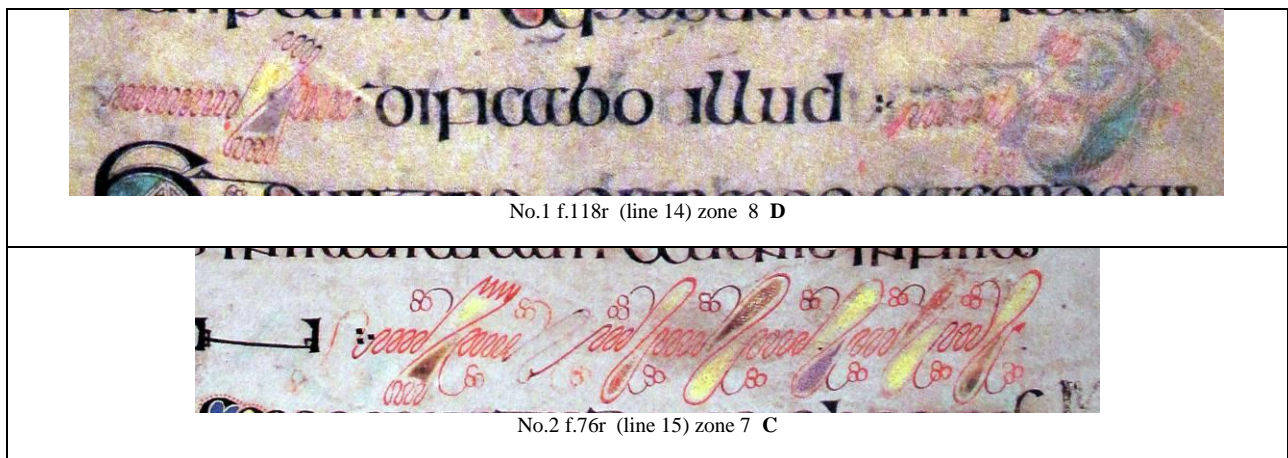


Fig.4.136 Scrolling motifs incorporating features associated with marginal arabesque motifs from the proposed second scribal campaign (see also figs.4.41-no.20, 4.42-nos.8-12 and 4.107)

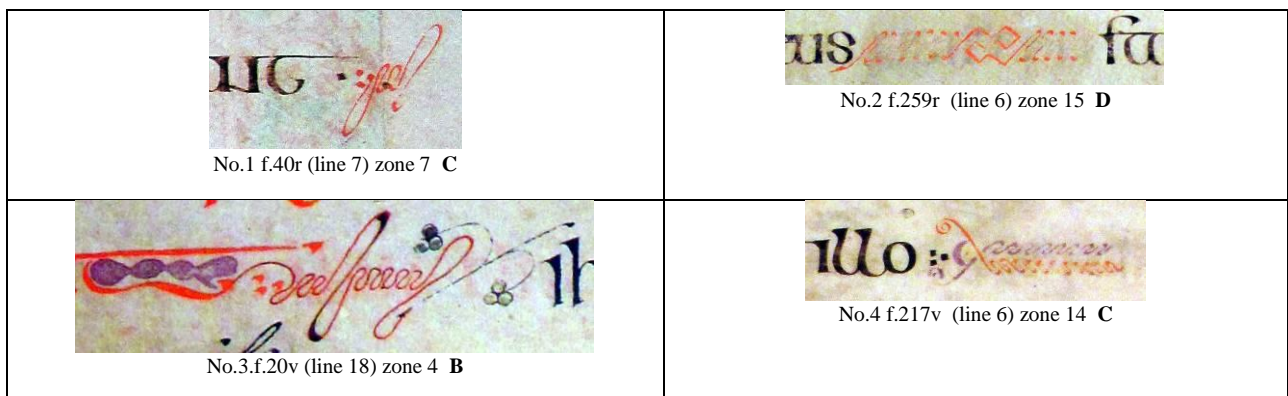
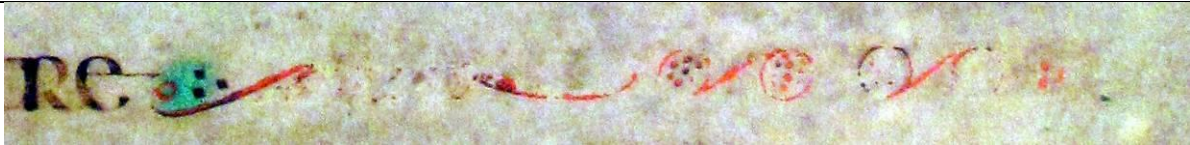


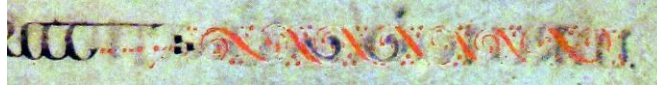
Fig.4.137 Unique scrolling motifs from the proposed second scribal campaign. No.1 is very small while no.2 has an angular break in the middle. No.3 is linked to a letter on the left and a turn-in-path marker on the right while no.4 is one of those uniquely distinctive motifs that are a recurring phenomenon throughout the manuscript



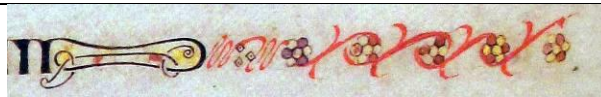
No.1 f.316r (line 14) zone 17 **A**



No.2 f.141r (line 17) zone 11 **C**



No.3 f.264r (line 14) zone 15 **D**



No.4 f.39v (line 8) zone 7 **C**



No.5 f.309r (line 13) zone 17 **A**



No.6 f.313r (line 5) zone 17 **A**



No.7 f.83v (line 11) zone 7 **C**



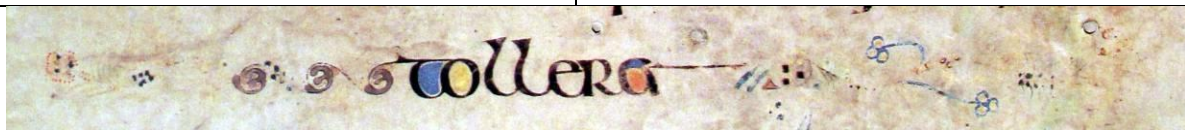
No.8 f.289r (line 5) zone 15 **D**



No.9 f.82r (line 14) zone 7 **C**



No.10 f.82r (line 12) zone 7 **C**



No.11 f.182v (line 17) zone 12 **D**



No.12 f.329v (line 13) zone 17 **A**



No.13 f.112v (line 13) zone 8 **D**



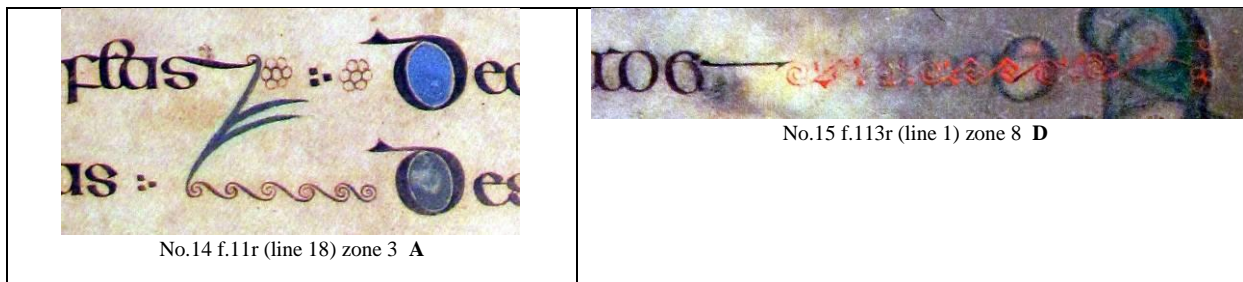


Fig.4.138 Various wave-scroll motifs used as linefillers from the proposed second scribal campaign. There include many familiar variations including those with florets, spirals and unusual terminal details. No.15 has some of its spiral elements rendered in an angular fashion effectively creating a key-pattern. Further instances of these key-patterned motifs are shown in the following illustration (fig.4.139-nos.3 and 4) which form a cluster on f.110r



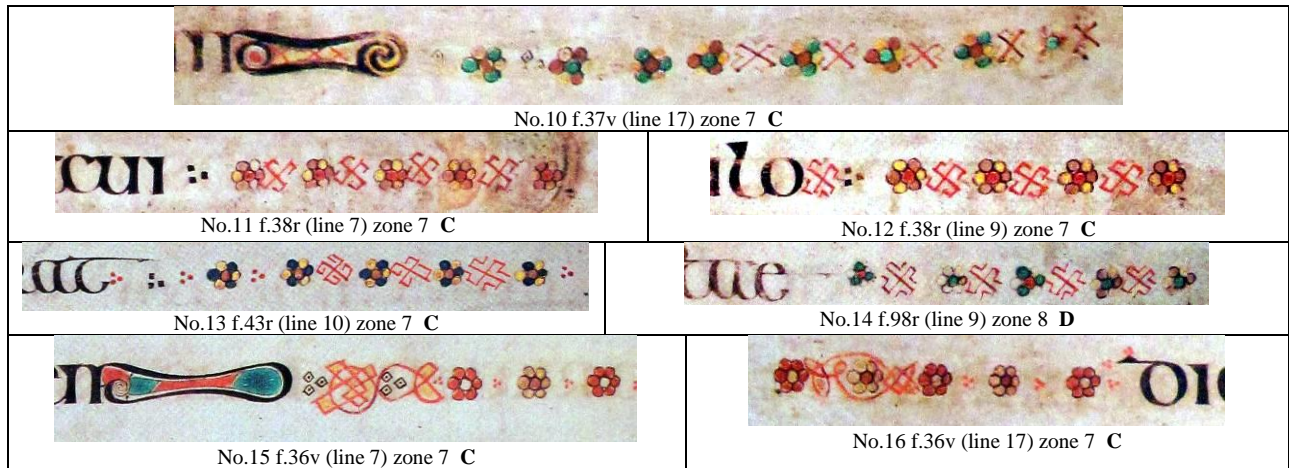
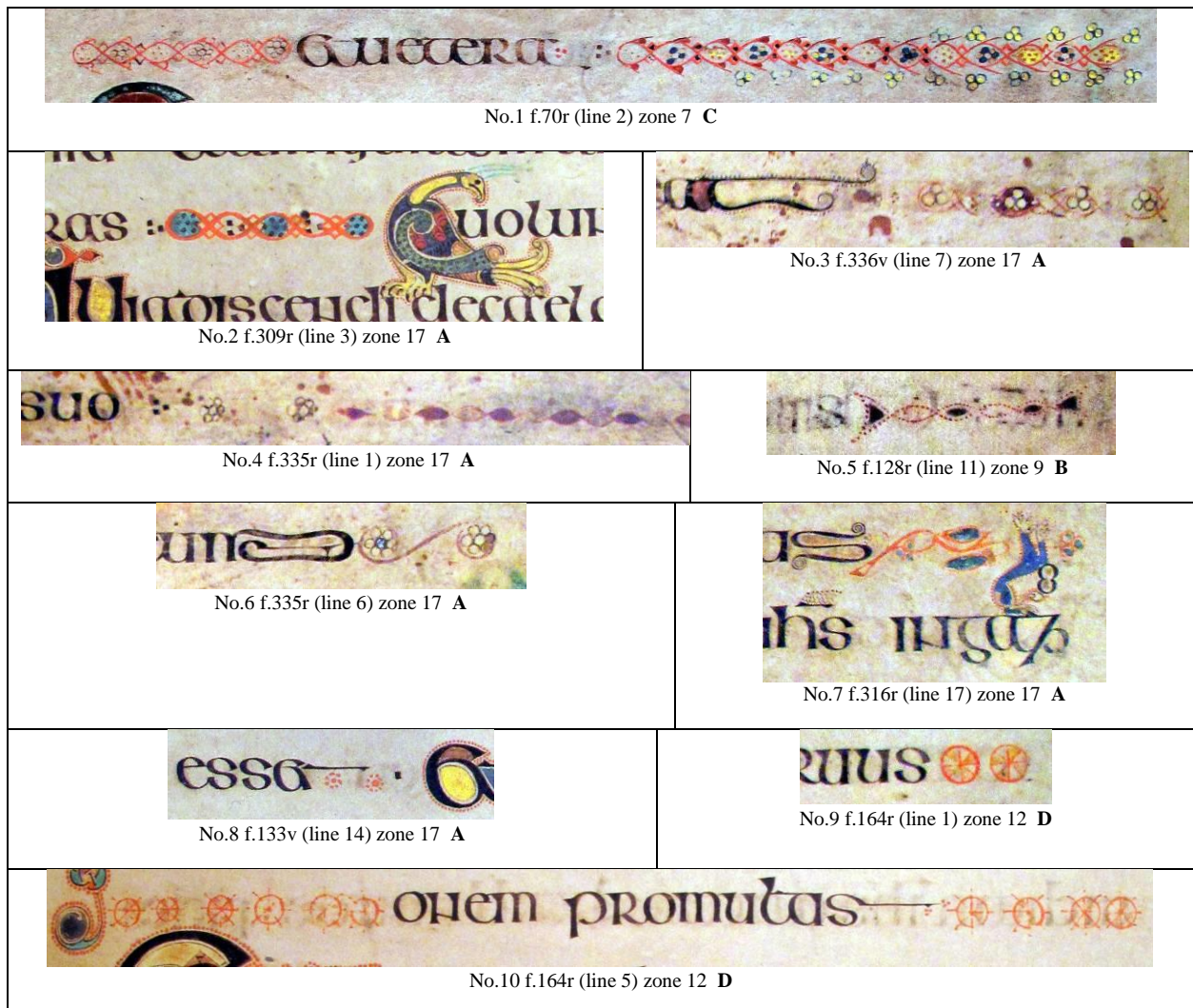


Fig.4.139 Various angular motifs used as linefillers from the proposed second scribal campaign. These include a cluster of cruciform shapes between ff.37v-43r (nos.10-13) with one other on f.98r (no.14). These cruciform motifs are interspersed between earlier florets in a manner that recalls the scroll motifs similarly arranged as shown in fig.4.130



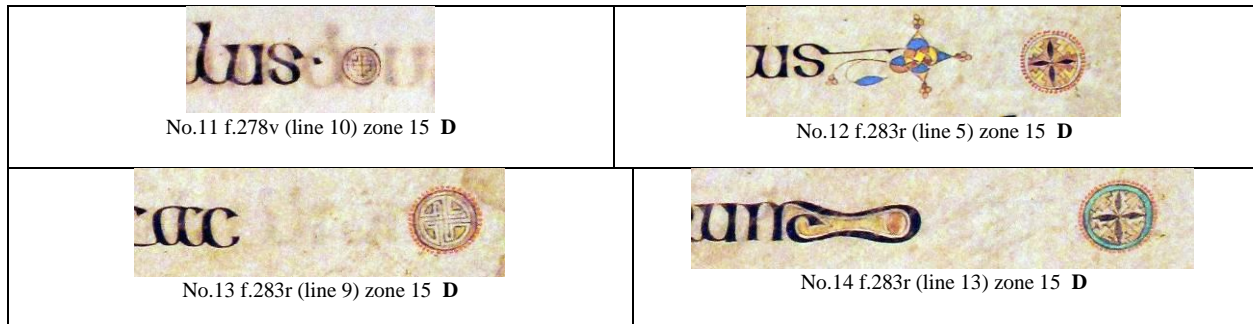


Fig.4.140 Miscellaneous curvilinear motifs used as linefillers. These include a number of clusters of different variants on ff.164r and 283r. Nos.1-10, in orange-red are here attributed to the proposed second scribal campaign while the graphic qualities of nos.11-14 have more in common with the work of the first campaign

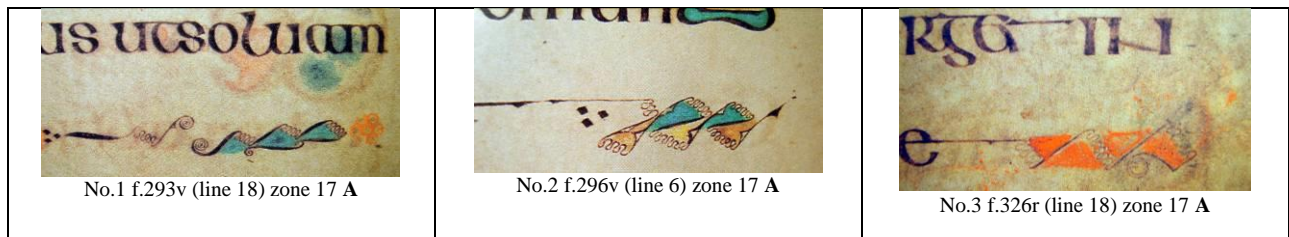


Fig.4.141 Arabesques used as linefillers in zones attributed to Scribe A

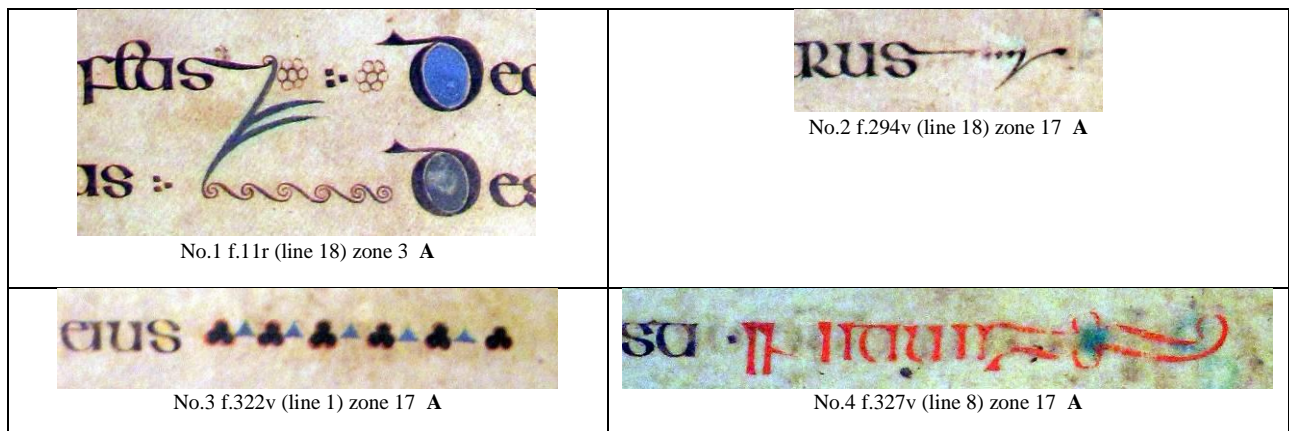


Fig.4.142 Unique motifs used as linefillers most of which are attributable to the proposed second scribal campaign. No.2 appears to be contemporary with the script and is part of the first campaign. Also included is the enigmatic *initium* on f.327v (no.4) although it might be argued that, as text, it should not be considered as a line-filling feature. No.3 can perhaps be linked with the floret line-fillers discussed above (see for example fig.4.95) and fig.4.142-nos 1 and 2 share an interesting graphic correspondence



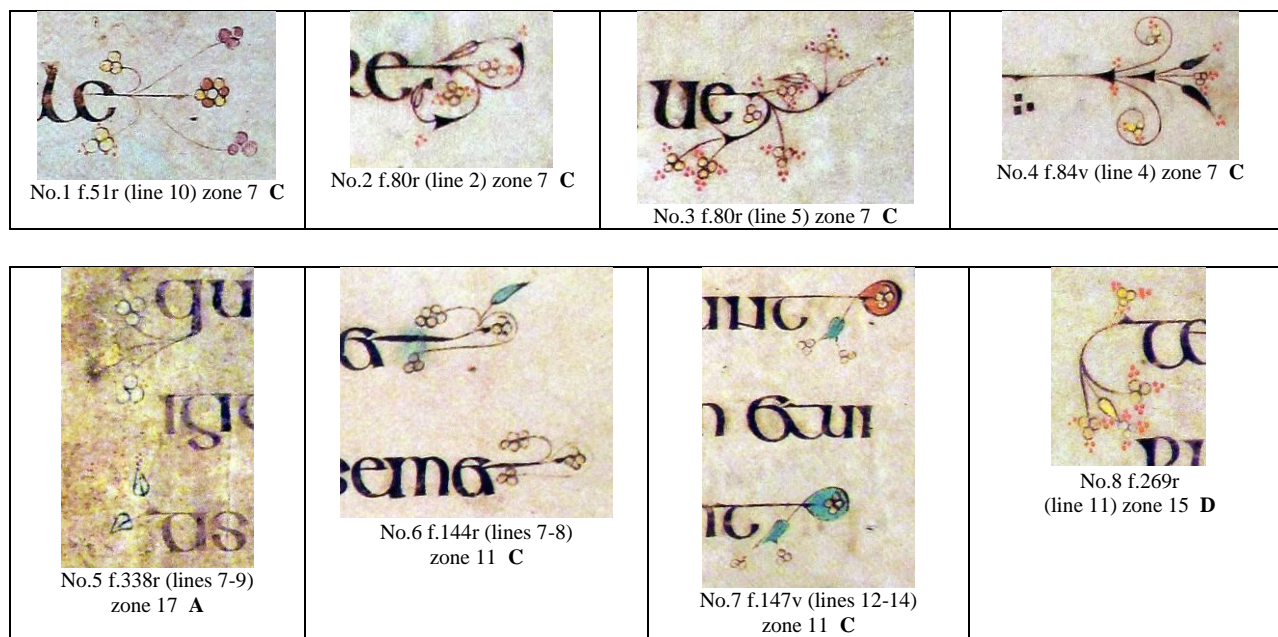
Fig.4.143 Instances of dotted linefillers connecting decorated initials and text lines from the proposed second scribal campaign The twenty instances in Kells occur sometimes on isolated

pages – ff.83v, 99v, 101v, 112r, 272r and 309r, while most are found in clusters between ff.119r-122v and 161v-168v. This feature occurs in pairs on ff.119r, 122v and 165v while that on f.101v is accompanied by a pattern. While these are usually accompanied by triple red dots, there is much subtle variation in the number of lines used and also in the way they are linked to the initials and the text. A few instances have vertical elements while that on f.83v is only added to the initial and is not connected to the text. The instances on ff.161v and 162v are not directly linked to the initials but rather underline them

 <p>No.1 f.17r (line 14) zone 3 <b>A</b></p>	 <p>No.2 f.21v (line 7) zone 4 <b>B</b></p>	
 <p>No.3 f.21v (line 14) zone 4 <b>B</b></p>	 <p>No.4 f.22r (line 1) zone 4 <b>B</b></p>	
 <p>No.5 f.22r (line 4) zone 4 <b>B</b></p>	 <p>No.6 f.22r (line 9) zone 4 <b>B</b></p>	
 <p>No.7 f.54v (line 15) zone 7 <b>C</b></p>		
 <p>No.8 f.48v (line 14) zone 7 <b>C</b></p>	 <p>No.9 f.263v (line 14) zone 15 <b>D</b></p>	
 <p>No.10 f.77v (line 2) zone 7 <b>C</b></p>	 <p>No.11 f.106v (line 15) zone 8 <b>D</b></p>	 <p>No.12 f.14r (line 10) zone 3 <b>A</b></p>
 <p>No.13 f.257r (line 14) zone 15 <b>D</b></p>		



Fig.4.144 Flowers/florets and leaf sprays used as linefillers most of which are attributable to the proposed second scribal campaign. Some of the elements in no.18 seem to be compatible with the work of the first campaign and no.17 may also belong to this campaign. See also figs.4.190 and 6.63-65



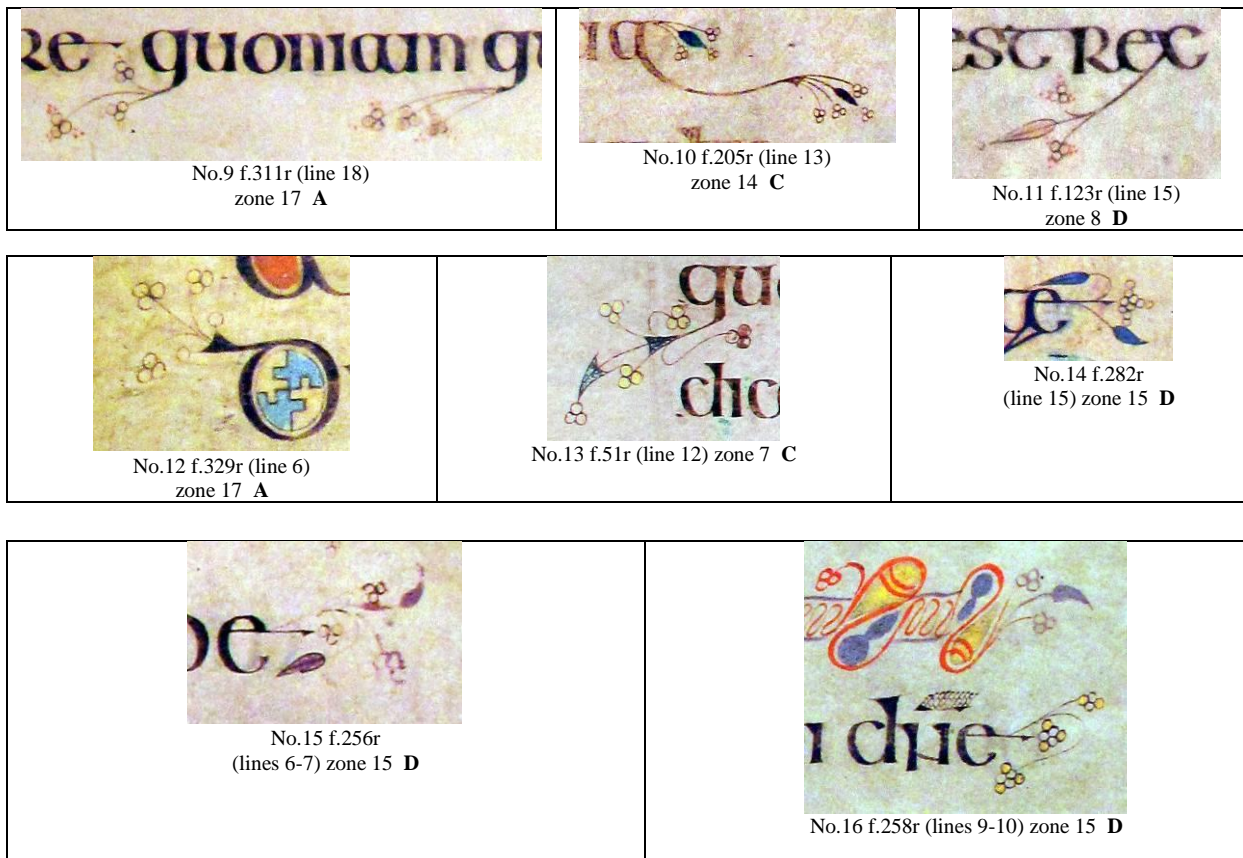
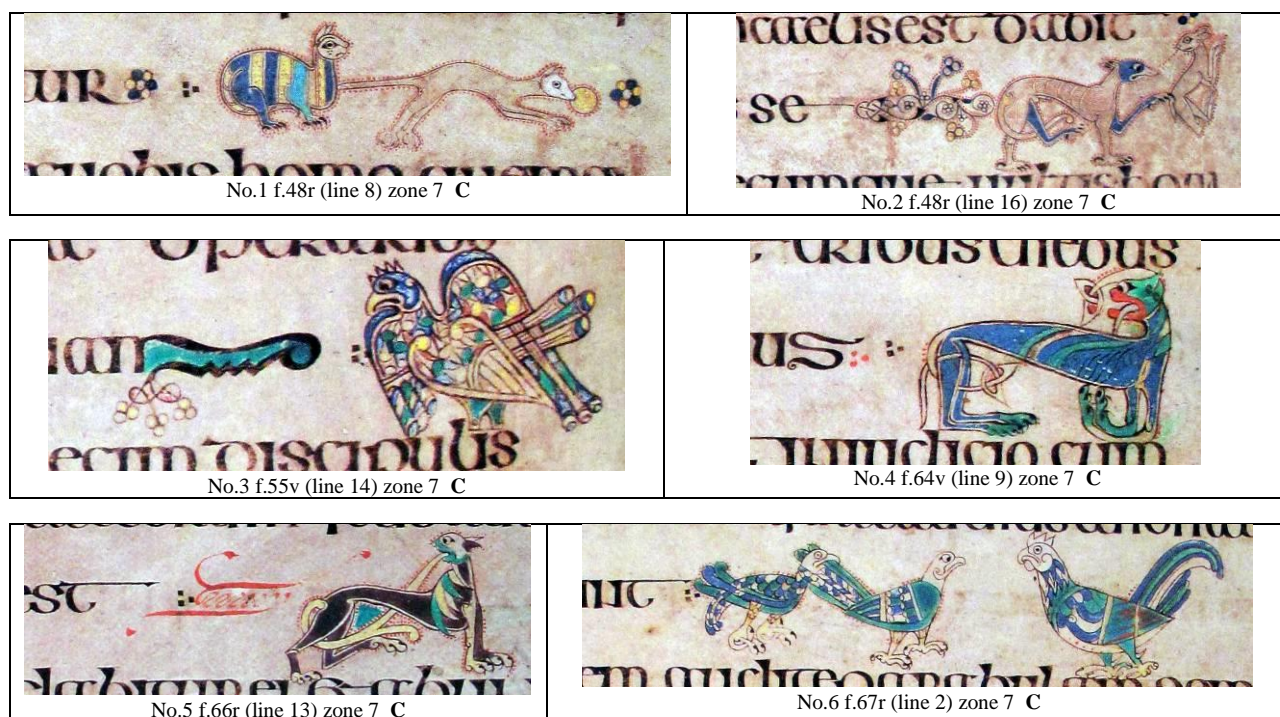
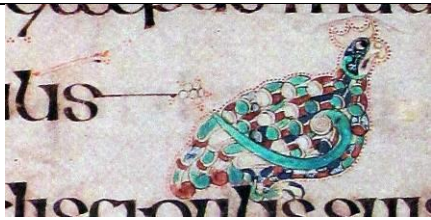


Fig.4.145 Flowers/florets and leaf sprays from the first campaign – from various zones attributed to Scribes A, C and D (see also figs.4.82-86, 4.105 and 4.132)





No.7 f.68r (line 10) zone 7 C



No.8 f.72r (line 11) zone 7 C



No.9 .f.72v (line 10) zone 7 C



No.10 f.75r (line 17) zone 7 C



No.11 f.76v (line 9) zone 7 C



No.12 f.76v (line 15) zone 7 C



No.13 f.77v (line 14) zone 7 C



No.14 f.89r (line 8) zone 8 D



No.15 f.99v (line 13) zone 8 D



No.16 f.111r (line 3) zone 8 D



No.17 f.111r (line 11) zone 8 D



No.18 f.124v (line 7) zone 8 D

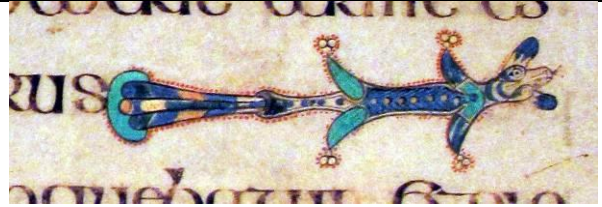


No.19 f.171v (line 13)  
zone 12 D





No.20 f.174v (line 9) zone 12 D



No.21 f.177v (line 12) zone 12 D



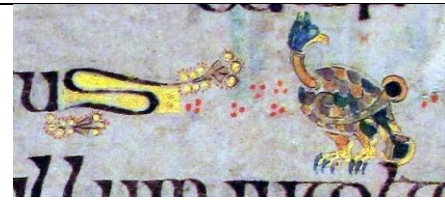
No.22 f.180v (line 12) zone 12 D



No.23 f.181r (line 4) zone 12 D



No.24 f.182r (line 2) zone 12 D



No.25 f.182v (line 8) zone 12 D



No.26 f.183v (line 7) zone 12 D



No.27 f.184r (lines 16-18) zone 12 D



No.28 f.186r (line 9) zone 12 D



No.29 f.200r (lines 15-18) zone 14 C



No.30 f.201r (lines 1-10) zone 14 C



No.31 f.201r (lines 11-17) zone 14 C



No.32 f.201v (lines 7-9) zone 14 C



No.33 f.201v (lines 15-17) zone 14 C



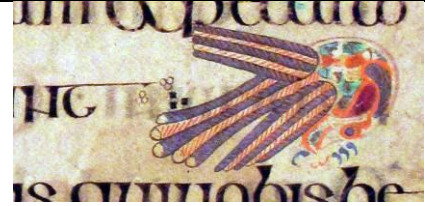
No.34 f.212v (line 10) zone 14 C



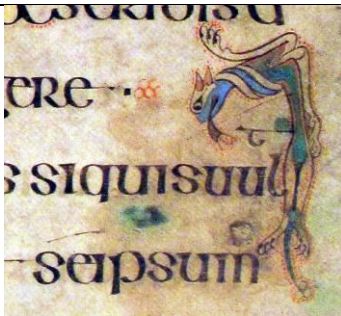
No.35 f.212v (line 13) zone 14 C



No.36 f.213r (line 8) zone 14 C



No.37 f.213r (line 11) zone 14 C



No.38 f.227r (line 13) zone 14 C



No.39 f.238r (line 10) zone 14 C



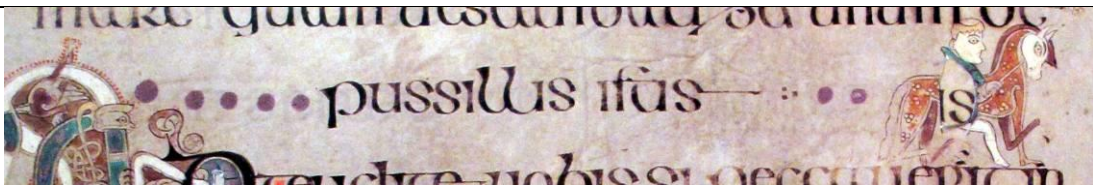
No.40 f.241r (line 5) zone 14 C



No.41 f.243v (line 15) zone 15 D



No.42 f.250v (line 4) zone 15 D



No.43 f.255v (line 4) zone 15 D



No.44 f.270v (line 11) zone 15 D



No.45 f.272r (line 12) zone 15 D



No.46 f.277r (line 9) zone 15 **D**



No.47 f.277r (line 13)  
zone 15 **D**



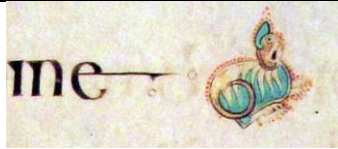
No.48 f.277r (lines 15 and 16)  
zone 15 **D**



No.49 f.278r (line 6) zone 15 **D**



No.50 f.278r (line 9) zone 15 **D**



No.51 f.280r (line 4) zone 15 **D**



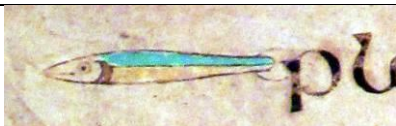
No.52 f.287 (line 15) zone 15 **D**



No.53 f.302r (line 14) zone 17 **A**



No.54 f.311v (line 9) zone 17 **A**



No.55 f.311v (line 17) zone 17 **A**



No.56 f.326r (line 15) zone 17 **A**

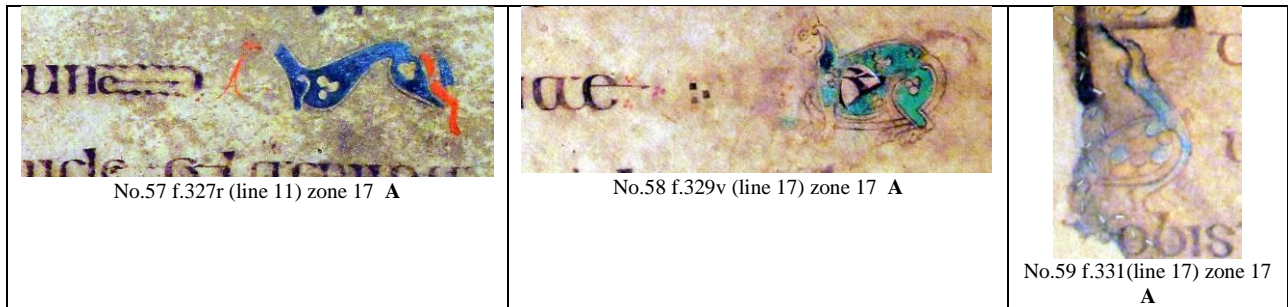
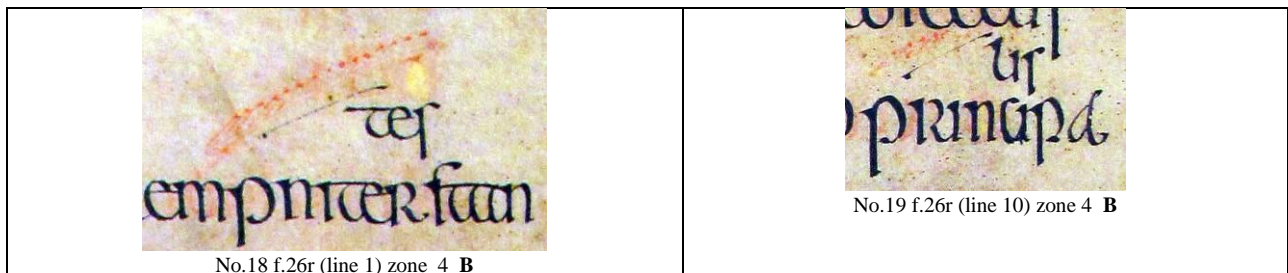
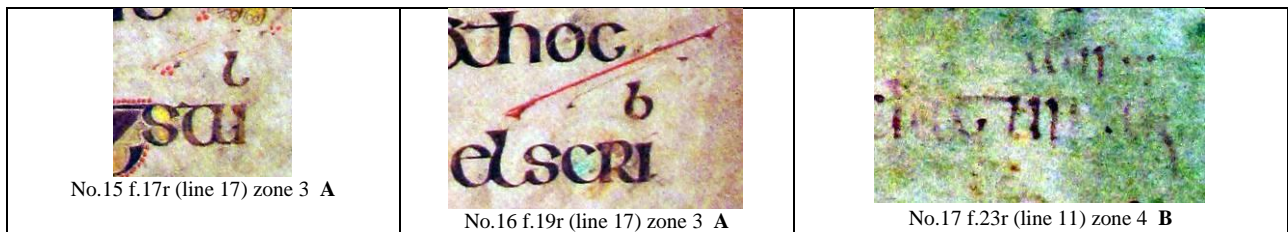
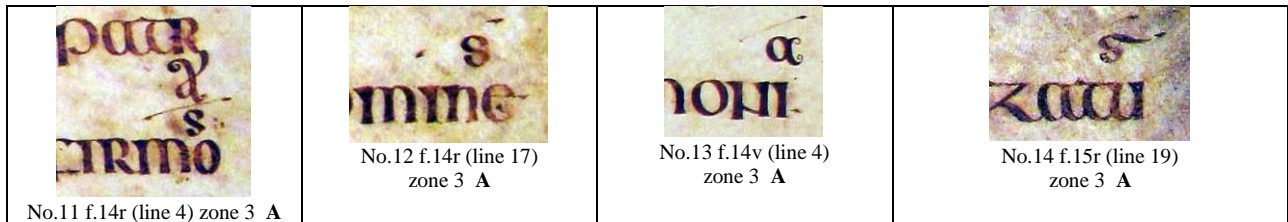
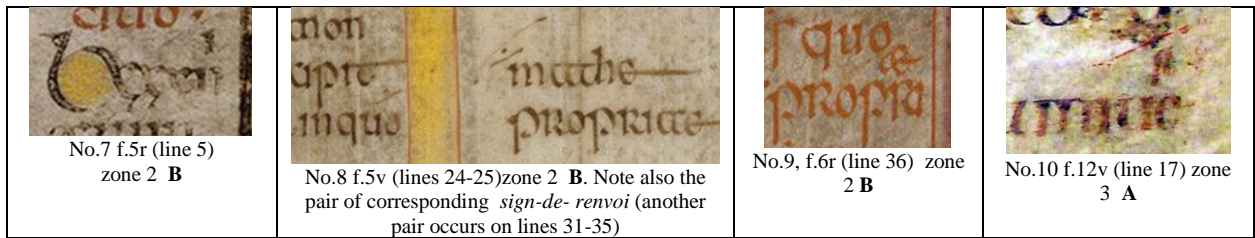
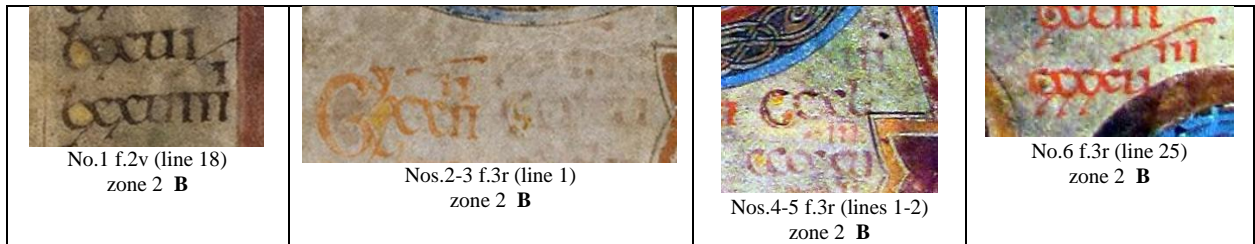
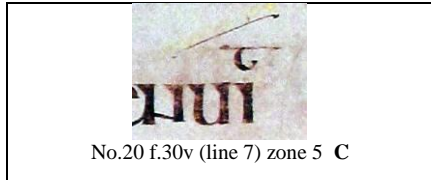


Fig.4.146 Zoo/anthropomorphic linefillers in zones attributed to Scribes A, C and D

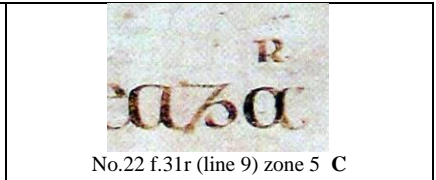




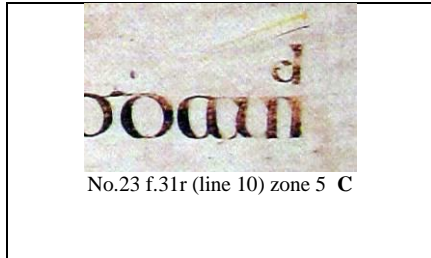
No.20 f.30v (line 7) zone 5 C



No.21 f.31r (line 3) zone 5 C



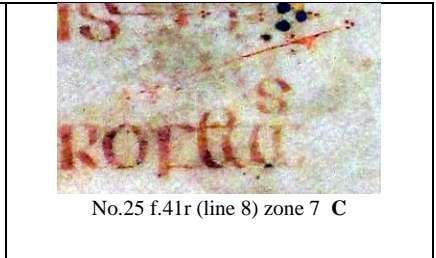
No.22 f.31r (line 9) zone 5 C



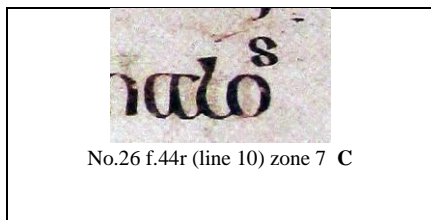
No.23 f.31r (line 10) zone 5 C



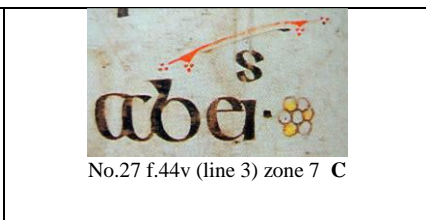
No.24 f.40v (line 17) zone 7 C



No.25 f.41r (line 8) zone 7 C



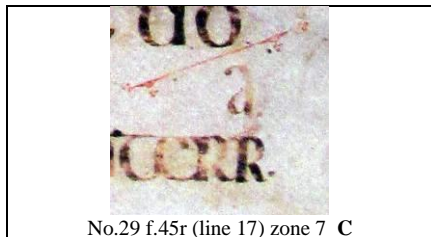
No.26 f.44r (line 10) zone 7 C



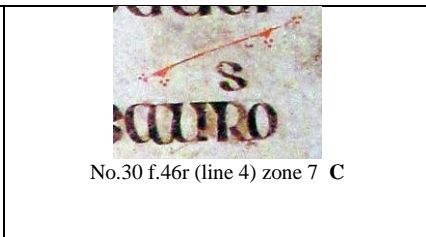
No.27 f.44v (line 3) zone 7 C



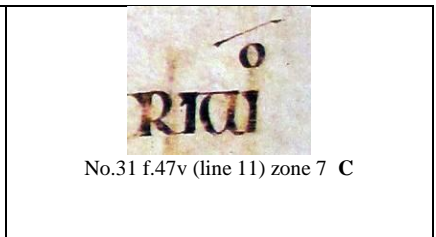
No.28 f.44v (line 14) zone 7 C



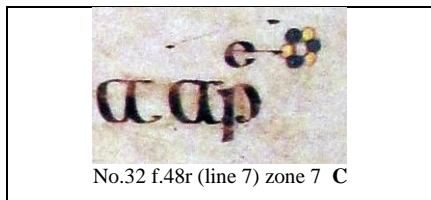
No.29 f.45r (line 17) zone 7 C



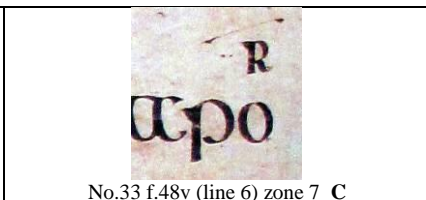
No.30 f.46r (line 4) zone 7 C



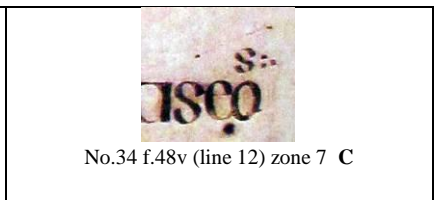
No.31 f.47v (line 11) zone 7 C



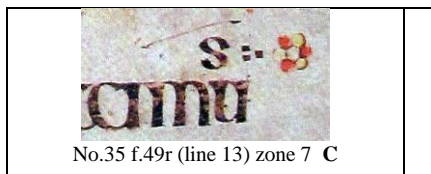
No.32 f.48r (line 7) zone 7 C



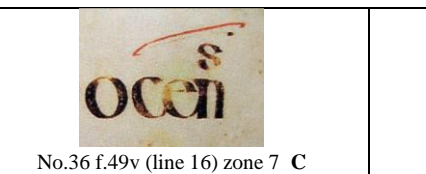
No.33 f.48v (line 6) zone 7 C



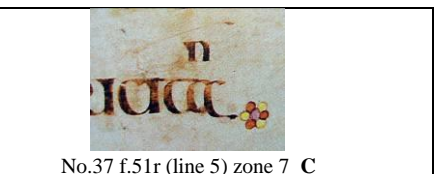
No.34 f.48v (line 12) zone 7 C



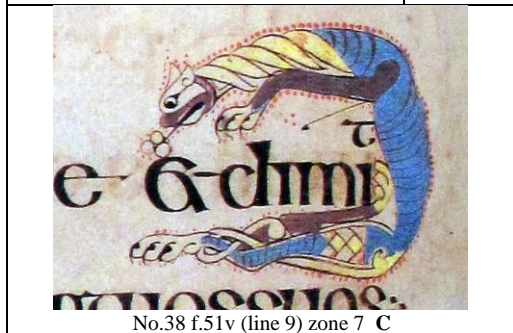
No.35 f.49r (line 13) zone 7 C



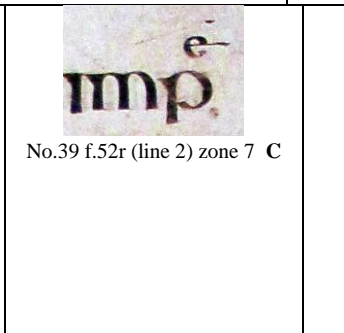
No.36 f.49v (line 16) zone 7 C



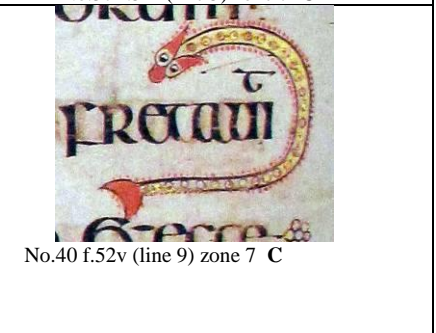
No.37 f.51r (line 5) zone 7 C



No.38 f.51v (line 9) zone 7 C



No.39 f.52r (line 2) zone 7 C



No.40 f.52v (line 9) zone 7 C



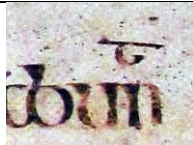
No.41 f.55r (line 17) zone 7 C



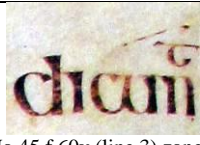
No.42 f.56r (line 11) zone 7 C



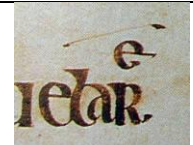
No.43 f.56v (line 6) zone 7 C



No.44 f.57r (line 11) zone 7 C



No.45 f.60v (line 3) zone 7 C



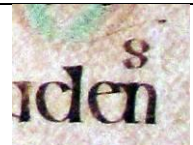
No.46 f.61v (line 1) zone 7 C



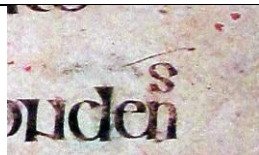
No.47 f.63r (line 9) zone 7 C



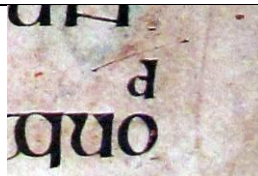
No.48 f.64r (line 15) zone 7 C



No.49 f.65r (line 15) zone 7 C



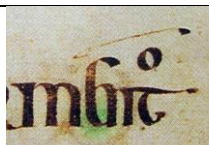
No.50 f.66r (line 10) zone 7 C



No.51 f.66r (line 15) zone 7 C



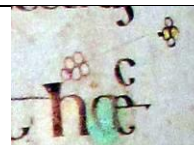
No.52 f.67r (line 4) zone 7 C



No.53 f.68v (line 3) zone 7 C



No.54 f.71v (line 10) zone 7 C



No.55 f.74v (line 6) zone 7 C



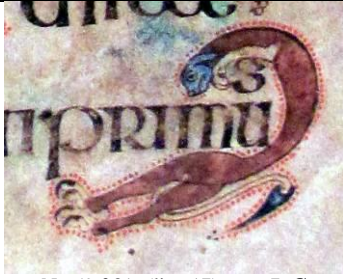
No.56 f.74v (line 15) zone 7 C



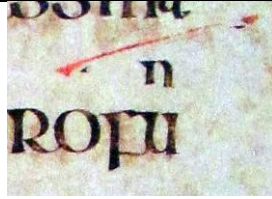
No.57 f.75r (line 8) zone 7 C



No.58 f.80r (line 15) zone 7 C



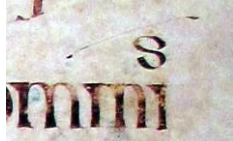
No.59 f.81r (line 17) zone 7 C



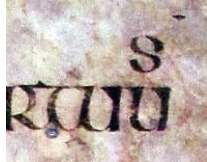
No.60 f.82r (line 2) zone 7 C



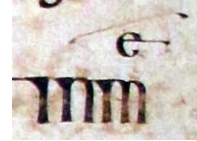
No.61 f.82r (line 16) zone 7 C



No.62 f.82v (line 5) zone 7 C



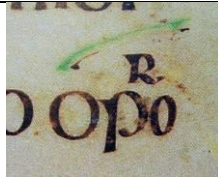
No.63 f.83r (line 1) zone 7 C



No.64 f.83v (line 7) zone 7 C



No.65 f.84r (line 16) zone 7 C



No.66 f.84v (line 7) zone 7 C



No.67 f.84v (line 16) zone 7 C



No.68 f.86v (line 16) zone 7 C



No.69 f.87v (line 5) zone 7 C



No.70 f.89v (line 1) zone 8 D



No.71 f.91r (line 2) zone 8 D



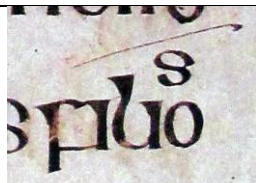
No.72 f.91v (line 8) zone 8 D



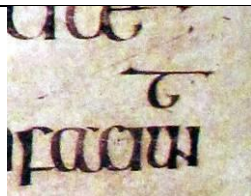
No.73 f.91v (line 13) zone 8 D



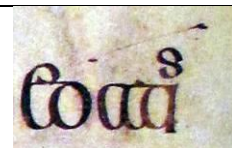
No.74 f.92v (line 16) zone 8 D



No.75 f.93r (line 12) zone 8 D

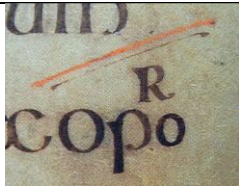


No.76 f.98v (line 14) zone 8 D

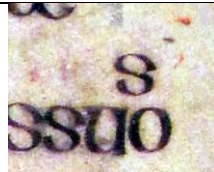


No.77 f.99v (line 10) zone 8 D

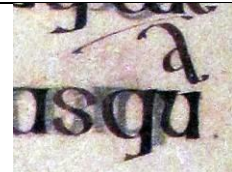




No.78 f.100v (line 7) zone 8 D



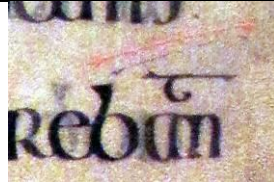
No.79 f.105r (line 5) zone 8 D



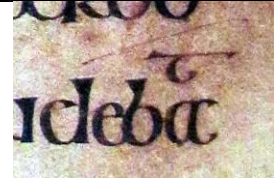
No.80 f.106r (line 4) zone 8 D



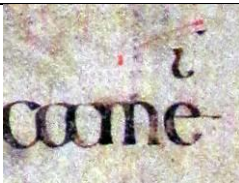
No.81 f.116v (line 1) zone 8 D



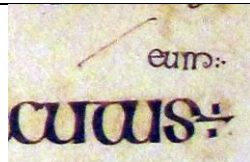
No.82 f.118r (line 4) zone 8 D



No.83 f.120v (line 16) zone 8 D



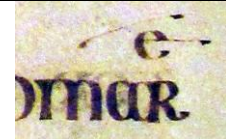
No.84 f.130v (line 14) zone 10 A



No.85 f.134v (line 14) zone 10 A



No.86 f.135v (line 9) zone 10 A



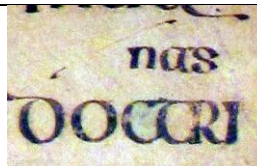
No.87 f.136v (line 13) zone 10 A



No.88 f.141v (line 14) zone 11 C



No.89 f.143r (line 3) zone 11 C



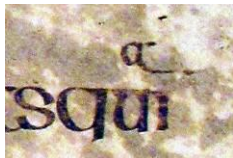
No.90 f.150r (line 17) zone 11 C



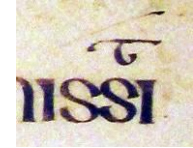
Nos.92-93 f.156v (lines 10-12) zone 11 C



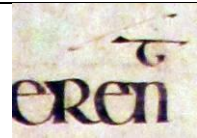
No.94 f.157r (line 14) zone 11 C



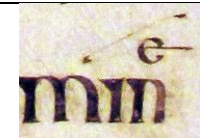
No.91 f.155r (line 13) zone 11 C



No.95 f.157v (line 9) zone 11 C


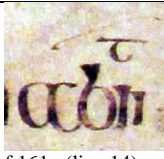






No.96 f.158r (line 5) zone 11 C


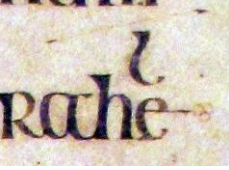
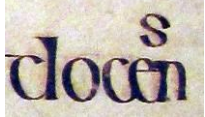



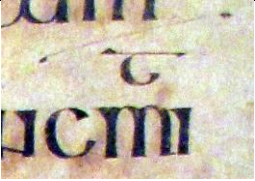

No.97 f.158v (line 15) zone 11 C



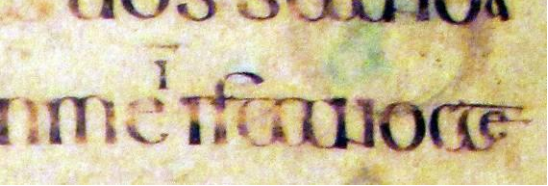


 <p>No.99 f.160v (line 10) zone 11 C</p>	 <p>No.100 f.161v (line 14) zone 11 C</p>	<p>No.98 f.159v (line 17) zone 11 C</p>  <p>No.101 f.163r (line 17) zone 11 C</p>
---	--	--

 <p>No.102 f.164v (line 1) zone 12 D</p>	 <p>No.103 f.165r (line 12) zone 12 D</p>	 <p>No.104 f.165v (line 1) zone 12 D</p>
---	--	--

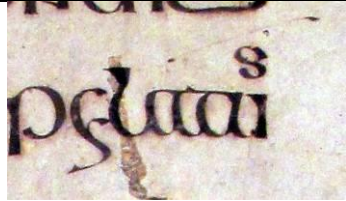
 <p>No.105 f.169v (line 17) zone 12 D</p>	 <p>No.106 f.170r (line 5) zone 12 D</p>	 <p>No.107 f.170v (line 9) zone 12 D</p>
---	---	---

 <p>No.108 f.173v (line 10) zone 12 D</p>	 <p>No.109 f.174r (line 2) zone 12 D</p>	 <p>No.110 f.175r (line 16) zone 12 D</p>
--	---	--

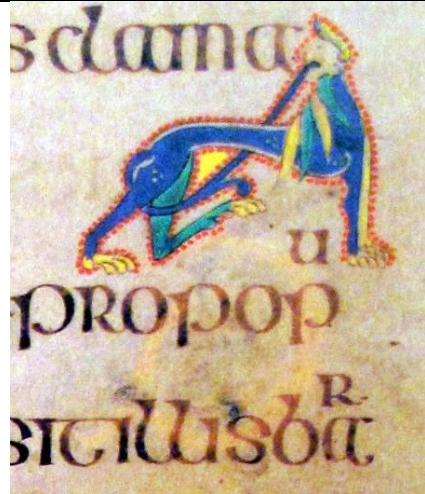
 <p>No.111 f.175v (line 17) zone 12 D</p>	 <p>Nos.112-13 f.176r (lines 4-5) zone 12 D</p>	 <p>No.114 f.177v (line 2) zone 12 D (here the <i>i</i> has an abbreviation mark above it indicating <i>in</i>)</p>
--	--	---



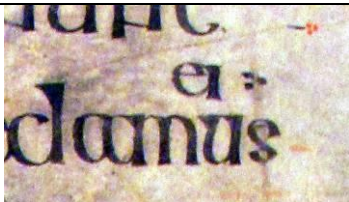
No.115 f.179r (line 4)  
zone 12 **D**



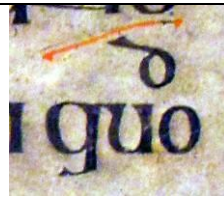
No.116 f.181v (line 5)  
zone 12 **D**



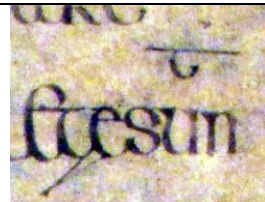
Nos.117-18 f.182r (lines 3-4) zone 12 **D**



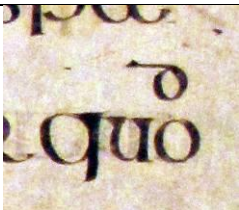
No.119 f.184r (line 5) zone 12 **D**



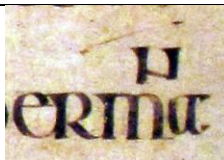
No.120 f.184r (line 13) zone 12 **D**



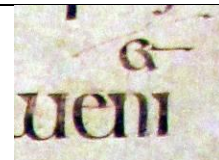
No.121 f.188v (line 2) zone 13 **B**



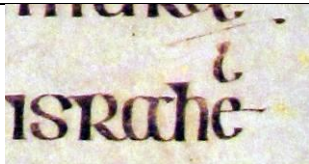
No.122 f.190r (line 7) zone 14 **C**



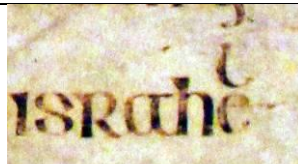
No.123 f.190r (line 11) zone 14 **C**



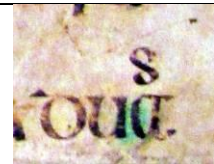
No.124 f.191r (line 5) zone 14 **C**



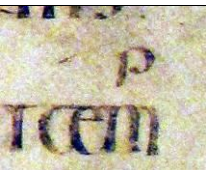
No.125 f.195v (line 15) zone 14 **C**



No.126 f.196r (line 17) zone 14 **C**



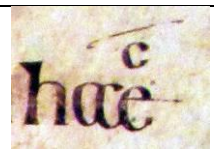
No.127 f.198v (line 17) zone 14 **C**



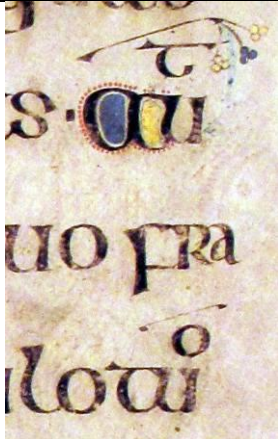
No.128 f.204r (line 13)  
zone 14 **C**



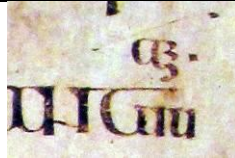
No.129 f.206r (line 17) zone 14 **C**



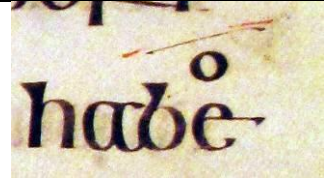
No.130 f.212v (line 4) zone 14 **C**



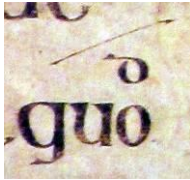
Nos.131-32 f.214r (lines 8 and 10)  
zone 14 C



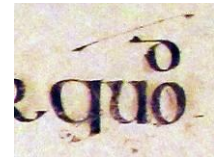
No.133 f.214v (line 4) zone 14 C



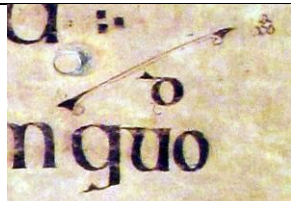
No.135 f.219r (line 7) zone 14 C



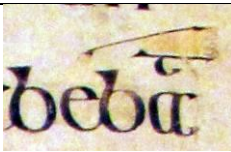
No.134 f.215v (line 8) zone 14 C



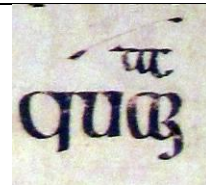
No.136 f.219v (line 8) zone 14 C



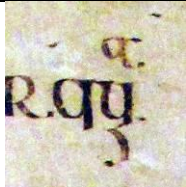
No.137 f.221v (line 8) zone 14 C



No.138 f.222v (line 3) zone 14 C



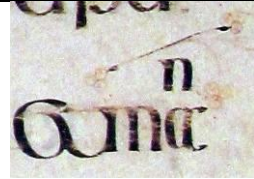
No.139 f.223v (line 13) zone 14 C



No.140 f.224v (line 2) zone 14 C



No.142 f.226r (line 13)  
zone 14 C



No.143 f.226v (line 13)  
zone 14 C



No.141 f.225r (line 7) zone 14 C



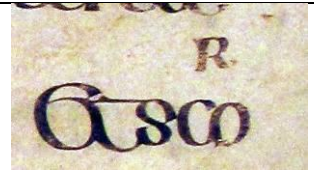
No.144 f.226v (line 17) zone 14 C



No.145 f.227r (line 14) zone 14 C



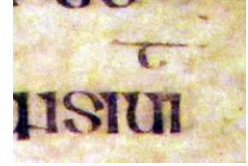
No.146 f.227v (line 12) zone 14 C



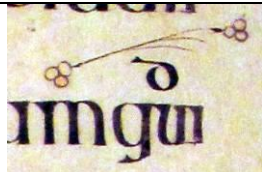
No.148 f.232r (line 12) zone 14 C



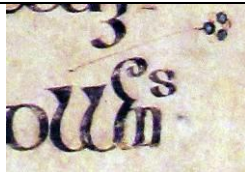
No.147 f.230r (line 8) zone 14 C



No.149 f.233v (line 3) zone 14 C



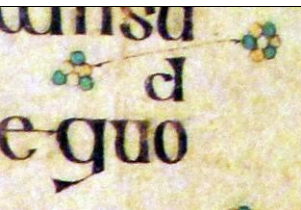
No.150 f.235v (line 3) zone 14 C



No.151 f.236v (line 14) zone 14 C



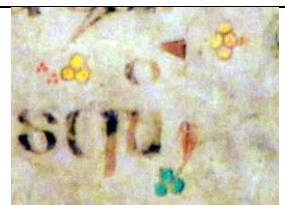
No.152 f.240r (line 12) zone 14 C



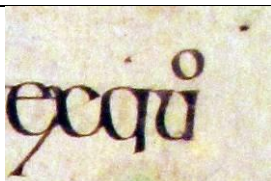
No.153 f.240v (line 4) zone 14 C



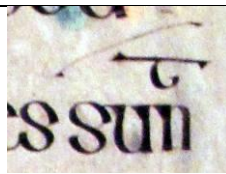
No.154 f.241v (line 11) zone 14 C



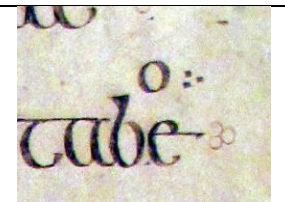
No.155 f.243r (line 7) zone 14 C



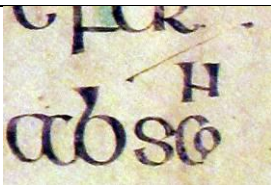
No.156 f.244r (line 4) zone 15 D



No.157 f.244v (line 7) zone 15 D



No.158 f.245r (line 3) zone 15 D



No.159 f.245r (line 13) zone 15 D



No.160 f.245v (line 1) zone 15 D



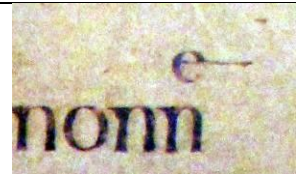
No.161 f.245v (line 12) zone 15 D



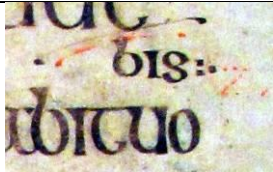
No.162 f.246r (line 15) zone 15 D



No.163 f.247v (line 8) zone 15 D



No.164 f.250r (line 1) zone 15 D



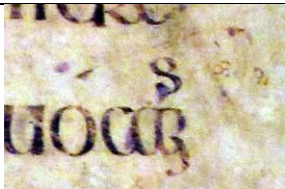
No.165 f.253v (line 5) zone 15 D



No.166 f.255r (line 15) zone 15 D



No.167 f.257r (line 5) zone 15 D



No.168 f.259v (line 7) zone 15 D



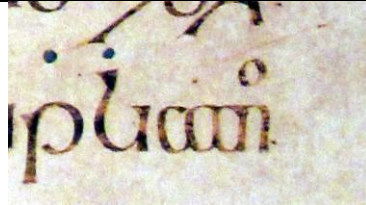
No.169 f.260v (line 1) zone 15 D



No.170 f.260v (line 7) zone 15 D



No.171 f.261r (line 8)  
zone 15 D



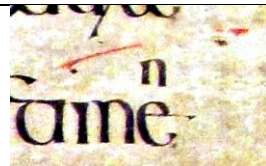
No.172 f.261v (line 16)  
zone 15 D



No.173 f.263v (line 8) zone 15 D



No.174 f.264r (line 1) zone 15 D



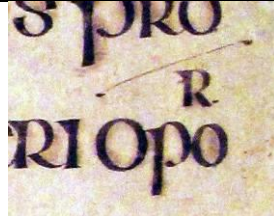
No.175 f.264v (line 5) zone 15 D



No.176 f.264v (line 13)  
zone 15 D



No.177 f.266r (line 14)  
zone 15 **D**



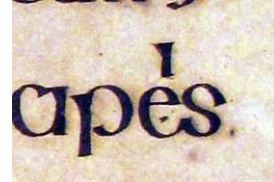
No.178 f.270v (line 9) zone 15 **D**



No.179 f.273v (line 1) zone 15 **D**



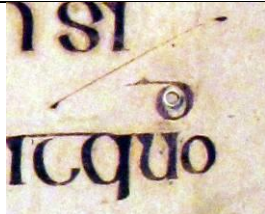
No.180 f.276r (line 14)  
zone 15 **D**



No.181 f.278r (line 8) zone 15 **D**



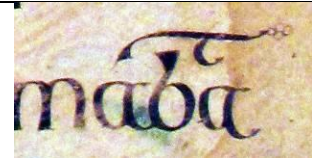
Nos.182-83 f.278v (lines 13-14)  
zone 15 **D**



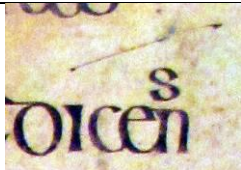
No.184 f.280r (line 10) zone 15 **D**



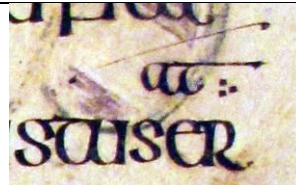
No.185 f.283r (line 7) zone 15 **D**



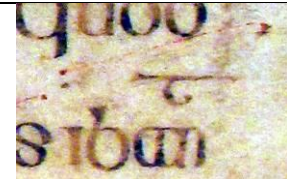
No.186 f.283r (line 15)  
zone 15 **D**



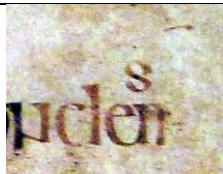
No.187 f.284r (line 2) zone 15 **D**



No.188 f.284r (line 5) zone 15 **D**



No.189 f.286r (line 14) zone 15 **D**



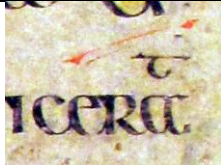
No.190 f.286v (line 9) zone 15 **D**



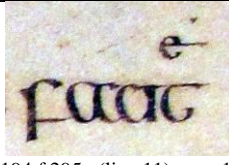
No.191 f.287v (line 1) zone 15 **D**



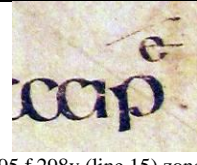
No.192 f.288r (line 12) zone 15 **D**



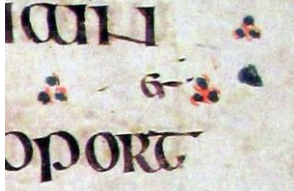
No.193 f.293r (line 7) zone 17 A



No.194 f.295v (line 11) zone 17 A



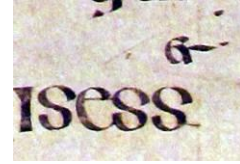
No.195 f.298v (line 15) zone 17 A



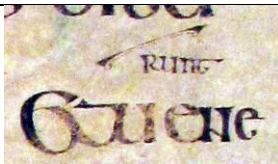
No.196 f.300v (line 7) zone 17 A



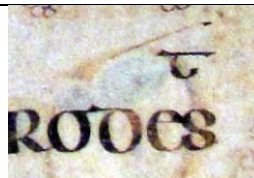
No.197 f.302r (line 14) zone 17 A



No.198 f.303v (line 15) zone 17 A



No.199 f.308r (line 7) zone 17 A



No.200 f.310v (line 14) zone 17 A



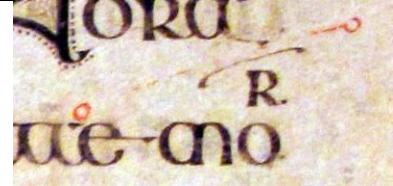
No.201 f.315r (line 15) zone 17 A



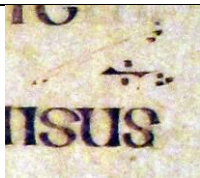
No.202 f.316r (line 18) zone 17 A



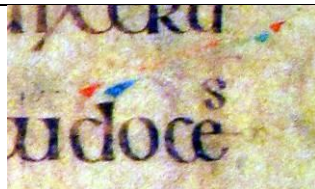
No.203 f.318r (line 18) zone 17 A



No.204 f.318v (line 14) zone 17 A



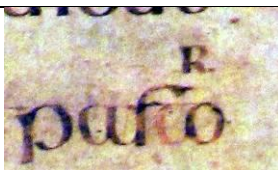
No.205 f.319r (line 10) zone 17 A



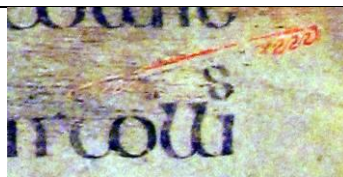
No.206 f.321v (line 11) zone 17 A



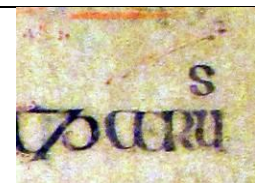
No.207 f.321v (line 18) zone 17 A



No.208 f.322v (line 18) zone 17 A



No.209 f.323v (line 15) zone 17 A



No.210 f.325v (line 8) zone 17 A





Fig.4.147 All superscript letters (except *c*-shaped *u* and *s*-shaped *m*) in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Note a corresponding pair of *signe-de-renvoi* on f.5v (no.8). These, and a further pair on the same page (lines 31 and 35) are also included in diag.4.2



Fig.4.148 Calligraphic variations on *regni/regnum* (nos.1, 2 and 4) with superscript letters in zones attributed to Scribes C and D (note the tall-*e*, *g* and *n* combinations in nos.1, 2 and 4). No.3, *calicem* is included here for its similarities with no.2

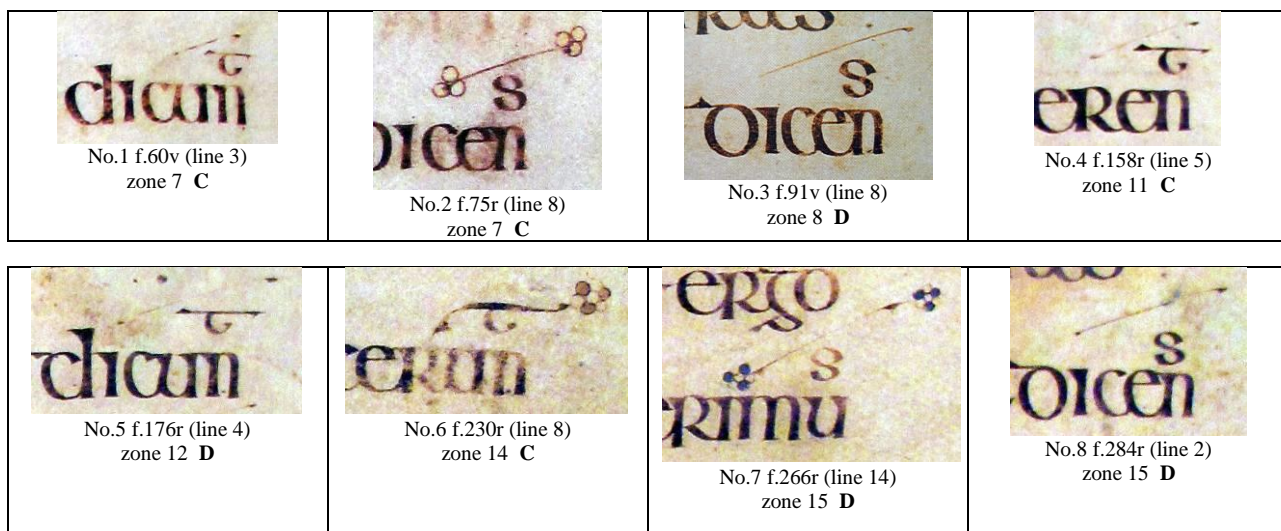


Fig.4.149 Parts of the verb *dico* with superscript letters in zones attributed to Scribes C and D

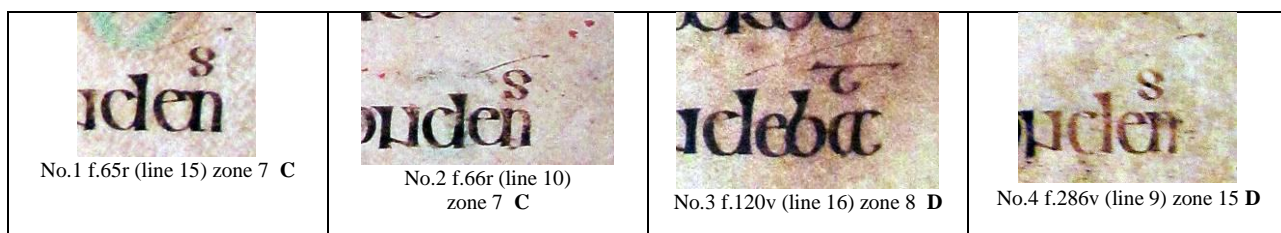


Fig.4.150 Parts of the verb *respondeo* with superscript letters in zones attributed to Scribes C and D

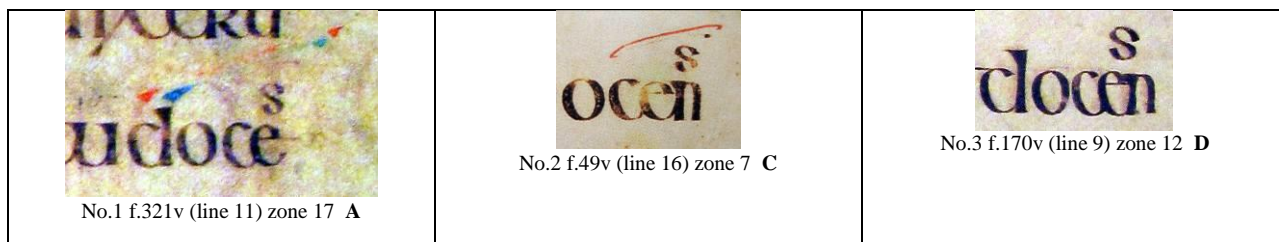


Fig.4.151 Parts of the verb *doceo* with superscript letters in zones attributed to Scribes A, C and D

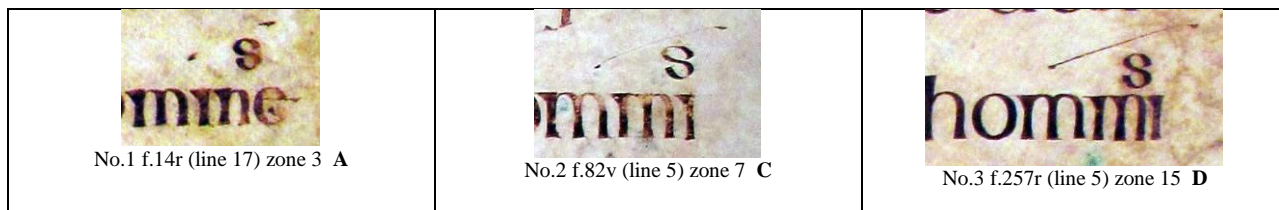


Fig.4.152 Parts of the noun *homo* with superscript letters in zones attributed to Scribes A, C and D

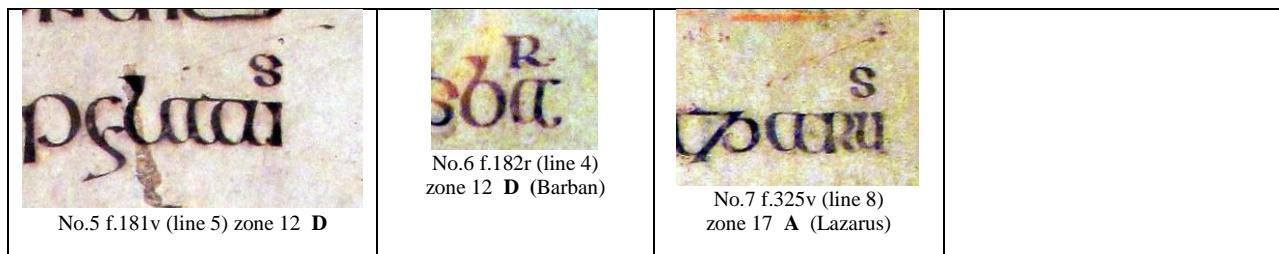
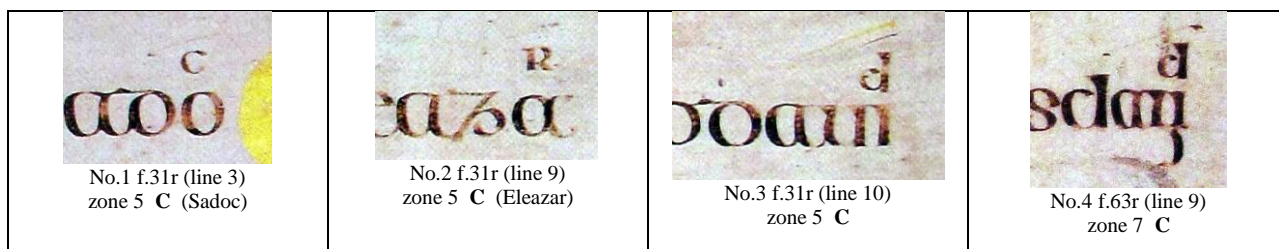


Fig.4.153 Biblical names with superscript letters in zones attributed to Scribes A, C and D

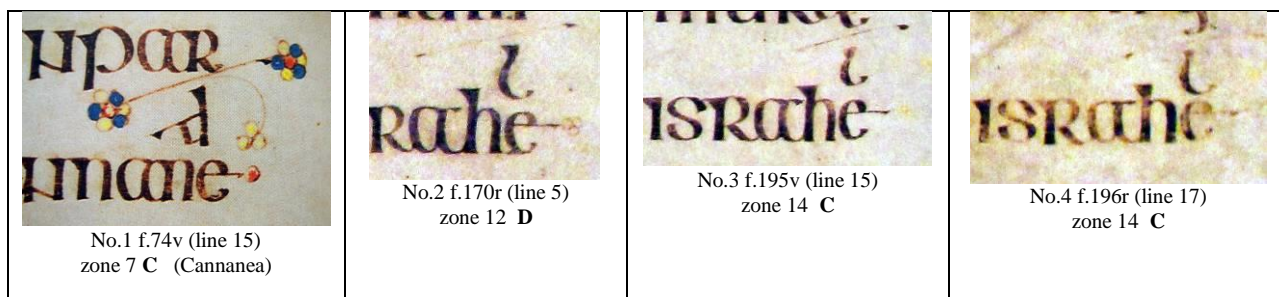


Fig.4.154 Biblical placenames with superscript letters in zones attributed to Scribes C and D

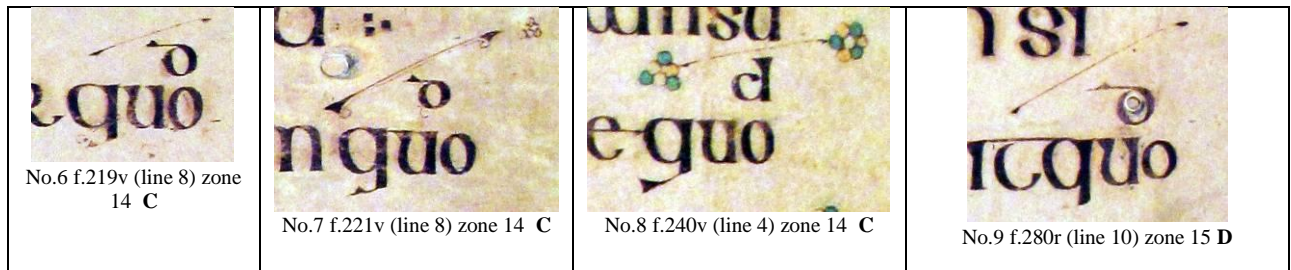
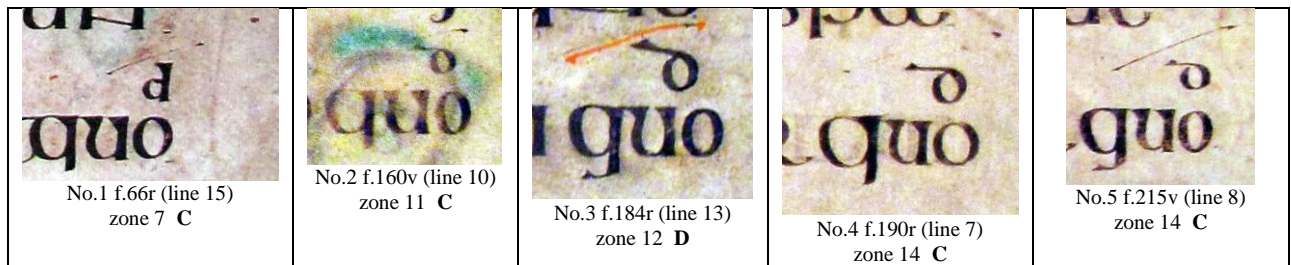


Fig.4.155 All instances of *quod* with *d* superscripted in zones attributed to Scribes C and D

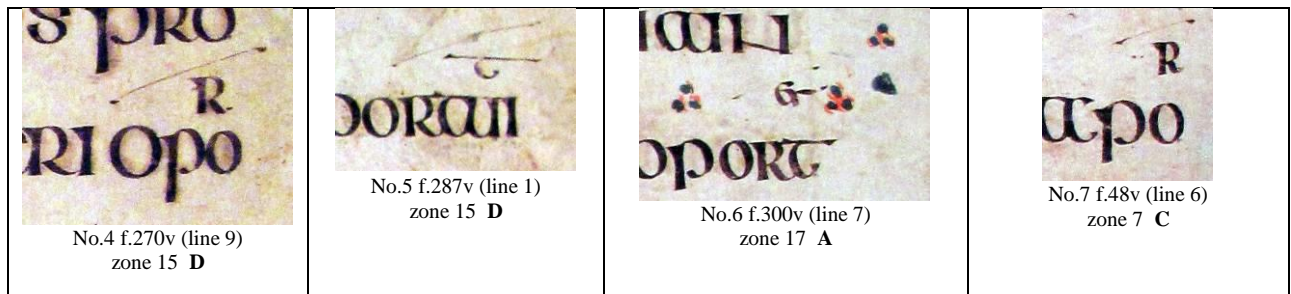
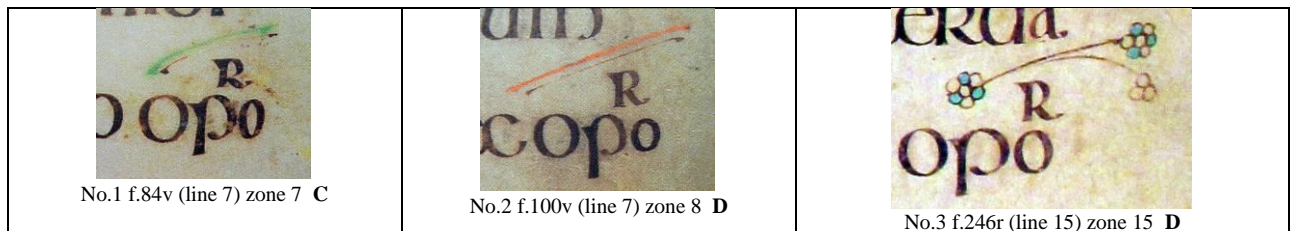


Fig.4.156 All instances of *oportuit/oportet* and one instance of *porta* (no.7) with *r* superscripted in zones attributed to Scribes A, C and D

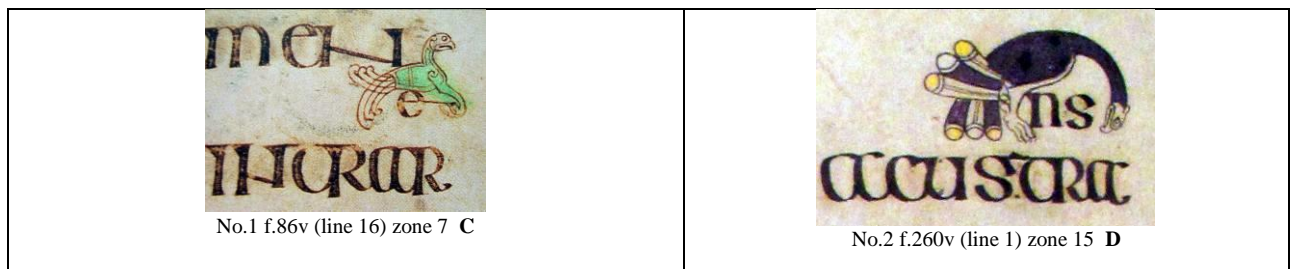


Fig.4.157 Words from the parable of the camel passing through the eye of the needle, with birds marking superscripted letters in zones attributed to Scribes C and D. Compare the bird in no.2 with that in figs.4.147-no.98 and 4.194-no.9

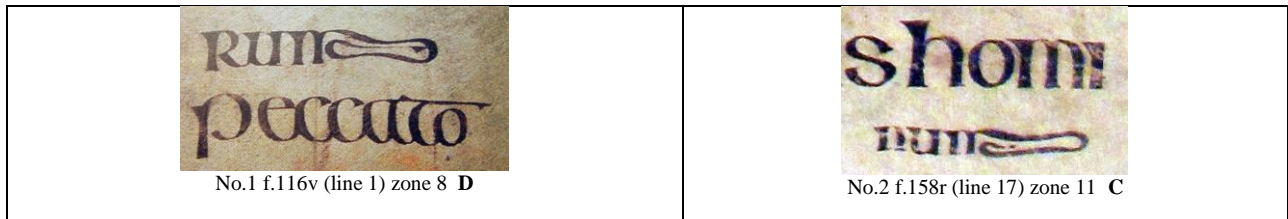


Fig.4.158 The phrase recounting that the son of man will be delivered into the hands of sinful men (Matt.26.45) is marked by superscript letters on f.116v. This is mirrored in the subscript letters marking the same phrase (Mk.9.30) on f.158r - in zones attributed to Scribes C and D

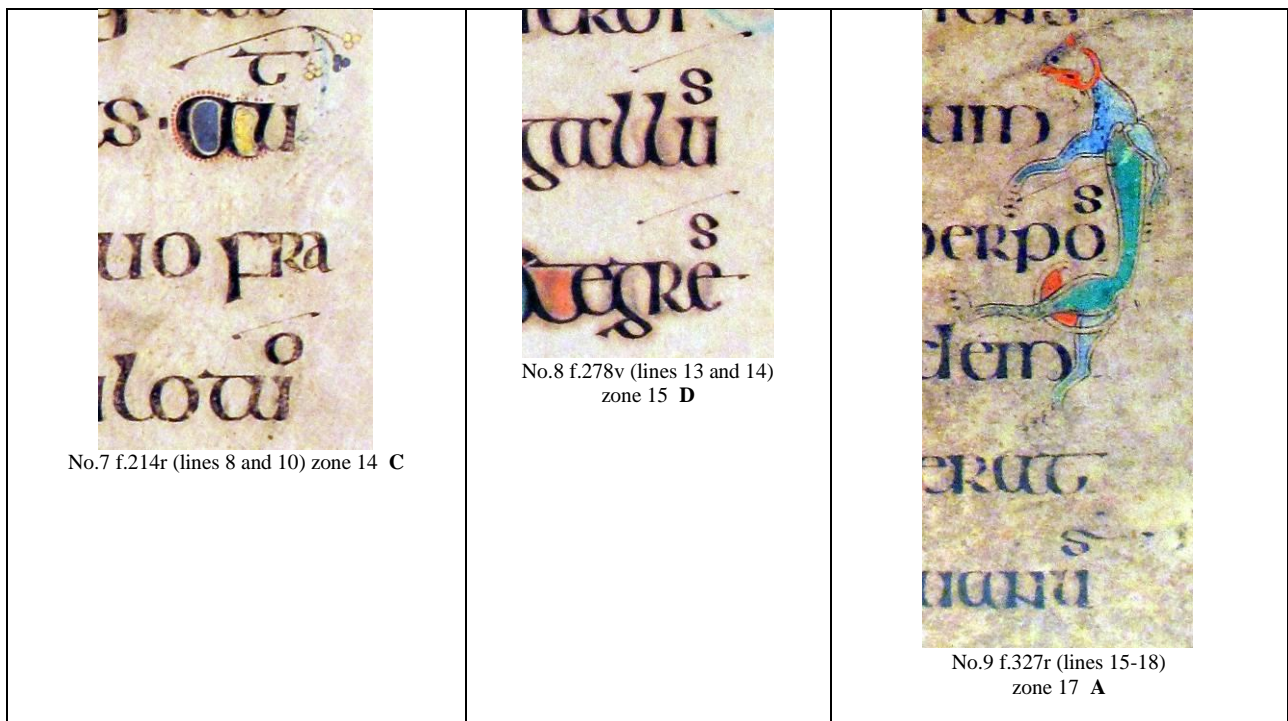
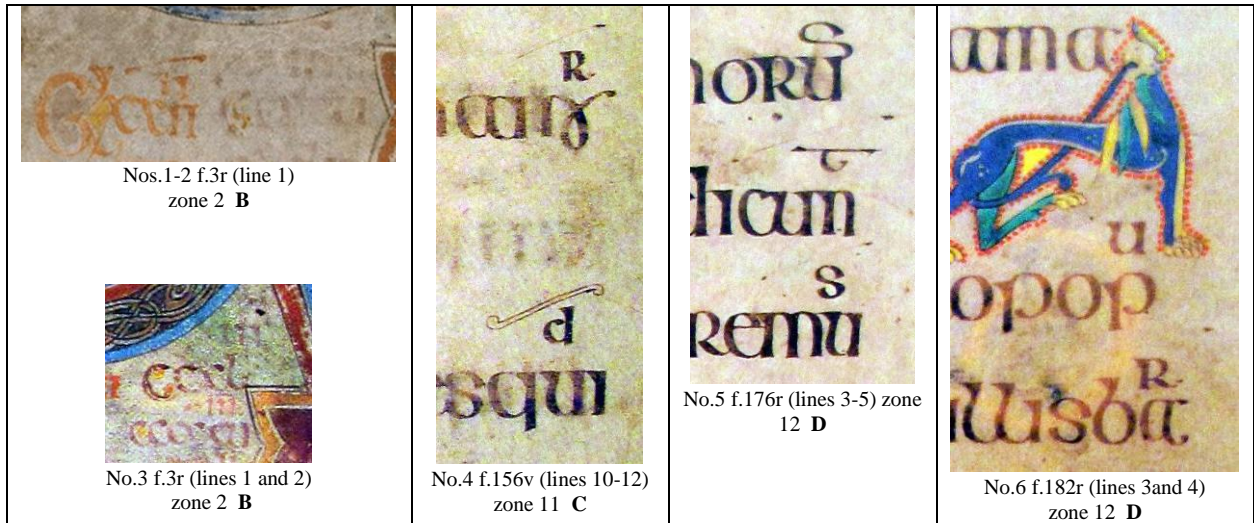


Fig.4.159 All instances where superscripted letters occur in pairs or in close proximity, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



No.1 f.3r (line 1) zone 2 B



No.2 f.3r (lines 1 and 2) zone 2 B



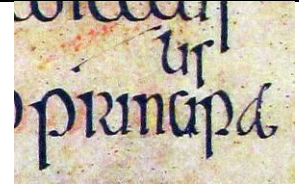
No.3 f.3r (line 25) zone 2 B



No.4 f.23r (line 11) zone 4 B



No.5 f.26r (line 1) zone 4 B



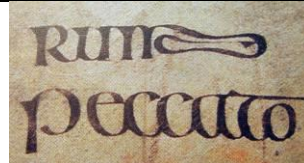
No.6 f.26r (line 10) zone 4 B



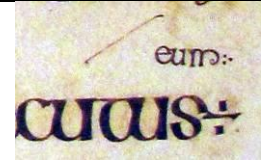
No.7 f.40v (line 17) zone 7 C



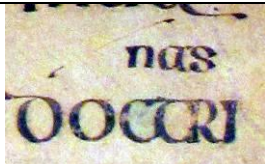
No.8 f.44v (line 14)  
zone 7 C



No.9 f.116v (line 1) zone 8 D



No.10 f.134v (line 14)  
zone 10 A



No.11 f.150r (line 17) zone 11 C



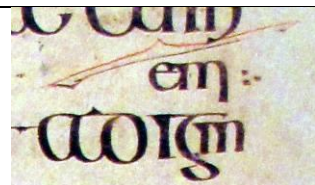
No.12 f.159v (line 17) zone 11 C



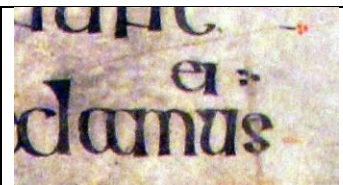
No.13 f.163r (line 17) zone 11 C



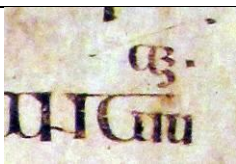
No.14 f.165v (line 1) zone 12 D



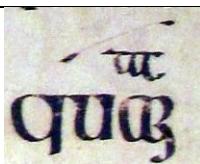
No.15 f.179r (line 4) zone 12 D



No.16 f.184r (line 5)  
zone 12 D



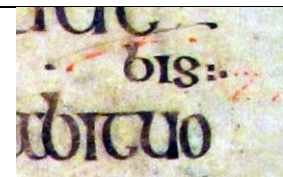
No.17 f.214v (line 4)  
zone 14 C



No.18 f.223v (line 13)  
zone 14 C



No.19 f.245v (line 1) zone 15 D



No.20 f.253v (line 5)  
zone 15 D

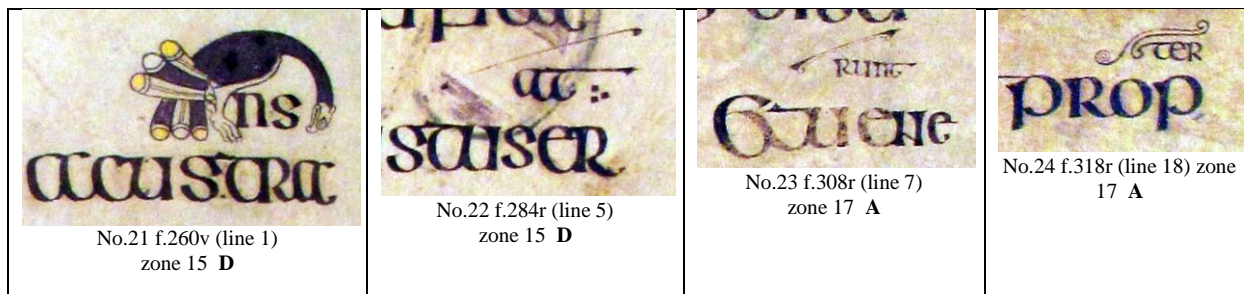


Fig.4.160 All instances where groups of letters are superscripted in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.4.161 All instances of superscripted letters with punctuation marks in zones attributed to Scribes A, C and D



Fig.4.162 All instances of superscript letters without markers in zones attributed to Scribes C and D (the stroke over no.6 is an abbreviation mark – see fig.4.10-no.3)





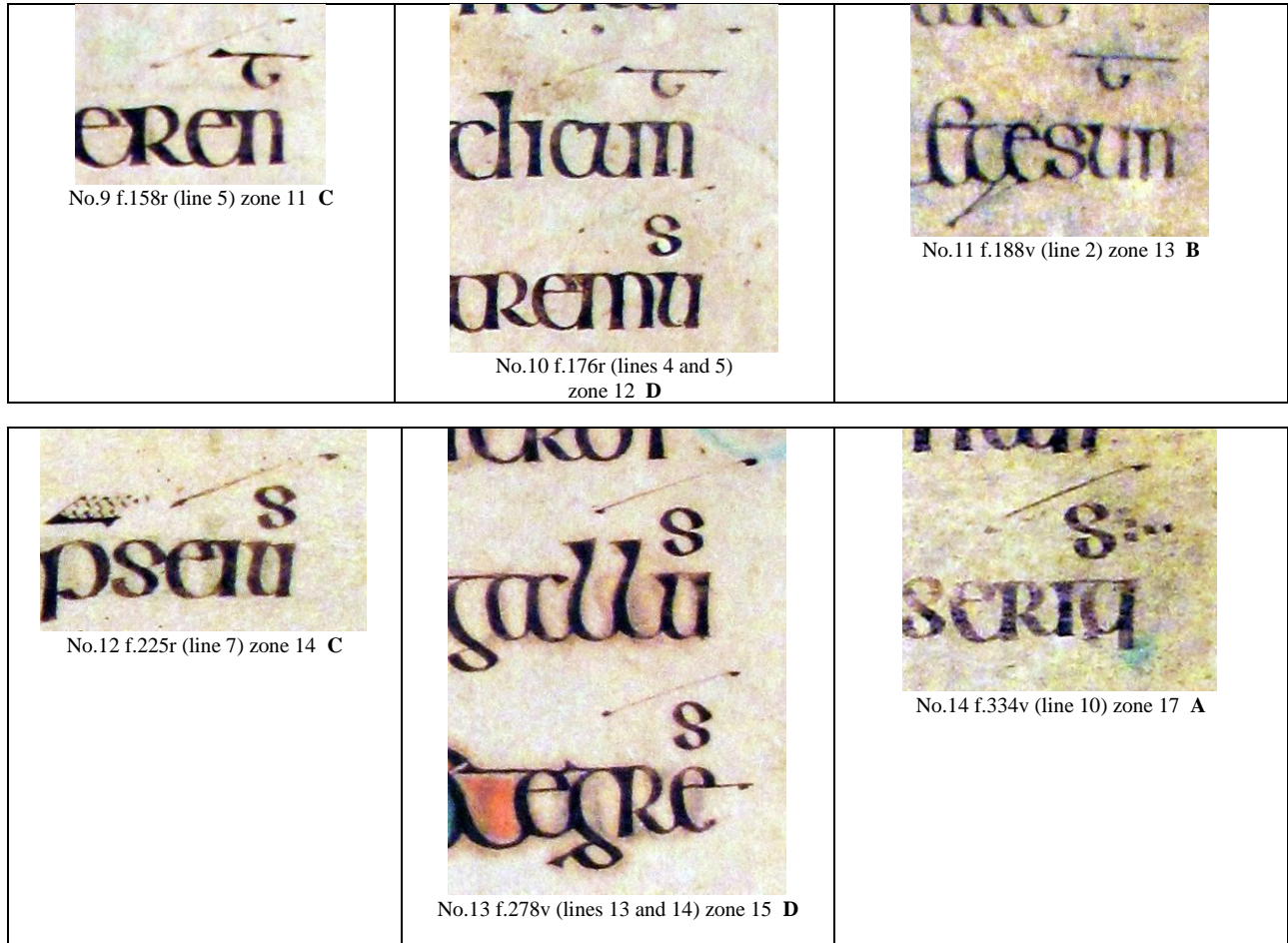


Fig.4.163 Instances of the most basic and the most common superscript marker in zones 2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 14, 15 and 17 attributed to the various hands in the four-scribe scheme A, B, C and D

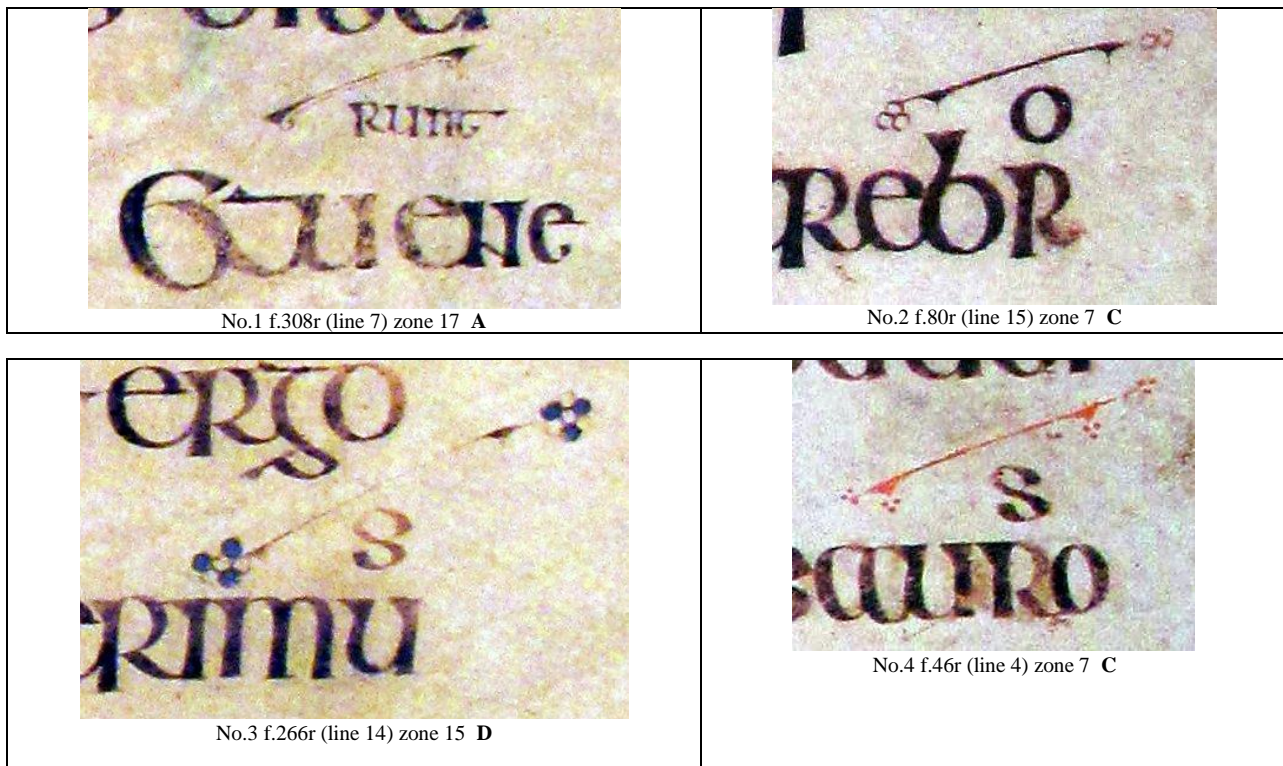


Fig.4.164 Instances of the most basic superscript marker with large wedges in zones attributed to Scribes A, C and D (nos.1-3) and from the proposed second campaign (no.4)

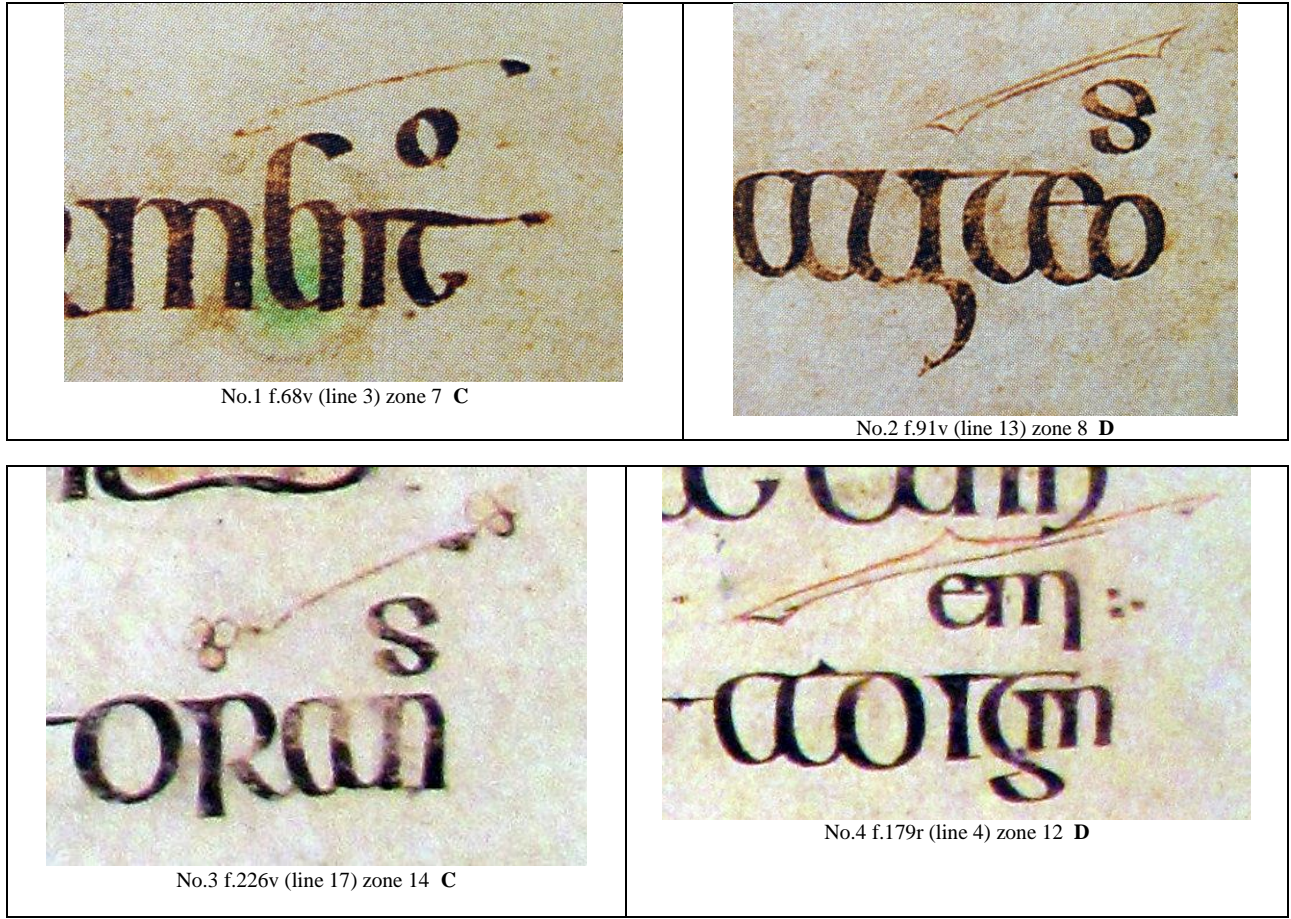


Fig.4.165 All instances of the most basic superscript marker with outlined or 'open' wedges in zones attributed to Scribes C and D (nos.1-3) and from the proposed second campaign (no.4). See also fig.4.208-nos.1-3

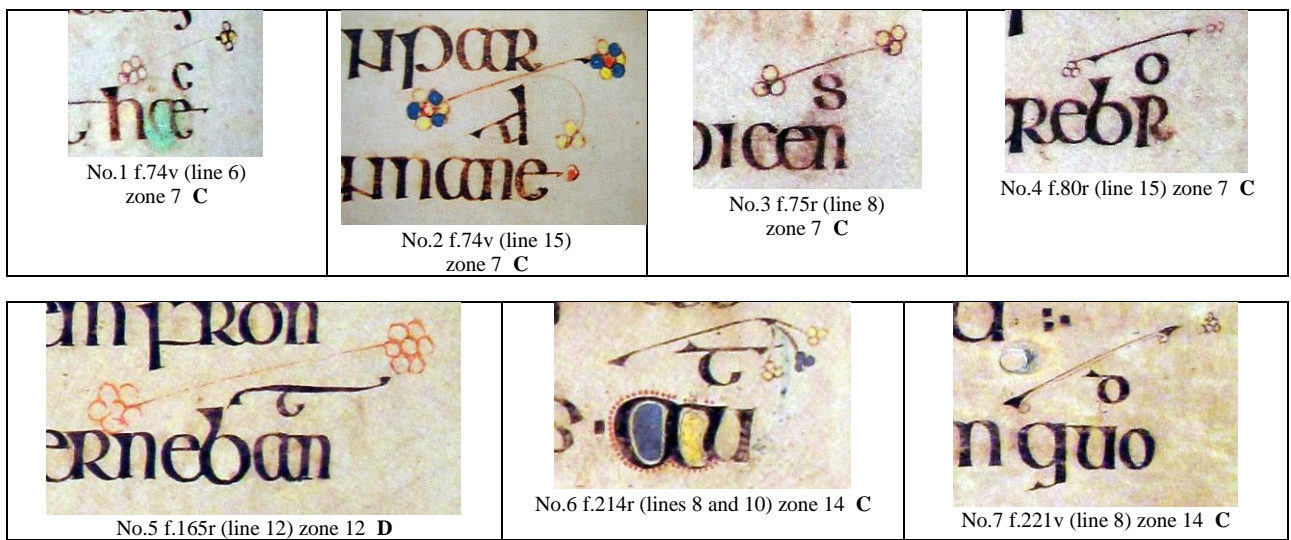




Fig. 4.166 All instances of superscript markers with added florets in zones attributed to Scribes A, C and D (nos. 5, 23 and 24 here attributed to the second campaign)



Fig.4.167 Further unusual superscript markers in zones attributed to Scribes A, C and D. Note the slightly hooked ends on nos.1 and 5 (Scribes C and A) and the 'arabesque' motifs in nos.3 and 4 (Scribes C and D). No.2 is similar to a turn-in-path marker on f.299r (fig.4.182-no.6). Nos.6-12 show instances which seem to have been 'doubled' by the addition of elements giving some of them the appearance of 'french-curves' and these occur in zones attributed to Scribes A and C

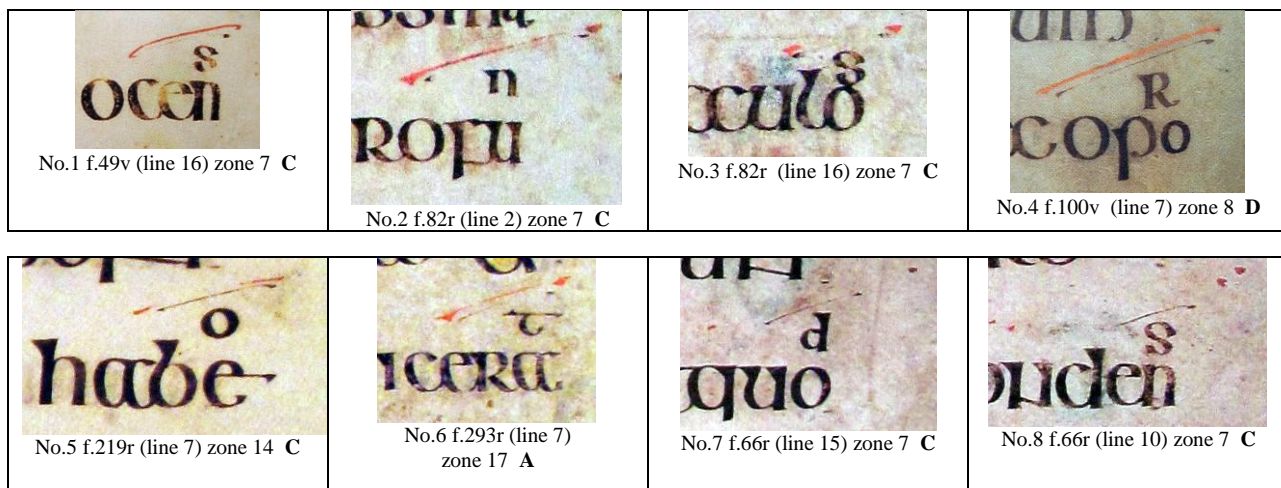


Fig.4.168 Instances of various red 'doubled' superscript markers from the proposed second campaign. Nos.7 and 8 are both on f.66r but the presence of four wedges suggest that the 'doubling' stroke in no.8 is itself 'doubled' in red



Fig.4.169 Unusual instances of red 'doubled' superscript markers from the proposed second campaign. See also red instances or instances with red additions in figs.4.164-6

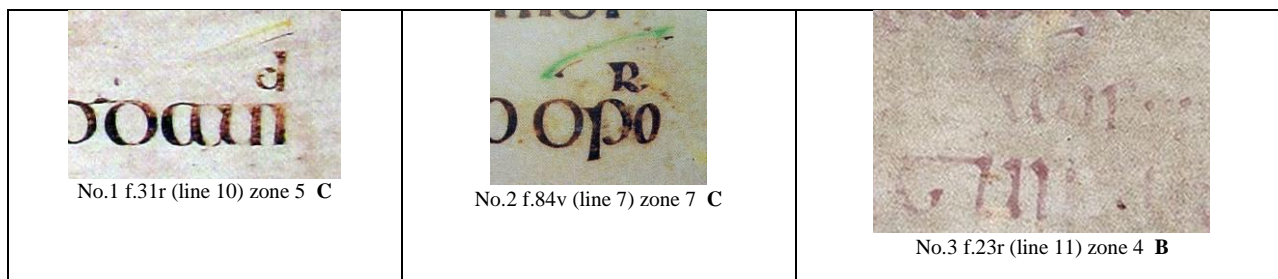


Fig.4.170 Rare instances of superscript markers ‘doubled’ in yellow (one of two) and green (unique) from the proposed second campaign. While no.3 is not ‘doubled’ it shows a rare instance in purple

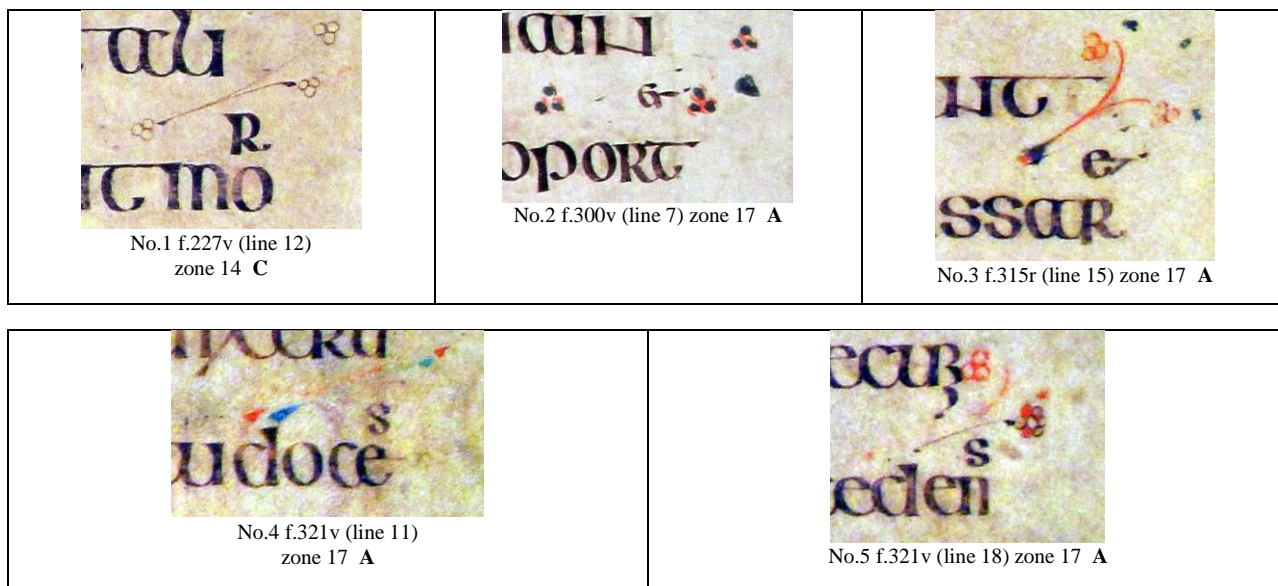


Fig.4.171 Instances of ‘doubled’ superscript markers, again with typical variety which seem to belong to the later phase of the second campaign



No.1 f.40v (line 17) zone 7 C



No.2 f.44v (line 14)  
zone 7 C



No.3 f.51v (line 9) zone 7 C



No.4 f.52v (line 9) zone 7 C



No.5 f.55r (line 17) zone 7 C



No.6 f.56v (line 6) zone 7 C



No.7 f.81r (line 17) zone 7 C



No.8 f.84v (line 16) zone 7 C



No.9 f.86v (line 16) zone 7 C



No.10 f.87v (line 5) zone 7 C



No.11 f.92v (line 16) zone 8 D



No.12 f.159v (line 17) zone 11 C

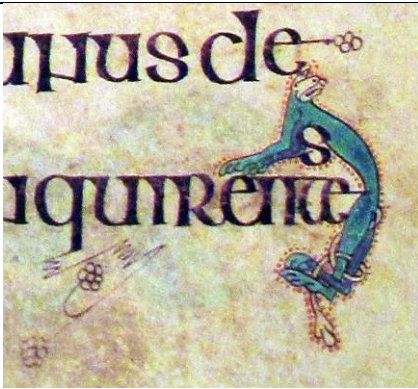




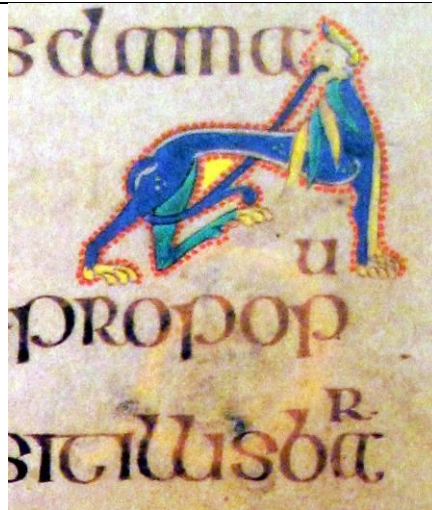
No.13 f.163r (line 17) zone 11 C



No.14 f.165v (line 1) zone 12 D



No.15 f.169v (line 17) zone 12 D



No.16 f.182r (lines 3 and 4) zone 12 D



No.17 f.206r (line 17) zone 14 C



No.18 f.226r (line 13)  
zone 14 C



No.19 f.227r (line 14) zone 14 C



No.20 f.240r (line 12) zone 14 C



Fig.4.172 All zoomorphic superscript markers in zones attributed to Scribes A, C and D

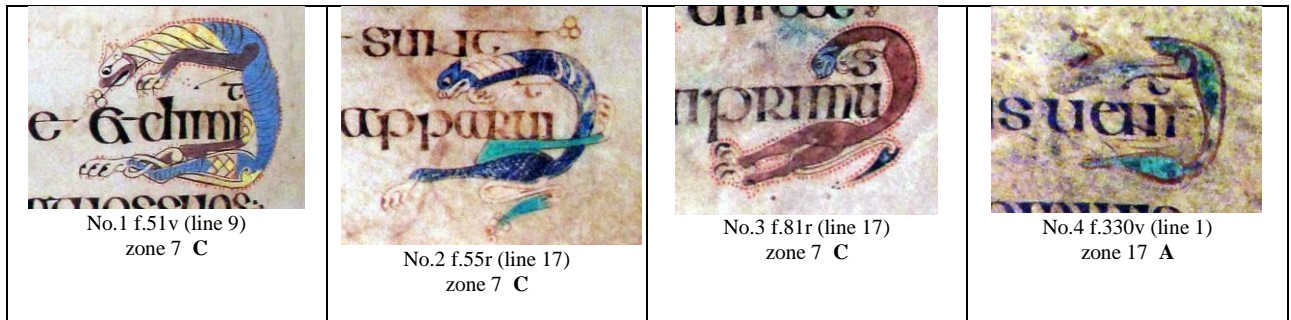


Fig.4.173 Zoomorphic superscript markers with shared features in zones attributed to Scribes A and C

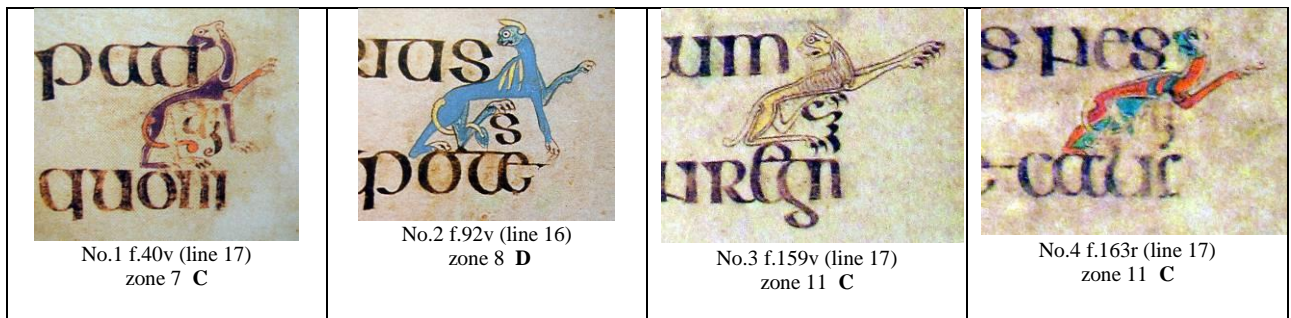
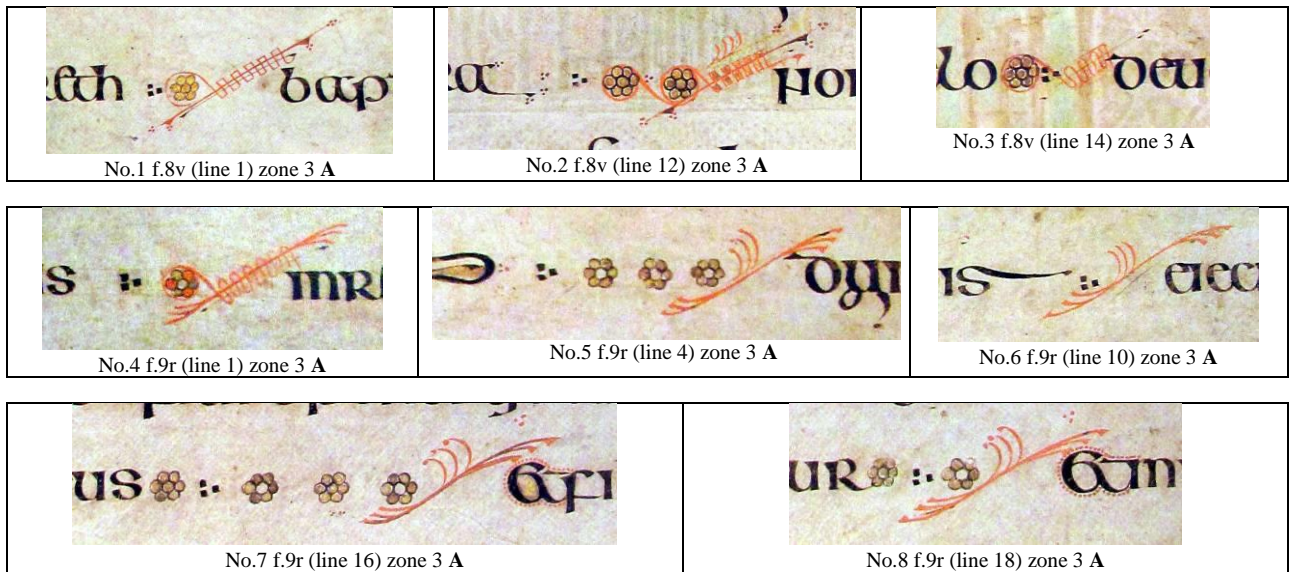
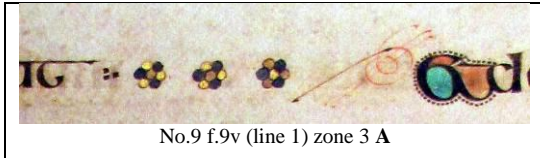
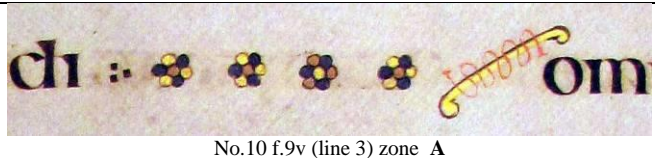


Fig.4.174 Zoomorphic superscript markers with shared features in zones attributed to Scribes C and D

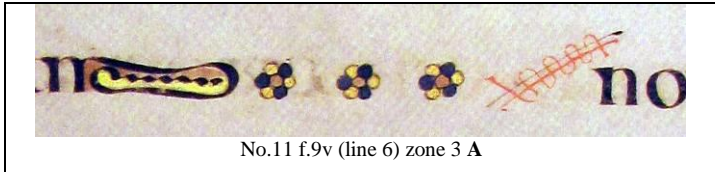




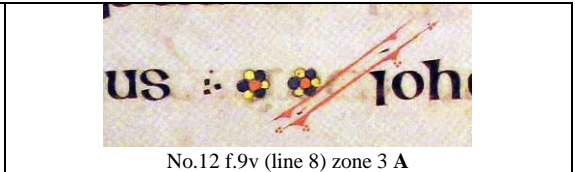
No.9 f.9v (line 1) zone 3 A



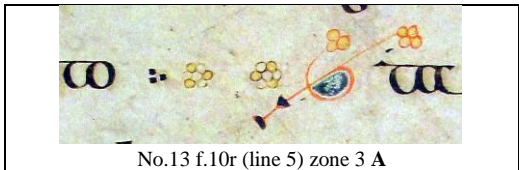
No.10 f.9v (line 3) zone A



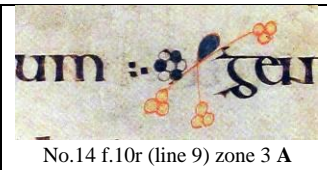
No.11 f.9v (line 6) zone 3 A



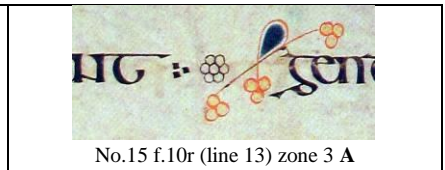
No.12 f.9v (line 8) zone 3 A



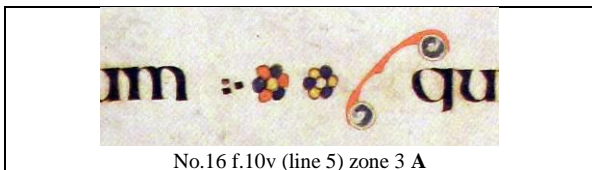
No.13 f.10r (line 5) zone 3 A



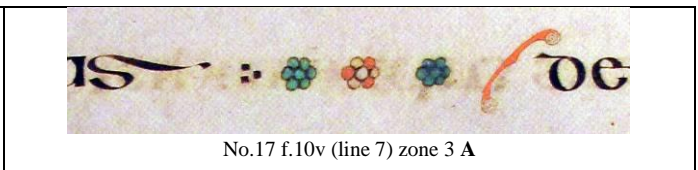
No.14 f.10r (line 9) zone 3 A



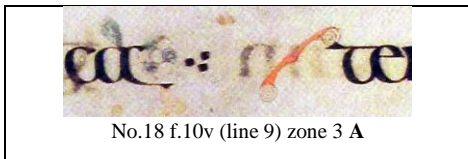
No.15 f.10r (line 13) zone 3 A



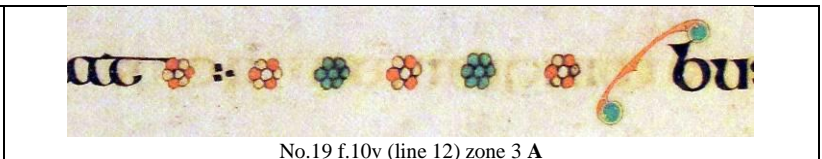
No.16 f.10v (line 5) zone 3 A



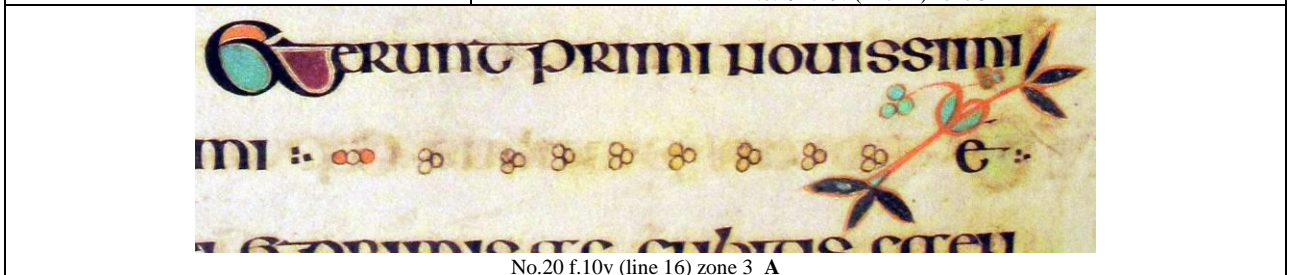
No.17 f.10v (line 7) zone 3 A



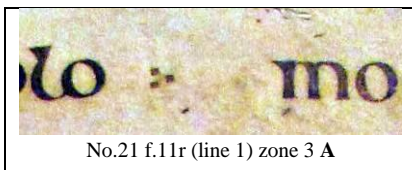
No.18 f.10v (line 9) zone 3 A



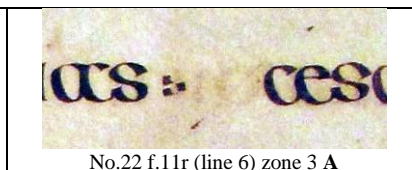
No.19 f.10v (line 12) zone 3 A



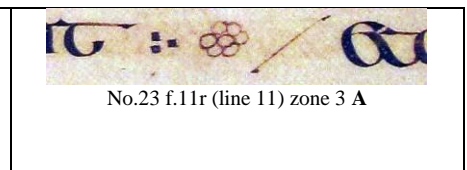
No.20 f.10v (line 16) zone 3 A



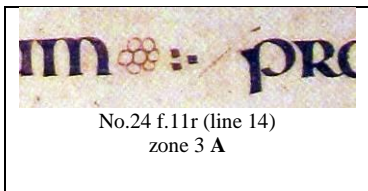
No.21 f.11r (line 1) zone 3 A



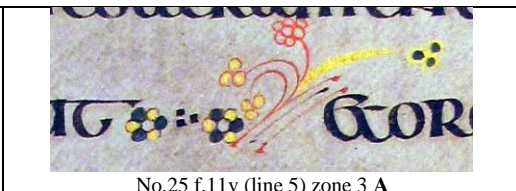
No.22 f.11r (line 6) zone 3 A



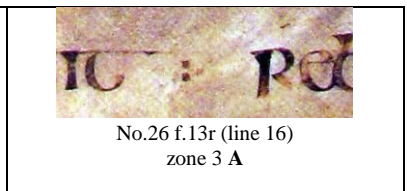
No.23 f.11r (line 11) zone 3 A



No.24 f.11r (line 14) zone 3 A



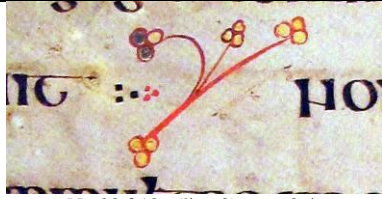
No.25 f.11v (line 5) zone 3 A



No.26 f.13r (line 16) zone 3 A



No.27 f.13v (line 6) zone 3 A



No.28 f.13v (line 8) zone 3 A



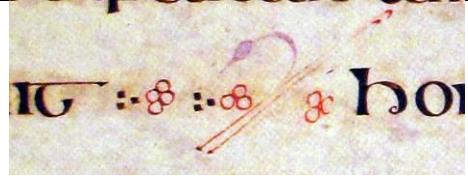
No.29 f.13v (line 13) zone 3 A



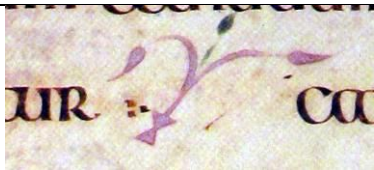
No.30 f.14r (line 4) zone 3 A



No.31 f.14r (line 7) zone 3 A



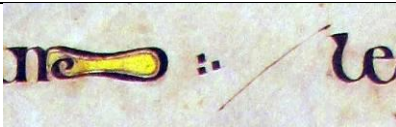
No.32 f.14r (line 10) zone 3 A



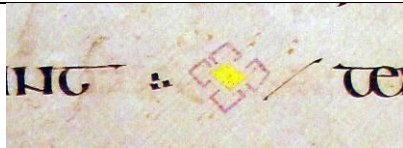
No.33 f.14r (line 15) zone 3 A



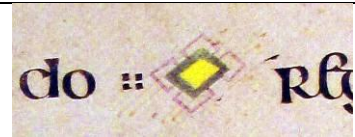
No.34 f.14r (line 18) zone 3 A



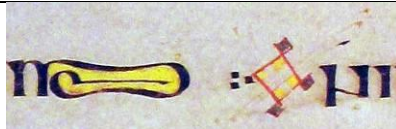
No.35 f.14v (line 1) zone 3 A



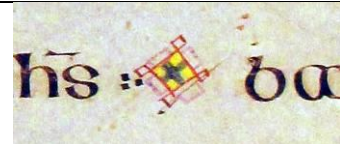
No.36 f.14v (line 4) zone 3 A



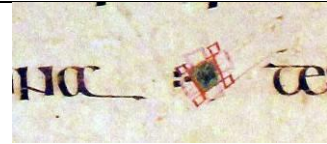
No.37 f.14v (line 7) zone 3 A



No.38 f.14v (line 10) zone 3 A



No.39 f.14v (line 13) zone 3 A



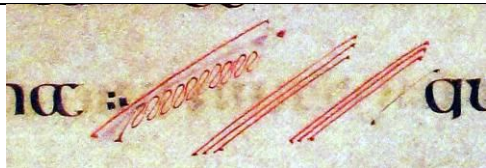
No.40 f.14v (line 15) zone 3 A



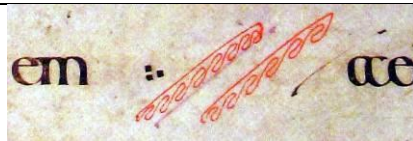
No.41 f.15r (line 7) zone 3 A



No.42 f.15r (line 9) zone 3 A



No.43 f.15r (line 12) zone 3 A



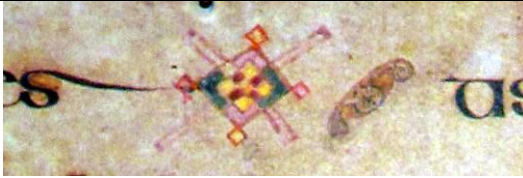
No.44 f.15r (line 15) zone 3 A



No.45 f.19v (line 13) zone 3 A



No.46 f.19v (line 16) zone 3 A



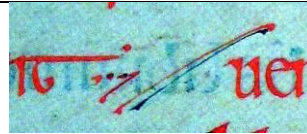
No.47 f.19v (line 18) zone 3 A



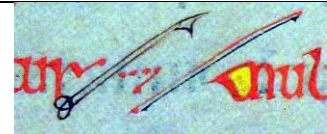
No.48 f.20r (line 10) zone 4 B



No.49 f.20r (line 17) zone 4 B



No.50 f.20v (line 7) zone 4 B



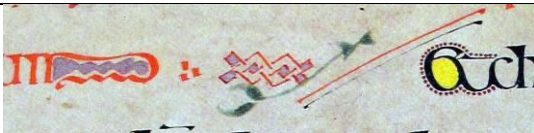
No.51 f.20v (line 9) zone 4 B



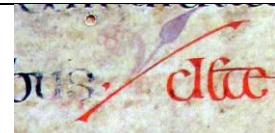
No.52 f.20v (line 18) zone 4 B



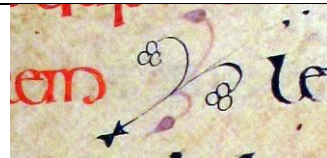
No.53 f.21r (line 5) zone 4 B



No.54 f.21r (line 7) zone 4 B



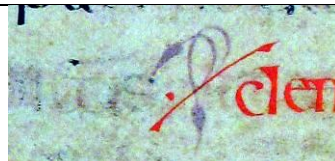
No.55 f.21v (line 2) zone 4 B



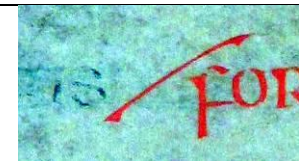
No.56 f.21v (line 5) zone 4 B



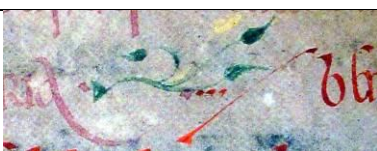
No.57 f.21v (line 7) zone 4 B



No.58 f.21v (line 11) zone 4 B



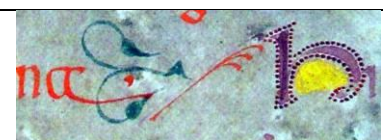
No.59 f.21v (line 16) zone 4 B



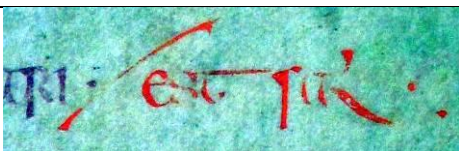
No.60 f.22r (line 9) zone 4 B



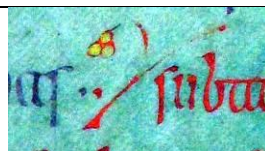
No.61 f.22r (line 13) zone 4 B



No.62 f.22r (line 17) zone 4 B



No.63 f.22v (line 2) zone 4 B



No.64 f.22v (line 5) zone 4 B



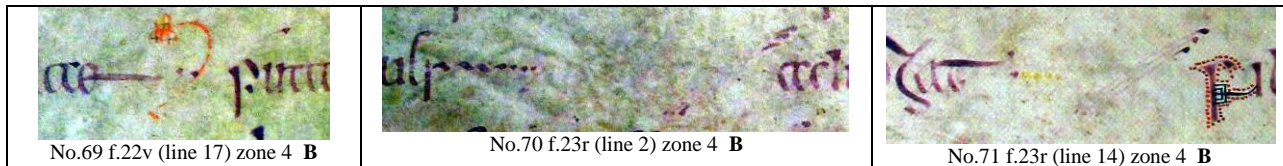
No.65 f.22v (line 7) zone 4 B



No.66 f.22v (line 10) zone 4 B

No.67 f.22v (line 12) zone 4 B

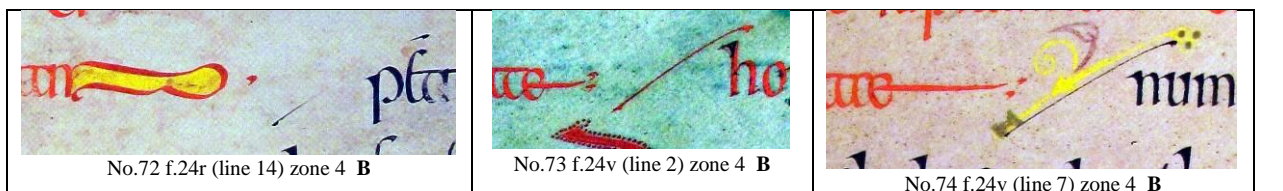
No.68 f.22v (line 14) zone 4 B



No.69 f.22v (line 17) zone 4 B

No.70 f.23r (line 2) zone 4 B

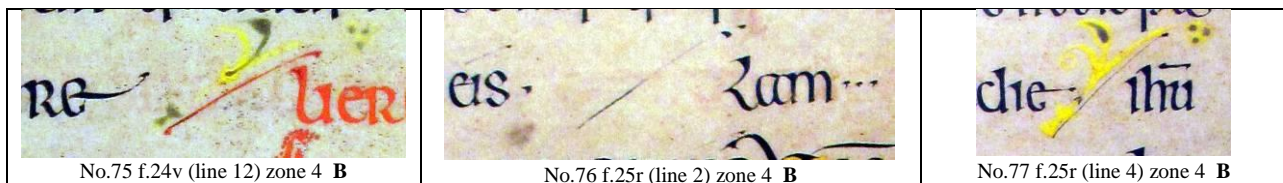
No.71 f.23r (line 14) zone 4 B



No.72 f.24r (line 14) zone 4 B

No.73 f.24v (line 2) zone 4 B

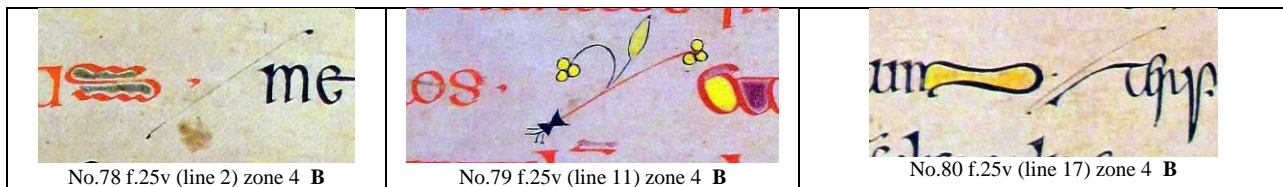
No.74 f.24v (line 7) zone 4 B



No.75 f.24v (line 12) zone 4 B

No.76 f.25r (line 2) zone 4 B

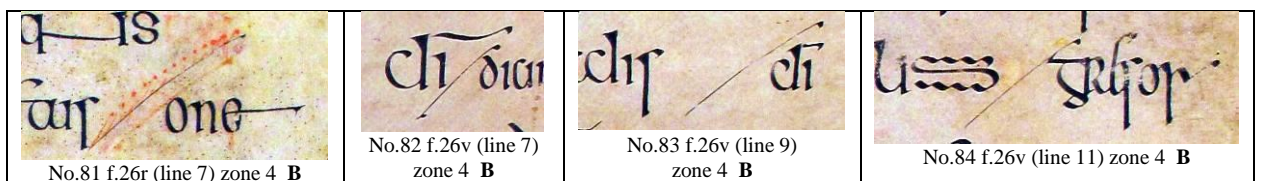
No.77 f.25r (line 4) zone 4 B



No.78 f.25v (line 2) zone 4 B

No.79 f.25v (line 11) zone 4 B

No.80 f.25v (line 17) zone 4 B

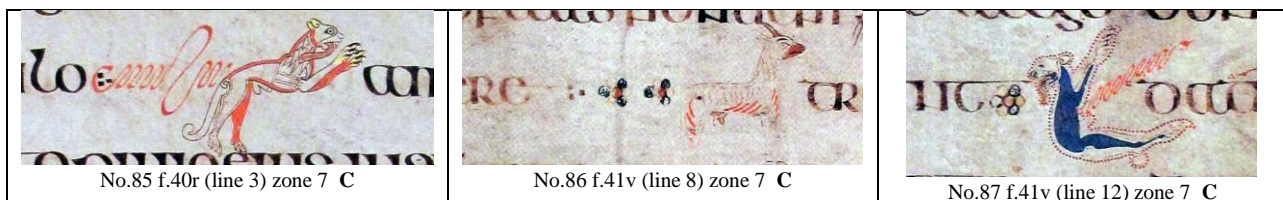


No.81 f.26r (line 7) zone 4 B

No.82 f.26v (line 7)  
zone 4 B

No.83 f.26v (line 9)  
zone 4 B

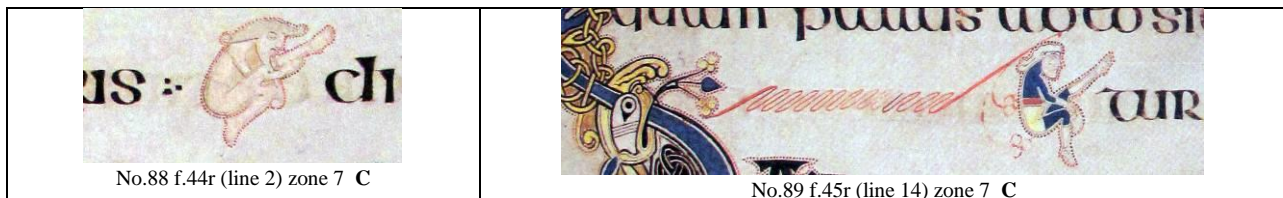
No.84 f.26v (line 11) zone 4 B



No.85 f.40r (line 3) zone 7 C

No.86 f.41v (line 8) zone 7 C

No.87 f.41v (line 12) zone 7 C



No.88 f.44r (line 2) zone 7 C

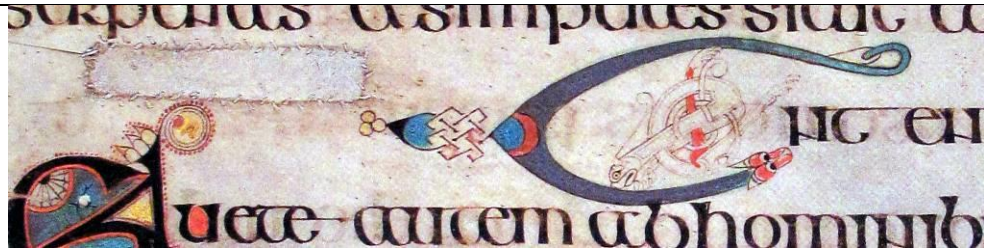
No.89 f.45r (line 14) zone 7 C



No.90 f.50v (line 4) zone 7 C



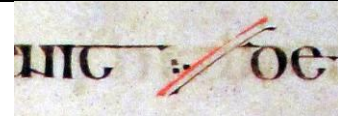
No.91 f.55r (line 13) zone 7 C



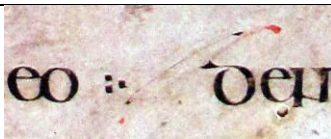
No.92 f.57r (line 9) zone 7 C



No.93 f.61r (line 16) zone 7 C



No.94 f.65r (line 3) zone 7 C



No.95 f.66r (line 16) zone 7 C



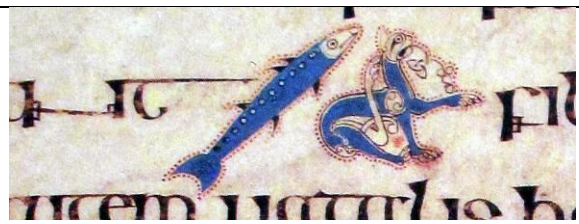
No.96 f.68r (line 2) zone 7 C



No.97 f.68v (line 1) zone 7 C



No.98 f.69r (line 16) zone 7 C



No.99 f.71r (line 2) zone 7 C



No.100 f.71v (line 12) zone 7 C



No.101 f.72r (line 15) zone 7 C

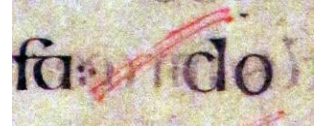




No.102 f.83r (line 16) zone 7 C



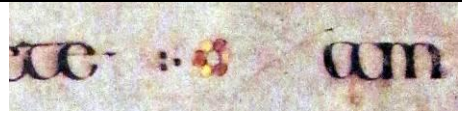
No.103 f.110v (line 3) zone 8 D



No.104 f.118v (line 5) zone 8 D



No.105 f.120r (line 6) zone 8 D



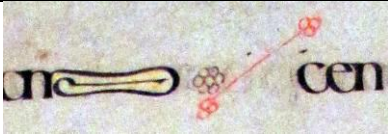
No.106 f.130v (line 4) zone 10 A



No.107 f.130v (line 6) zone 10 A



No.108 f.131r (line 15) zone 10 A



No.109 f.131v (line 1) zone 10 A



No.110 f.132v (line 2) zone 10 A



No.111 f.132v (line 16) zone 10 A



No.112 f.133r (line 10) zone 10 A



No.113 f.145v (line 10) zone 11 C



No.114 f.180v (line 16) zone 12 D



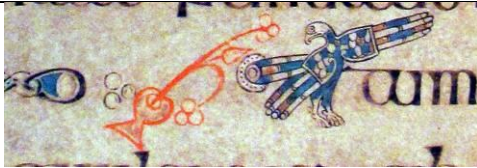
No.115 f.212r (line 13) zone 14 C



No.116 f.216v (line 4) zone 14 C



No.117 f.230v (line 16) zone 14 C



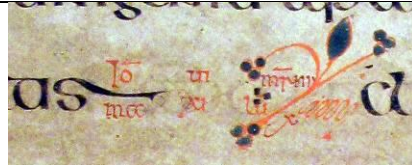
No.118 f.276v (line 14) zone 15 D



No.119 f.292v (line 12) zone 17 A



No.120 f.292v (line 16) zone 17 A



No.121 f.293r (line 7) zone 17 A



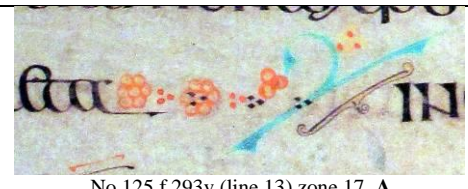
No.122 f.293r (line 14) zone 17 A



No.123 f.293r (line 16) zone 17 A



No.124 f.293v (line 9) zone 17 A



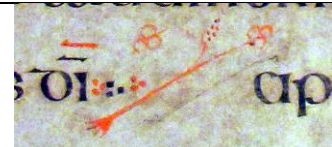
No.125 f.293v (line 13) zone 17 A



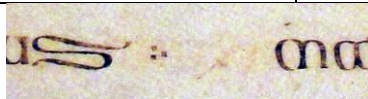
No.126 f.294r (line 5) zone 17 A



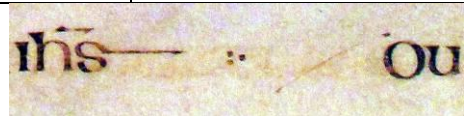
No.127 f.294r (line 9) zone 17 A



No.128 f.294r (line 17) zone 17 A



No.129 f.296r (line 11) zone 17 A



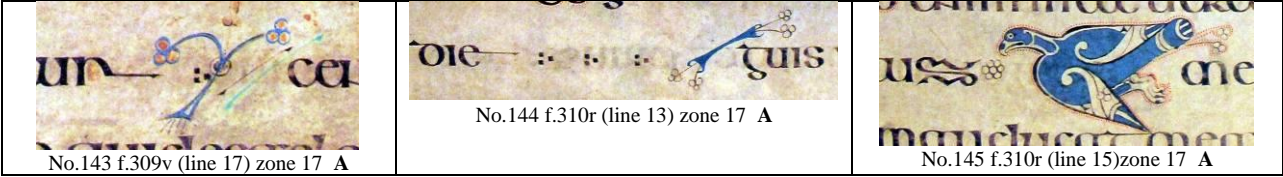
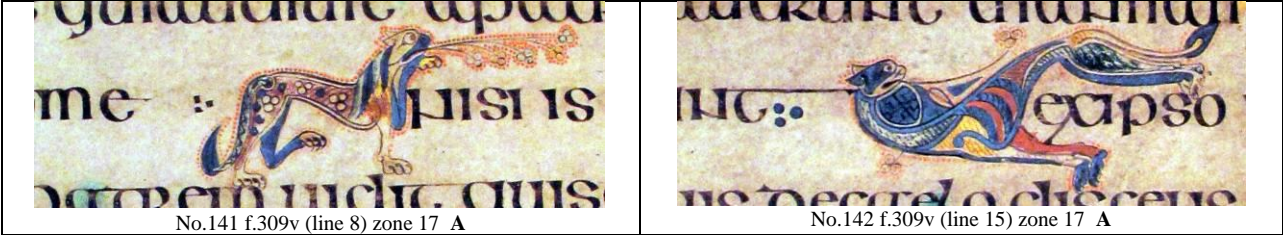
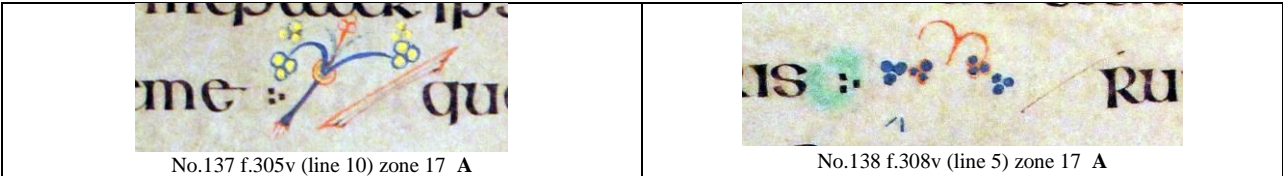
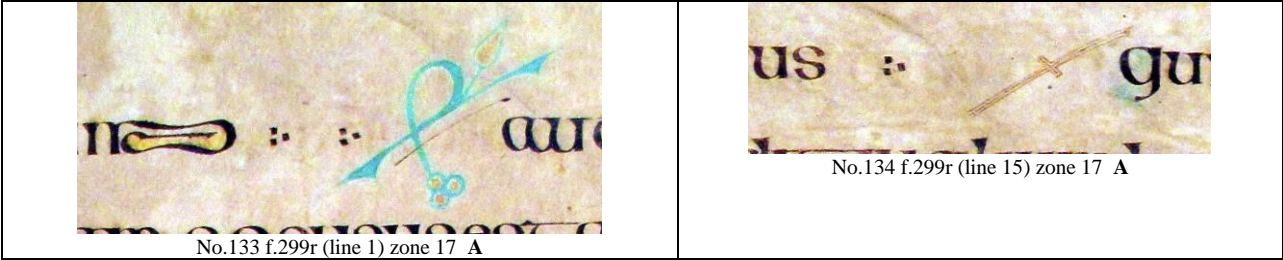
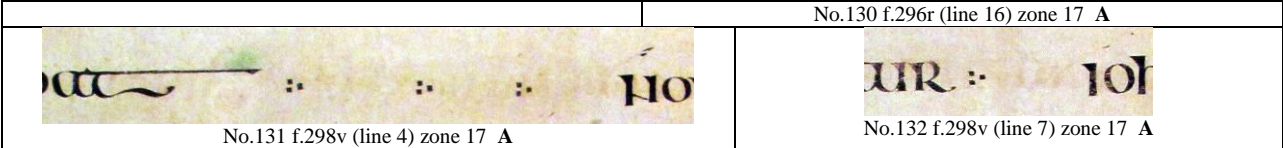




Fig.4.175 All instances of turn-in-path in zones attributed to the various hands in the four-scribe scheme A, B, C and D

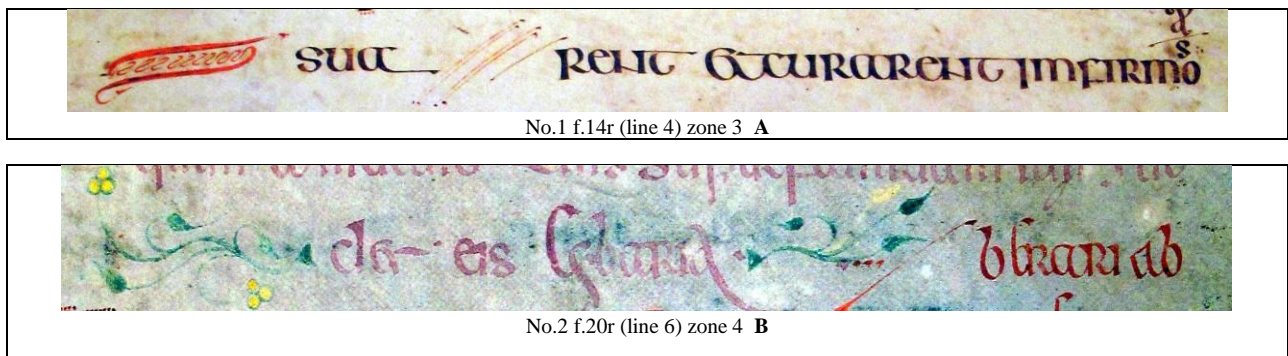


Fig.4.176 Instances of text indented on the left-hand side and followed by a turn-in-path in the *breves causae* in zones attributed to Scribes A and B

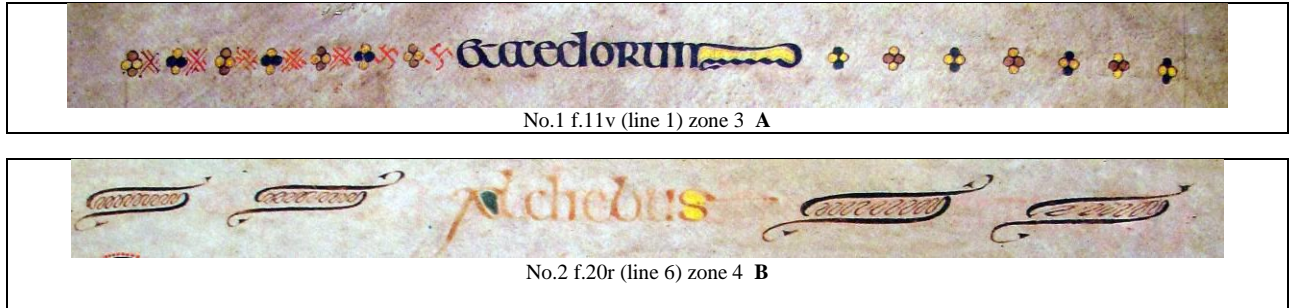


Fig.4.177 Instances of text centred without a following turn-in-path in the *breves causae* in zones attributed to Scribes A and B

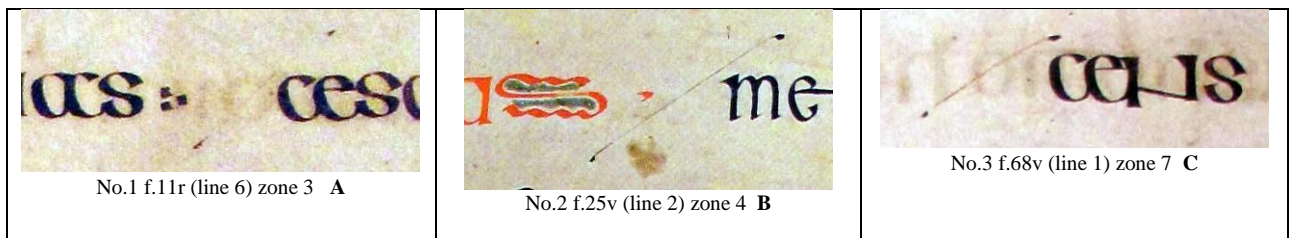


Fig.4.178 Instances of the basic turn-in-path marker with two wedges in zones attributed to Scribes A, B and C

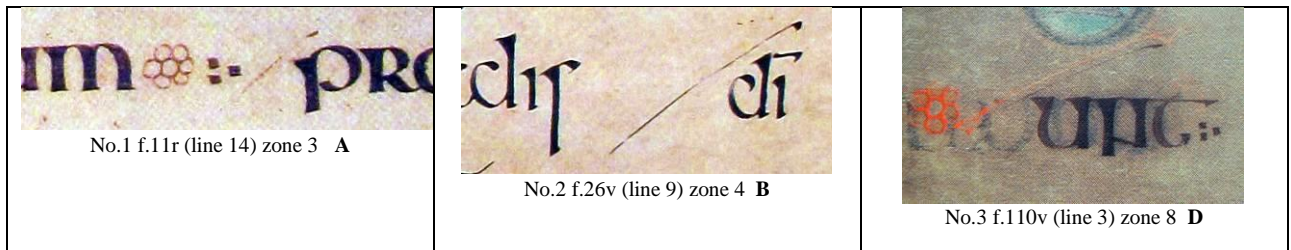


Fig.4.179 Instances of the basic turn-in-path marker with single wedges in zones attributed to Scribes A, B and D

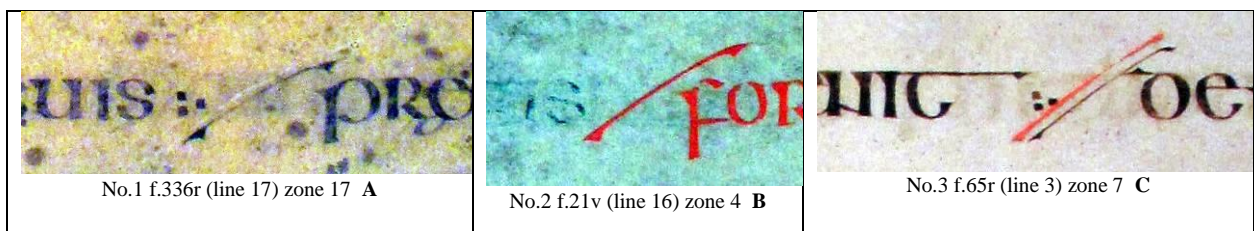
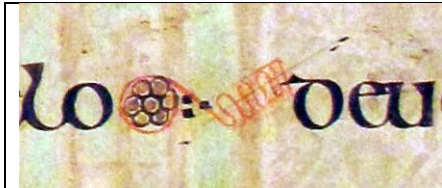
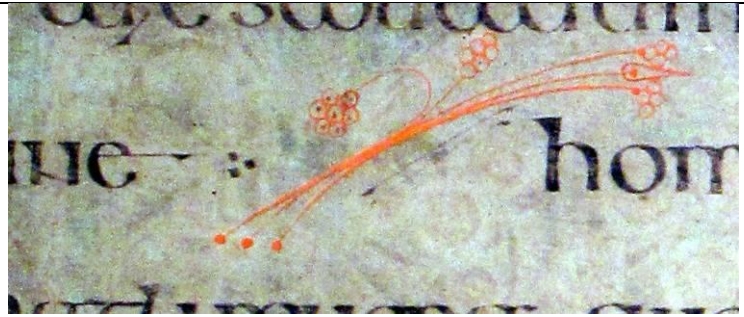


Fig.4.180 Instances of the basic turn-in-path marker with larger wedges in zones attributed to Scribes A, B and C



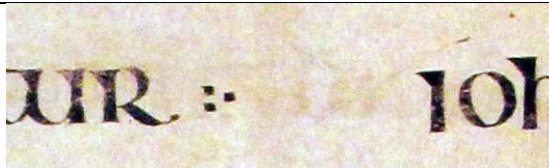
No.1 f.8v (line 14) zone 3 A



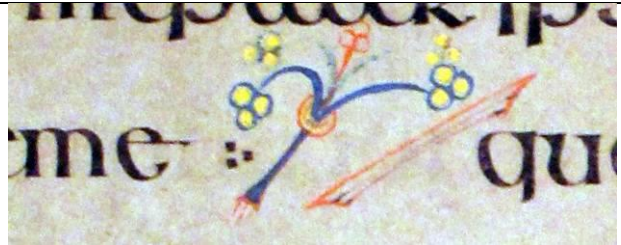
No.2 f.292v (line 12) zone 17 A



No.3 f.298v (line 4) zone 17 A

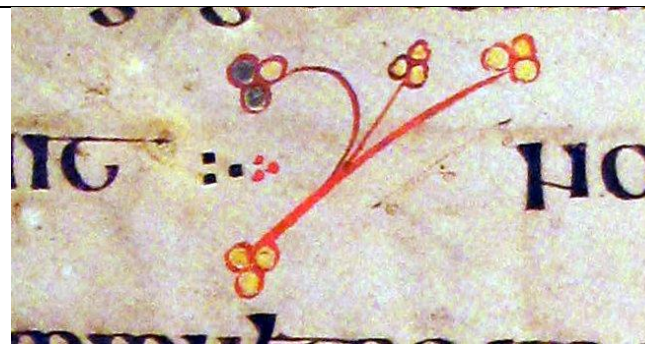


No.4 f.298v (line 7) zone 17 A

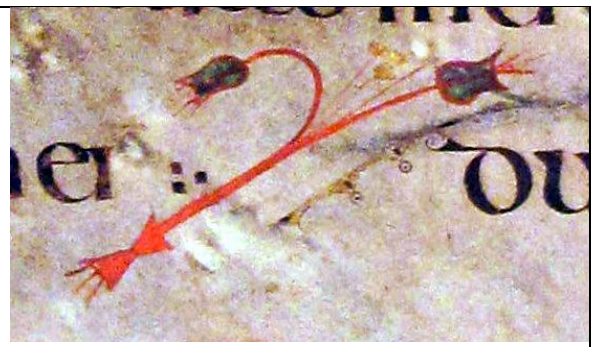


No.5 f.305v (line 10) zone 17 A

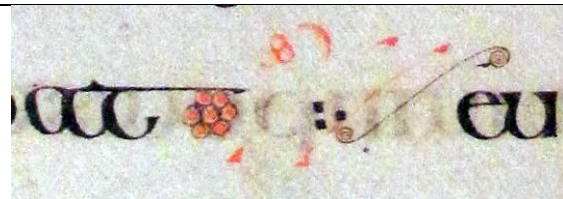
Fig.4.181 All five instances where the black turn-in-path marker appears to have been 'doubled' in the original campaign



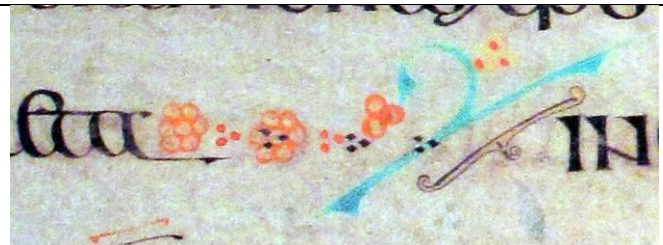
No.1 f.13v (line 8) zone 3 A



No.2 f.13v (line 13) zone 3 A



No.3 f.132v (line 16) zone 10 A



No.4 f.293v (line 13) zone 17 A

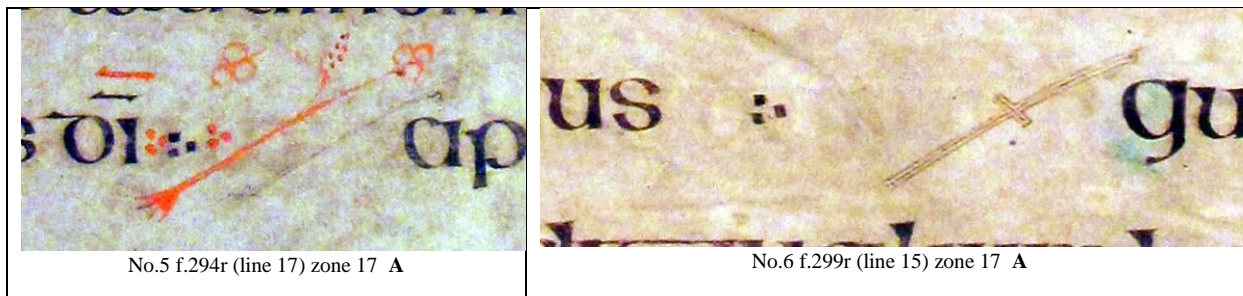


Fig.4.182 Further elaborations of the black turn-in-path markers that appear to be part of the original campaign. Note the cluster of two similar instances on f.13v (nos.1-2) and the correspondence between no.6 and fig.4.167-no.2

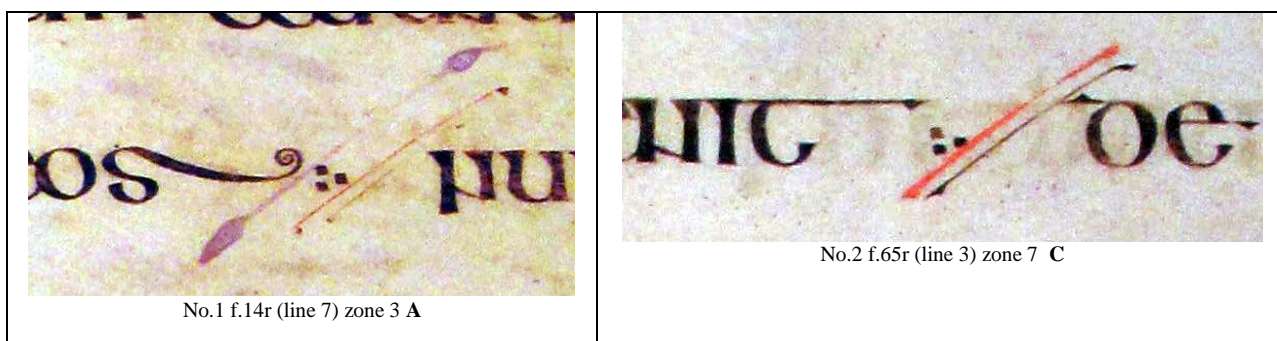


Fig.4.183 Instances where the turn-in-path marker is simply 'doubled' with a single red stroke above the black original

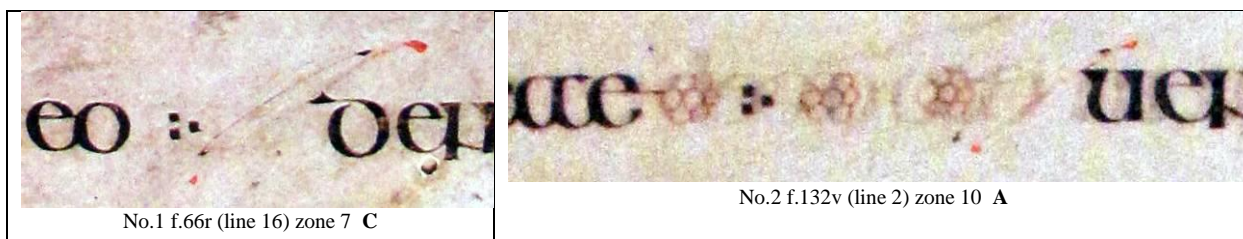


Fig.4.184 Instances where the turn-in-path marker is simply 'doubled' with a single red stroke below the black original (see also figs.4.147-nos.111 and 155, 4.213 and 4.239-nos.3-4)

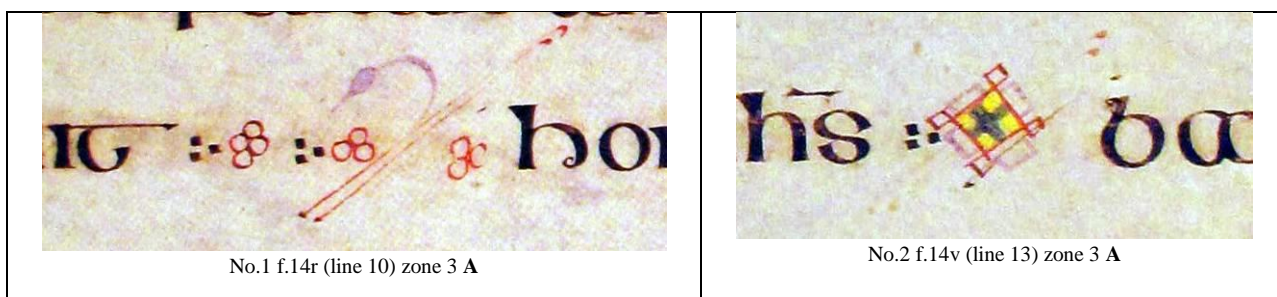
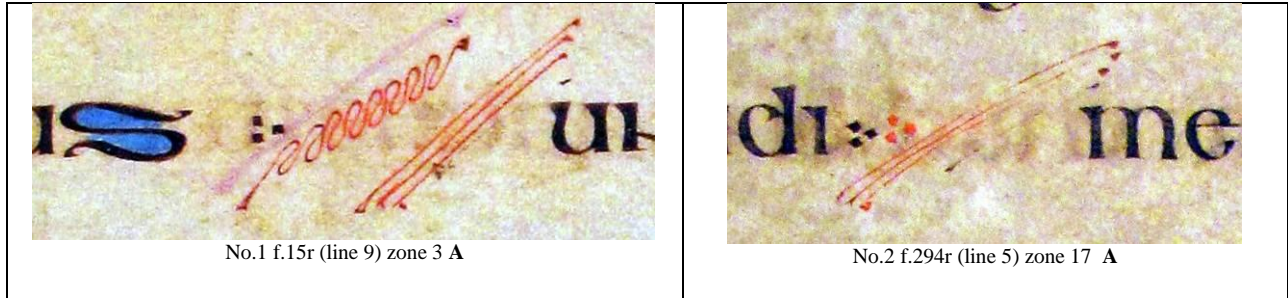


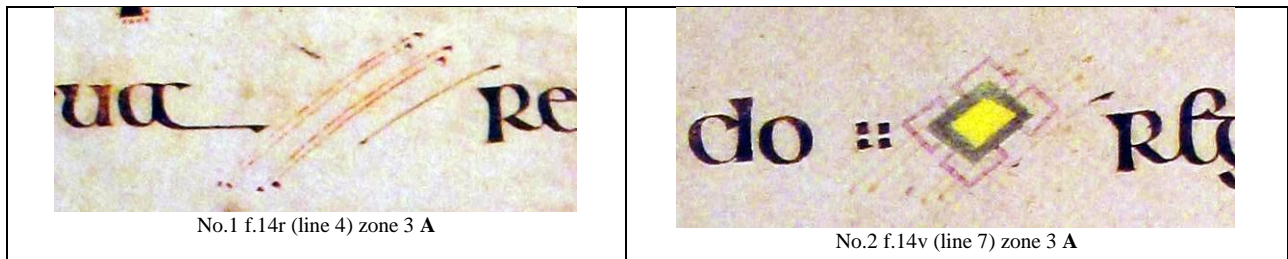
Fig.4.185 Instances where the turn-in-path marker is 'doubled' with a pair of red strokes above the black original. There is a further, probably later, addition in no.2



No.1 f.15r (line 9) zone 3 A

No.2 f.294r (line 5) zone 17 A

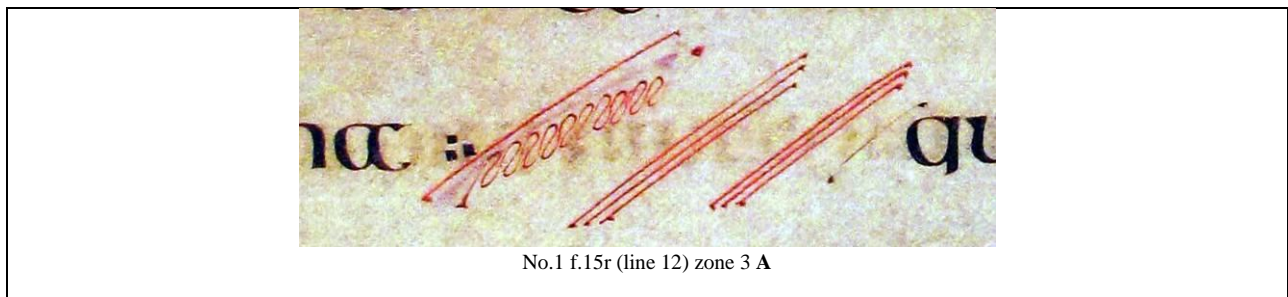
Fig.4.186 Instances where the turn-in-path marker is 'doubled' with a group of three red strokes above the black original. There is a further scrolled addition and an even later purple stroke added in no.1



No.1 f.14r (line 4) zone 3 A

No.2 f.14v (line 7) zone 3 A

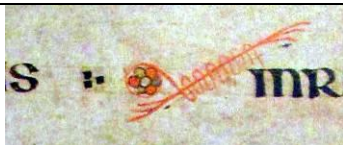
Fig.4.187 Instances where the turn-in-path marker is 'doubled' with two pairs of red strokes above the black original. There is a further, probably later, addition on no.2



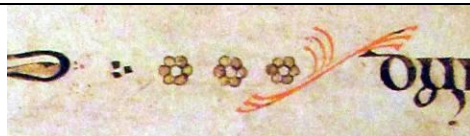
No.1 f.15r (line 12) zone 3 A

Fig.4.188 One instance where the turn-in-path marker is 'doubled' with two groups of three red strokes above the black original. There is also a further scrolled addition and a probably later purple stroke added





No.1 f.9r (line 1) zone 3 A



No.2 f.9r (line 4) zone 3 A



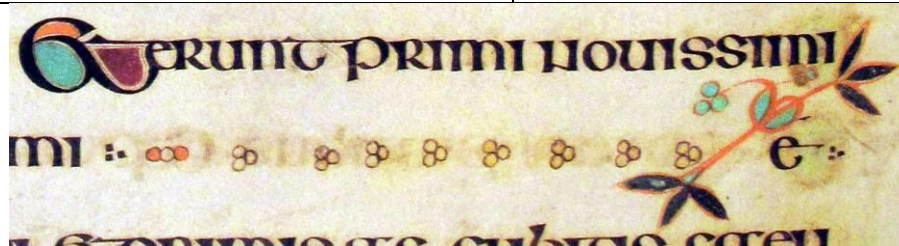
No.3 f.9r (line 10) zone 3 A



No.4 f.9r (line 16) zone 3 A



No.5 f.9r (line 18) zone 3 A



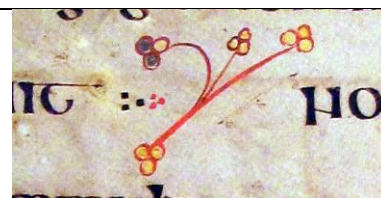
No.6 f.10v (line 16) zone 3 A



No.7 f.11v (line 5) zone 3 A



No.8 f.13v (line 6) zone 3 A



No.9 f.13v (line 8) zone 3 A



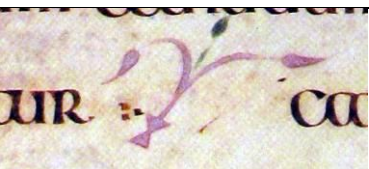
No.10 f.13v (line 13) zone 3 A



No.11 f.14r (line 7) zone 3 A



No.12 f.14r (line 10) zone 3 A



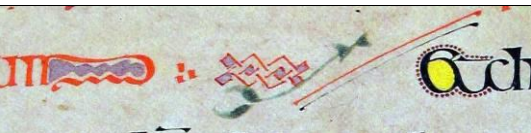
No.13 f.14r (line 15) zone 3 A



No.14 f.14r (line 18) zone 3 A



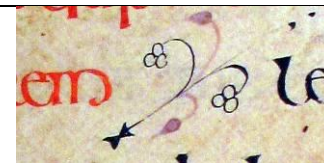
No.15 f.21r (line 5) zone 4 B



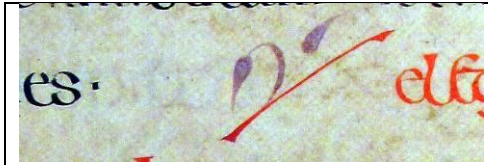
No.16 f.21r (line 7) zone 4 B



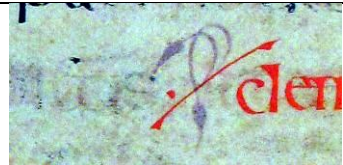
No.17 f.21v (line 2) zone 4 B



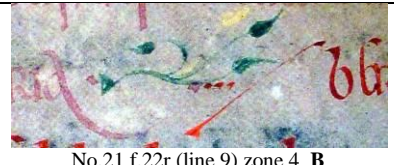
No.18 f.21v (line 5) zone 4 B



No.19 f.21v (line 7) zone 4 B



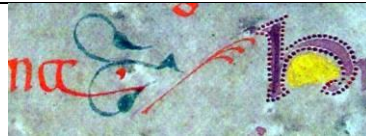
No.20 f.21v (line 11) zone 4 B



No.21 f.22r (line 9) zone 4 B



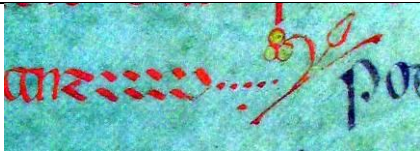
No.22 f.22r (line 13) zone 4 B



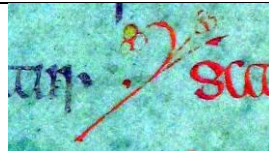
No.23 f.22r (line 17) zone 4 B



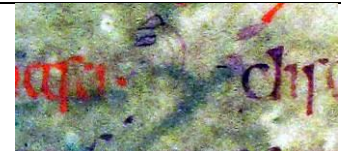
No.24 f.22v (line 5) zone 4 B



No.25 f.22v (line 7) zone 4 B



No.26 f.22v (line 10) zone 4 B



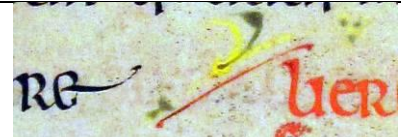
No.27 f.22v (line 12) zone 4 B



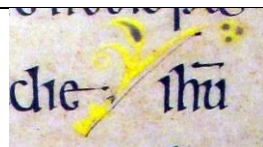
No.28 f.22v (line 17) zone 4 B



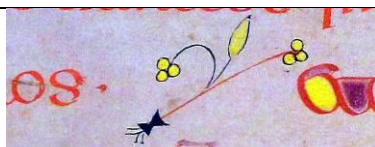
No.29 f.24v (line 7) zone 4 B



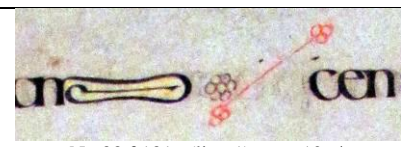
No.30 f.24v (line 12) zone 4 B



No.31 f.25r (line 4) zone 4 B



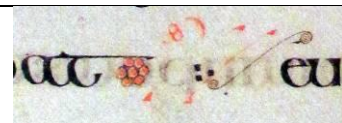
No.32 f.25v (line 11) zone 4 B



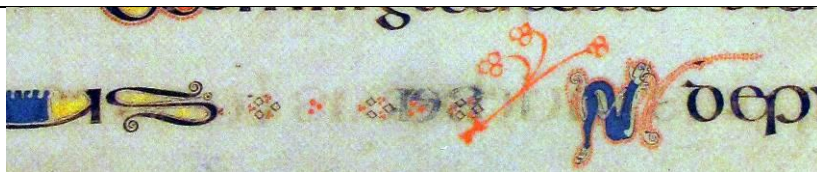
No.33 f.131v (line 1) zone 10 A



No.34 f.131r (line 15) zone 10 A



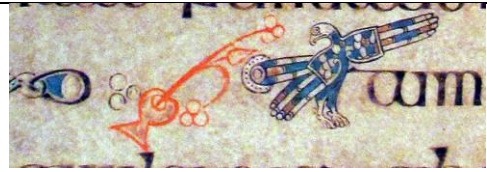
No.35 f.132v (line 16) zone 10 A



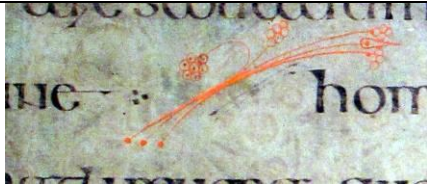
No.36 f.133r (line 10) zone 10 A



No.37 f.212r (line 13) zone 14 C



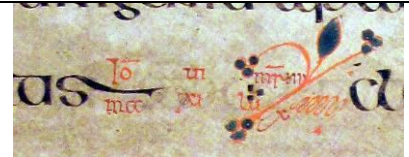
No.38 f.276v (line 14) zone 15 D



No.39 f.292v (line 12) zone 17 A



No.40 f.292v (line 16) zone 17 A



No.41 f.293r (line 7) zone 17 A



No.42 f.293r (line 14) zone 17 A



No.43 f.293r (line 16) zone 17 A



No.44 f.293v (line 9) zone 17 A



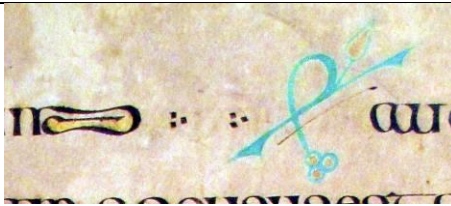
No.45 f.293v (line 13) zone 17 A



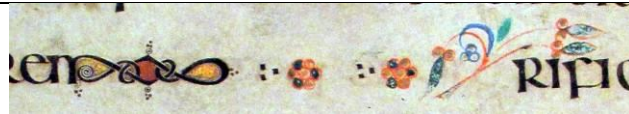
No.46 f.294r (line 9) zone 17 A



No.47 f.294r (line 17) zone 17 A



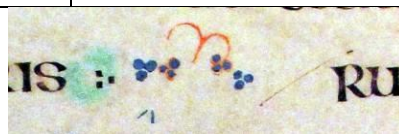
No.48 f.299r (line 1) zone 17 A



No.49 f.304v (line 6) zone 17 A



No.50 f.305v (line 10) zone 17 A



No.51 f.308v (line 5) zone 17 A



No.52 f.309v (line 1) zone 17 A



No.53 f.309v (line 8) zone 17 A



No.54 f.309v (line 15) zone 17 A

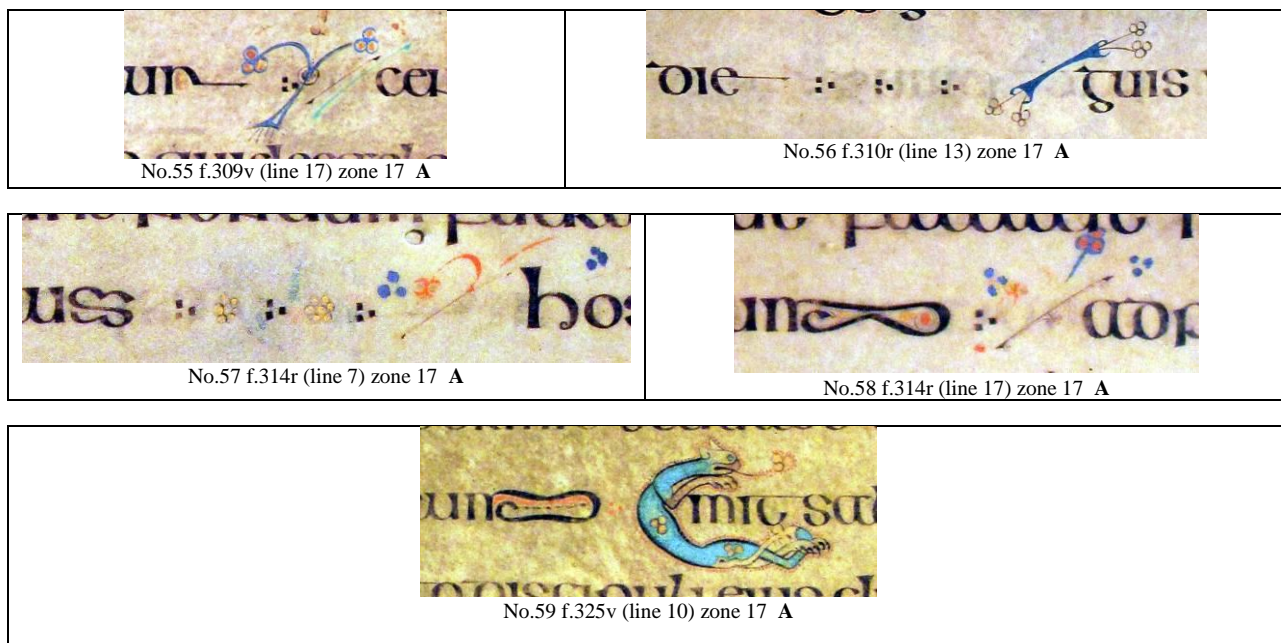


Fig.4.189 All turn-in-path markers with flower/floret/leaf sprays in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Many of these additions seem less precise than those typical of the second campaign and may perhaps be linked to the later phase of this campaign

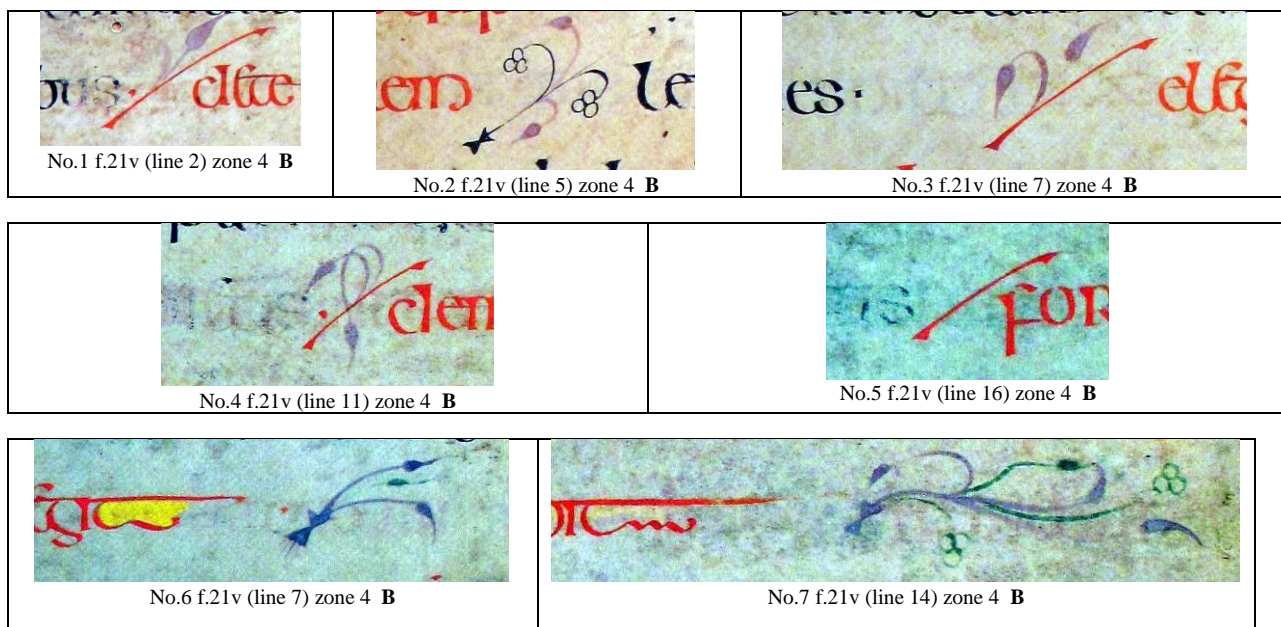


Fig.4.190 Floret turn-in-path markers (nos.1-4) beside similar line-filling motifs (nos.6-7) on f.21v. These all appear to belong to the later phase of the second campaign (see also similar motifs in figs.4.144 and 6.65)

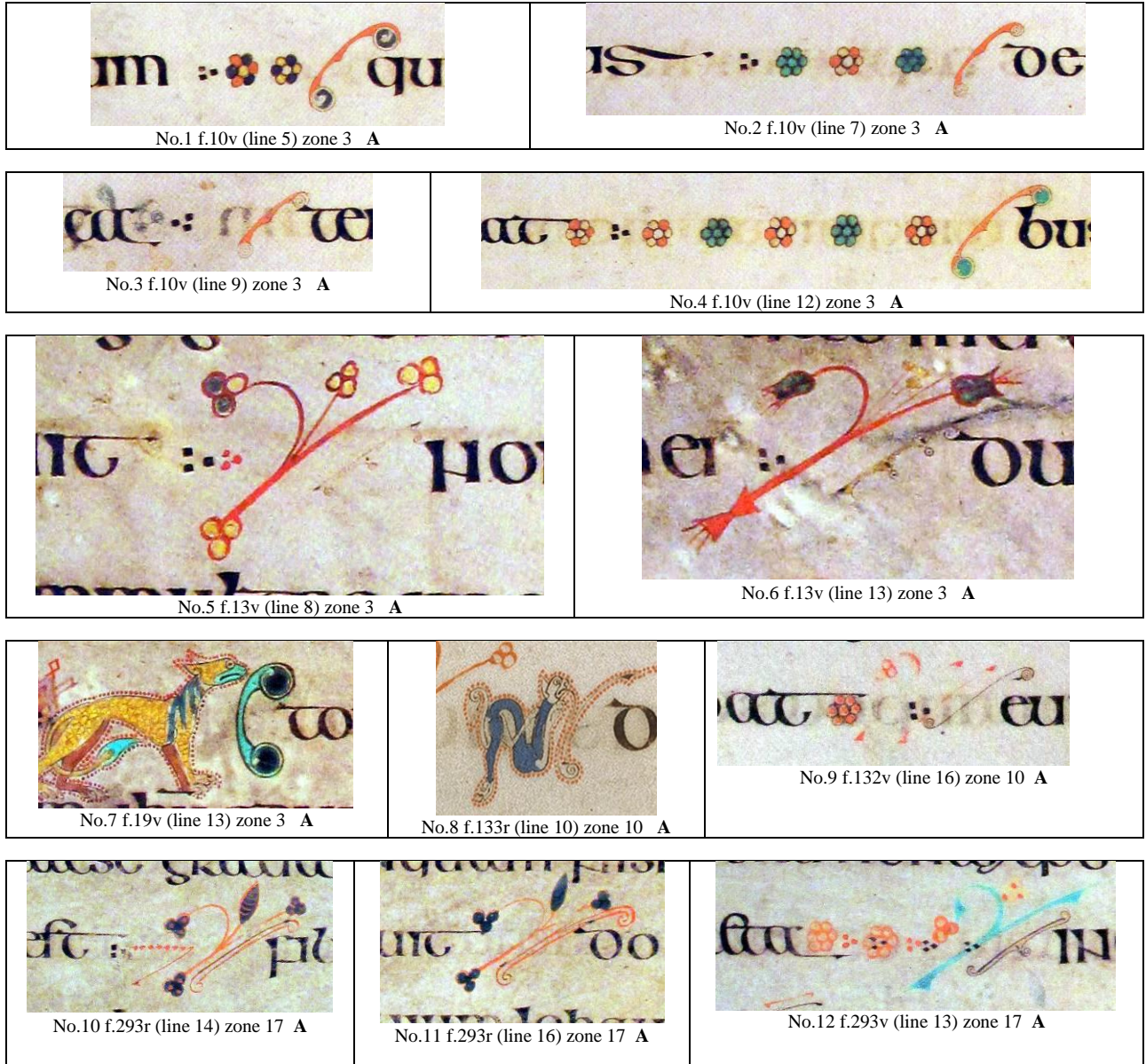
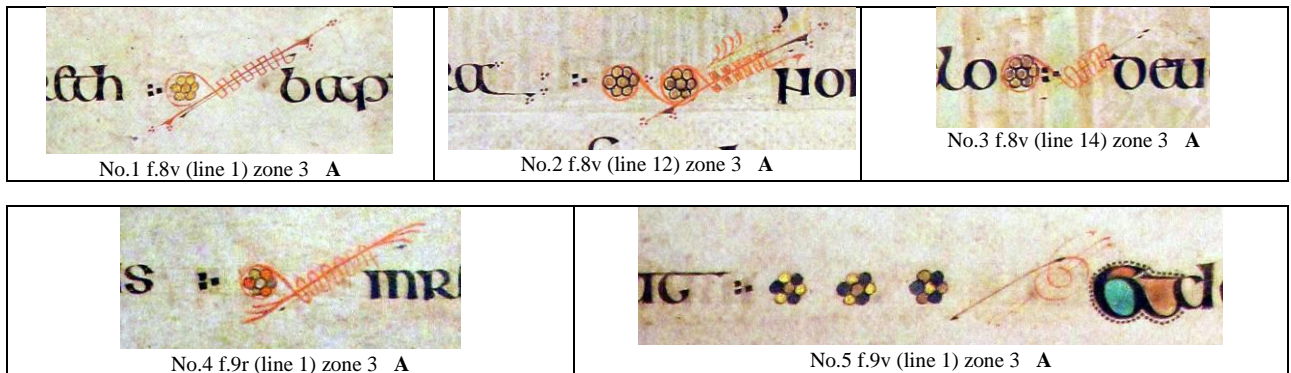


Fig.4.191 All turn-in-path markers with spiral and trumpet-spiral motifs. These seem attributable to first campaign except for those in orange-red - nos.10-11



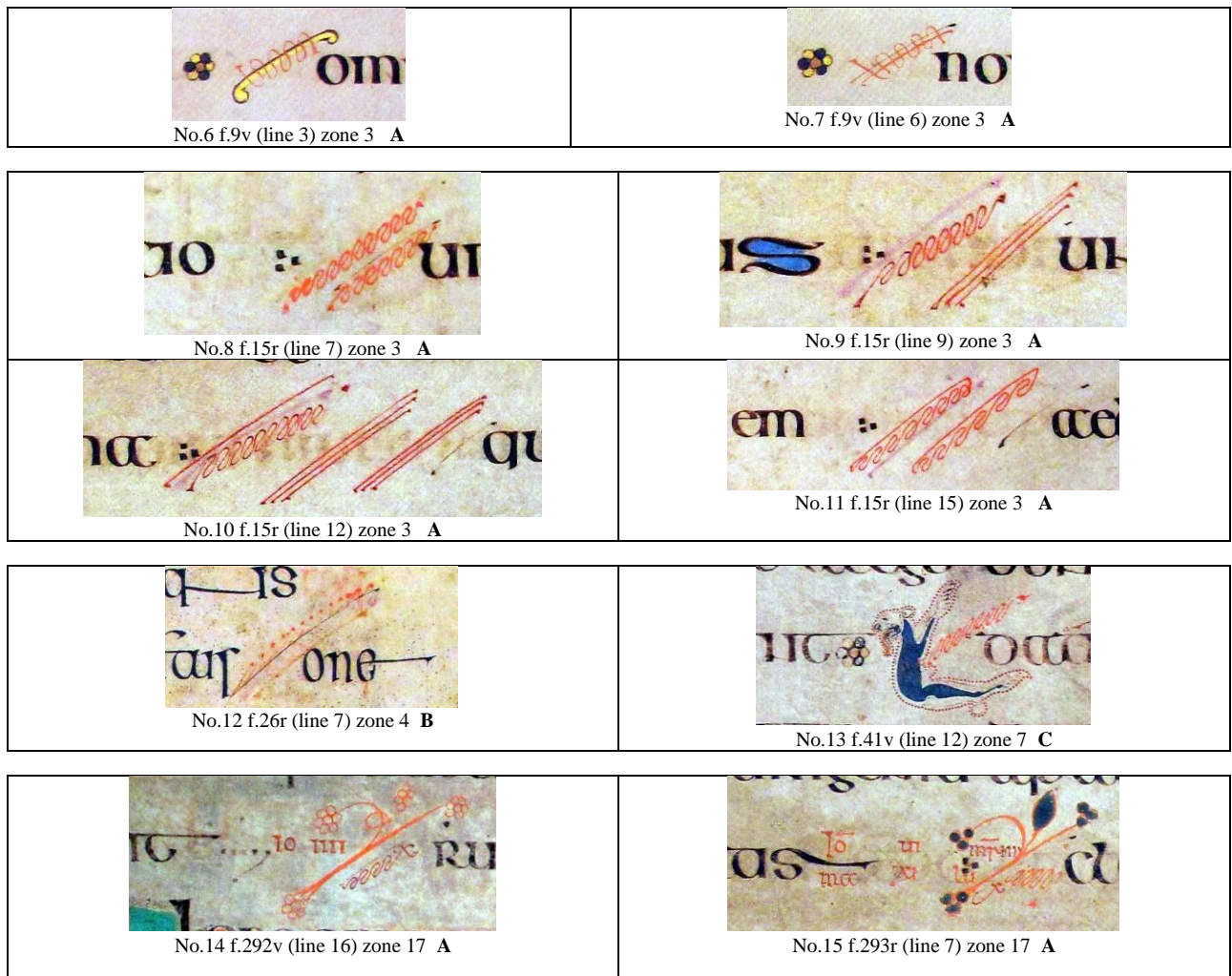
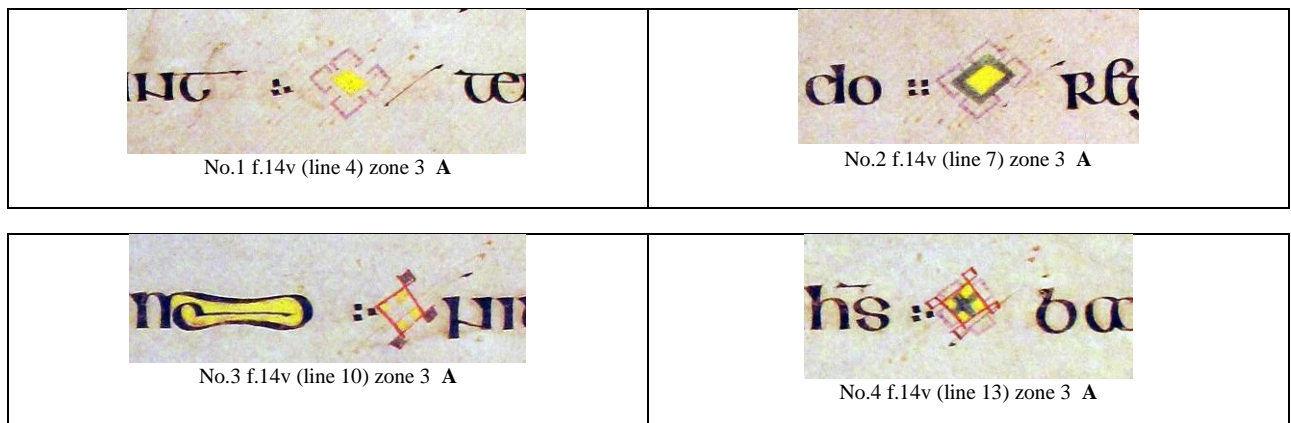


Fig.4.192 All turn-in-path markers with added scrolling (second campaign) in zones attributed to Scribes A, B and C. These show the Scribe-Artist's typical predilection for variation (see also scrolling in figs.4.129-137). Note also some additions in yellow (no.2) and purple (nos.9-12) from the later phase of the second campaign



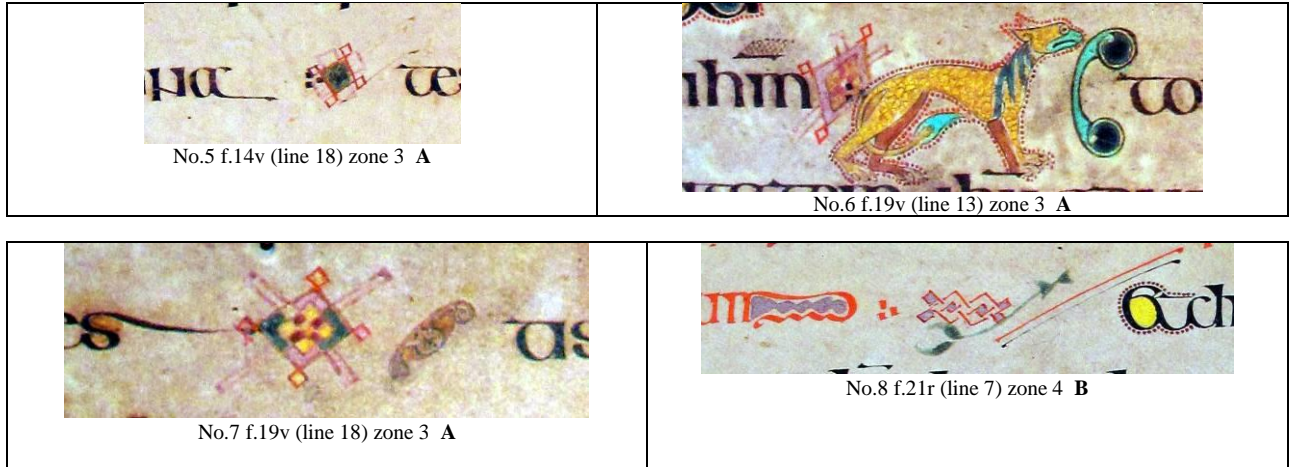
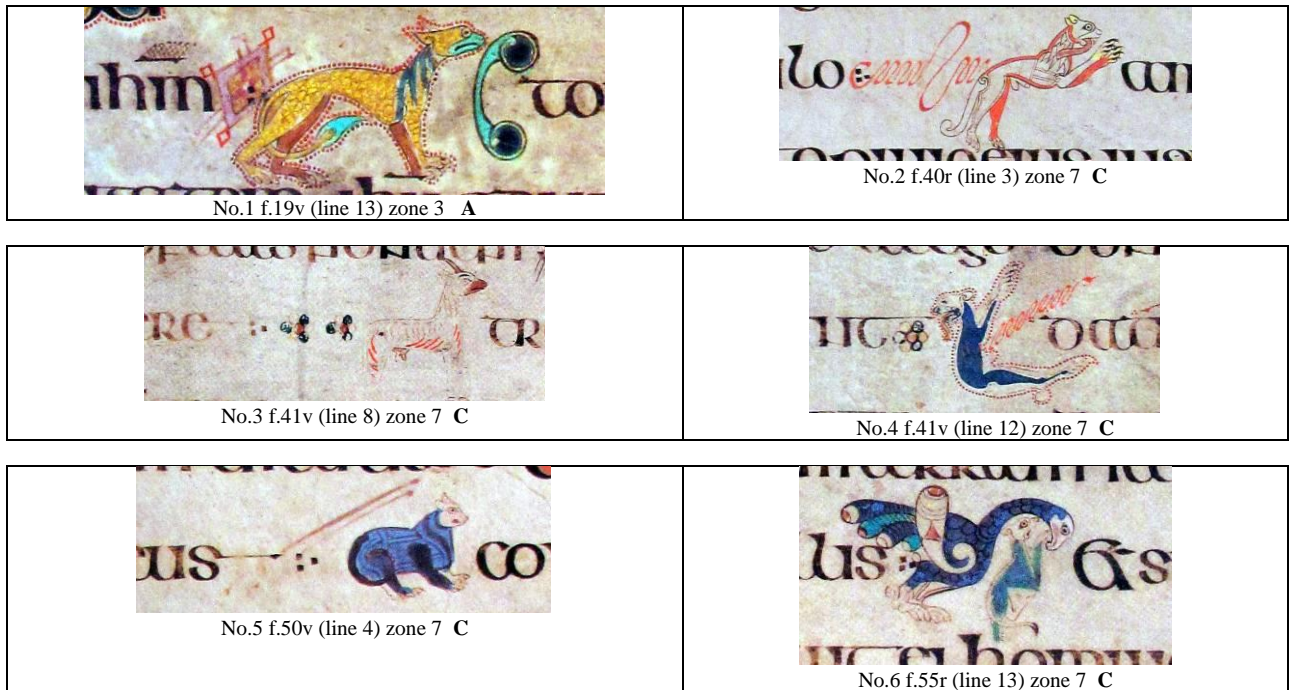
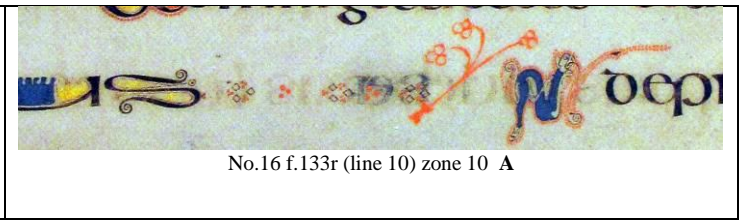
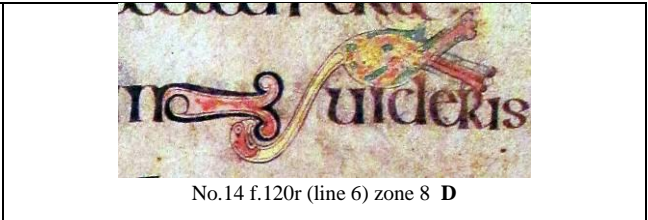
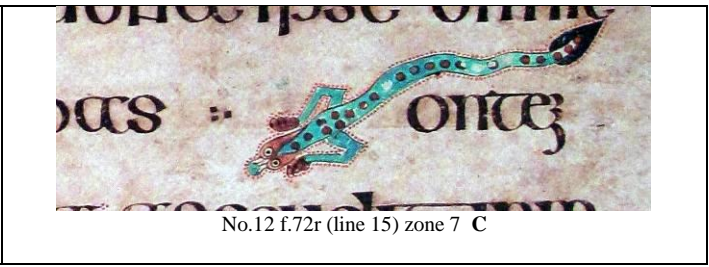
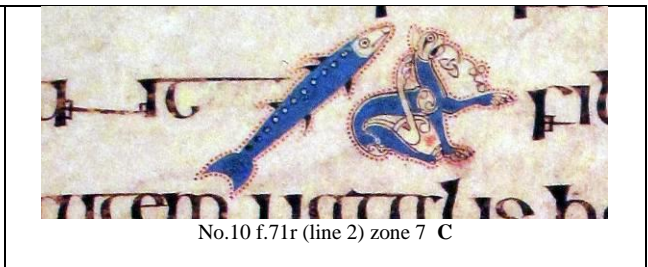
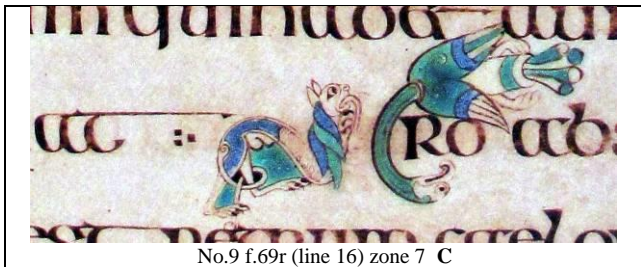
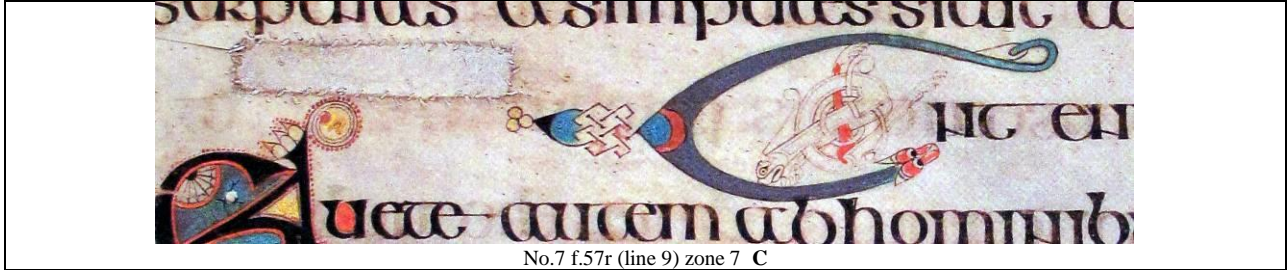


Fig.4.193 All turn-in-path markers with lozenge-shaped motifs sometimes added over earlier second campaign additions which feature as clusters on ff.14v and 19v. The looser execution of these instances suggest that they are part of the later phase of the second campaign. The more carefully rendered angular motif on f.21r (no.8) is here not attributed to this later phase of that campaign (compare with similar motif in fig.4.200-no.3)









No.17 f.145v (line 10) zone 11 C



No.18 f.180v (line 16) zone 12 D



No.19 f.212r (line 13) zone 14 C



No.20 f.216v (line 4) zone 14 C



No.21 f.230v (line 16) zone 14 C



No.22 f.276v (line 14) zone 15 D



No.23 f.293v (line 9) zone 17 A



No.24 f.302r (line 5) zone 17 A



No.25 f.309r (line 3) zone 17 A



No.26 f.309v (line 8) zone 17 A



No.27 f.309v (line 15) zone 17 A



No.28 f.310r (line 15) zone 17 A



No.29 f.310v (line 15) zone 17 A

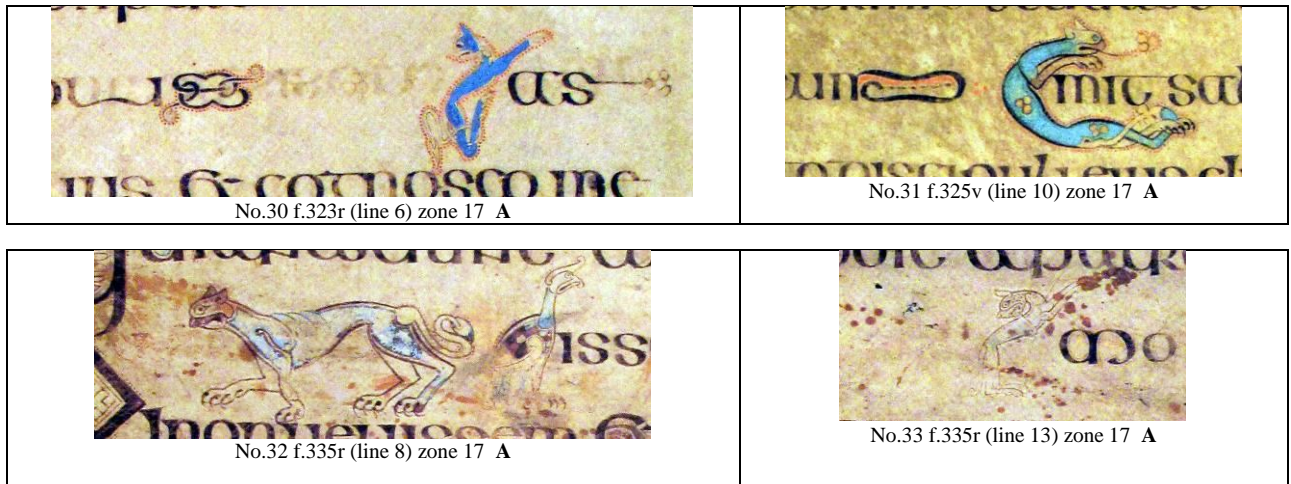


Fig.4.194 All zoomorphic turn-in-path markers in zones attributed to Scribes A, C and D

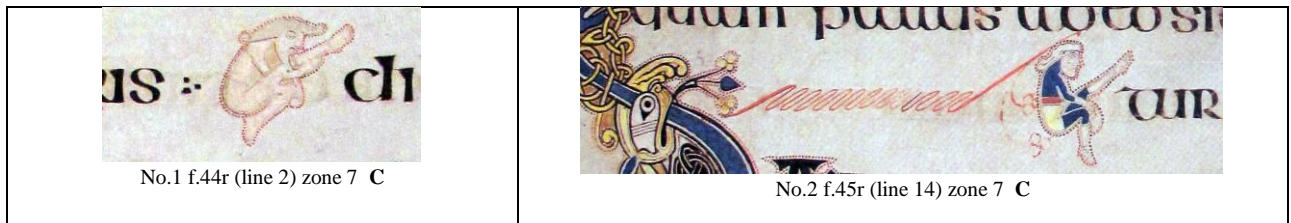


Fig.4.195 The only two instances of anthropomorphic turn-in-path markers. These are a small cluster on neighbouring pages

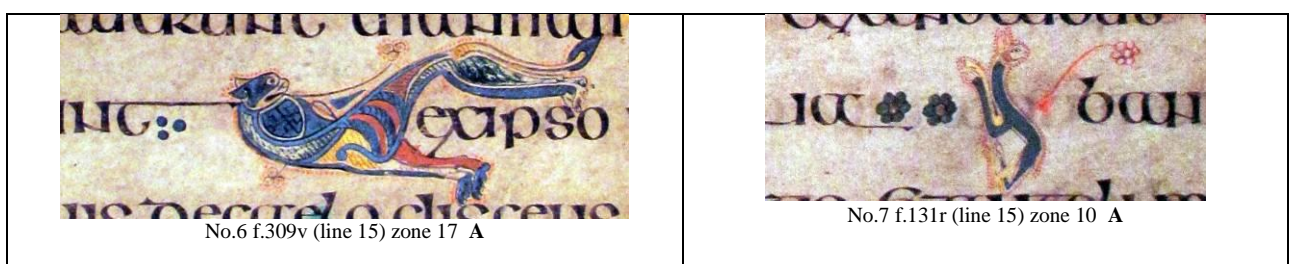
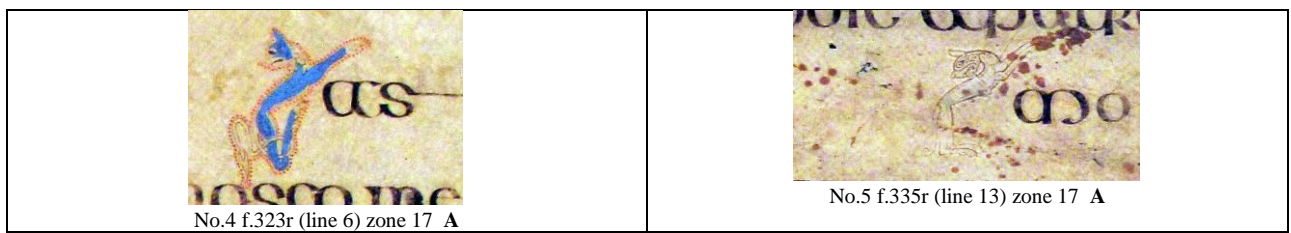


Fig.4.196 All instances of beasts as turn-in-path markers with their heads turned to the left (nos.1-5) and to the right (nos.6-7), in zones attributed to Scribes A, C and D

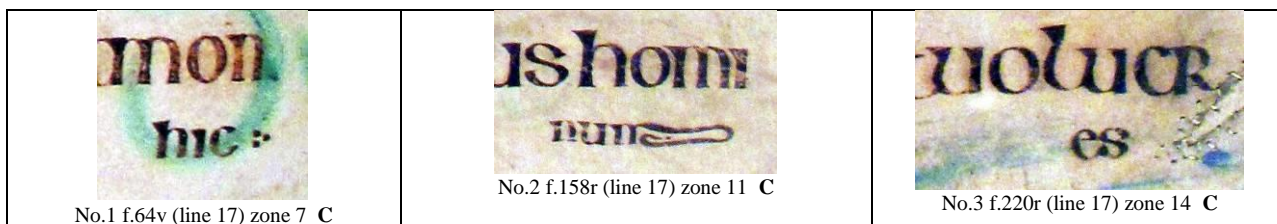


Fig.4.197 The only instances of birds as turn-in-path markers with their heads turned backwards, in zones attributed to Scribes A and D. Nos.2-3 on the neighbouring pages ff.309r and 310v may be seen as a cluster





Fig.4.198 All zoomorphic subscript markers in zones attributed to Scribes A, C and D



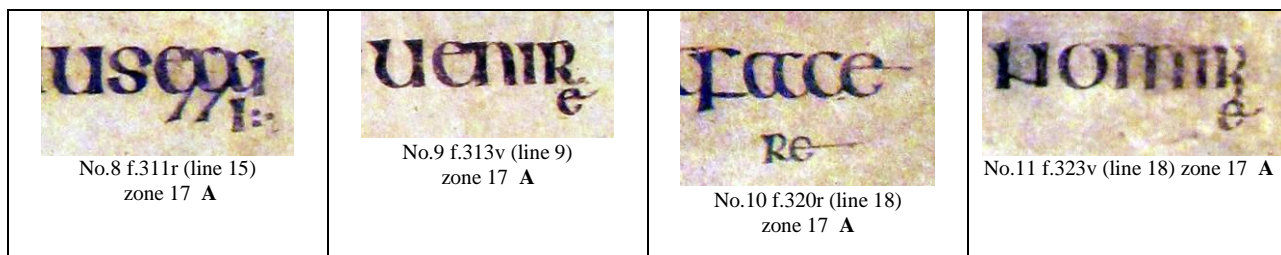
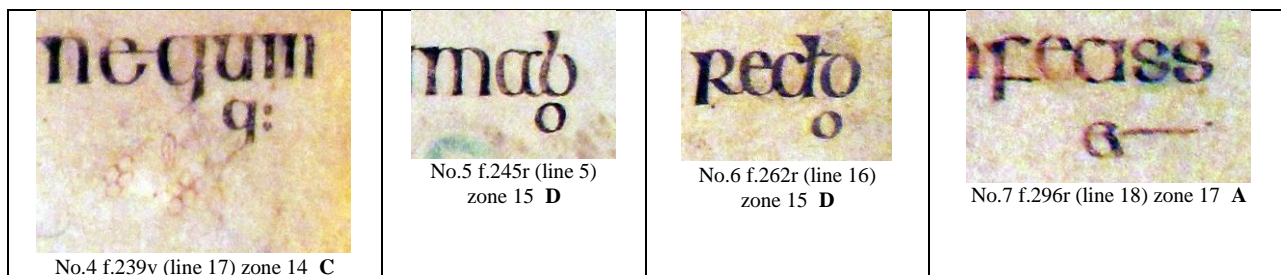
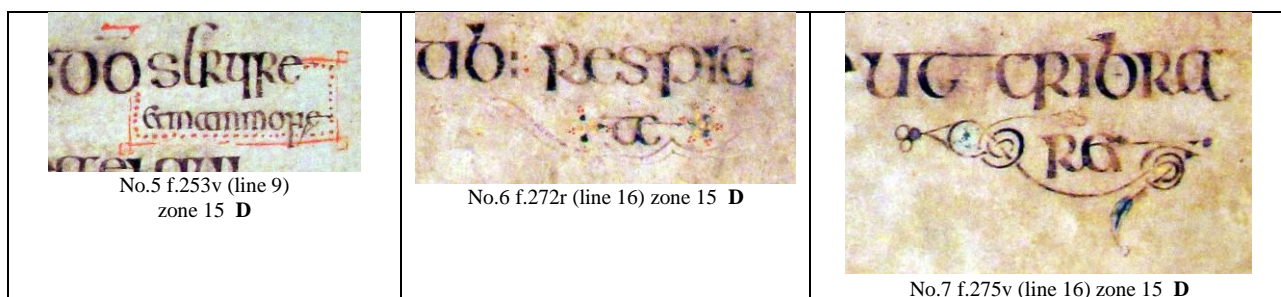
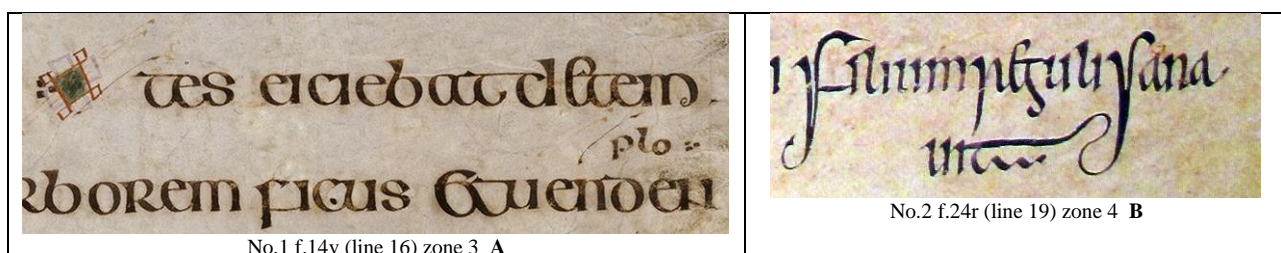


Fig.4.199 All instances of subscripted letters without markers in zones attributed to Scribes A, C and D



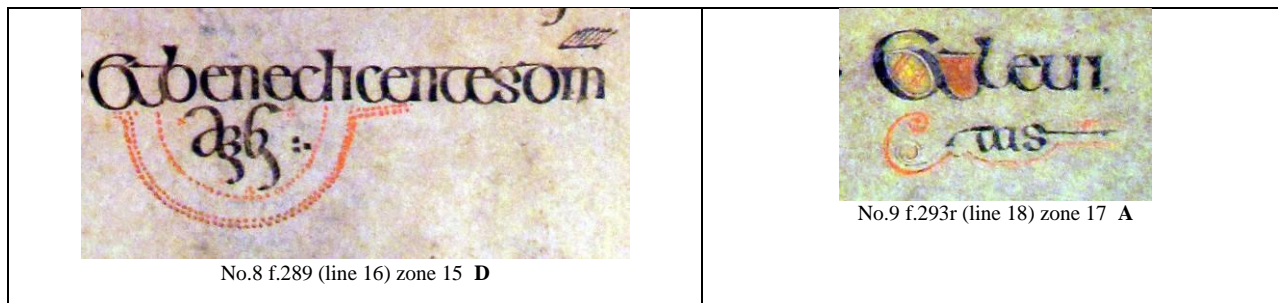
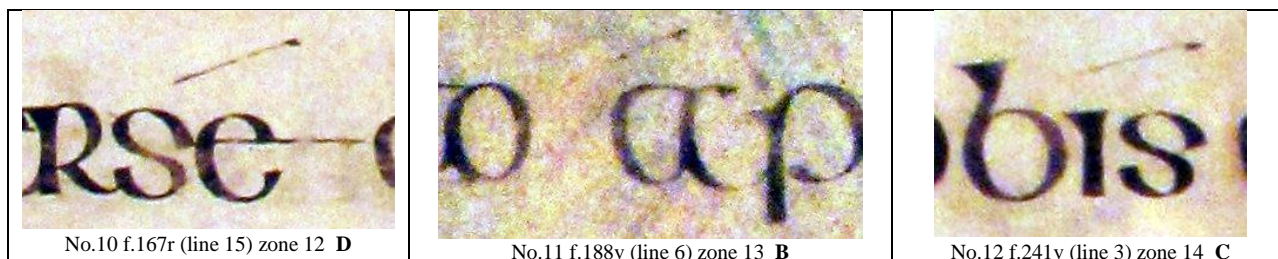
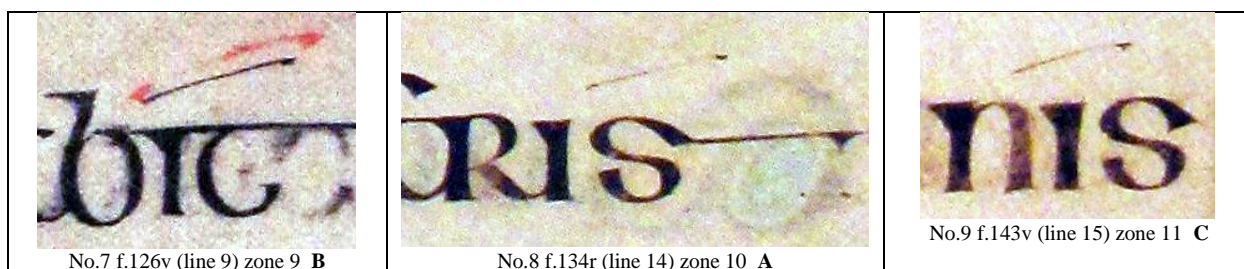
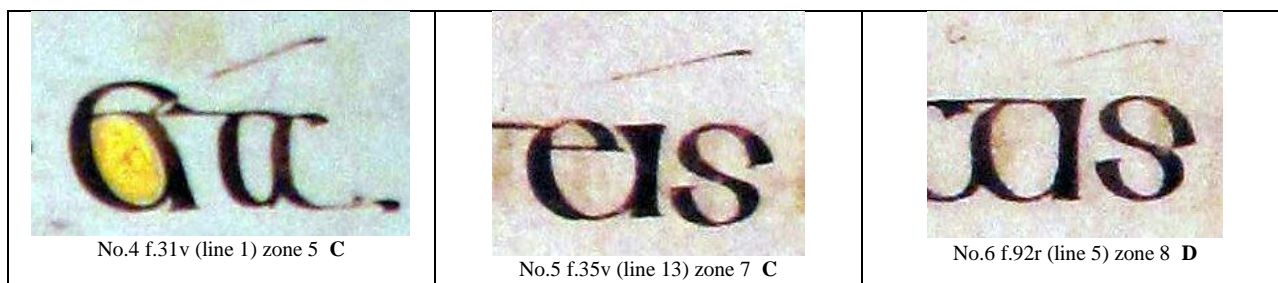
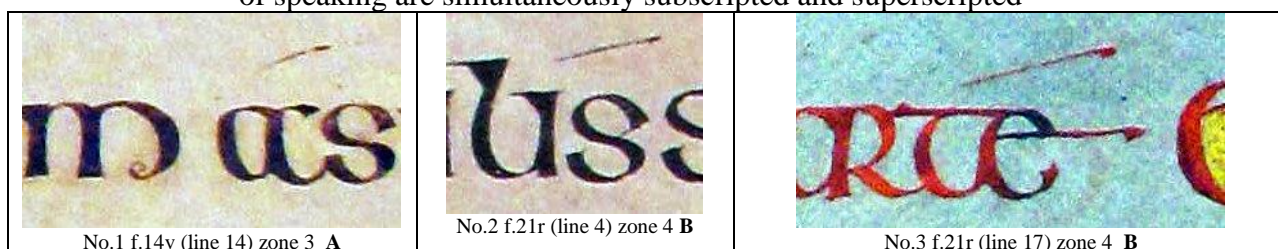


Fig.4.200 Miscellaneous subscript markers in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Note the unique diagonal marker used in no.1 which is more typical of those accompanying instances superscripts and turn-in-path. While the letters *plo* are below the word they complete, they are above the text-line to which they belong and in a manner of speaking are simultaneously subscripted and superscripted



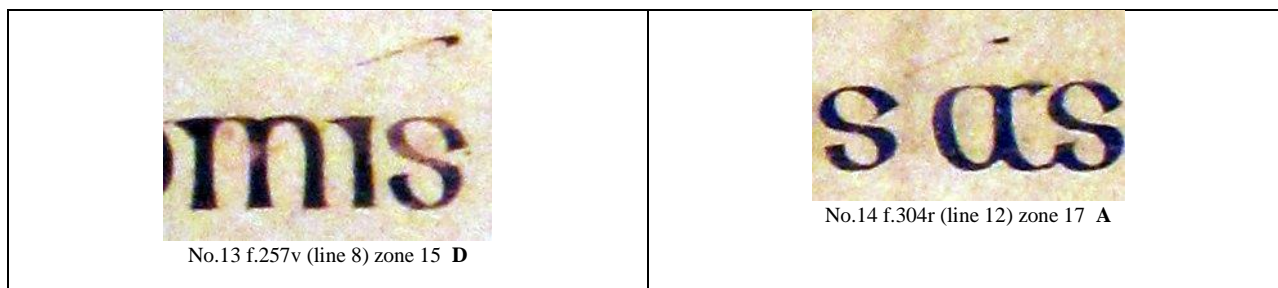


Fig.4.201 Accent marks in zones 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15 and 17 in zones attributed to the various hands in the four-scribe scheme A, B, C and D

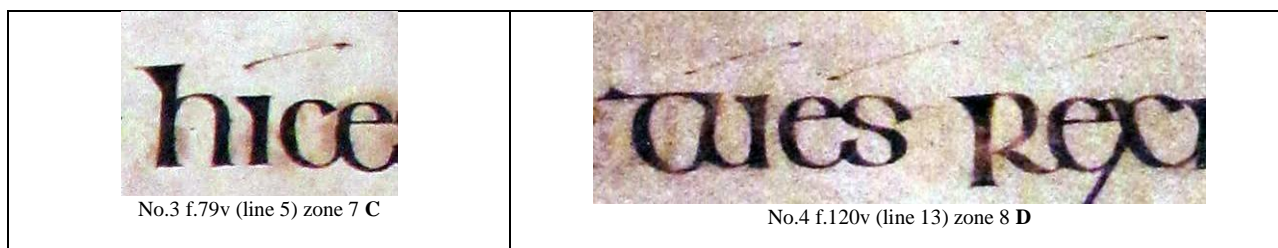
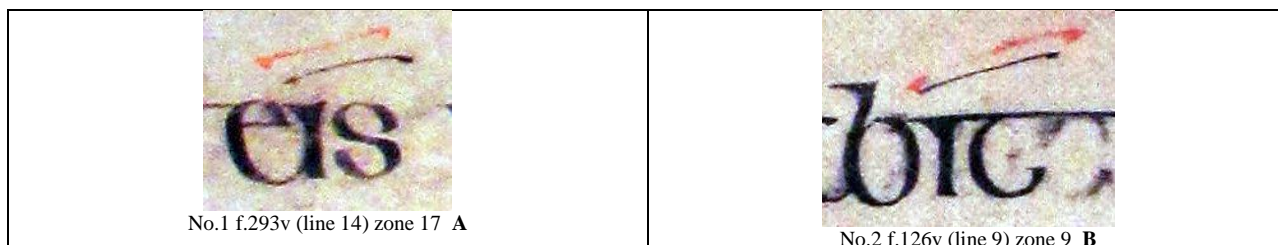
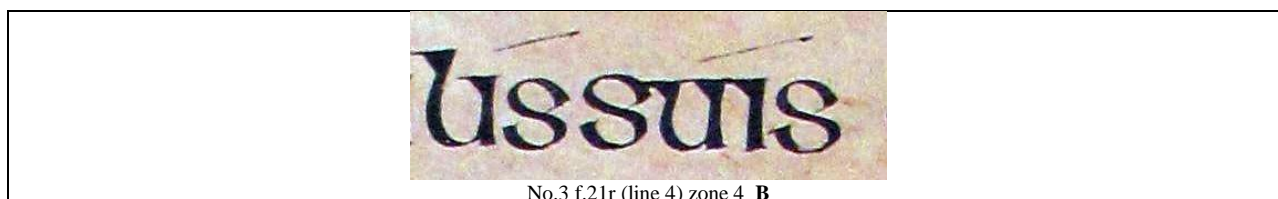
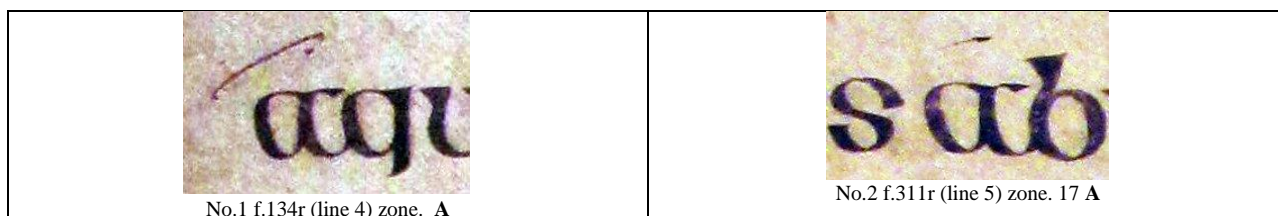


Fig.4.202 Accent marks with wedges at both ends in zones attributed to the various hands in the four-scribe scheme A, B, C and D



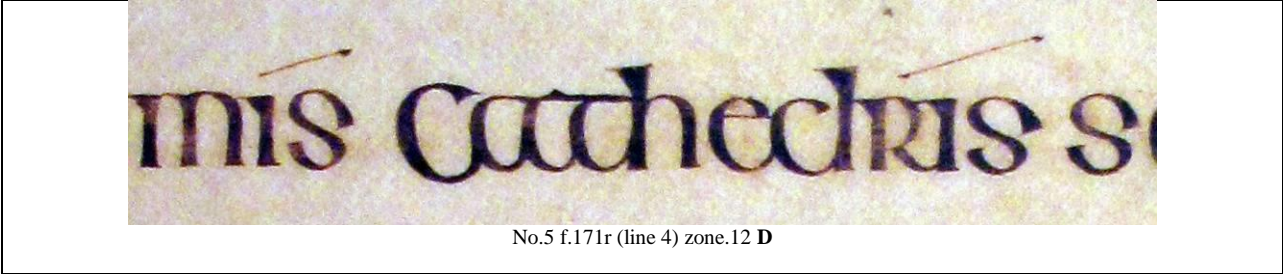
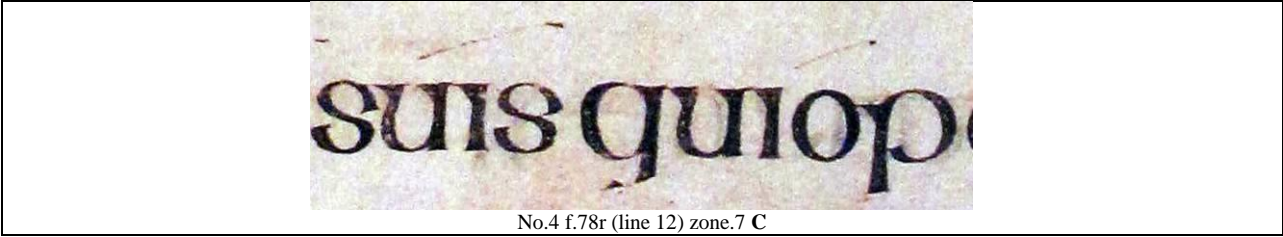


Fig.4.203 Accent marks of varied length in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Nos.3-5 occur on neighbouring words

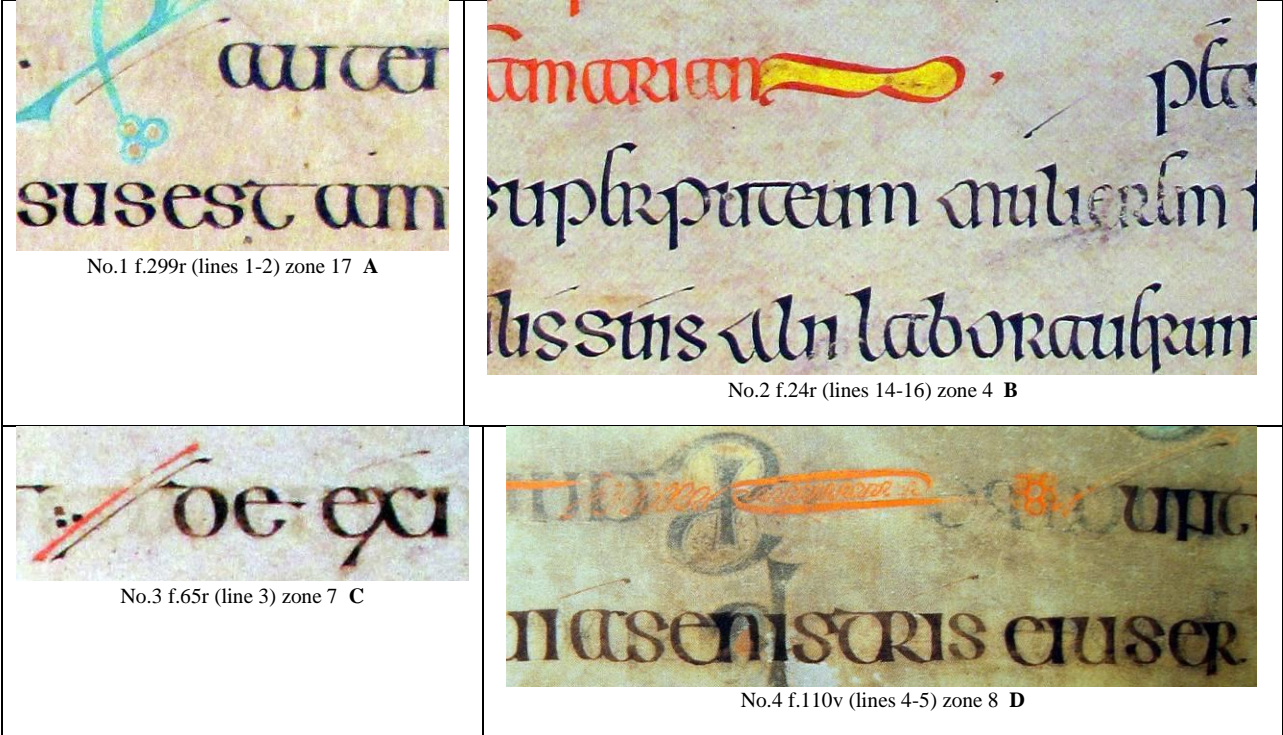


Fig.4.204 Accent marks and turn-in-path markers in zones attributed to the various hands in the four-scribe scheme A, B, C and D



MOSDICTAS QUIA  
UBI ADORARE OPORT

No.1 f.300v (lines 6-7) zone 17 **A**

fresum

o ap

No.2 f.188v (lines 2 and 6) zone 13 **B**

naquaf missi

No.3 f.157v (line 9) zone 11 **C**

bis  
DROM

No.4 f.175v (lines 16-17) zone 12 **D**

Fig.4.205 Accent marks and superscript markers in zones attributed to the various hands in the four-scribe scheme A, B, C and D

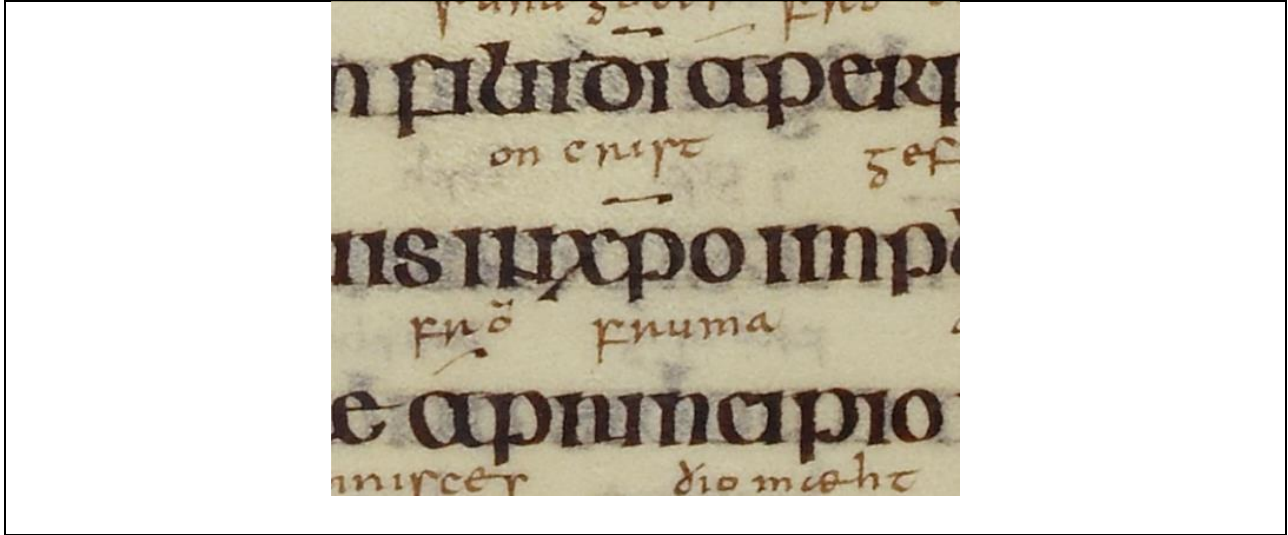


Fig.4.206 Lindisfarne Gospels f.131rb lines 19-2. The accent mark in the bottom line has much in common with the main script and the abbreviation marks in the other lines while that in the first line does not. This rather seems to have more in common with the mark making and the lighter tonal ink quality of the interlinear gloss

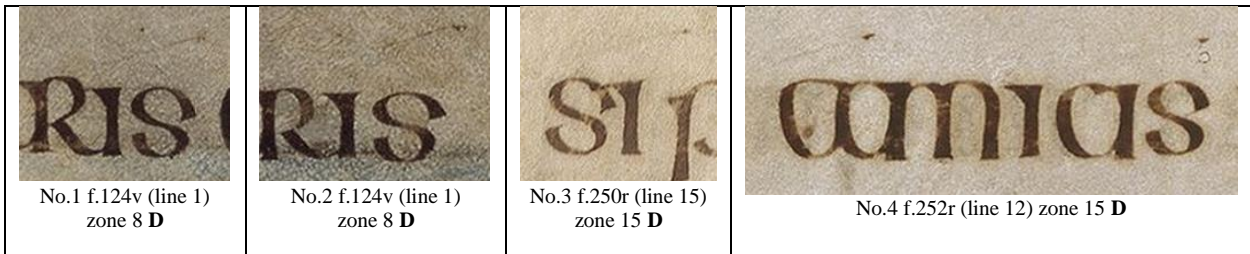
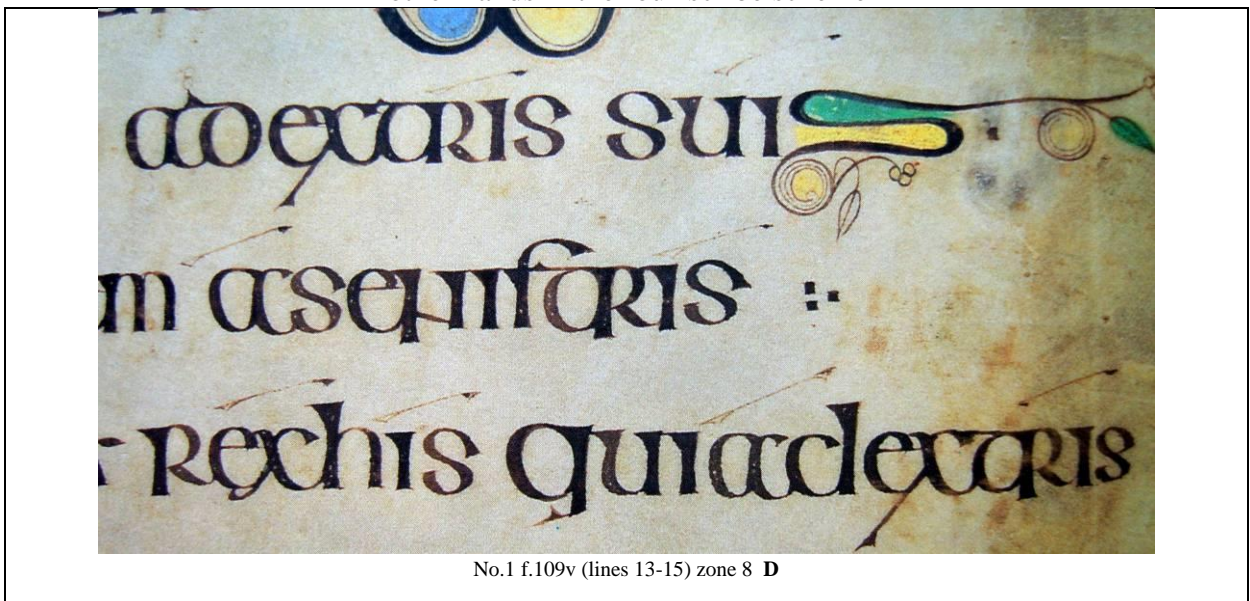


Fig.4.207 Instances of barely visible accent marks. While these instances all occur in zones attributed to Scribe D (chosen for their clarity) similar faint traces occur in zones attributed to the other hands in the four-scribe scheme



No.1 f.109v (lines 13-15) zone 8 D

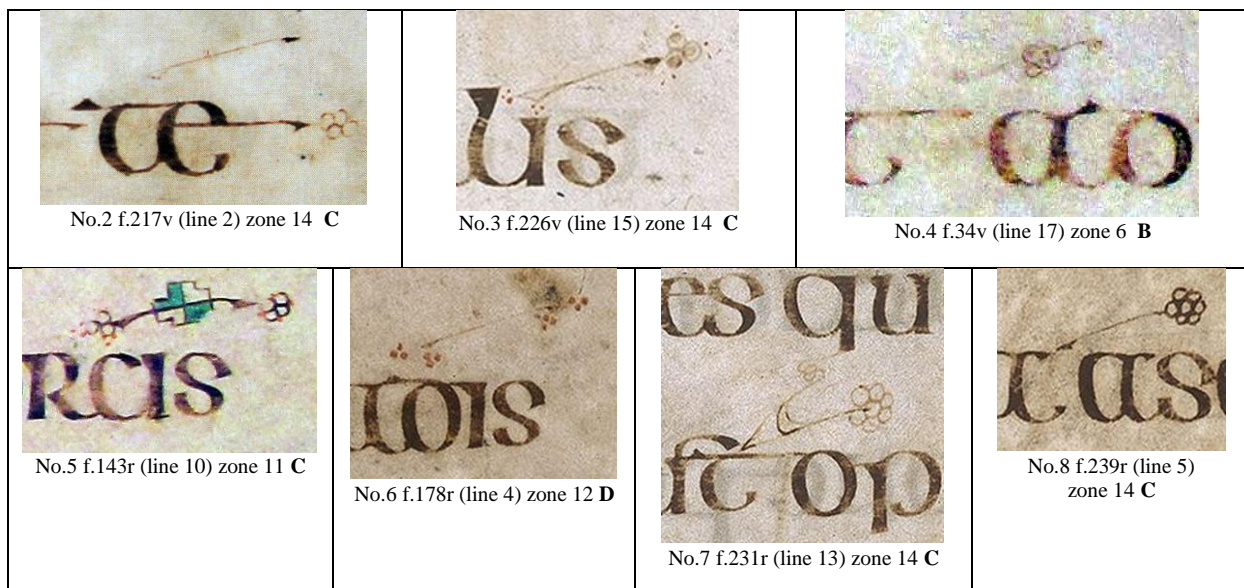
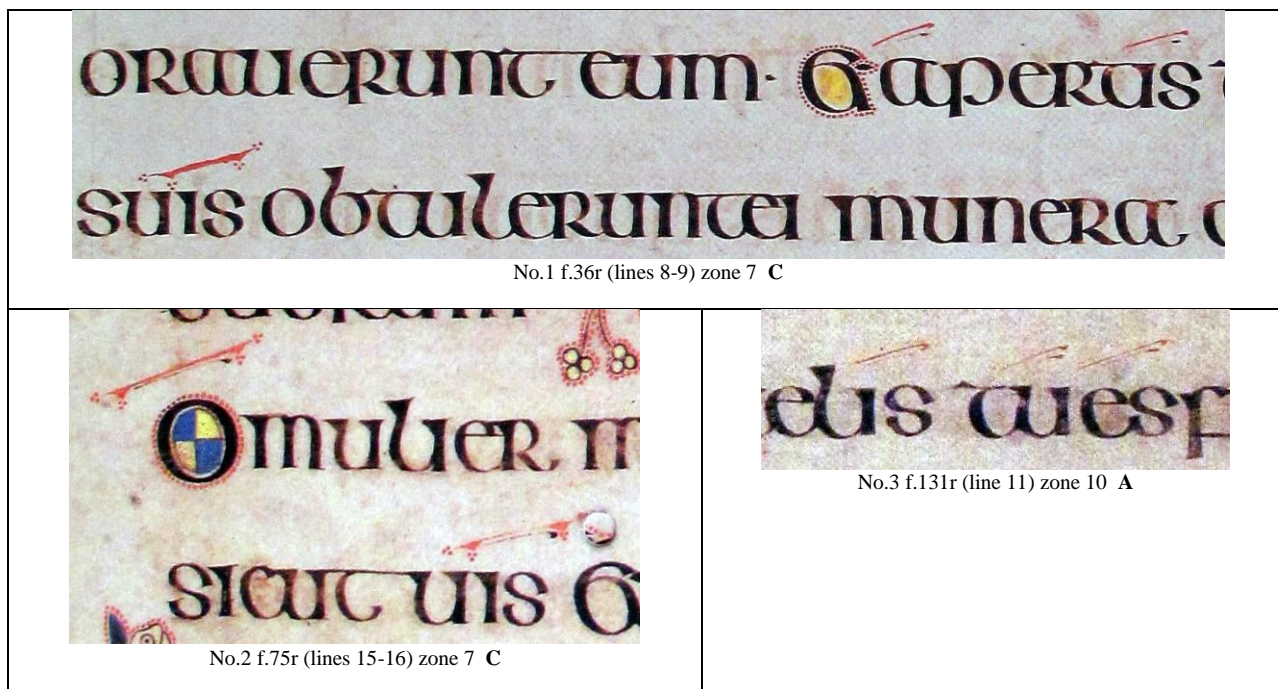


Fig.4.208 Unusual accent marks in zones attributed to Scribes B, C and D (compare the cluster on f.109v with those on f.110v – diag.4.4). See also figs.4.165 and 4.175-no.103



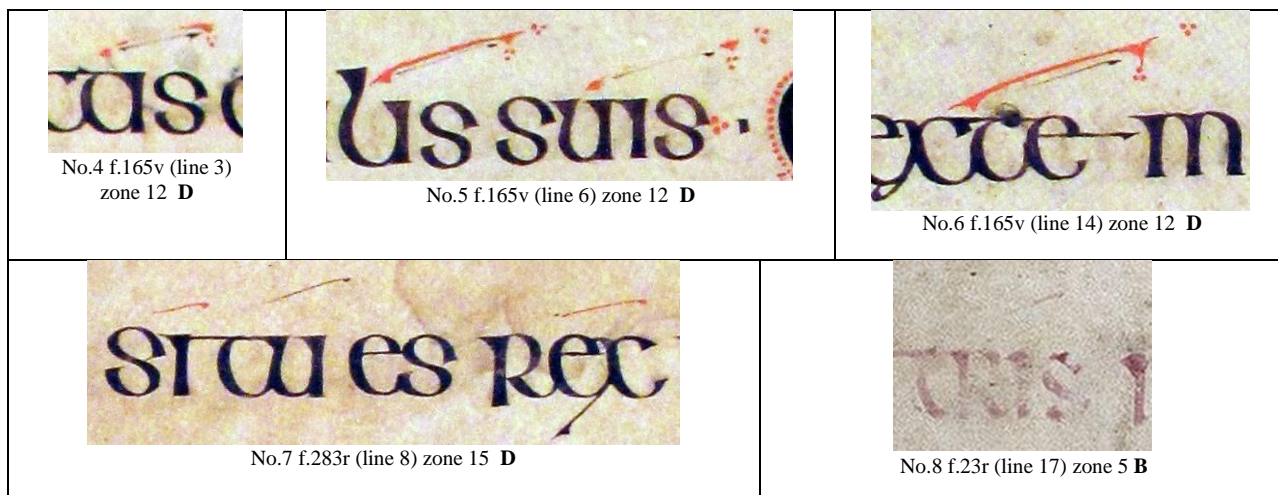


Fig.4.209 Accent marks 'doubled' in red, added as part of the second campaign. Note the two instances in red in no.7 which are not 'doubling' earlier accent marks and the only instance in purple, also not 'doubling' an earlier mark (no.8)

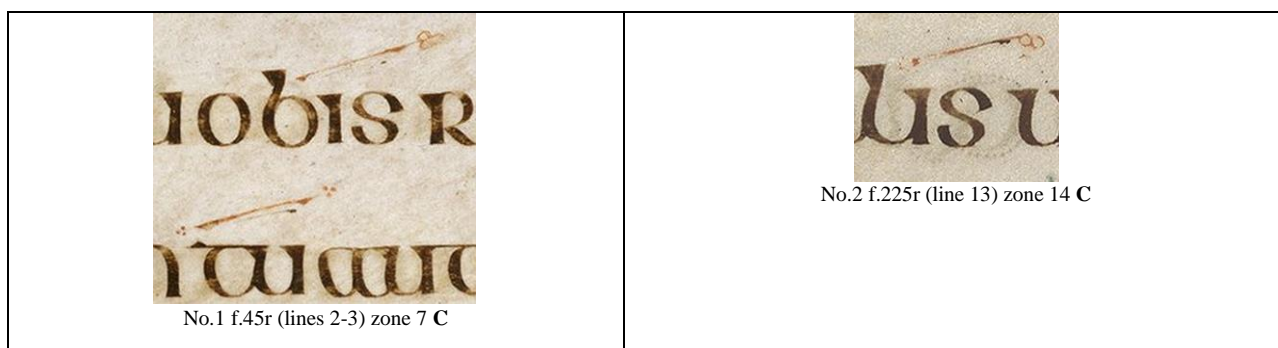


Fig.4.210 The only two instances of 'doubled' red accent marks with added florets. It is interesting to note that these instances are over four hundred pages apart

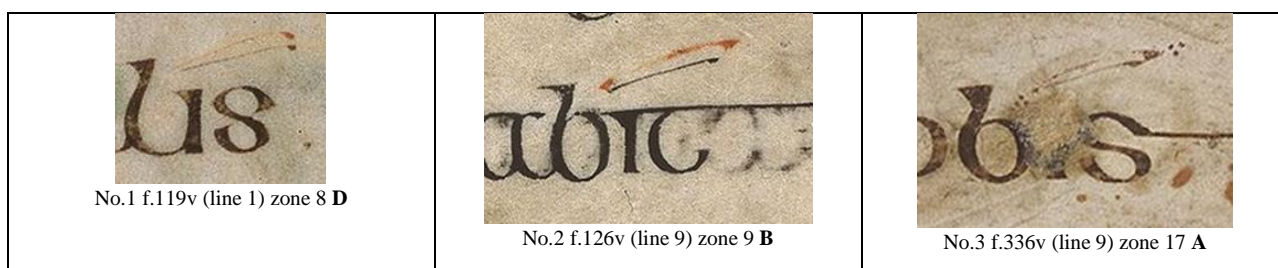


Fig.4.211 Instances of 'doubled' red accent marks which are variously curved. Note also the varied wedges and their relationship with the original stroke

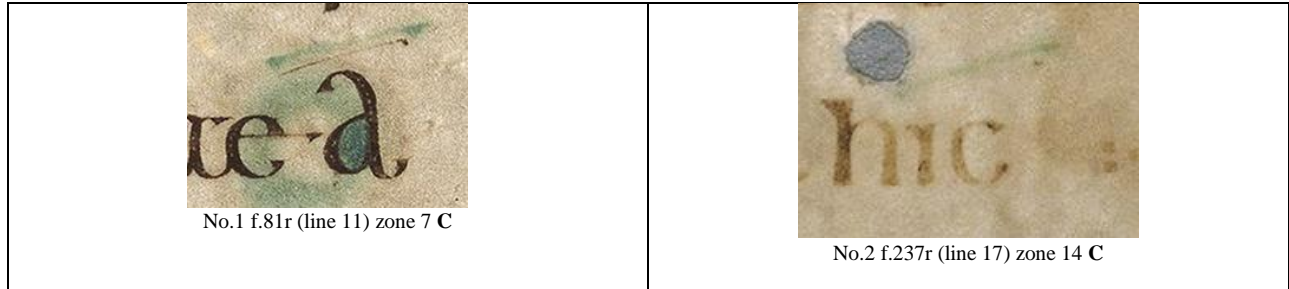


Fig.4.212 The only two instances where the accent mark is ‘doubled’ in green. It is interesting to note that these instances are nearly four hundred pages apart

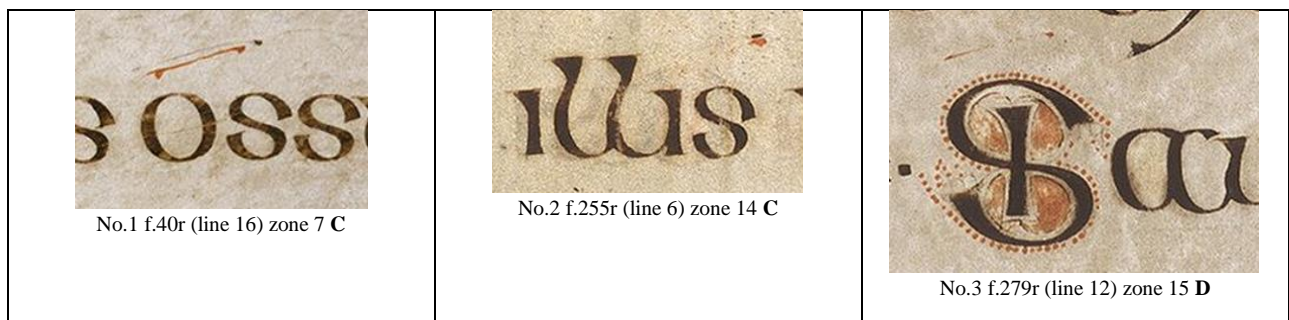


Fig.4.213 The only two instances where the accent mark is ‘doubled’ beneath the original (nos.1 and 2, see also figs.4.147-nos.111 and 155, 4.184 and 4.239-nos.3-4). No.3 shows the only instance where an initial letter has an accent mark added

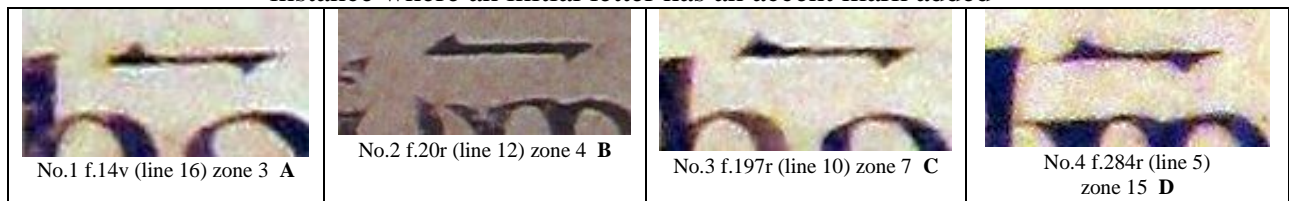
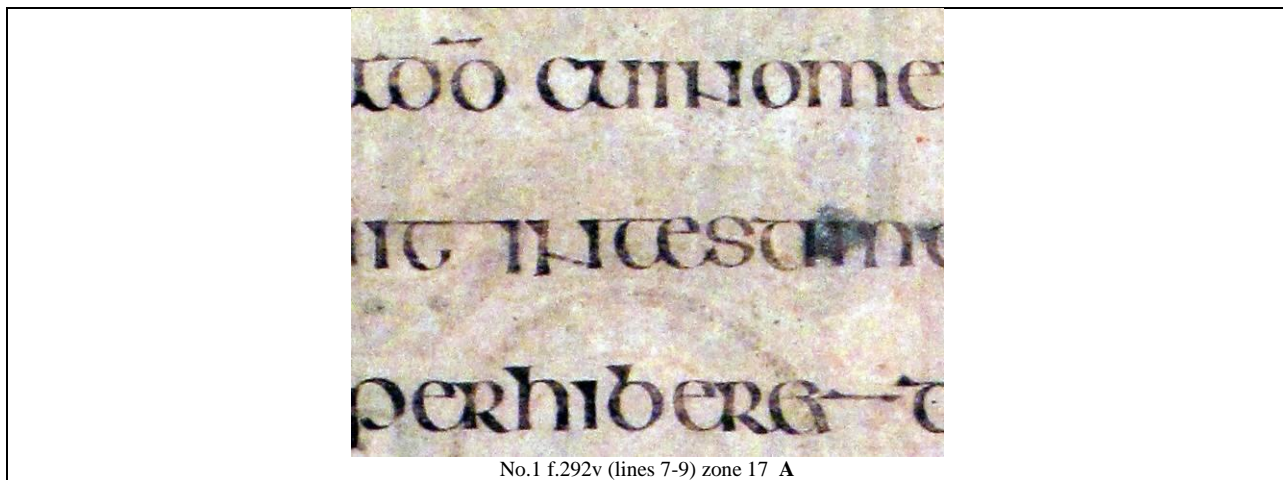
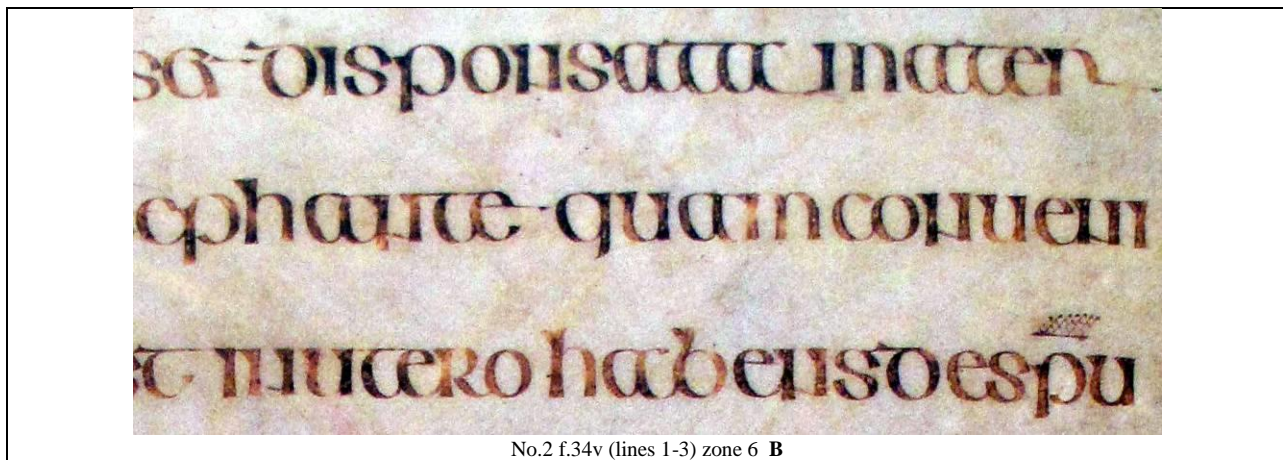


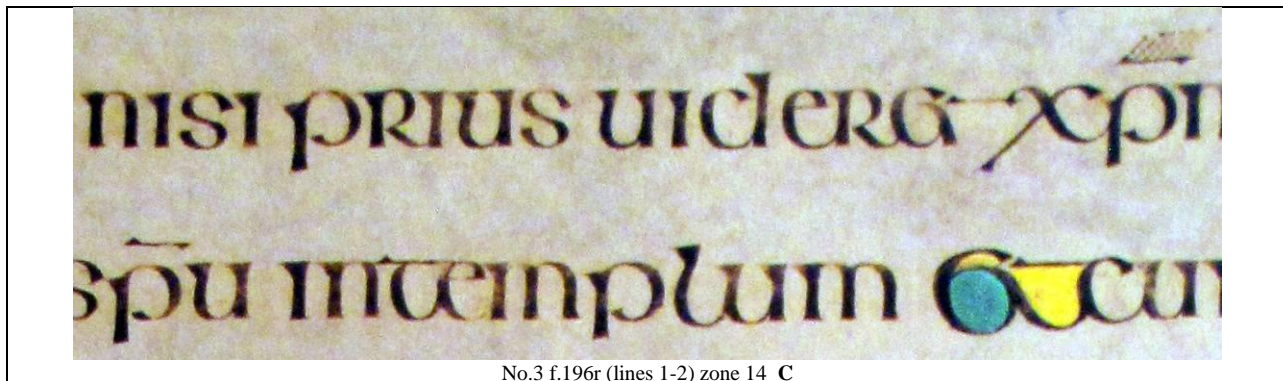
Fig.4.214 The basic horizontal abbreviation mark with wedges to its upper side on the left and to its lower side on the right, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also similar *et*-ligature horizontal strokes in figs.3.162-3)



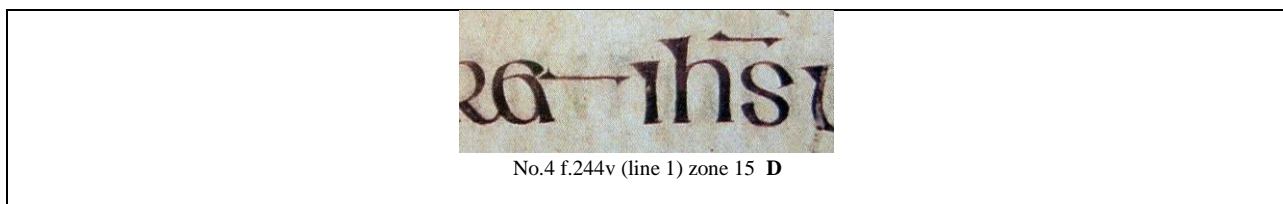
No.1 f.292v (lines 7-9) zone 17 **A**



No.2 f.34v (lines 1-3) zone 6 **B**



No.3 f.196r (lines 1-2) zone 14 **C**



No.4 f.244v (line 1) zone 15 **D**

Fig.4.215 Instances of abbreviation marks in close proximity to *et*-ligatures with similarly formed strokes (crossbars) in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see figs.3.162-3)

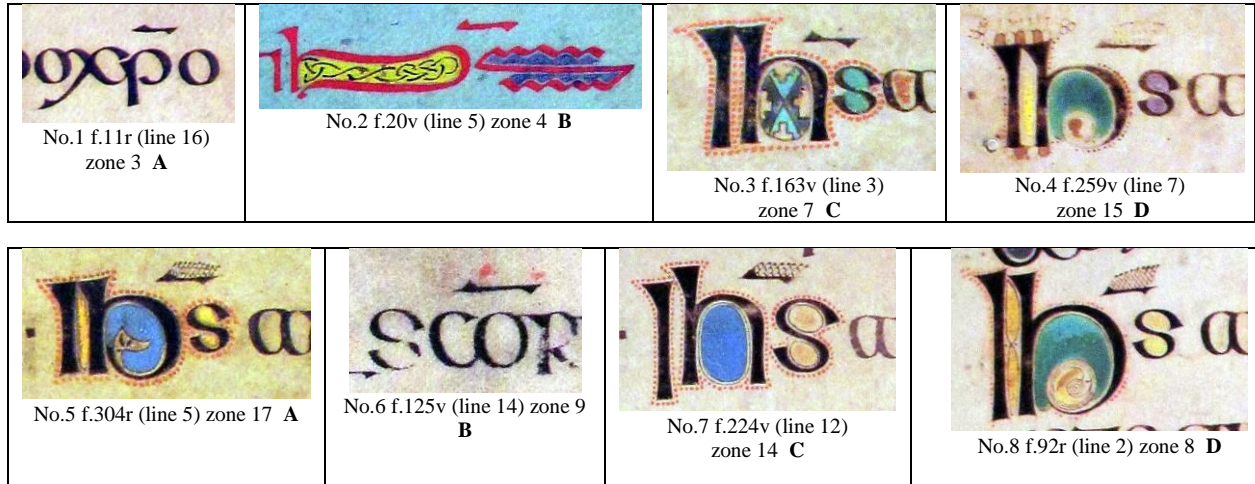
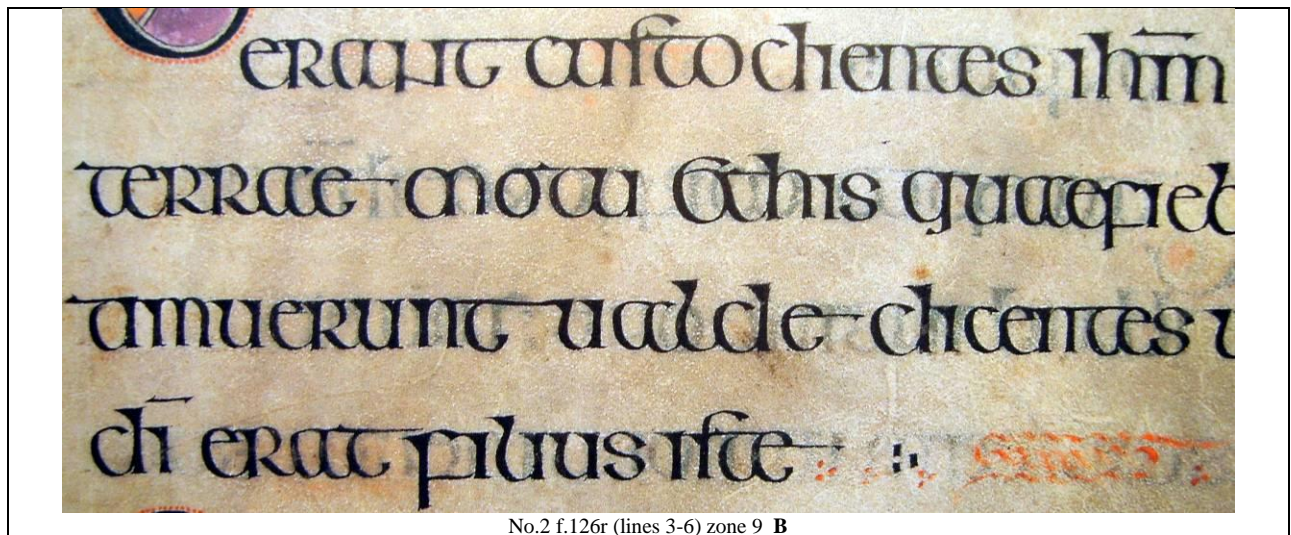
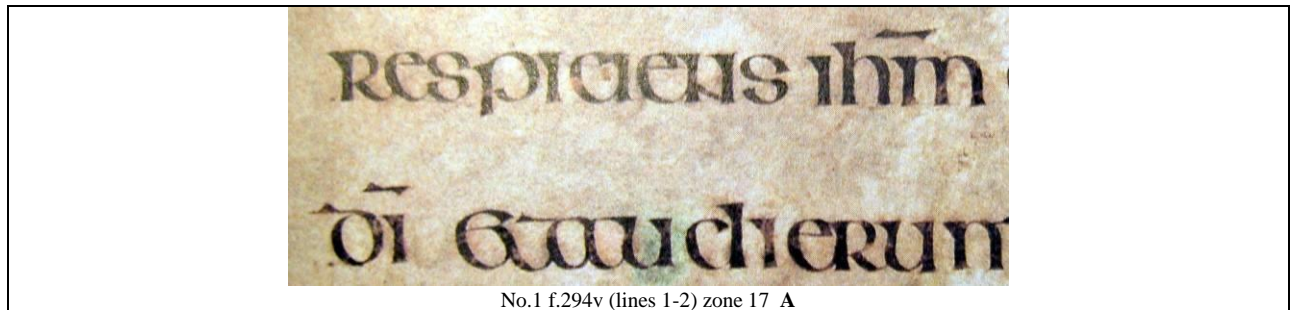


Fig.4.216 Instances of larger abbreviation marks in zones attributed to the various hands in the four-scribe scheme A, B, C and D



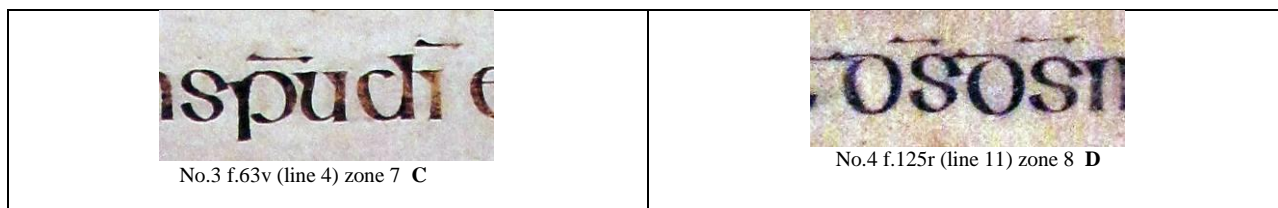


Fig.4.217 Instances of abbreviation marks of varied sizes in close proximity in zones attributed to the various hands in the four-scribe scheme A, B, C and D

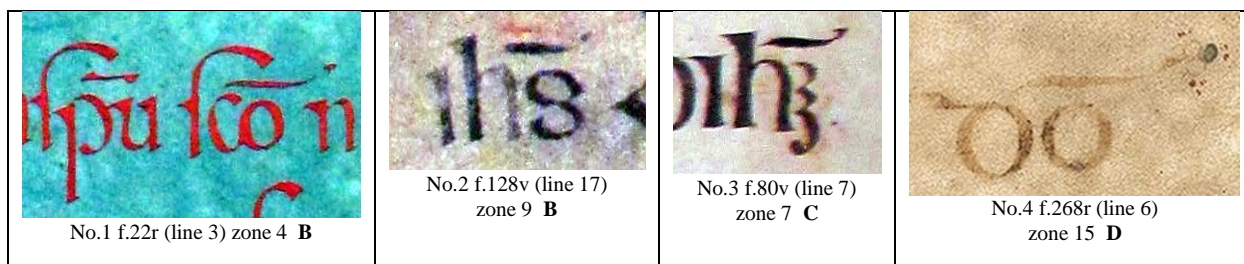


Fig.4.218 Instances of curved abbreviation marks in zones attributed to Scribes B, C and D. All have additional wedges giving them a fish-shaped appearance (see fig.3.183-6 and see also figs.3.355 and 5.28, 5.197-no.1 and 5.237-no.4)

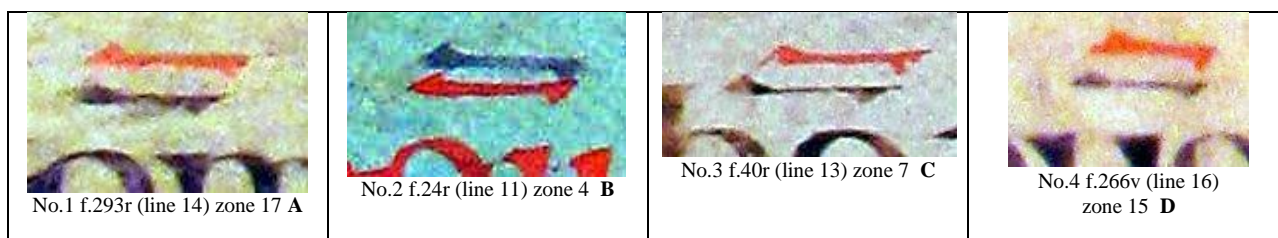


Fig.4.219 Abbreviation marks 'doubled', most likely as part of the second campaign, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

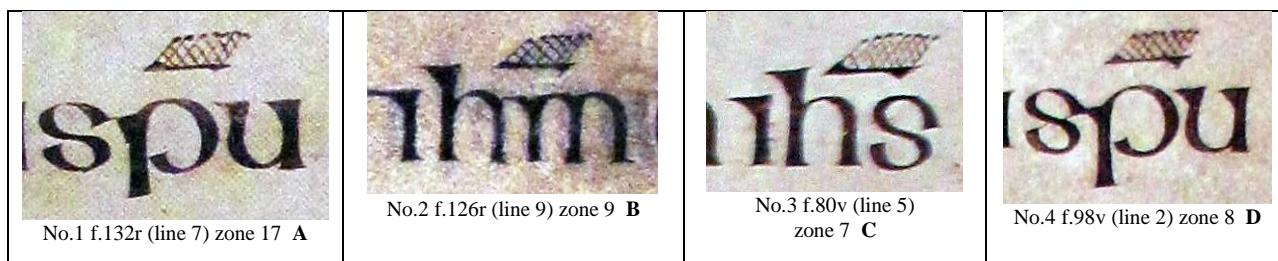


Fig.4.220 Instances of abbreviation marks with typical or 'standard' elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D



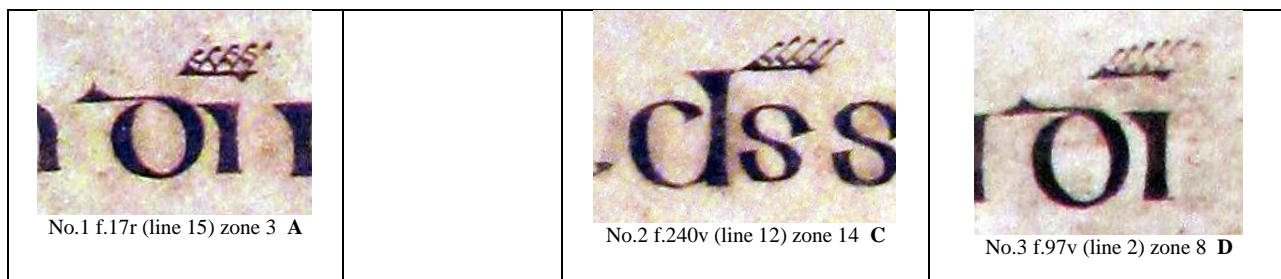


Fig.4.221 Instances of abbreviation marks with simple hatched elaborations in zones attributed to the various hands in the four-scribe scheme A, C and D



Fig.4.222 Instances of abbreviation marks with closely hatched elaborations in zones attributed to the various hands in the four-scribe scheme A, C and D



Fig.4.223 Instances of abbreviation marks with more openly drawn elaborations in zones attributed to Scribes A, C and D

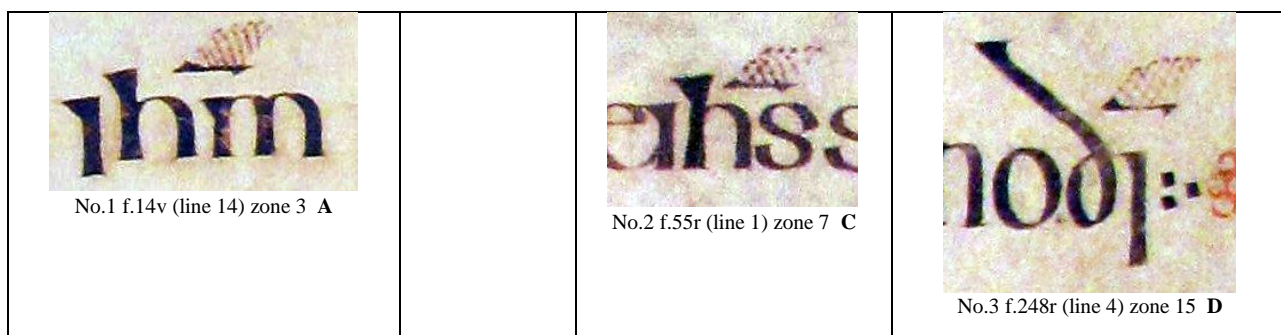


Fig.4.224 Instances of abbreviation marks with more compressed and taller elaborations in zones attributed to Scribes A, C and D

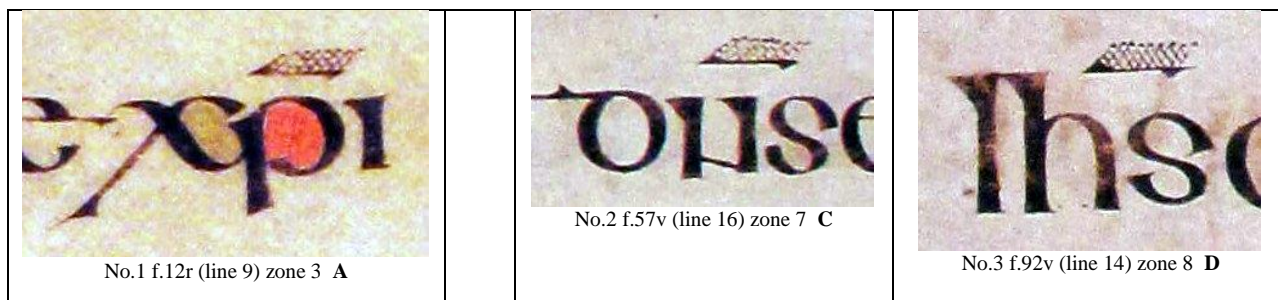


Fig.4.225 Instances of abbreviation marks with lower and longer elaborations in zones attributed to Scribes A, C and D



Fig.4.226 Instances of abbreviation marks with simple cross-hatched elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D

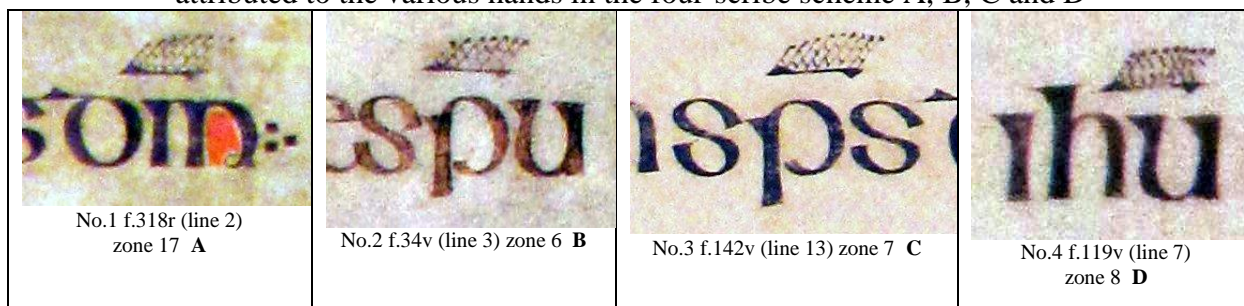


Fig.4.227 Instances of abbreviation marks with stepped cross-stroke elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D

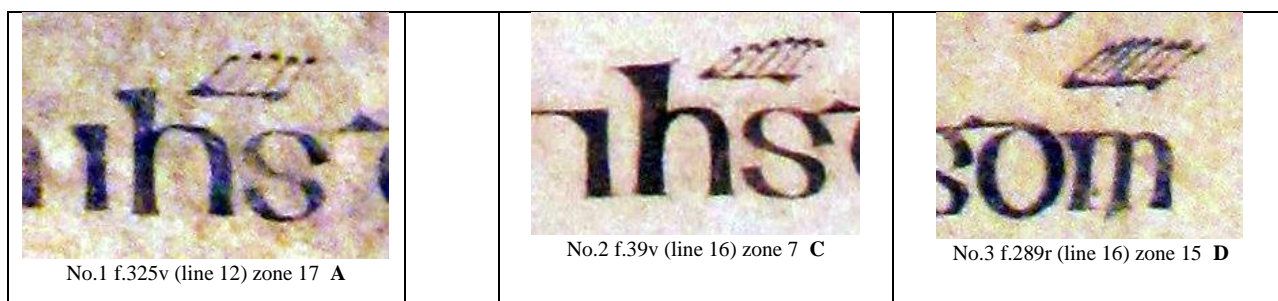


Fig.4.228 Instances of abbreviation marks with elaborations which lack the hatched cross-strokes in zones attributed to Scribes A, C and D

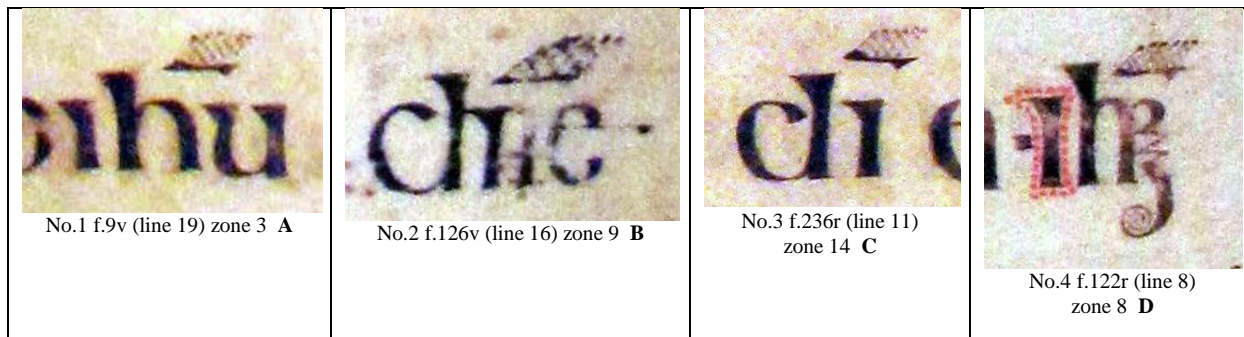


Fig.4.229 Instances of short abbreviation marks with elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D

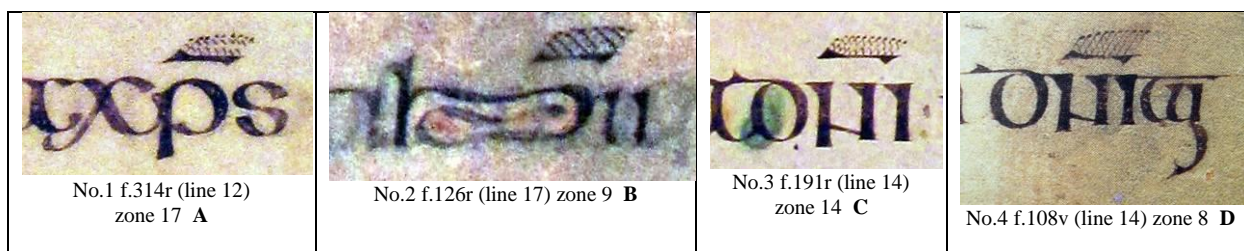


Fig.4.230 Instances of longer abbreviation marks with elaborations in zones attributed to the various hands in the four-scribe scheme A, B, C and D

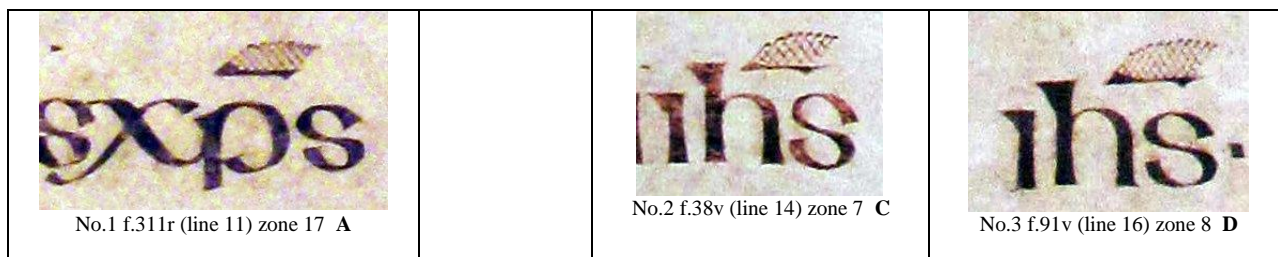


Fig.4.231 Instances of abbreviation marks with the upper profile of the elaborations curved at the top in zones attributed to Scribes A, C and D

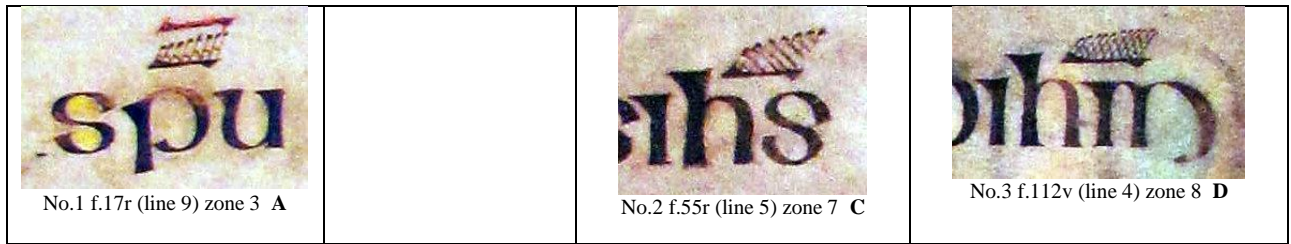


Fig.4.232 Instances of abbreviation marks with the upper profile of the elaborations sloped in zones attributed to the various hands in the four-scribe scheme A, B, C and D

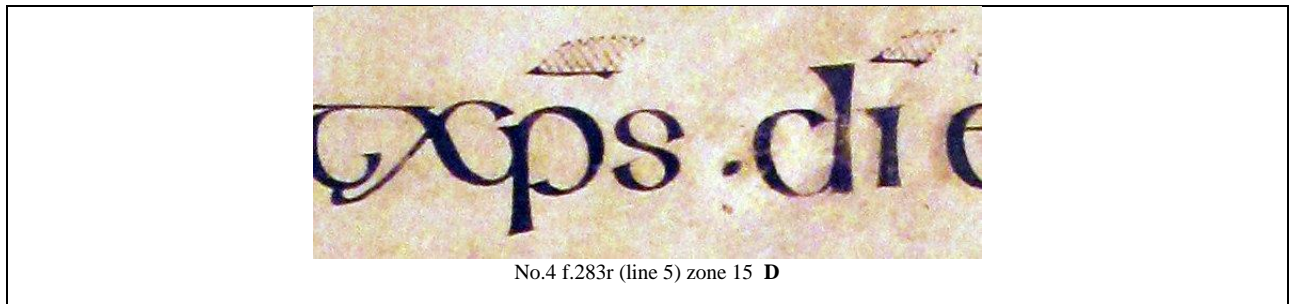
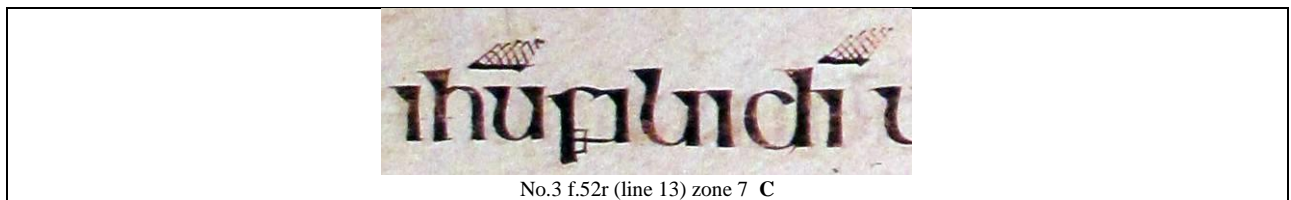
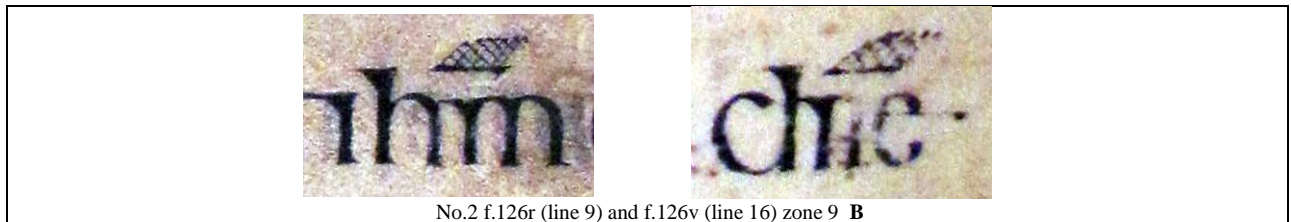
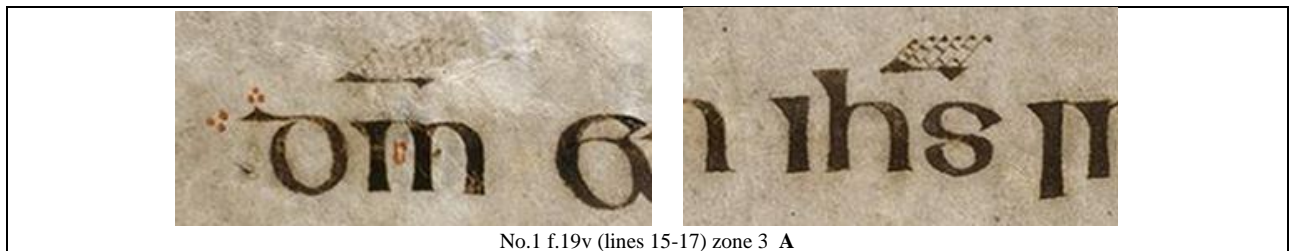


Fig.4.233 Instances of abbreviation marks with varied elaborations in close proximity, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

om̄is el̄gis  
renab: om̄

No.1 f.18r (lines 4-5) zone 3 A

ch̄i erat p̄lius iſte  
**G**rat̄ autem ibi inuē  
t̄ae a longe uident̄  
ſaecul̄ae fuerat̄ ih̄m̄

No.2 f.126r (line 6-9) zone 9 B

nisi prius uider̄ xp̄m̄  
sp̄m̄ in templum **C**ur

No.3 f.196r (lines 1-2) zone 14 C

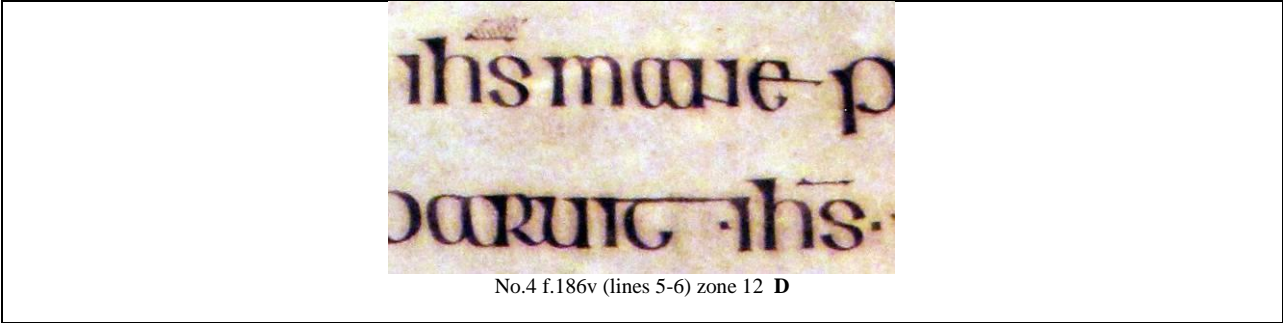


Fig.4.234 Instances of abbreviation marks with and without elaborations, in close proximity in zones attributed to the various hands in the four-scribe scheme A, B, C and D

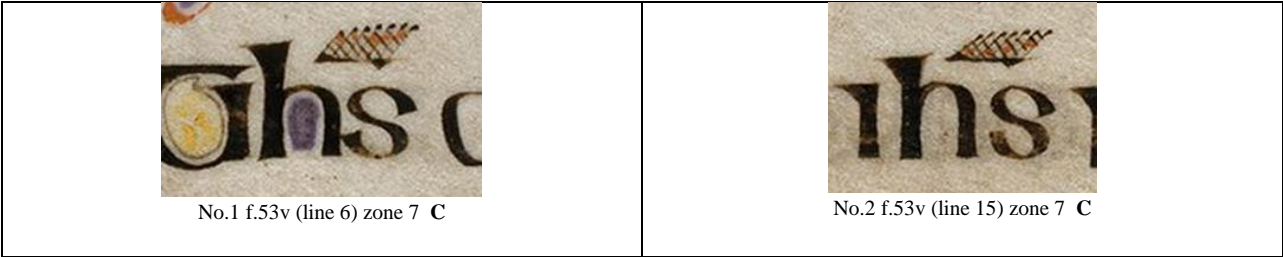


Fig.4.235 Instances of hatched elaborations to abbreviation marks with added red marks at the top (no.1) and at the bottom (no.2). These additions are here attributed to the proposed second campaign

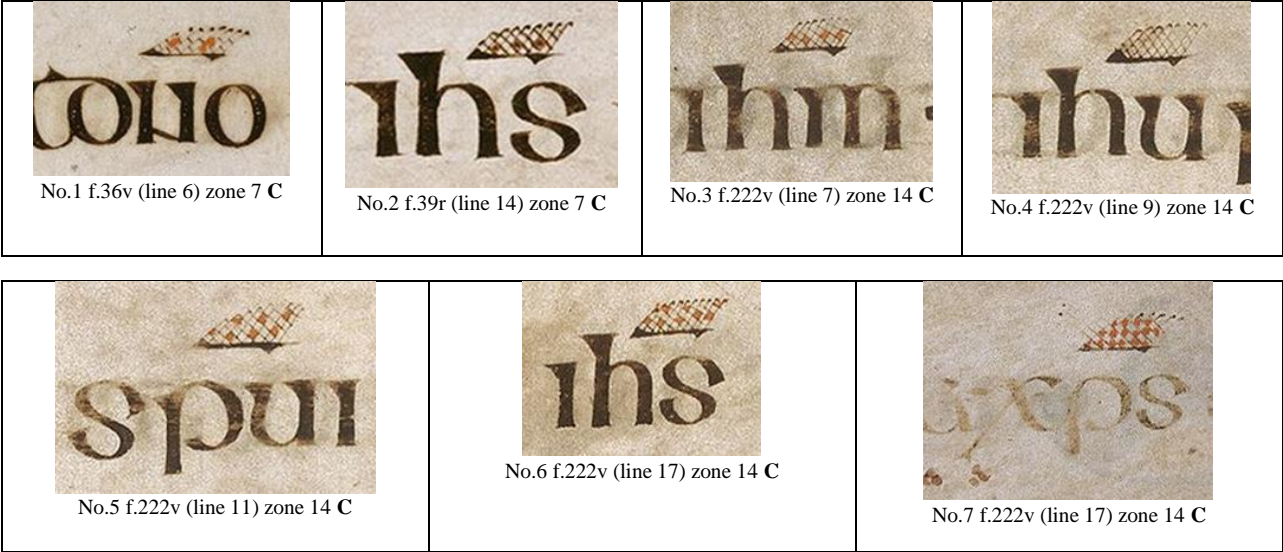


Fig.4.236 Instances of hatched elaborations to abbreviation marks with varying numbers of added red marks – two on f.36v (no.1), three on f.39r (no.2), varying numbers in different instances on f.222v (no.3) and sixteen on f.199r (no.7) which also has some hatched strokes extended to the left (see also fig.4.241-no.1). These additions are here attributed to the proposed second campaign

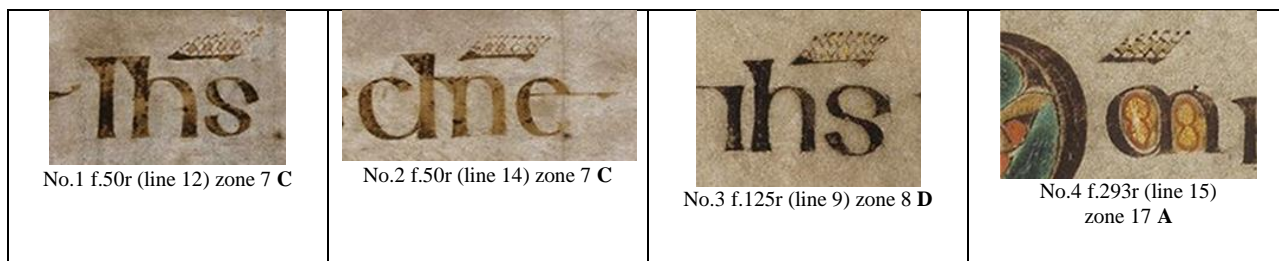


Fig.4.237 The only four instances of hatched elaborations to abbreviation marks with yellow additions. These additions are here attributed to the proposed second campaign

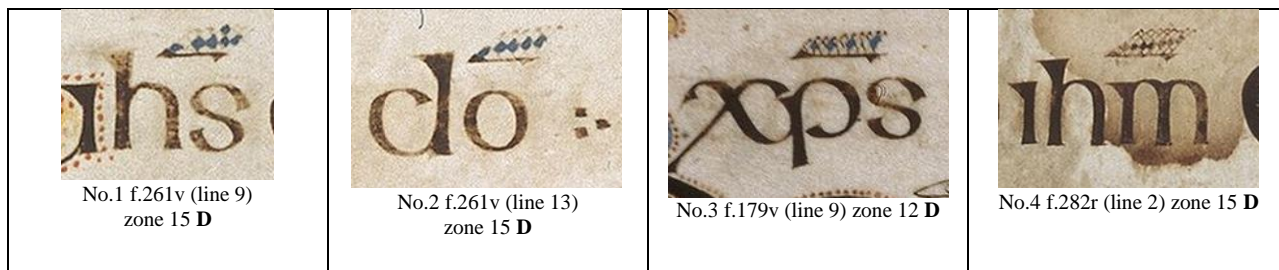


Fig.4.238 The only three instances of hatched elaborations to abbreviation marks with blue additions (nos.1-3) and one instance with black additions. However, the latter instance may originally have been a different colour which has been altered by the moisture which has left a significant stain surrounding the motif. These additions are here attributed to the proposed second campaign

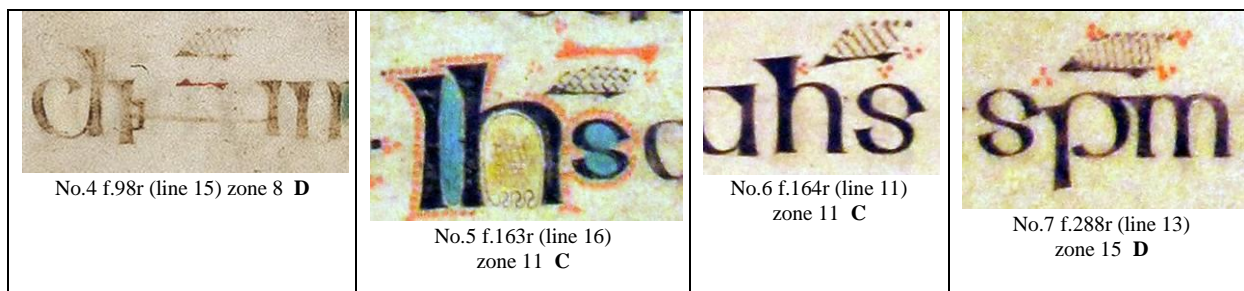
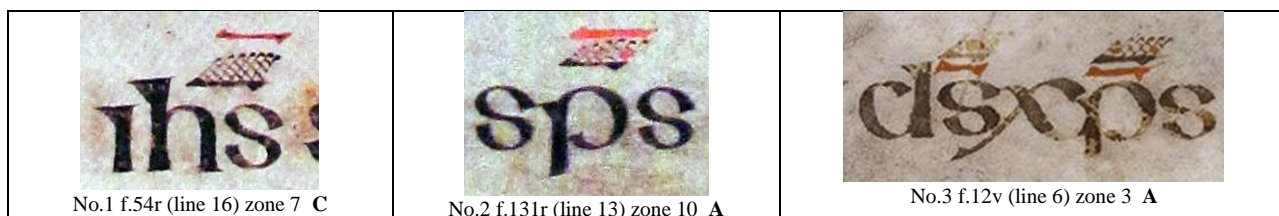


Fig.4.239 Variations to the abbreviation marks added as part of the second campaign. Red 'doubling' abbreviation marks above the original in nos.1-2 and below it in nos.3-4. Groups of triple red dots are variously added in nos.5-7

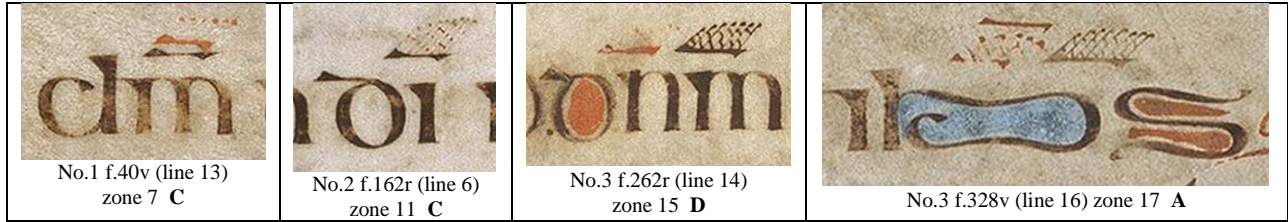


Fig.4.240 Rare instances of additions to the elaboration to the abbreviation marks. No.1 is uniquely in red and ‘doubles’ the original black stroke. The hatched lines in no.2 are added in red. Nos.3-4 show red versions added beside the original motif ‘doubling’ them horizontally

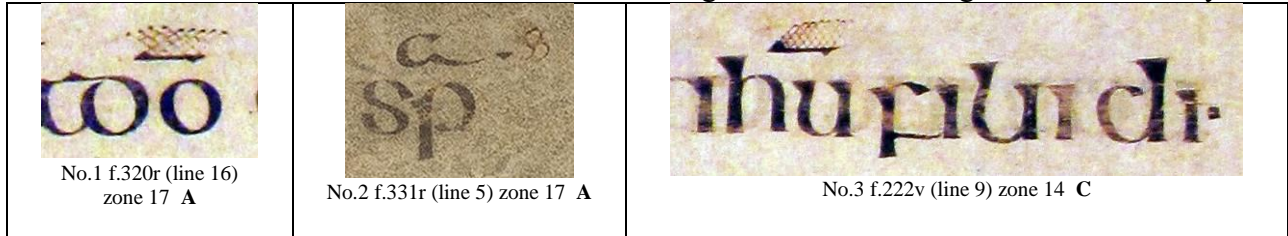


Fig.4.241 A rare instance of the elaboration to the abbreviation mark with the cross-strokes extended to the left, attributed to Scribe A (no.1) – see also fig.4.236-no.7 - and the only instances of *nomina sacra* and related words lacking any abbreviation marks, *spu* attributed to Scribe A (no.2 with a c-shaped superscripted *u*) and *di* to Scribe C (no.3)

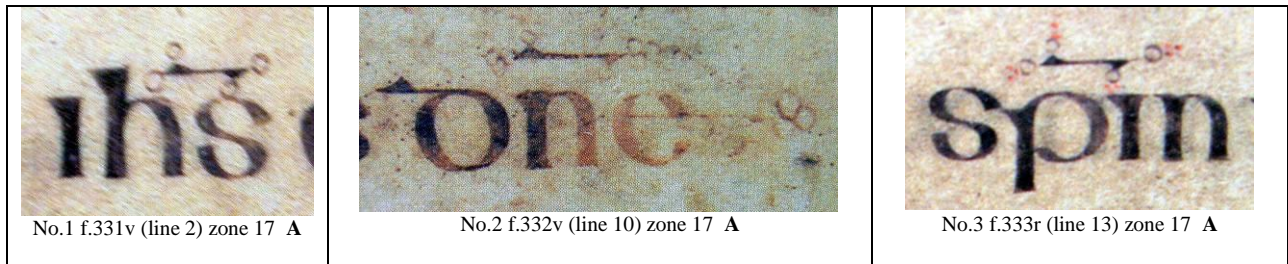


Fig.4.242 A cluster of three abbreviation marks with added circles attributed to Scribe A Each instance is subject to variation with no.2 having two florets and no.3 with added small triple red dots (these are the only such instances in the manuscript)

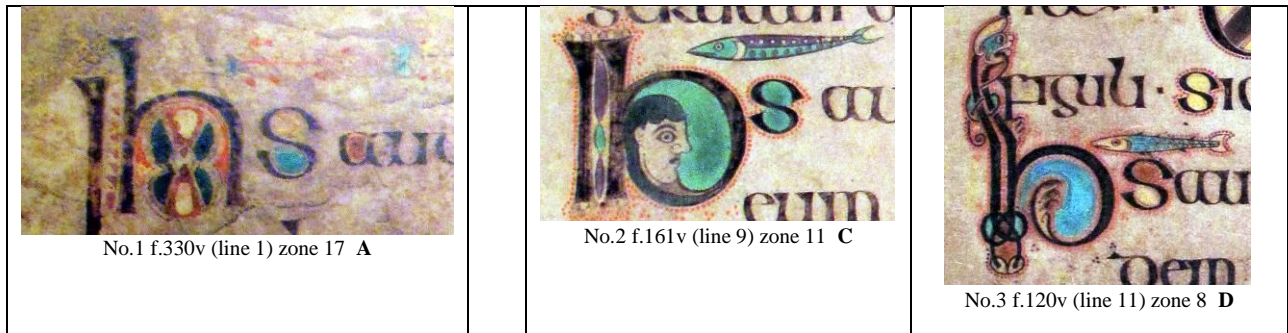
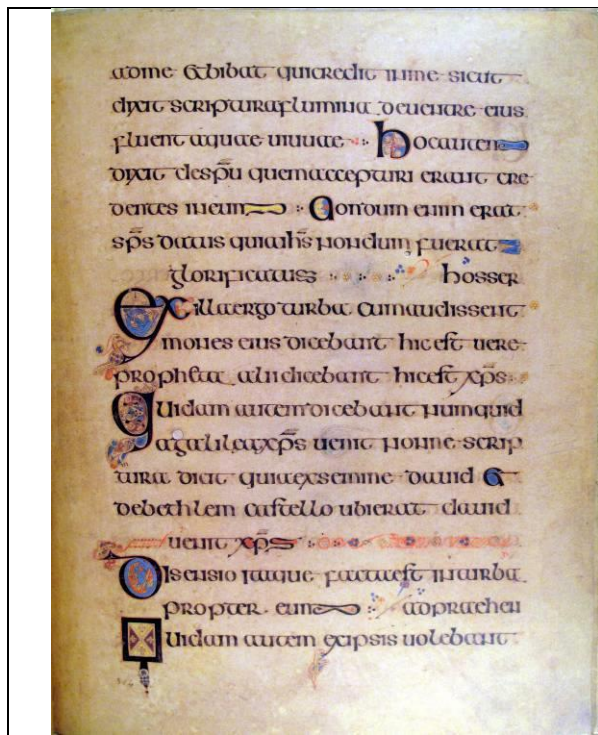
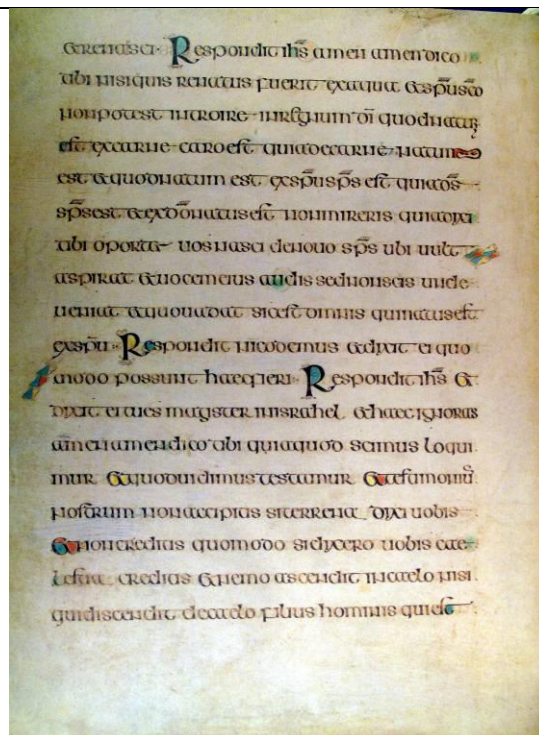




Fig.4.243 Three of the nine instances where fish are used as abbreviation marks in zones attributed to Scribes A, C and D (see also fig.4.218, figs.5.181, 5.232-nos.1-2, 5.197-no.1, 5.237-no.4 and 5.245. Fish abbreviation marks also occur on ff.87r, 89v, 116r, 167r, 179v and 282v



No.1, f.314r zone 17 A



No.2, f.297v zone 17 A

apparuerunt  
**C**ontrario autem sequentem eo  
 erant custodientes ihm in so  
 terrae motu ceteris quaepebant  
 amuerunt ualde dicentes uere  
 di erat pater iste  
**R**ant autem ibi mulieres mul  
 tae ad longe uidentes quae  
 saeculae puerant ihm agubite  
 ammirantes illi Inter quas erat  
 maria magdalena Maria  
 iacobi et ioseph Mariae pater  
 rum sebadei  
**M**onasterio sero pater esset  
 uenit quidam homo chies  
 ab arimathea nomine ioseph  
 qui exisset discipulus erat illi

No.3, f.126r zone 9 B

sicut amessa disposuit in ten  
 entis maria iosephante quatin conuen  
 rent inueniast numero habens despu  
**S**ephaticam uireus amessa  
 iustus hola camtraouere uo  
 luit occulte dimittere can  
**L**uce autem eo cogitante ecce ange  
 lus ihm in sompnis apparuit ei dice  
 nis ioseph pater dauid holi amere ac  
 opere maria in conjugentiam quod  
 enim meum tu es despu sco est  
**P**atria autem patrum et uocabis no  
 men eius ihm ipse enim saluum facit  
 populum suum a peccatis eorum hoc  
 autem totum factum est ut comple  
 retur quod dicitur est ad iho per

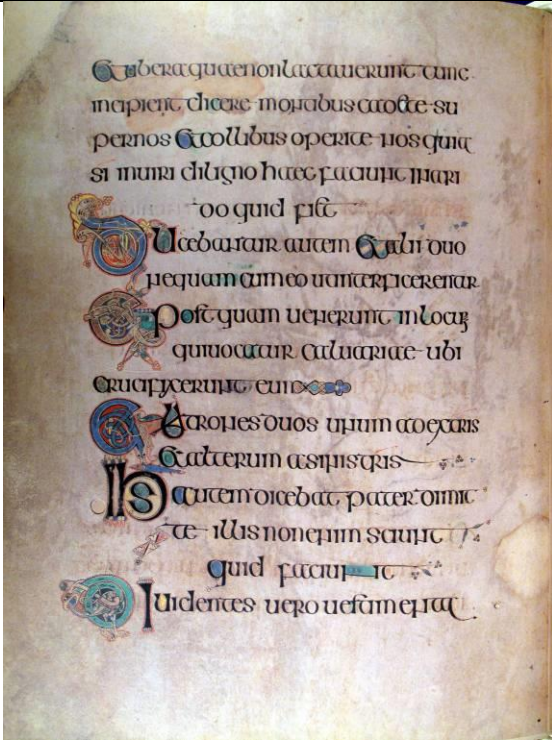
No.4, f.34v zone 6 B

uenerunt cum ut signum de caelo ofende  
 ra eis et illi respondens ait  
**P**ro uespere clarus serenum erit  
 purus rubicundum est caelum  
 cum nubibus et nape clarus hodie te  
 pesas ruulat cum trante caelum  
**H**ypochriate faciem ergo caeli iudica  
 re iofas signa autem temporum non  
 potest  
**T**uerat amala et outera signum  
 quare et signum non dabitur ei  
 nisi signum ionae proficit et redias  
 illis abire  
**C**um uenissent disci  
 puli eius trans pratum obliuiscunt  
 papies accipere  
**Q**ui dixit eis ut tendite uobis ca  
 uate aperire iho pharisseorum

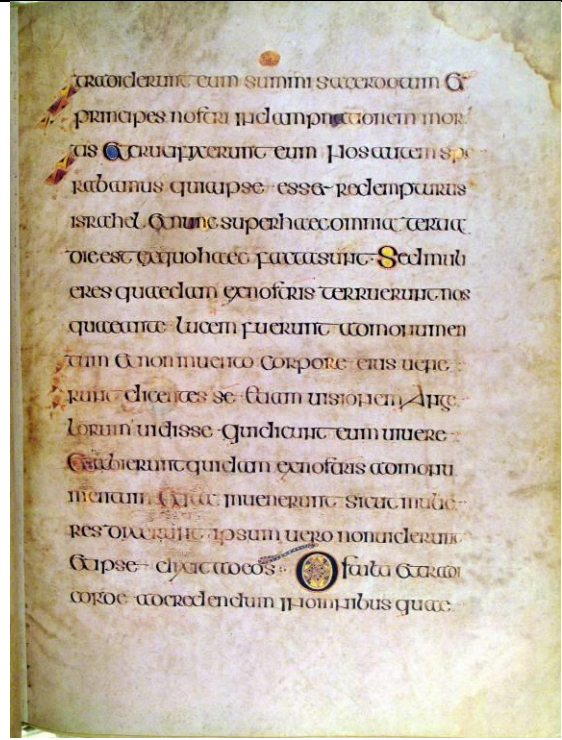
No.5, f.76v zone 7 C

disseut regem abierunt et ecce stellae  
 uiderant moriente antecede baccosus  
 que dum ueniens scara supra dierat  
 puer uidentes autem stellam gausi  
 sunt gaudio magno uatoe et mirari  
 tes domum inuenerunt puerum cum  
 maria matreus et procedentes ad  
 orauerunt eum et aperas thesauris  
 suis obulerunt ei munera aurum et  
 amurram  
**R**esponso accepto ni  
 sompnis percederit ad herodem sed  
 per aliam uiam regressi sunt in re gionem  
 suam quicum regressi sunt ecce ange  
 lus ihm apparuit in sompnis ioseph  
 dicens surge et accipe puerum et mat  
 rem eius et fugemate egyptum et esto ibi usque  
 dum uocam tibi futurum est enim ut he

No.6, f.36r zone 7 C

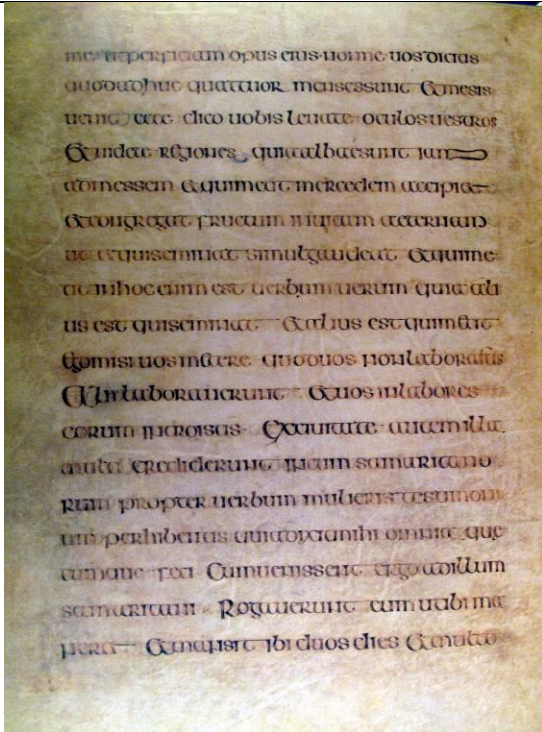


No.7, f.282v zone 15 D

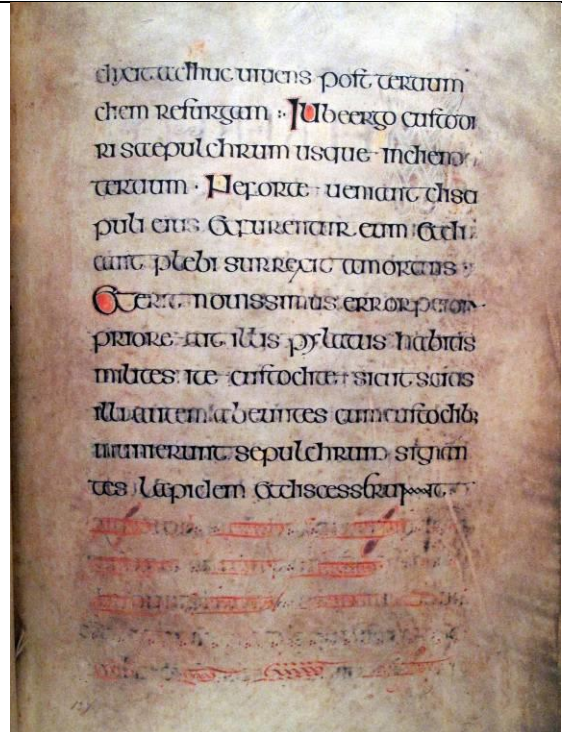


No.8, f.287r zone 15 D

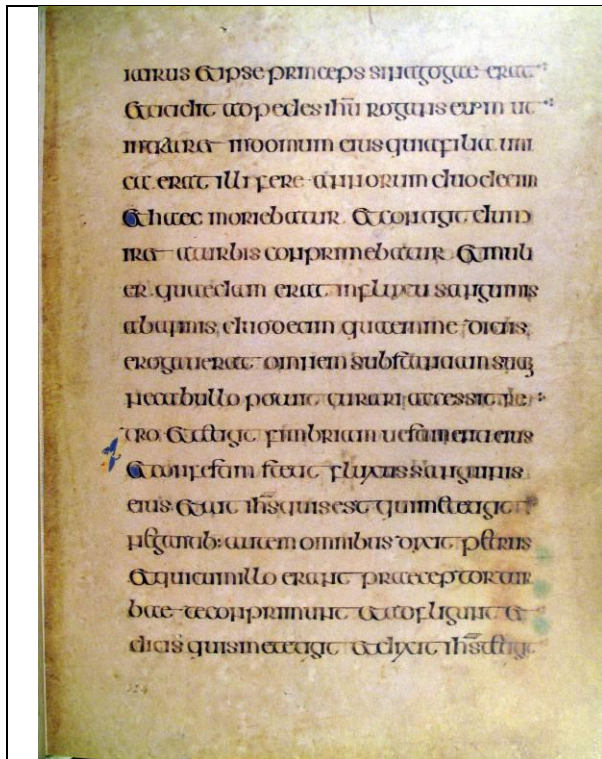
Fig.4.244 Pages with variations in layout and appearance in zones attributed to the various hands in the four-scribe scheme A, B, C and D



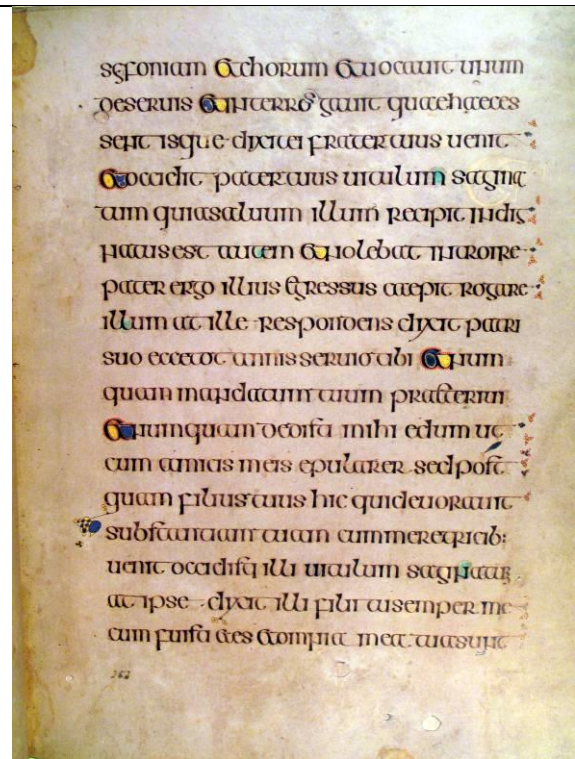
No.1, f.301v zone 17 A



No.2, f.127r zone 9 B

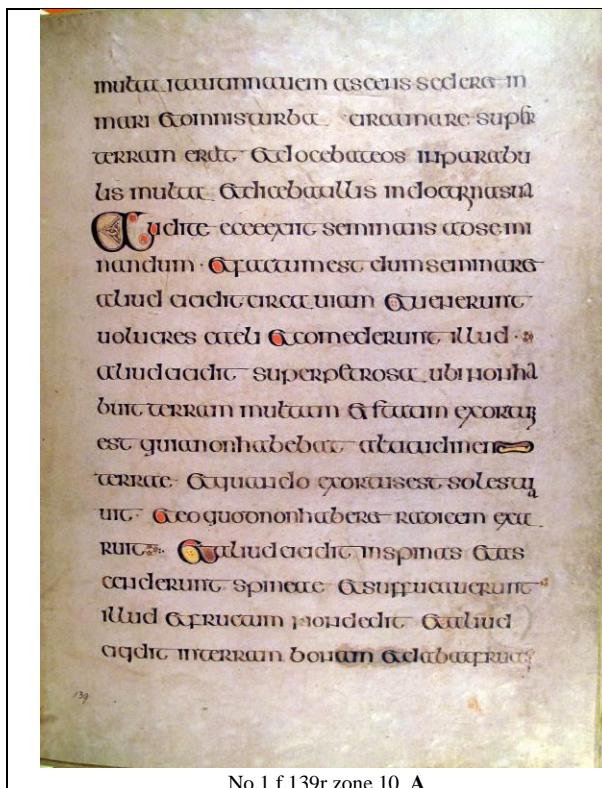


No.3, f.224r zone 14 C

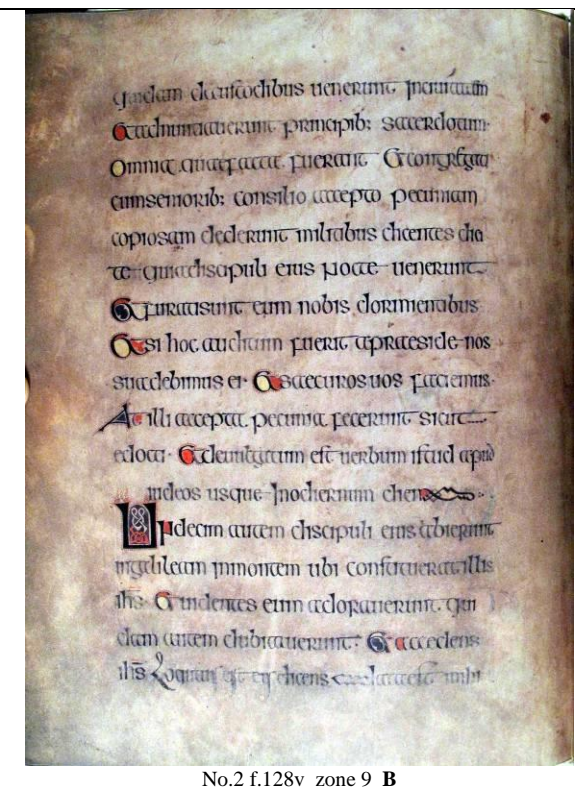


No.4, f.252r zone 15 D

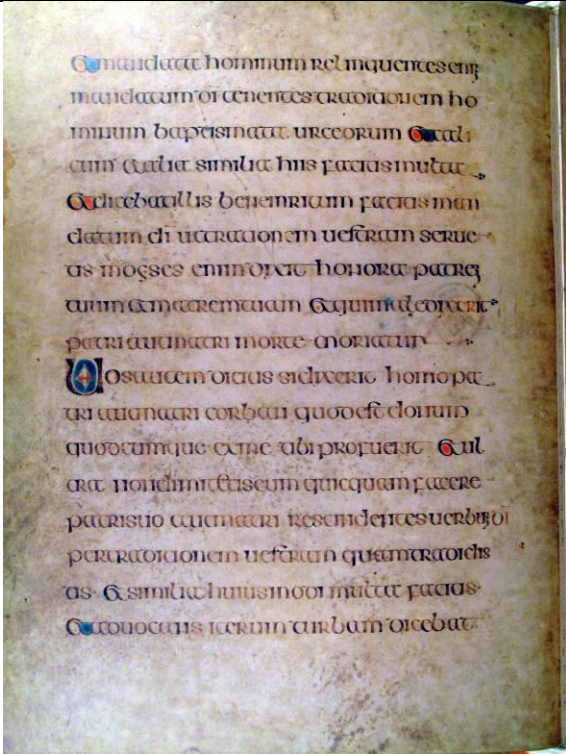
Fig.4.245 Pages without decorated initials, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



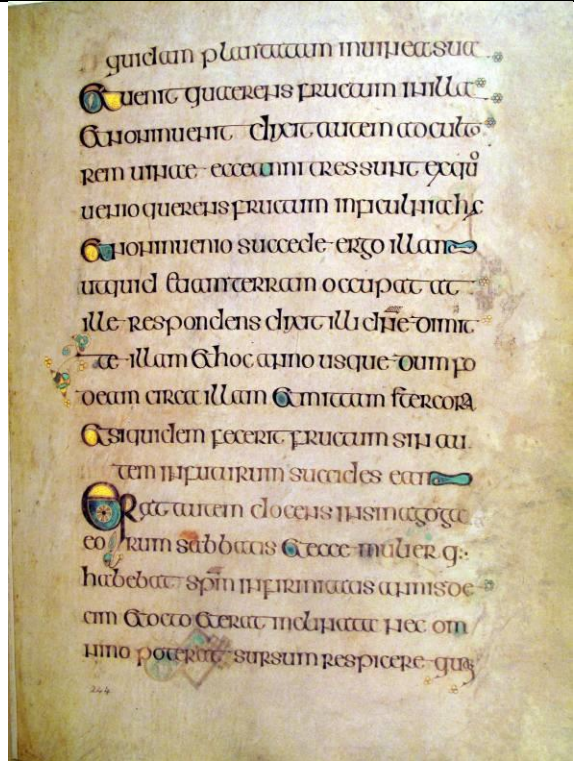
No.1 f.139r zone 10 A



No.2 f.128v zone 9 B

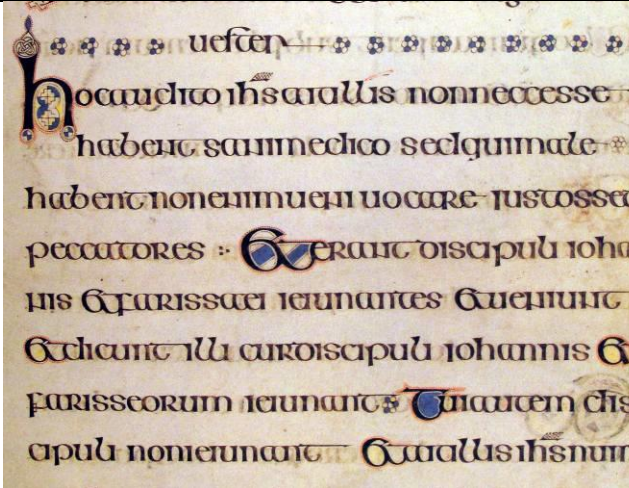


No.3 f.150v zone 11 C

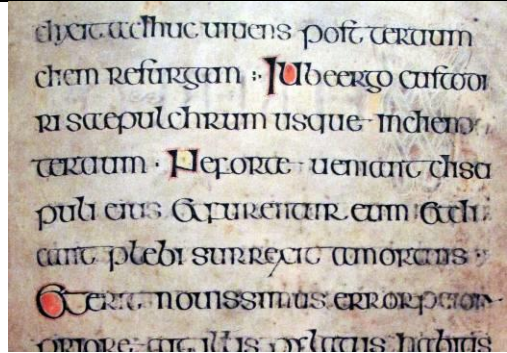


No.4 f.244r zone 15 D

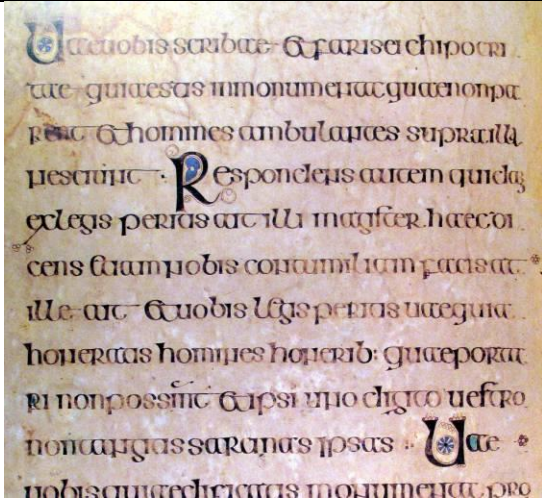
Fig.4.246 Pages with a single large decorated initial letter, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



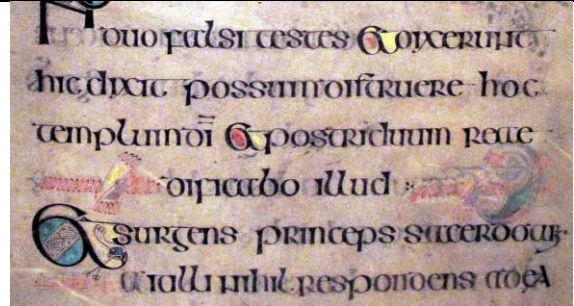
No.1, f.135r (lines 7-15) zone 10 A



No.2, f.127r (lines 1-8) zone 9 B

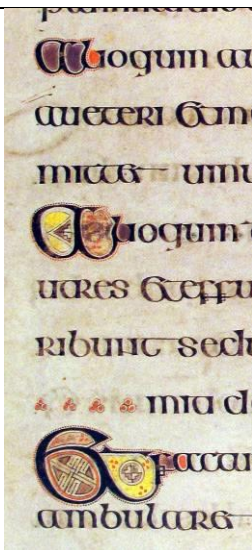


No.3, f.238v (lines 1-11) zone 14 C



No.4, f.118r (lines 11-17) zone 8 D

Fig.4.247 Rare instances of decorated and minor initials, diagonally linked across the page, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



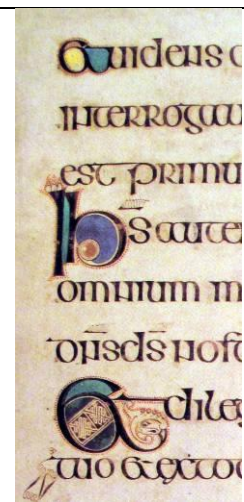
No.1 f.135v (lines 7-15) zone 10 A



No.2 f.128r (lines 9-16) zone 9 B



No.3 f.54v (lines 6-10) zone 11 C



No.4 f.170r (lines 1-8) zone 12 D

Fig.4.248 Vertical sequences of initials increasing/decreasing in size, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.4.249 Instances of pages with varied types of decorated initials, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

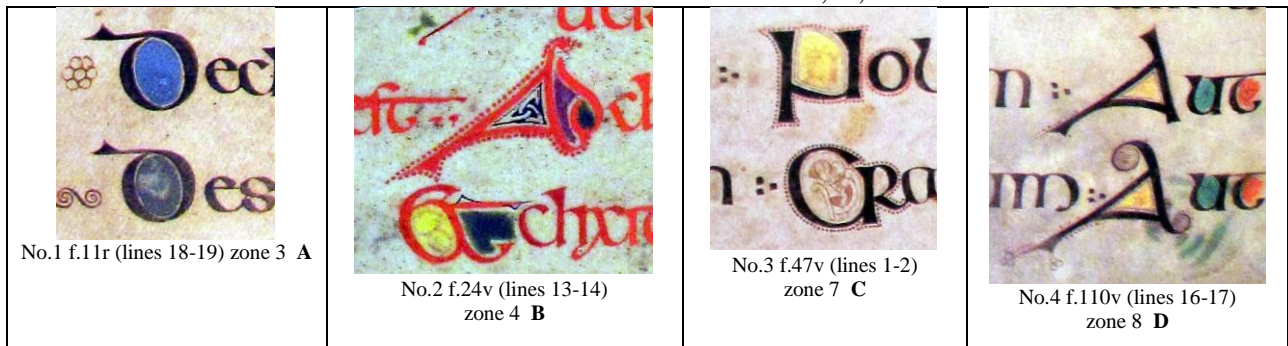


Fig.4.250 Rare instances of vertical pairs of initials in the middle of the text block, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

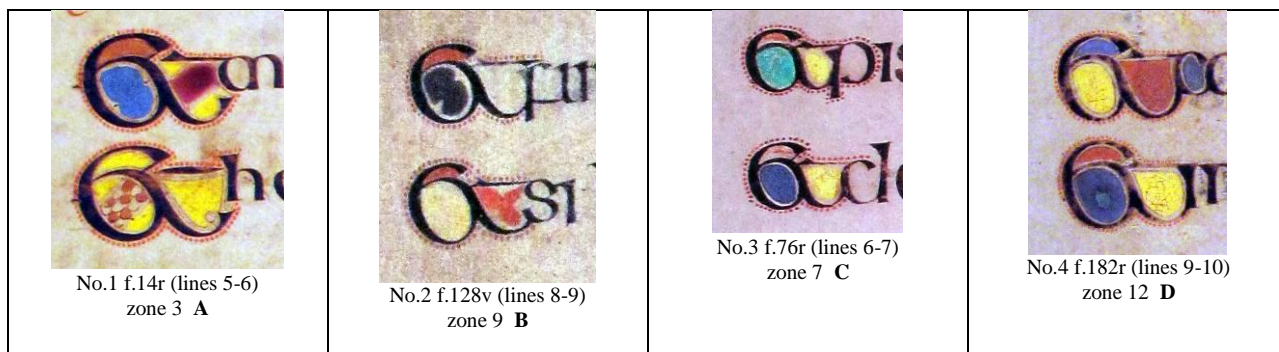


Fig.4.251 Rare instances of vertical pairs of *et*-ligatures on the left-hand side, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

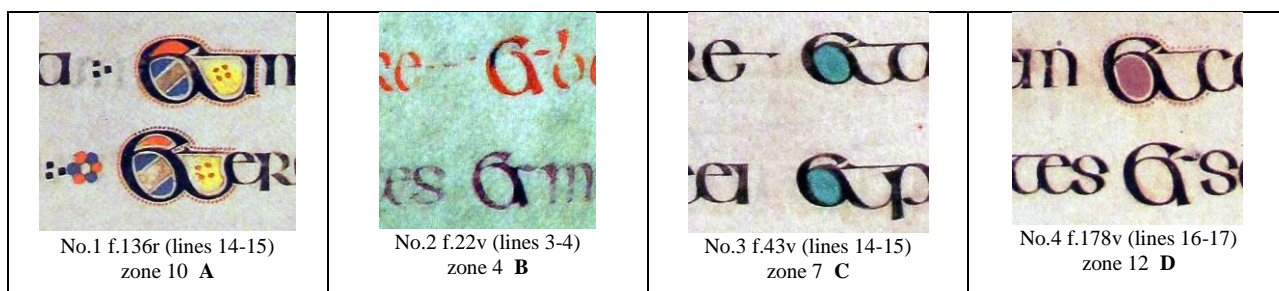


Fig.4.252 Rare instances of vertical pairs of *et*-ligatures in the middle of the text block, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

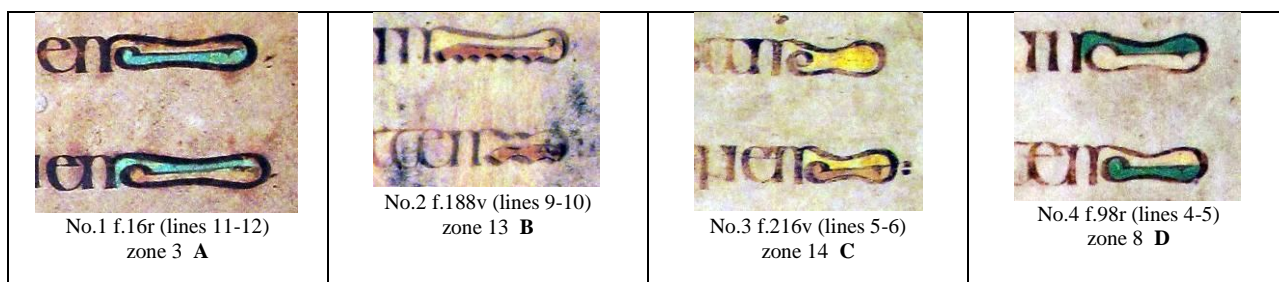


Fig.4.253 The only four instances where *m* with extended curved-concave elaborations occurs in vertical pairs, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (in relation to this and the previous three illustrations see also fig.5.297)



scripturas & unde quia profeta uerba  
 blata non surgit. **R**euerſis uero  
 unusquisque in domum suam inſ  
 perrexit inuicem oliueti. **E**t de lu  
 culo iterum uenit in templum & om  
 nis populus uenit ad eum & sedens  
 docebat eos. **D**educunt autem scri  
 bae & pharisaei mulierem in adu  
 lterio deprehensam & fatu erunt eam  
 in medio & dixerunt ei magister haec  
 mulier modo deprehensa est in ad  
 uulterio. **I**n lege autem moyses manda  
 uit nobis. **I**n istiusmodi lapidare tu  
 ergo quid dicis haec uerba dicebat  
 temptantes eum ut possint accusar  
 eum. **I**nſ inclinans se deorsum digi  
 to scribebat in terram cum uiderent  
 perseverarent in interrogantes eum.

No.1, f.315r zone 17 A

uobis & in capernaum in unquam usque  
 in aeternum exat. es usque ampernu  
 demeritis. **Q**ui uos audit me audi  
 dit & qui uos spernit me spernit  
 qui autem me spernit spernit eam  
 qui meminit. **R**euerſis uero autem  
 septuaginta. **D**uo enim galilaei dice  
 tes dñe. Etiam demonia subiugantur  
 nobis in nomine tuo & ait illis uide  
 bam satanae sicut fulgor de caelo  
 ad orientem. Ecce dechi uobis potesta  
 tem calcandi super serpentes & sco  
 piones & super omniem uentrem in  
 imia & nihil uos nocet. **M**erum  
 tamen in hoc nolite gaudere quia  
 sps uobis subiugantur. **G**audete au  
 tem quod nomen ueſtrae scripturae  
 116

No.2, f.232r zone 14 C

ipſius & misericordia in os eſt & ait  
 currens cecidit supra collum eius &  
 osculatus eſt illum. **T**unc g  
 filius pater peccatum in caelum & cor  
 te iam non sum dignus uocari filius tu  
 us fac me si calcum in oem terra  
 risans. **Q**uia autem pater ad ser  
 uos suos cito properate. Et olem primi  
 & mouite illum & date apulum in ma  
 num eius & calcam in ea in pedes & u  
 duate utrumque sagittam & cecidit  
 & in apud eum & cepulatur quia  
 hic filius meus in opus erat & re  
 uixit perierat & in uentis eſt & ce  
 perunt cepulatur. **R**at autem fi  
 lius eius senior in agro & cum in terra  
 & ut propinquans domum audire

No.3, f.251v zone 15 D

Fig.4.254 Rare instances of pages with decorated initials only in the middle of the text block, in zones attributed to Scribes A, C and D



Fig.4.255 Rare instances of diagonally linked pairs of decorated initials, in zones attributed to Scribes A, C and D



Fig.4.256 Rare instances of vertical pairs of decorated initials with graphic links, in zones attributed to Scribes A, C and D

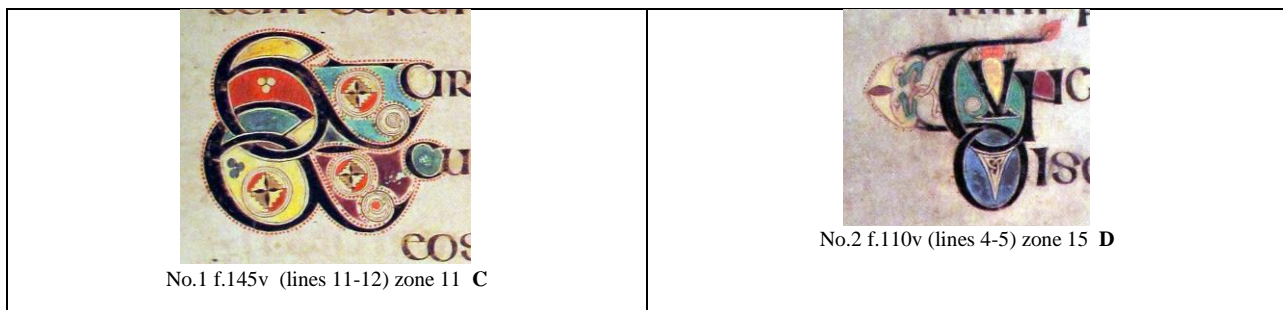


Fig.4.257 Rare instances of vertical pairs of decorated initials, calligraphically linked, in zones attributed to Scribes C and D





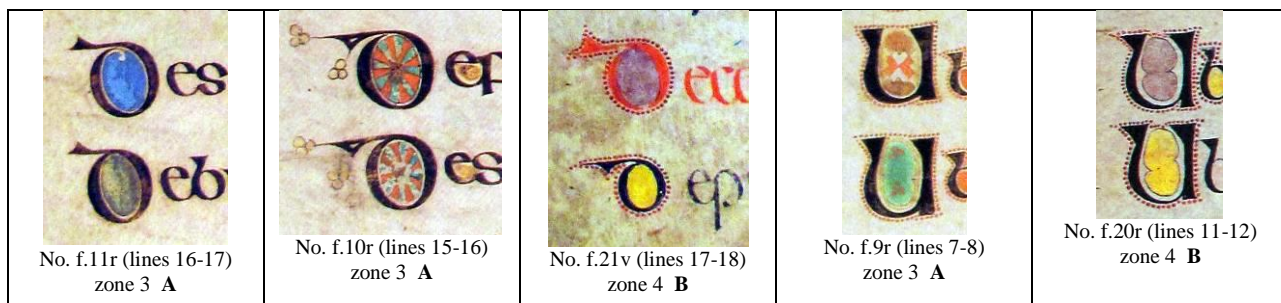


Fig.4.260 Pairs of the minor initial *u* and *d*, in the *breves causae*, in zones attributed to Scribes A, and B. The instances of the letter *D* attributed to the different hands show similar variations in the head-stroke

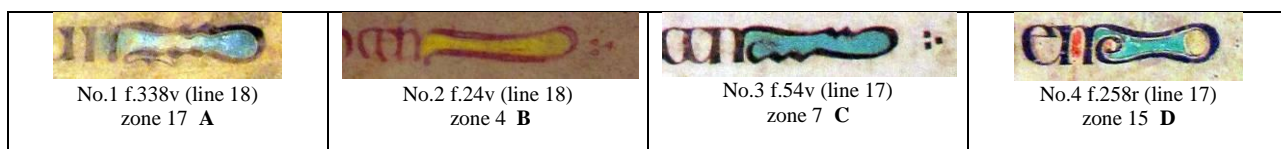


Fig.4.261 *M* with extended curved-concave elaborations at page ends, in zones attributed to Scribes A, B, C and D (see also figs.3.259-81) Of the 76 instances of these elaborations at page ends, *m* occurs on 47 occasions



Fig.4.262 *M* with the final minim curved, at page ends, in zones attributed to Scribes A, C and D (see also figs.3.37-45)

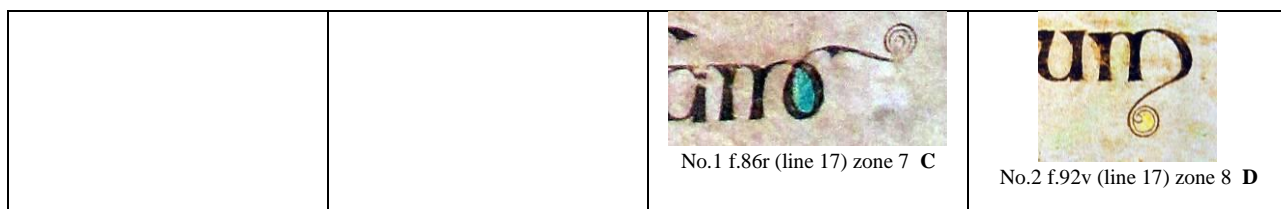


Fig.4.263 The only two instances of *m* with the final minim curved and with spiral terminals, at page ends in zones attributed to Scribes C and D



Fig.4.264 Vertical-*m* at page ends in zones attributed to Scribes A, C and D (see also fig.3.61-97)

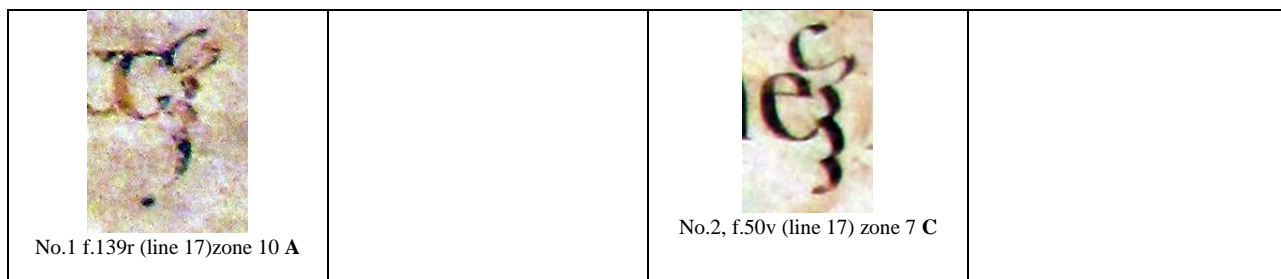


Fig.4.265 The only two instances of vertical-*m* linked with supercripted *c*-shaped *u*, at page ends in zones attributed to Scribes A, and C (see also fig.3.138)

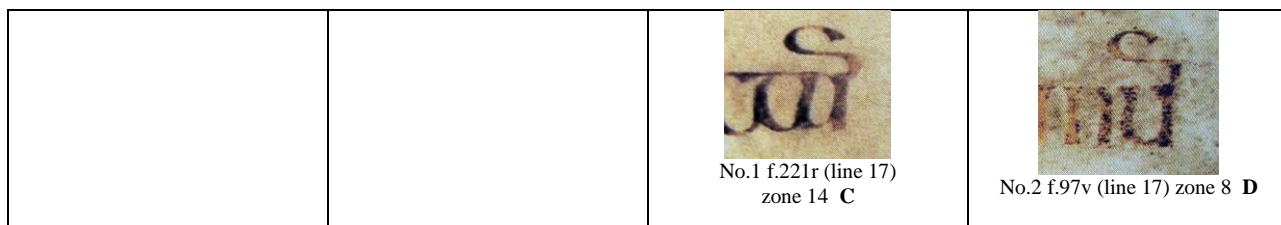


Fig.4.266 *S*-shaped supercripted-*m* at page ends, in zones attributed to Scribes C and D (see also fig.3.49-60)

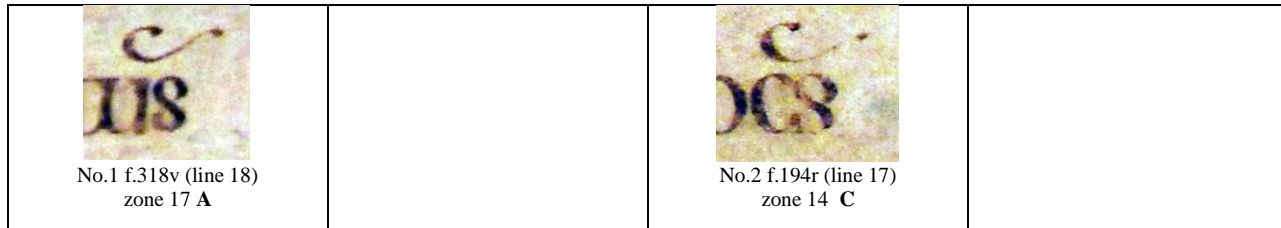


Fig.4.267 *C*-shaped supercripted-*u* at page ends, in zones attributed to Scribes A and C (see also fig.3.130-8)

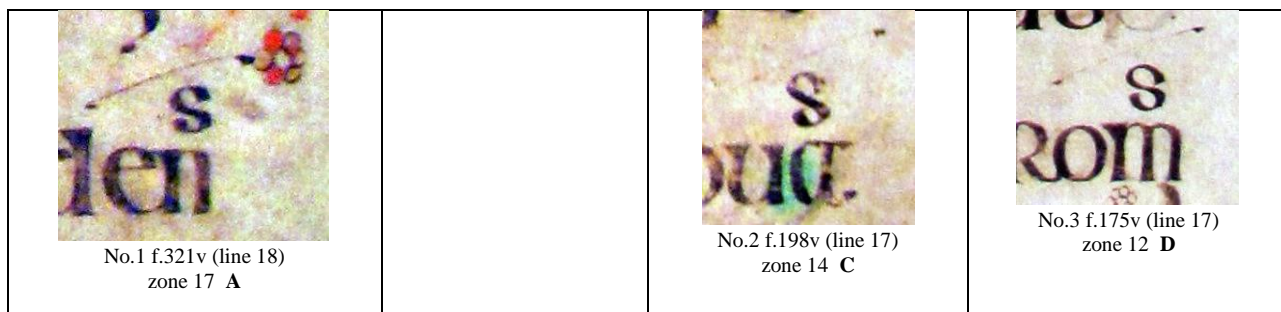


Fig.4.268 Supercripted-*s* at page ends, in zones attributed to Scribes A, C and D (see also figs.3.215 and 4.147)

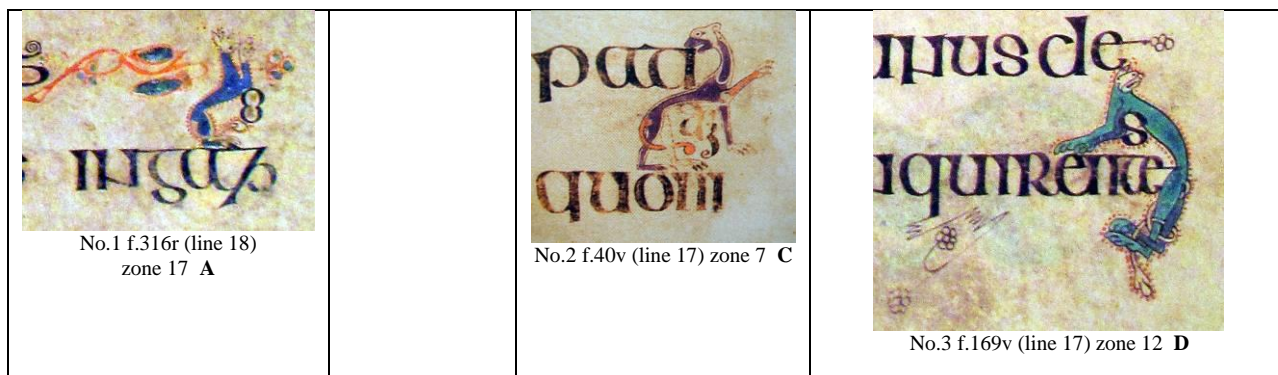


Fig.4.269 Superscripted letters with zoomorphic markers at page ends, in zones attributed to Scribes A, C and D (see also fig.4.172)

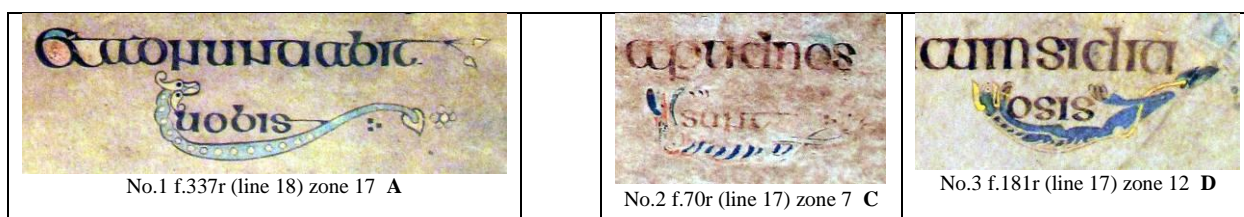


Fig.4.270 Subscripted letters with broadly similar zoomorphic markers at page ends, in zones attributed to Scribes A, C and D (see also fig.4.198)

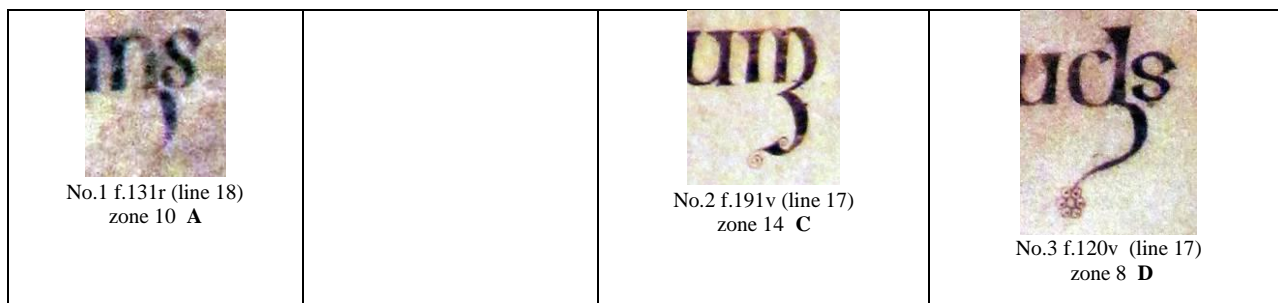


Fig.4.271 Subscripted *i* at page ends, in zones attributed to Scribes A, C and D (see also figs.2.115 and 3.33)

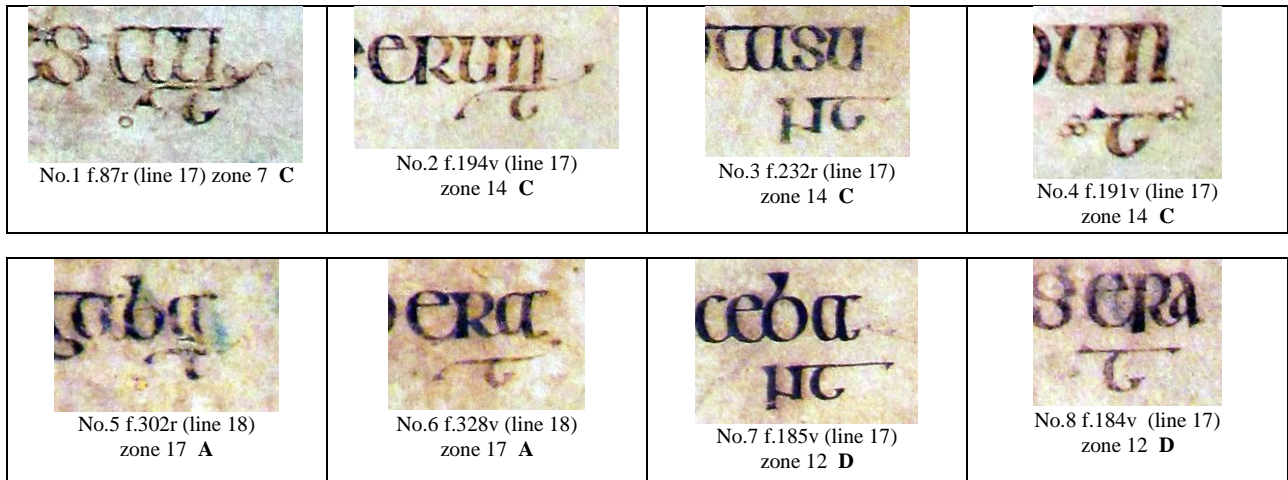


Fig.4.272 Subscript-*t* at page ends in various zones attributed to Scribes A, C and D (see also fig.3.216). The top row all occur in zones attributed to Scribe C and these are matched with those in the bottom row which are attributed to Scribes A and D

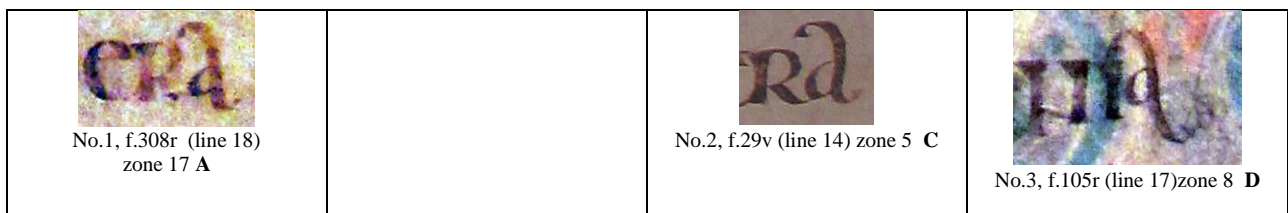


Fig.4.273 Uncial-*a* at page ends, in zones attributed to Scribes A, C and D (see also figs.3.357-91)

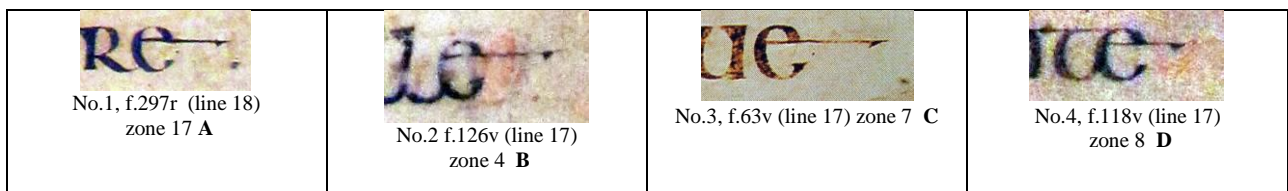


Fig.4.274 Letters with short wedged extensions at page ends, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

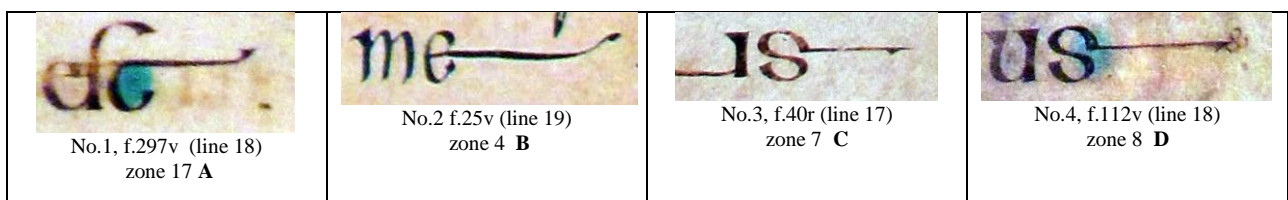


Fig.4.275 Letters with longer wedged extensions at page ends, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.3.18, 3.117, 3.121 and 3.127)



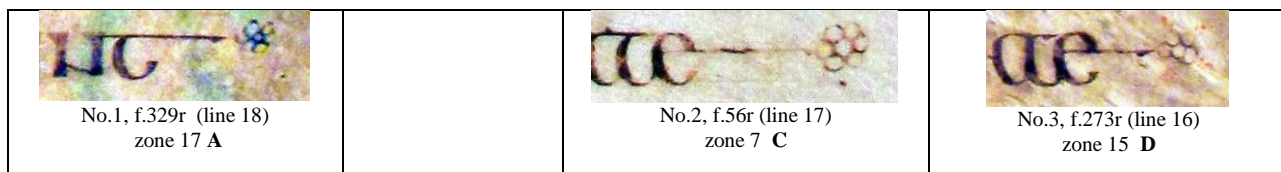


Fig.4.276 Longer letter extensions with added florets, at page ends, in zones attributed to Scribes A, C and D

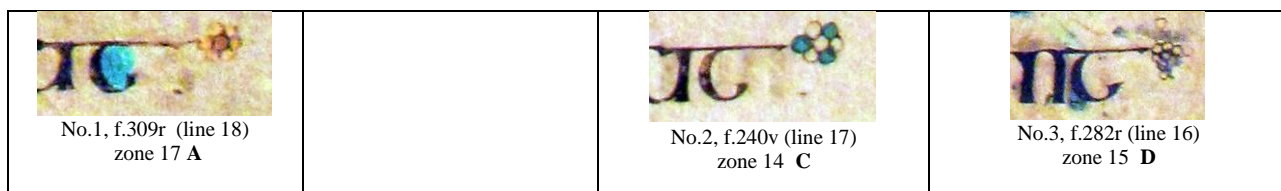


Fig.4.277 Instances of the letter *t* with short wedged extensions, with added florets, at page ends, in zones attributed to Scribes A, C and D

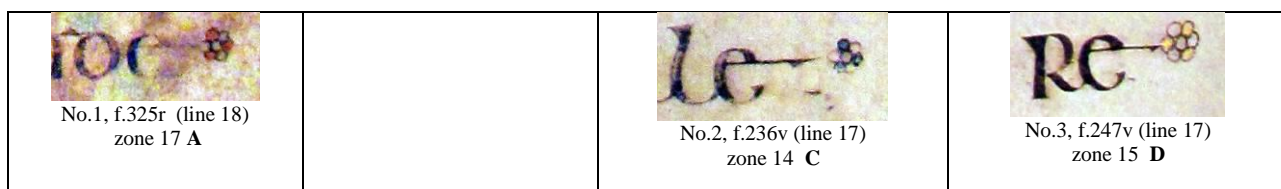


Fig.4.278 Instances of the letter *e* with short wedged extensions, with added florets, at page ends, in zones attributed to Scribes A, C and D

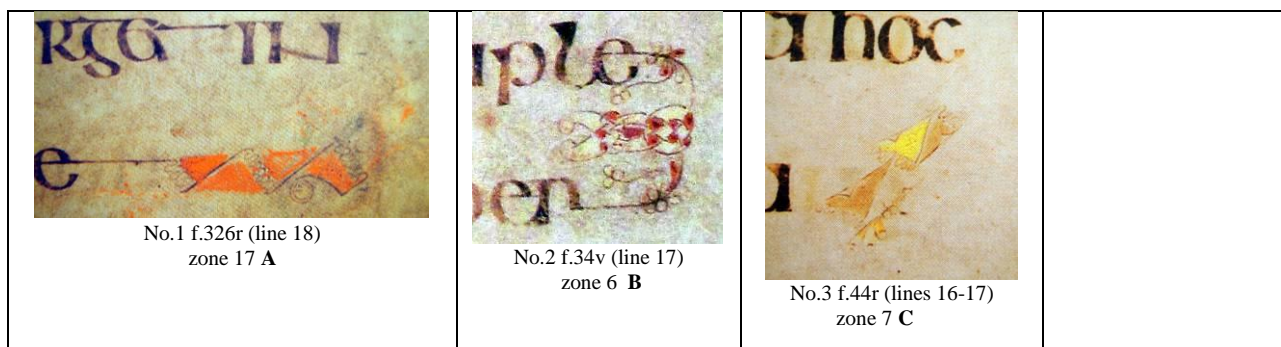


Fig.4.279 Marginal arabesques (nos.1 and 3) and a related motif (no.2), at page ends, in zones attributed to Scribes A, B and C (see also figs.4.40-68)

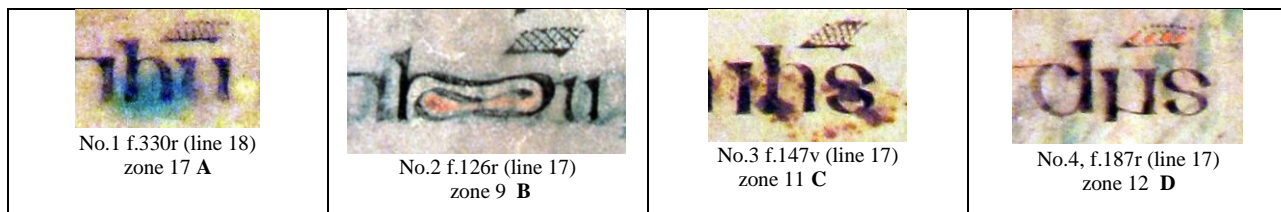


Fig.4.280 Abbreviations for nomina sacra at page ends, in zones attributed to Scribes A, B, C and D (see also figs.4.214-243)



Fig.4.281 Names of Biblical significance at page ends, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

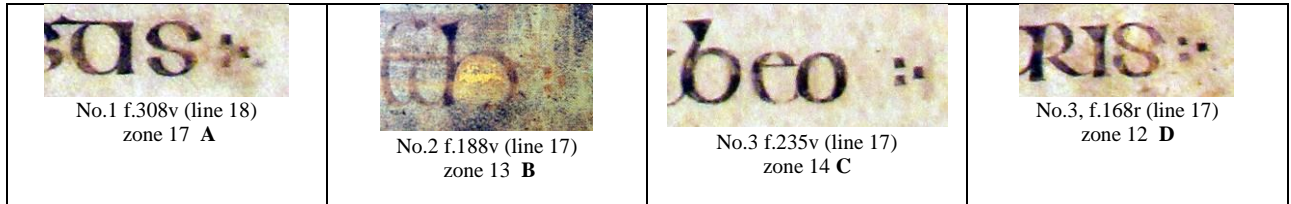


Fig.4.282 Triple dot punctuation marks at page ends, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.4.27)

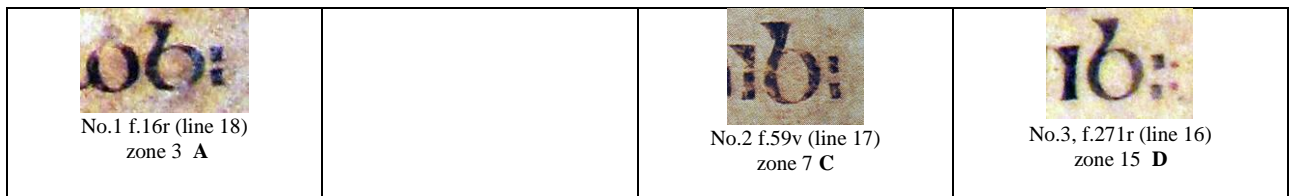


Fig.4.283 Suspension marks at page ends, in zones attributed to Scribes A, C and D (see also fig.3.220). Note the red marks which 'double' the original black marks in no.3

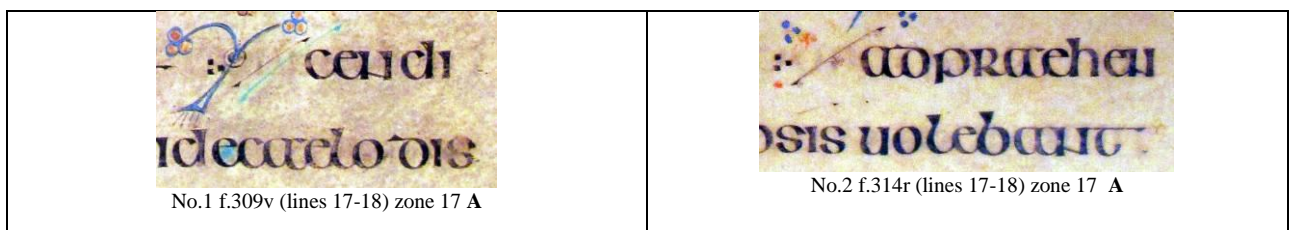
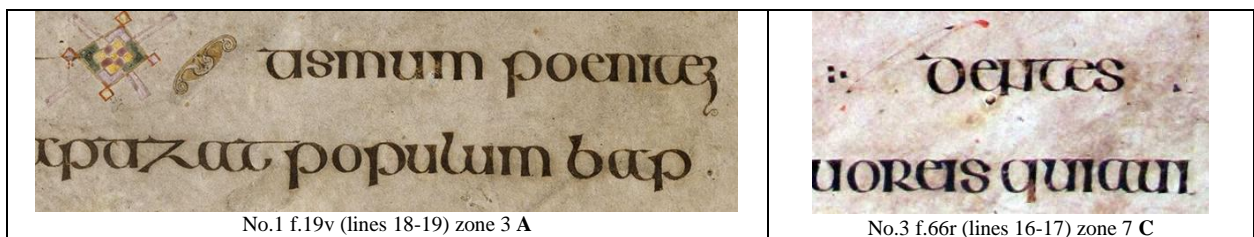


Fig.4.284 The only four instances of turn-in-path at page ends, in zones attributed to Scribes A and C

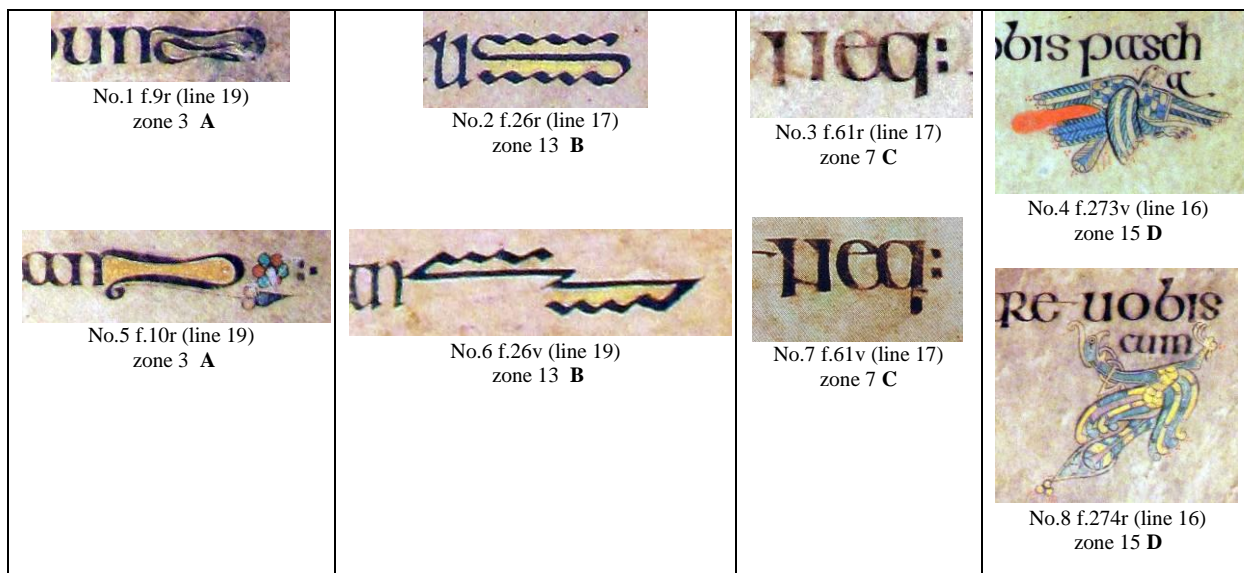


Fig.4.285 Pairs of similar features on neighbouring pages, at page ends, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.4.286 Instances of the last line on a page showing little word separation, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

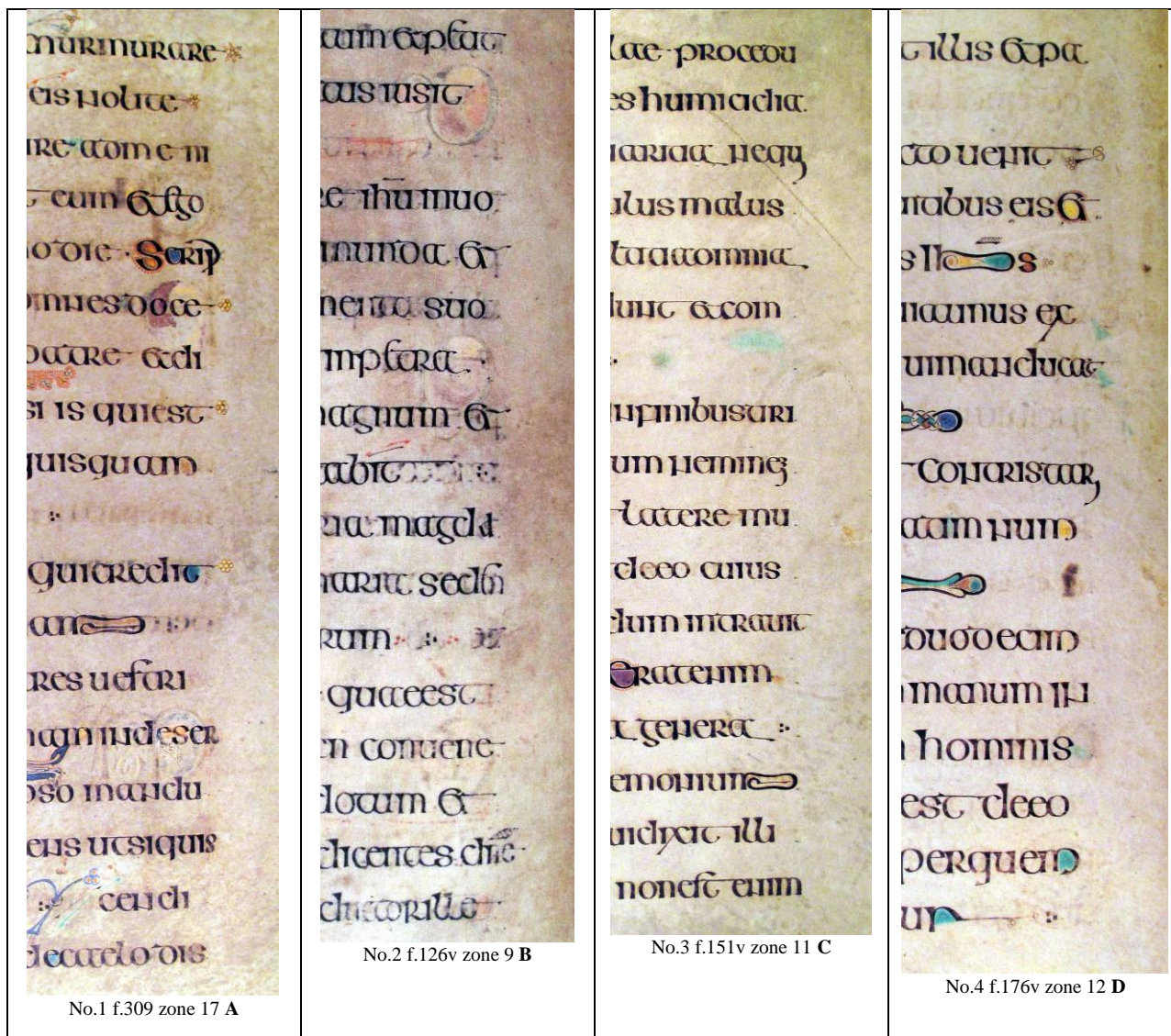


Fig.4.287 Right-hand edges showing unevenness and lack of justification in zones attributed to the various hands in the four-scribe scheme A, B, C and D

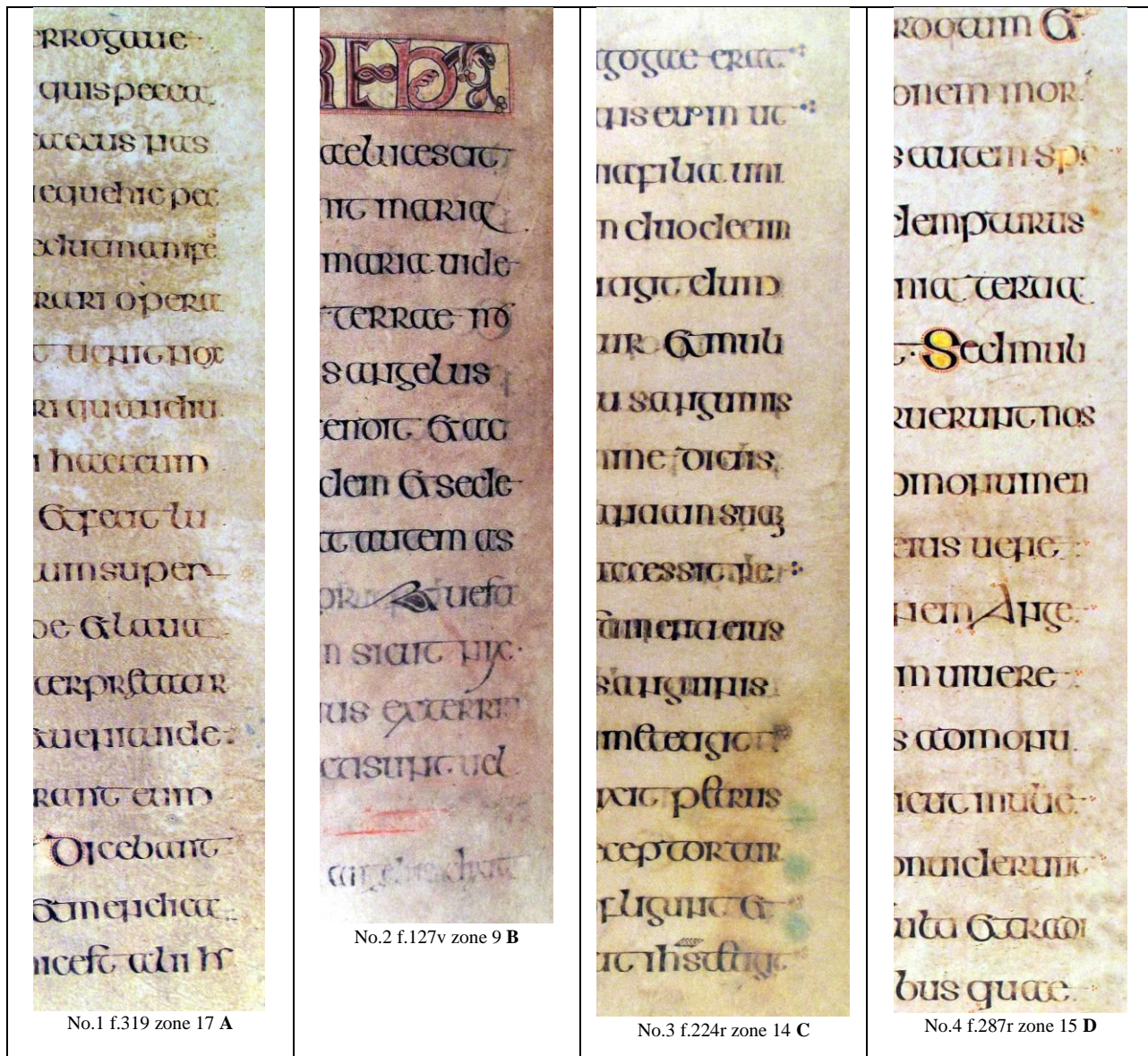


Fig.4.288 Right-hand edges showing reasonably good justification in zones attributed to the various hands in the four-scribe scheme A, B, C and D

hinc aethiopo discendi .. **M**urmurare  
**R**espondit ergo ih̄s **E**t dixit eis nolite  
 nuncem nemo potest uerare aome in  
 si pater qui misit me traxerit eum **E**t ego  
 resuscitabo eum in nouissimo die **S**ed  
 iam est in proflis **E**t erunt omnes doce-  
 biles diomnis qui audiunt a patre **E**t di-  
 cit ueritate .. **N**isi is quis est  
**N**on quia patrem uidit quisquam  
 aeo hinc dicit patrem ..  
**Q**uia amen dico uobis qui crede-  
 rit in me habet uitam aeternam ..  
**E**t osumpit panis uitae patres uelari  
 manducauerunt in a magna in deser-  
 to **E**t morui sunt .. **E**t ipse mandu-  
**Q**uod est panis de caelo discus ut si quis  
 cauerit non moriatur .. **E**t dicit  
 osum panis uiuus qui de caelo est

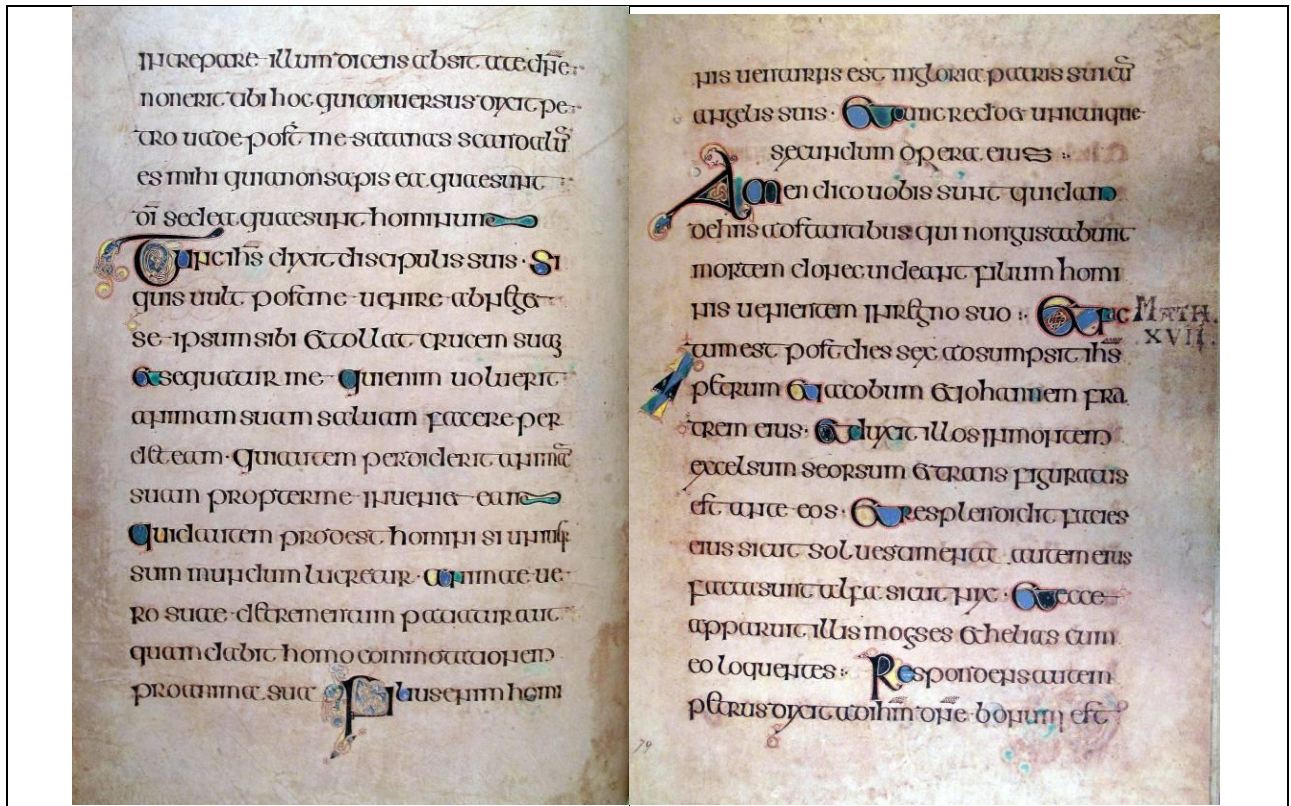
si quis manducauerit ex hoc pane uiua-  
 tu aeternum **E**t panis quem ego dabo caro  
 mea est promittit uiuae ..  
**Q**uod dicit ergo iudaei a conuincem dice-  
 tes quomodo potest hinc iobis carne;  
 suam dare a manducaudum **D**ixit ergo  
 eis ih̄s amen dico uobis nisi mandu-  
 caueritis carnem filii hominis **E**t bibe-  
 ris eius sanguinem non habebis uiuam  
 in uobis qui manducauit meam carnem **E**t  
 bibit meum sanguinem habet uitam a-  
 eternam **E**t ego resuscitabo eum in nouis-  
 simo die .. **Q**uis me uerere est  
**E**t ego cum mea uerere est **C**ibus **E**t sui  
 potus .. **E**t cum sanguinem  
**Q**uia manducauit meam carnem **E**t bibe-  
 rit meum sanguinem **E**t ego in illo si sicut mi-  
 sit me uerere pater **E**t ego uiuo propter ..

No.1 f.309v – 310r zone 17 A

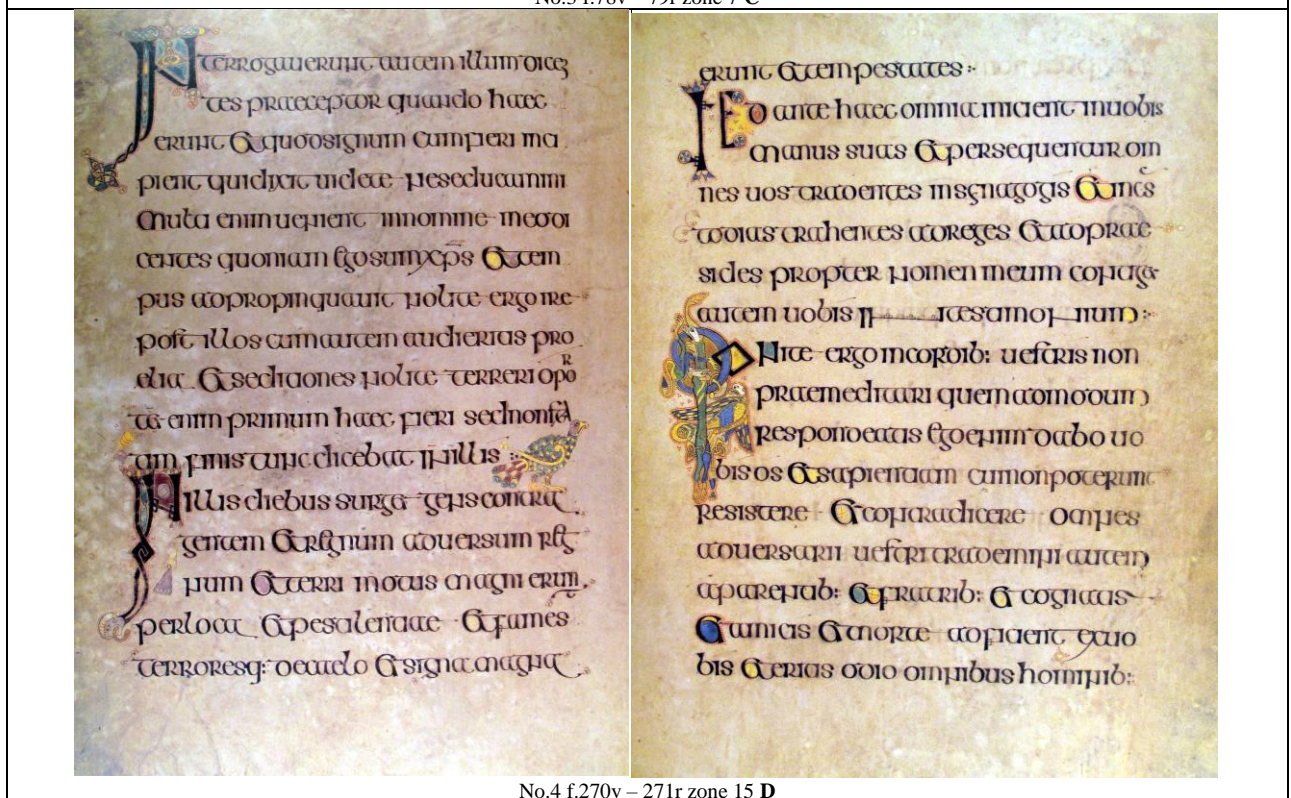
LXXVIII  
**W**ERBERE  
**S**abbata quae uocantur  
 in prima sabbata uenit maria  
 magdalene **E**t altera maria uide-  
 re sepulchrum **E**t ecce terrae in-  
 tus factus est magnus angelus  
 enim dñi de caelo descendit **E**t ac-  
 cedens reuoluit lapidem **E**t sede-  
 bat super eum .. **Q**uod autem as-  
 pectus eius sicut fulgur **E**t ues-  
 timentum eius candidum sicut nix  
**Q**uod timore autem eius exterriti  
 sunt custodes .. **Q**uod factus uisus ad  
 modum ..  
**R**espondens autem angelus dixit

malis uobis nolite timere uos scio firmo  
 quod illi qui quiescit est quae pax non est  
 hic scilicet rexit eum sicut dixit uenit  
**Q**uia iste locum ubi possitis eparchis  
**E**t ego emites dicitur discipulis eius qui  
 surrexit amoribus **E**t dicitur praecedere  
 nos in quibus sit eum in quibus sit ..  
**Q**uia uobis ..  
**Q**uia timore cito de ueritate eum  
 timore **E**t uobis magno **C**onfirm-  
 tes in ueritate discipulis eius ..  
**Q**uia timore cito de ueritate eum  
 timore **E**t uobis magno **C**onfirm-  
 tes in ueritate discipulis eius ..  
**T**unc ait illis ih̄s nolite timere scilicet  
 in ueritate pax non est hic scilicet  
 ubi me in debuit **Q**uia .. in ueritate eum

No.2 f.127v – 128r zone 9 B



No.3 f.78v – 79r zone 7 C



No.4 f.270v – 271r zone 15 D

Fig.4.289 Instances where zoomorphic initials or interlinear zoomorphs appear to interact across openings in zones attributed to the various hands in the four-scribe scheme A, B, C and D

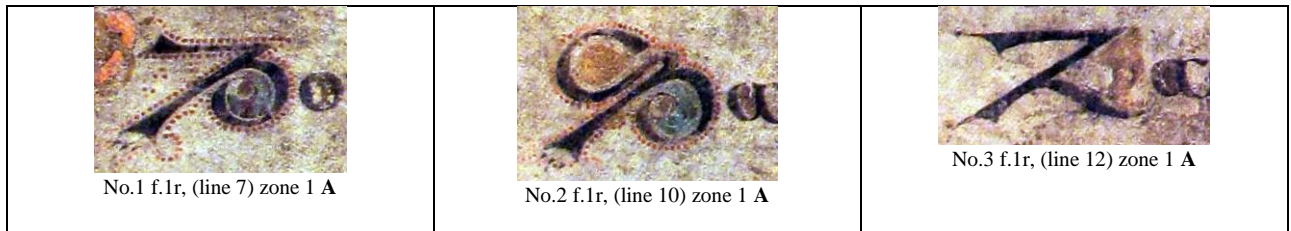


Fig.5.1 Three variations of the initial letter Z in zone 1 attributed to Scribe A





 No.25 f.11r, (line 19) zone 3 A	 No.26 f.11v, (line 2) zone 3 A	 No.27 f.11v, (line 10) zone 3 A	 No.28 f.12r, (line 5) zone 3 A	
 No.29 f.13v, (line 5) zone 3 A	 No.30 f.14r, (line 8) zone 3 A	 No.31 f.14r, (line 16) zone 3 A	 No.32 f.14v, (line 5) zone 3 A	
 No.33 f.14v, (line 18) zone 3 A	 No.34 f.15r, (line 2) zone 3 A	 No.35 f.20r, (line 18) zone 4 B	 No.36 f.20v, (line 3) zone 4 B	
 No.37 f.21r, (line 6) zone 4 B	 No.38 f.21r, (line 15) zone 4 B	 No.39 f.21v, (line 8) zone 4 B	 No.40 f.21v, (line 15) zone 4 B	
 No.41 f.21v, (line 17) zone 4 B	 No.42 f.21v, (line 18) zone 4 B	 No.43 f.22r, (line 2) zone 4 B	 No.44 f.22r, (line 14) zone 4 B	
 No.45 f.22v, (line 3) zone 4 B	 No.46 f.22v, (line 4) zone 4 B	 No.47 f.22v, (line 8) zone 4 B	 No.48 f.22v, (line 11) zone 4 B	
 No.49 f.22v, (line 15) zone 4 B	 No.50 f.22v, (line 18) zone 4 B	 No.51 f.22v, (line 19) zone 4 B	 No.52 f.23r, (line 5) zone 4 B	 No.53 f.23r, (line 7) zone 4 B
 No.54 f.23r, (line 18) zone 4 B	 No.55 f.24v, (line 3) zone 4 B	 No.56 f.24v, (line 17) zone 4 B	 No.57 f.25r, (line 3) zone 4 B	

Fig.5.2 All instances of initial letter D in zones 3 and 4 attributed to Scribes A and B respectively

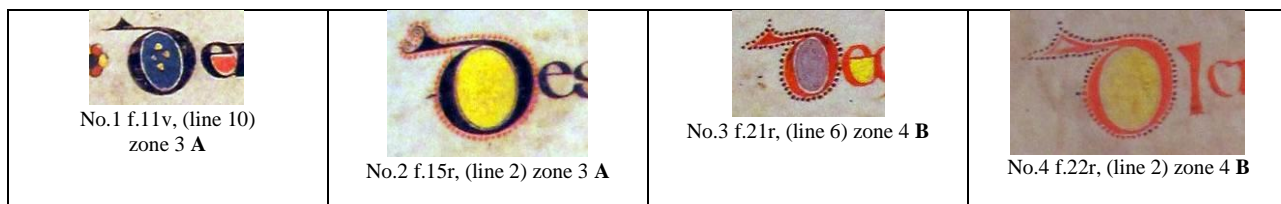


Fig.5.3 Smaller and larger instances of initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively

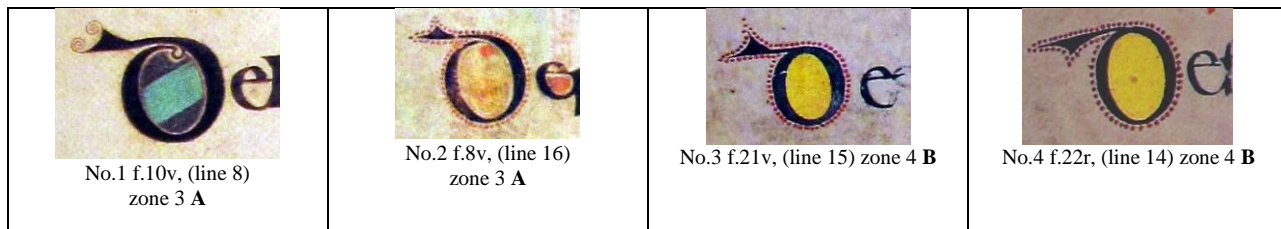


Fig.5.4 Instances of initial letter *D* formed with thicker and thinner strokes in zones 3 and 4 attributed to Scribes A and B respectively

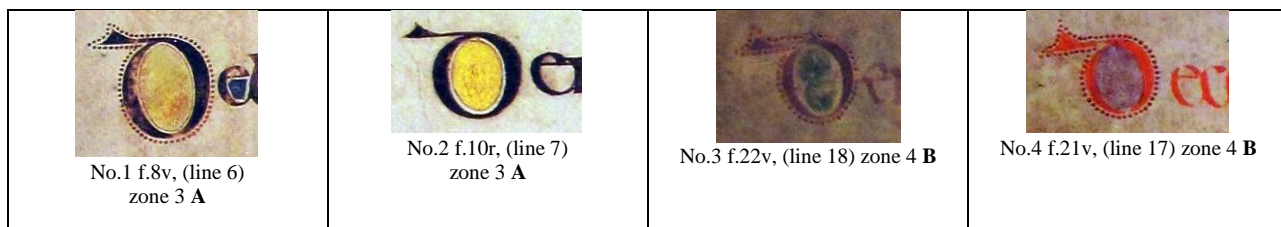


Fig.5.5 Oval (compressed) and rounded instances of initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively

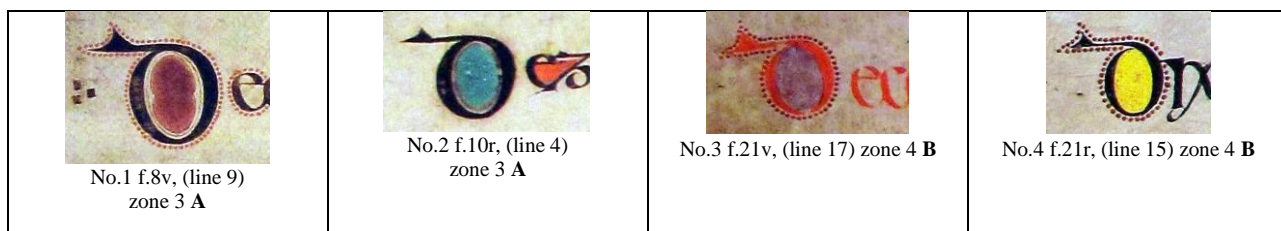


Fig.5.6 Larger and smaller wedges on the initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively

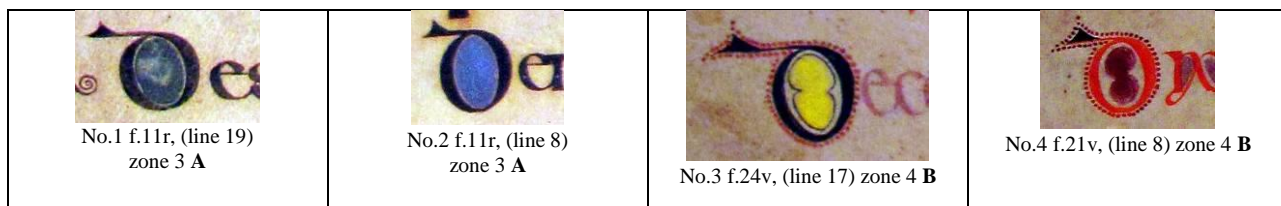


Fig.5.7 Longer and shorter stemmed wedges on the initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively

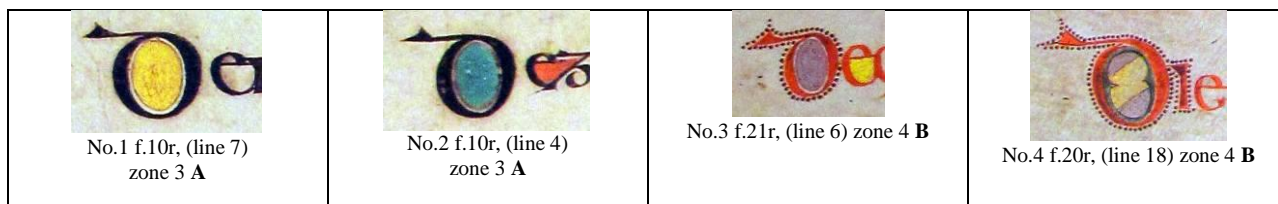


Fig.5.8 Wedges curved and others slightly angled from the stem on the initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively

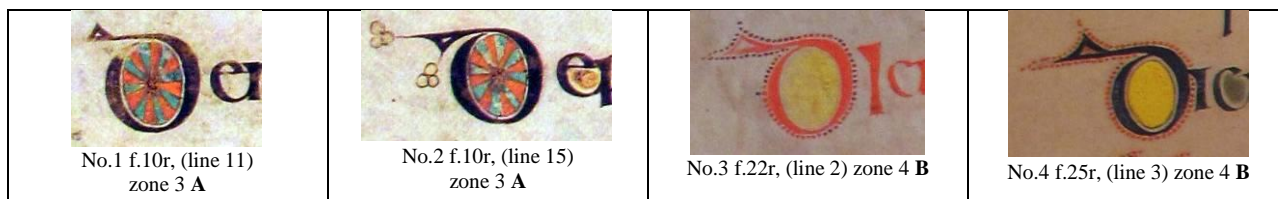


Fig.5.9 Open wedges on the initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively

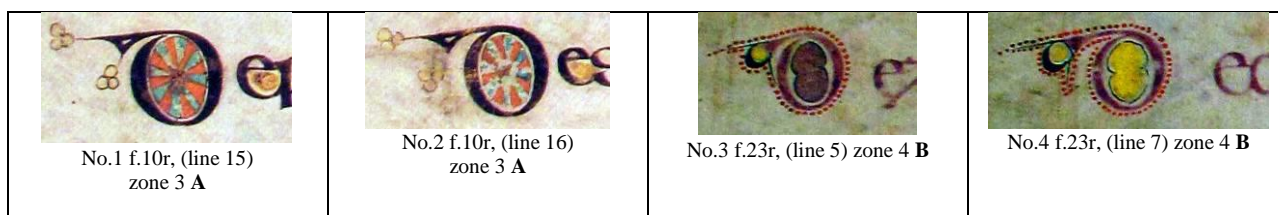


Fig.5.10 Downward facing wedges on the initial letter *D* in zones 3 and 4 attributed to Scribes A and B respectively. These pairs of letters are also instances of small clusters (on the same page) which share similar motifs (see also fig.4.260)

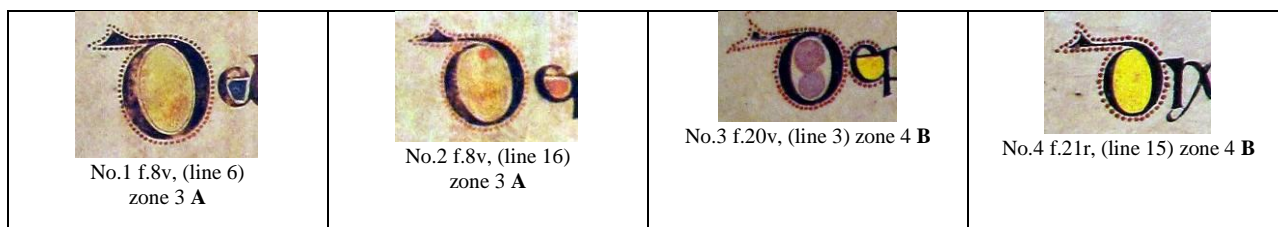


Fig.5.11 Initial letter *D* showing the left-hand stroke alternately joined and not joined to that on the right, in zones 3 and 4 attributed to Scribes A and B respectively



Fig.5.12 Initial letter *D* with internal contour-lines in the form of a trumpet motif, in zones 3 and 4 attributed to Scribes A and B respectively. Note that no.2(A) and no.3(B) feature additional lentoids typically associated with these motifs (see also fig.5.215)

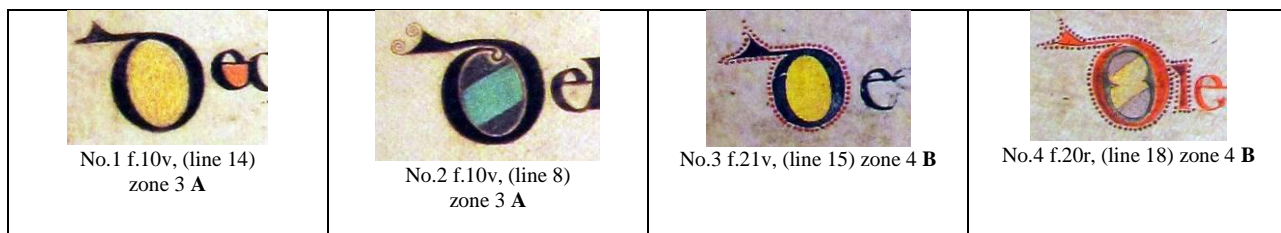


Fig.5.13 Initial letter *D* with plain and banded internal colouring in zones 3 and 4 attributed to Scribes A and B respectively



Fig.5.14 Initial letter *D* with internal geometric (cruciform) decoration, in zones 3 and 4 attributed to Scribes A and B respectively



Fig.5.15 Unique instances of initial letter *D* in zone 3 attributed to Scribe A

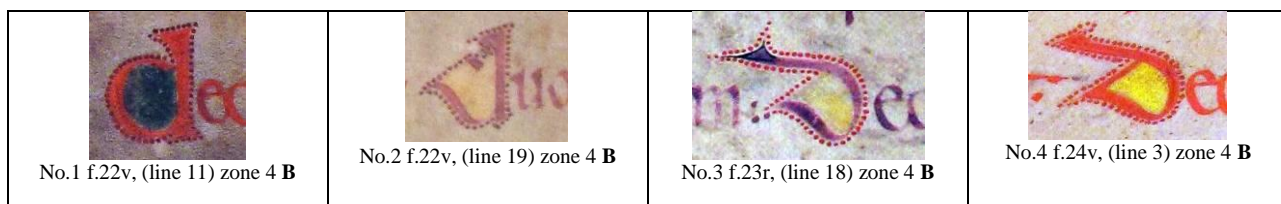

















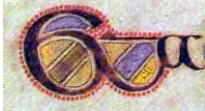







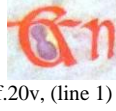


























Fig.5.16 Unique instances of initial letter *D* in zone 4 attributed to Scribe B

 No.1 f.8v, (line 1) zone 3 A	 No.2 f.10v, (line 4) zone 3 A	 No.3 f.10v, (line 10) zone 3 A	 No.4 f.10v, (line 15) zone 3 A
 No.5 f.11r, (line 8) zone 3 A	 No.6 f.11r, (line 10) zone 3 A	 No.7 f.11v, (line 3) zone 3 A	 No.8 f.12v, (line 10) zone 3 A
 No.9 f.12v, (line 16) zone 3 A	 No.10 f.13r, (line 14) zone 3 A	 No.11 f.13r, (line 15) zone 3 A	 No.12 f.13v, (line 1) zone 3 A
 No.13 f.13v, (line 9) zone 3 A	 No.14 f.13v, (line 14) zone 3 A	 No.15 f.13v, (line 17) zone 3 A	 No.16 f.14r, (line 1) zone 3 A
 No.17 f.14r, (line 5) zone 3 A	 No.18 f.14r, (line 6) zone 3 A	 No.19 f.14r, (line 19) zone 3 A	 No.20 f.14v, (line 2) zone 3 A
 No.21 f.15r, (line 4) zone 3 A	 No.22 f.15r, (line 6) zone 3 A	 No.23 f.15r, (line 8) zone 3 A	 No.24 f.15r, (line 10) zone 3 A
 No.25 f.15r, (line 13) zone 3 A	 No.26 f.15r, (line 14) zone 3 A	 No.27 f.15r, (line 17) zone 3 A	 No.28 f.15v, (line 8) zone 3 A
 No.29 f.15v, (line 13) zone 3 A	 No.30 f.16r, (line 4) zone 3 A	 No.31 f.16r, (line 8) zone 3 A	 No.32 f.16r, (line 13) zone 3 A
 No.33 f.16r, (line 17) zone 3 A	 No.34 f.16r, (line 19) zone 3 A	 No.35 f.16v, (line 5) zone 3 A	 No.36 f.16v, (line 6) zone 3 A

 No.37 f.16v, (line 11)zone 3 A	 No.38 f.17r, (line 17) zone 3 A	 No.39 f.17v, (line 2) zone 3 A	 No.40 f.17v, (line 6) zone 3 A
 No.41 f.18v, (line 2) zone 3 A	 No.42 f.19r, (line 2) zone 3 A	 No.43 f.19r, (line 4) zone 3 A	 No.44 f.19r, (line 15)zone 3A
 No.45 f.19v, (line 1) zone 3 A	 No.46 f.19v, (line 12)zone 3 A	 No.47 f.19v, (line 13)zone 3 A	 No.48 f.20r, (line 1) zone 4 B
 No.49 f.20r, (line 7) zone 4 B	 No.50 f.20r, (line 15) zone 4 B	 No.51 f.20r, (line 17) zone 4 B	 No.52 f.20v, (line 1) zone 4 B
 No.53 f.20v, (line 14)zone 4 B	 No.54 f.20v, (line 16)zone 4 B	 No.55 f.21r, (line 17) zone 4 B	 No.56 f.21v, (line 1) zone 4 B
 No.57 f.21v, (line 3) zone 4 B	 No.58 f.21v, (line 9) zone 4 B	 No.59 f.21v, (line 12)zone 4 B	 No.60 f.23r, (line 4) zone 4 B
 No.61 f.23r, (line 9) zone 4 B	 No.62 f.23r, (line 12) zone 4 B	 No.63 f.23r, (line 13) zone 4 B	 No.64 f.23r, (line 16) zone 4 B
 No.65 f.23v, (line 2) zone 4 B	 No.66 f.23v, (line 7) zone 4 B	 No.67 f.23v, (line 9) zone 4 B	 No.68 f.23v, (line 10) zone 4 B
 No.69 f.23v, (line 13)zone 4 B	 No.70 f.24r, (line 6) zone 4 B	 No.71 f.24v, (line 9) zone 4 B	 No.72 f.24v, (line 14)zone 4 B
 No.73 f.25r, (line 5) zone 4 B	 No.74 f.25r, (line 7) zone 4 B	 No.75 f.25r, (line 13) zone 4 B	 No.76 f.25r, (line 15) zone 4 B

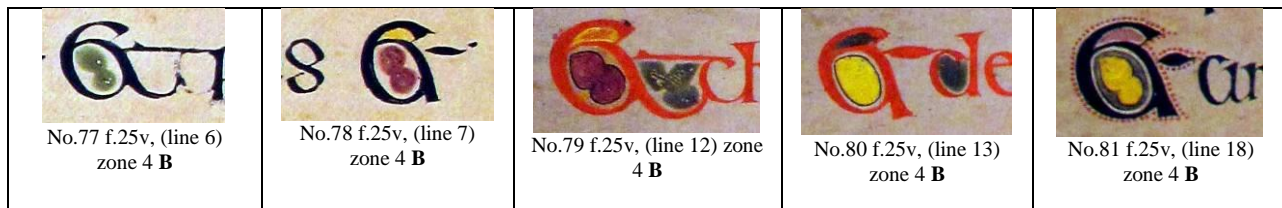


Fig.5.17 All instances of initial *et*-ligatures in zones 3 and 4 attributed to Scribes A and B respectively

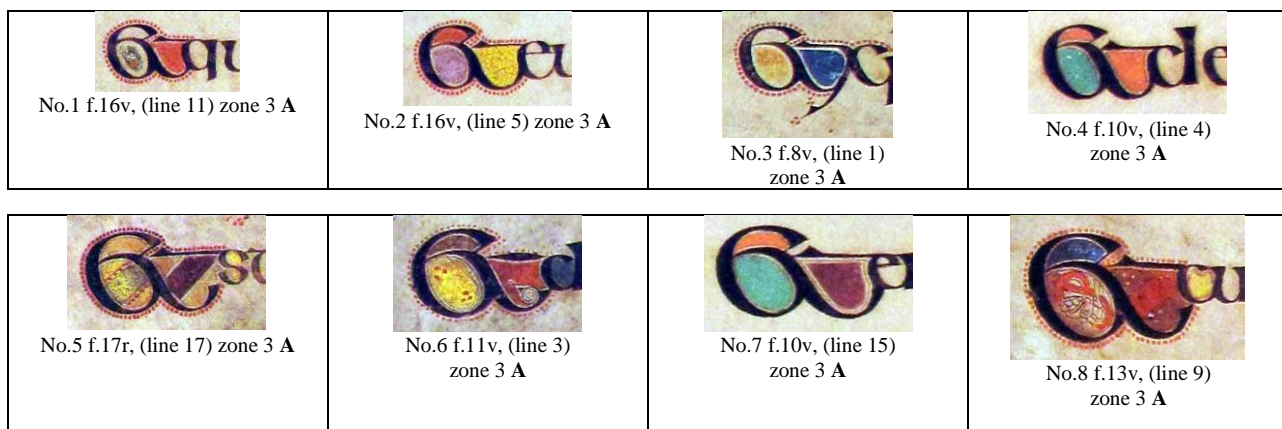


Fig.5.18 Instances of initial *et*-ligatures showing a range of sizes, in zone 3 attributed to Scribe A

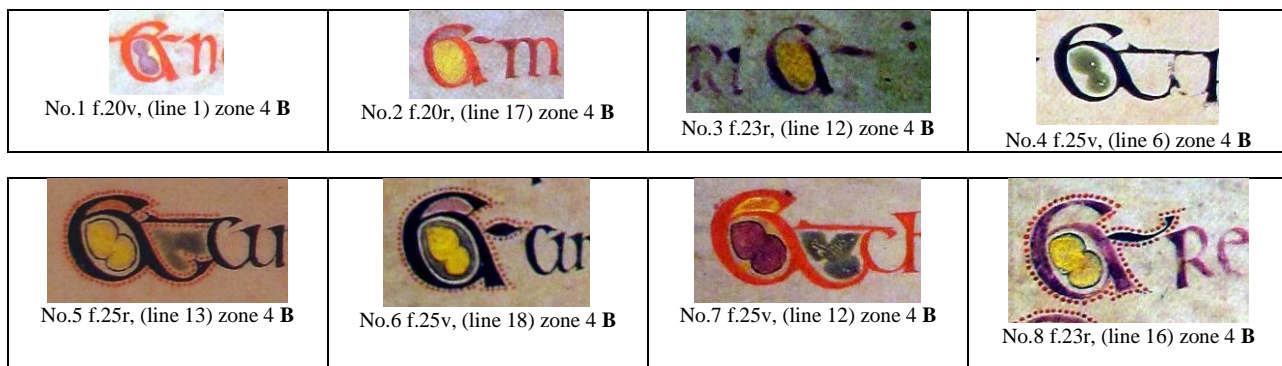


Fig.5.19 Instances of initial *et*-ligatures showing a range of sizes in zone 4 attributed to Scribe B

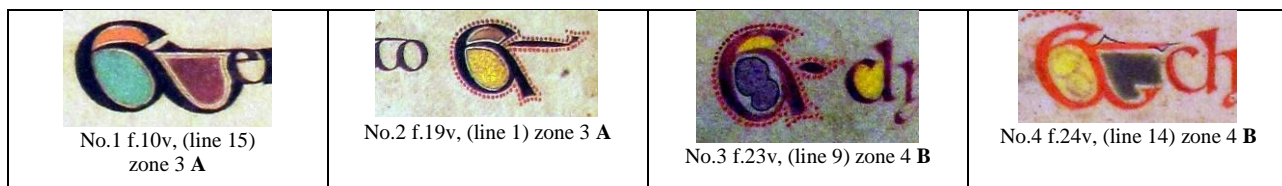


Fig.5.20 Instances of initial *et*-ligatures formed of thicker and thinner strokes in zones 3 and 4 attributed to Scribes A and B respectively

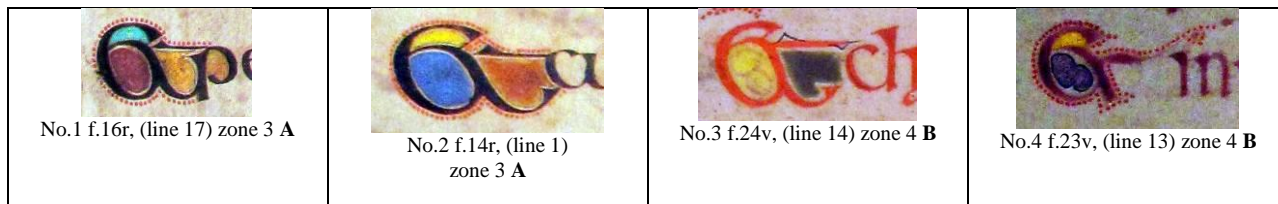


Fig.5.21 More compressed (oval) and less compressed (rounded) instances of initial *et*-ligatures in zones 3 and 4 attributed to Scribes A and B respectively



Fig.5.22 Instances of initial *et*-ligatures with larger and smaller wedges terminating the head-stroke in zones 3 and 4 attributed to Scribes A and B respectively



Fig.5.23 Instances of initial *et*-ligatures with variations in the distance between the wedges of the head-stroke and the horizontal stroke, in zones 3 and 4 attributed to Scribes A and B respectively

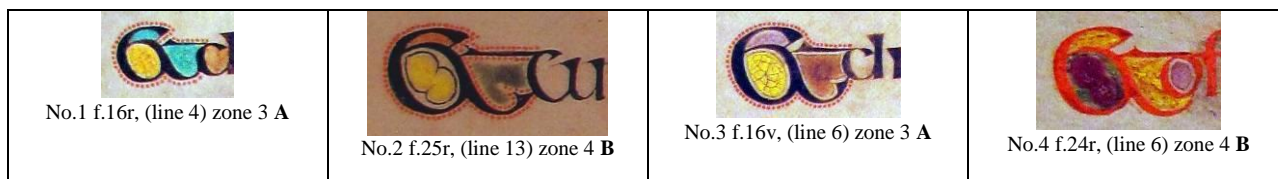


Fig.5.24-no.1(A) and no.2(B) - instances of initial *et*-ligatures with the wedges of the head-stroke and the horizontal stroke not closely aligned. Fig.5.24-no.3(A) and no.4(B) -instances of these where the end of the upper wedge is straight and the end of the lower wedge is curved, in zones 3 and 4 attributed to Scribes A and B respectively

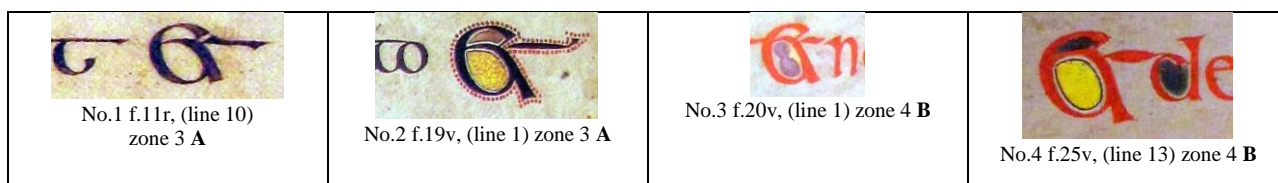


Fig.5.25 Larger and smaller instances of initial *et*-ligatures without curved tails in zones 3 and 4 attributed to Scribes A and B respectively. Note that the final strokes in no.2 (A) and no.4 (B) extend below the baseline





Fig.5.26 Instances of initial *et*-ligatures with wedges on the tails some of which touch and some of which do not touch, the following letter in zones 3 and 4 attributed to Scribes A and B respectively



Fig.5.27 Instances of initial *et*-ligatures with straight and lentoid horizontal-strokes in zones 3 and 4 attributed to Scribes A and B respectively. Note the play between these two variations in no.4 in the previous illustration where the red lentoid horizontal-stroke has wedges outlined in black

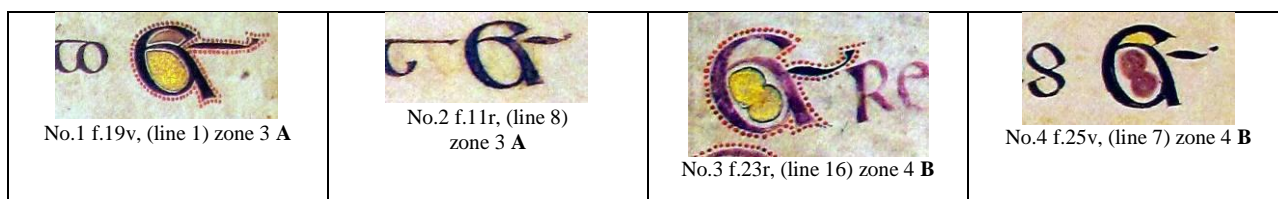


Fig.5.28 Instances of initial *et*-ligatures with longer and shorter lentoid horizontal-strokes with added wedges that give them a fish-like appearance, in zones 3 and 4 attributed to Scribes A and B respectively (see figs.3.183-6, fig.4.218, figs.5.197-no.1 and 5.237-no.4)

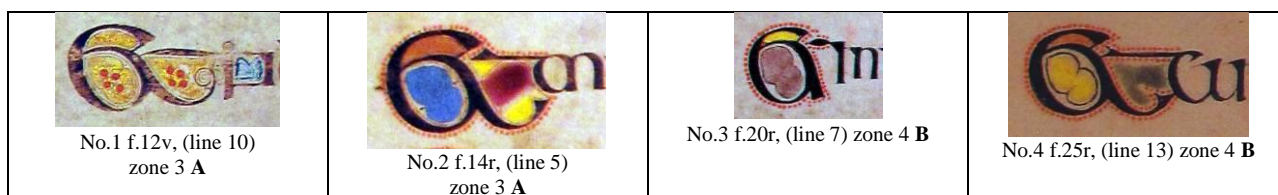


Fig.5.29 Instances of initial *et*-ligatures with internal trumpet motif contour-lines, in zones 3 and 4 attributed to Scribes A and B respectively (Only no.2 has the additional lentoid marks)

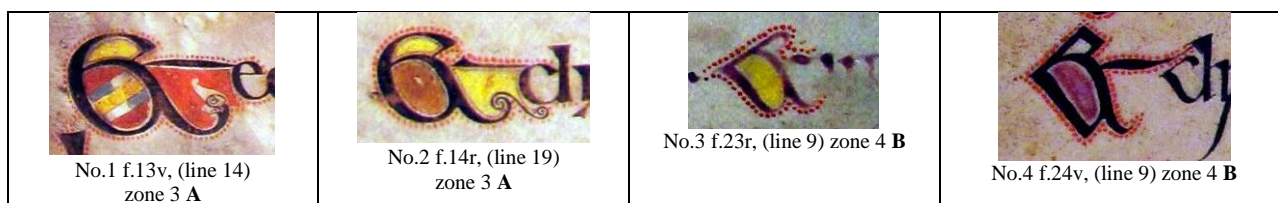


Fig.5.30 Instances of initial *et*-ligatures with unique features, in zones 3 and 4 attributed to Scribes A and B respectively



No.1 f.19v, (line 17)  
zone 3 A



No.2 f.29v, (line 5) zone 5 C



No.3 f.35r, (line 17) zone 7 C



No.4 f.35v, (line 5) zone 7 C



No.5 f.38v, (line 7) zone 7 C



No.6 f.42r, (line 5) zone 7 C



No.7 f.42v, (line 5) zone 7 C



No.8 f.42v, (line 7) zone 7 C



No.9 f.43v, (line 7) zone 7 C



No.10 f.44r, (line 3) zone 7 C



No.11 f.44v, (line 2) zone 7 C



No.12 f.44v, (line 4) zone 7 C



No.13 f.44v, (line 9) zone 7 C



No.14 f.45r, (line 2) zone 7 C



No.15 f.45v, (line 15) zone 7 C



No.16 f.48r, (line 9) zone 7 C



No.17 f.48v, (line 9) zone 7 C



No.18 f.50v, (line 9) zone 7 C



No.19 f.51v, (line 6) zone 7 C



No.20 f.54v, (line 6) zone 7 C



No.21 f.57r, (line 3) zone 7 C



No.22 f.62r, (line 2) zone 7 C



No.23 f.63v, (line 5) zone 7 C



No.24 f.64r, (line 2) zone 7 C



No.25 f.65r, (line 11) zone 7 C



No.26 f.65r, (line 15) zone 7 C



No.27 f.65v, (line 14) zone 7 C



No.28 f.66r, (line 3) zone 7 C



No.29 f.66r, (line 5) zone 7 C



No.30 f.69r, (line 1) zone 7 C



No.31 f.75r, (line 11) zone 7 C



No.32 f.77v, (line 7) zone 7 C



No.33 f.87r, (line 2) zone 7 C



No.34 f.88v, (line 16) zone 8 D



No.35 f.89v, (line 2) zone 8 D



No.36 f.91r, (line 9) zone 8 D



No.37 f.93v, (line 5) zone 8 D



No.38 f.94r, (line 8) zone 8 D



No.39 f.94r, (line 14) zone 8 D



No.40 f.95v, (line 1) zone 8 D



No.41 f.98v, (line 15) zone 8 D



No.42 f.102r, (line 2) zone 8 D



No.43 f.102v, (line 16) zone 8 D



No.44 f.107v, (line 11) zone 8 D



No.45 f.108v, (line 15) zone 8 D



No.46 f.109v, (line 14) zone 8 D



No.47 f.110r, (line 11) zone 8 D



No.48 f.110r, (line 14) zone 8 D



No.49 f.110r, (line 15) zone 8 D



No.50 f.110v, (line 1) zone 8 D



No.51 f.111r, (line 3) zone 8 D



No.52 f.112r, (line 17) zone 8 D



No.53 f.120r, (line 7) zone 8 D



No.54 f.121v, (line 13) zone 8 D



No.55 f.126v, (line 13) zone 9 B



No.56 f.133v, (line 7) zone 10 A



No.57 f.135v, (line 7) zone 10 A



No.58 f.135v, (line 10) zone 10 A



No.59 f.136v, (line 4) zone 10 A



No.60 f.137r, (line 2) zone 10 A



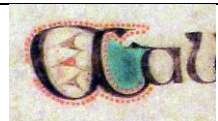
No.61 f.138r, (line 15) zone 10 A



No.62 f.139r, (line 5) zone 10 A



No.63 f.158v, (line 7) zone 11 C



No.64 f.161v, (line 6) zone 11 C



No.65 f.163v, (line 2)  
zone 11 C



No.66 f.168r, (line 14) zone 12 D



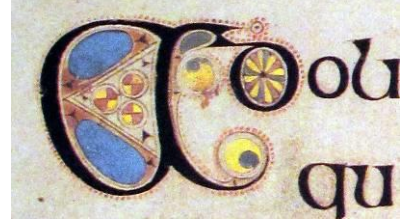
No.67 f.169r, (line 17) zone 12 D



No.68 f.174r, (line 6) zone 12 D



No.69 f.174v, (line 12) zone 12 D



No.70 f.178v, (line 10) zone 12 D



No.71 f.178v, (line 15) zone 12 D



No.72 f.181r, (line 5) zone 12 D



No.73 f.182r, (line 1) zone 12 D



No.74 f.193r (line 15) zone 14 C



No.75 f.211r (line 1) zone 14 C



No.76 f.211v (line 2) zone 14 C



No.77 f.222v (line 10) zone 14 C



No.78 f.225v (line 12) zone 14 C



No.79 f.226r (line 6) zone 14 C



No.80 f.226v (line 10) zone 14 C



No.81 f.227r (line 8) zone 14 C



No.82 f.228v (line 6) zone 14 C



No.83 f.229v (line 12) zone 14 C



No.84 f.230v (line 1) zone 14 C



No.85 f.233v (line 4) zone 14 C



No.86 f.234r (line 2) zone 14 C



No.87 f.234v (line 6) zone 14 C



No.88 f.234v (line 7) zone 14 C



No.89 f.234v (line 15) zone 14 C



No.90 f.239r (line 9) zone 14 C



No.91 f.239v (line 3) zone 14 C



No.92 f.243r (line 17) zone 14 C



No.93 f.253r (line 7) zone 15 D



No.94 f.255r (line 15) zone 15 D



No.95-6 f.269r (lines 13-15) zone 15 D



No.97 f.275v (line 3) zone 15 D



No.98 f.277v (line 2) zone 15 D



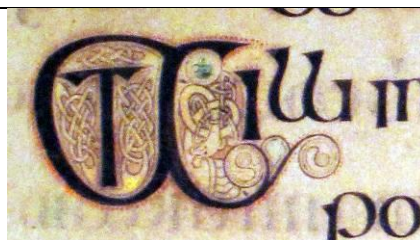
No.99 f.279r (line 11) zone 15 D



No.100 f.279r (line 12) zone 15 D



No.101 f.280v (line 4) zone 15 D



No.102 f.281v (line 9) zone 15 D



No.103 f.282v (line 13) zone 15 D



No.104 f.283r (line 10) zone 15 D



No.105 f.283v (line 11) zone 15 D



No.106 f.288v (line 4) zone 15 D



No.107 f.294r (line 1) zone 17 A



No.108 f.294r (line 2) zone 17 A



No.109 f.299r (line 14) zone 17 A



No.110 f.301v (line 11) zone 17 A



No.111 f.304r (line 2) zone 17 A



No.112 f.304r (line 11) zone 17 A



No.113 f.304v (line 9) zone 17 A



No.114 f.304v (line 13) zone 17 A



No.115 f.307v (line 16) zone 17 A



No.116 f.308r (line 2) zone 17 A



No.117 f.308v (line 6) zone 17 A



No.118 f.309v (line 11) zone 17 A



No.119 f.312r (line 7) zone 17 A



No.120 f.316r (line 18) zone 17 A



No.121 f.318v (line 9) zone 17 A



No.122 f.319r (line 9) zone 17 A



No.123 f.319v (line 18) zone 17 A



No.124 f.321v (line 13) zone 17 A





No.125 f.322v (line 2) zone 17 A



No.126 f.322v (line 7) zone 17 A



No.127 f.323r (line 12) zone 17 A



No.128 f.324v (line 12) zone 17 A



No.129 f.325r (line 12) zone 17 A



No.130 f.327r (line 16) zone 17 A



No.131 f.329v (line 18) zone 17 A



No.132 f.330r (line 17) zone 17 A



No.133 f.331r (line 1) zone 17 A



No.134 f.331r (line 8) zone 17 A



No.135 f.332r (line 12) zone 17 A



No.136 f.333r (line 3) zone 17 A



No.137 f.334r (line 2) zone 17 A

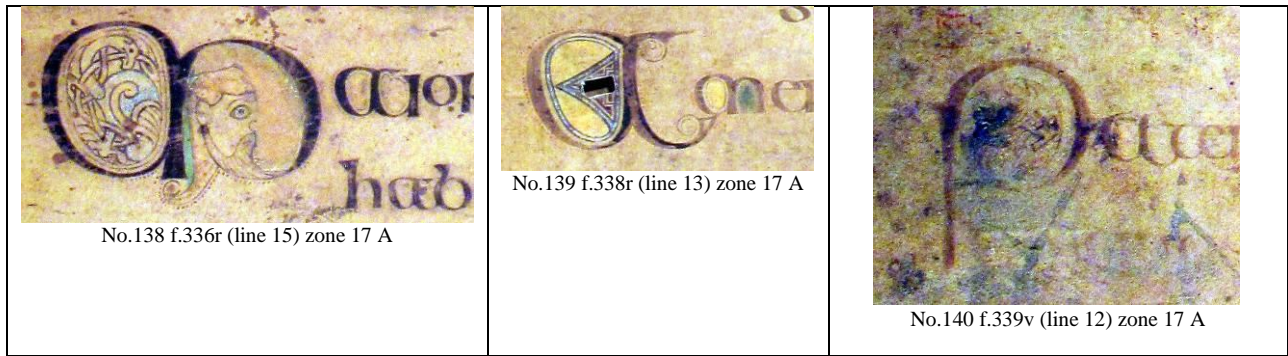


Fig.5.31 All instances of half-uncial *a* initials in zones attributed to the various hands in the four-scribe scheme A, B, C and D

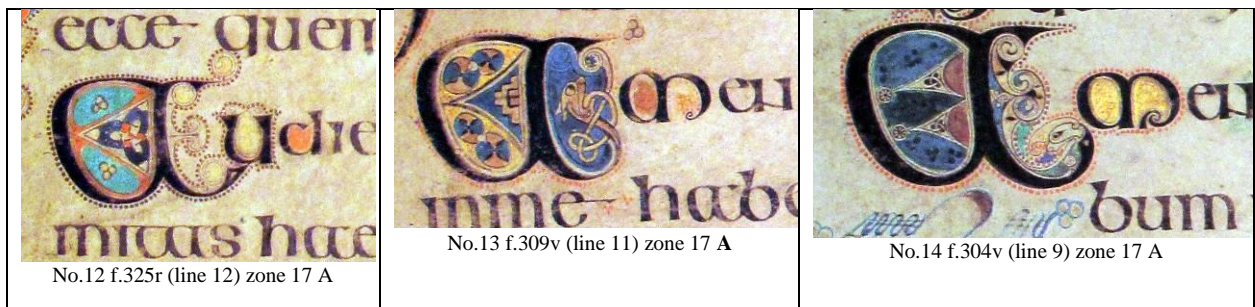
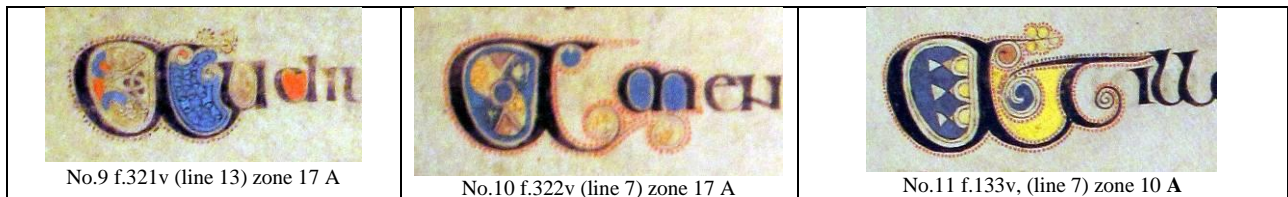
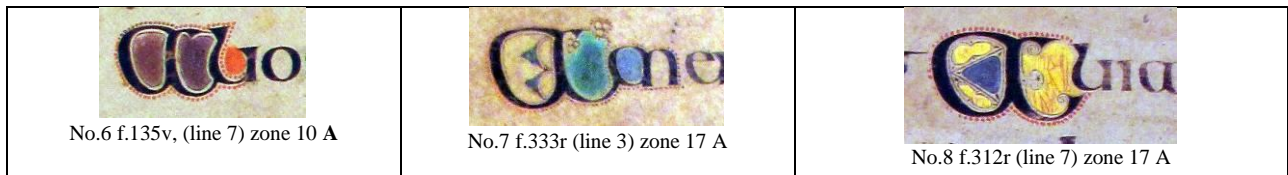


Fig.5.32 Half-uncial *a* initials showing a range of sizes in zones attributed to Scribe A

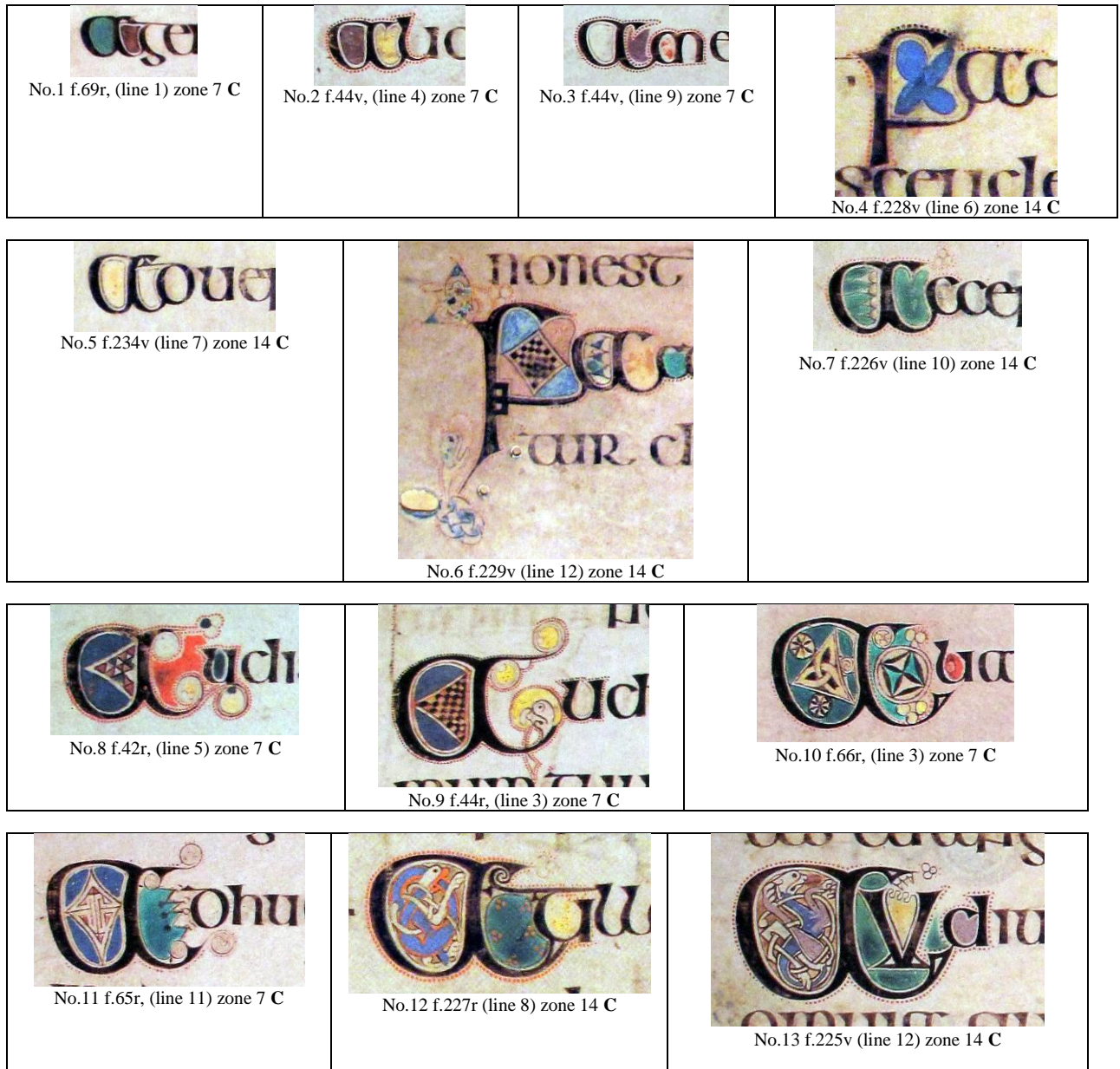


Fig.5.33 Half-uncial *a* initials showing a range of sizes in zones attributed to Scribe C



Fig.5.34 Half-uncial *a* initials showing a range of sizes in zones attributed to Scribe D

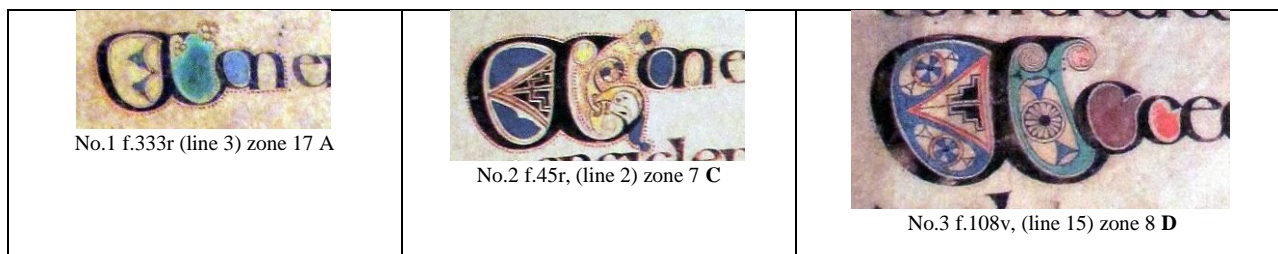


Fig.5.35 Half-uncial *a* initials showing broad letterforms in zones attributed to Scribes A, C and D

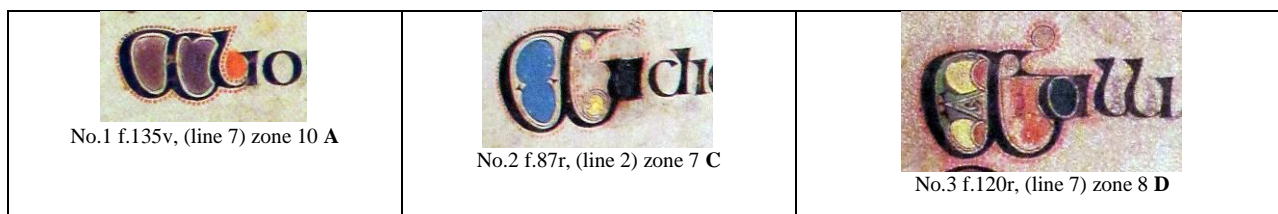


Fig.5.36 Half-uncial *a* initials showing more compressed letterforms which appear taller in zones attributed to Scribes A, C and D

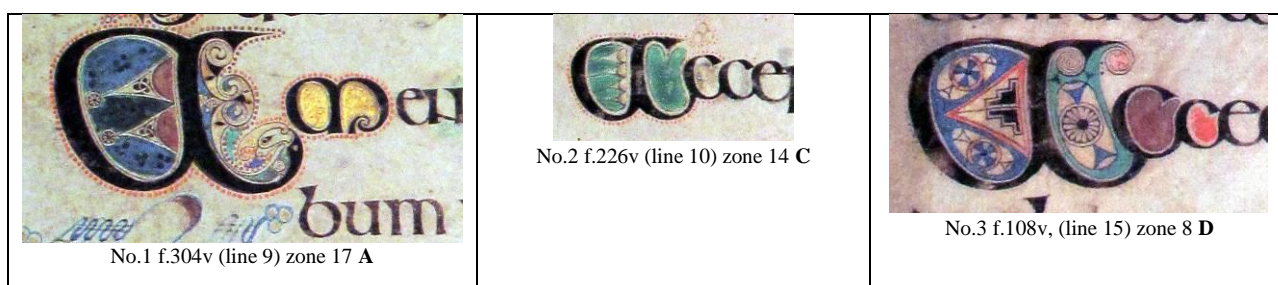


Fig.5.37 Half-uncial *a* initials formed of broader strokes in zones attributed to Scribes A, C and D

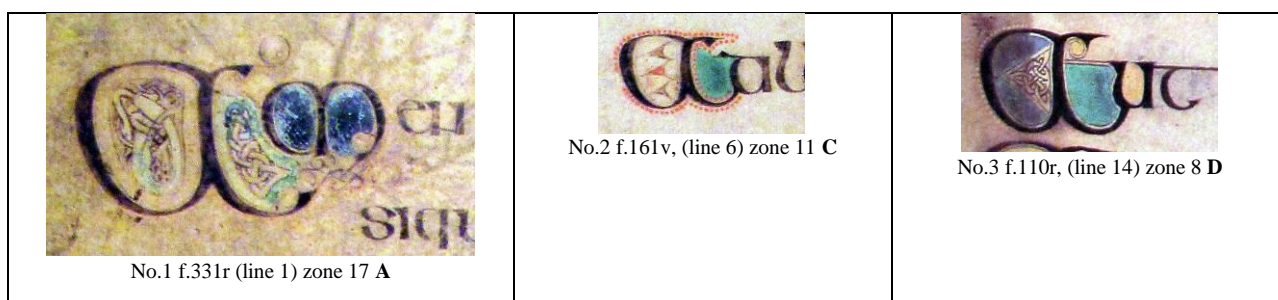


Fig.5.38 Half-uncial *a* initials formed of narrower strokes zones attributed to Scribes A, C and D

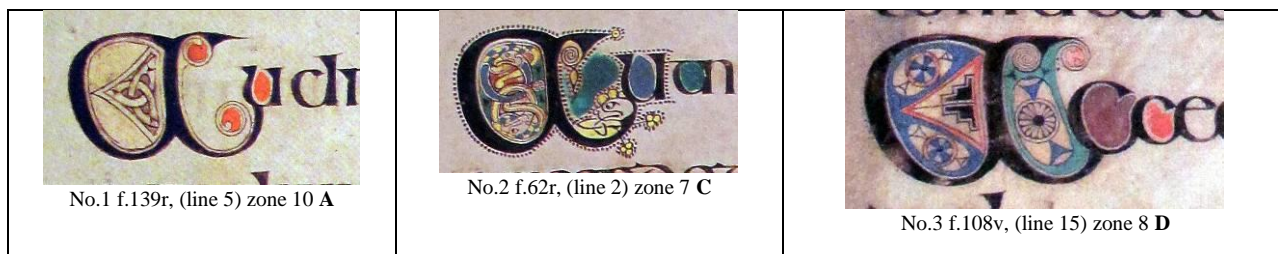


Fig.5.39 Half-uncial *a* initials with larger upper wedges in zones attributed to Scribes A, C and D

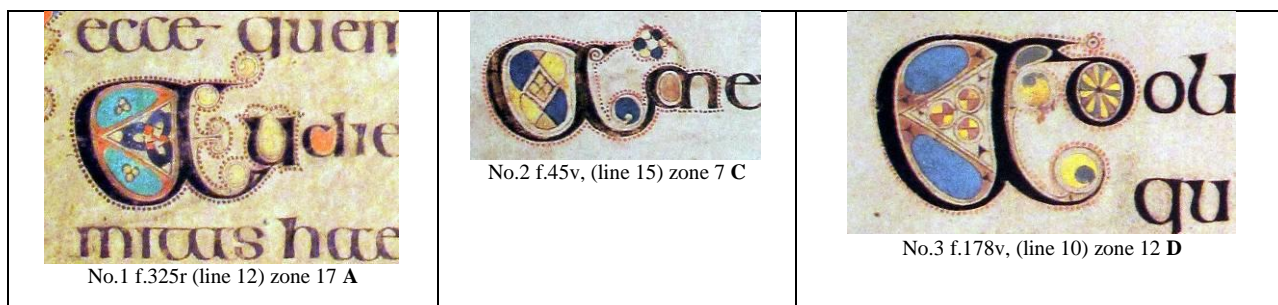


Fig.5.40 Half-uncial *a* initials with smaller upper wedges in zones attributed to Scribes A, C and D

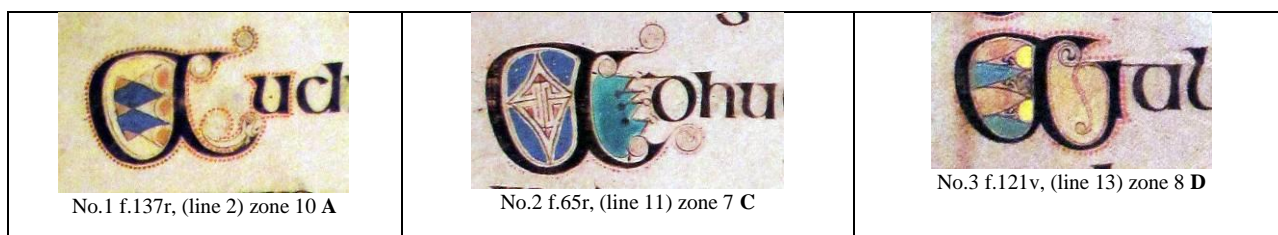


Fig.5.41 Half-uncial *a* initials having upper wedges with added spirals in zones attributed to Scribes A, C and D

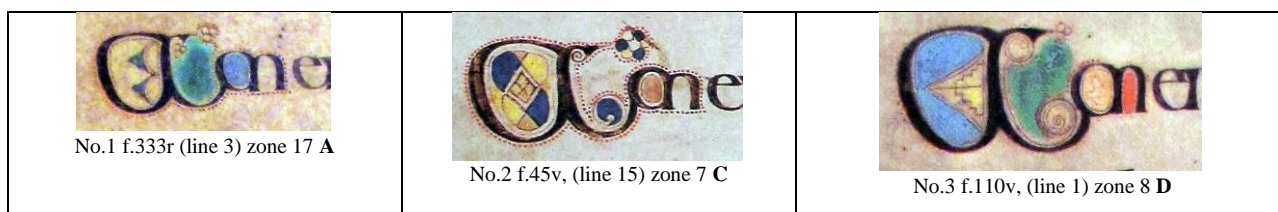


Fig.5.42 Half-uncial *a* initials having upper wedges with added florets in zones attributed to Scribes A, C and D

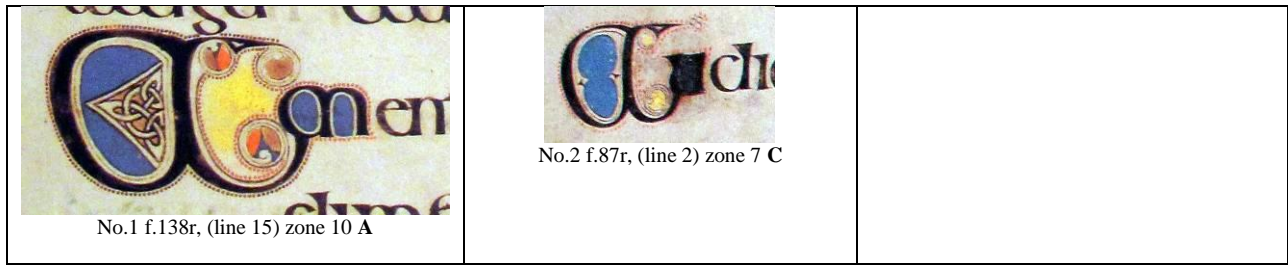


Fig.5.43 Half-uncial *a* initials with ‘open’ upper wedges in zones attributed to Scribes A, and C

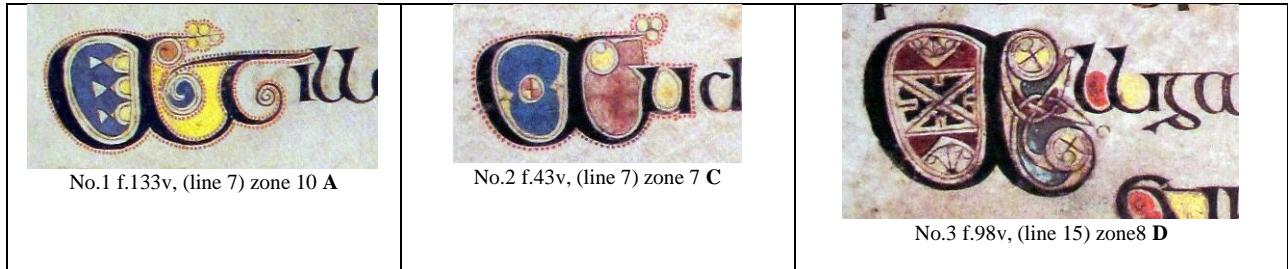


Fig.5.44 Half-uncial *a* without any wedges in zones attributed to Scribes A, C and D

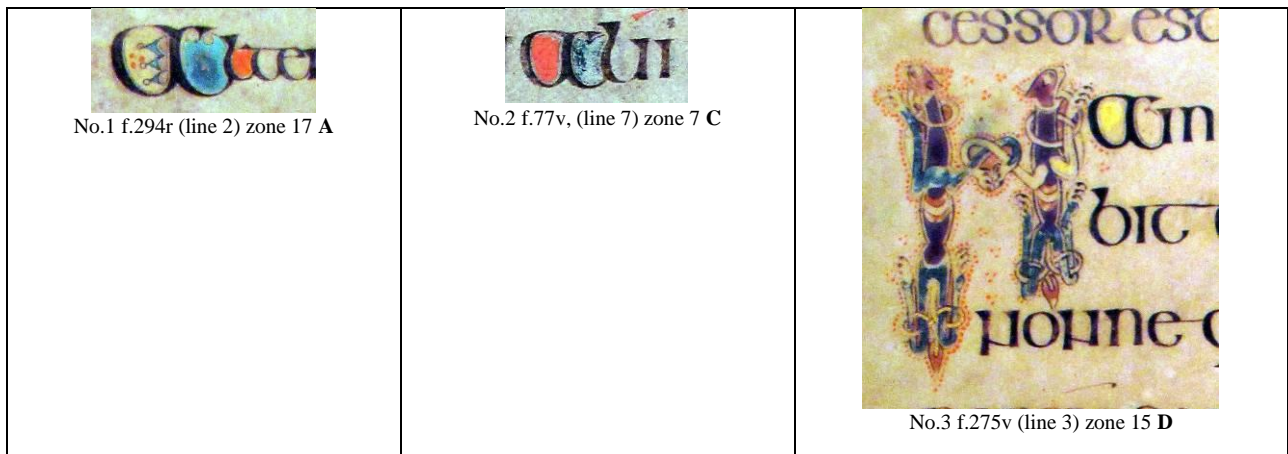


Fig.5.45 Smaller sized half-uncial *a* initials with the tail-stroke level with the bottom of the letter in zones attributed to Scribes A, C and D

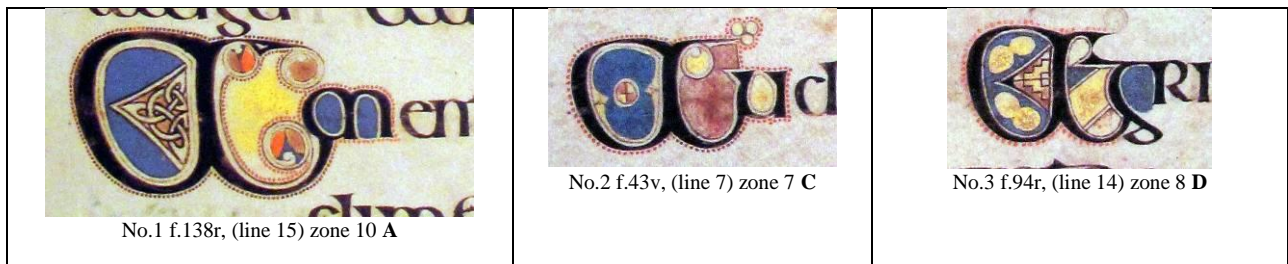


Fig.5.46 Larger sized half-uncial *a* initials with the tail-stroke level with the bottom of the letter in zones attributed to Scribes A, C and D

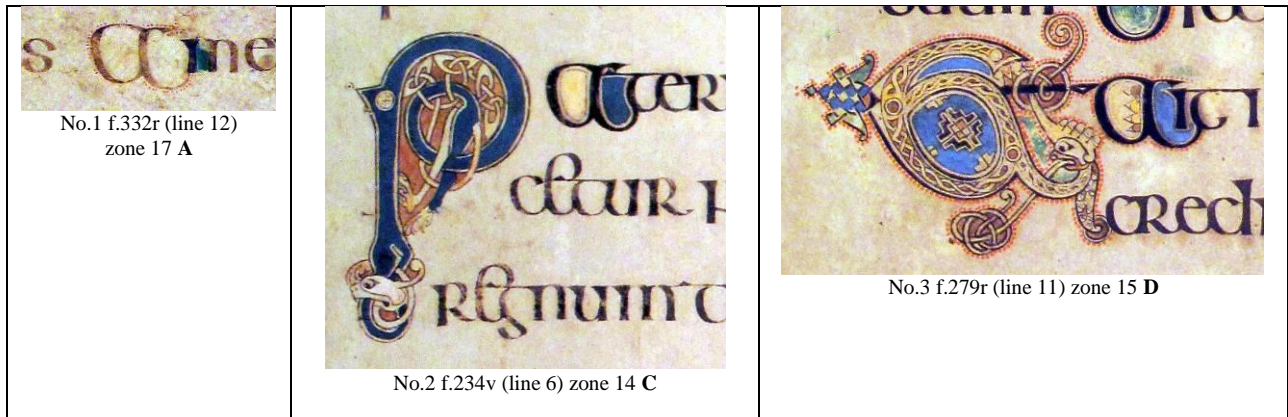


Fig.5.47 Smaller sized half-uncial *a* initials with the tail-stroke below the bottom of the letter in zones attributed to Scribes A, C and D

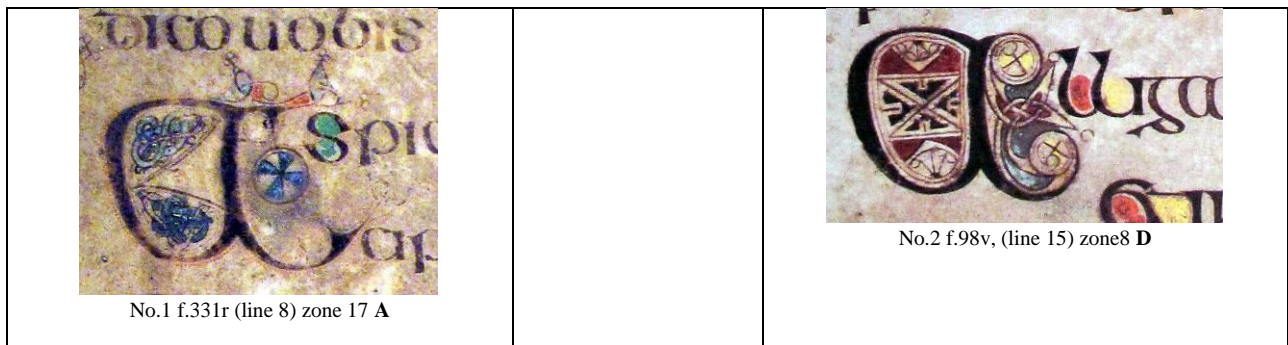


Fig.5.48 Larger sized half-uncial *a* initials with the tail-stroke below the bottom of the letter in zones attributed to Scribes A and D

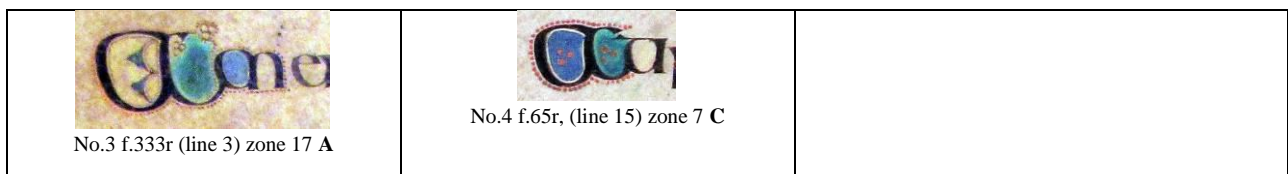


Fig.5.49 Smaller sized half-uncial *a* initials with the tail-stroke above the bottom of the letter in zones attributed to Scribes A and C

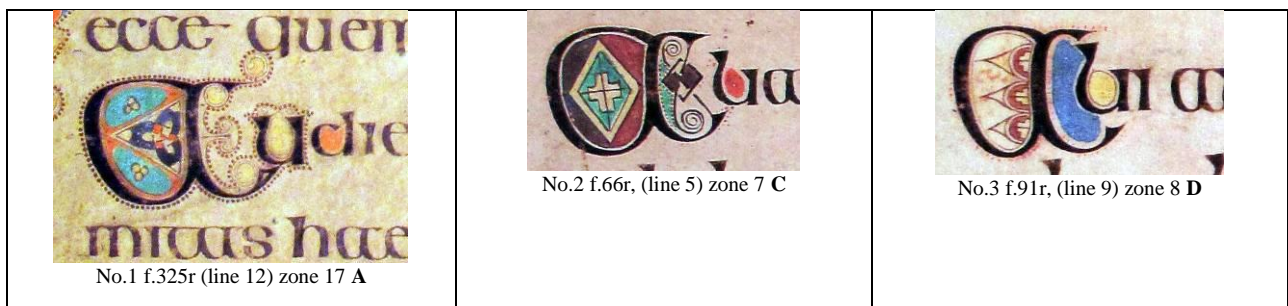


Fig.5.50 Larger sized half-uncial *a* initials with the tail-stroke above the bottom of the letter in zones attributed to Scribes A, C and D



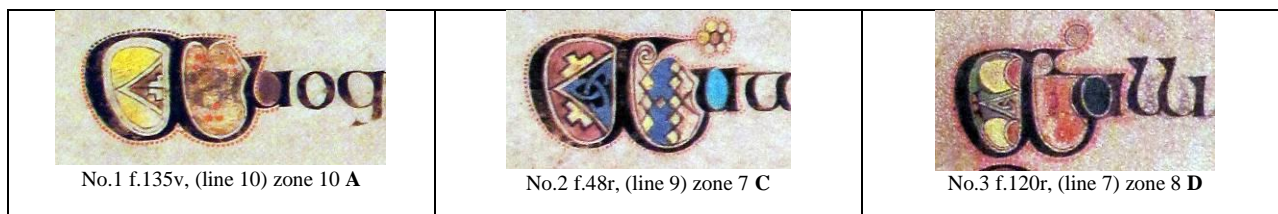


Fig.5.51 Half-uncial *a* initials having tail-strokes without wedges, connected to the following letter in zones attributed to Scribes A, C and D



Fig.5.52 Half-uncial *a* initials with the tail-stroke terminated in wedges which are fully connected to the following letter in zones attributed to Scribes A, C and D

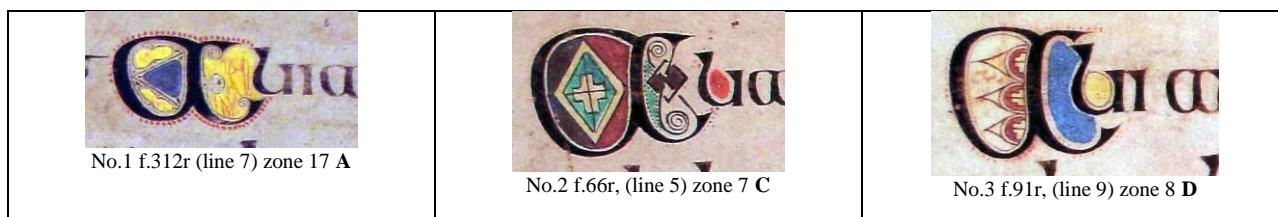


Fig.5.53 Half-uncial *a* initials with the tail-stroke terminated in wedges which are not connected to the following letter in zones attributed to Scribes A, C and D

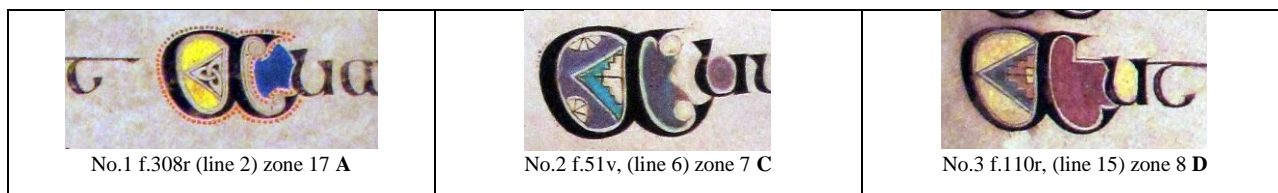


Fig.5.54 Half-uncial *a* initials with the tail-stroke terminated in wedges which touch the following letter in zones attributed to Scribes A, C and D

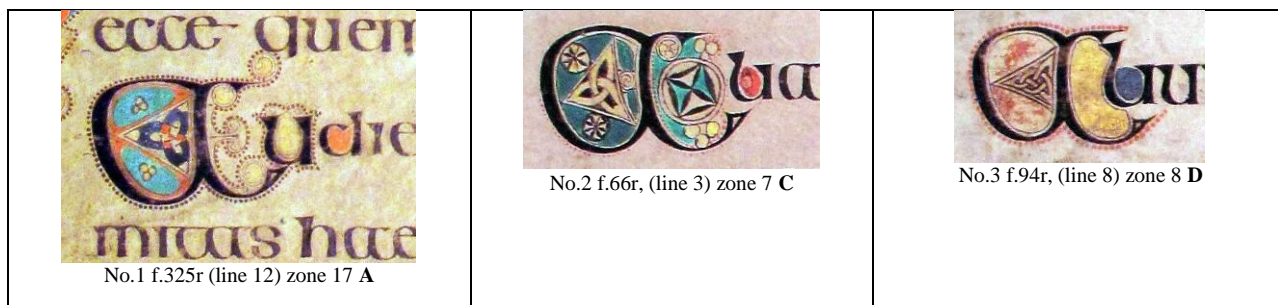


Fig.5.55 Half-uncial *a* initials with the tail-stroke terminated in 'open' wedges in zones attributed to Scribes A, C and D

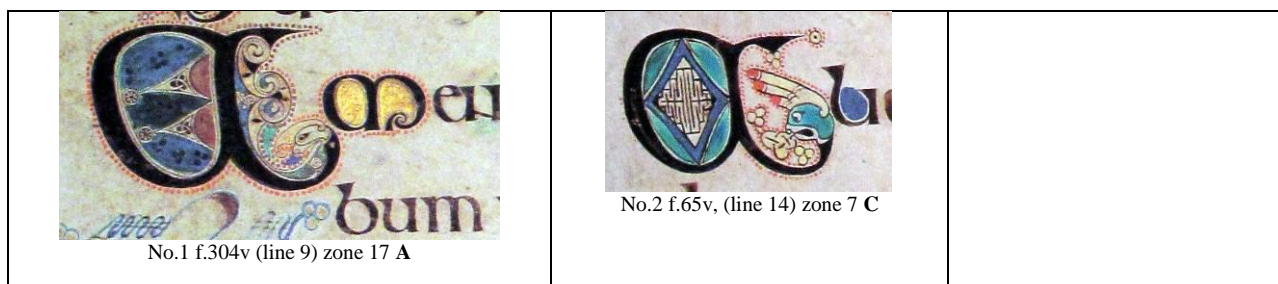


Fig.5.56 Half-uncial *a* initials with the tail-stroke terminated in wedges with added zoomorphic heads in zones attributed to Scribes A and C

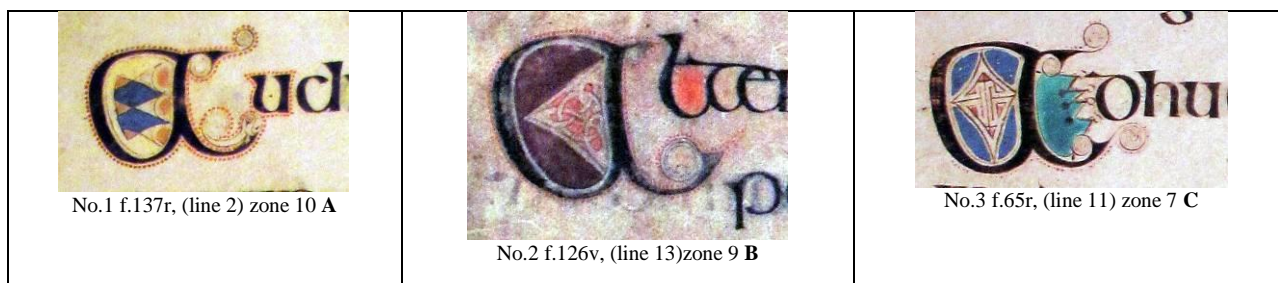


Fig.5.57 Half-uncial *a* initials with tail-stroke wedges having added spirals in zones attributed to Scribes A, B and C

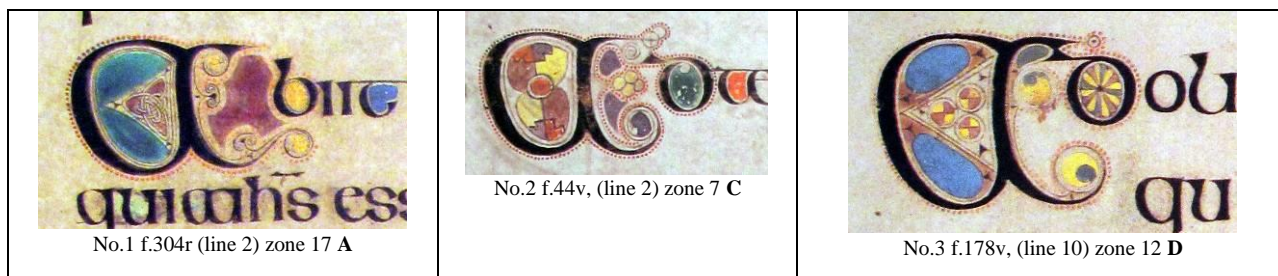


Fig.5.58 Half-uncial *a* initials with the tail-stroke lacking wedges and terminated in spirals in zones attributed to Scribes A, C and D

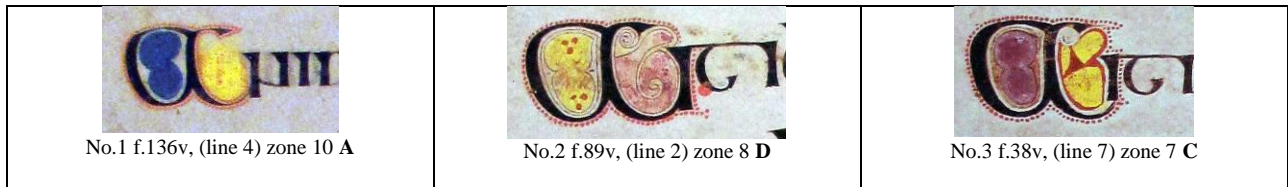


Fig.5.59 Half-uncial *a* initials with internal contour-line trumpet motifs, in zones attributed to Scribes A, C and D (see figs.5.12 and 5.29)

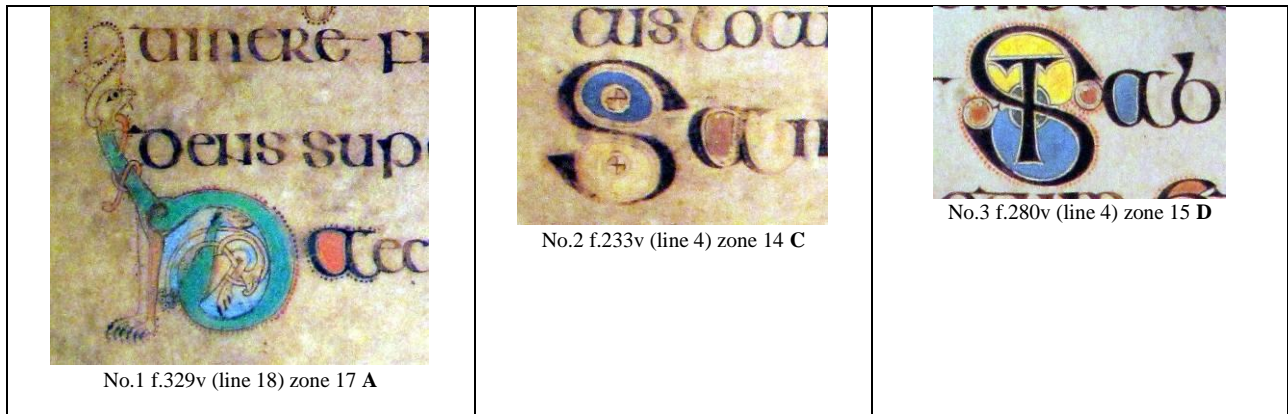


Fig.5.60 Smaller half-uncial *a* initials with colour infill in zones attributed to Scribes A, C and D

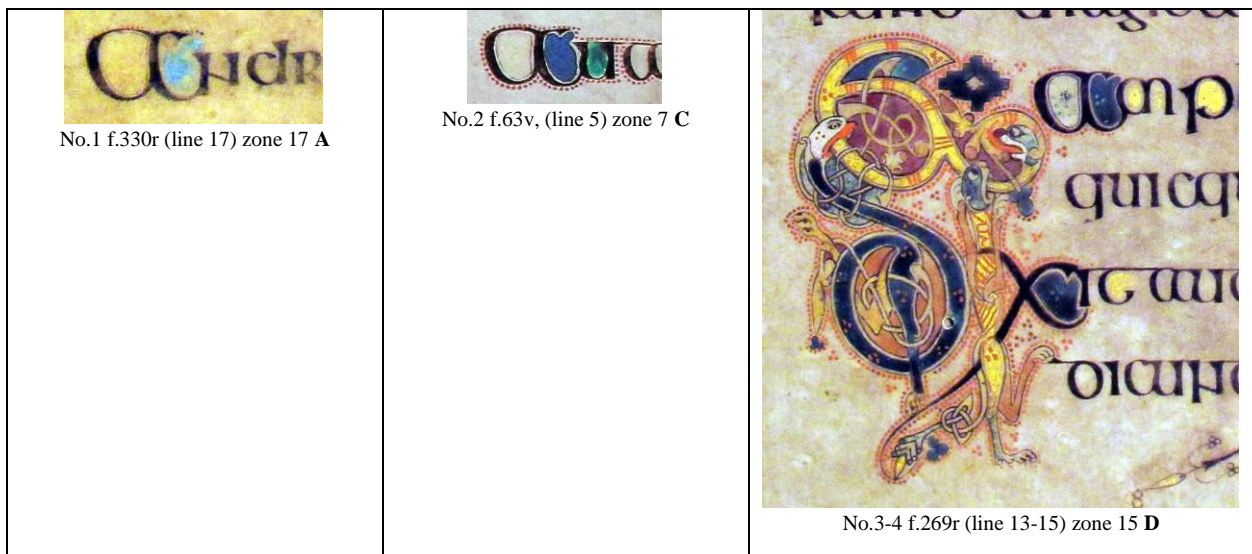


Fig.5.61 Smaller half-uncial *a* initials with colour infill between it and the following letter in zones attributed to Scribes A, C and D

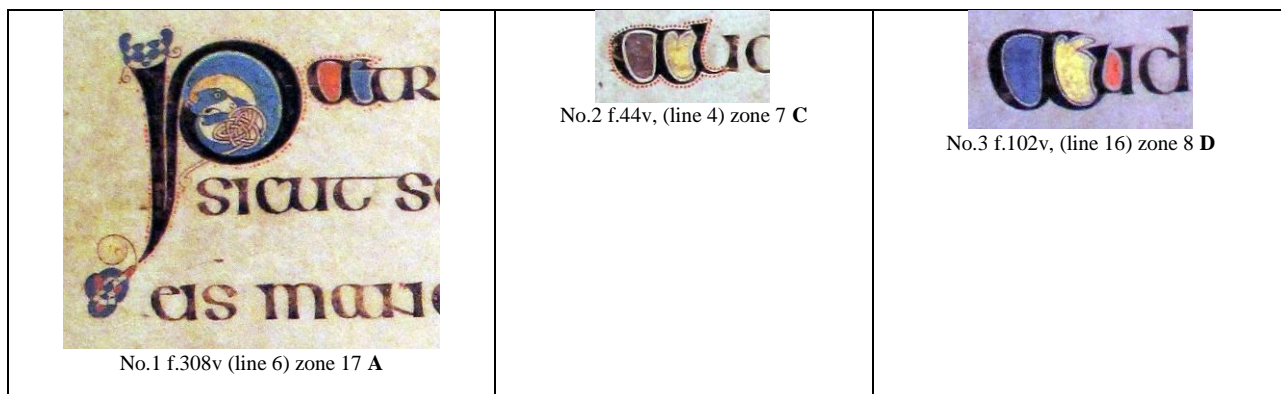


Fig.5.62 Colour infill in smaller half-uncial *a* initials and in the space between it and the following letter in zones attributed to Scribes A, C and D

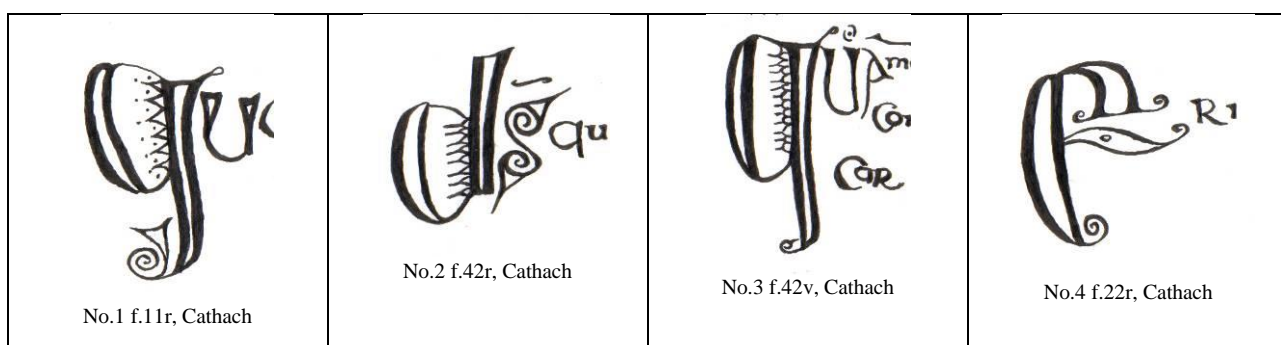


Fig.5.63 Semi-circular/triangular decorative motifs with extensions and dots from the Cathach nos.1-3. No.4 shows a fish-shaped bar on *e*

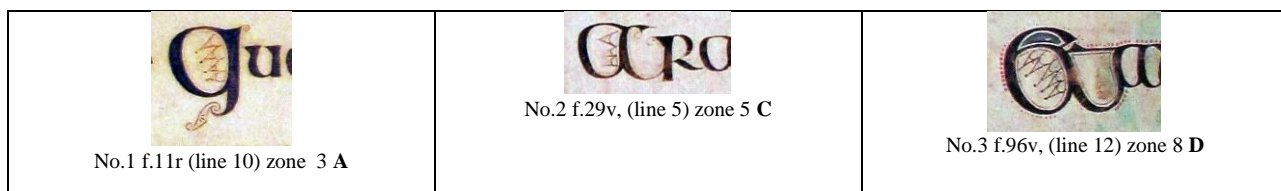


Fig.5.64 Instances of the 'Cathach-style' pointed motif without added colour in zones attributed to Scribes A, C and D

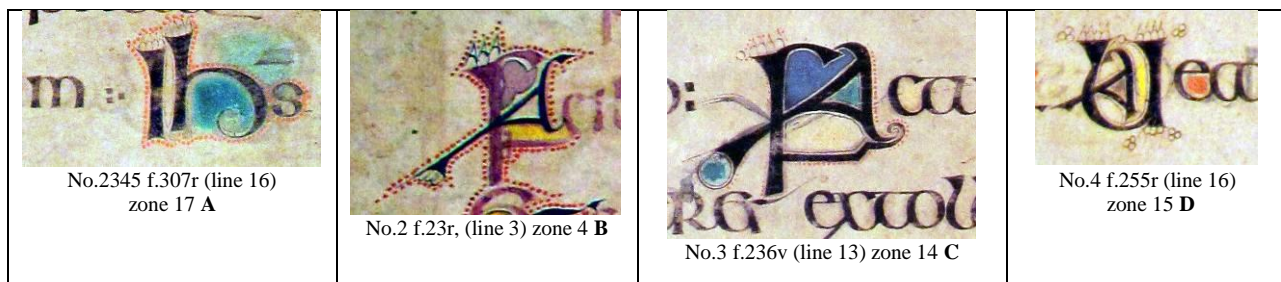


Fig.5.65 Instances of the 'Cathach-style' pointed motif added to terminal wedges of initials in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also fig.5.100)

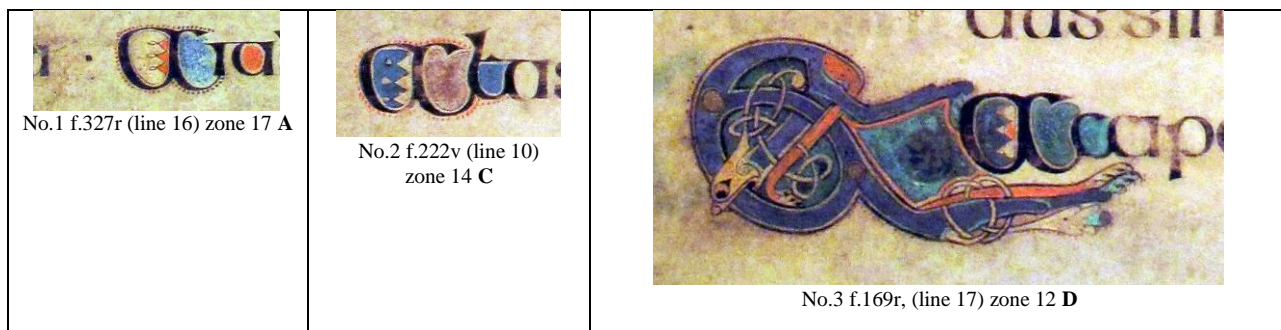


Fig.5.66 Half-uncial *a* initials with smaller internal ‘Cathach-style’ pointed motif in zones attributed to Scribes A, C and D

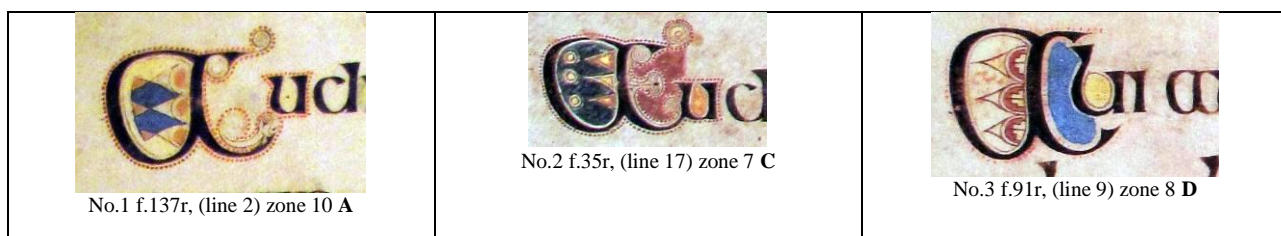


Fig.5.67 Half-uncial *a* initials with internal mid-sized ‘Cathach-style’ pointed motif in zones attributed to Scribes A, C and D

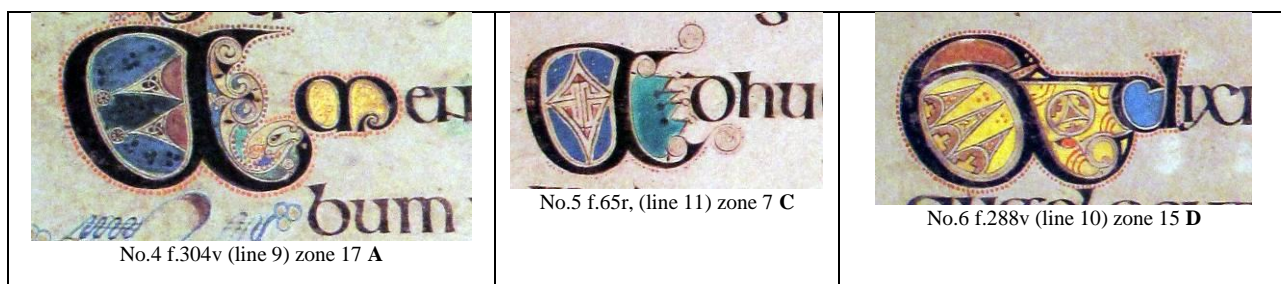
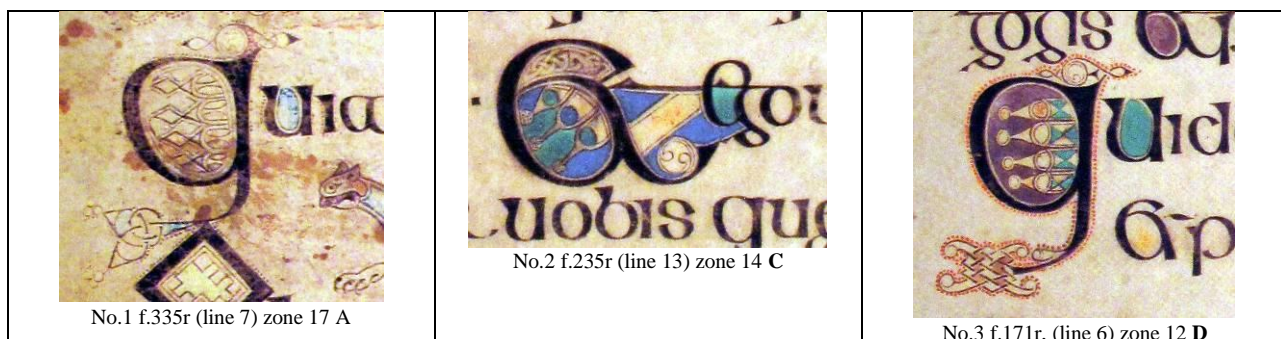


Fig.5.68 Half-uncial *a* initials with internal larger ‘Cathach-style’ pointed motif in zones attributed to Scribes A, C and D (note that the variant form in no.5 is in the space to the right of the letter)

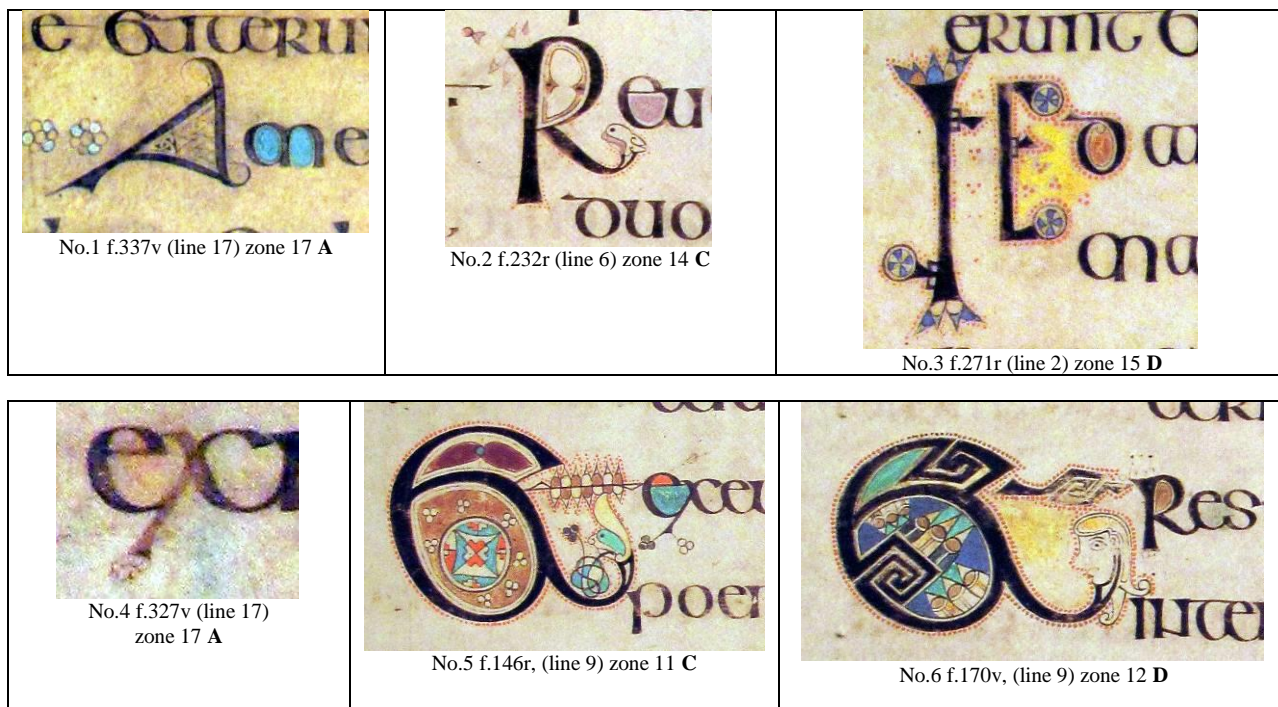


Fig.5.69 Unusual instances of the 'Cathach-style' pointed motif in zones attributed to Scribes A, C and D (see also fig.5.365-no.11)

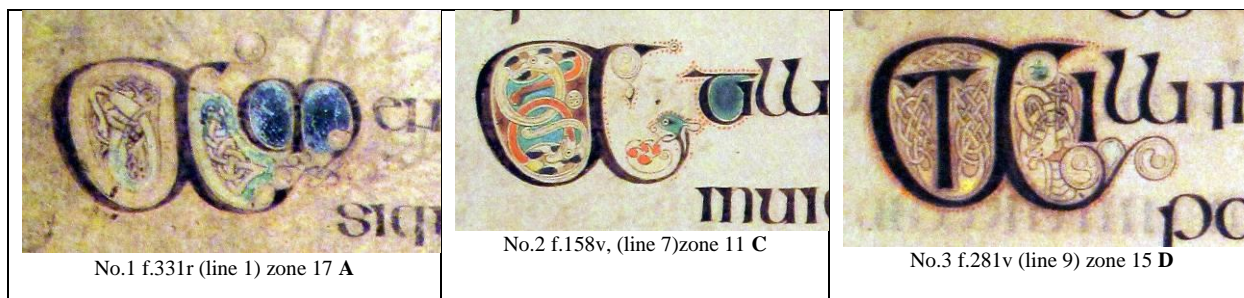


Fig.5.70 Half-uncial *a* initials with internal interlace decoration in zones attributed to Scribes A, C and D

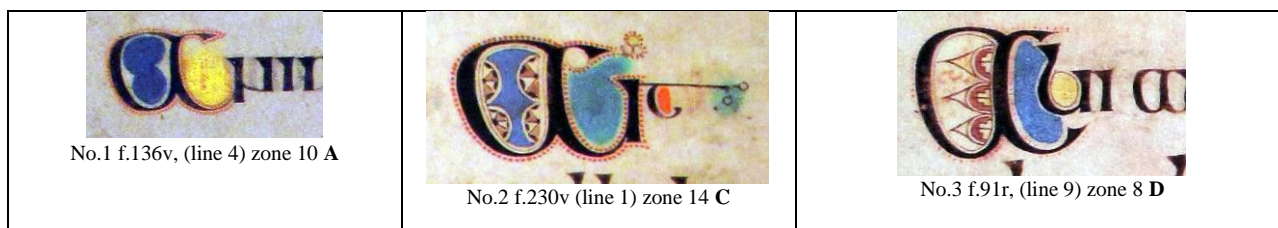


Fig.5.71 Half-uncial *a* initials with colour added in the space between the upper wedge and the tail in zones attributed to Scribes A, C and D

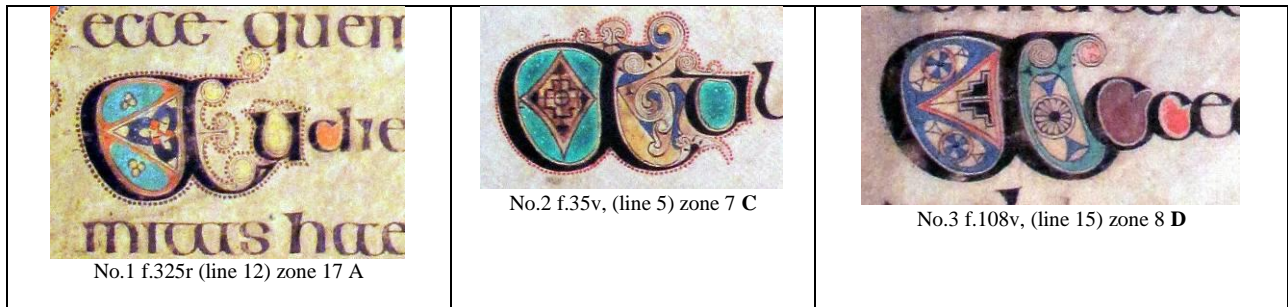


Fig.5.72 Half-uncial *a* initials with decoration added in the space between the upper wedge and the tail in zones attributed to Scribes A, C and D



Fig.5.73 Half-uncial *a* initials with internal geometric decoration in zones attributed to Scribes A, C and D (see also fig.5.14)

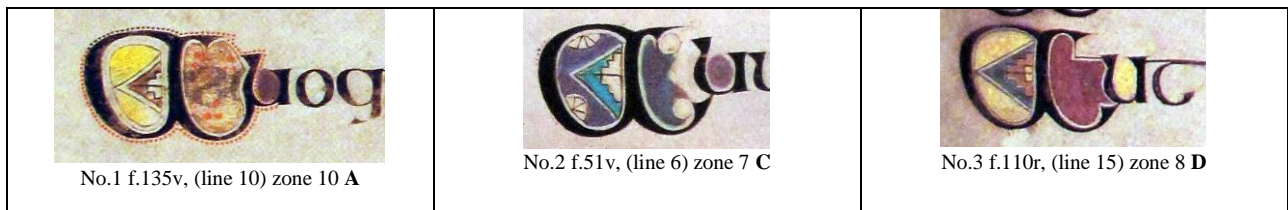


Fig.5.74 Larger half-uncial *a* initials with internal triangles containing stepped motifs in zones attributed to Scribes A, C and D

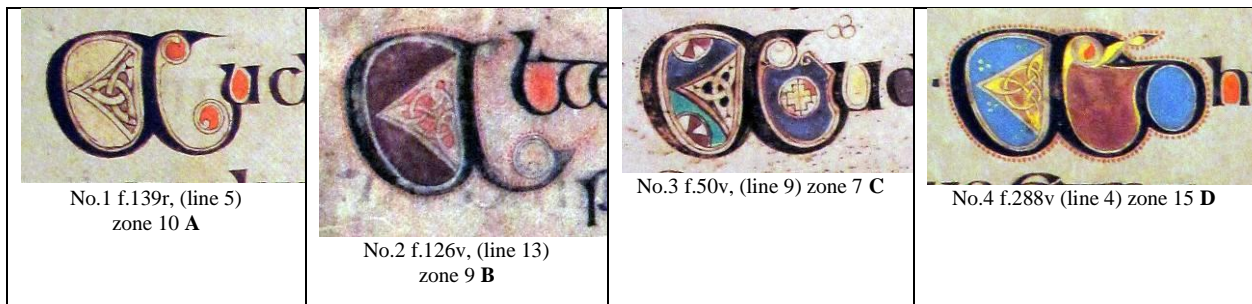


Fig.5.75 Half-uncial *a* initials with internal triangle containing interlace in zones attributed to the various hands in the four-scribe scheme A, B, C and D

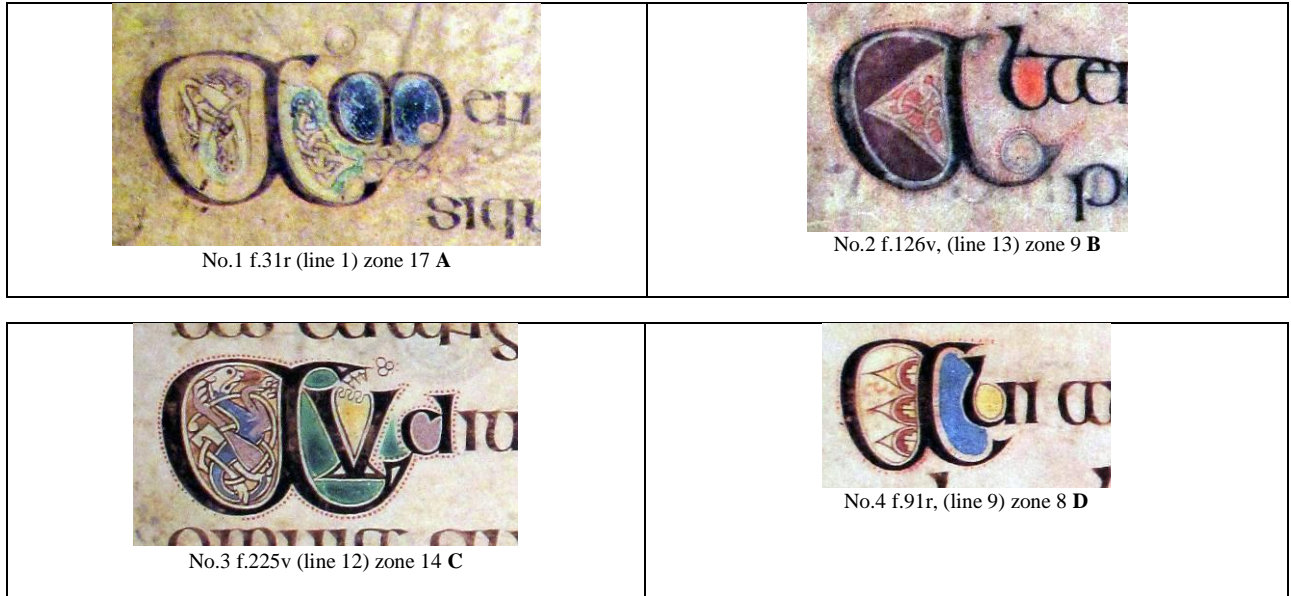


Fig.5.76 Half-uncial *a* initials with the following letter within the space defined by the tail in zones attributed to the various hands in the four-scribe scheme A, B, C and D

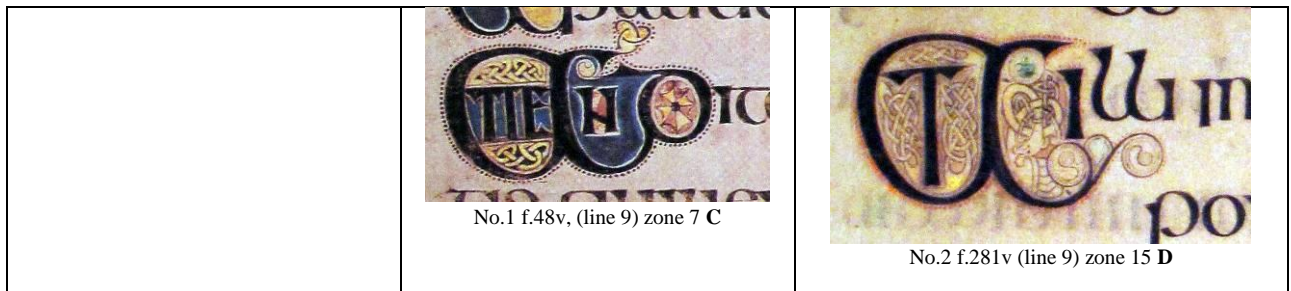


Fig.5.77 Half-uncial *a* initials with letters inside the bowl of the letter in zones attributed to Scribes C and D



Fig.5.78 Cluster of half-uncial *a* initials sharing trumpet-and-spiral motif decoration in the space between the wedges (one on either side of f.304 and one further on, on f.325r, in zone 17 attributed to Scribe A



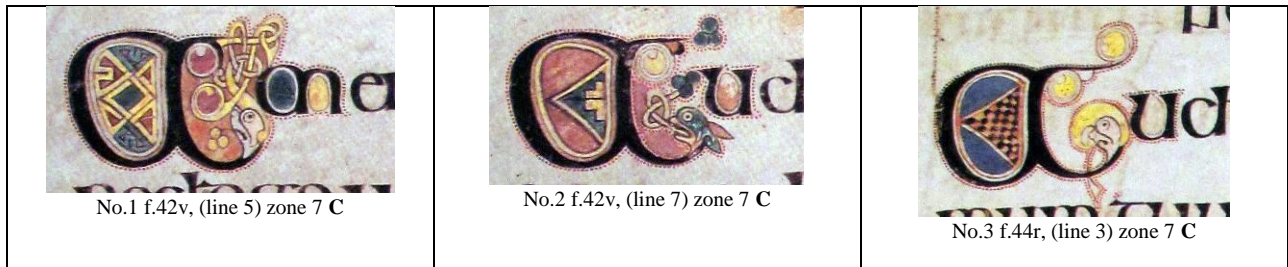


Fig.5.79 Cluster of half-uncial *a* initials sharing zoomorphic heads terminating the tail-stroke, in zone 7 attributed to Scribe C

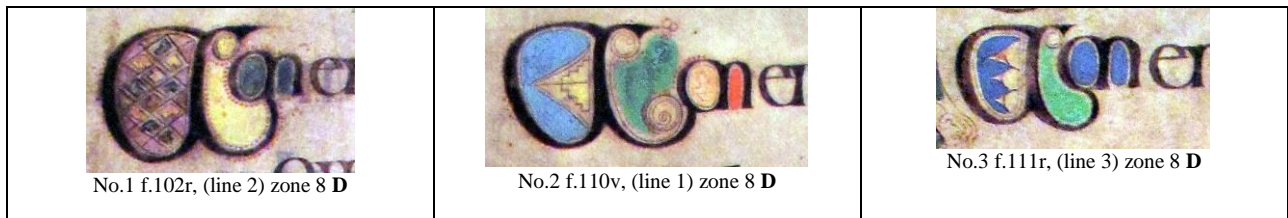


Fig.5.80 Cluster of half-uncial *a* initials sharing distinctive variations in the tail-stroke connection with the following *m*, in zone 8 attributed to Scribe D

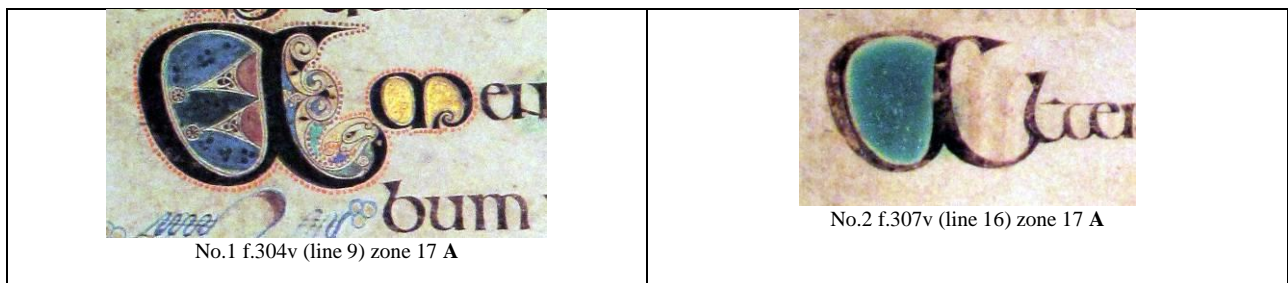


Fig.5.81 Unique instances of half-uncial *a* initials in zones attributed to Scribe A (unusual variation on the 'Cathach-style' motif in no.1 and no added decoration in no.2)

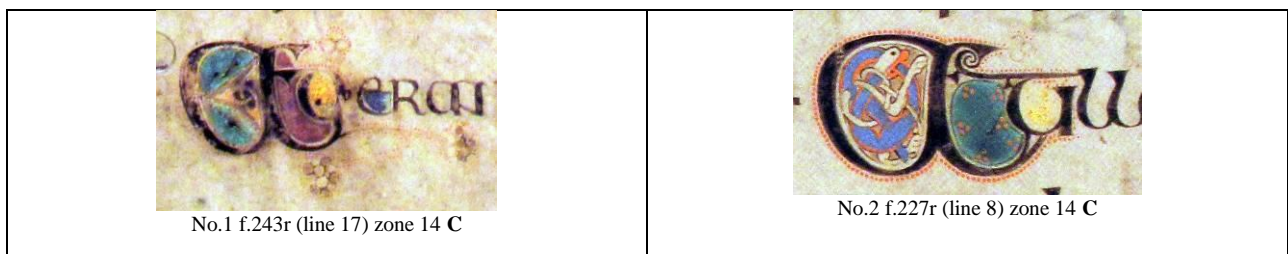


Fig.5.82 Unique instances of half-uncial *a* initials in zones attributed to Scribe C (no.1 with the following *d* linked to the *a* and no.2 with a spiral link between the upper wedge and the following letter *t*)

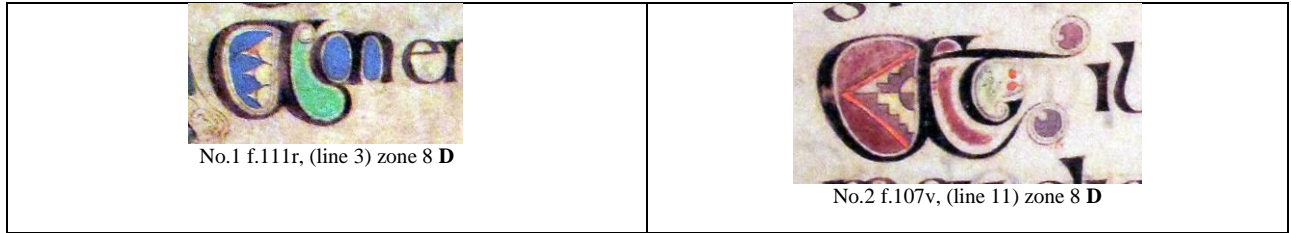
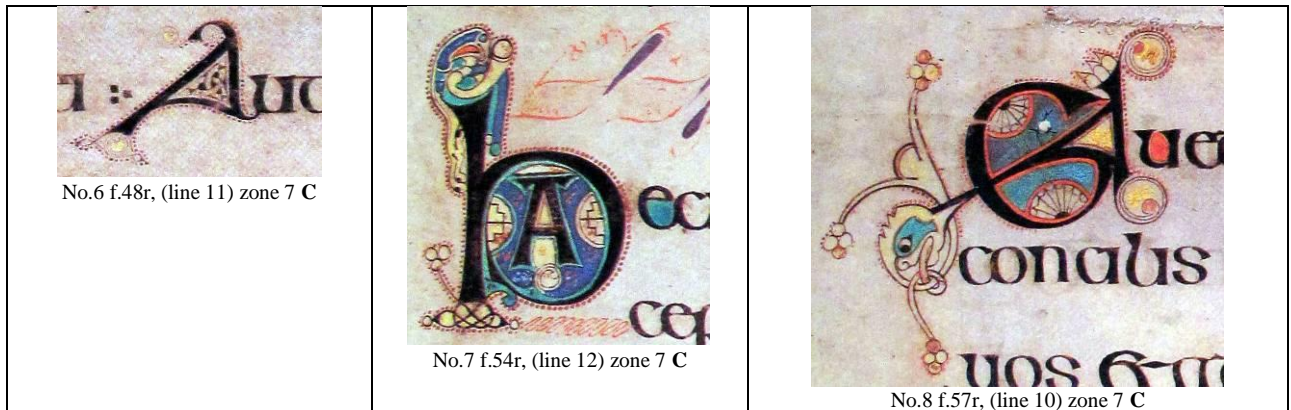
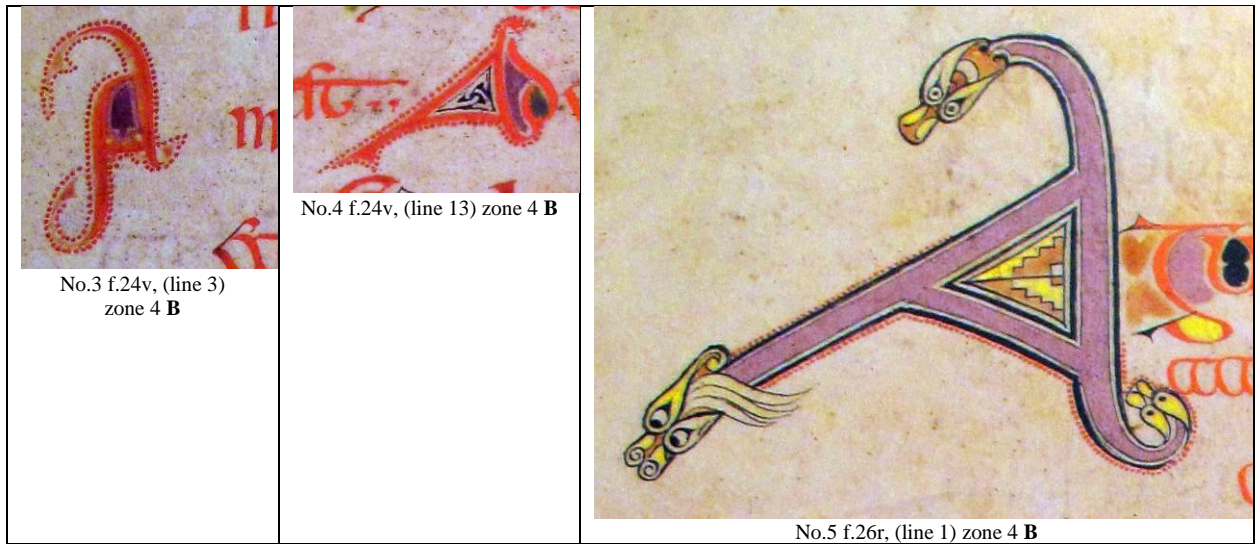
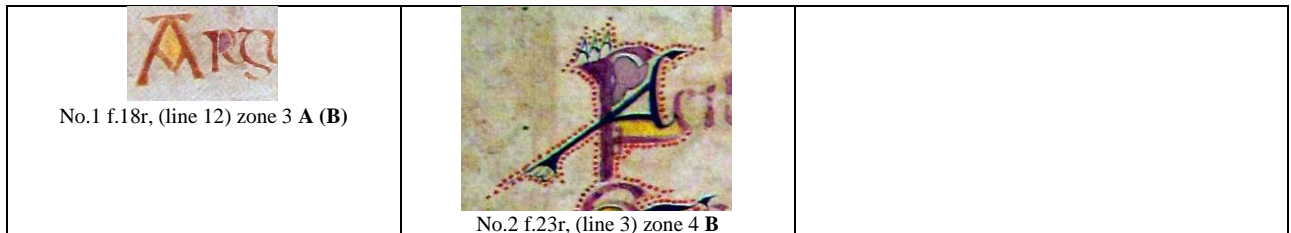


Fig.5.83 Unique instances of half-uncial *a* initials in zones attributed to Scribe D (unusual links with the following letter in each case)





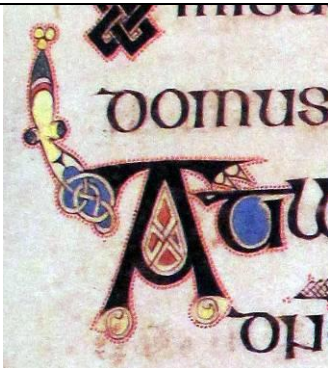
No.9 f.67v, (line 6) zone 7 C



No.10 f.68v, (line 2) zone 7 C



No.11 f.74v, (line 11) zone 7 C



No.12 f.75r, (line 8) zone 7 C



No.13 f.75v, (line 4) zone 7 C



No.14 f.76v, (line 3) zone 7 C



No.15 f.77r, (line 2) zone 7 C



No.16 f.77v, (line 6) zone 7 C



No.17 f.77v, (line 8) zone 7 C



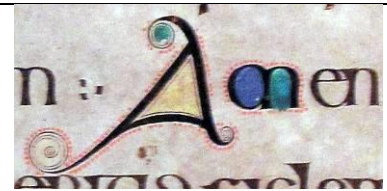
No.18 f.78r, (line 17) zone 7 C



No.19 f.79r, (line 4) zone 7 C



No.20 f.79v, (line 3) zone 7 C



No.21 f.80v, (line 11) zone 7 C



No.22 f.83r, (line 12) zone 7 C



No.23 f.83r, (line 17) zone 7 C



No.24 f.85r, (line 17) zone 7 C



No.25 f.88v, (line 4) zone 8 D



No.26 f.89v, (line 7) zone 8 D



No.27 f.91v, (line 12) zone 8 D



No.28 f.92r, (line 7) zone 8 D



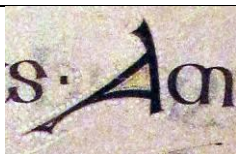
No.29 f.93r, (line 17) zone 8 D



No.30 f.94v, (line 9) zone 8 D



No.31 f.94v, (line 11) zone 8 D



No.32 f.99r, (line 5) zone 8 D



No.33 f.99v, (line 4) zone 8 D



No.34 f.99v, (line 9) zone 8 D



No.35 f.99v, (line 14) zone 8 D



No.36 f.100r, (line 3) zone 8 D



No.37 f.100r, (line 12) zone 8 D



No.38 f.100v, (line 3) zone 8 D



No.39 f.100v, (line 11)zone 8 D



No.40 f.101r, (line 2) zone 8 D



No.41 f.101r, (line 11) zone 8 D



No.42 f.101v, (line 15) zone 8 D



No.43 f.102v, (line 3) zone 8 D



No.44 f.103r, (line 7) zone 8 D



No.45 f.104r, (line 1) zone 8 D



No.46 f.105v, (line 2) zone 8 D



No.47 f.106v, (line 3) zone 8 D



No.48 f.107v, (line 11) zone 8 D



No.49 f.108r, (line 4) zone 8 D



No.50 f.110v, (line 17) zone 8 D



No.51 f.110v, (line 17) zone 8 D



No.52 f.112v, (line 7) zone 8 D



No.53 f.112v, (line 10) zone 8 D



No.54 f.112v, (line 16) zone 8 D



No.55 f.113r, (line 4) zone 8 D



No.56 f.113r, (line 10) zone 8 D



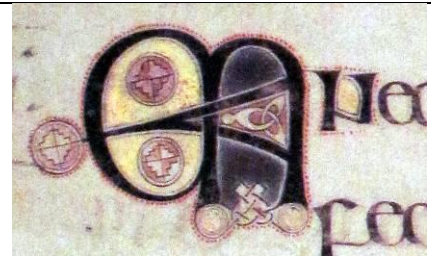
No.57 f.113v, (line 1) zone 8 D



No.58 f.117v, (line 10) zone 8 D



No.59 f.118v, (line 15) zone 8 D



No.60 f.119v, (line 11) zone 8 D



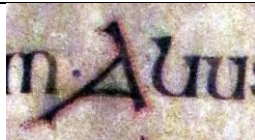
No.61 f.121r, (line 8) zone 8 D



No.62 f.121v, (line 14) zone 8 D



No.63 f.125v, (line 2) zone 8 D



No.64 f.125v, (line 4) zone 8 D



No.65 f.128v, (line 10) zone 9 B



No.66 f.162r, (line 3) zone 11 C



No.67 f.164r, (line 2) zone 12 D



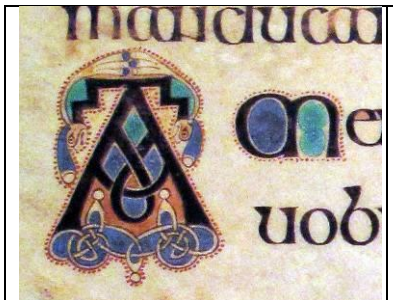
No.68 f.165r, (line 2) zone 12 D



No.69 f.168v, (line 15) zone 12 D



No.70 f.175v, (line 9) zone 12 D



No.71 f.176v, (line 6) zone 12 D



No.72 f.185v, (line 8) zone 12 D



No.73 f.187r, (line 12) zone 12 D



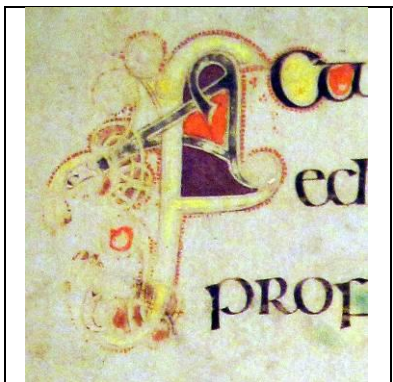
No.74 f.191v (line 15) zone 14 C



No.75 f.192r (line 14) zone 14 C



No.76 f.192v (line 14) zone 14 C



No.77 f.194r (line 1) zone 14 C



No.78 f.194r (line 13) zone 14 C



No.79 f.195r (line 11) zone 14 C



No.80 f.197v (line 17) zone 14 C



No.81 f.198r (line 6) zone 14 C



No.82 f.199v (line 13) zone 14 C



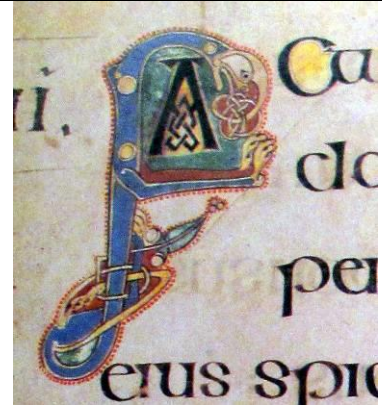
No.83 f.205r (line 12) zone 14 C



No.84 f.206v (line 12) zone 14 C



No.85 f.207r (line 3) zone 14 C



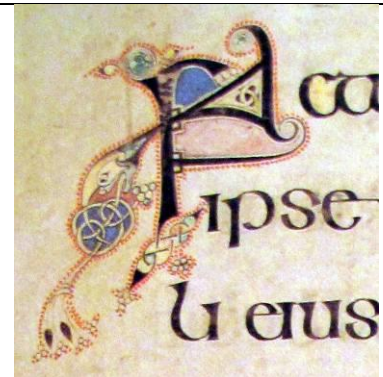
No.86 f.210v (line 2) zone 14 C



No.87 f.212v (line 11) zone 14 C



No.88 f.220v (line 13) zone 14 C



No.89 f.222r (line 1) zone 14 C



No.90 f.223v (line 14) zone 14 C



No.91 f.227v (line 14) zone 14 C



No.92 f.230r (line 12) zone 14 C





No.93 f.236v (line 13) zone 14 C



No.94 f.238r (line 15) zone 14 C



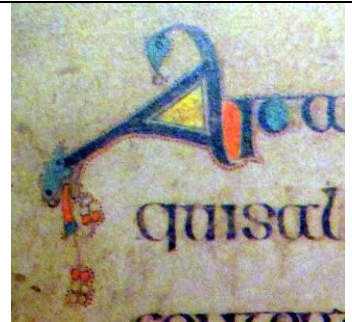
No.95 f.241r (line 7) zone 14 C



No.96 f.241v (line 13) zone 14 C



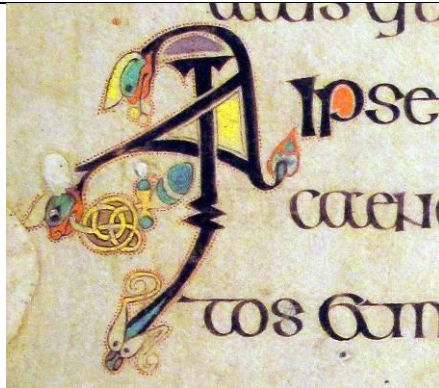
No.97 f.244v (line 14) zone 15 D



No.98 f.245v (line 1) zone 15 D



No.99 f.248r (line 2) zone 15 D



No.100 f.248r (line 5) zone 15 D



No.101 f.248r (line 13) zone 15 D



No.102 f.248v (line 13) zone 15 D



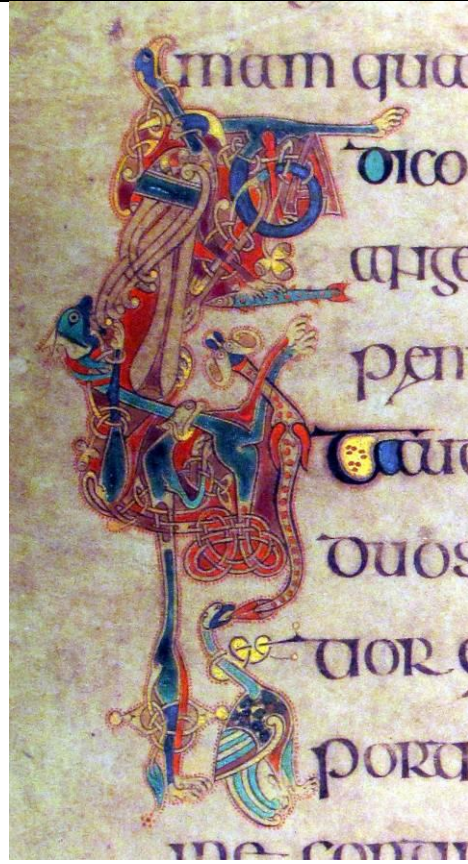
No.103 f.249r (line 12) zone 15 D



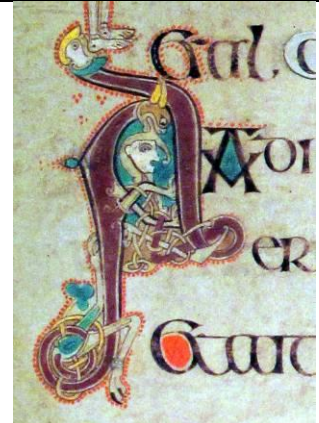
No.104 f.249v (line 16) zone 15 D



No.105 f.250r (line 14) zone 15 D



No.106-7 f.250v (lines 5-8) zone 15 D



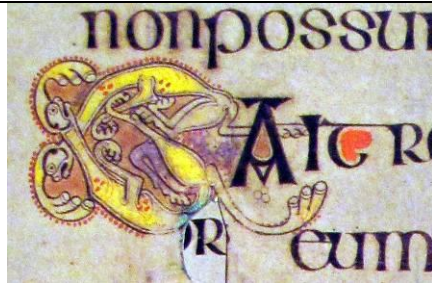
No.108 f.253v (line 10) zone 15 D



No.109 f.254r (line 2) zone 15 D



No.110 f.254r (line 16) zone 15 D



No.111 f.255r (line 3) zone 15 D



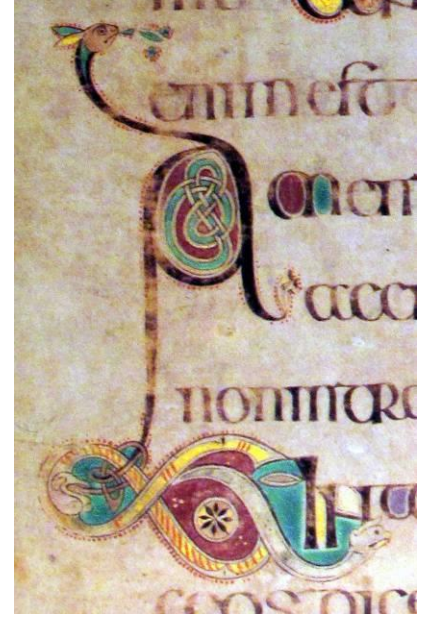
No.112 f.255r (line 16) zone 15 D



No.113 f.257r (line 9) zone 15 D



No.114 f.259v (line 4) zone 15 D



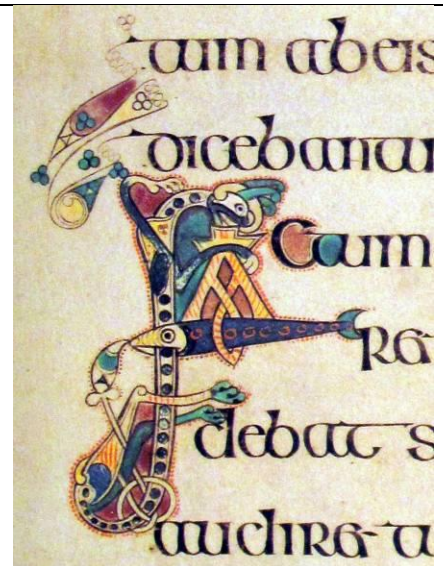
No.115-6 f.259v (lines 11-14) zone 15 D



No.117 f.260v (line 6) zone 15 D



No.118 f.260v (line 16) zone 15 D



No.119 f.261r (line 12) zone 15 D



No.120 f.267r (line 11) zone 15 D



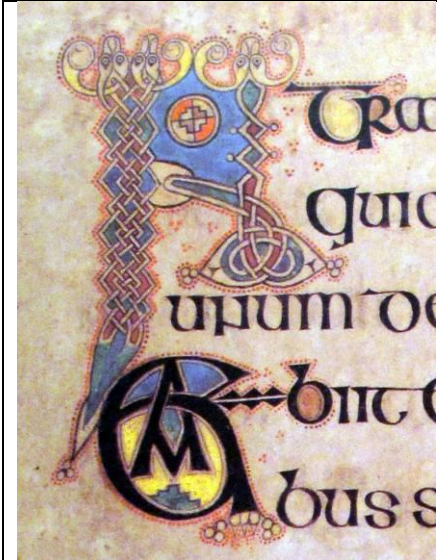
No.121 f.268r (line 10) zone 15 D



No.122 f.269v (line 4) zone 15 D



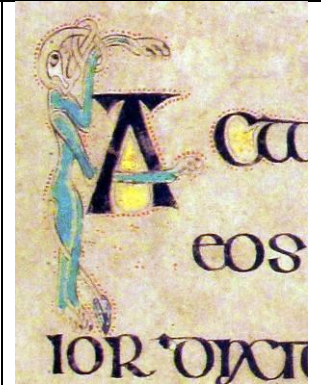
No.123 f.269v (line 16) zone 15 D



No.124-5 f.273v (line 3-6) zone 15 D



No.126 f.274r (line 15) zone 15 D



No.127 f.275r (line 11)  
zone 15 D



No.128 f.277r (line 15) zone 15 D



No.129 f.279v (line 4) zone 15 D



No.130-31 f.280r (lines 2-5)  
zone 15 D



No.132 f.282v (line 11) zone 15 D



No.133 f.293v (line 8) zone 17 A



No.134 f.294r (line 18) zone 17 A



Fig.5.84 All instances of uncial-*a* initials in zones attributed to the various hands in the four-scribe scheme A, B, C and D

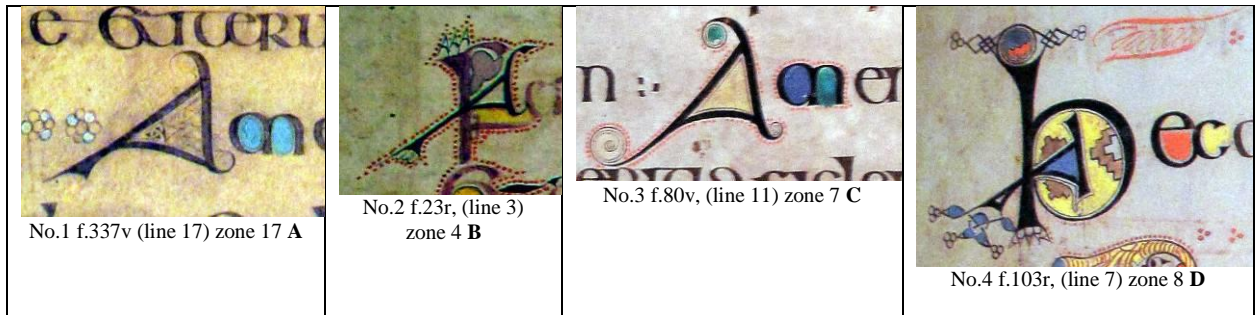


Fig.5.85 Uncial-*a* initials formed of thinner strokes in zones attributed to the various hands in the four-scribe scheme A, B, C and D

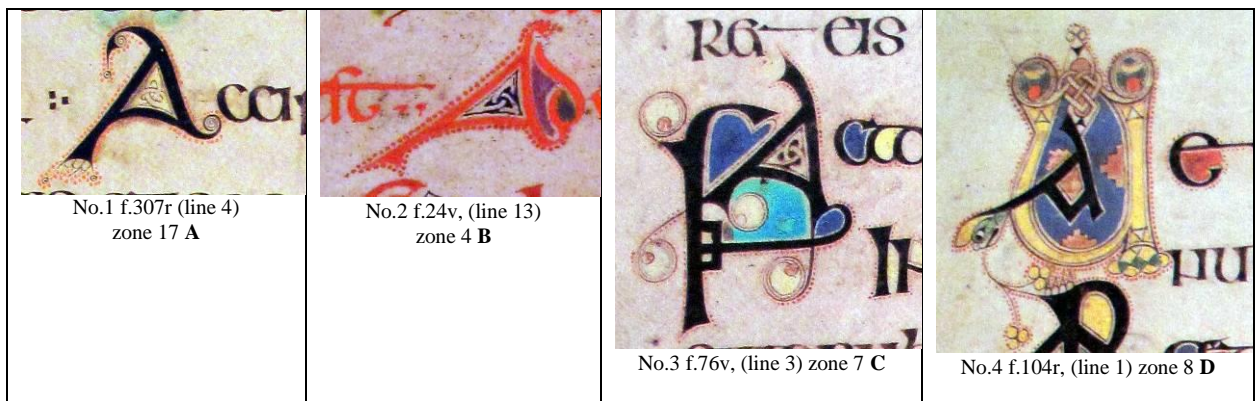


Fig.5.86 Uncial-*a* initials formed of thicker strokes in zones attributed to the various hands in the four-scribe scheme A, B, C and D

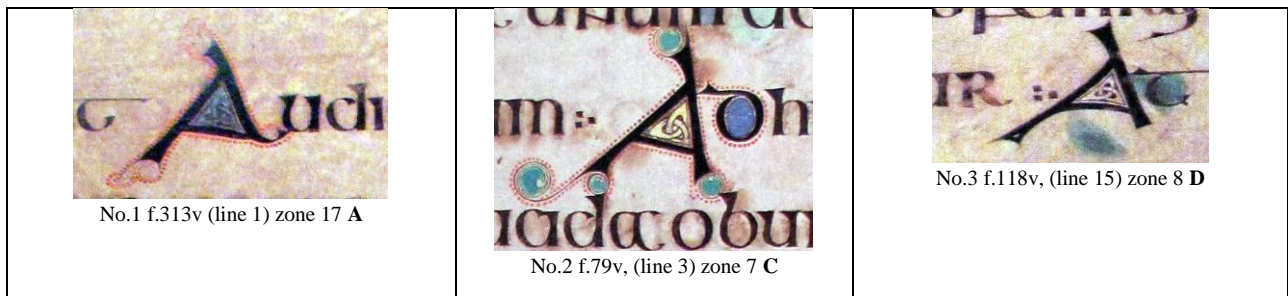


Fig.5.87 Uncial-*a* initials with relatively straight wedged ends at the top of the main stroke in zones attributed to Scribes A, C and D

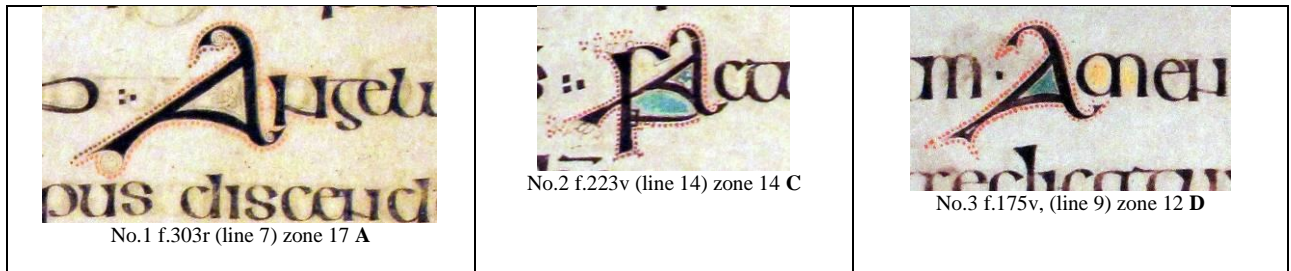


Fig.5.88 Uncial-*a* initials with curved wedges at the top of the main stroke in zones attributed to Scribes A, C and D (the tail-stroke wedges are also curved – compare with nos.2 and 3 in the previous illustration)



Fig.5.89 Uncial-*a* initials with spirals at the top and curved wedges on the tail-stroke in zones attributed to Scribes A and D

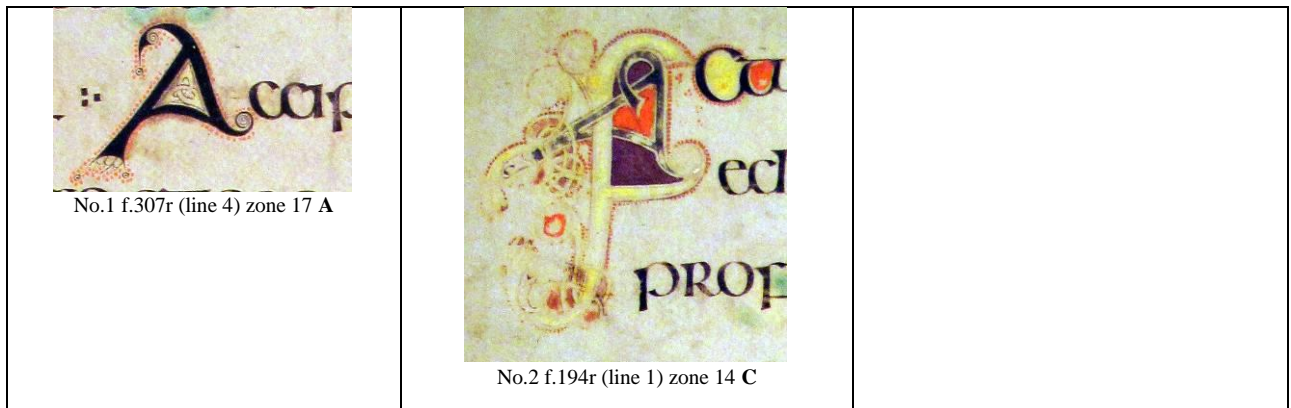


Fig.5.90 Uncial-*a* initials with curved wedges at the top and spirals on the tail-stroke in zones attributed to Scribes A and C

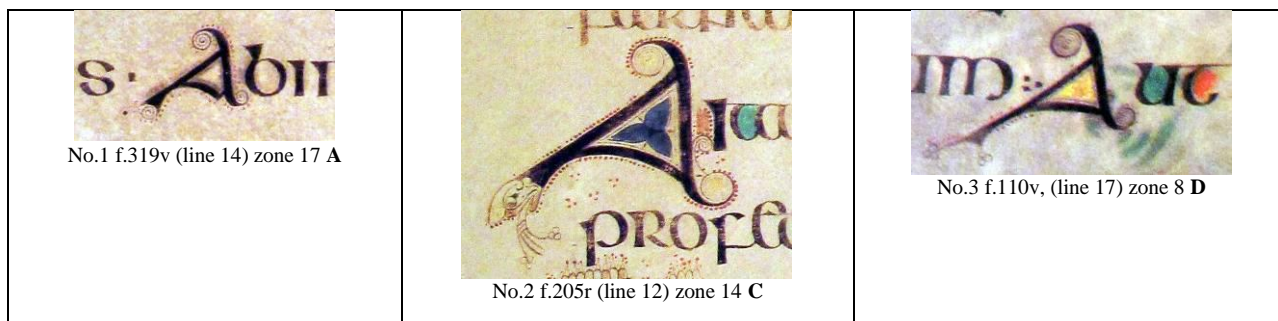


Fig.5.91 Uncial-*a* initials with spirals replacing wedges at the top and on the tail-stroke in zones attributed to Scribes A, C and D



Fig.5.92 Uncial-*a* initials with an 'open' wedge on the downstroke to the left, in zones attributed to Scribes A, C and D

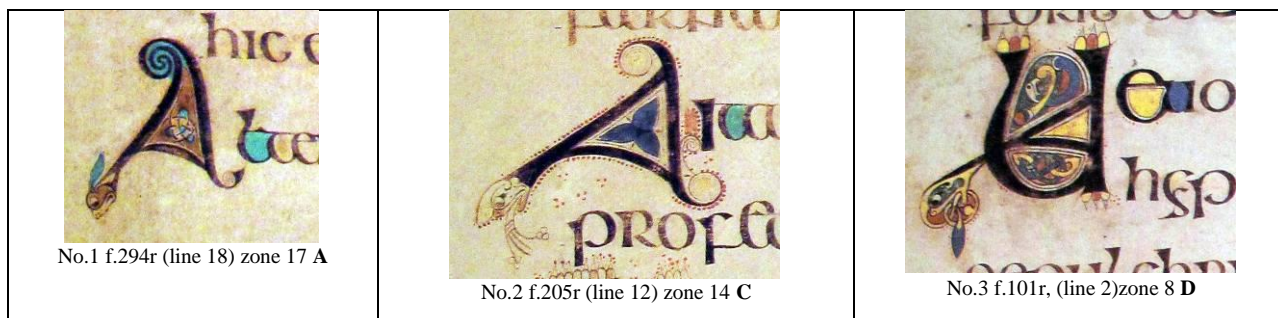


Fig.5.93 Uncial-*a* initials with a zoomorphic head on the downstroke to the left, in zones attributed to Scribes A, C and D



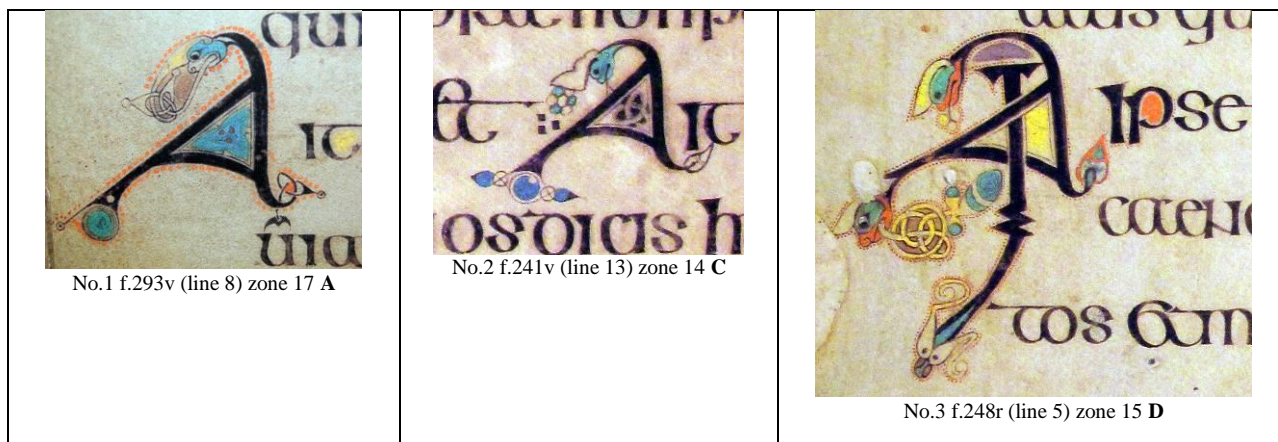


Fig.5.94 Uncial-*a* initials with zoomorphic head terminating curved wedges at the top, in zones attributed to Scribes A, C and D

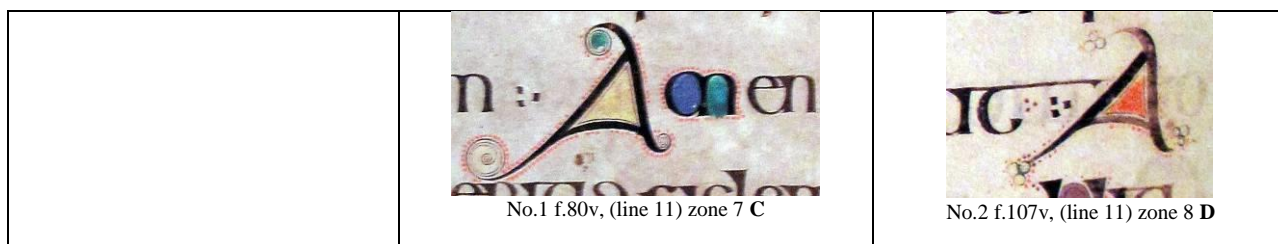


Fig.5.95 Uncial-*a* initials with no wedges, in zones attributed to Scribes C and D

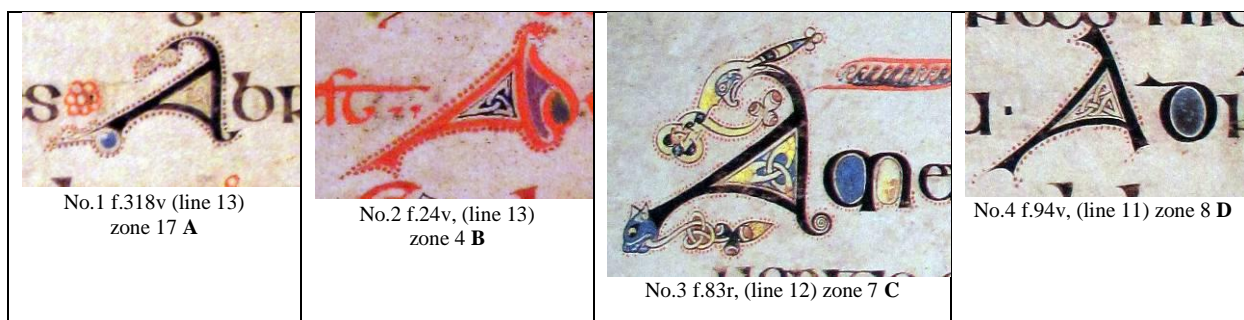


Fig.5.96 Uncial-*a* initials with gently curved crossbars, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

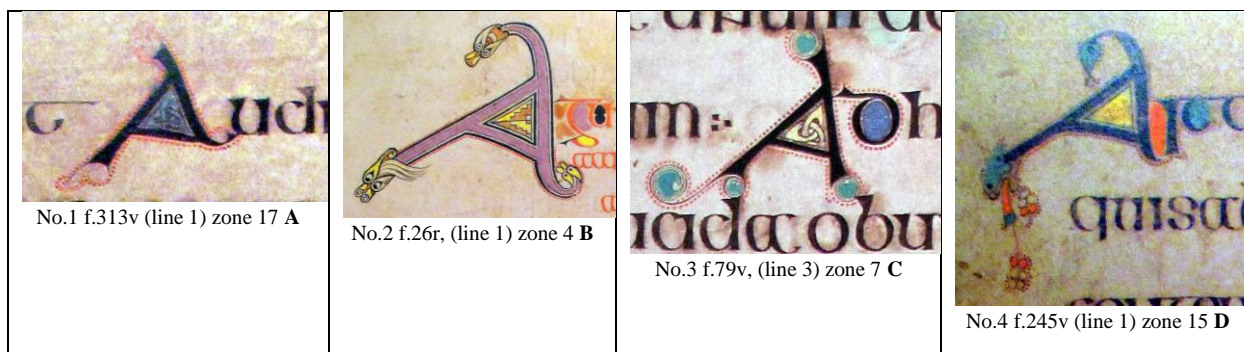


Fig.5.97 Uncial-*a* initials with straight crossbars, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

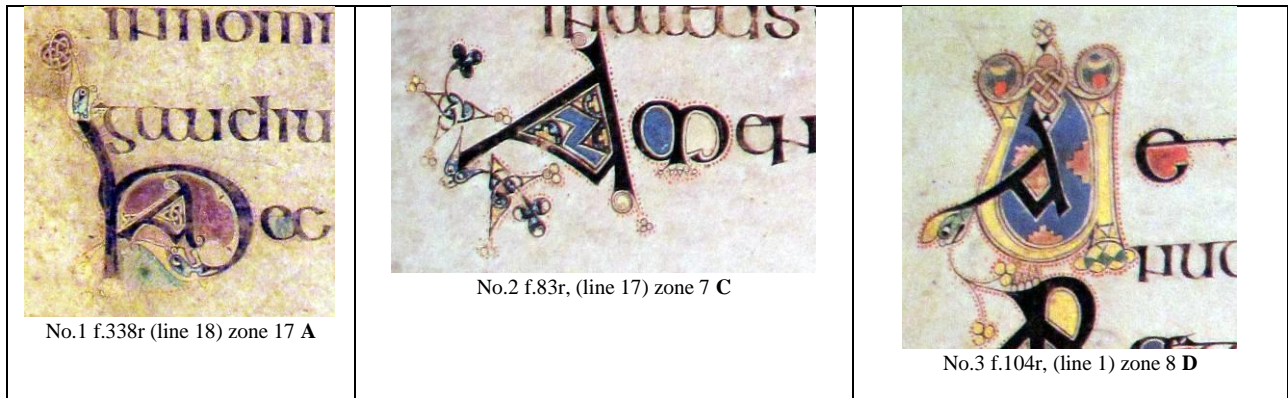


Fig.5.98 Uncial-*a* initials with angular elements in the crossbars, in zones attributed to Scribes A, C and D

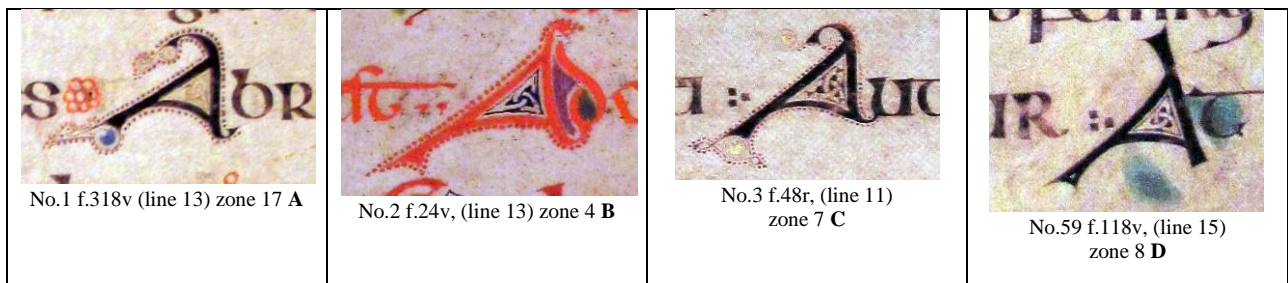


Fig.5.99 Uncial-*a* initials with internal triquetra interlace, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

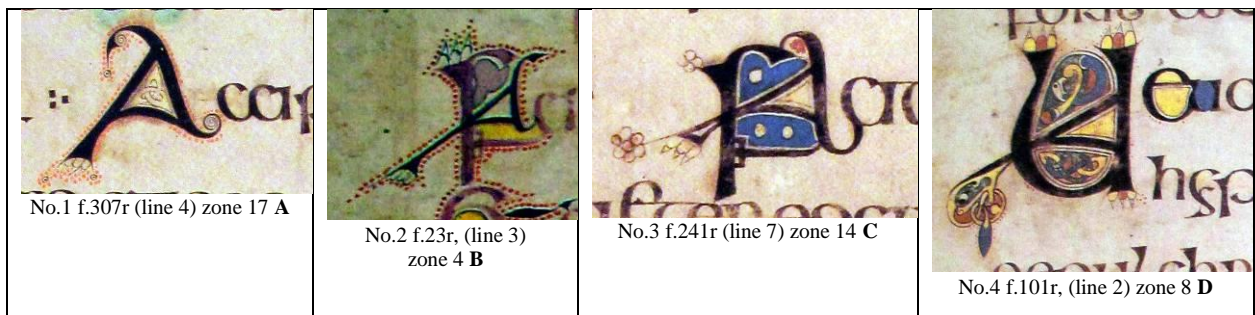


Fig.5.100 Uncial-*a* initials with 'Cathach-style' triple pointed motifs added to some of the wedges, in zones attributed to Scribes A, B, C and D (see also fig.5.65)

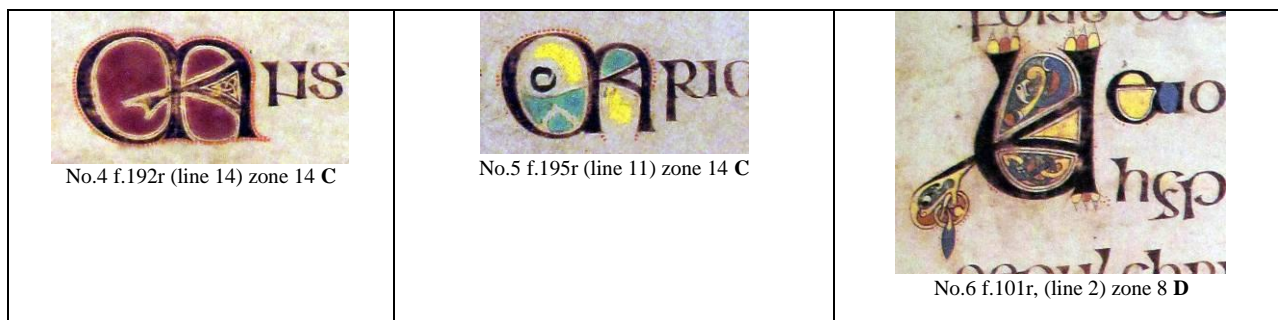
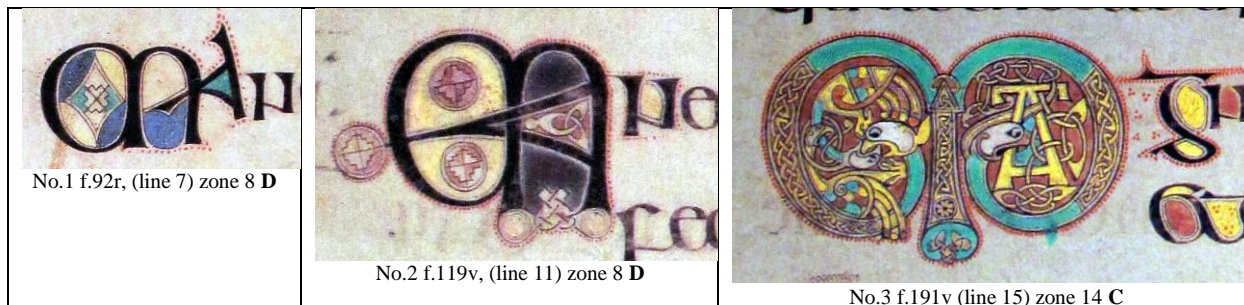


Fig.5.101 All instances of uncial-*a* initials linked and ligatured with *m* (no.6 uniquely with *u*), in zones attributed to Scribes C and D (see also figs.3.374, 3.232-no.4 and 5.105)

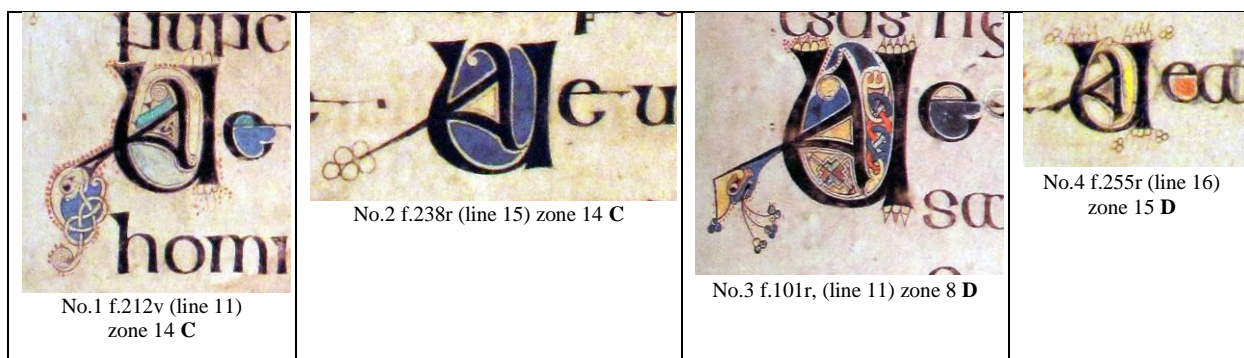


Fig.5.102 Instances of uncial-*a* initials internally linked with *u*, in zones attributed to Scribes C and D



Fig.5.103 Instances of uncial-*a* initials linked to *f*, in zones attributed to Scribes B, C and D

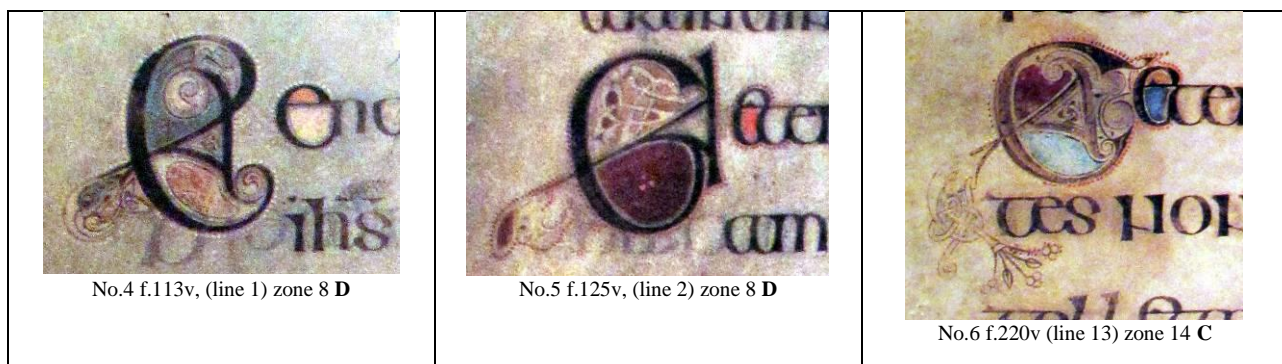
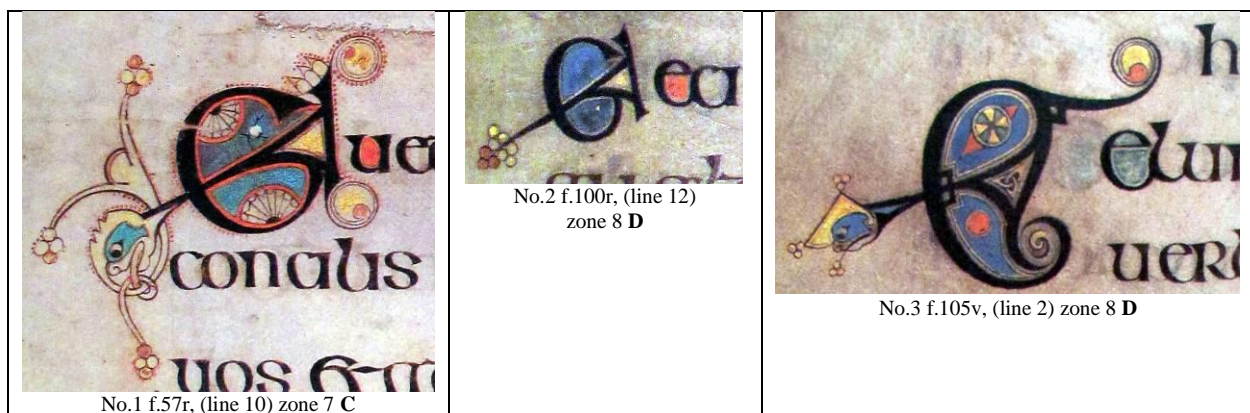


Fig.5.104 All instances of uncial-*a* initials linked to *c*, in zones attributed to Scribes C and D



Fig.5.105 All instances of uncial-*a* initials internally linked and ligatured to *h*, in zones attributed to Scribes A, C and D (see figs.3.31-nos.4-5, 3.374, 3.232-no.4 and 5.101)

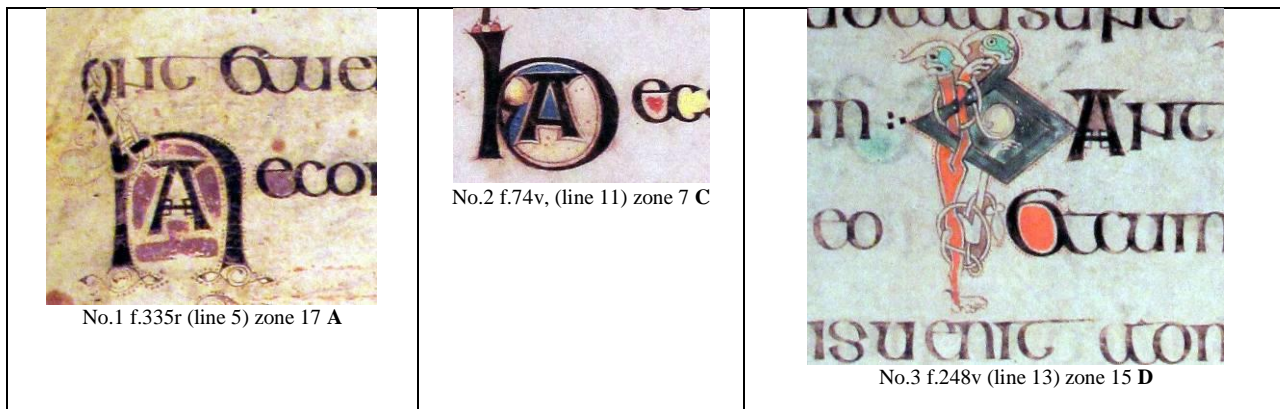


Fig.5.106 Instances of capitalised uncial-*a* initials with straight crossbars, in zones attributed to Scribes A, C and D (Note the ‘boxes’ added to nos.1 (Scribe A) and 3 (Scribe D) - the only instances of such features on these letters – see also fig.5.386 for an initial *e* also with similar ‘boxes’ in zone 9 attributed to Scribe B and 5.374 for the initial *N* in zones attributed to Scribes A, C and D)

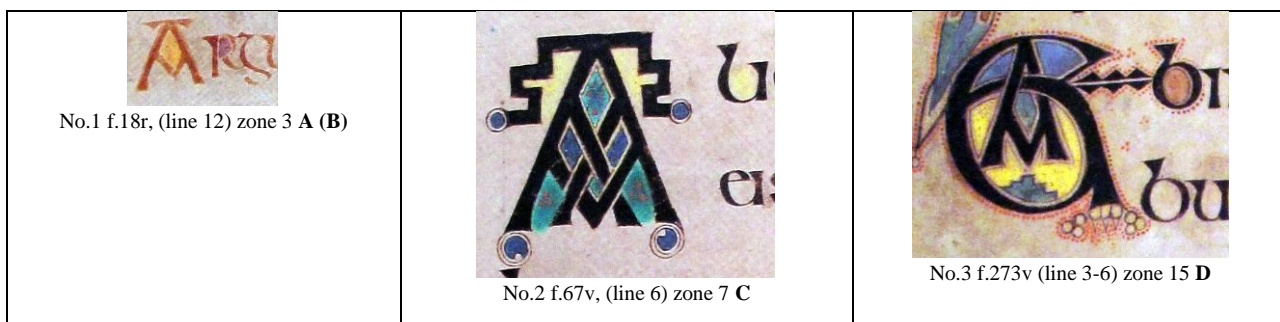


Fig.5.107 Instances of capitalised uncial-*a* initials with angular crossbars, in zones attributed to Scribes B, C and D

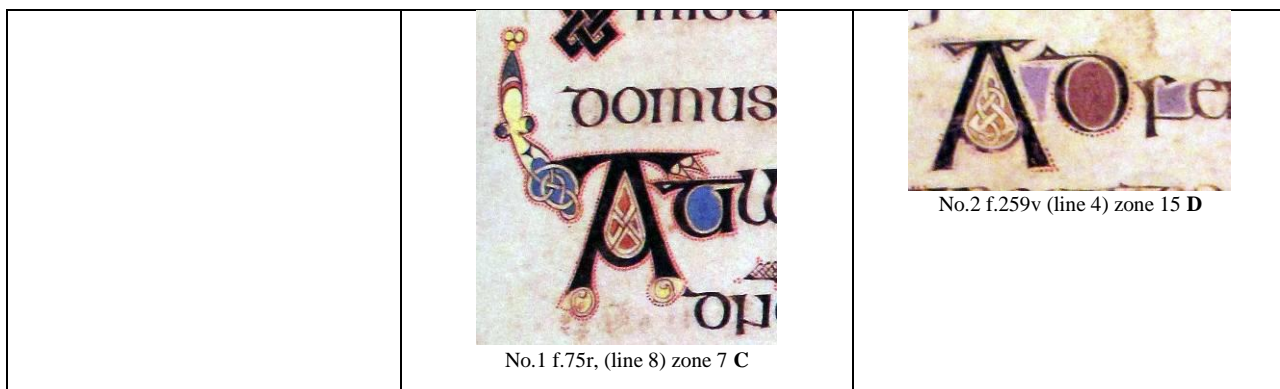


Fig.5.108 Instances of capitalised uncial-*a* initials with curved crossbars, in zones attributed to Scribes C and D

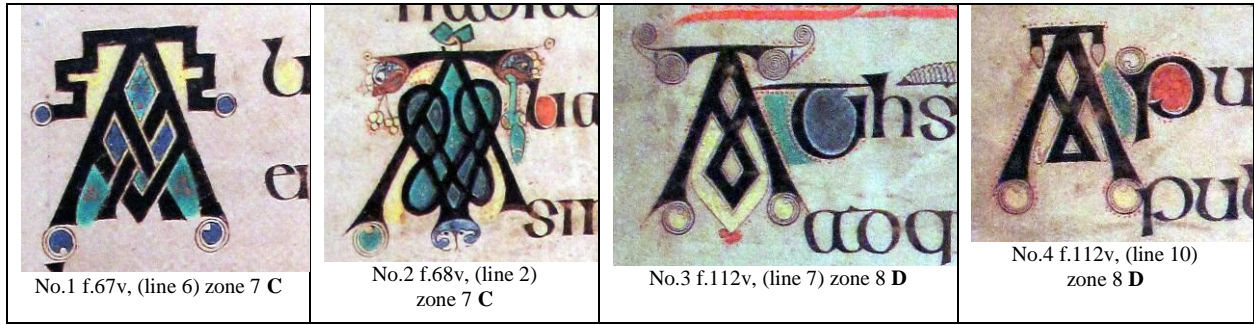


Fig.5.109 Clustered pairs of instances of capitalised uncial-*a* initials with elaborated crossbars, in zones attributed to Scribes C and D

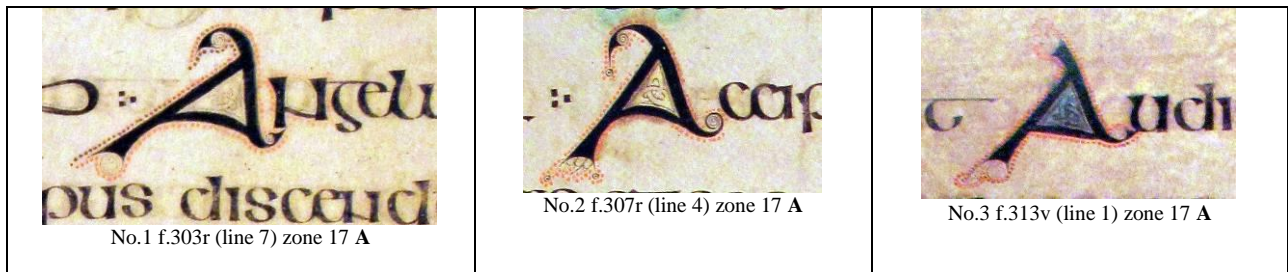


Fig.5.110 Cluster of uncial-*a* initials with various shared features, in zone 17 attributed to Scribe A

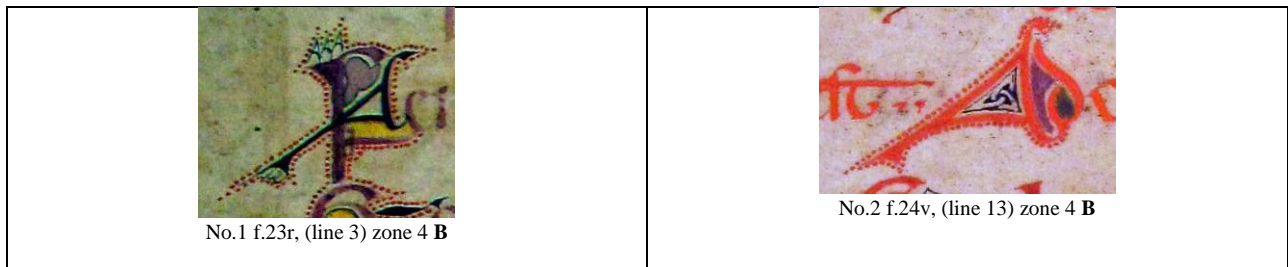


Fig.5.111 Cluster of uncial-*a* initials with the top wedge curved to the right, in zone 4 attributed to Scribe B (these are the only instances of this feature)

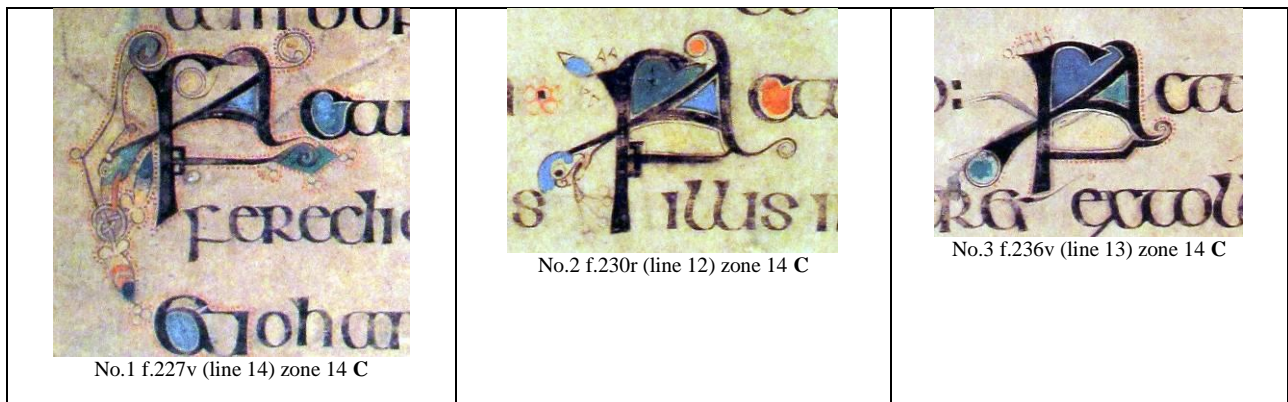


Fig.5.112 Cluster of uncial-*a* initials linked with *f*, in zone 14 attributed to Scribe C

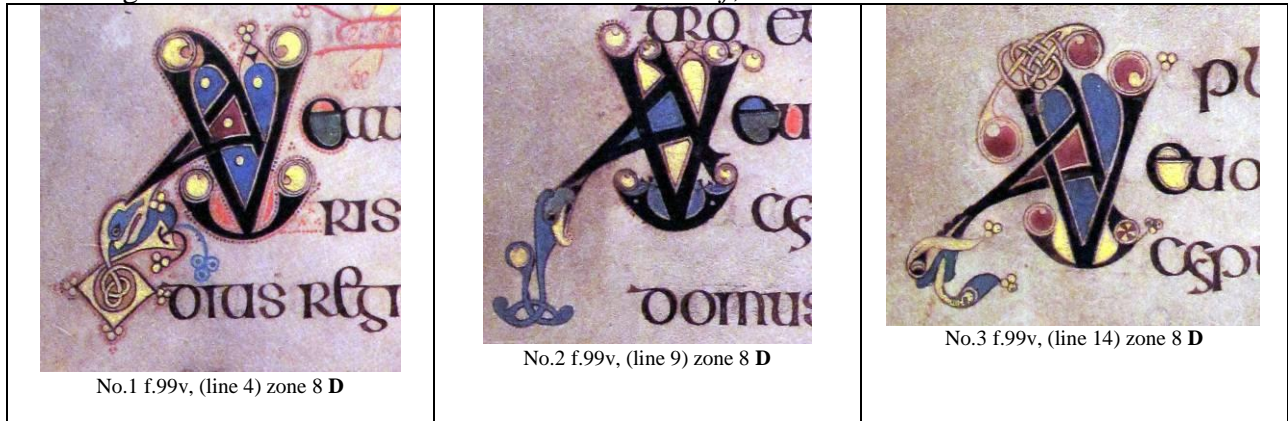


Fig.5.113 Cluster of uncial-*a* initials linked with *v*, in zone 8 attributed to Scribe D

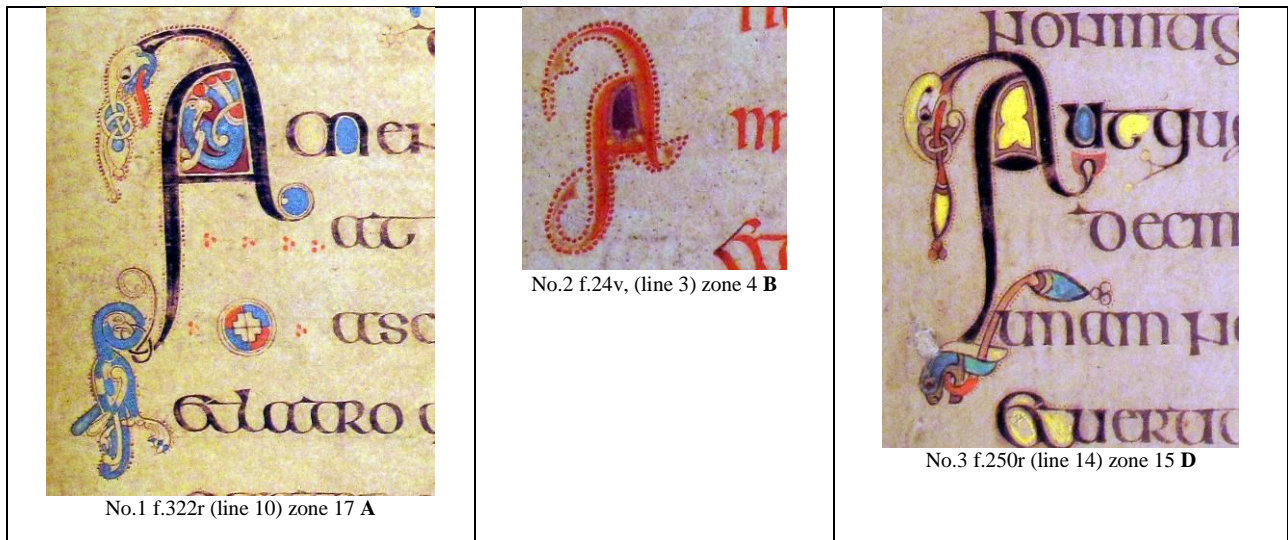
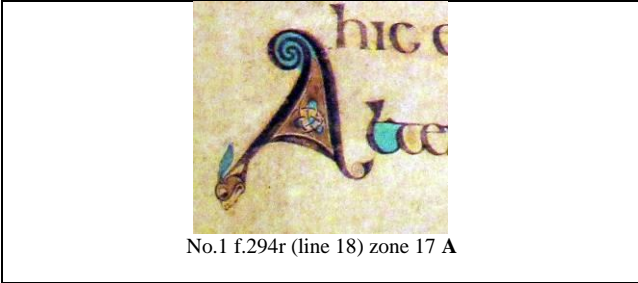
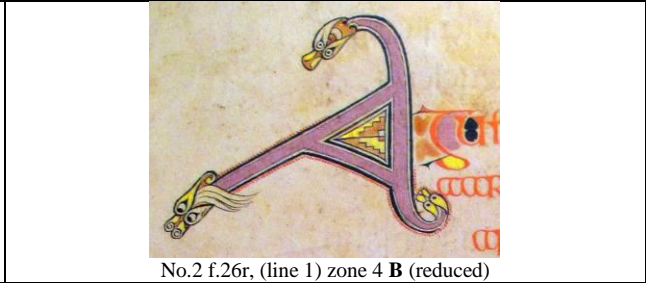


Fig.5.114 Instances of uncial-*a* initials formed with opposed *s*-shaped strokes, in zones attributed to Scribes A, B and D





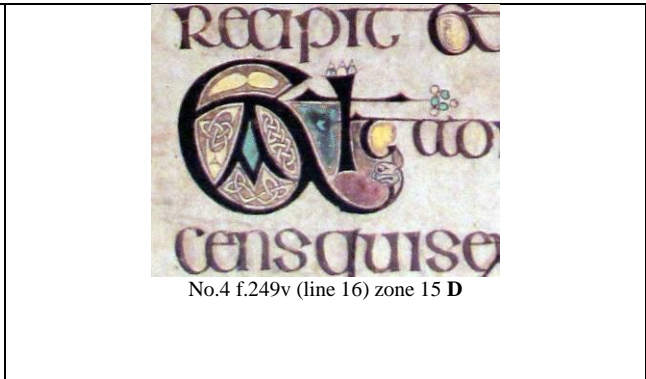
No.1 f.294r (line 18) zone 17 A



No.2 f.26r, (line 1) zone 4 B (reduced)

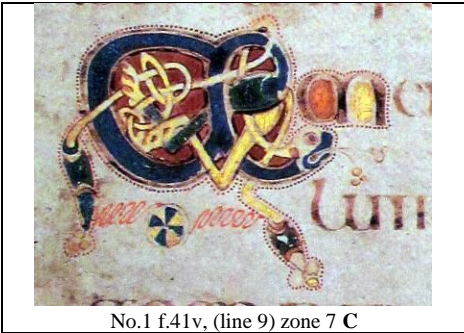


No.3 f.77r, (line 2) zone 7 C

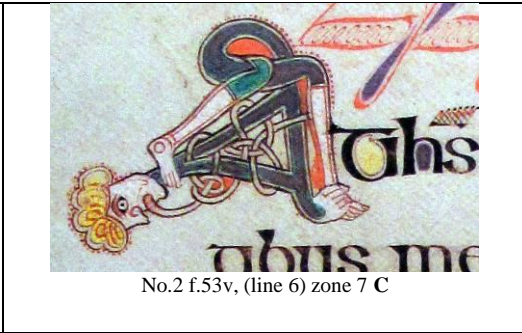


No.4 f.249v (line 16) zone 15 D

Fig.5.115 Unique instances of uncial-*a* initials in zones attributed to the various hands in the four-scribe scheme A, B, C and D



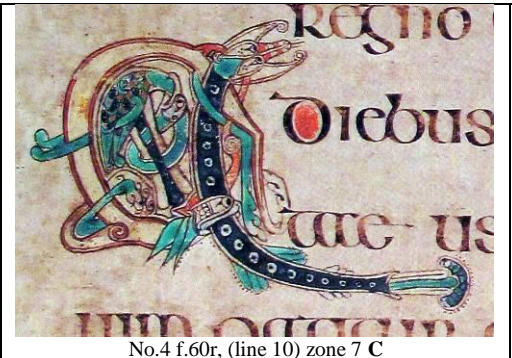
No.1 f.41v, (line 9) zone 7 C



No.2 f.53v, (line 6) zone 7 C



No.3 f.60r, (line 6) zone 7 C



No.4 f.60r, (line 10) zone 7 C



No.5 f.68r, (line 11) zone 7 C



No.6 f.86v, (line 5) zone 7 C



No.7 f.93v, (line 14) zone 8 D



No.8 f.105r, (line 10) zone 8 D



No.9 f.112r, (line 7) zone 8 D



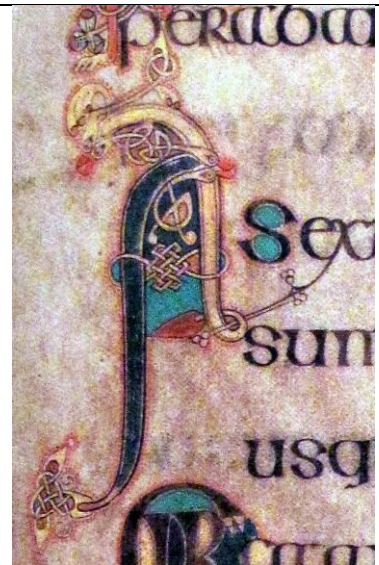
No.10 f.112v, (line 16) zone 8 D



No.11 f.115r, (line 12) zone 8 D



No.12 f.116v, (line 4) zone 8 D



No.13 f.125r, (line 5) zone 8 D



No.14 f.176v, (line 9) zone 12 D



No.15 f.177v, (line 13) zone 12 D



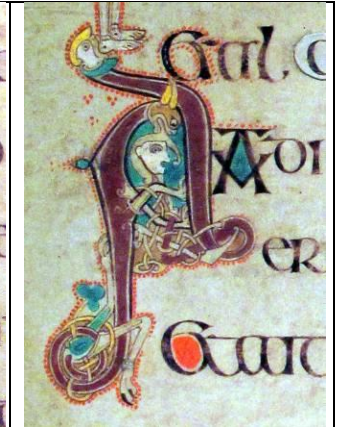
No.16 f.185v, (line 8) zone 12 D



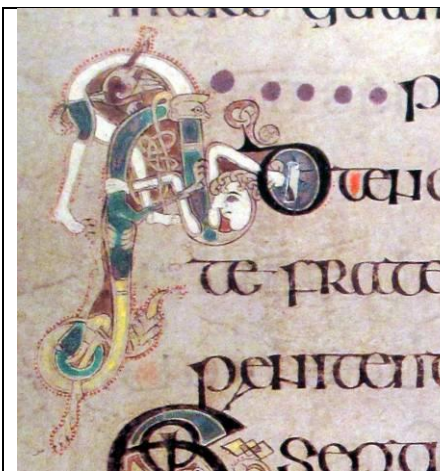
No.17 f.186v, (line 1) zone 12 D



No.18 f.250v (line 5-8) zone 15 D



No.19 f.253v (line 10) zone 15 D



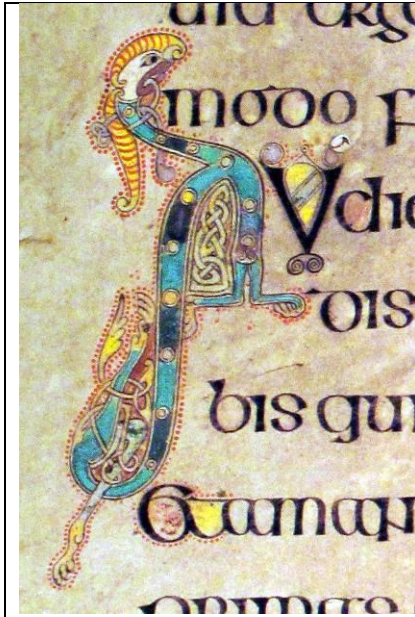
No.20 f.255v (line 5) zone 15 D



No.21 f.262v (line 6) zone 15 D



No.22 f.264r (line 15) zone 15 D



No.23 f.269v (line 7) zone 15 D



No.24 f.272v (line 13) zone 15 D



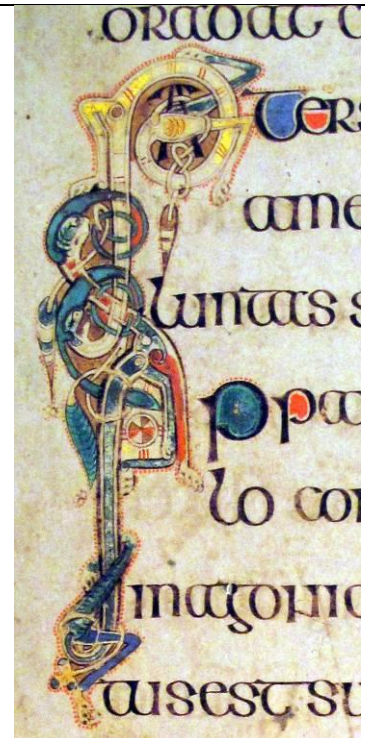
No.25 f.273r (line 13-15) zone 15 D



No.26 f.275v (line 15) zone 15 D



No.27 f.276v (line 7) zone 15 D



No.28 f.276v (lines 2-5) zone 15 D

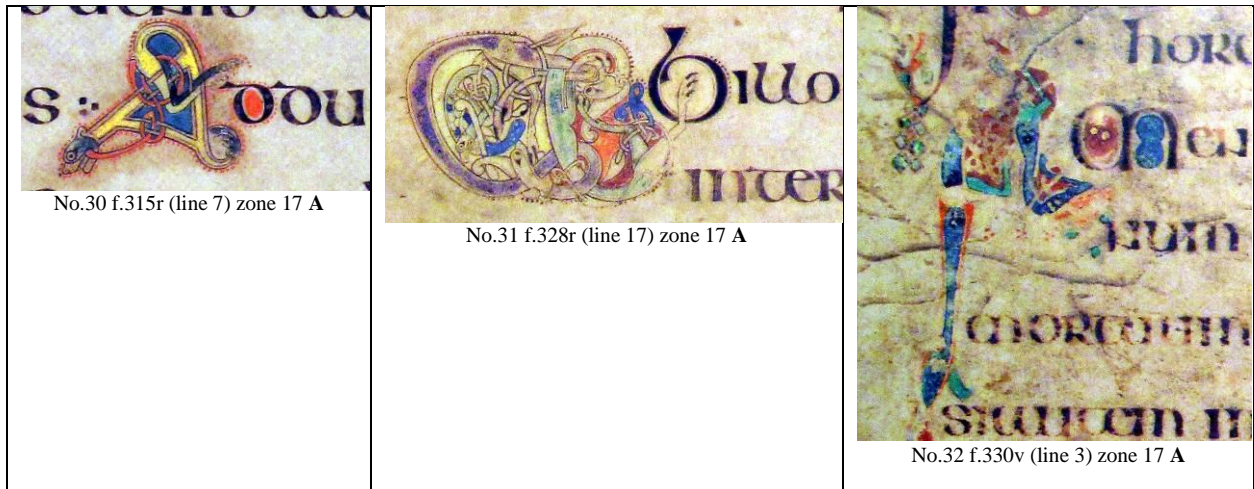


Fig.5.116 All instances of zoomorphic and anthropomorphic uncial-*a* and half-uncial *a* initials, in zones attributed to Scribes A, C and D (no.27 is not zoomorphic but is included on account of its elaborate decoration)

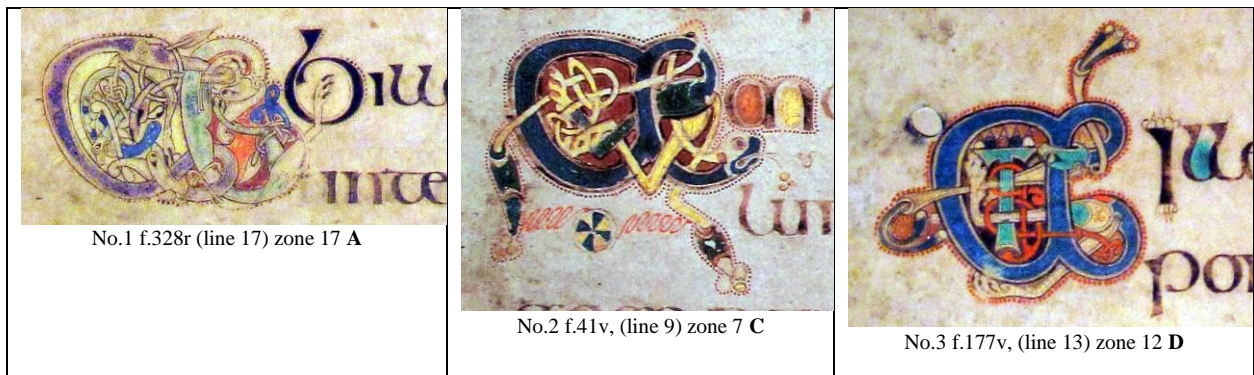


Fig.5.117 Instances of zoomorphic half-uncial *a* initials, in zones attributed to Scribes A, C and D

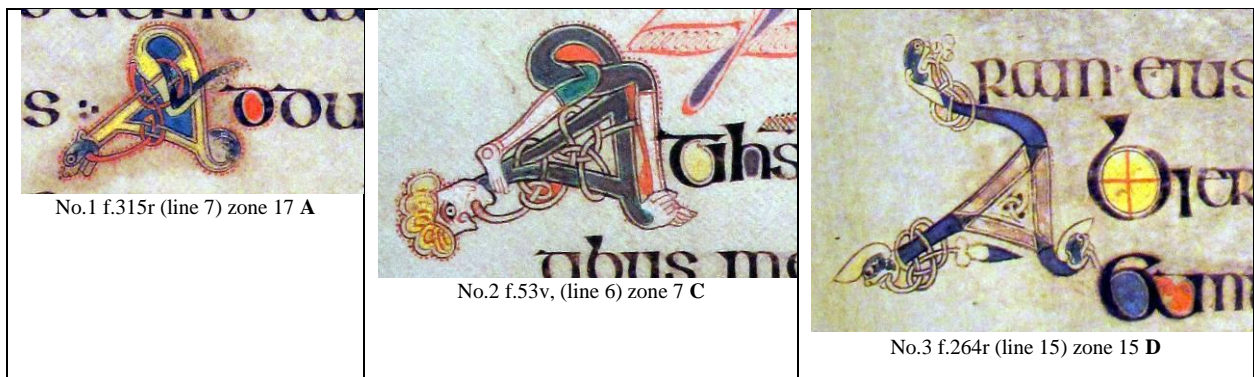


Fig.5.118 Instances of zoo/anthropomorphic uncial-*a* initials, in zones attributed to Scribes A, C and D



Fig.5.119 Instances of uncial *a* initials formed with opposed *s*-shaped zoomorphs in zones attributed to Scribes A and D



Fig.5.120 Instances of zoomorphic half-uncial *a* initials combined with other letters in zones attributed to Scribes C and D



Fig.5.121 Cluster of zoomorphic half-uncial *a* initials sharing similar features in zone 7 attributed to Scribe C

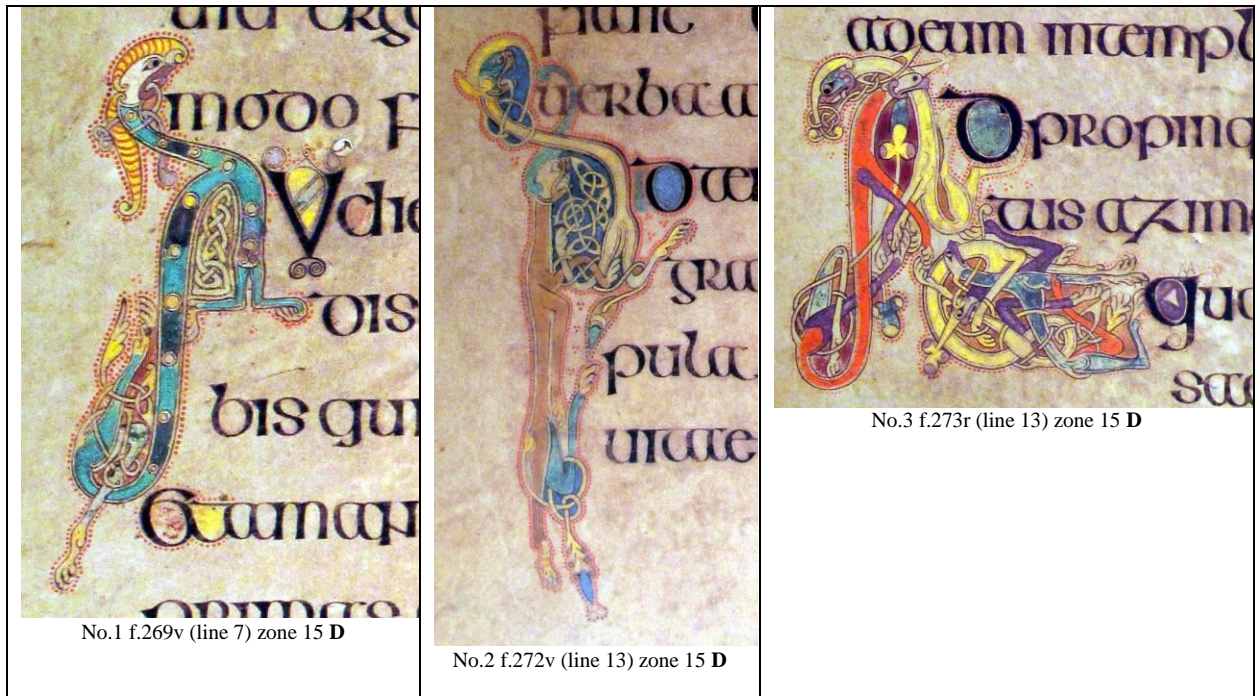


Fig.5.122 Cluster of zoomorphic half-uncial *a* initials sharing similar features in zone 7 attributed to Scribe D



Fig.5.123 A sequence of initial *et*-ligatures from zone 10 attributed to Scribe A (compare with figs.5.345-53)



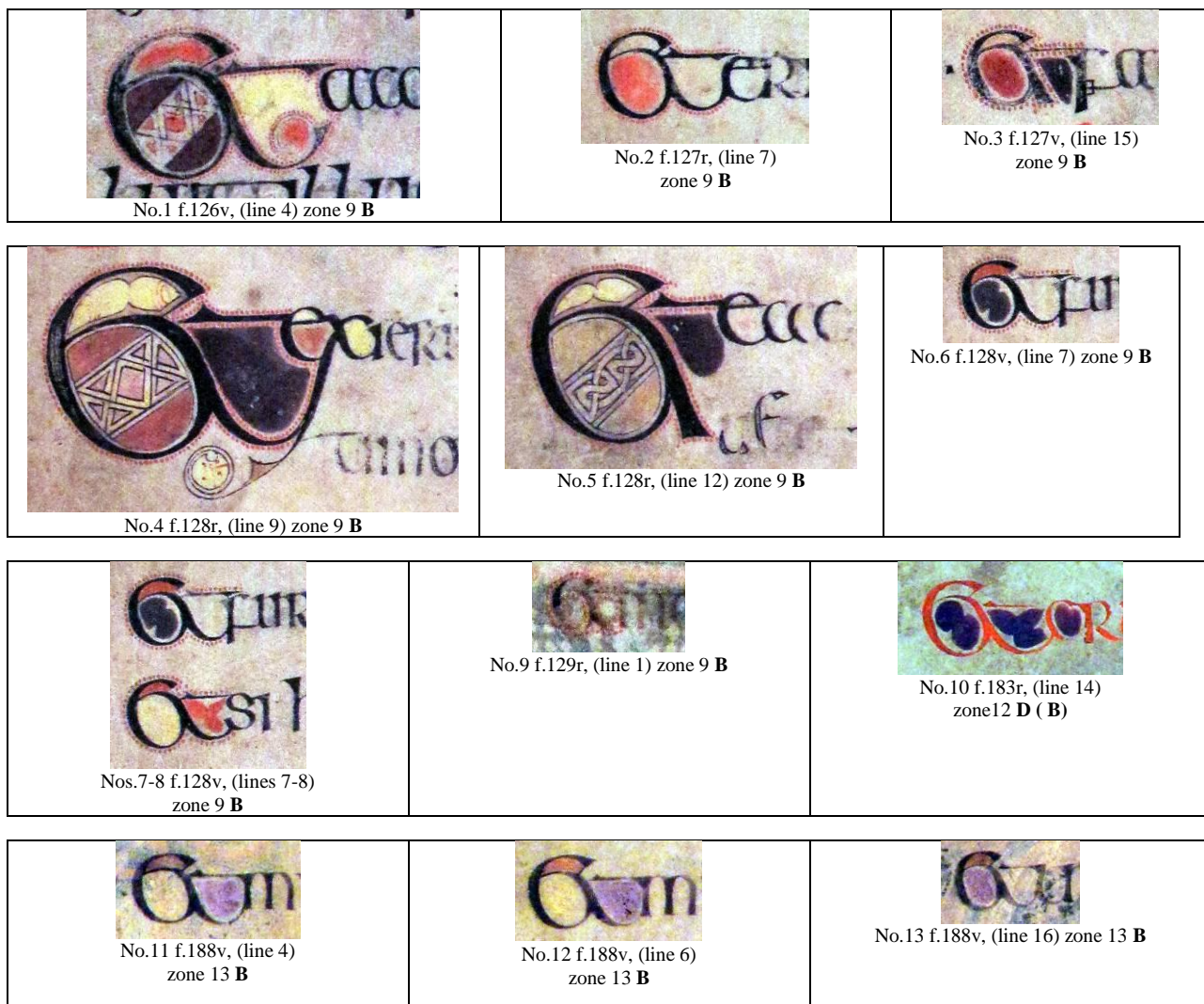


Fig.5.124 A sequence of initial *et*-ligatures from zone 9 (with additional instances from f.183r and f.188v) attributed to Scribe B (compare with figs.5.345-53)

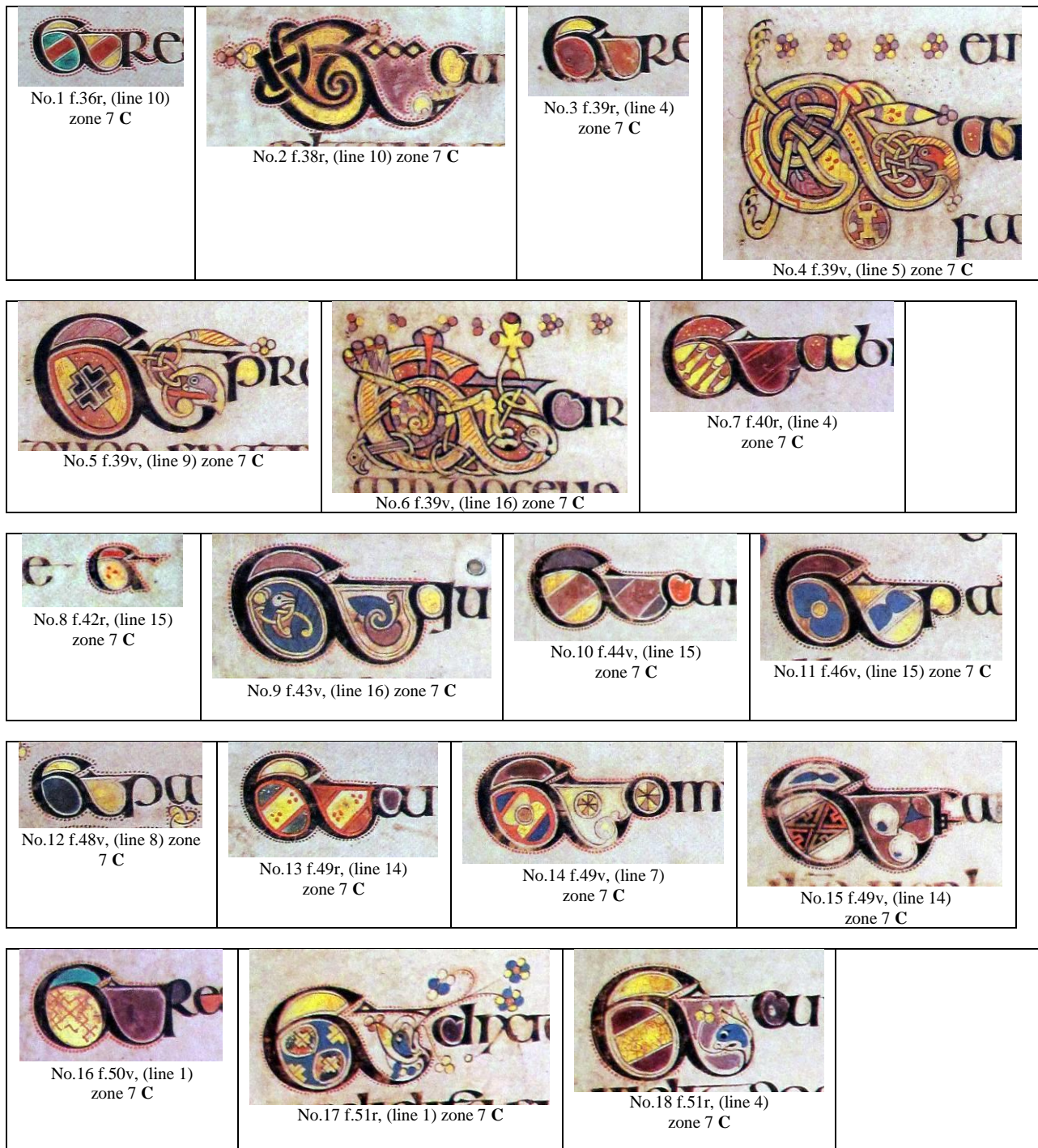


Fig.5.125 A sequence of initial *et*-ligatures from zone 7 attributed to Scribe C (compare with figs.5.345-53)



Fig.5.126 A sequence of initial *et*-ligatures from zone 8 attributed to Scribe D  
(compare with figs.5.345-53)



Fig.5.127 Basic instances of smaller initial *et*-ligatures with curved tail-stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.149)

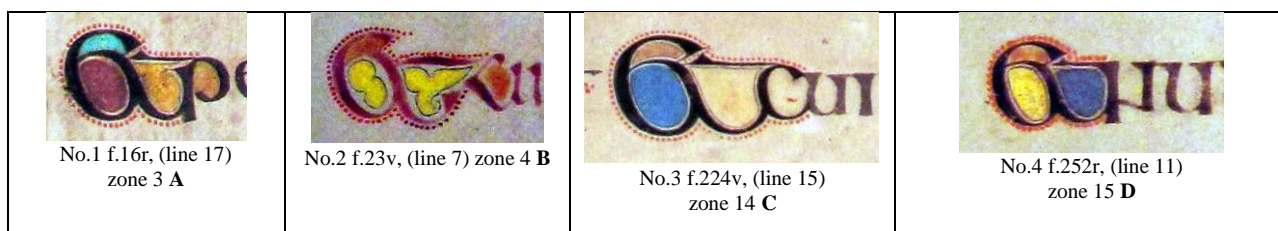


Fig.5.128 More compressed instances of smaller initial *et*-ligatures with curved tail-stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.150)

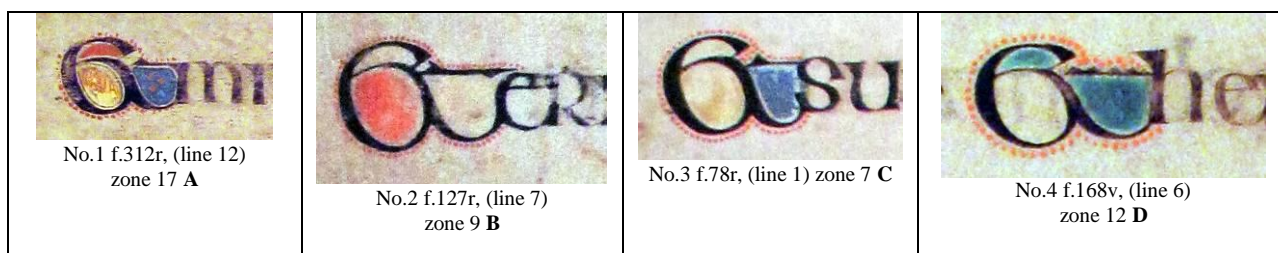


Fig.5.129 Instances of smaller initial *et*-ligatures with tail-stroke above the bowl of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.152)

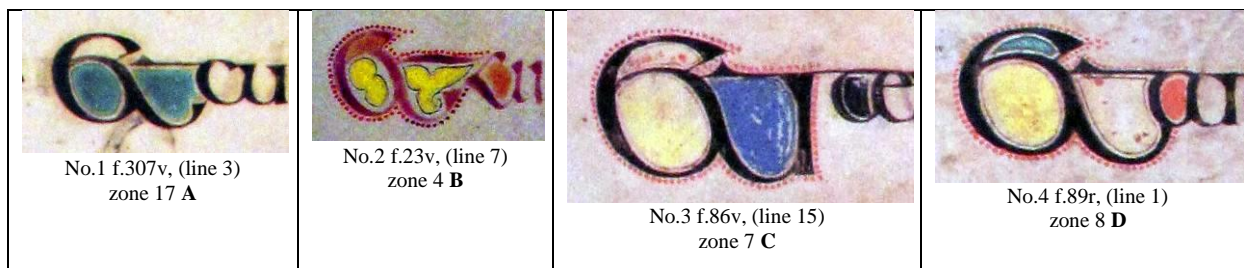


Fig.5.130 Instances of smaller initial *et*-ligatures with tail-stroke below the bowl of the letter in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.153)



Fig.5.131 Instances of smaller initial *et*-ligatures with tail-stroke terminating in an upwards facing wedge in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see figs.3.156-7)



Fig.5.132 Basic instances of smaller initial *et*-ligatures with straight tail-stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.158)

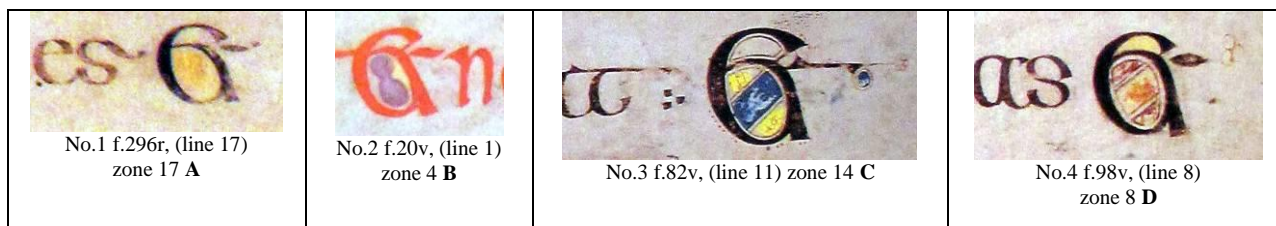


Fig.5.133 More compressed instances of smaller initial *et*-ligatures with straight tail-stroke, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.159)

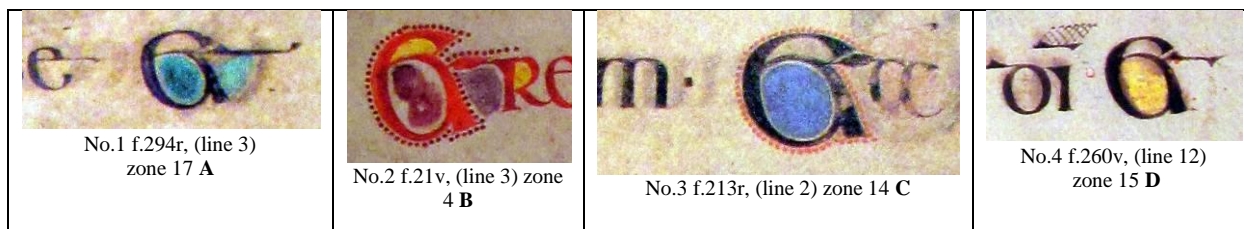


Fig.5.134 Instances of smaller initial *et*-ligatures with straight tail-stroke terminating above the bowl of the letter, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.160)

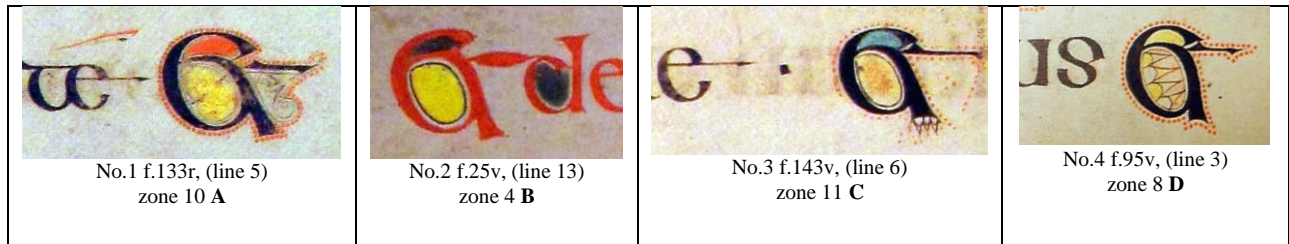


Fig.5.135 Instances of smaller initial *et*-ligatures with straight tail-stroke extended below the bowl of the letter, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.161)

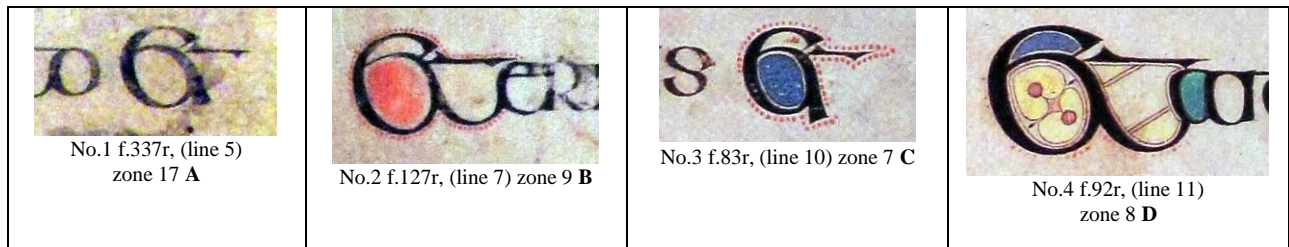


Fig.5.136 Instances of smaller initial *et*-ligatures having a horizontal stroke wedged at both ends in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.162)

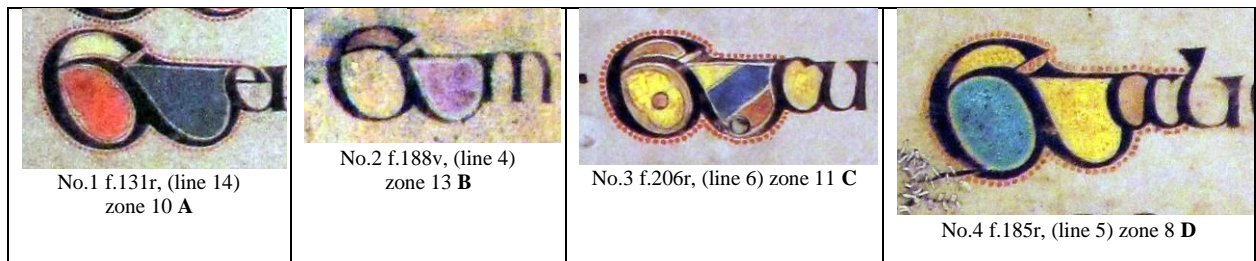


Fig.5.137 Instances of smaller initial *et*-ligatures with the headstroke wedge and the horizontal stroke wedge aligned and close together, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (fig.3.169)

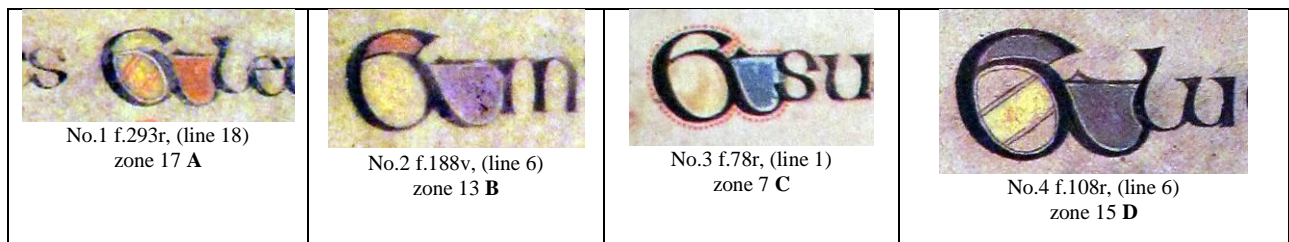


Fig.5.138 Instances of smaller initial *et*-ligatures with the headstroke wedge and the horizontal stroke wedge not close together, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.170)



Fig.5.139 *Et*-ligature having the horizontal stroke wedge terminated in a curve and facing the straight edge on the wedge of the *et* headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see figs.3.172 and 5.187)

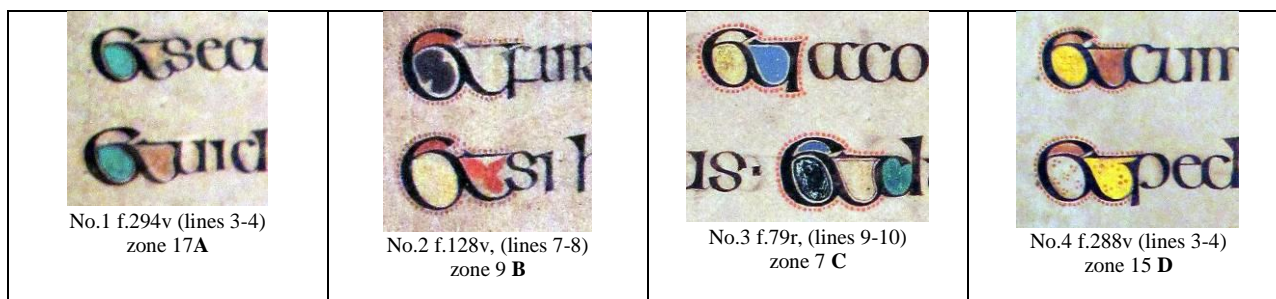


Fig.5.140 Pairs of *et*-ligatures in consecutive lines showing subtle variations (these are particularly noticeable in the headstroke) - in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.4.251-2)

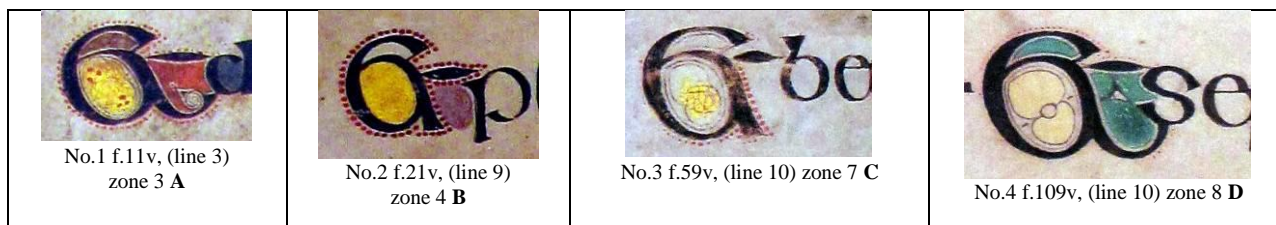


Fig.5.141 Instances of smaller initial *et*-ligatures with lentoid horizontal strokes, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see figs.3.178-82)

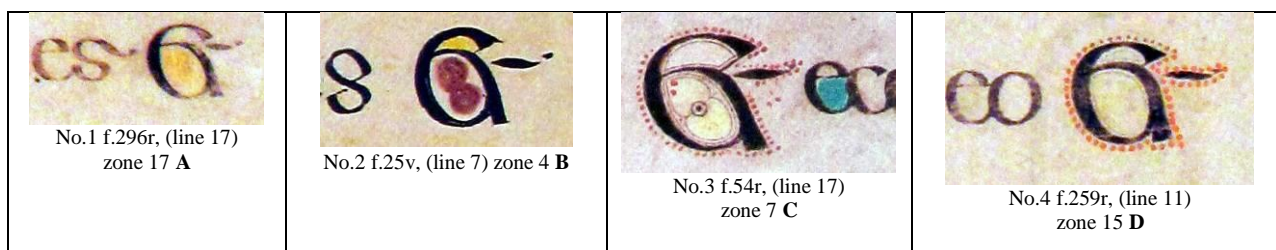


Fig.5.142 Instances of smaller initial *et*-ligatures with shorter 'fish-shaped' horizontal strokes, in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see fig.3.183 and related instance in fig.5.197-no.1)

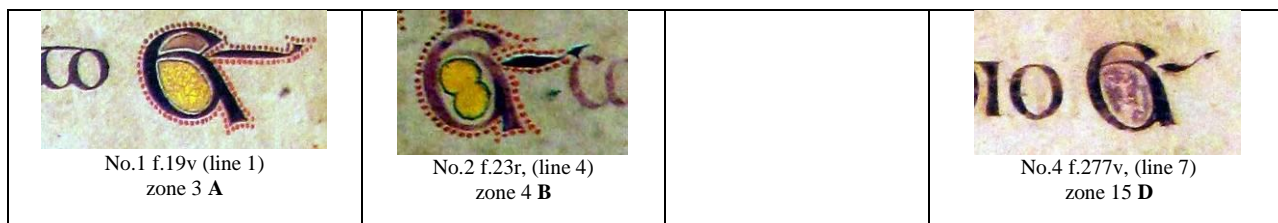


Fig.5.143 Instances of smaller initial *et*-ligatures with longer ‘fish-shaped’ horizontal strokes, in zones attributed to Scribes A, B and D (see figs.3.184-5)

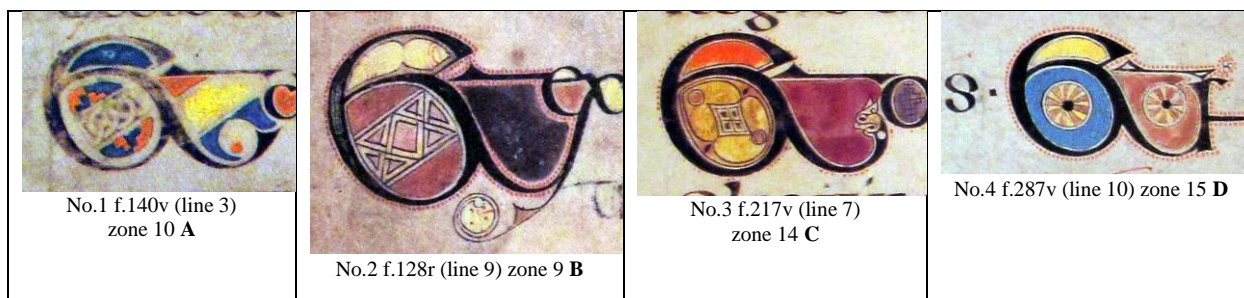


Fig.5.144 Basic instances of larger initial *et*-ligatures in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.123 and 3.149)

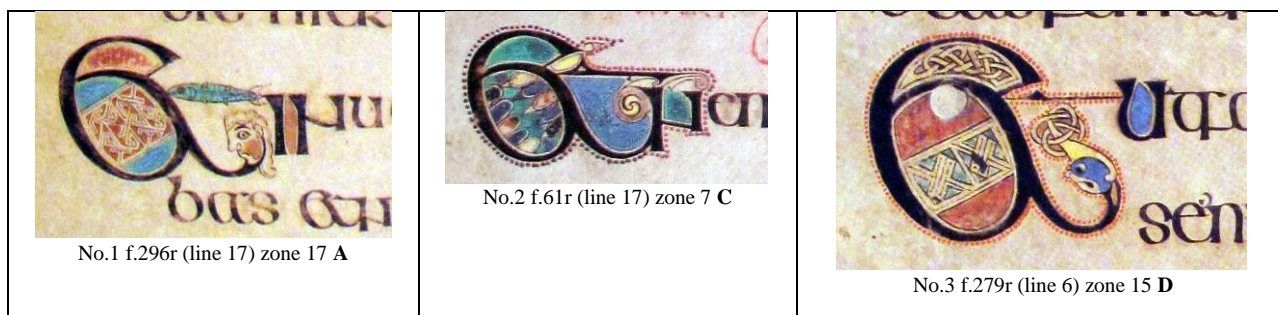


Fig.5.145 More compressed instances of larger initial *et*-ligatures in zones attributed to Scribes A, C and D (see also figs.5.124 and 3.150)

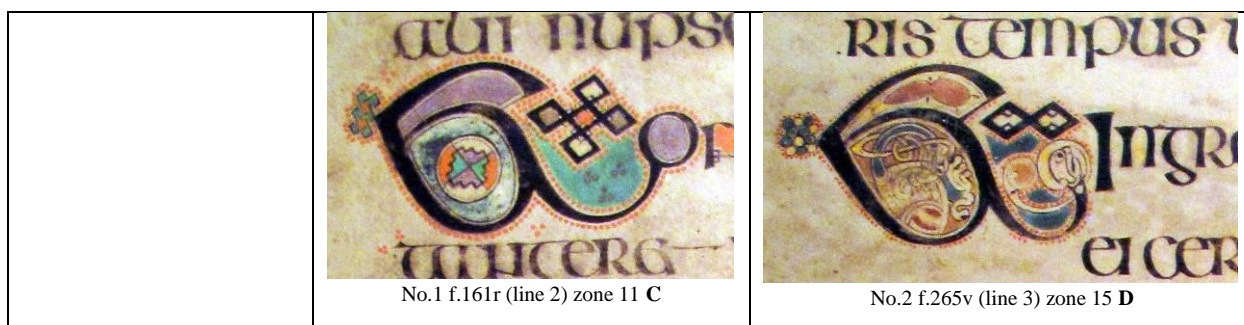


Fig.5.146 Instances of larger initial *et*-ligatures with the left-hand stroke pointed in zones attributed to Scribes C and D (see figs.3.350-54)





Fig.5.147 Instances of larger initial *et*-ligatures with the left-hand stroke pointed and with a triangular motif at the point, in zones attributed to Scribes C and D (see figs.3.350-54)

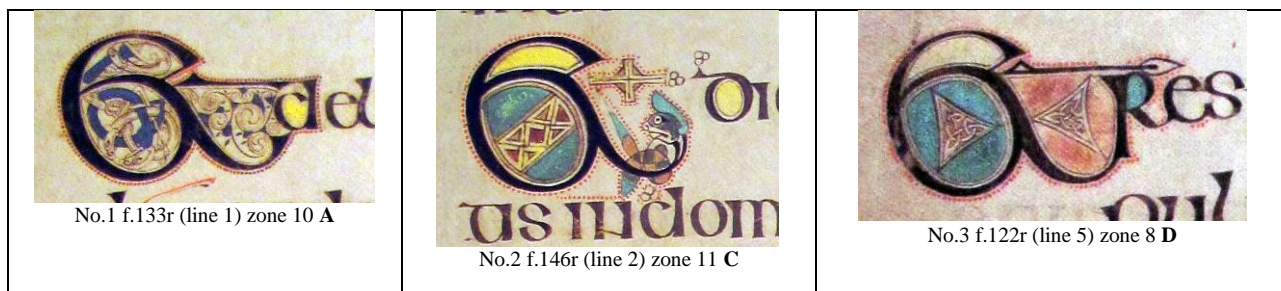


Fig.5.148 Instances of larger initial *et*-ligatures with the with tail-stroke above the bowl of the letter in zones attributed to Scribes A, C and D (see also figs.5.129 and 3.152)

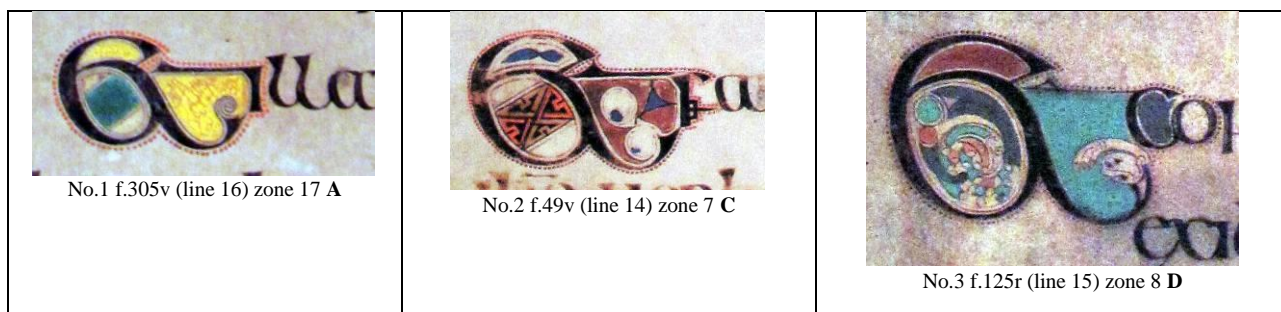


Fig.5.149 Instances of larger initial *et*-ligatures with the with tail-stroke below the bowl of the letter in zones attributed to Scribes A, C and D (see also figs.5.130 and 3.153)



Fig.5.150 Basic instances of larger initial *et*-ligatures with straight tail-stroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.132 and 3.158)

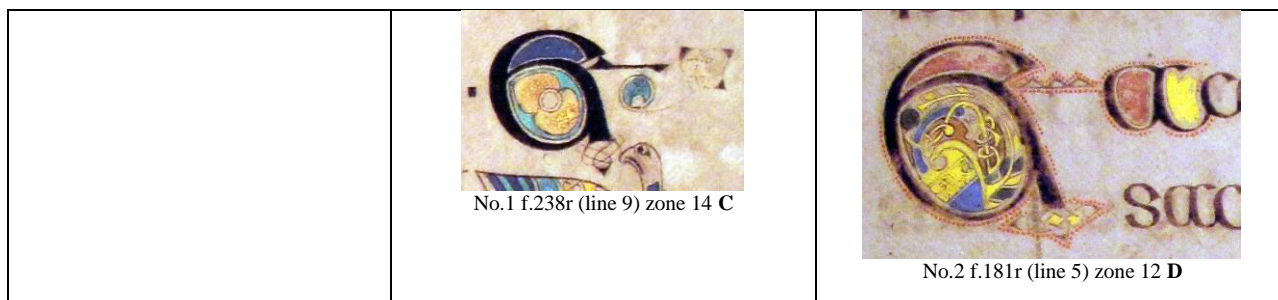


Fig.5.151 Instances of larger initial *et*-ligatures with straight tail-stroke terminating above the bowl of the letter in zones attributed to Scribes C and D (see also figs.5.134 and 3.160)

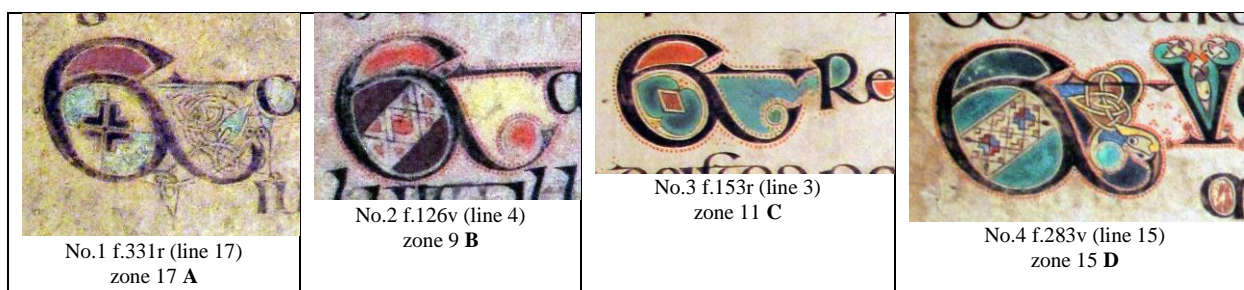


Fig.5.152 Instances of larger initial *et*-ligatures with basic horizontal stroke wedged at both ends in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.136 and 3.162)

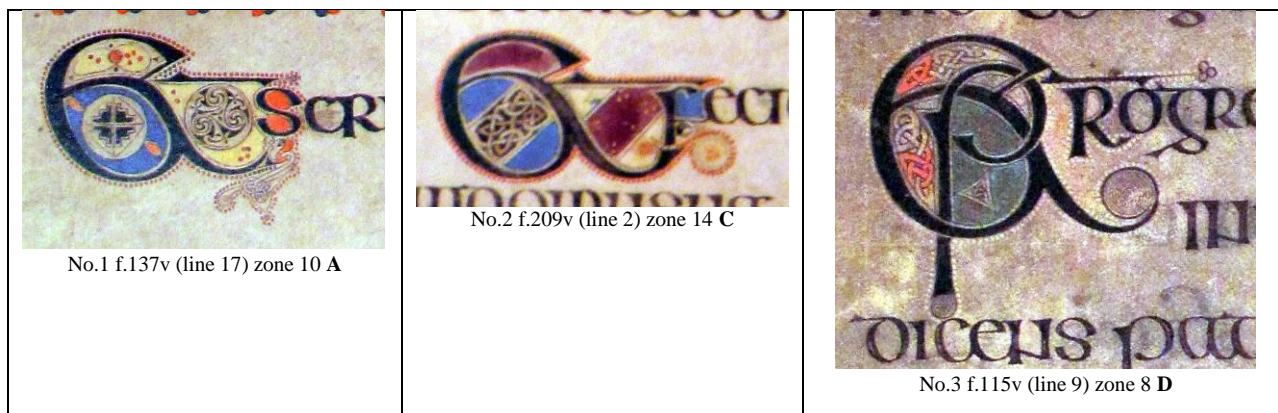


Fig.5.153 Instances of larger initial *et*-ligatures with horizontal stroke above the following letters in zones attributed to Scribes A, C and D (see also fig.3.168)

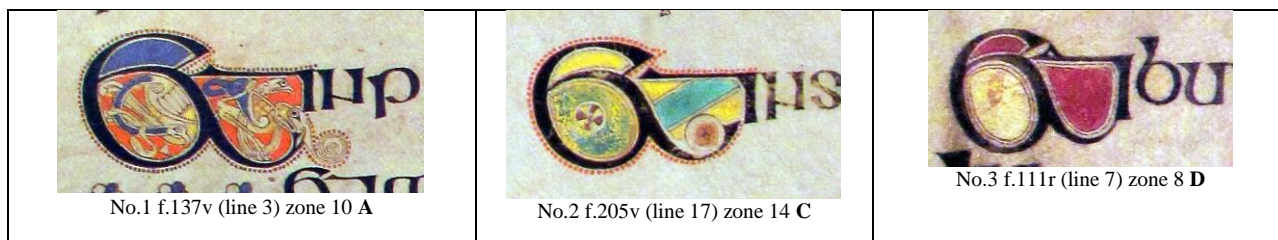


Fig.5.154 Instances of larger initial *et*-ligatures with horizontal stroke linked with the wedge at the top of the following letter in zones attributed to Scribes A, C and D (see also fig.3.164)

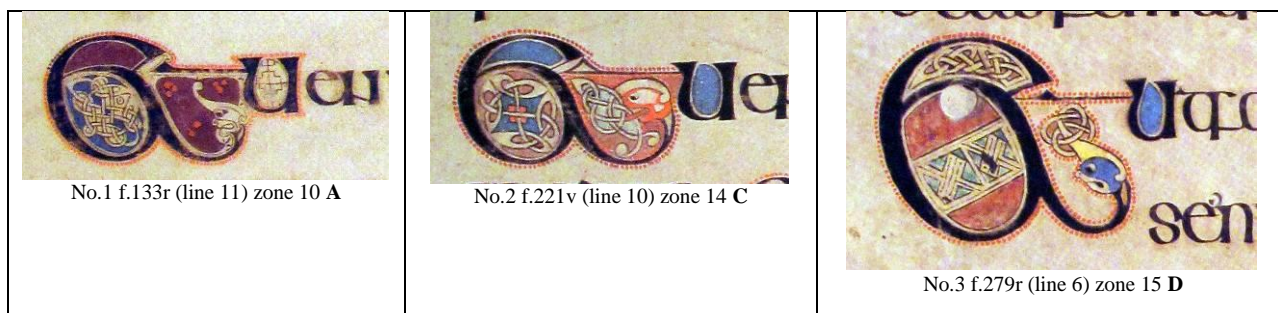


Fig.5.155 Instances of larger initial *et*-ligatures with horizontal stroke linked below the wedge of the following letter in zones attributed to Scribes A, C and D (see also fig.3.165)

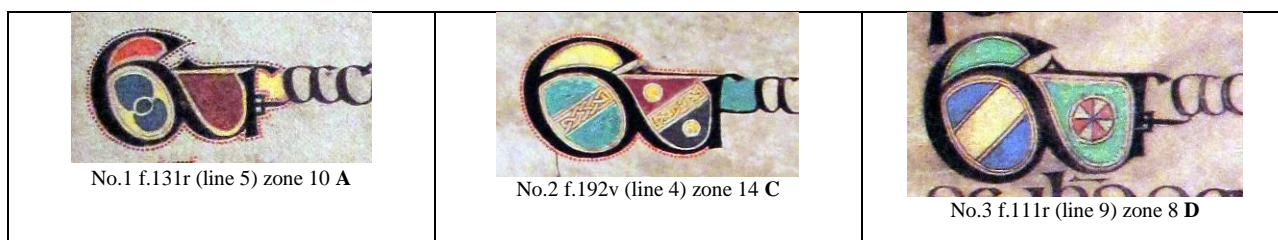


Fig.5.156 Instances of larger initial *et*-ligatures with horizontal stroke linked to the top of the headstroke of the following letter in zones attributed to Scribes A, C and D (see also fig.3.166)

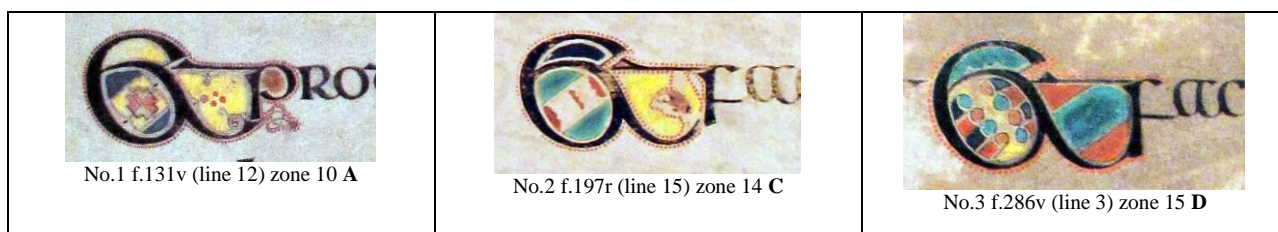


Fig.5.157 Instances of larger initial *et*-ligatures with horizontal stroke between the top of the headstroke and the wedge of the following letter in zones attributed to Scribes A, C and D (see also fig.3.167)



Fig.5.158 Instances of larger initial *et*-ligatures with horizontal stroke merged with the top of the bow of the following letter in zones attributed to Scribes A, C and D (see also fig.3.187)

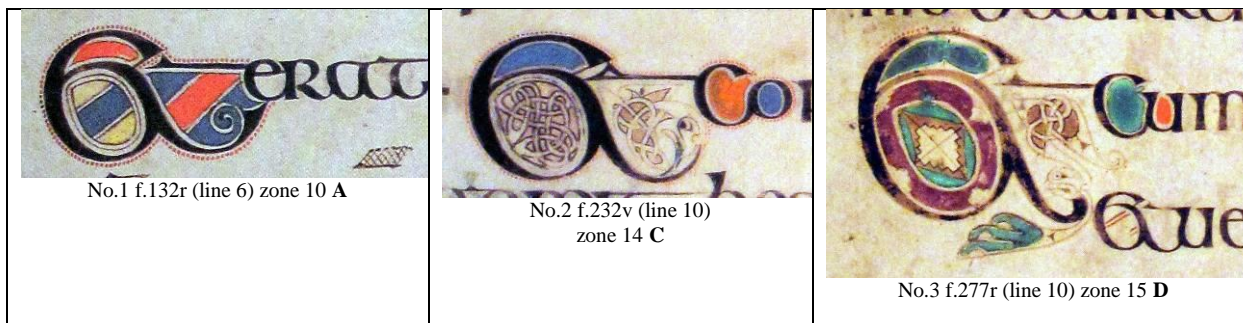


Fig.5.159 Instances of larger initial *et*-ligatures with horizontal stroke merged with the shoulder of the bow of the following letter in zones attributed to Scribes A, C and D (see also fig.3.188)



Fig.5.160 Instances of larger initial *et*-ligatures with horizontal stroke shared with *t* headstroke in zones attributed to Scribes A and D (see also fig.3.190)

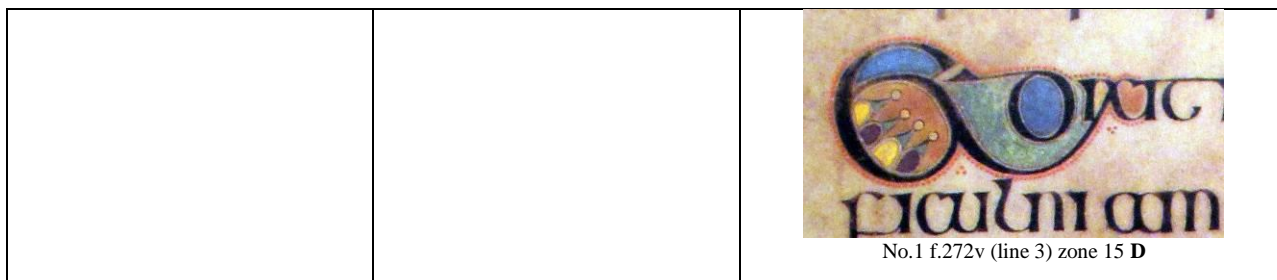


Fig.5.161 Instance of larger initial *et*-ligature with horizontal stroke shared with *d* headstroke, in zone 15 attributed to Scribe D (see also fig.3.192)



Fig.5.162 Instance of larger initial *et*-ligature with horizontal stroke aligned underneath the headstroke of the following letter in zone 15 attributed to Scribe D (see also fig.3.197)

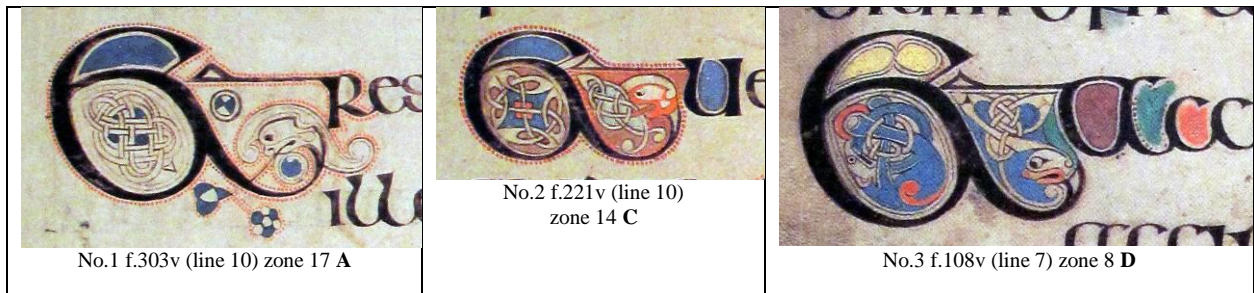


Fig.5.163 Instances of larger initial *et*-ligatures with horizontal stroke having an 'open' wedge in zones attributed to Scribes A, C and D

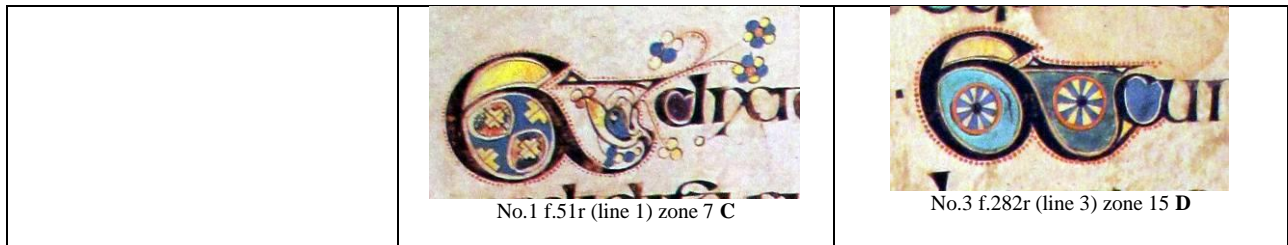


Fig.5.164 Instances of larger initial *et*-ligatures with horizontal stroke having two 'open' wedges in zones attributed to Scribes C and D

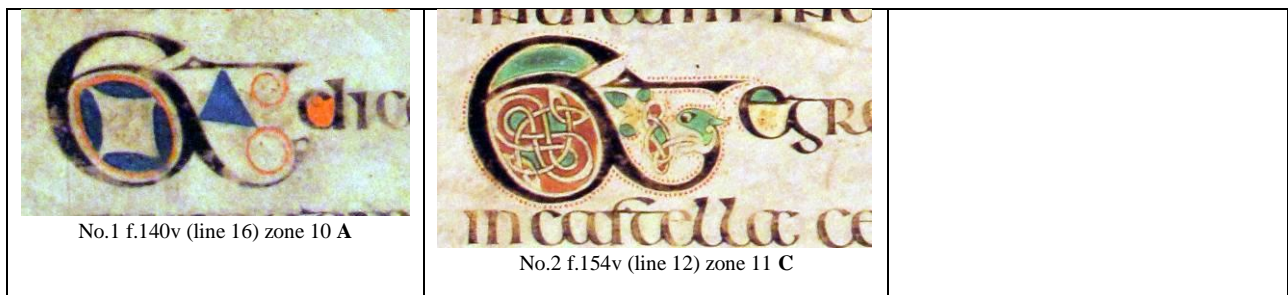


Fig.5.165 Instances of larger initial *et*-ligatures with horizontal stroke having one 'open' and one 'closed' wedge in zones attributed to Scribes A and C

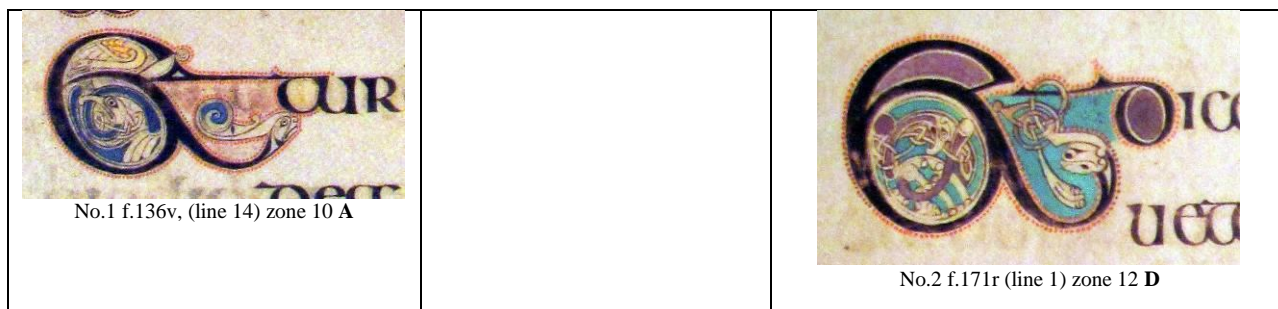


Fig.5.166 Instances of larger initial *et*-ligatures with horizontal stroke merged with the headstroke wedge of the following letter in zones attributed to Scribes A and D (see also fig.3.199)

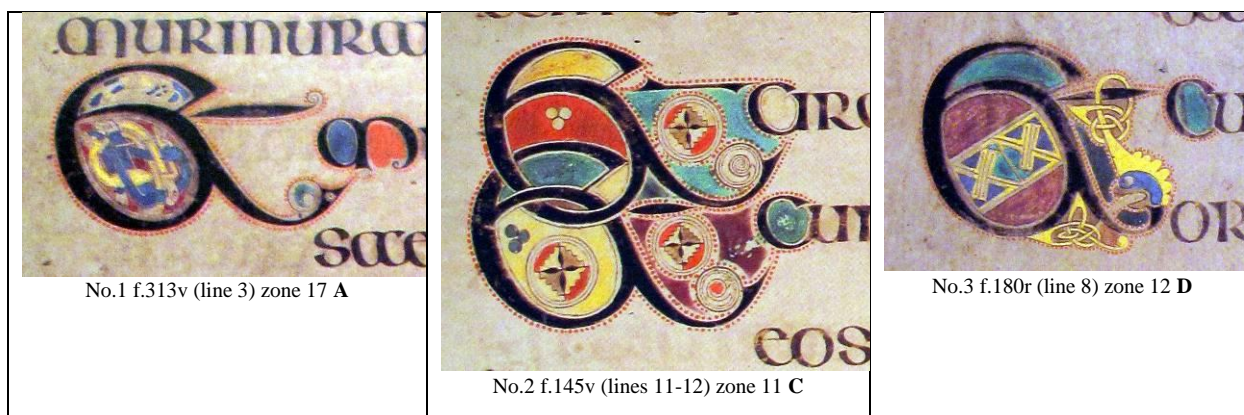


Fig.5.167 Instances of larger initial *et*-ligatures with lentoid horizontal stroke in zones attributed to Scribes A, C and D (see also figs.5.141 and 3.178-82)



Fig.5.168 Instance of larger initial *et*-ligature with lentoid horizontal stroke linked to the wedge at the top of the following letter in zone 8 attributed to Scribe D (see also fig.3.198)



Fig.5.169 Instances of larger initial *et*-ligatures with larger lentoid horizontal stroke in zones attributed to Scribes C and D (see also fig.3.182)

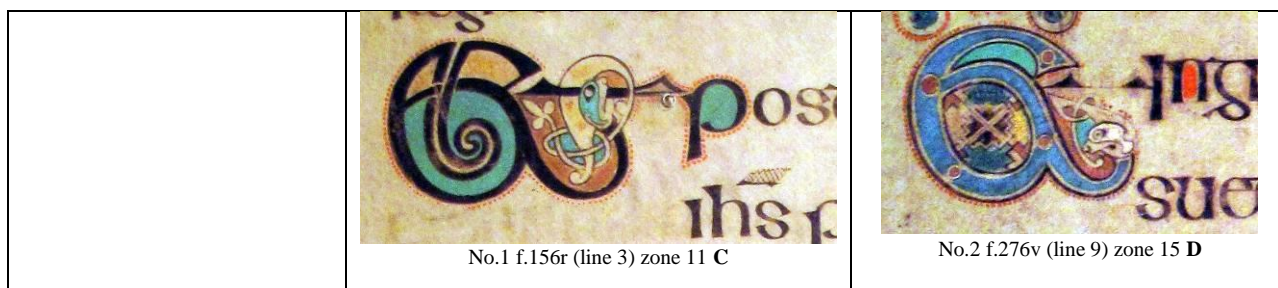


Fig.5.170 Instances of larger initial *et*-ligatures with horizontal stroke having both wedges facing upwards in zones attributed to Scribes C and D

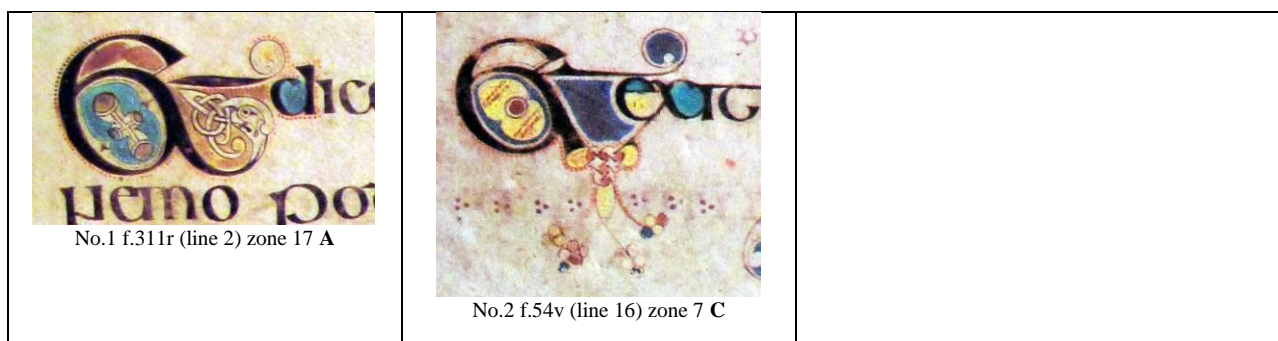


Fig.5.171 Instances of larger initial *et*-ligatures with horizontal stroke terminated in a spiral in zones attributed to Scribes A and C (see fig.3.210)

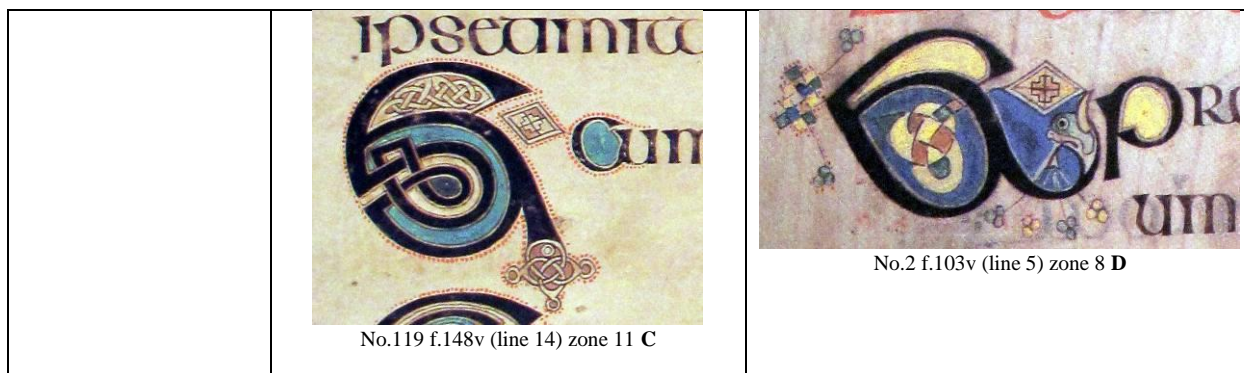


Fig.5.172 Instances of larger initial *et*-ligatures with lozenge-shaped horizontal stroke in zones attributed to Scribes C and D

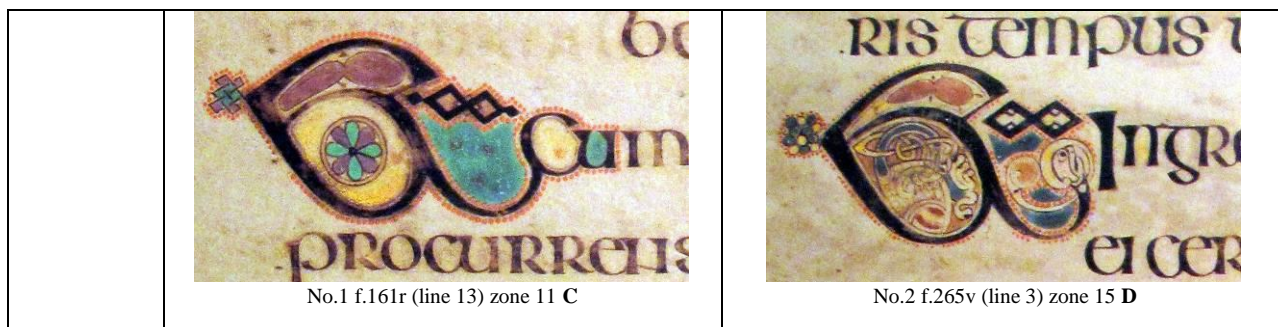


Fig.5.173 Instances of larger initial *et*-ligatures with double lozenge horizontal stroke in zones attributed to Scribes C and D (both are also pointed on the left – see fig.5.146)

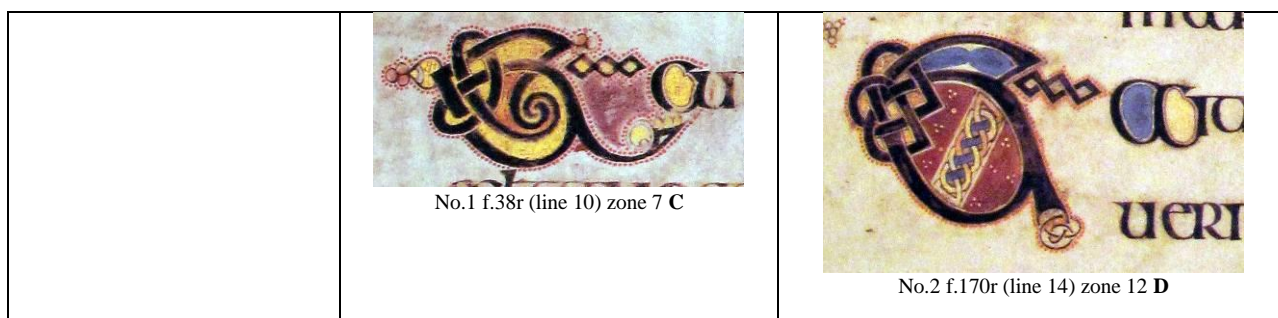


Fig.5.174 Instances of larger initial *et*-ligatures with triple lozenge horizontal stroke in zones attributed to Scribes C and D



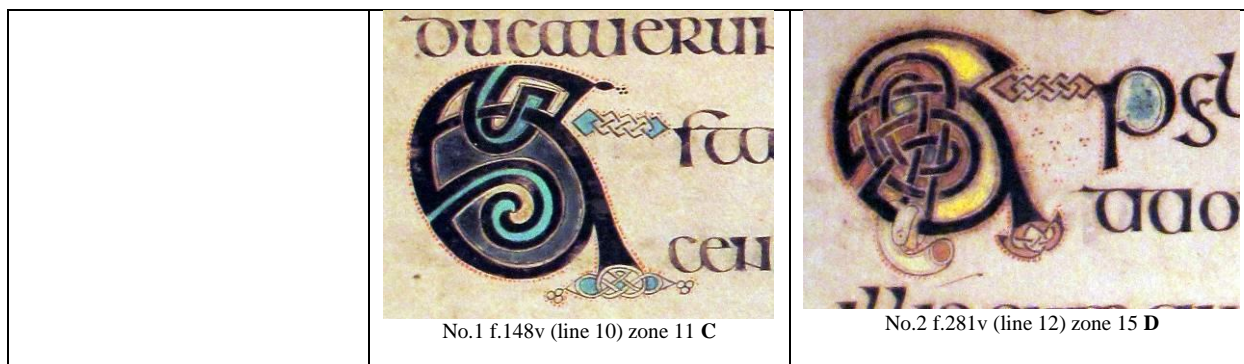


Fig.5.175 Instances of larger initial *et*-ligatures with similarly overlapped quadruple lozenge horizontal stroke in zones attributed to Scribes C and D (see fig.3.272)

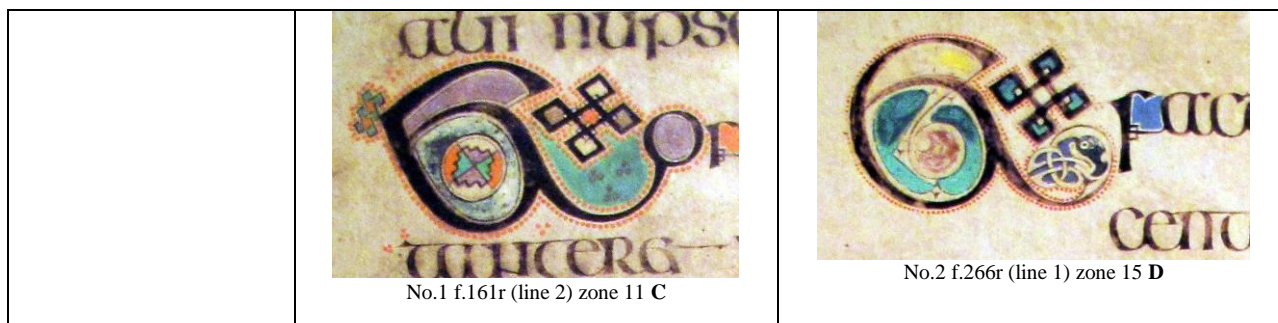


Fig.5.176 Instances of larger initial *et*-ligatures with cruciform horizontal stroke formed of five lozenges in zones attributed to Scribes C and D

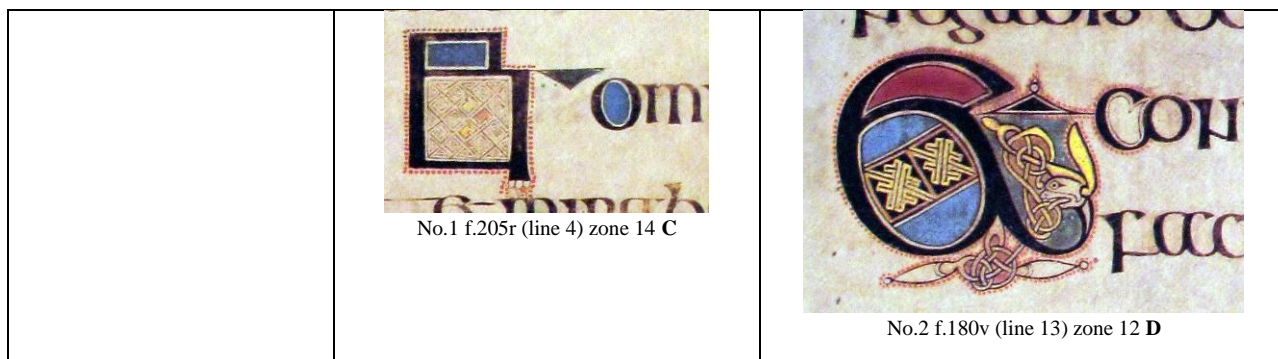


Fig.5.177 The only two instances of larger initial *et*-ligatures with triangular horizontal stroke in zones attributed to Scribes C and D

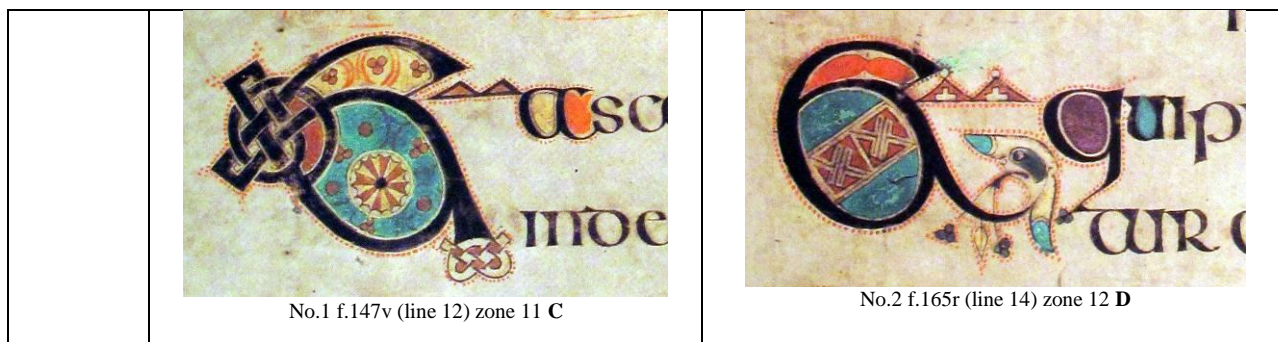


Fig.5.178 Instances of larger initial *et*-ligatures with double triangle horizontal stroke in zones attributed to Scribes C and D

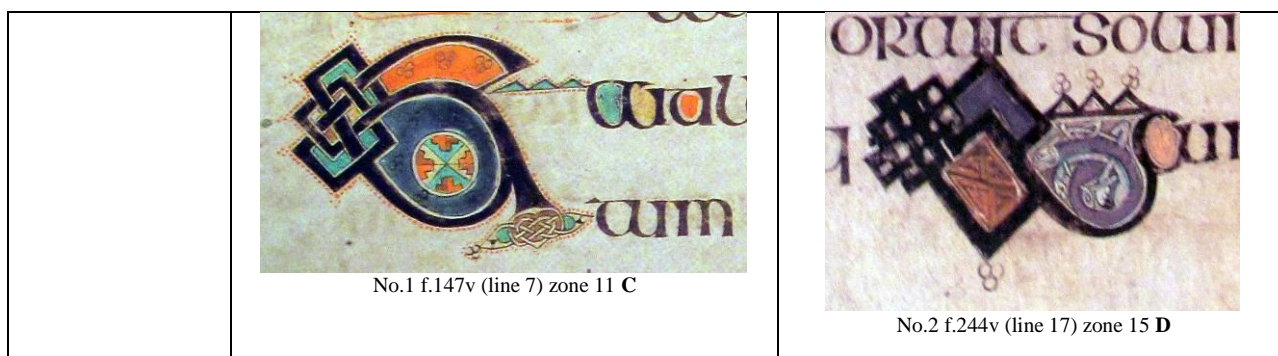


Fig.5.179 Instances of larger initial *et*-ligatures with triple triangle horizontal stroke in zones attributed to Scribes C and D (see also fig.5.129-no.4, fig.5.237-no.65 and f.225r line 17)

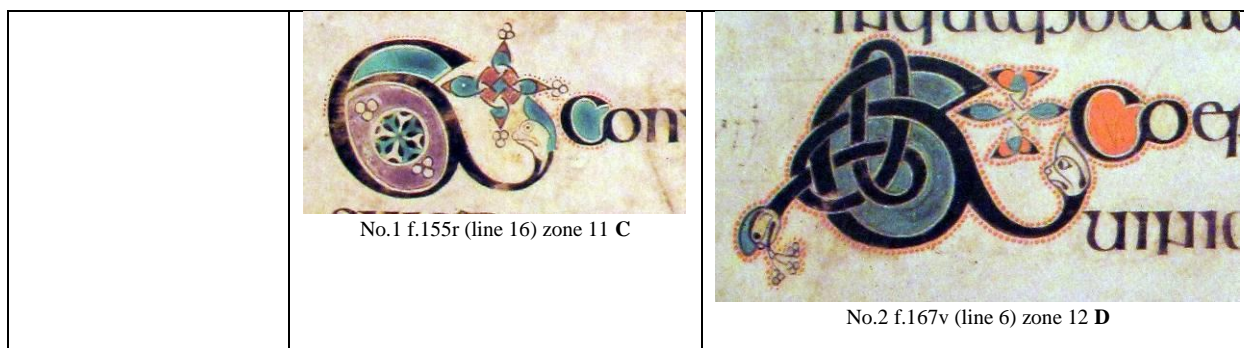


Fig.5.180 Instances of larger initial *et*-ligatures with horizontal stroke formed of cruciform linear interlaced motifs in zones attributed to Scribes C and D (see also figs.5.175, 5.237-nos.24 and 47 and figs.3.271-2, 3.274, 3.277, 3.291-no.5, 3.294, 3.302-no.3, 3.303-no.17 and 3.305-no.22)

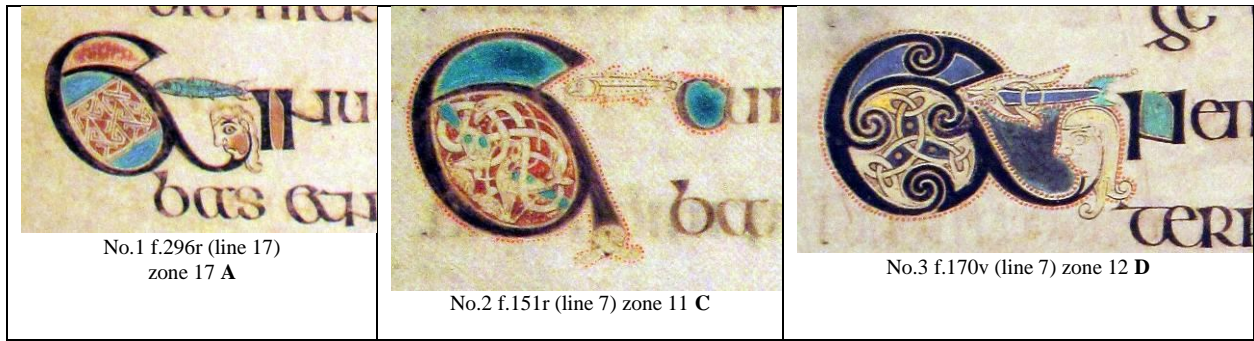


Fig.5.181 Instances of larger initial *et*-ligatures with larger 'fish-shaped' horizontal strokes, in zones attributed to Scribes A, C and D (see also figs.5.142-43, 3.184-85, and fig.5.245) Note that while no.3 has a fish-tail its head is different

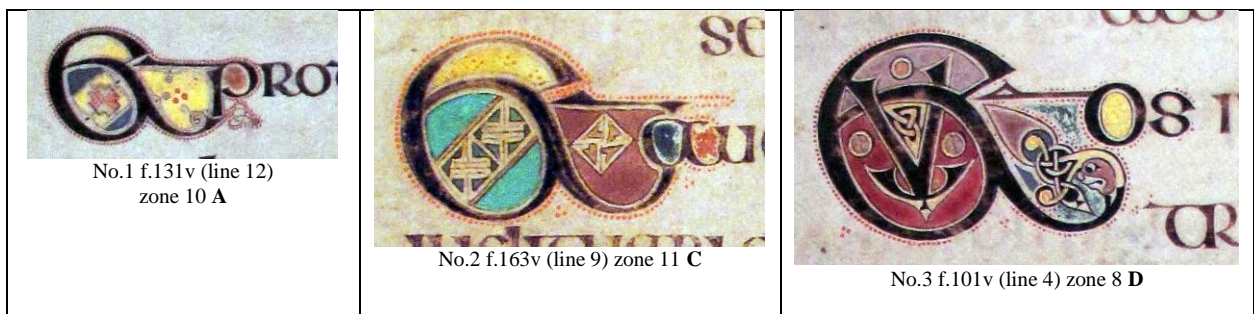


Fig.5.182 Instances of larger initial *et*-ligatures with longer headstroke, in zones attributed to Scribes A, C and D (see also fig.3.200)

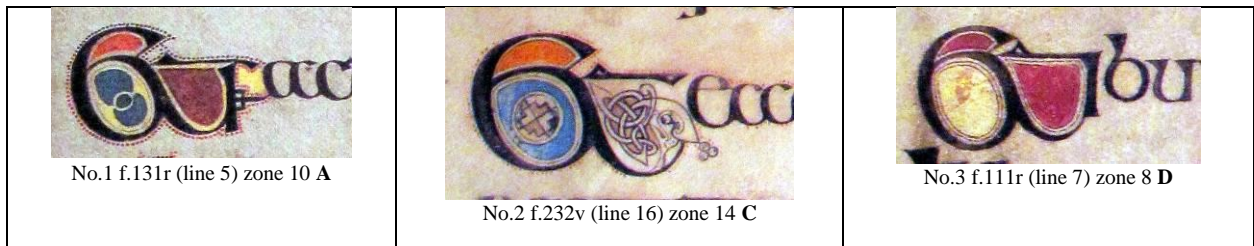


Fig.5.183 Instances of larger initial *et*-ligatures with shorter headstroke, in zones attributed to Scribes A, C and D (see also fig.3.201)

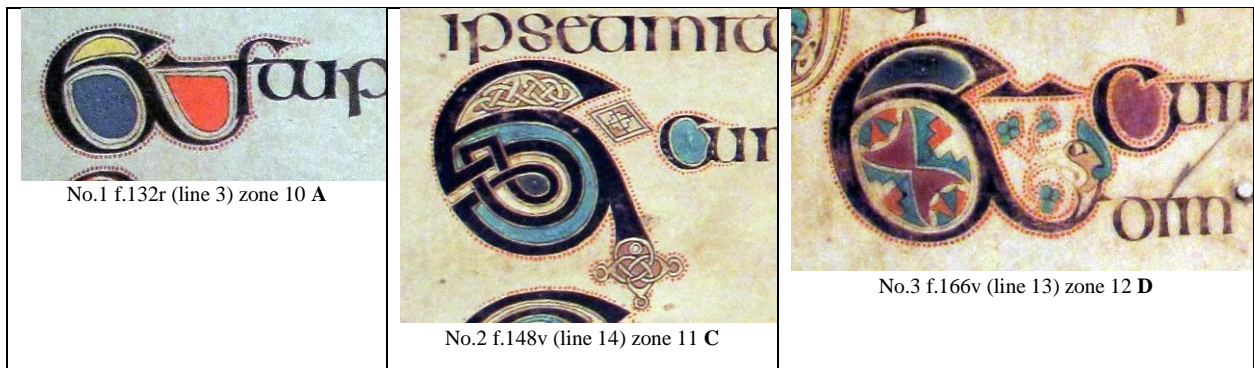


Fig.5.184 Instances of larger initial *et*-ligatures with larger terminal wedge on the headstroke, in zones attributed to Scribes A, C and D (see also fig.3.203)



Fig.5.185 Instances of larger initial *et*-ligatures with the headstroke wedge and the horizontal stroke wedges aligned and close together in zones attributed to Scribes A, C and D (see also figs.5.137 and 3.169)

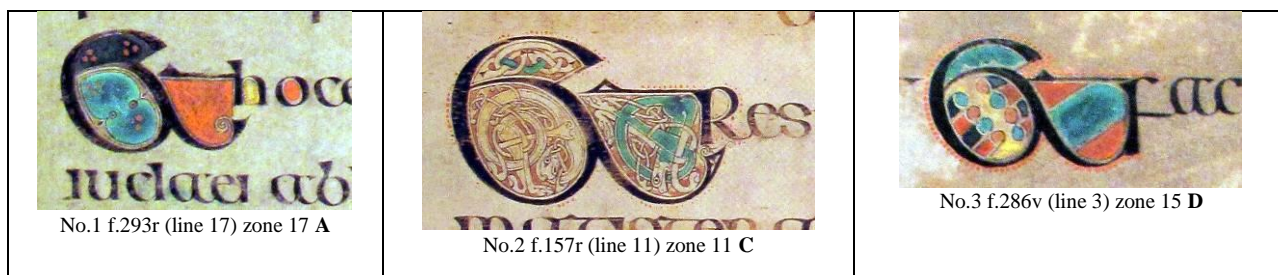


Fig.5.186 Instances of larger initial *et*-ligatures with the headstroke wedge and the horizontal stroke wedge not close together in zones attributed to Scribes A, C and D (see also figs.5.138 and 3.170)

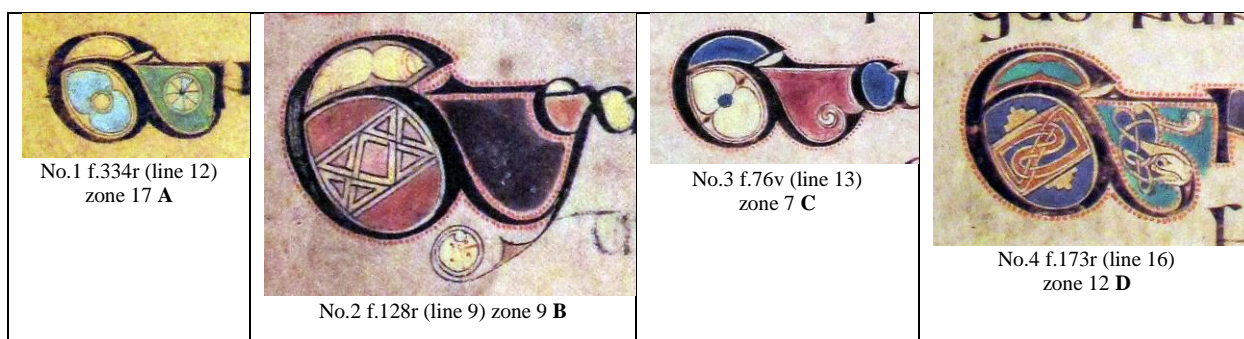


Fig.5.187 Instances of larger initial *et*-ligatures with the horizontal stroke wedge terminated in a curve and facing the straight edge on the wedge of the *et* headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.139 and 3.172)

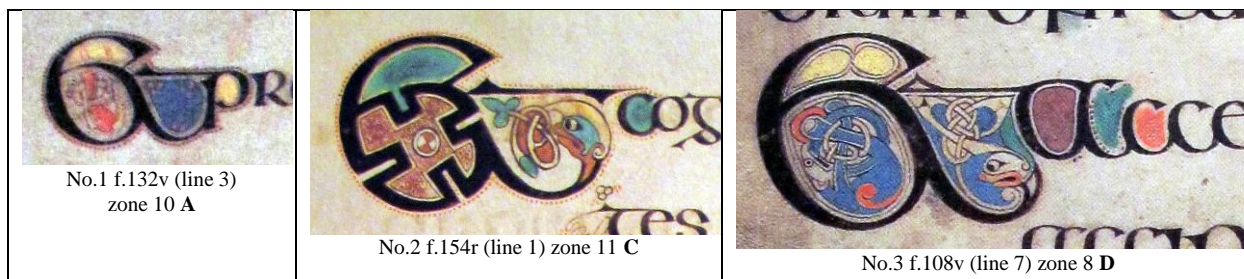


Fig.5.188 Instances of larger initial *et*-ligatures with the headstroke wedge not aligned with the wedge on the horizontal stroke in zones attributed to Scribes A, C and D (see also fig.3.171)

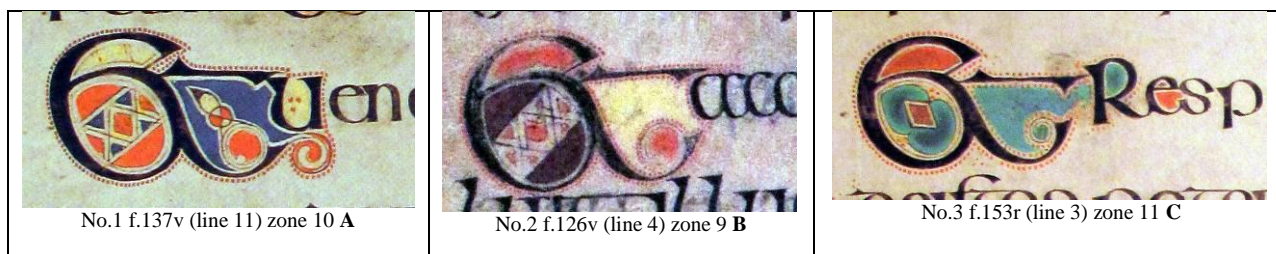


Fig.5.189 Instances of larger initial *et*-ligatures with the tailstroke wedge not touching the following letter in zones attributed to Scribes A, B and C

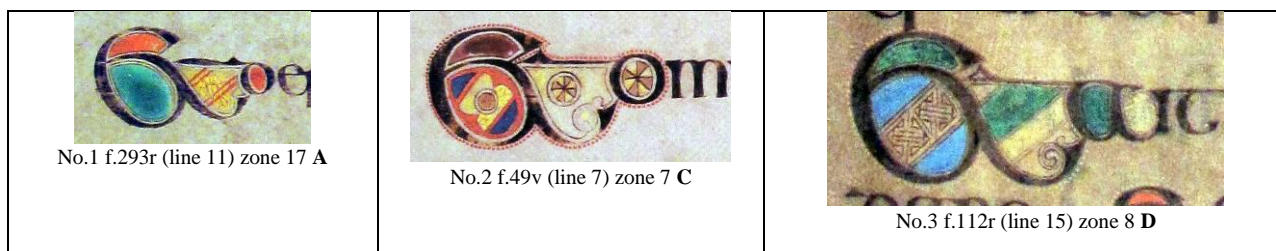


Fig.5.190 Instances of larger initial *et*-ligatures with the tailstroke wedge touching the following letter in zones attributed to Scribes A, C and D

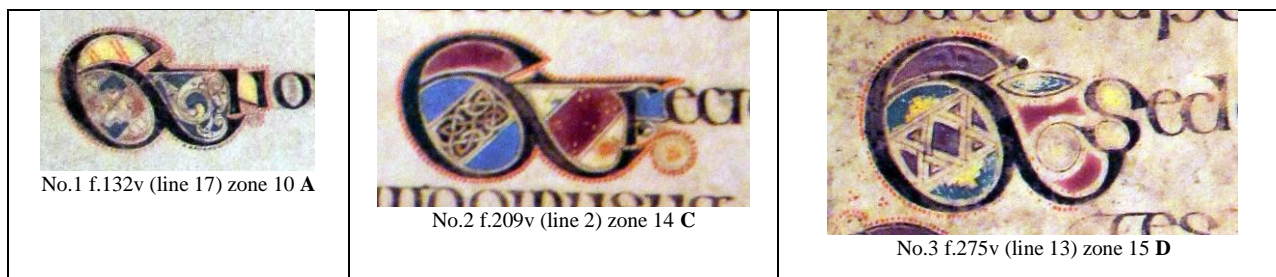


Fig.5.191 Instances of larger initial *et*-ligatures with the tailstroke wedge aligned directly under the following letter in zones attributed to Scribes A, C and D

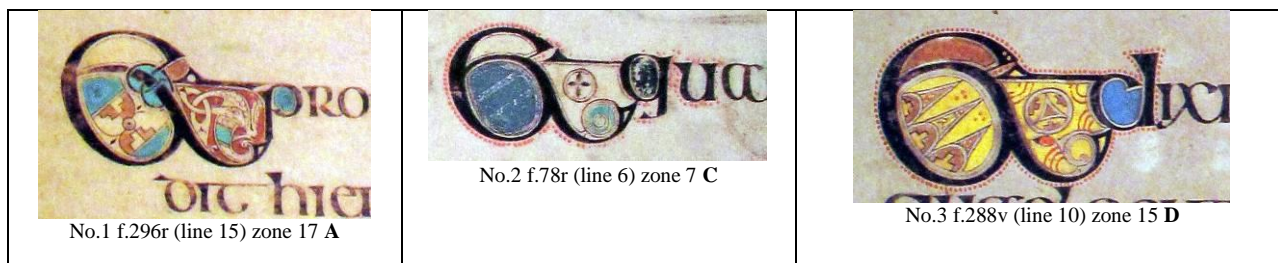


Fig.5.192 Instances of larger initial *et*-ligatures with an ‘open’ tailstroke wedge in zones attributed to Scribes A, C and D

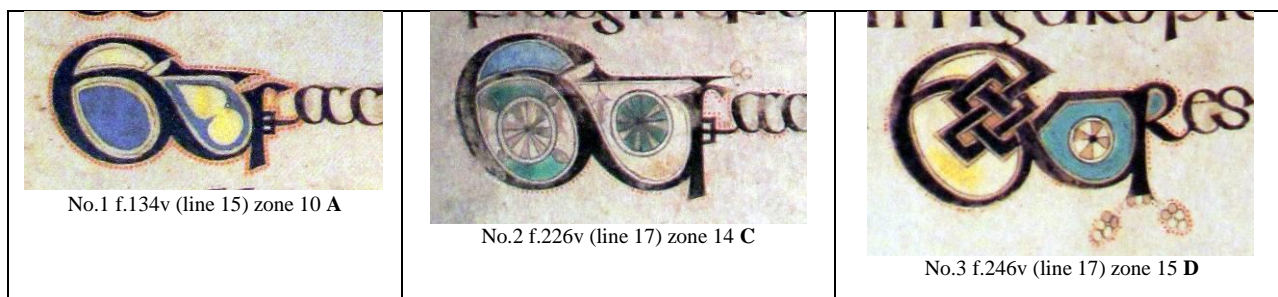


Fig.5.193 Instances of larger initial *et*-ligatures with the tailstroke connected to the side of the following extended minim in zones attributed to Scribes A, C and D (see also fig.3.154)



Fig.5.194 Instances of larger initial *et*-ligatures with the tailstroke connected to the bottom of the following extended minim in zones attributed to Scribes A, C and D (see also fig.3.155)

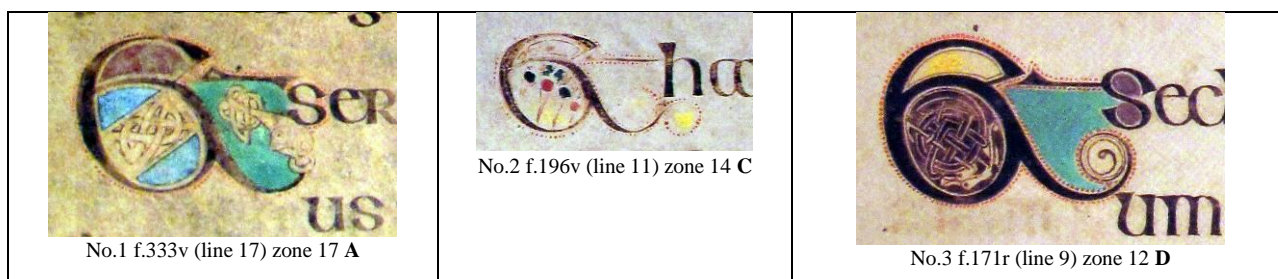


Fig.5.195 Instances of larger initial *et*-ligatures with the tailstroke lacking a wedge in zones attributed to Scribes A, C and D

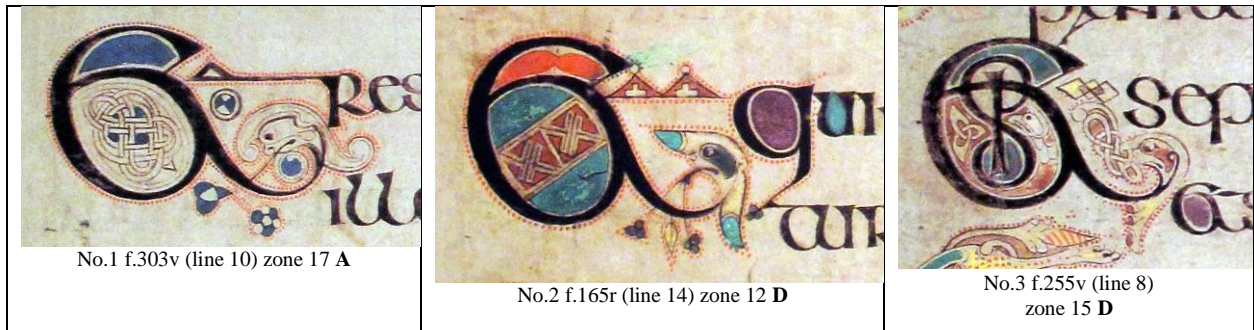


Fig.5.196 Instances of larger initial *et*-ligatures with the tailstroke lacking a wedge and having a zoomorphic terminal in zones attributed to Scribes A, C and D

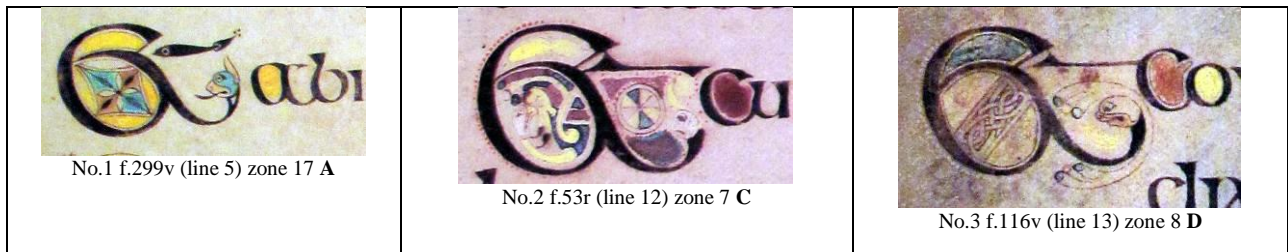


Fig.5.197 Instances of larger initial *et*-ligatures with the tailstroke wedge having a zoomorphic terminal in zones attributed to Scribes A, C and D. No.1 is a unique instance of a larger initial *et*-ligature having a larger 'fish-shaped' horizontal stroke with the addition of an eye and the tail more graphically defined (in comparison to the wedged versions)

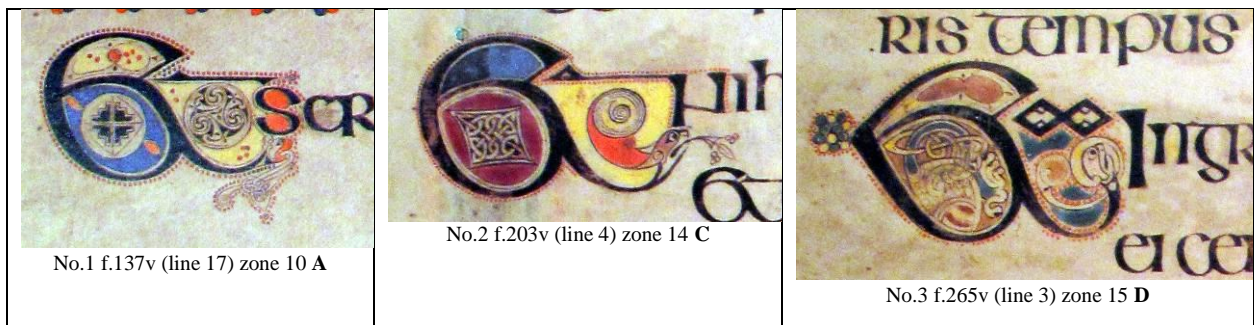


Fig.5.198 Instances of larger initial *et*-ligatures having a tailstroke with a zoomorphic terminal facing away from the letter in zones attributed to Scribes A, C and D

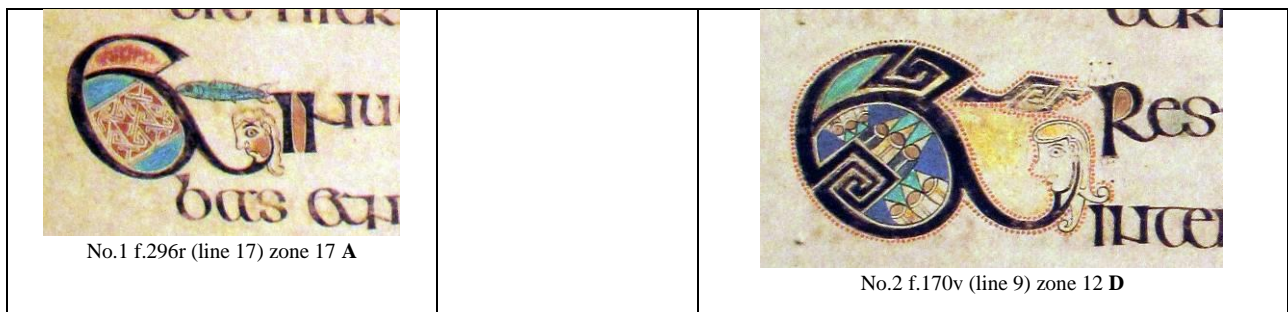


Fig.5.199 Instances of larger initial *et*-ligatures having a tailstroke with an anthropomorphic terminal in zones attributed to Scribes A and D

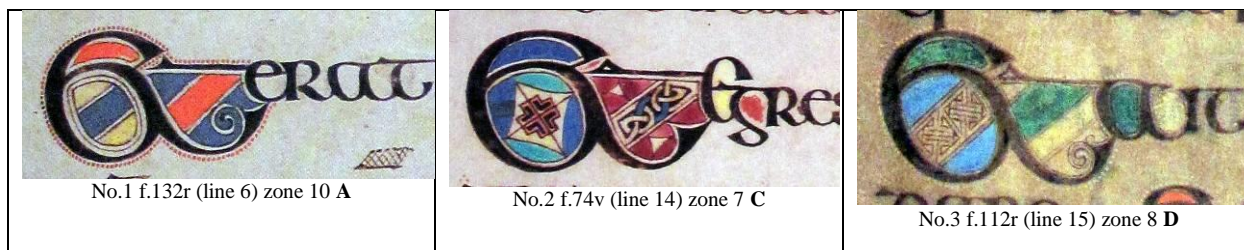


Fig.5.200 Instances of larger initial *et*-ligatures with larger tailstroke wedge in zones attributed to Scribes A, C and D



Fig.5.201 Instances of larger initial *et*-ligatures having a tailstroke wedge with an added spiral in zones attributed to Scribes A, C and D

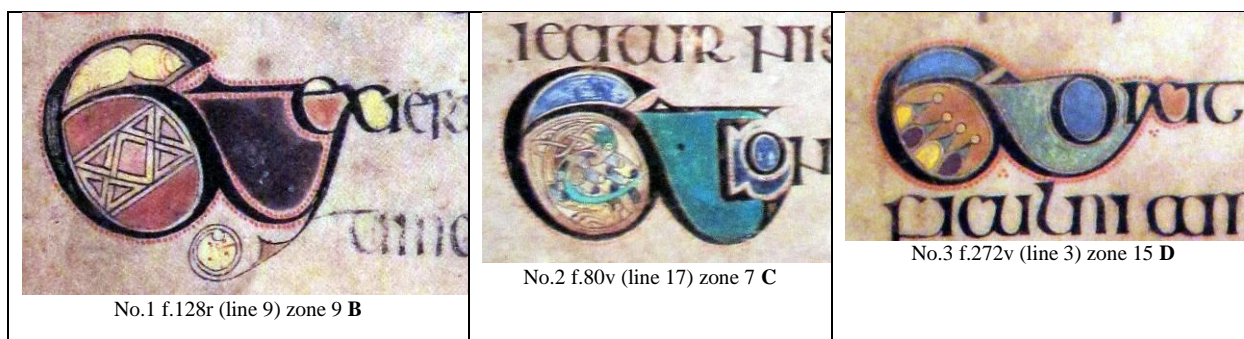


Fig.5.202 The only instances of larger initial *et*-ligatures with tailstroke linked to a letter beyond that immediately following in zones attributed to Scribes B, C and D (see figs.3.143 and 5.285)



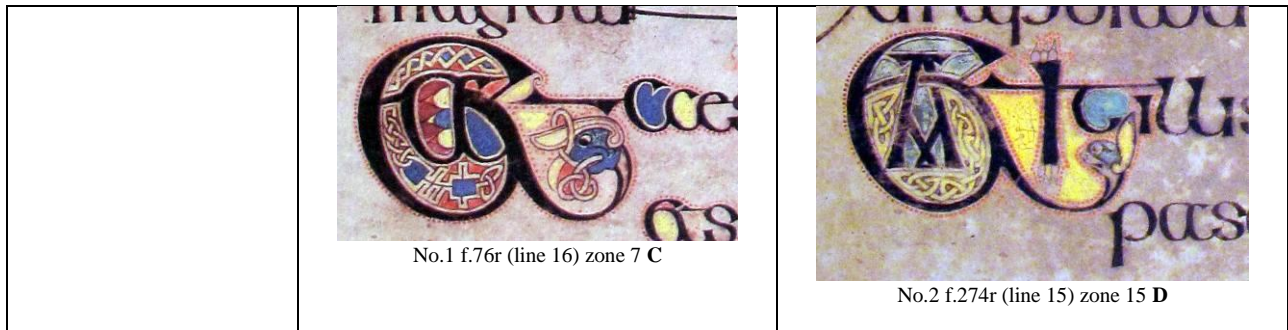


Fig.5.203 Instances of larger initial *et*-ligatures with a letter inside the bowl of the letter in zones attributed to Scribes C and D (see also fig.5.77)

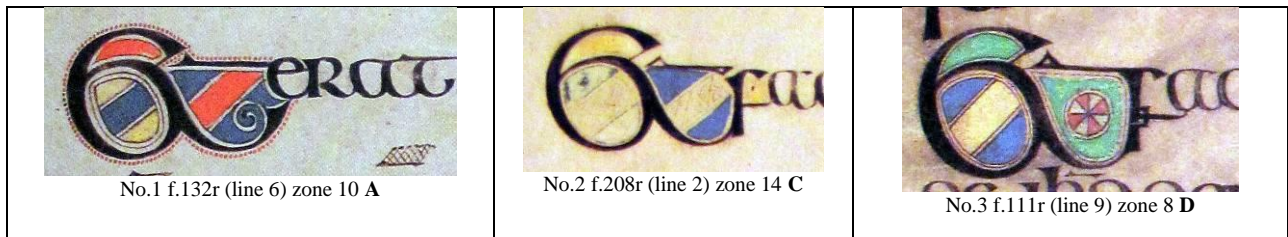


Fig.5.204 Larger initial *et*-ligatures with internal decoration consisting of a plain band in zones attributed to Scribes A, C and D

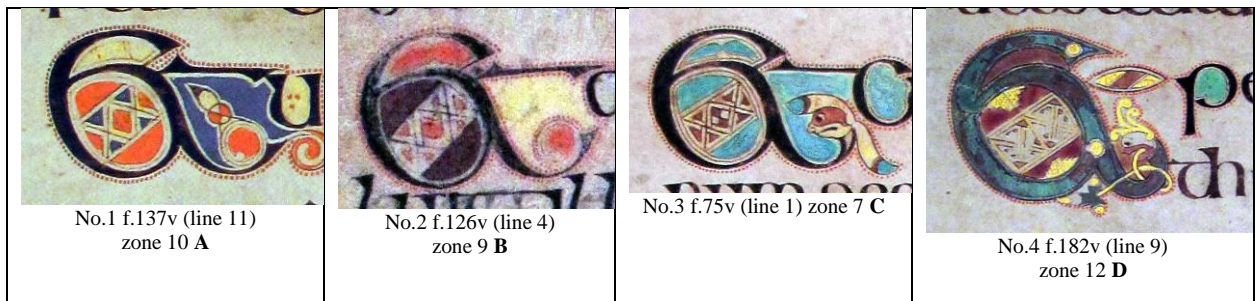


Fig.5.205 Larger initial *et*-ligatures with internal decoration consisting of a band with simple geometric motifs in zones attributed to the various hands in the four-scribe scheme A, B, C and D

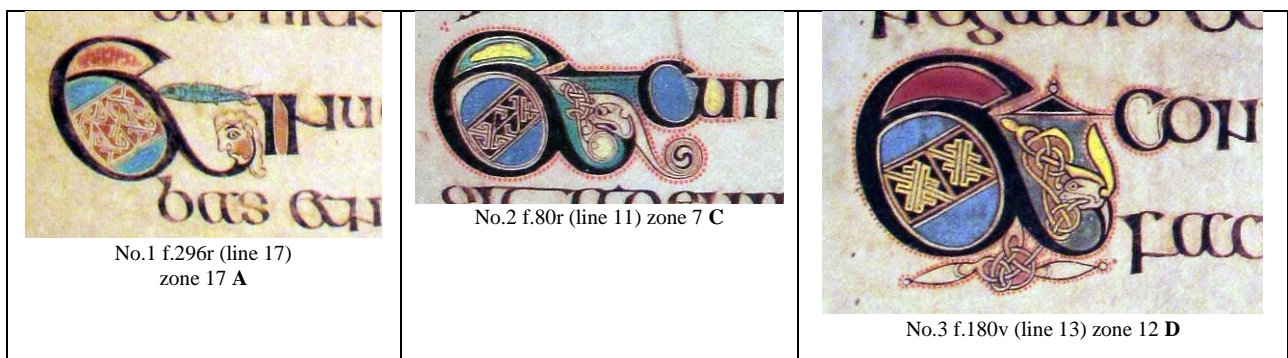


Fig.5.206 Larger initial *et*-ligatures with internal decoration consisting of a band with fretwork in zones attributed to Scribes A, C and D

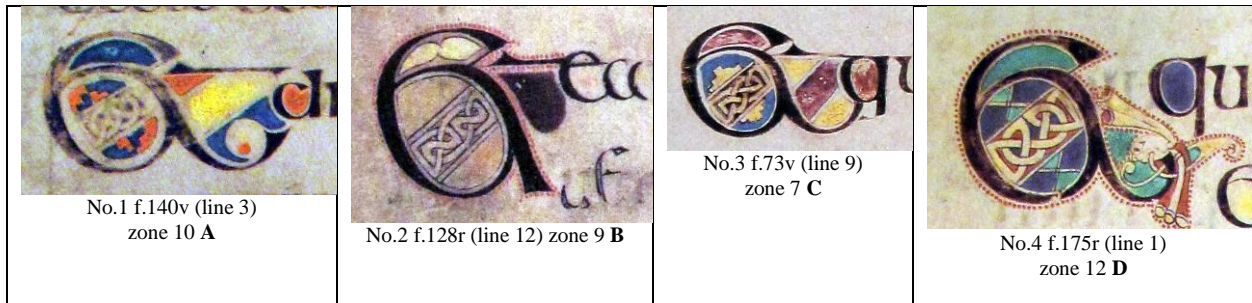


Fig.5.207 Larger initial *et*-ligatures with internal decoration including a band with interlace in zones attributed to the various hands in the four-scribe scheme A, B, C and D

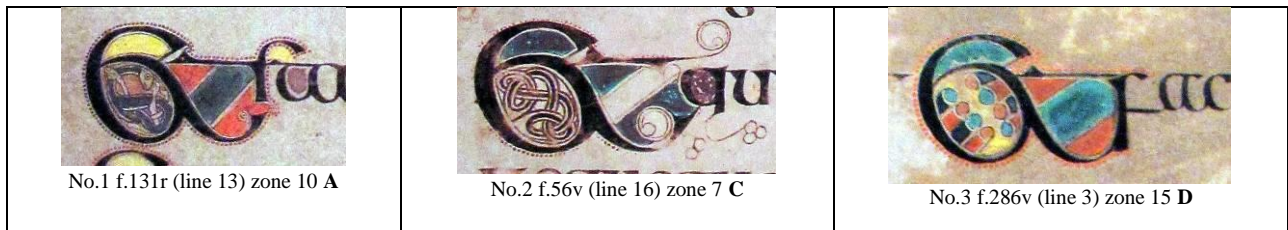


Fig.5.208 Larger initial *et*-ligatures with a plain band in the space under the horizontal stroke in zones attributed to Scribes A, C and D

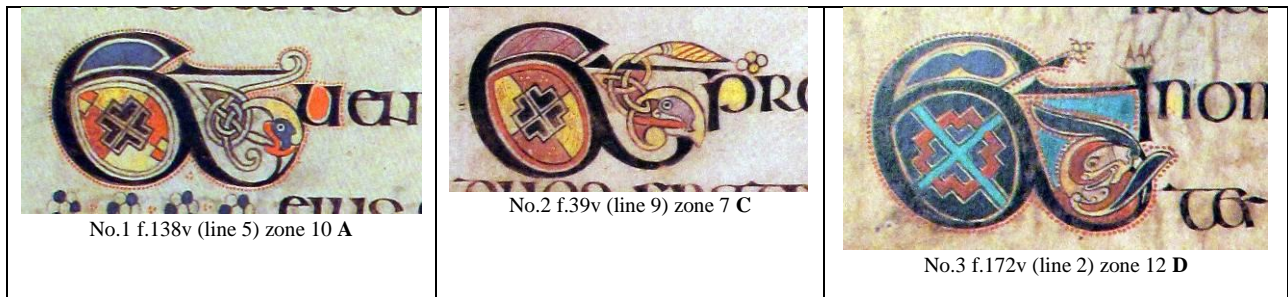


Fig.5.209 Larger initial *et*-ligatures with internal decoration consisting of an equal sided cross and divided into quadrants in zones attributed to Scribes A, C and D



Fig.5.210 Larger initial *et*-ligatures with internal decoration consisting of a circular motif and a further circular motif in the space under the horizontal stroke in zones attributed to Scribes A, C and D

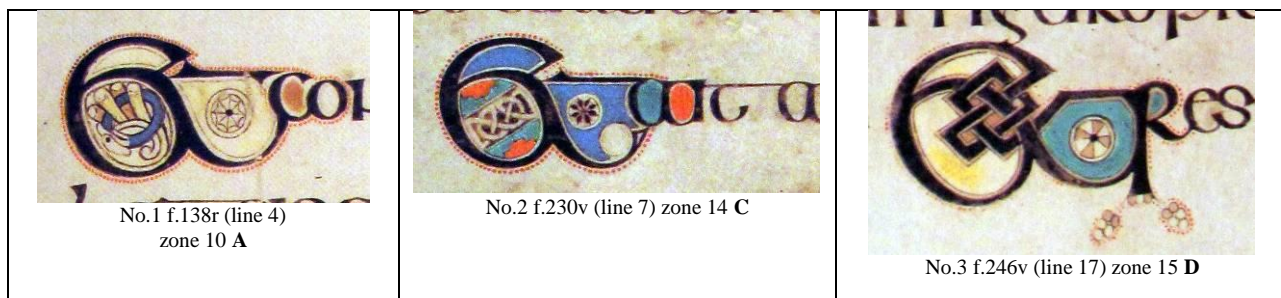


Fig.5.211 Larger initial *et*-ligatures with a circular motif in the space under the horizontal stroke in zones attributed to Scribes A, C and D

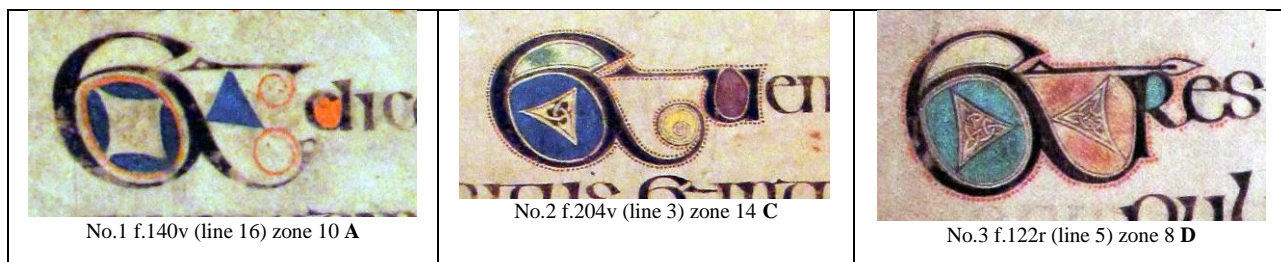


Fig.5.212 Larger initial *et*-ligatures with decoration including triangular motifs in zones attributed to Scribes A, C and D

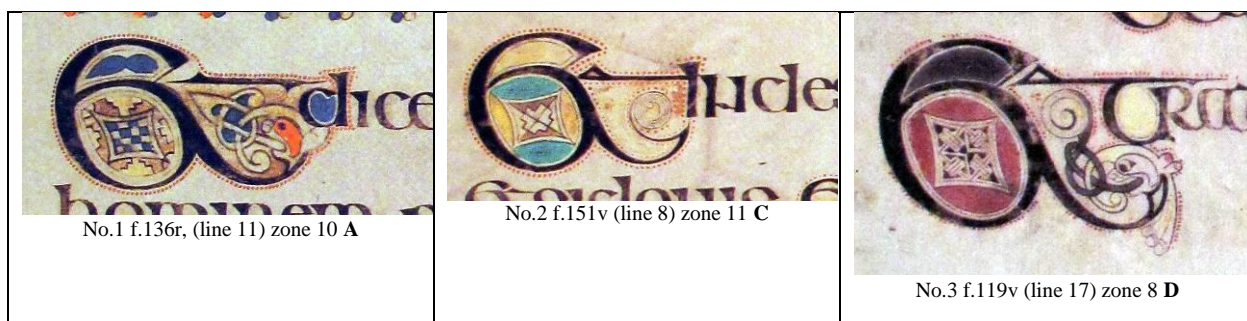


Fig.5.213 Larger initial *et*-ligatures with internal decoration including kite-shaped motifs in zones attributed to Scribes A, C and D

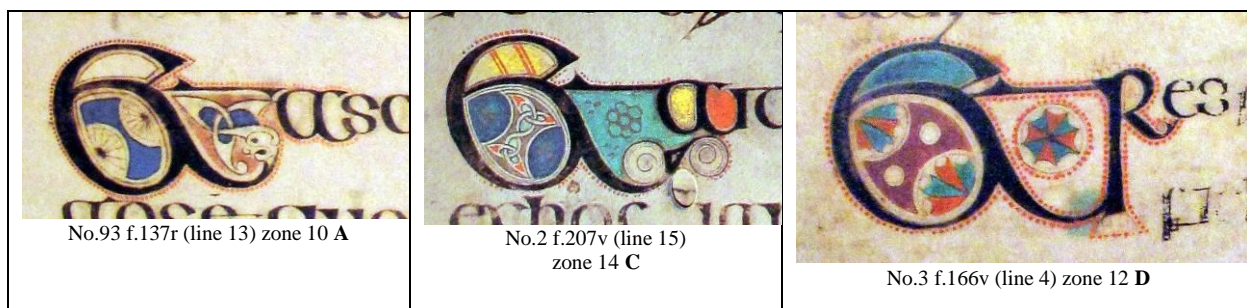


Fig.5.214 Larger initial *et*-ligatures with internal decoration including semicircular motifs in zones attributed to Scribes A, C and D

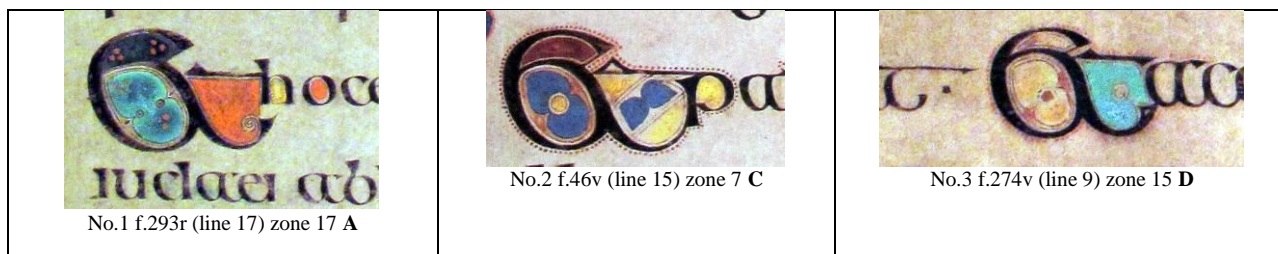


Fig.5.215 Larger initial *et*-ligatures with internal decoration including trumpet-motif inner-contour in zones attributed to Scribes A, C and D (see also fig.5.12)

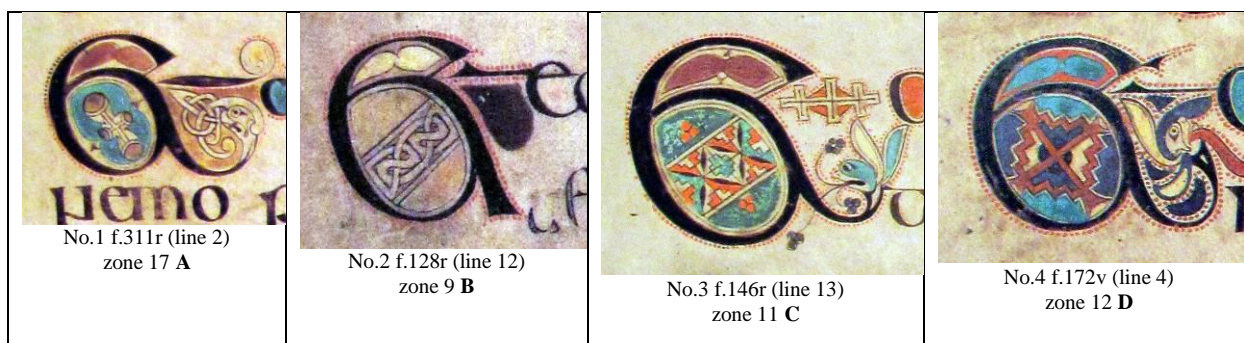


Fig.5.216 Larger initial *et*-ligatures with trumpet-motif inner-contour in the space under the headstroke in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.5.217 Larger initial *et*-ligatures with interlace in the space under the headstroke in zones attributed to Scribes A, C and D



Fig.5.218 Larger initial *et*-ligatures with internal interlace in zones attributed to Scribes A, C and D

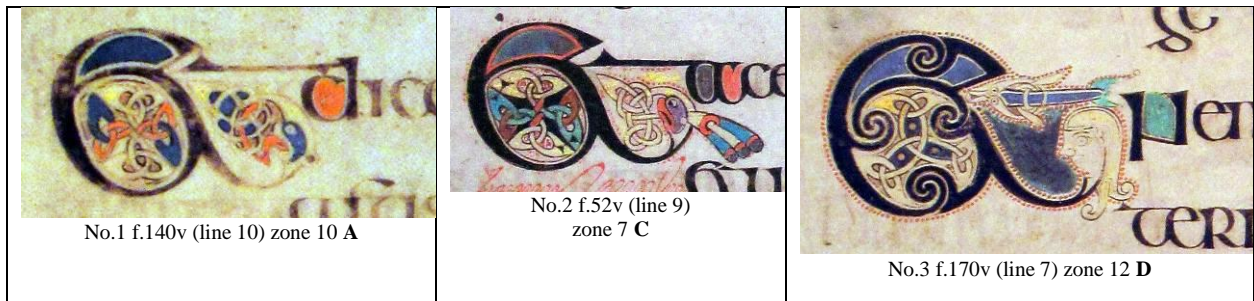


Fig.5.219 Larger initial *et*-ligatures with internal interlace based on the triquetra motif in zones attributed to Scribes A, C and D

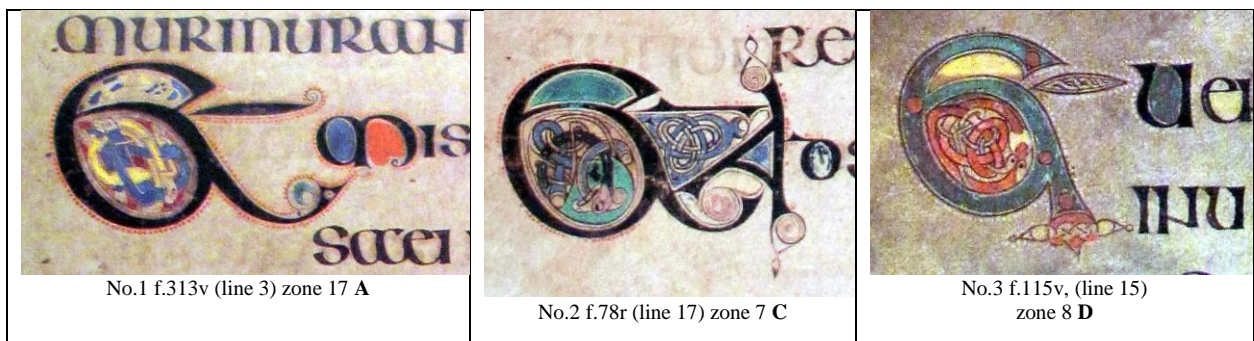


Fig.5.220 Larger initial *et*-ligatures with internal zoomorphic interlace in zones attributed to Scribes A, C and D

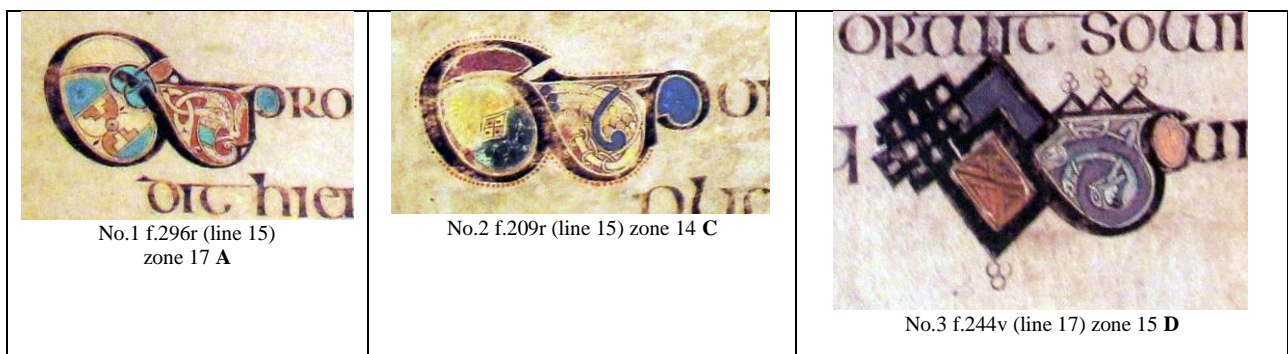


Fig.5.221 Larger initial *et*-ligatures with interlaced zoomorphs in the space under the horizontal stroke in zones attributed to Scribes A, C and D

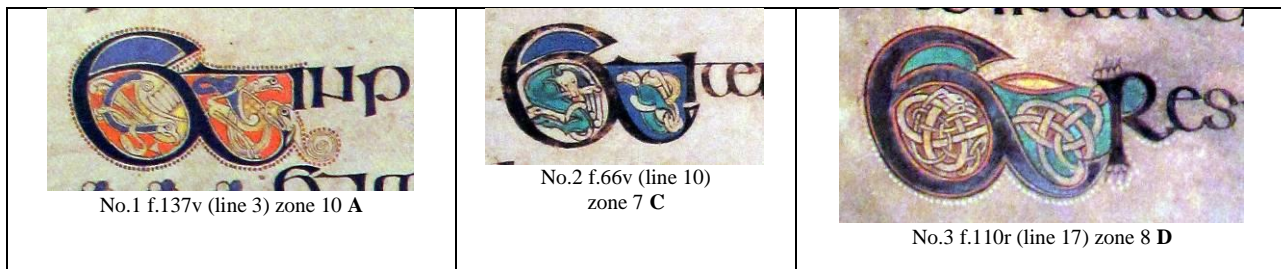


Fig.5.222 Larger initial *et*-ligatures with interlaced zoomorphs in both the bowl of the letter and in the space under the horizontal stroke in zones attributed to Scribes A, C and D (in no.3 the zoomorphic interlace under the headstroke is a continuation of that within the letterform)

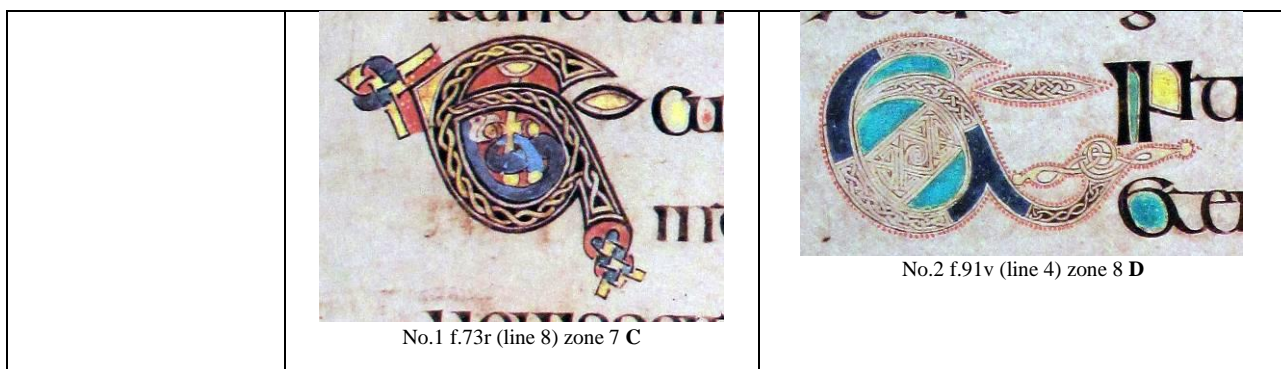


Fig.5.223 Instances of larger initial *et*-ligatures with interlace in the strokes forming the letter in zones attributed to Scribes C and D (see also fig.5.237-no.67)

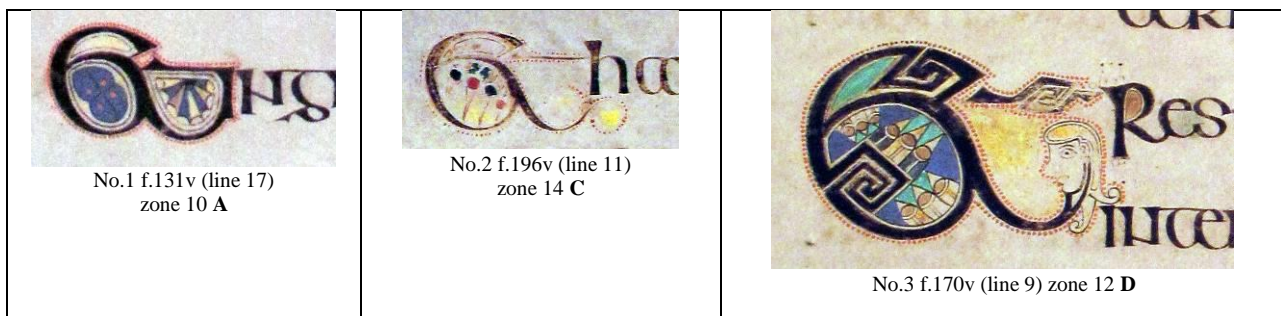


Fig.5.224 Larger initial *et*-ligatures with 'Cathach-style' pointed motifs in zones attributed to Scribes A, C and D (see also figs.5.63-69 and 100)

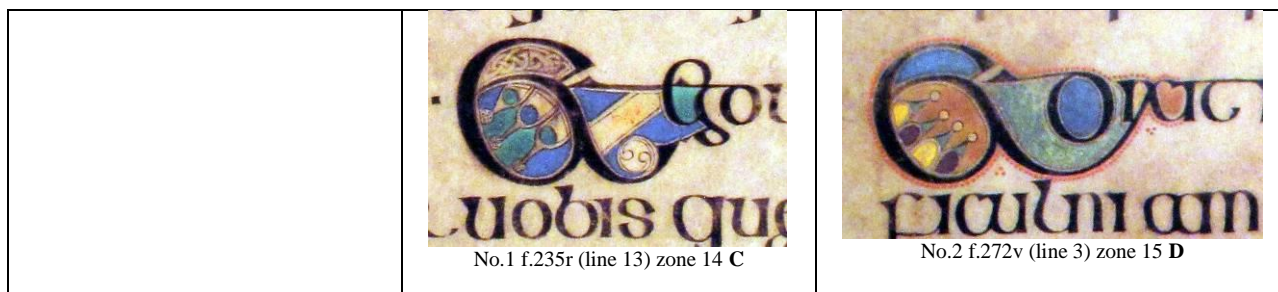


Fig.5.225 Larger initial *et*-ligatures with larger ‘Cathach-style’ pointed motifs in zones attributed to Scribes C and D

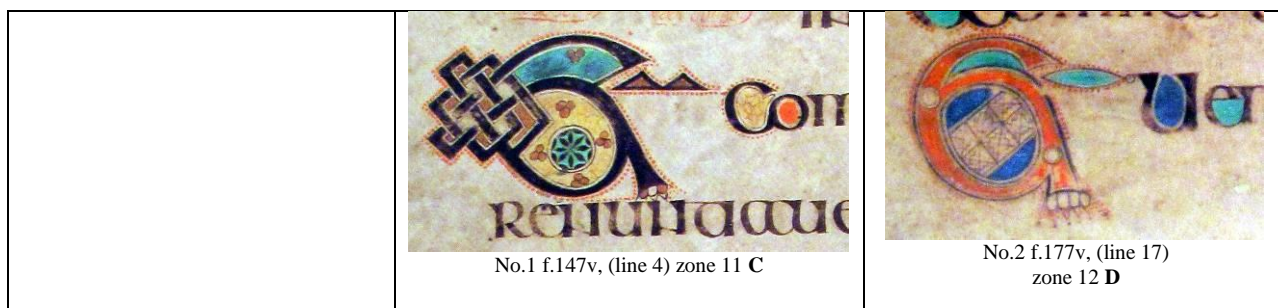


Fig.5.226 Larger initial *et*-ligatures with small ‘Cathach-style’ pointed motifs on the ends of wedges in zones attributed to Scribes C and D

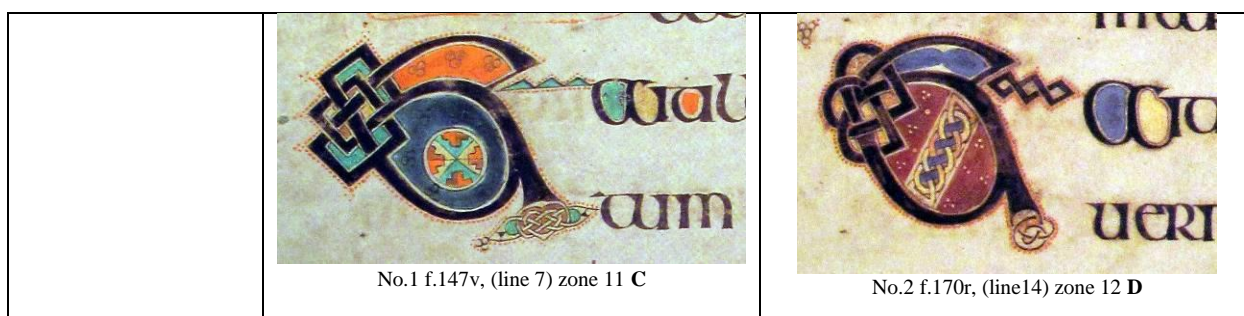


Fig.5.227 Larger initial *et*-ligatures with rectilinear interlaced elaboration to the left-hand stroke of the letterform in zones attributed to Scribes C and D

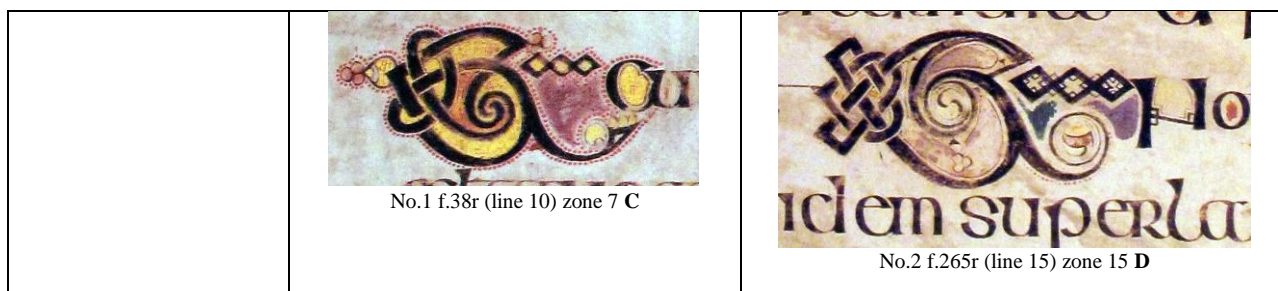


Fig.5.228 Larger initial *et*-ligatures with elaborations both within and outside the letterform in zones attributed to Scribes C and D

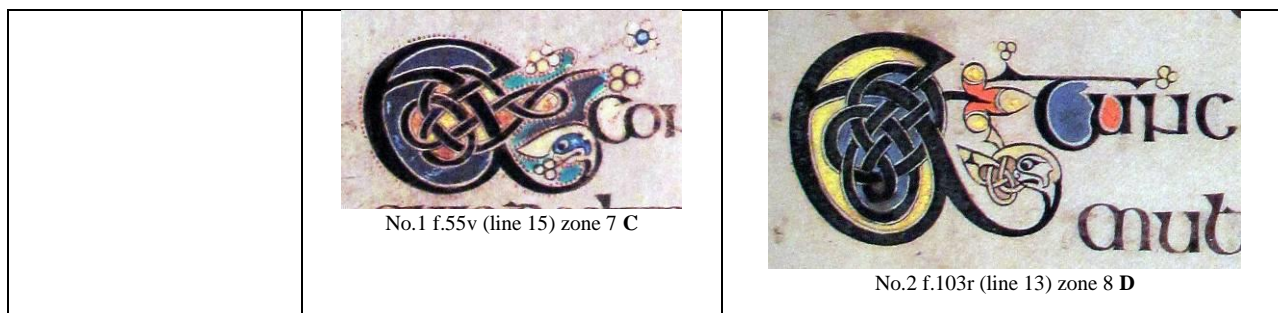


Fig.5.229 Larger initial *et*-ligatures with curvilinear interlaced elaboration of the headstroke within the letterform in zones attributed to Scribes C and D

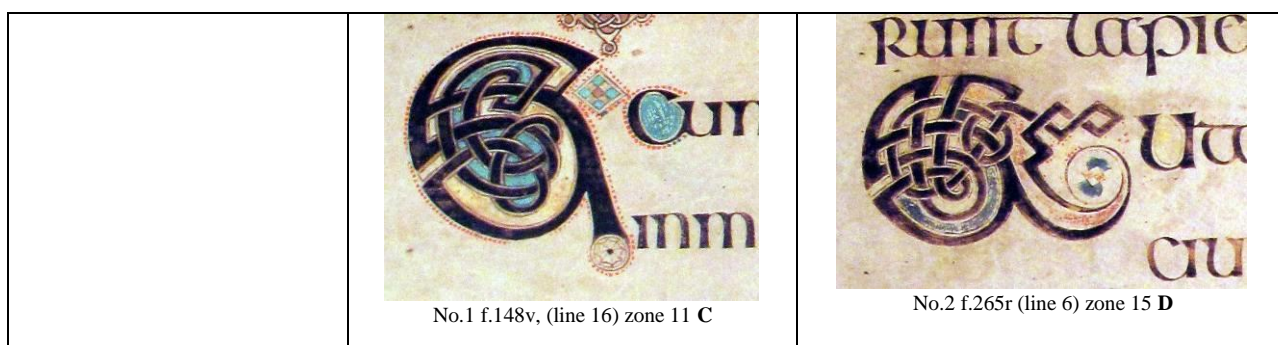


Fig.5.230 Larger initial *et*-ligatures with internal curvilinear interlaced elaborations developed from a break in the left-hand stroke (and also the headstroke in no.2), in zones attributed to Scribes C and D

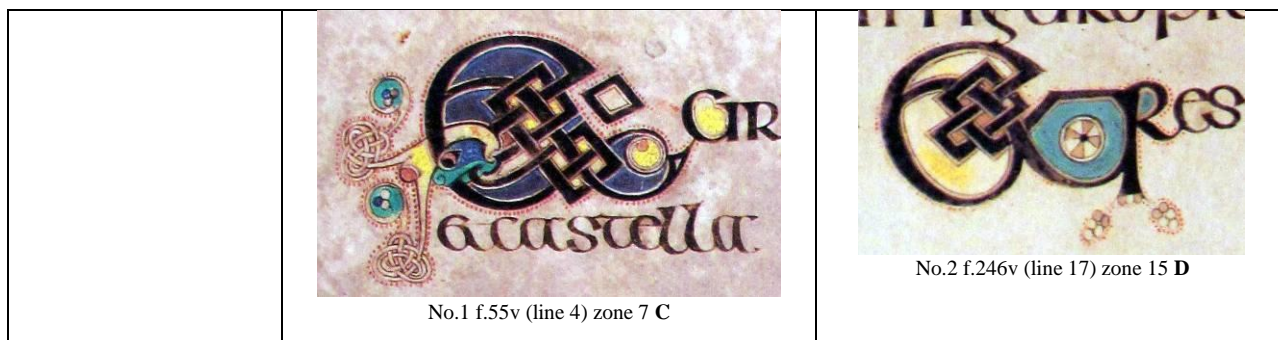


Fig.5.231 Larger initial *et*-ligatures with rectilinear interlaced elaborations interlaced around the diagonal stroke in zones attributed to Scribes C and D



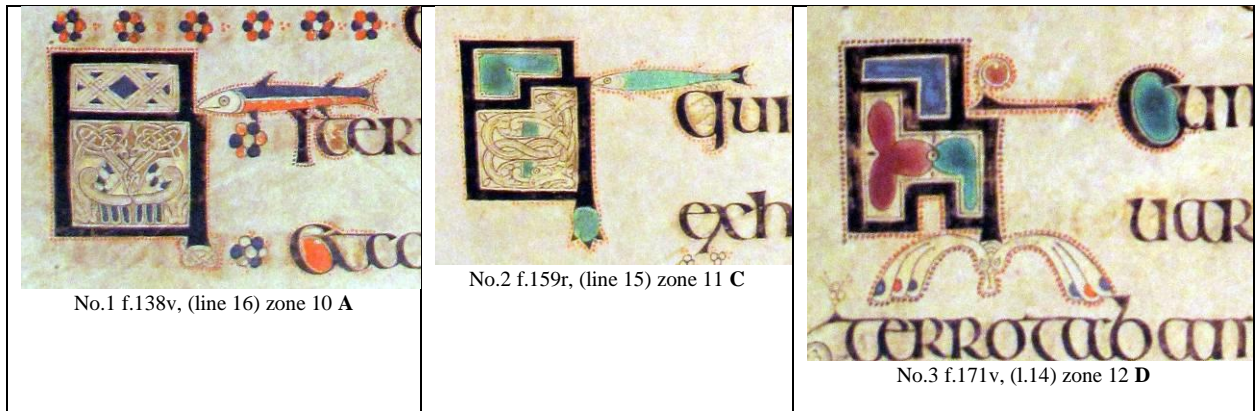


Fig.5.232 Rectangular larger initial *et*-ligatures, in zones attributed to Scribes A, C and D (note the 'fish' horizontal strokes on nos.1-2 and the stepped mid-strokes in nos.2-3. See also figs.5.370, 5.375 and 5.377)

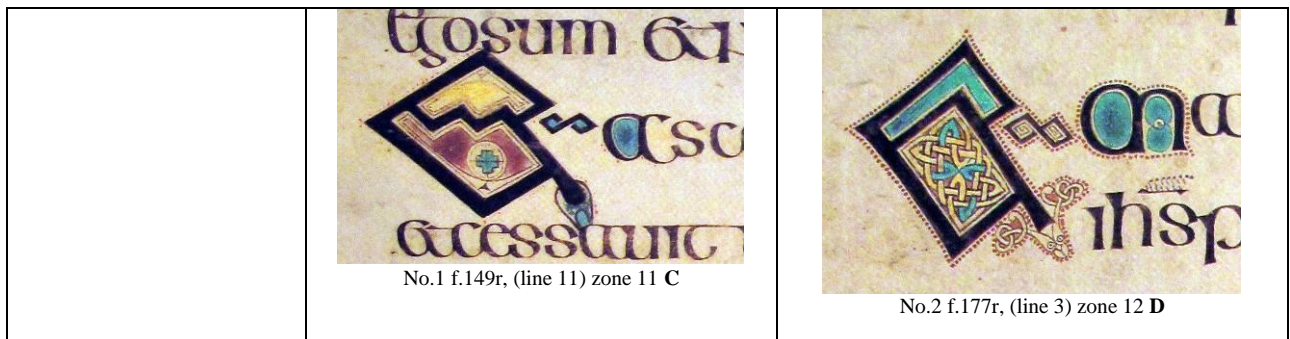


Fig.5.233 Larger initial *et*-ligatures formed of interlocked rectangles in zones attributed to Scribes C and D

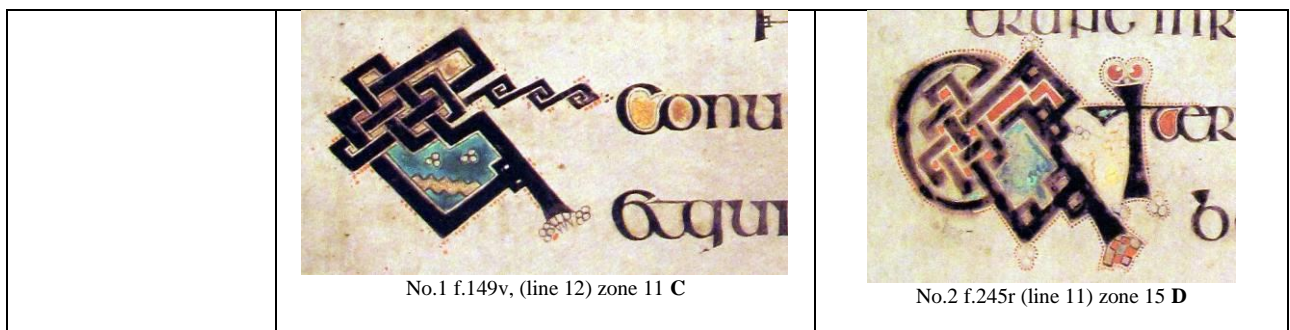


Fig.5.234 Larger initial *et*-ligatures formed of interlocked rectangles with additional rectilinear interlaced elaborations on the left-hand side, in zones attributed to Scribes C and D

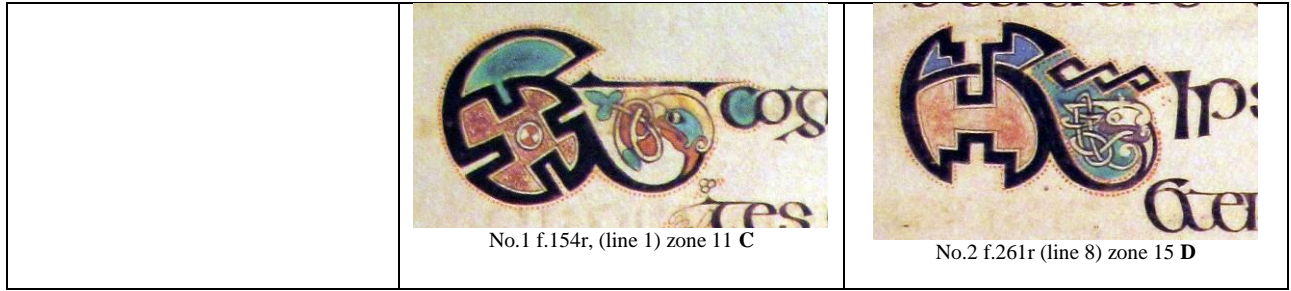
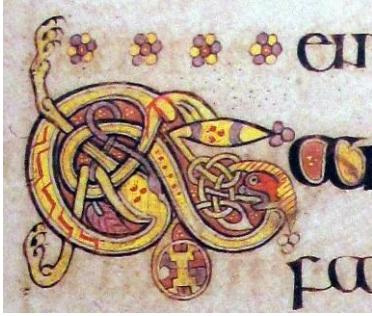


Fig.5.235 Larger initial *et*-ligatures with rectilinear indentations, in zones attributed to Scribes C and D



Fig.5.236 Larger initial *et*-ligatures with rectilinear 'key' indentations, in zones attributed to Scribes C and D



No.1 f.39v, (line 5) zone 7 C



No.2 f.39v, (line 16) zone 7 C



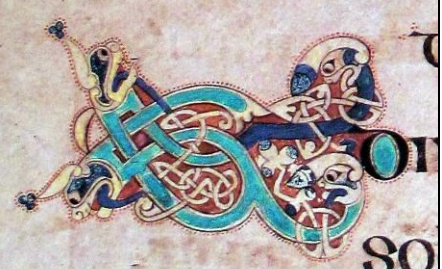
No.3 f.51v, (line 11) zone 7 C



No.4 f.62r, (line 9) zone 7 C



No.5 f.72r, (line 12) zone 7 C



No.6 f.72r, (line 16) zone 7 C



No.7 f.73r, (line 4) zone 7 C



No.8 f.79v, (line 17) zone 7 C



No.9 f.82r, (line 13) zone 7 C



No.10 f.84v, (line 15) zone 7 C



No.11 f.86r, (line 9) zone 7 C



No.12 f.88v, (line 16) zone 8 D



No.13 f.89v, (line 7) zone 8 D



No.14 f.90r, (line 5) zone 8 D



No.15 f.90v, (line 2) zone 8 D



No.16 f.91r, (line 16) zone 8 D



No.17 f.92r, (line 5) zone 8 D



No.18 f.92v, (line 5) zone 8 D



No.19 f.92v, (line 8) zone 8 D



No.20 f.95r, (line 1) zone 8 D



No.21 f.95r, (line 5) zone 8 D



No.22 f.108r, (line 1)  
zone 8 D



No.23 f.113v, (line 7) zone 8 D



No.24 f.115v, (line 1) zone 8 D



No.25 f.117r, (line 2)  
zone 8 D



No.26 f.154r, (line 16) zone 11 C



No.27 f.160v, (line 12) zone 11 C



No.28 f.160v, (line 14) zone 11 C



No.29 f.169r, (line 17) zone 12 D



No.30 f.173v, (line 17) zone 12 D



No.31 f.177v, (line 1) zone 12 D



No.32 f.178r, (line 2) zone 12 D



No.33 f.178v, (line 2)  
zone 12 D



No.34 f.178v,(line 15)zone12D



No.35 f.179r, (line 12) zone 12 D



No.36 f.180r, (line 3) zone 12 D



No.37 f.180r,(line 15)zone12D



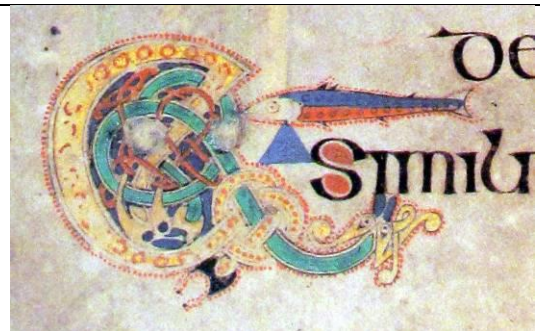
No.38 f.182r, (line 17) zone 12 D



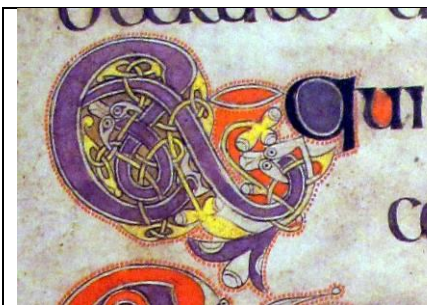
No.39 f.182v, (line 3)zone12 D



Nos.40-1 f.183v, (line 17) zone 12 D



No.42 f.183v, (line 17) zone 12 D



No.43 f.184r, (line 6) zone 12 D



No.44 f.184r, (line 8) zone 12 D



No.45 f.184r, (line 11)zone 12 D



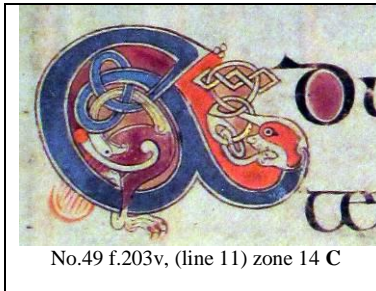
No.46 f.184v, (line 1)  
Zone 12 D



No.47 f.185r, (line 7) zone 12 D



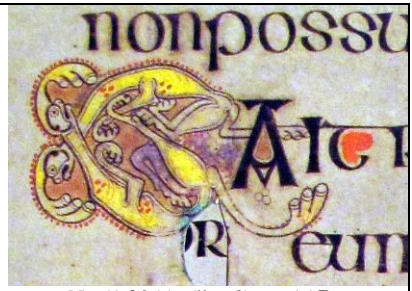
No.48 f.185v, (line 15) zone 12 D



No.49 f.203v, (line 11) zone 14 C



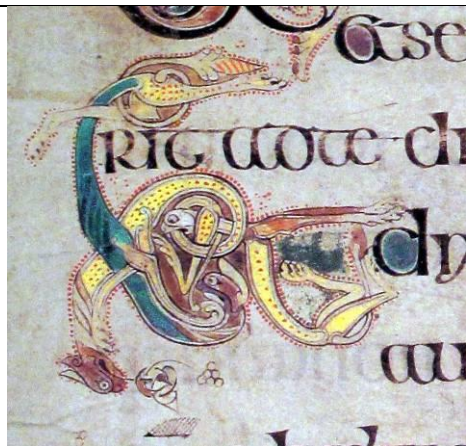
No.50 f.246r, (line 6) zone 15 D



No.51 f.255r, (line 3) zone 15 D



No.52 f.255r, (line 15)  
zone 15 D



No.53 f.255v, (line 11) zone 15 D



No.54 f.257r, (line 15)  
zone 15 D



No.55 f.265r, (line 1) zone 15 D



No.56 f.267v, (line 1) zone 15 D



No.57 f.269r, (line 13) zone 15 D



No.58 f.270r, (line 11)  
zone 15 D



No.59 f.272r, (line 2) zone 15 D



No.60 f.272r, (line 13) zone 15 D



No.61 f.274v, (line 5) zone 15 D



No.62 f.276r, (line 3)  
zone 15 D



No.63 f.276r, (line 11) zone 15 D



No.64 f.276v, (line 12) zone 15 D



No.65 f.276v, (line 15)  
zone 15 D



No.66 f.278v, (line 11) zone 15 D



No.67 f.279r, (line 11) zone 15 D



No.68 f.279v, (line 7)  
zone 15 D





Fig.5.237 All instances of zoomorphic initial *et*-ligatures in zones attributed to Scribes A, C and D

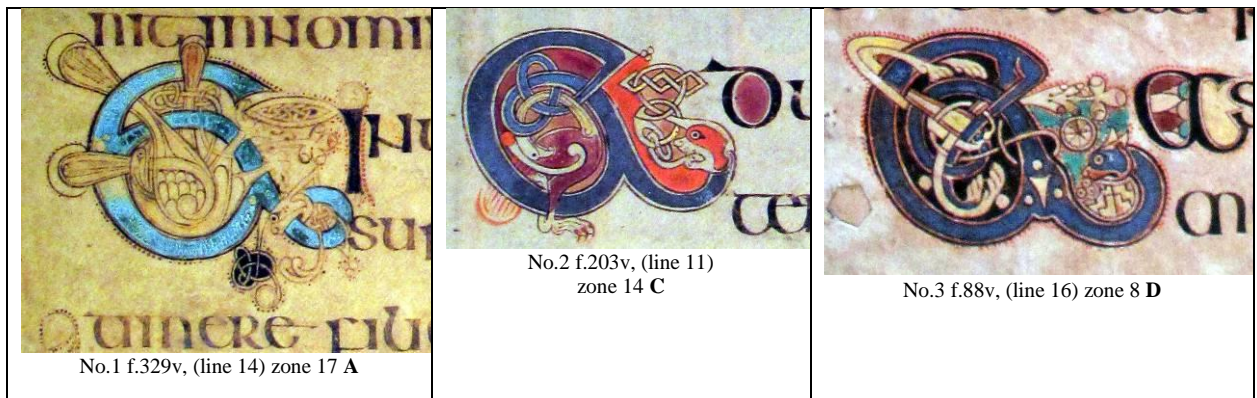


Fig.5.238 Instances of zoomorphic initial *et*-ligatures with a single head in zones attributed to Scribes A, C and D (see figs.5.196-198)

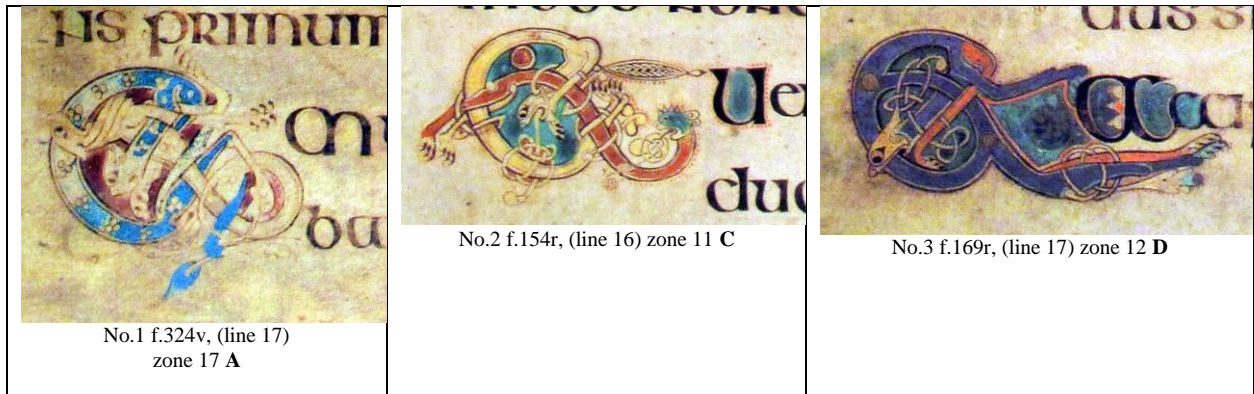


Fig.5.239 Instances of zoomorphic initial *et*-ligatures with similar shoulder joints at the end of the headstroke in zones attributed to Scribes A, C and D

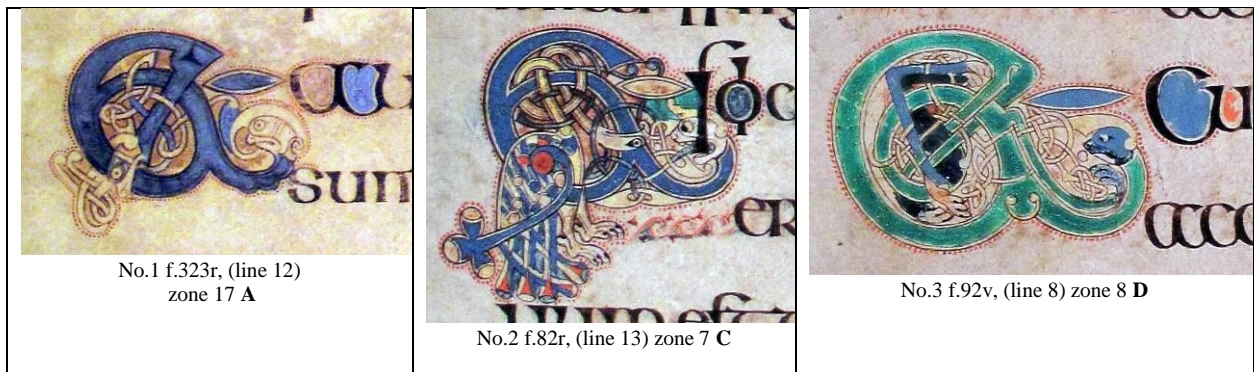


Fig.5.240 Instances of zoomorphic initial *et*-ligatures with large lentoid horizontal strokes in zones attributed to Scribes A, C and D (see figs.5.167-9)

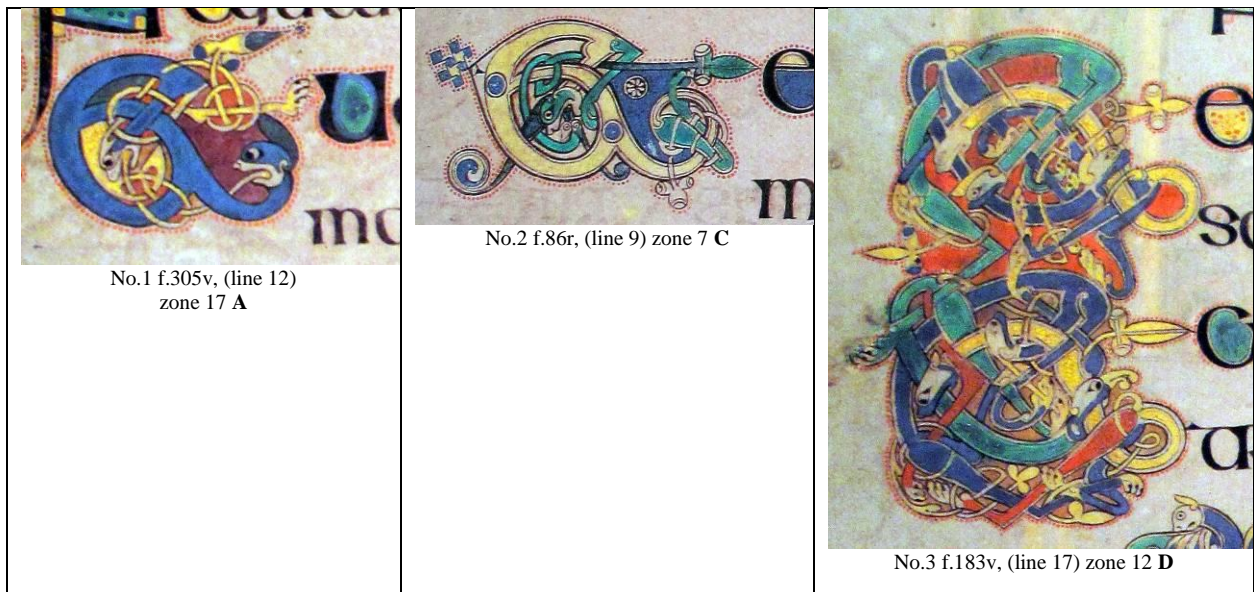


Fig.5.241 Instances of zoomorphic initial *et*-ligatures with foliate elements in (or near) the headstroke in zones attributed to Scribes A, C and D

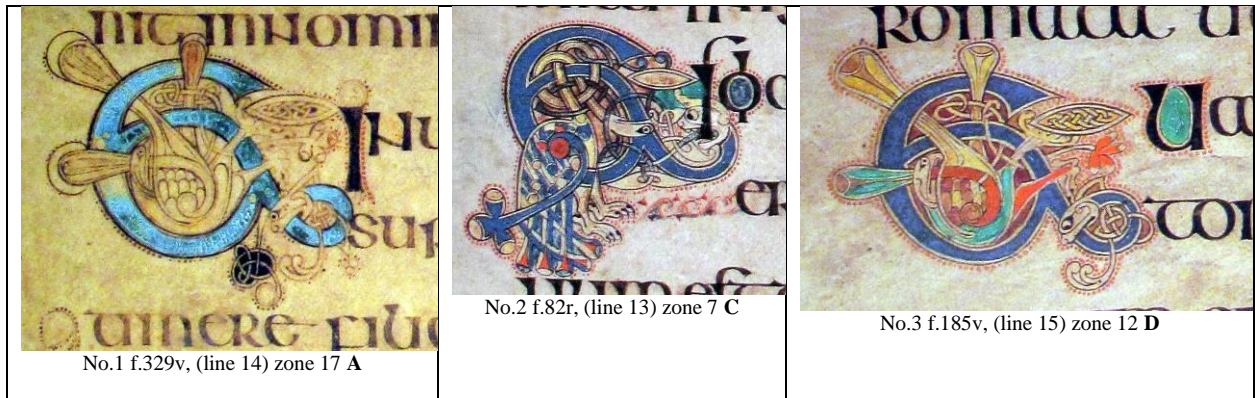


Fig.5.242 Instances of zoomorphic initial *et*-ligatures interlaced with a separate bird in zones attributed to Scribes A, C and D



Fig.5.243 Instances of zoomorphic initial *et*-ligatures with two heads on the same 'body' in zones attributed to Scribes A, C and D

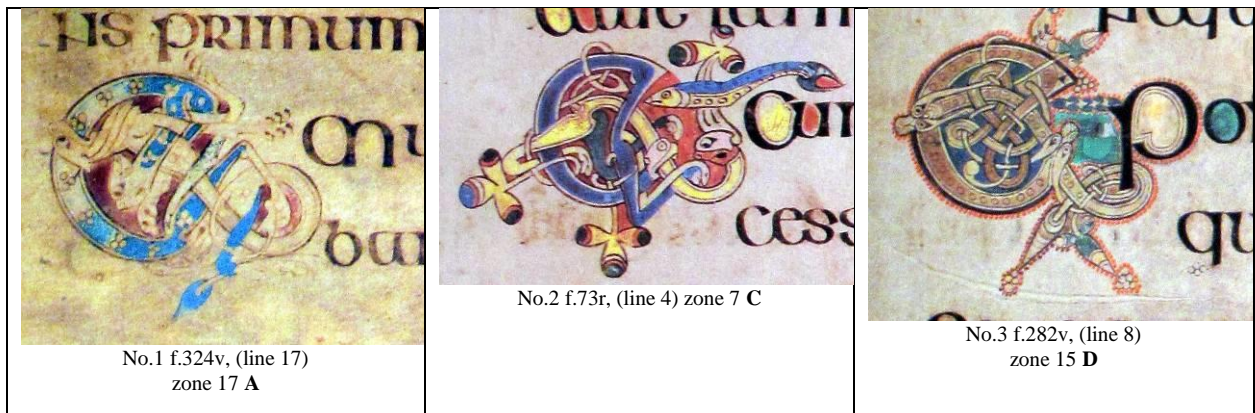


Fig.5.244 Instances of zoomorphic initial *et*-ligatures formed of two separate creatures (the diagonal stroke is a separate zoomorph in each case) in zones attributed to Scribes A, C and D

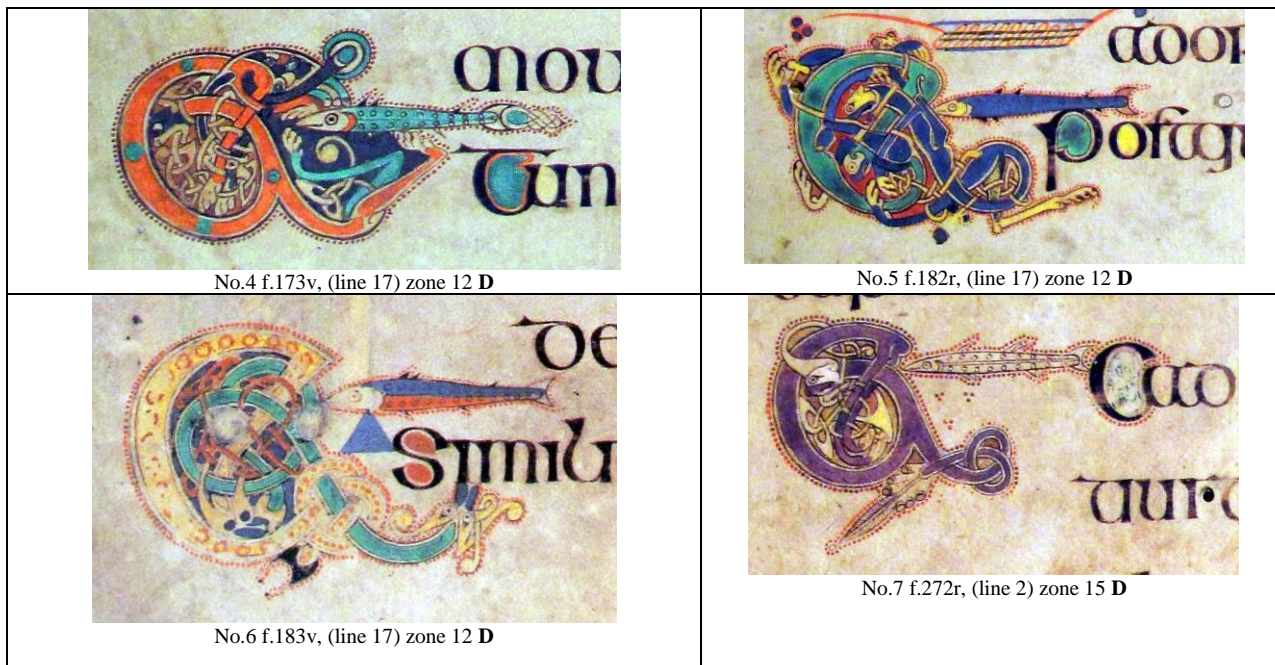
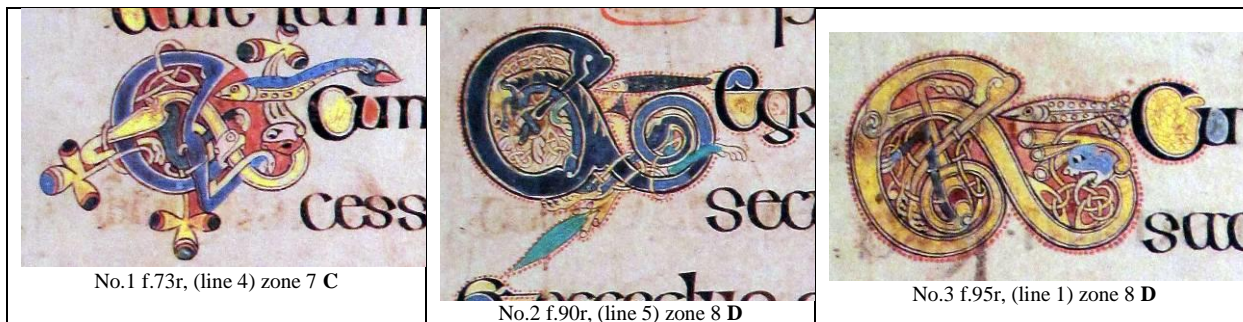


Fig.5.245 Instances of zoomorphic initial *et*-ligatures with a fish horizontal stroke in zones attributed to Scribes C and D (see also figs.5.181, 5.232-nos.1-2 and 5.237-no.4)

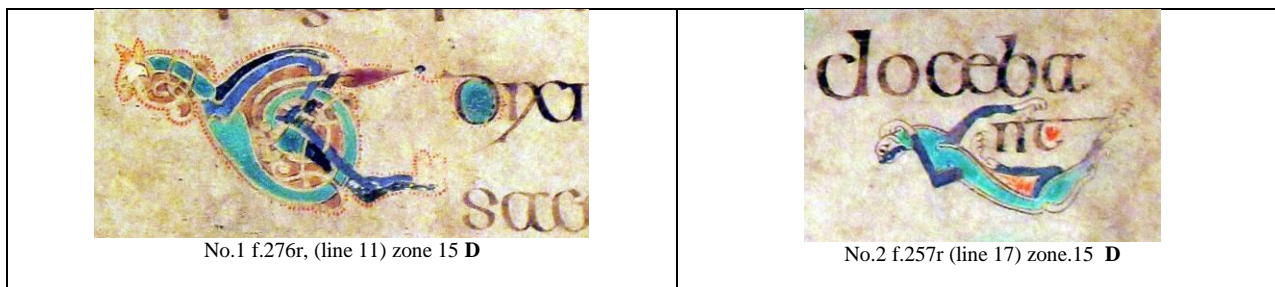


Fig.5.246 The pose, and also the facial expression, of the zoomorphic initial *et*-ligature in no.1 is closely matched by that of the creature which is marking a subscription in no.2

## VISUAL ESSAY

The following illustrations (figs.5.247-78) examine the relationships between the interlinear zoomorphs (marking turn-in-paths, super- or subscripts and also those occurring as line-fillers) and the zoomorphic initials.

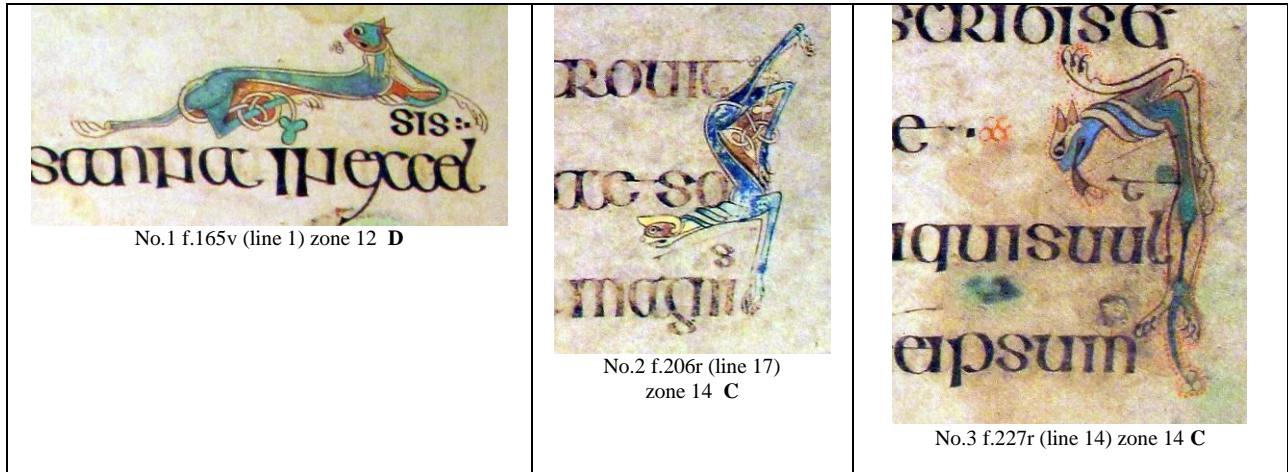


Fig.5.247 The pose of the ‘cat’ in no.1 is relatively natural, his fellow in no.2, although at right angles to the text appears even more natural while the upright feline in no.3 is more distorted (all three mark superscripts). These are in zones attributed to Scribes C and D

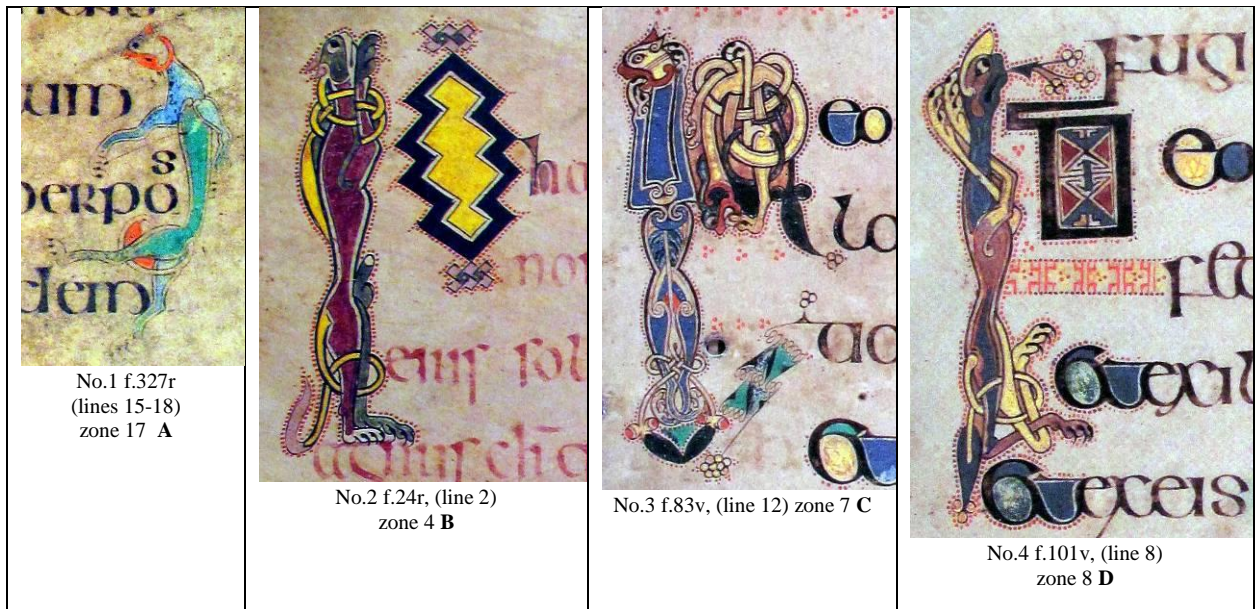


Fig.5.248 Another upright ‘cat’, no.1, appears to be in the act of kicking. The standing felines in nos.2, 3 and 4 all act as the letter *i*. Poses with paws close to the head are not uncommon in both the initials and in the interlinear creatures as for example the perturbed expression of no.3. These are in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.5.249 Further upright ‘cats’ act as *i* and *in* in nos.1 and 2 while the combative embrace of the pair in no.3 create an *a* (this begins the account of the betrayal of Jesus by Judas). These are in zones attributed to Scribe D



Fig.5.250 Here the upright felines engage with other cats and creatures to act as *i* in nos.1 and 2 and to form a *p* in no.3. These are in zones attributed to Scribes C and D

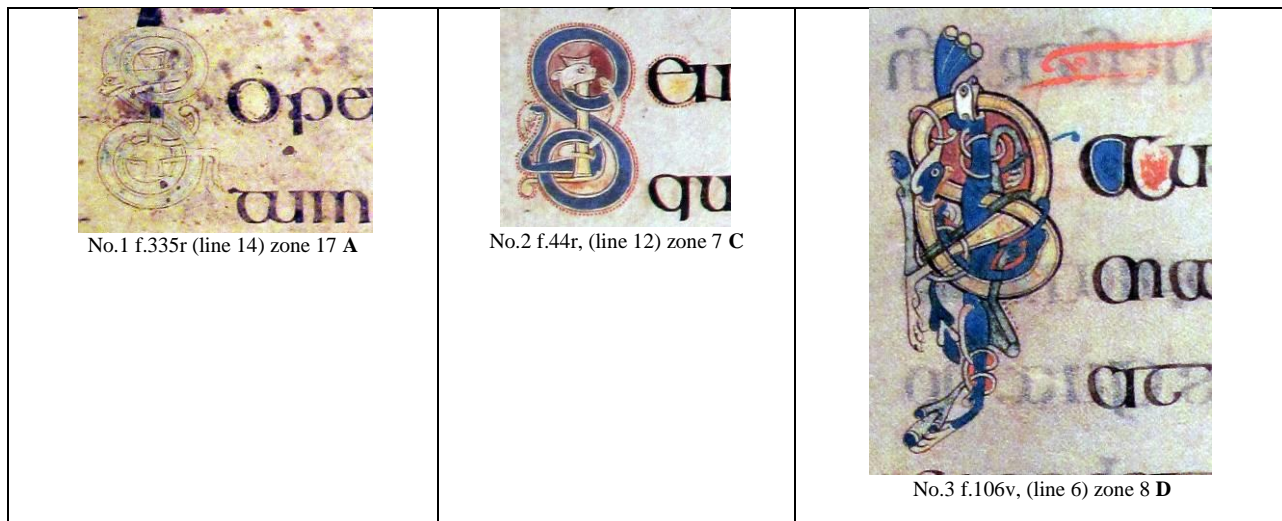


Fig.5.251 As with no.2 in the previous illustration, the serpentine *s* is shown with some feet in each instance. These are in zones attributed to Scribes A, C and D



Fig.5.252 The complex *ita* and *ait* in no.1 are created by the imaginative grouping of several 'cats' which are joined by two birds and a lizard-like serpent. This latter creature is not much different from the one in no.3 and similarly the birds in no.1, or the one being choked in no.4, are not unlike their interlinear fellows in nos.2 and 5. These are in zones attributed to Scribes C and D



Fig.5.253 The 'cats' in nos.1 and 2 similarly arch their bodies to form an *l* (the only two such letters although in zones attributed to different hands). The creature in no.3 makes a great gymnastic effort to make an *e* and his hind-leg helps to complete the *x* begun by his leaping twin. These are in zones attributed to Scribes C and D

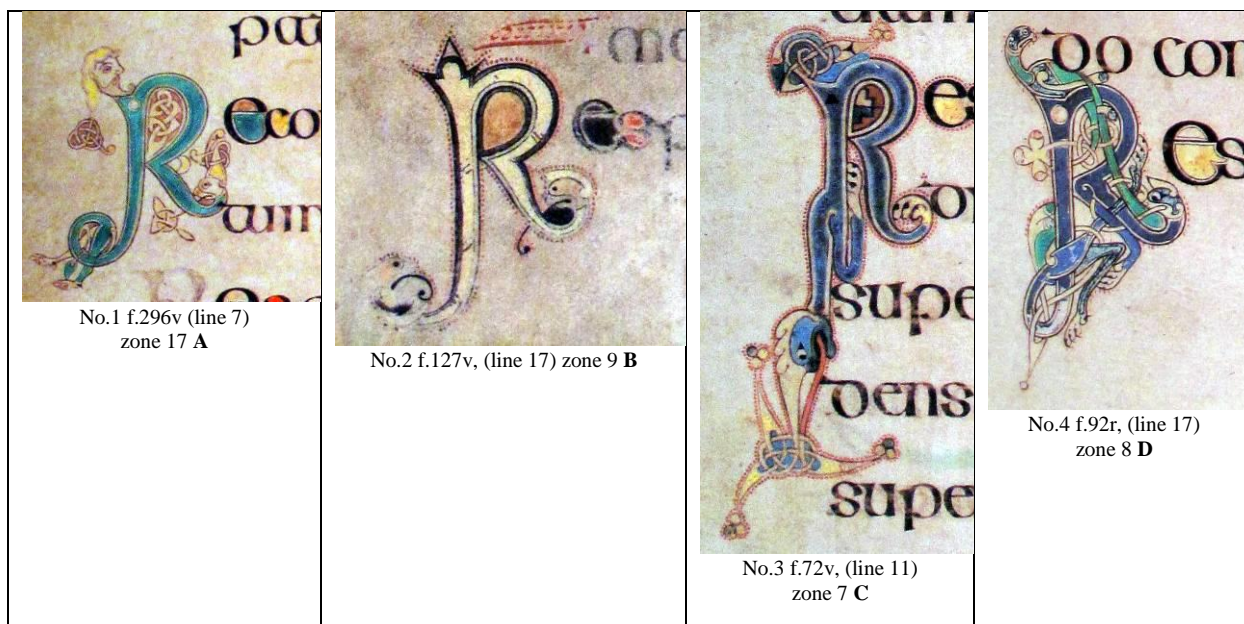


Fig.5.254 The body of the creatures in these instances are curved and pinched to make an easily identifiable *r*. Although rare in the manuscript these are attributed to the various hands in the four-scribe scheme A, B, C and D





Fig.5.255 In comparison to those in the previous illustration the creature in no.1 suffers only a minor distortion to his arm as he poses to make *r*. In no.2 the half-uncial *r* is created by a ‘camel-like’ pose which is echoed in no.3 which marks a superscripted *s*. These are in zones attributed to Scribes A and D

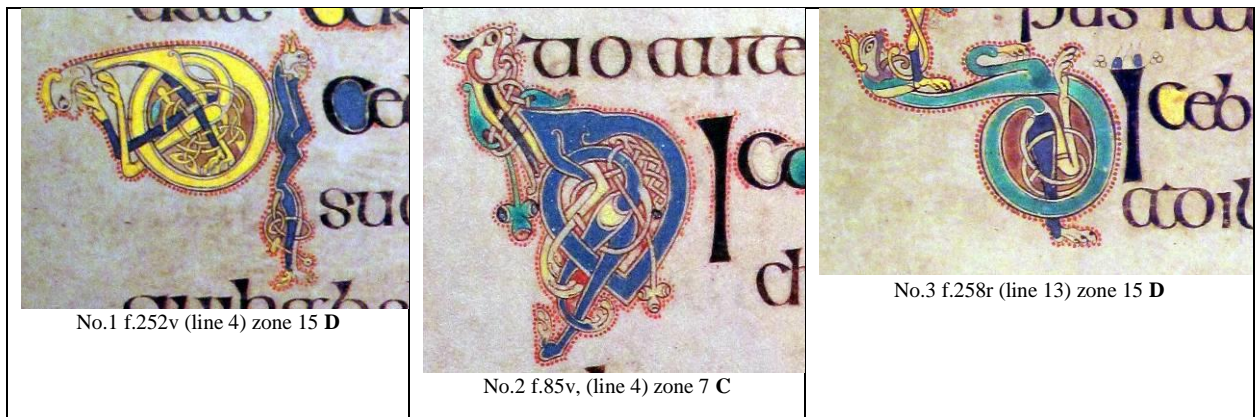


Fig.5.256 In no.1 a somewhat alarmed standing ‘cat’ makes an *i* while his equally upset partner contorts himself to make a *d*. No.2 has an angle added to his equally complex *d* pose while the *d* in no.3 is simpler. These are in zones attributed to Scribes C and D

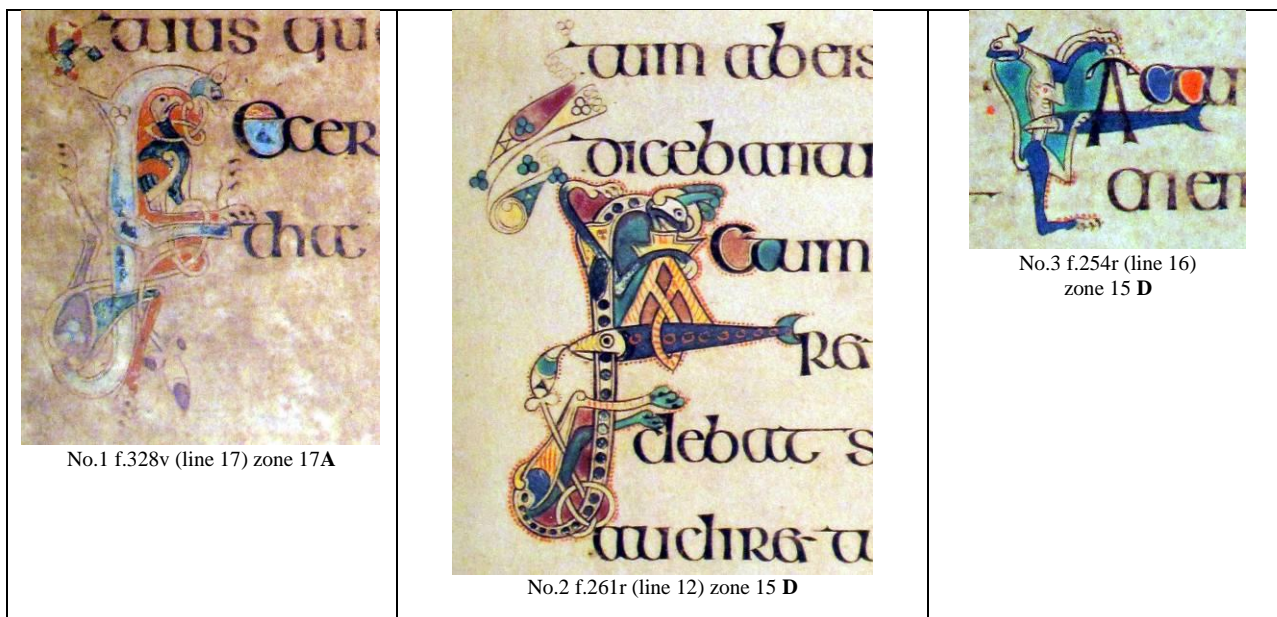


Fig.5.257 The body, head and legs in nos.1 and 2 are quite similarly formed to make *f* although they occur in zones attributed to different hands. The *fa* of *factum* in both nos.2 and 3 are quite different, apart from sharing a biting-fish horizontal stroke, even though these are in the same zone and attributed to the same scribe. These are in zones attributed to Scribes A and D



Fig.5.258 The reclining curved 'cat' making the second stroke of the *a* in no.1 is reflected in his colleagues in nos.2 and 3, both of which are marking superscripts. These are in zone 7 attributed to Scribe C



Fig.5.259 The reclining creature in no.1, who is marking a subscription echoes the pose of that in no.2 which forms an *et*-ligature. These are also similar to the creatures in the previous illustration. These are in zone 12 attributed to Scribe D

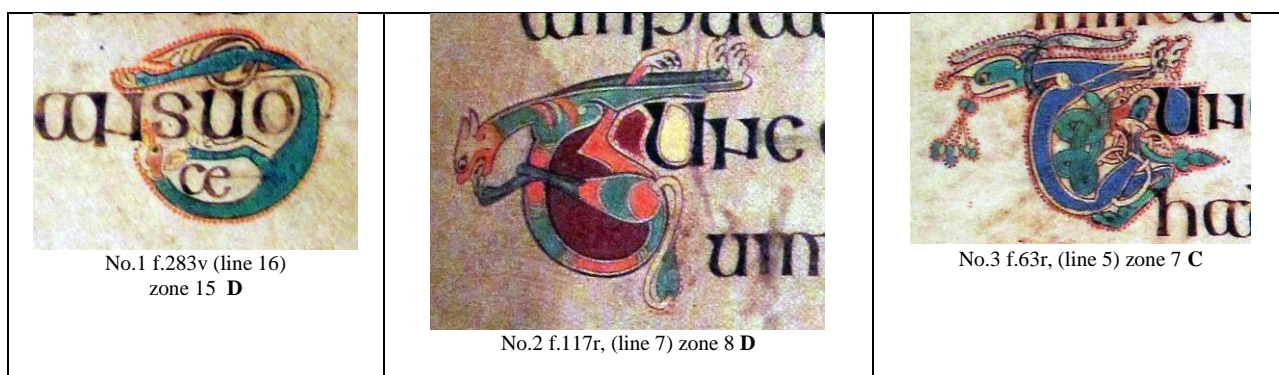


Fig.5.260 These curled 'cats' have quite lot in common although no.1 is a subscript marker while nos.2 and 3 make the letter *t*. These are in zones attributed to Scribes C and D



Fig.5.261 Further 'cats' making the letter *t*. Nos.1 and 2 seem very closely related although they occur in zones attributed to different hands they share what could be seen as a scratching pose. These are in zones attributed to Scribes C and D



Fig.5.262 These three zoomorphic *t*'s, and nos.2 and 3 in the previous illustration are all attributed to the same hand yet display a great range of variation and complexity. These are in zone 8 attributed to Scribe D

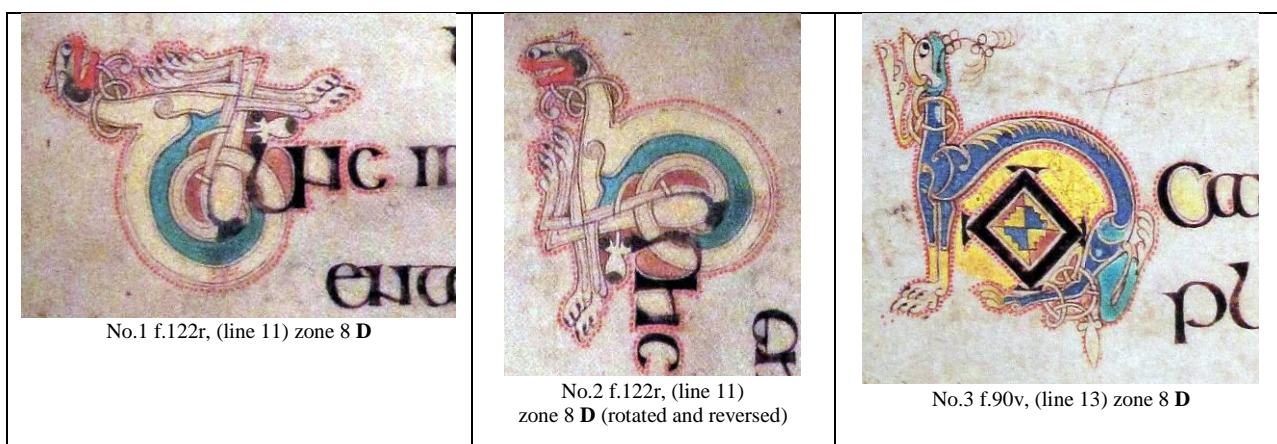


Fig.5.263 The feline *t* in no.1 has been digitally rotated and reversed to create a *h* in no.2 while no.3 shows how easily such a creature can make this letter by merely arching his back and stretching his neck. These are in zone 8 attributed to Scribe D



Fig.5.264 Further zoomorphic *h*'s including two variants (nos.1 and 2) attributed to Scribe A. No.3 has a leg raised to create the ascender. These are in zones attributed to Scribes A and D

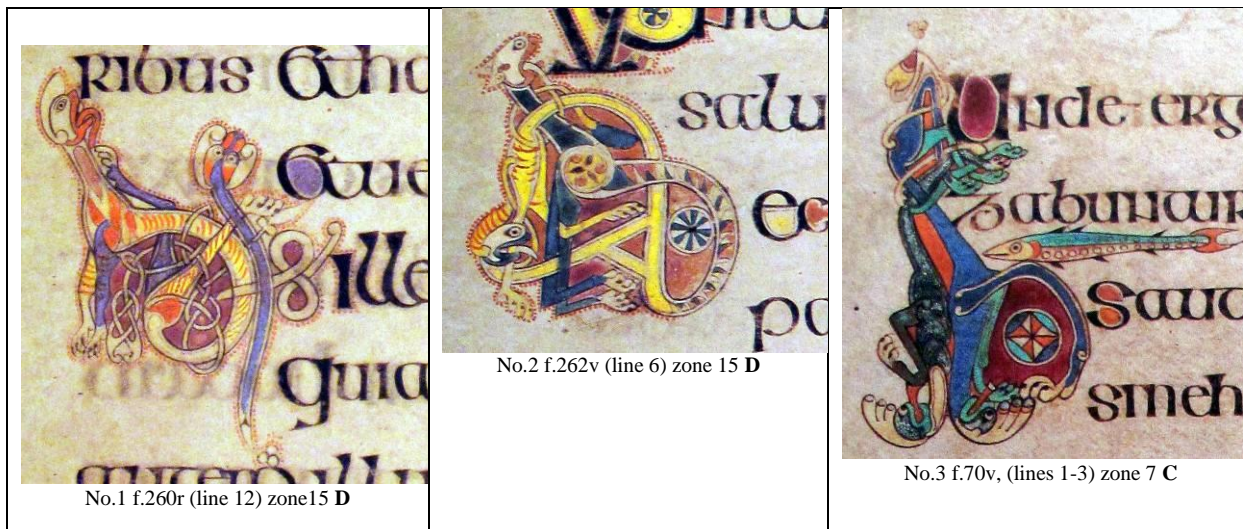


Fig.5.265 These are more complex instances where the *h* is linked with other letters. The *ha* monogram in no.2 recalls those in figs.3.374 and 5.105. These are in zones attributed to Scribes C and D

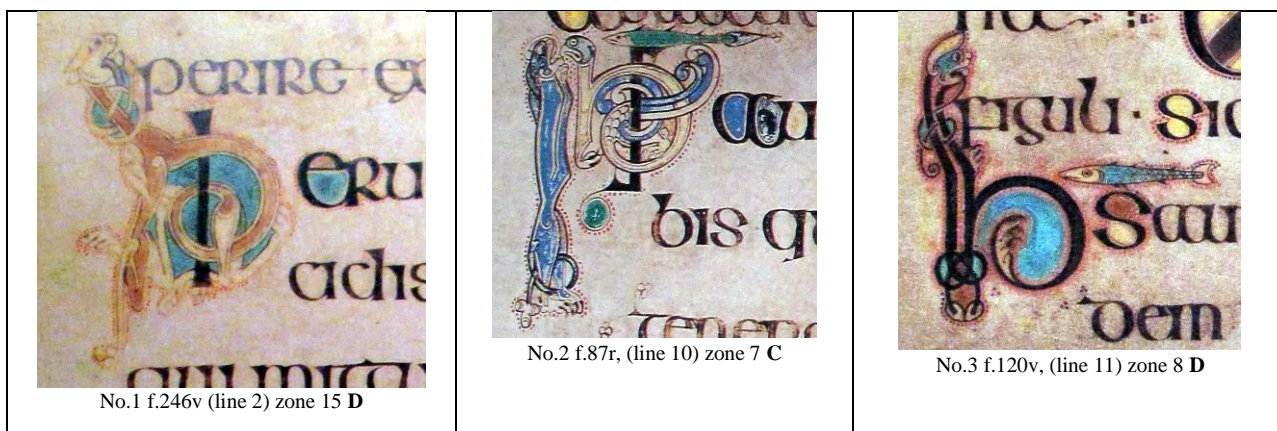


Fig.5.266 No.1 is another relatively complex *h* while that in no.2 is a bird which confronts another standing 'cat'. This *ih̄s* is completed by the angular *s* and the fish abbreviation mark. No.3 shows a simpler version of *ih̄s* made of more normal letters. These are in zones attributed to Scribes C and D

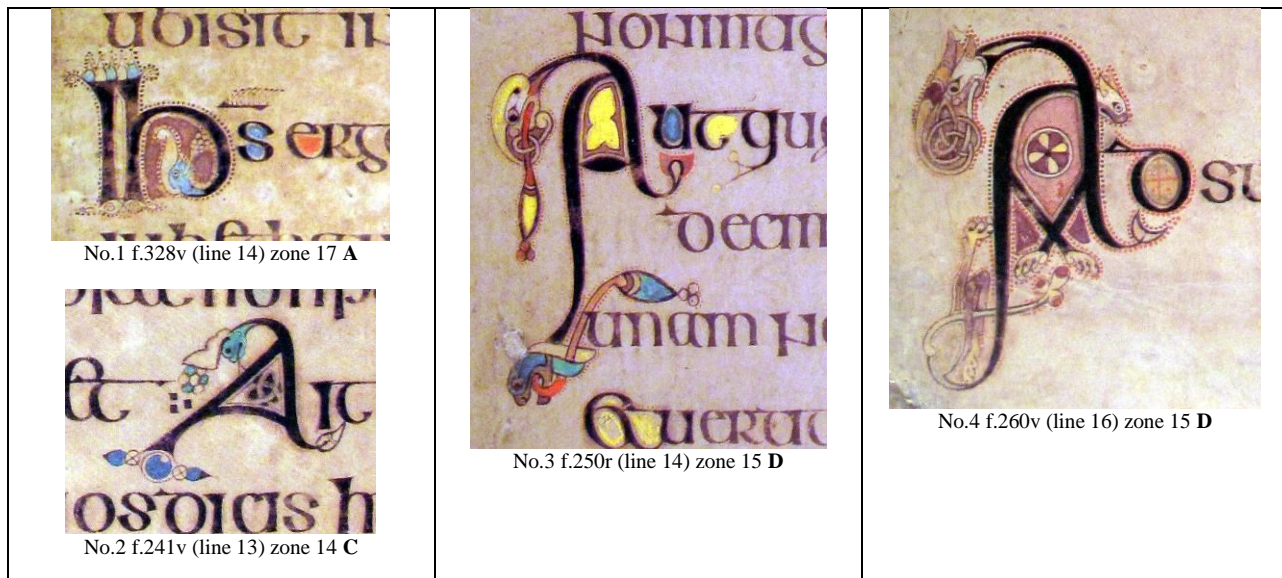


Fig.5.267 These illustrations show further normal letters with a range of zoomorphic additions. No.1 (another *ih̄s*) has a head, no.2 a head and tail, no.3 has two heads and a tail while in no.4 there are two heads, a tail and four legs (shared by two creatures). These are in zones attributed to Scribes A, C and D

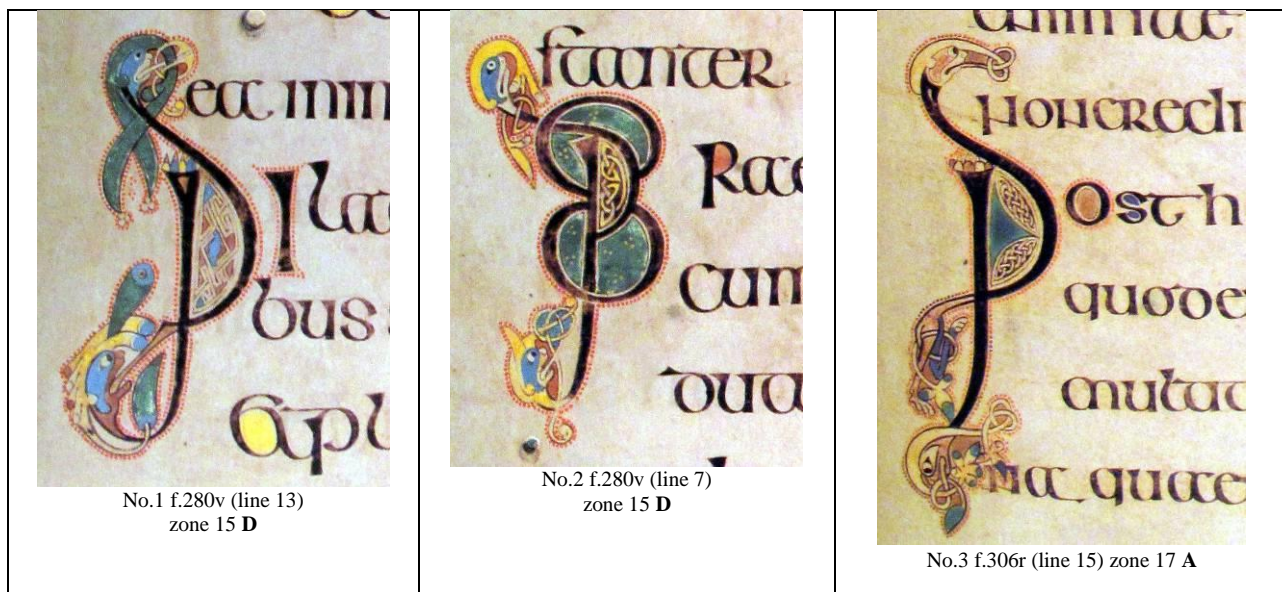


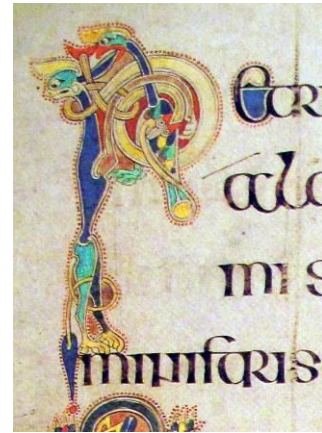
Fig.5.268 The letter *p* formed with varying zoomorphic additions. Note the similarities between nos.1 and 3 which are in zones attributed to different hands (Scribes A and D)



No.1 f.45r, (line 15) zone 7 C



No.2 f.257r (line 12) zone 15 D



No.3 f.179r, (line 1) zone 12 D

Fig.5.269 These *p*'s are again fully zoomorphic. No.1 is similar to those in the previous illustration, being formed of two 'cats'. Both nos.2 and 3 incorporate a separate bird which is interlaced. The bowl of no.3 is made of a serpentine creature. These are in zones attributed to Scribes C and D



Fig.5.270 The complex *p*'s here share some similarities, especially in the form of the descender, yet are in zones attributed to different scribes. These are in zones attributed to Scribes A and D

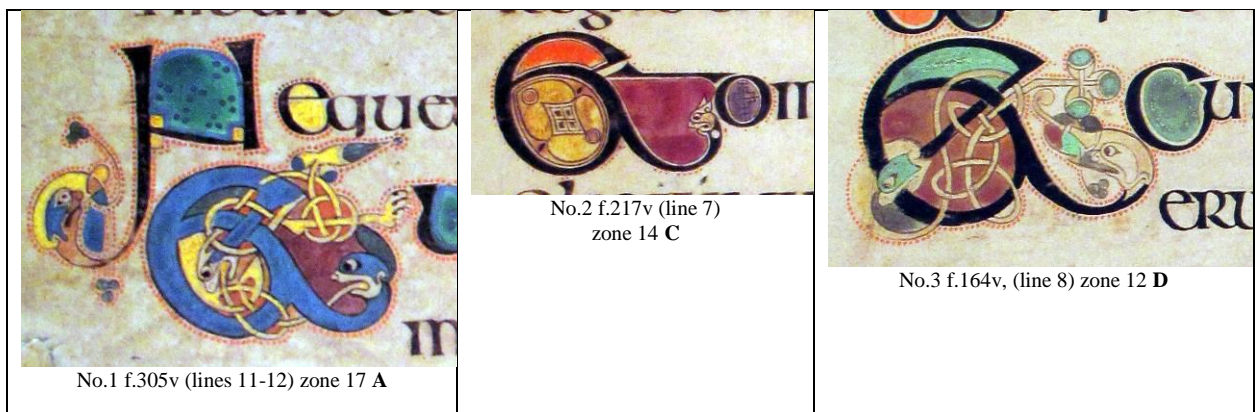


Fig.5.271 This and the following illustrations return to the *et*-ligatures. In no.1 the normal *n* with an added head appears to be the work of the same hand that drew the fully zoomorphic *et* beside it. No.2 begins a sequence of these ligatures in which the zoomorphic elements become increasingly complex – it merely has a small additional head. No.3 has two slightly larger heads. These are in zones attributed to Scribes A, C and D





Fig.5.272 Again there are two heads in no.1. These are developed from a break in the main curved stroke of the letter, a feature shared with no.2 which is attributed to a different hand. No.2 has a third head at the end of its tail-stroke (see figs.5.237-nos.5-6). These are in zones attributed to Scribes C and D

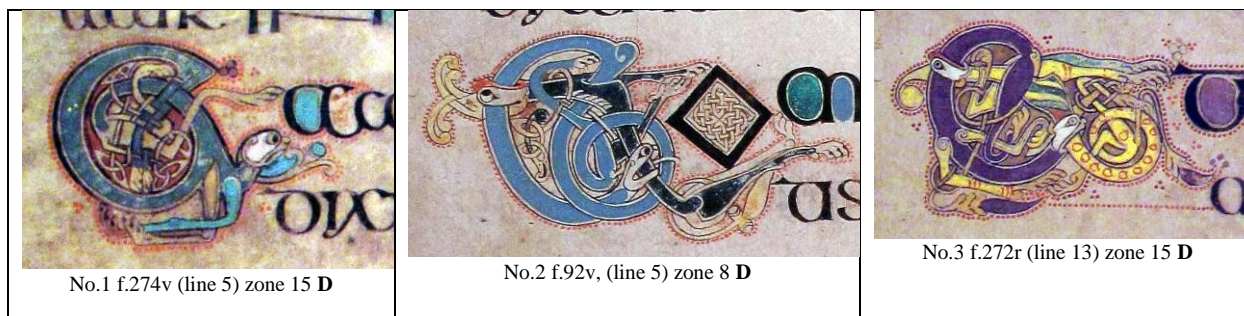


Fig.5.273 These instances reveal increasingly more complicated versions of the *et*-ligature. These are in zones attributed to Scribe D

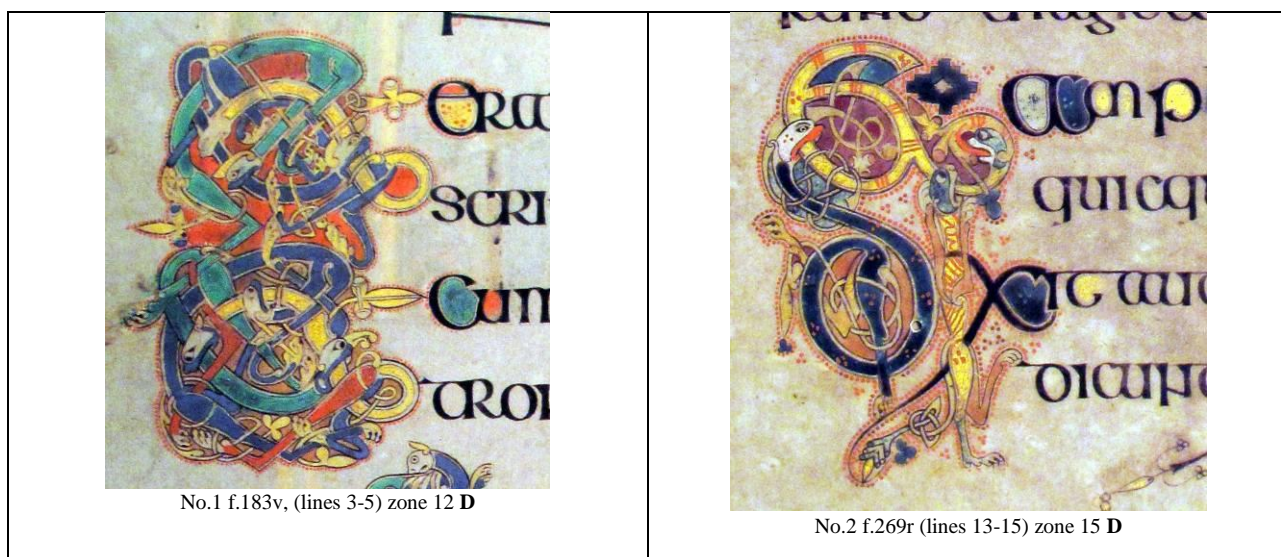


Fig.5.274 The two linked *et*-ligatures in no.1 are so complex as to be almost indecipherable. The complexity in no.2 is of a different order as the letters themselves are more easily read once the links between the two lines are disentangled. These are in zones attributed to Scribe D

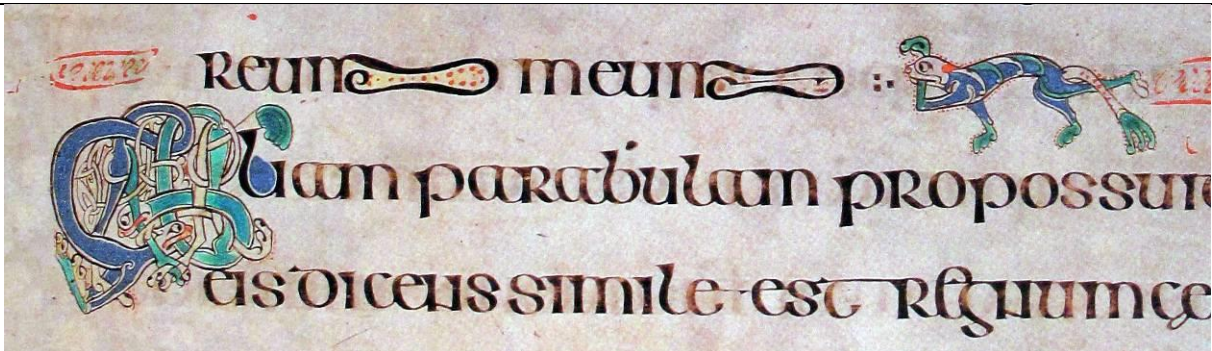


No.1 f.267v (line 1) zone 15 **D**



No.2 f.243v (line 16) zone 14/15 **C/D**

Fig.5.275 The imaginative virtuosity in instances such as these (*et* and *di*) has perhaps only been rivalled by certain animation cartoonists of the twentieth century. These are in zones attributed to Scribes C(?) and D



No.1 f.68r (line 10-12) zone.7 **C**



No.2 f.68r, (line 11) zone 7 **C**



No.3 f.68r (line 10) zone.7 **C**

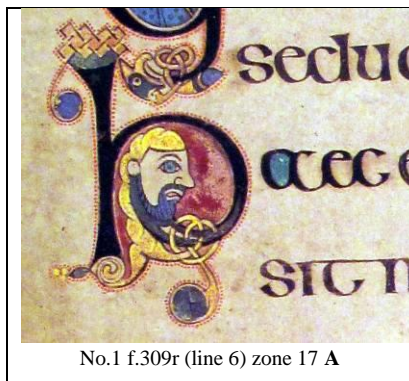
Fig.5.276 No.1 here shows an interlinear creature facing a zoomorphic *a*. The enlargement of these features in nos.2 and 3 highlights their obvious similarities. This is in zone 7 attributed to Scribe C



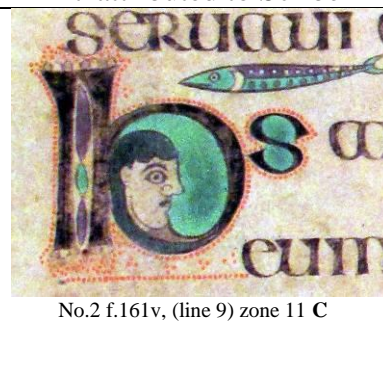
Fig.5.277 No.1 here shows an interlinear creature facing a zoomorphic *et*. The enlargement of these features in nos.2 and 3 highlights their obvious similarities. This is in zone 15 attributed to Scribe D



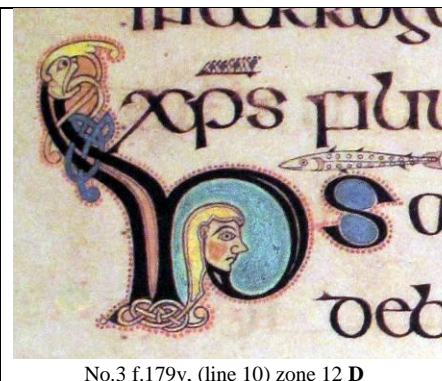
Fig.5.278 No.1 here shows an interlinear creature facing away from a zoomorphic uncial *a*. The enlargement of these features in nos.2 and 3 highlights their obvious similarities. This is in zone 17 attributed to Scribe A



No.1 f.309r (line 6) zone 17 A



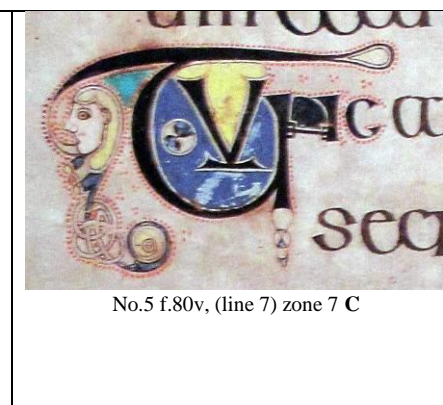
No.2 f.161v, (line 9) zone 11 C



No.3 f.179v, (line 10) zone 12 D



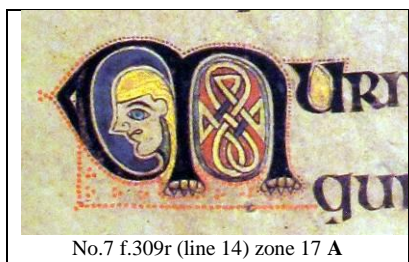
No.4 f.311v (line 18) zone 17 A



No.5 f.80v, (line 7) zone 7 C



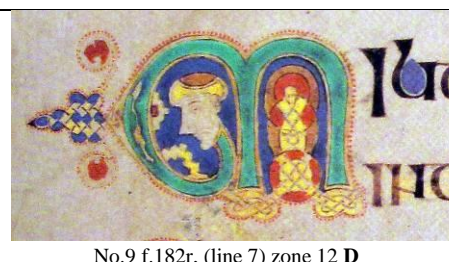
No.6 f.125r, (line 11) zone 8 D



No.7 f.309r (line 14) zone 17 A



No.8 f.77r, (line 15) zone 7 C



No.9 f.182r, (line 7) zone 12 D



No.10 f.336r (line 15) zone 17 A



No.12 f.257v (lines 16-17) zone 15 D

Fig.5.279 Instances where initials are terminated with a variety of anthropomorphic heads. These occur in zones attributed to Scribes A, C and D. Although sharing many similarities these always have distinguishing features

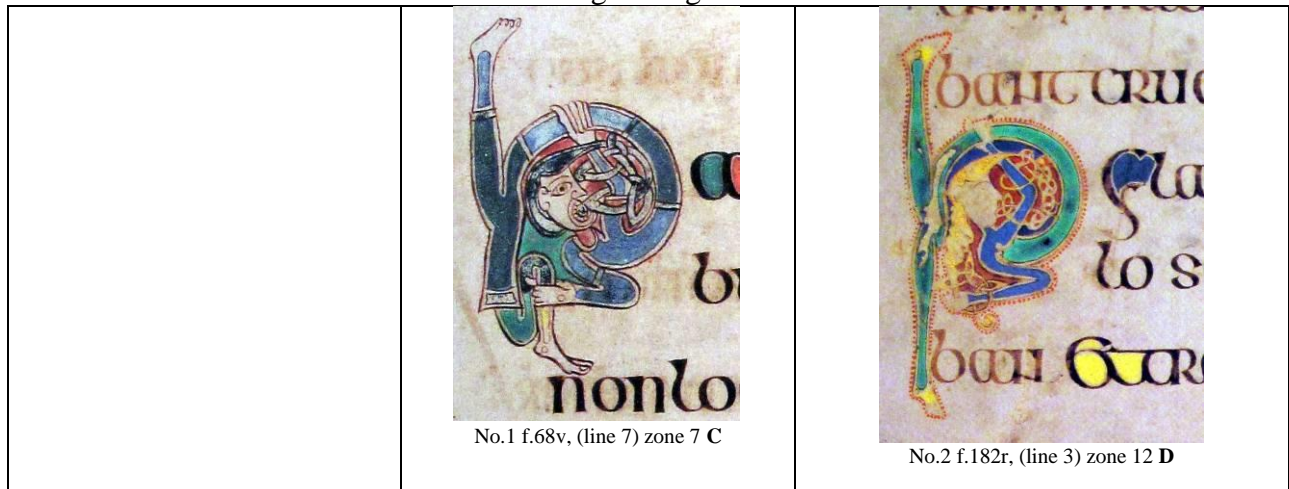


Fig.5.280 The only instances where individual figures are similarly contorted to create letters (no.1 is *h* and no.2 is *p*), in zones attributed to Scribes C and D

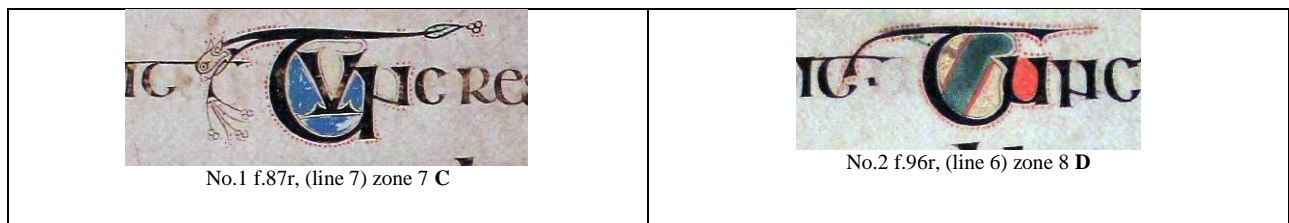


Fig.5.281 Instances of initials linked with the headstroke of the previous script letter in zones attributed to Scribes C and D

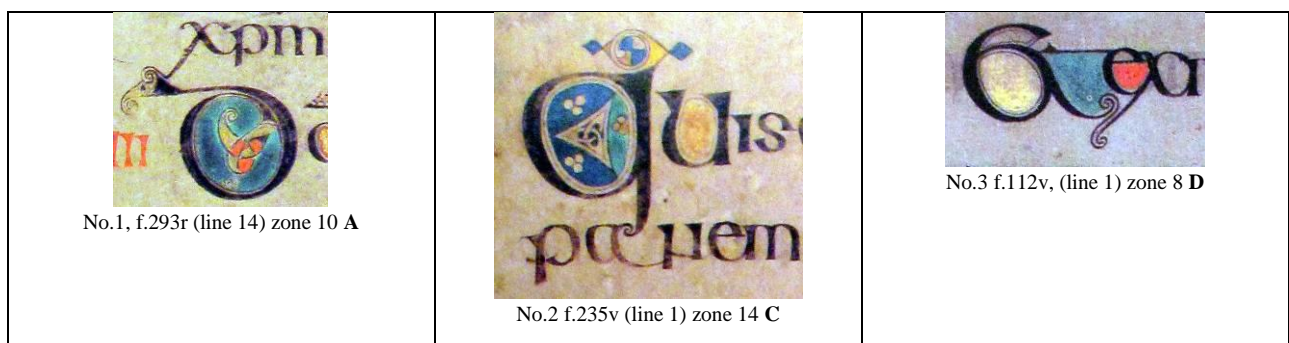


Fig.5.282 Instances of initials with spiral links to script letters in zones attributed to Scribes A, C and D

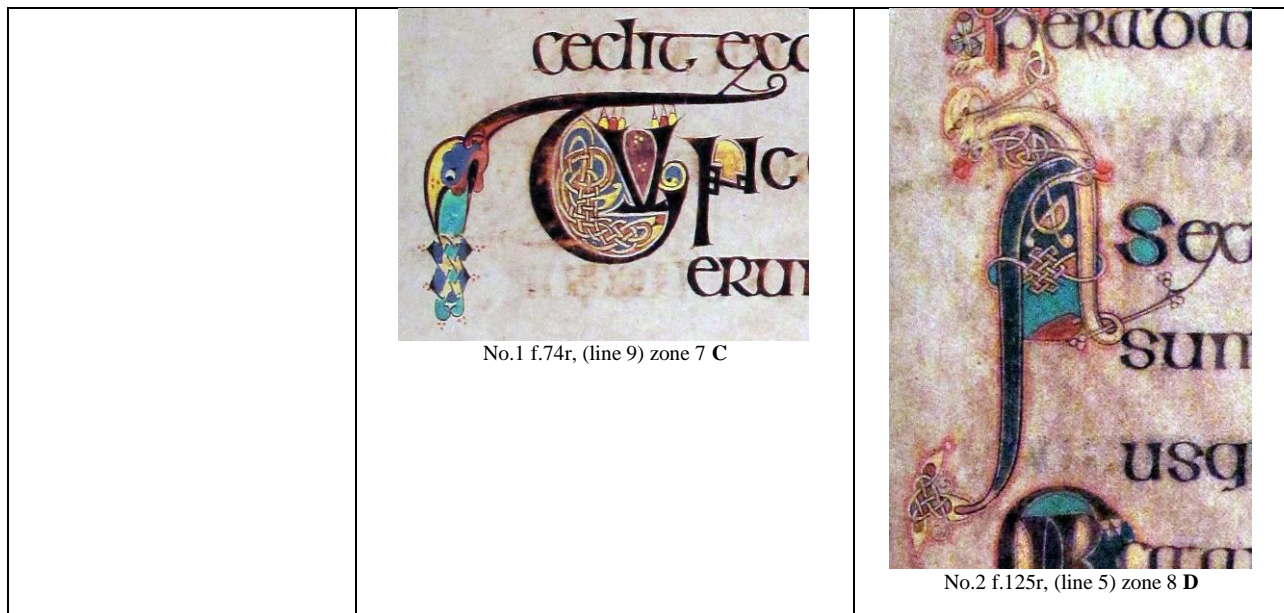


Fig.5.283 Instances of the letter *x* variously linked to decorated initials in zones attributed to Scribes C and D



Fig.5.284 Instances where the headstroke of *t* in the script is linked to initials in zones attributed to Scribes C and D

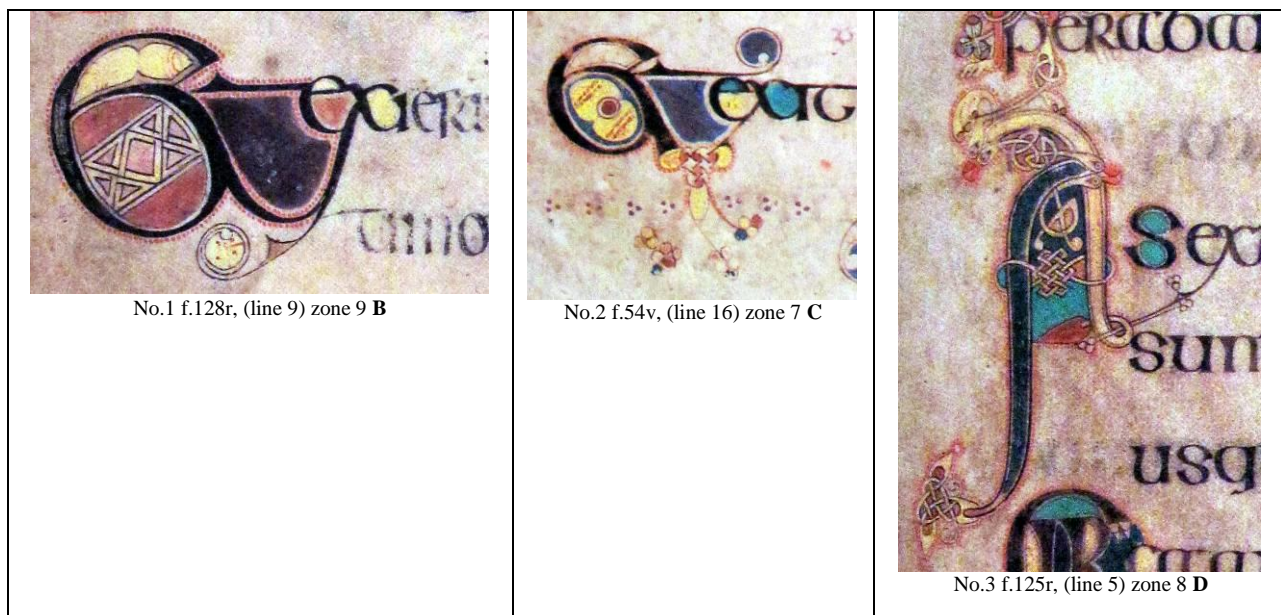


Fig.5.285 Instances where elements of decorated initials are linked to script letters not immediately following in zones attributed to Scribes B, C and D (see also figs.3.143 and 5.161 for further instances of *x* treated in this way. See also fig.5.202)

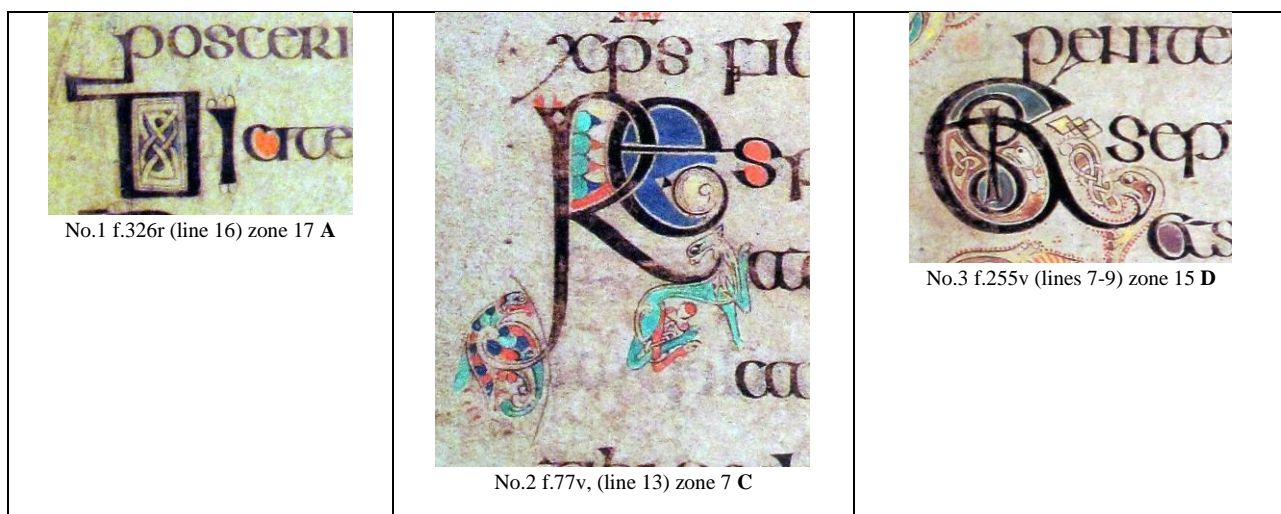


Fig.5.286 Instances where the descender of a script letter, *p* in each of these cases, is linked to a decorated initial in zones attributed to Scribes A, C and D

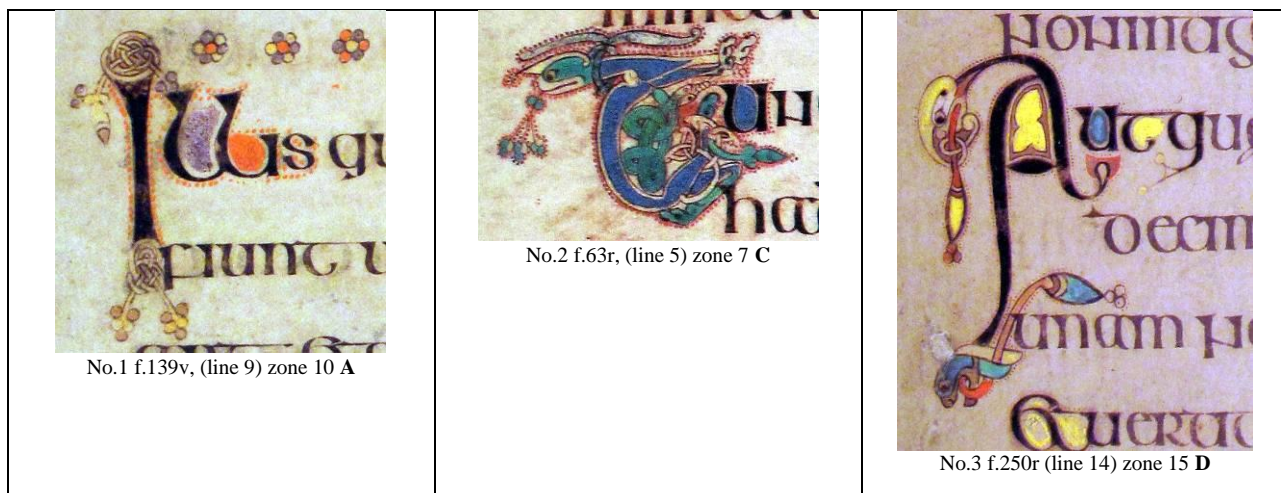


Fig.5.287 Instances where parts of script letters overlap elements of decorated initials in zones attributed to Scribes A, C and D

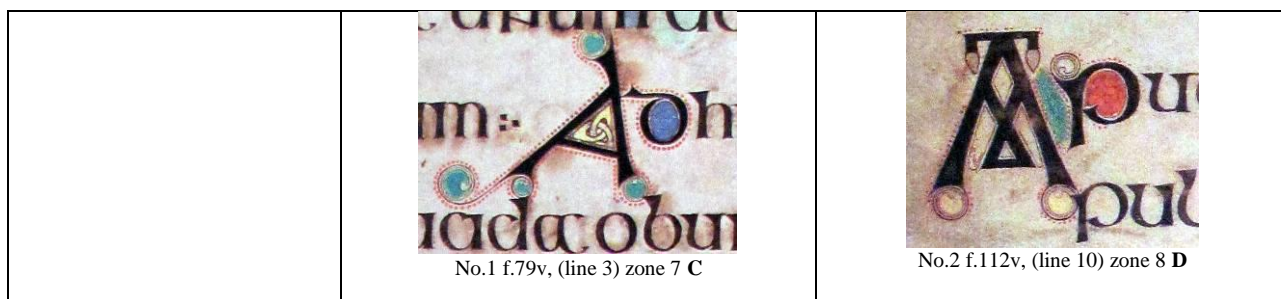


Fig.5.288 The only instances where parts of script letters overlap spiral elements of decorated initials in zones attributed to Scribes C and D

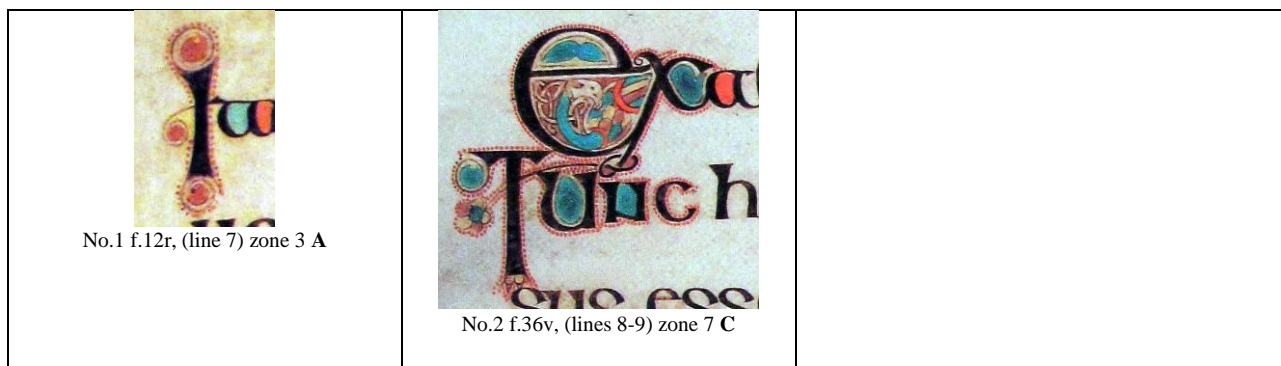


Fig.5.289 The only instances where elements of script elaboration overlap decorated initials in zones attributed to Scribes A and C



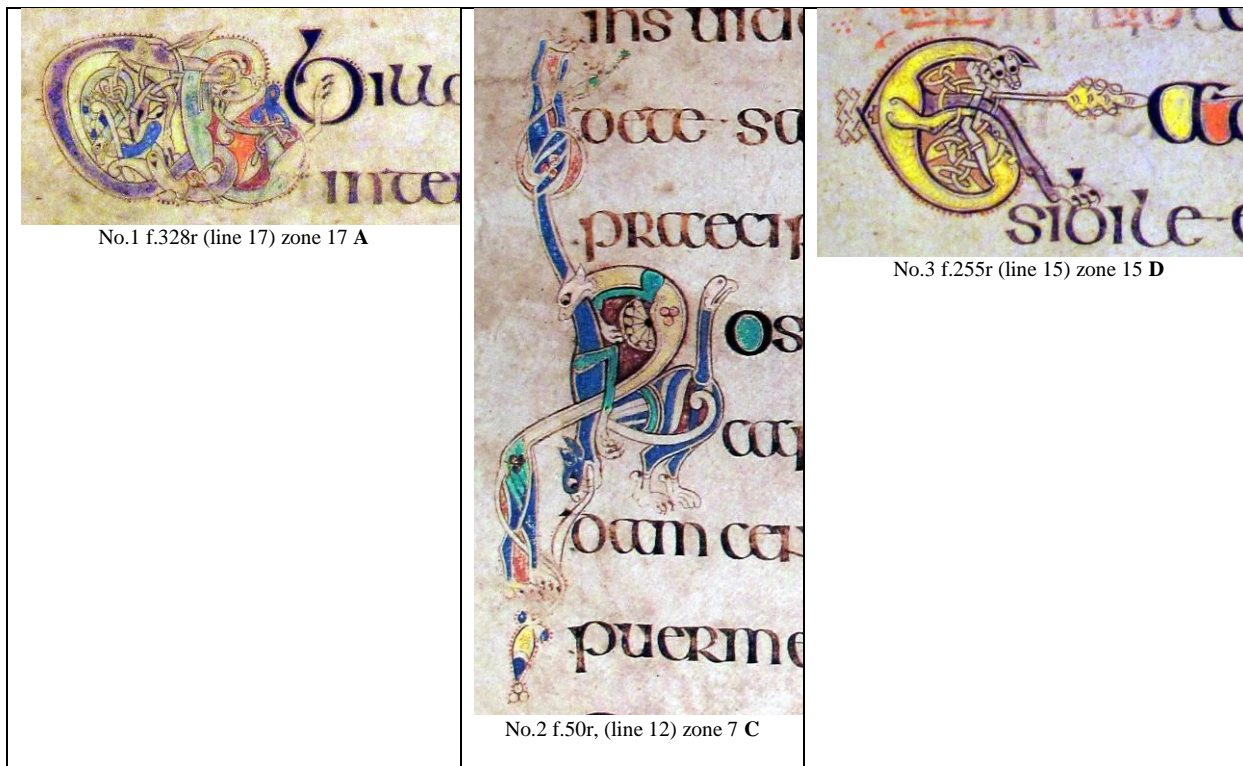


Fig.5.290 Rare instances where elements of zoomorphic initials interrupt script letters in zones attributed to Scribes A, C and D

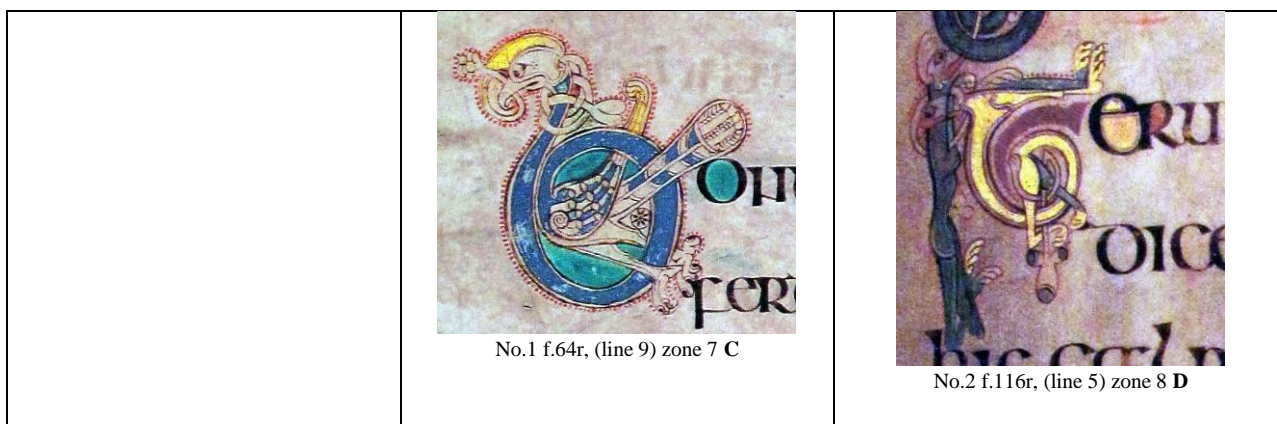


Fig.5.291 Instances where the feet of a zoomorphic initial are linked with script letter wedges in zones attributed to Scribes C and D

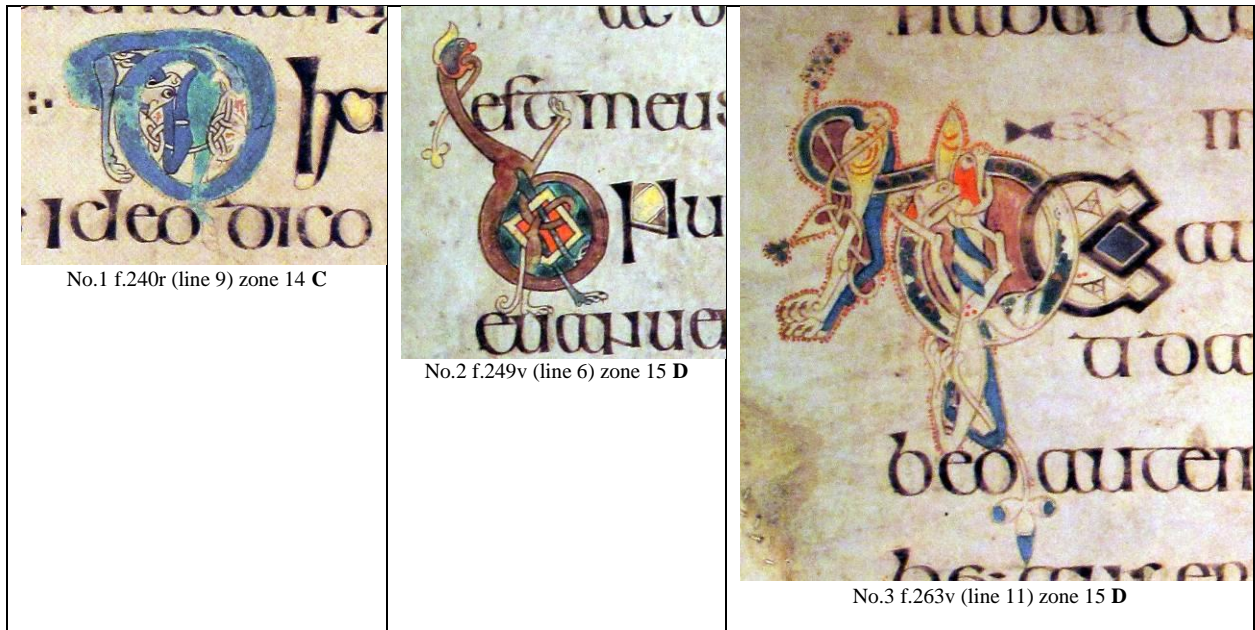


Fig.5.292 Instances where a foot and/or tail of a zoomorphic initial are intruded into a line of script in zones attributed to Scribes C and D

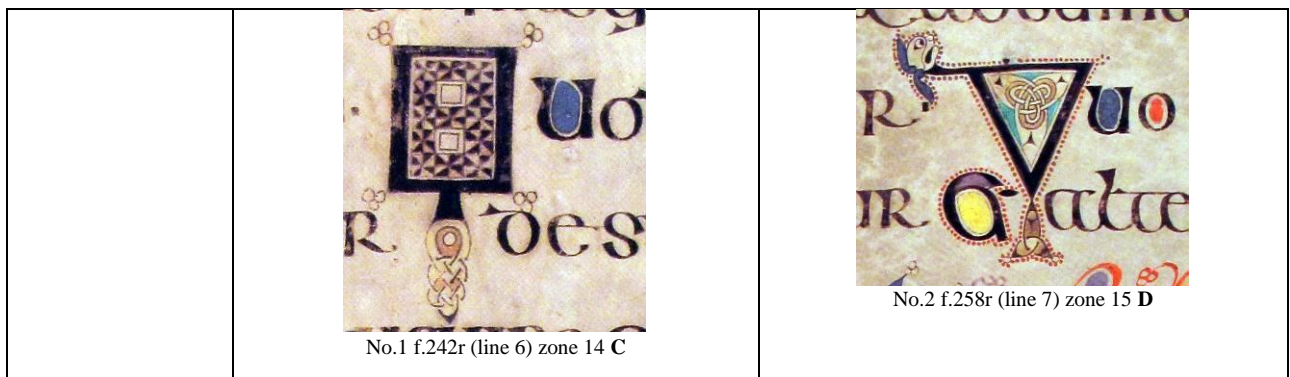


Fig.5.293 Rare instances where extended elements of decorated initials interrupt the following script line in zones attributed to Scribes C and D (Note that both are geometric letters and the extended elements are formed of similar linear interlace)

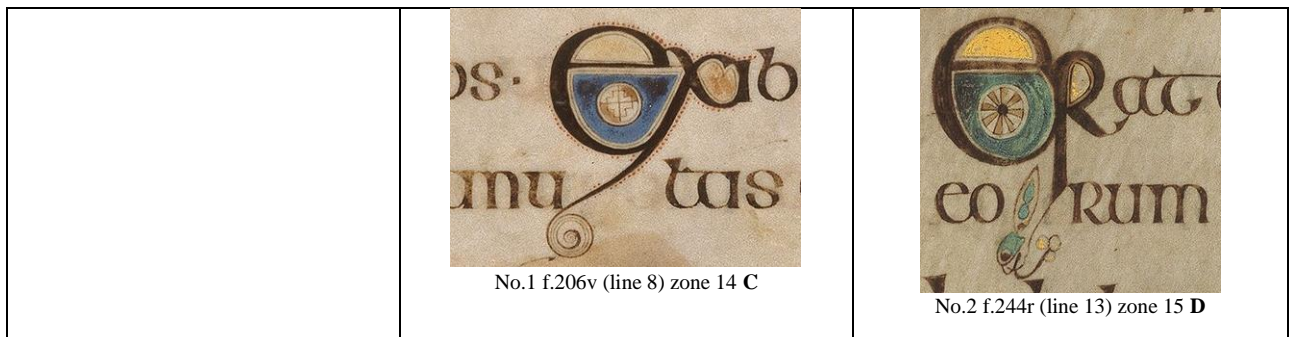


Fig.5.294 Rare instances where extended elements of decorated initials interrupt a word in the following line in zones attributed to Scribes C and D. A second instance occurs on f.206v (line 13)

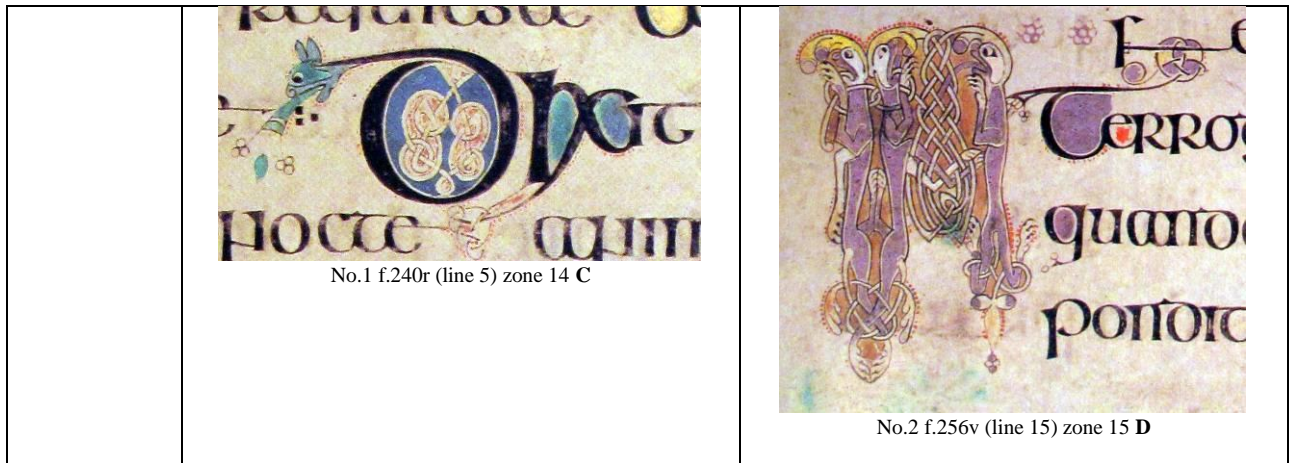


Fig.5.295 The only instances where extended elements of initials are linked with linear interlace to adjacent script letters in zones attributed to Scribes C and D

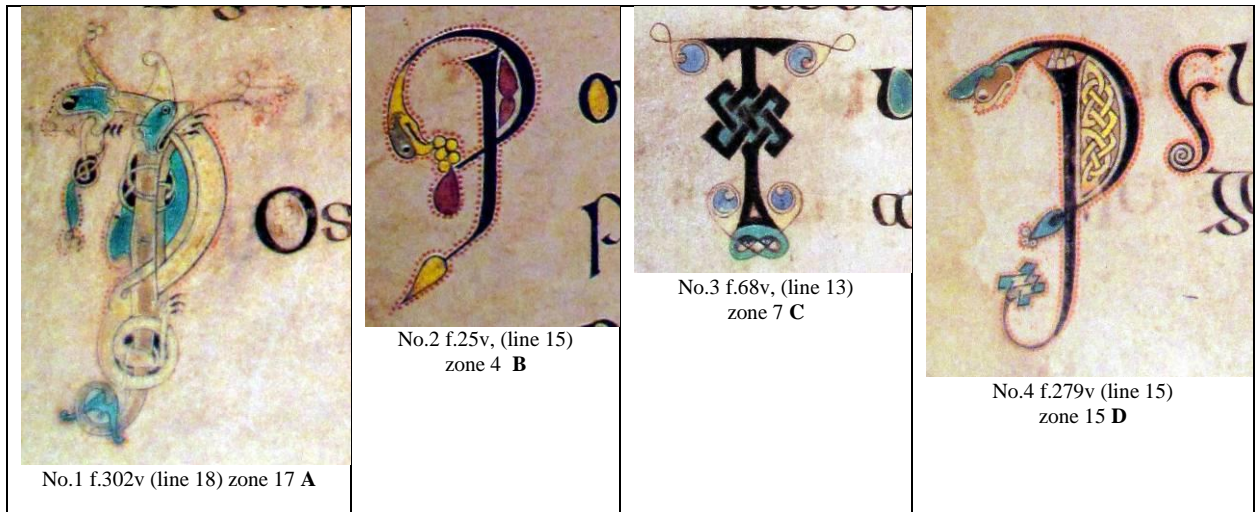


Fig.5.296 Rare instances where the gap between the initial letter and the following letters of the word is larger than usual, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

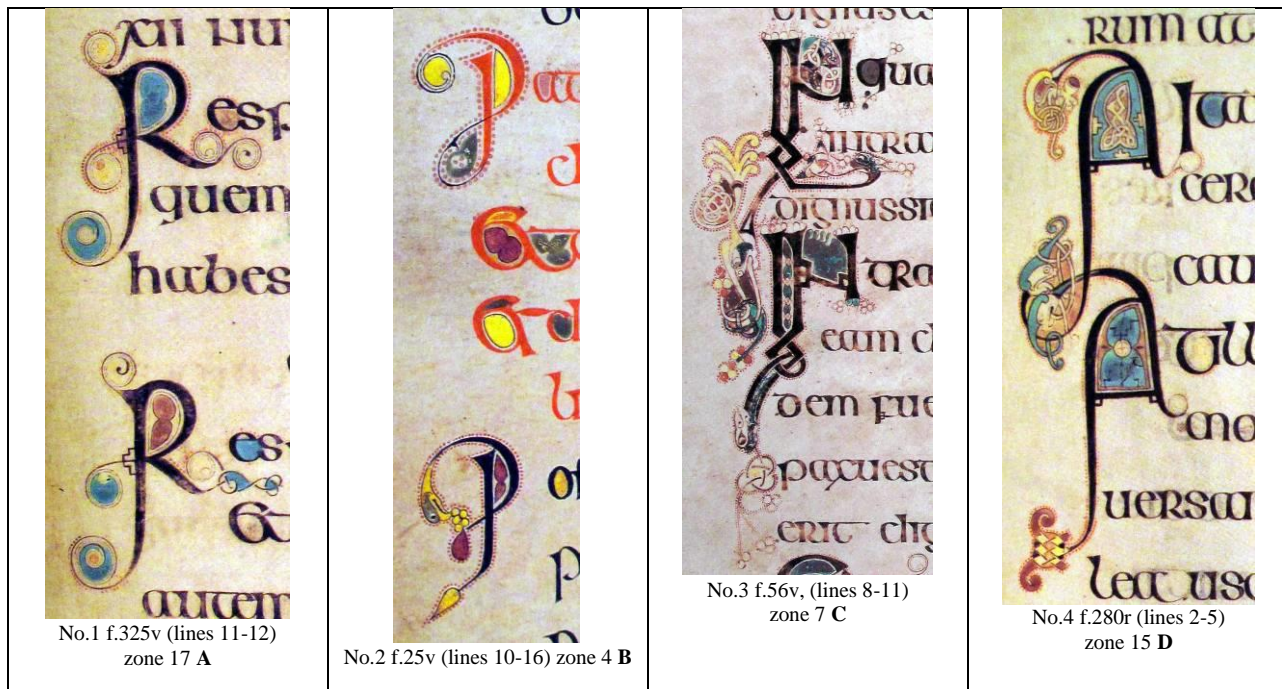


Fig.5.297 Instances where similar initials occur on the same page. These are relatively rare and occur in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Although the letters in each pair share many similarities each letter has distinguishing features (see also figs.4.250-53 and 5.140)



Fig.5.298 Initials that appear to have been left unfinished. Apart from no.1 (zone 7 C) these occur in a cluster between ff.306v and 307v in zone 17 attributed to Scribe A

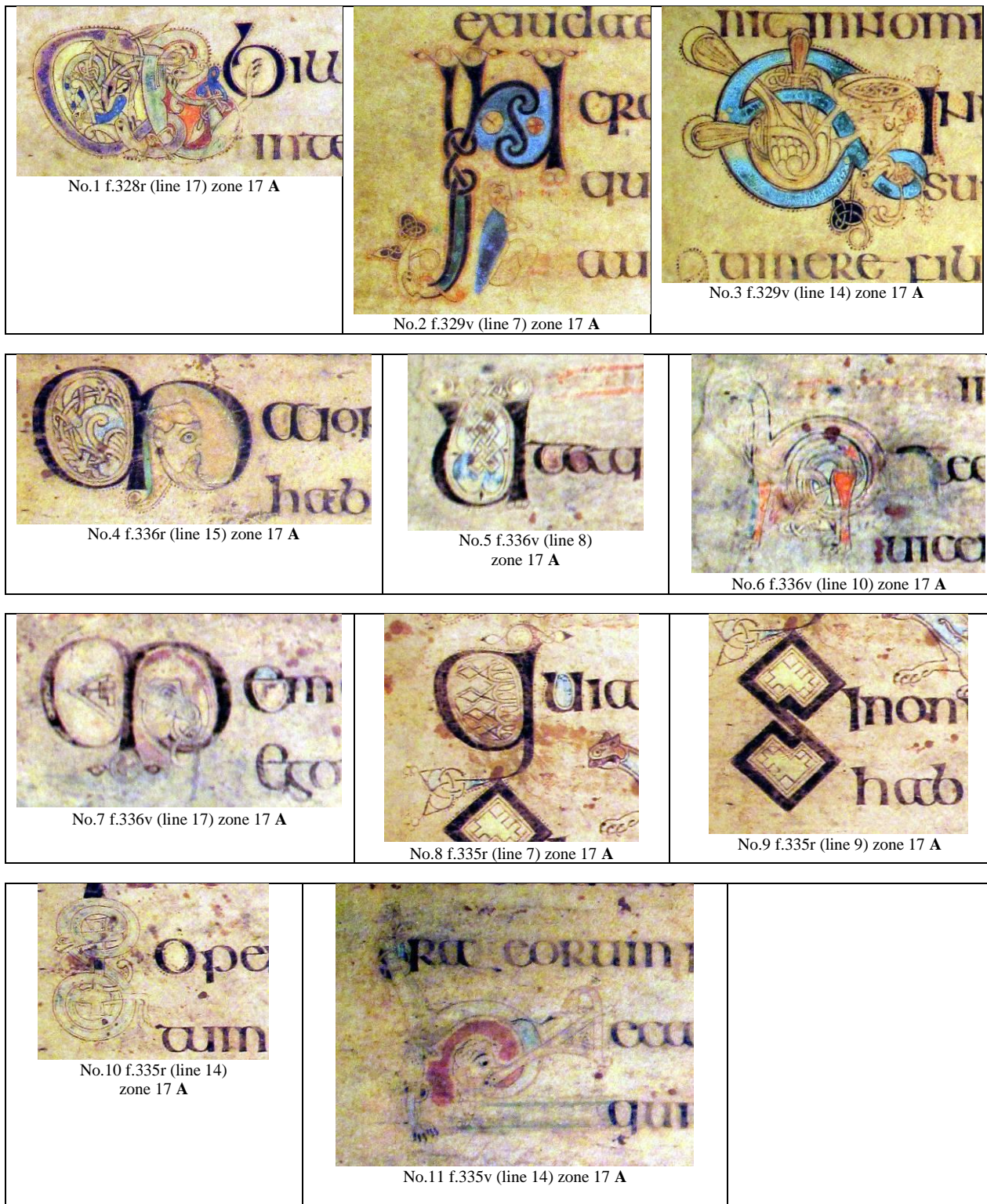


Fig.5.299 Initials that, while fully drawn, have largely been left unpainted. These are clustered between ff.328r and 335v in zone 17 attributed to Scribe A

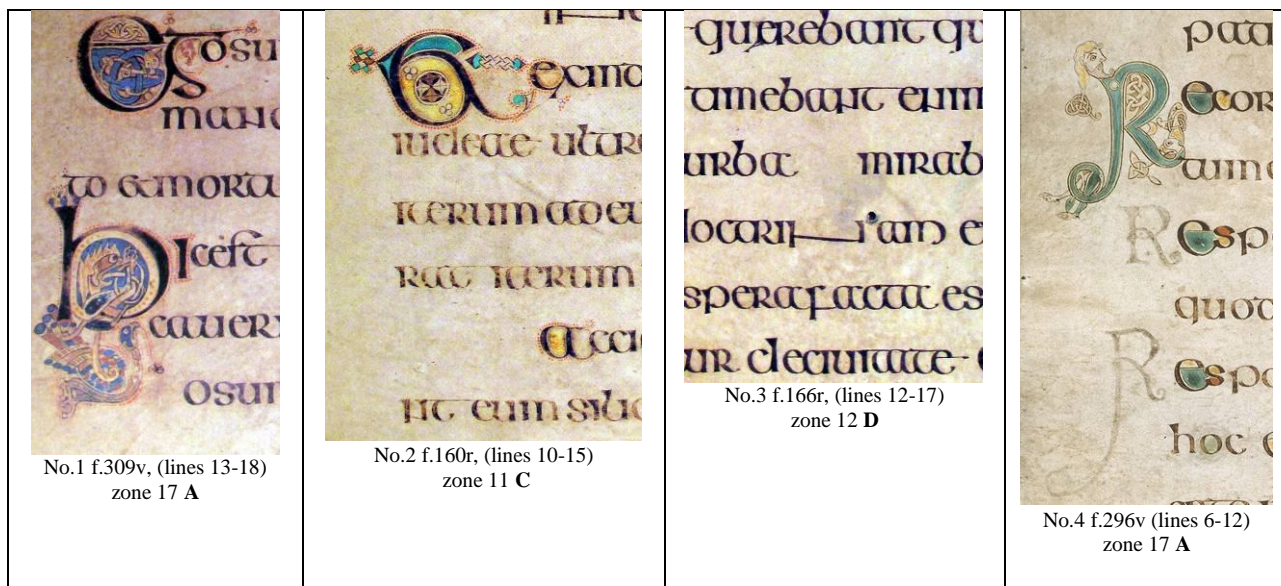


Fig.5.300 The only five instances where initials appear to have been omitted. In no.1 the *eg* of *ego* is missing and should have perhaps resembled the *ego* five lines above it. The space for the missing initials has to a large extent been filled by a bird attached to the *h* initial in line 16. In no.2 *et* is missing and should perhaps have resembled the *et* four lines above it. In no.3 *ad* is missing from *admirabantur* although space has been left for it. The extended *N* directly below this space may have been part of the Scribe-Artist's calligraphic plan for inserting the missing letters (see also fig.5.295). In no.4 there are two initials omitted. The two letters *R*, obviously later, may have been added by Gerald Plunket in the sixteenth century (see Meehan, *Commentary Volume*, p.168). These occur in zones attributed to Scribes A, C and D

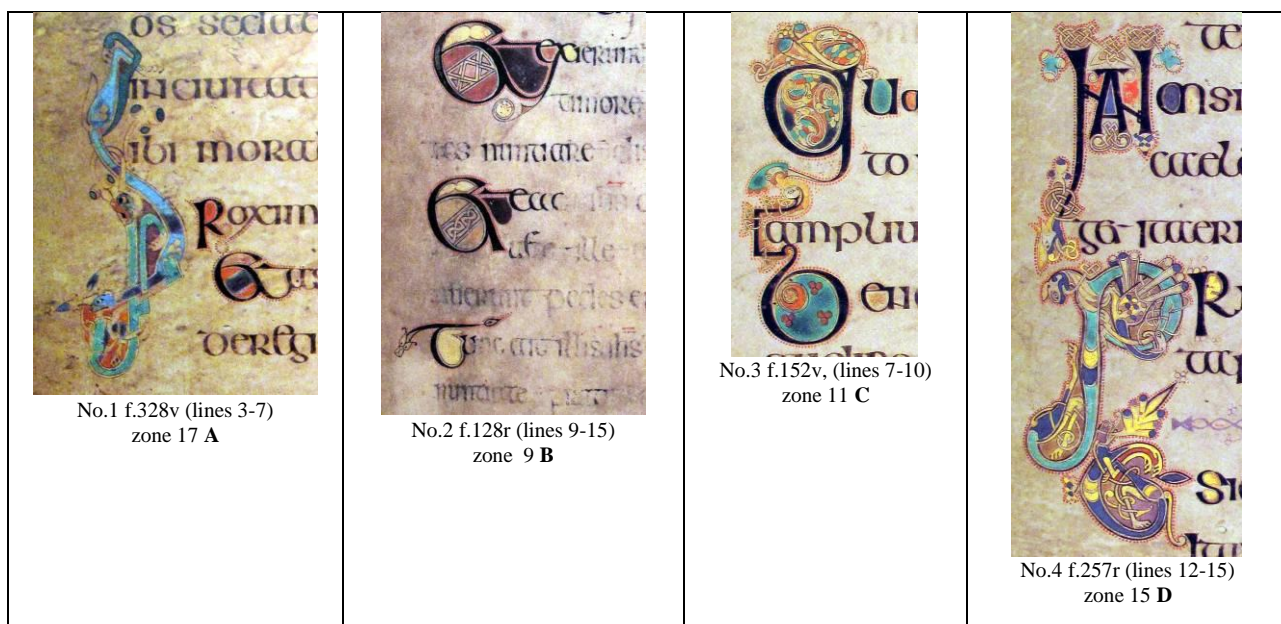
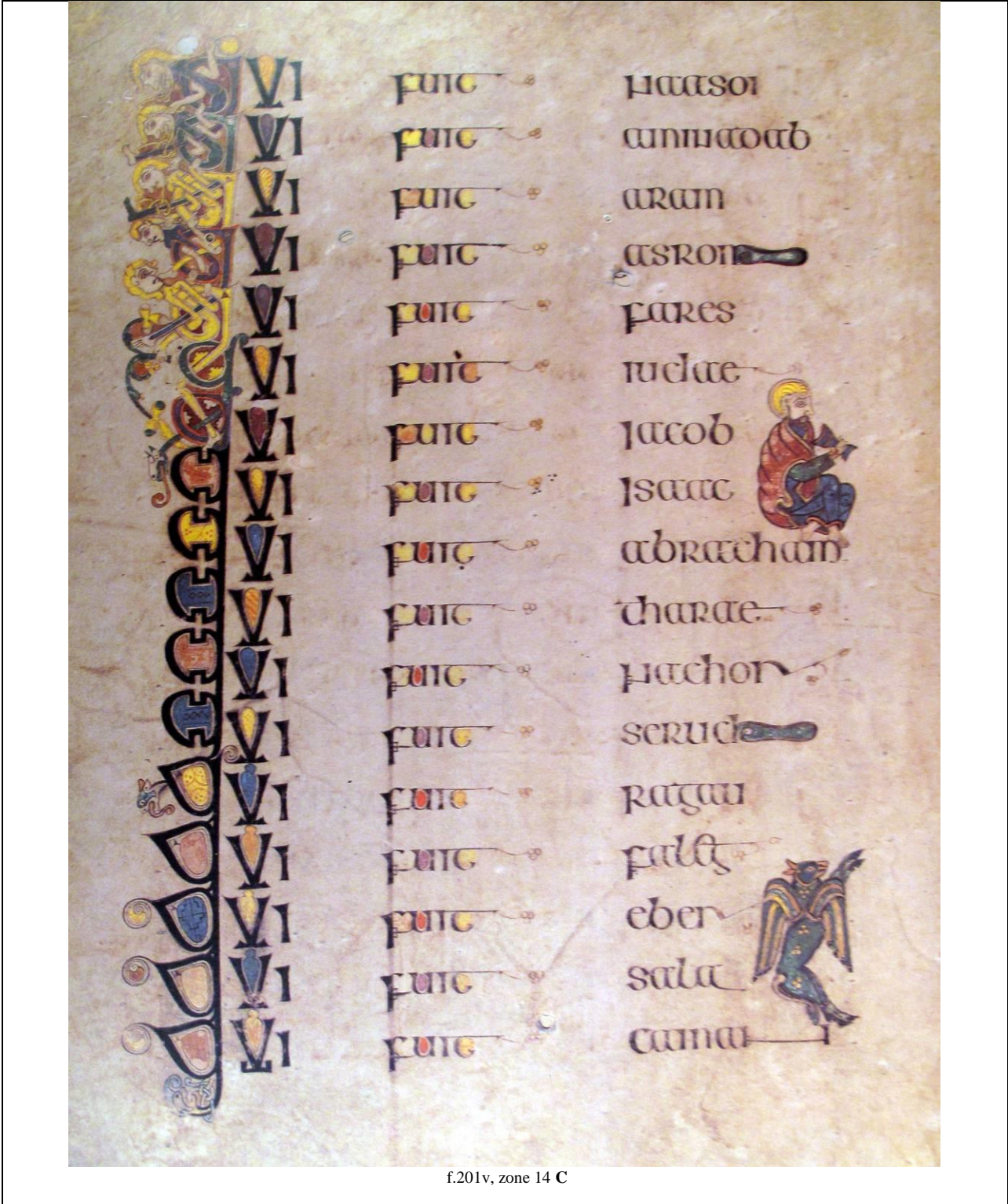


Fig.5.301 Complex arrangements of initials and text - it is difficult to imagine that the text and the initials could have been the work of more than one individual, in zones attributed to the various hands in the four-scribe scheme A, B, C and D



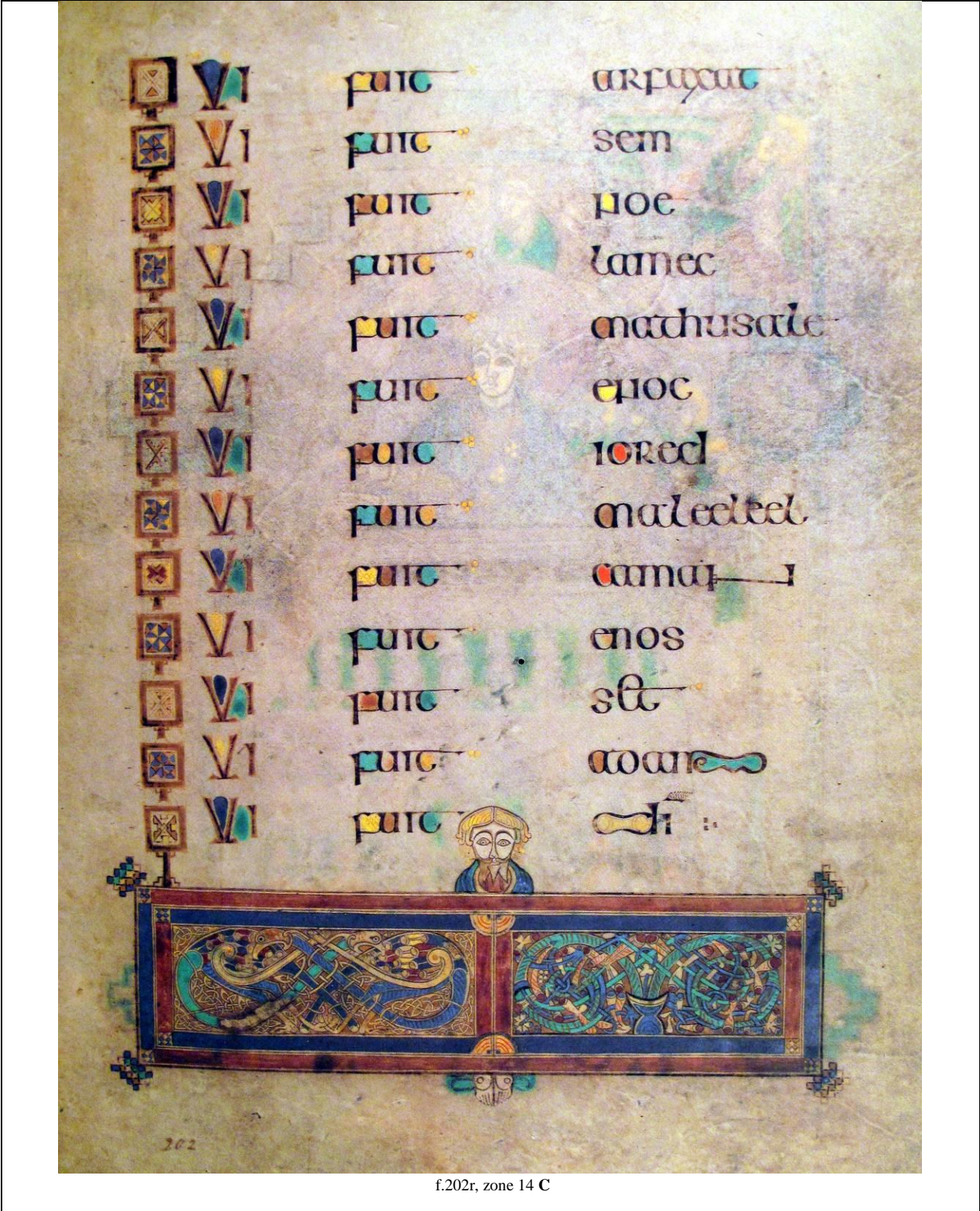
Fig.5.302 Two instances where an initial and a part of an initial (horizontal stroke) appear to have been painted directly without any preliminary outline drawing. These occur on neighbouring pages in zone 7 attributed to Scribe C. These appear to have been painted, perhaps somewhat hastily, and may have been added as part of the proposed second campaign (see also fig.6.84-nos.2 and 13, and 6.14-no.4)



f.201v, zone 14 C

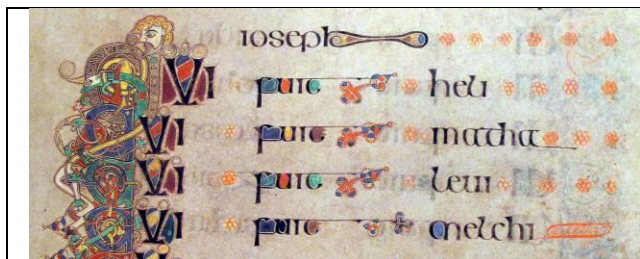
Fig.5.303 Folio 201v showing some additions, to some letters Q and V, probably made as part of the proposed second campaign





f.202r, zone 14 C

Fig.5.304 Folio 202r showing the column of *qui* probably added as part of the proposed second campaign

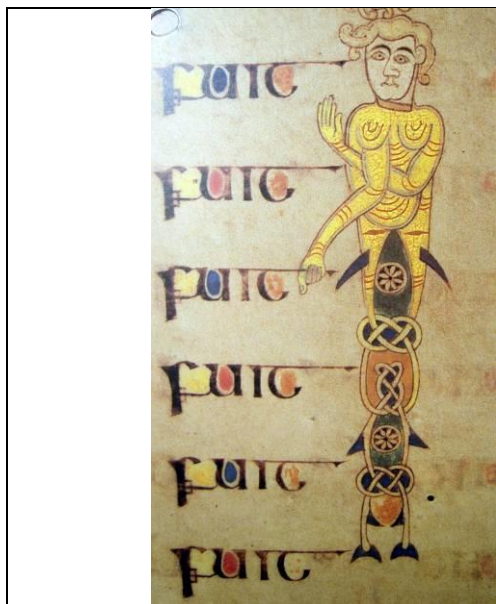


No.1 f.200r, zone 14 C



No.2 f.200v, zone 14 C

Fig.5.305 No.1 shows some line-filling florets probably added as part of the proposed second campaign. No.2 shows some of the red hatching, circles and a cross also perhaps added as part of the proposed second campaign (see also figs.6.18, 6.27, 6.43, 6.48-9, 6.67, 6.71 and 6.75)



No.1 f.201r, zone 14 C



No.2 f.201v, zone 14 C

Fig.5.306 No.1 shows the 'merman' figure on f.201r (see also fig.6.72-no.3) with red marks probably added as part of the proposed second campaign. No.2 shows some painting and some red contours also probably added as part of the proposed second campaign (see also fig.6.60)

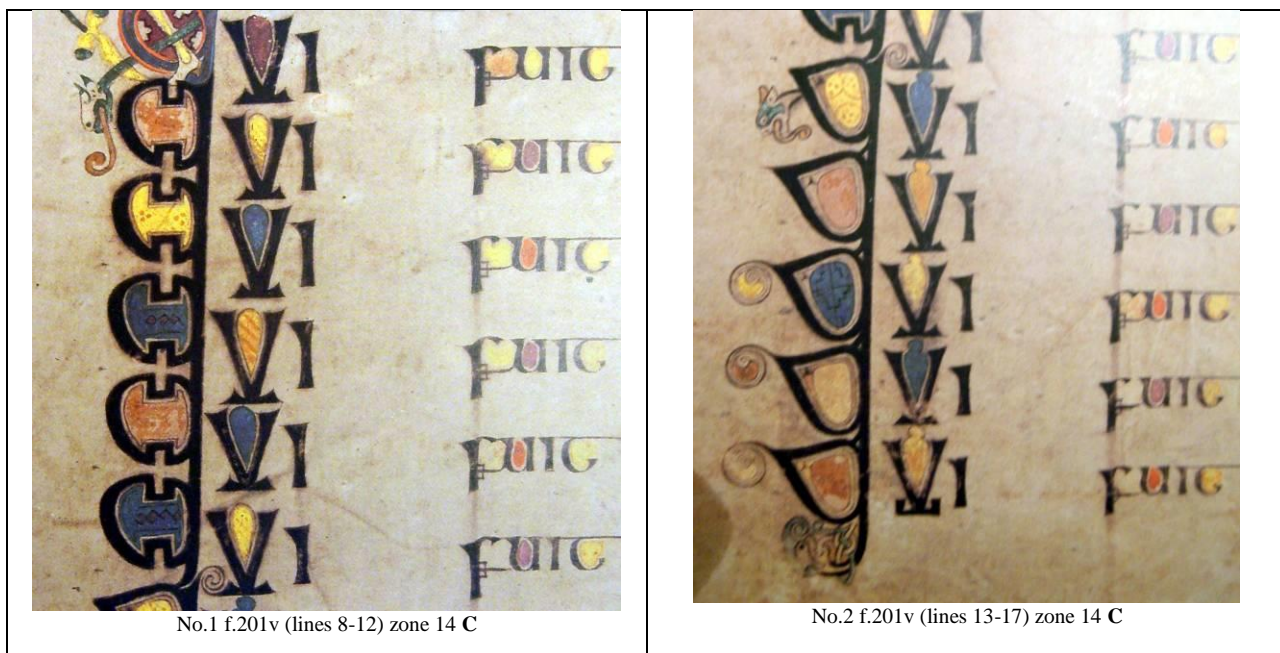


Fig.5.307 The word *qui* written repeatedly in a column on f.201v. These were probably drawn as part of the first campaign and completed as part of the proposed second campaign (see also figs.6.27, 6.32-no.4, 6.45-nos.5-7, 6.47-no.9 and 6.51-no.11)

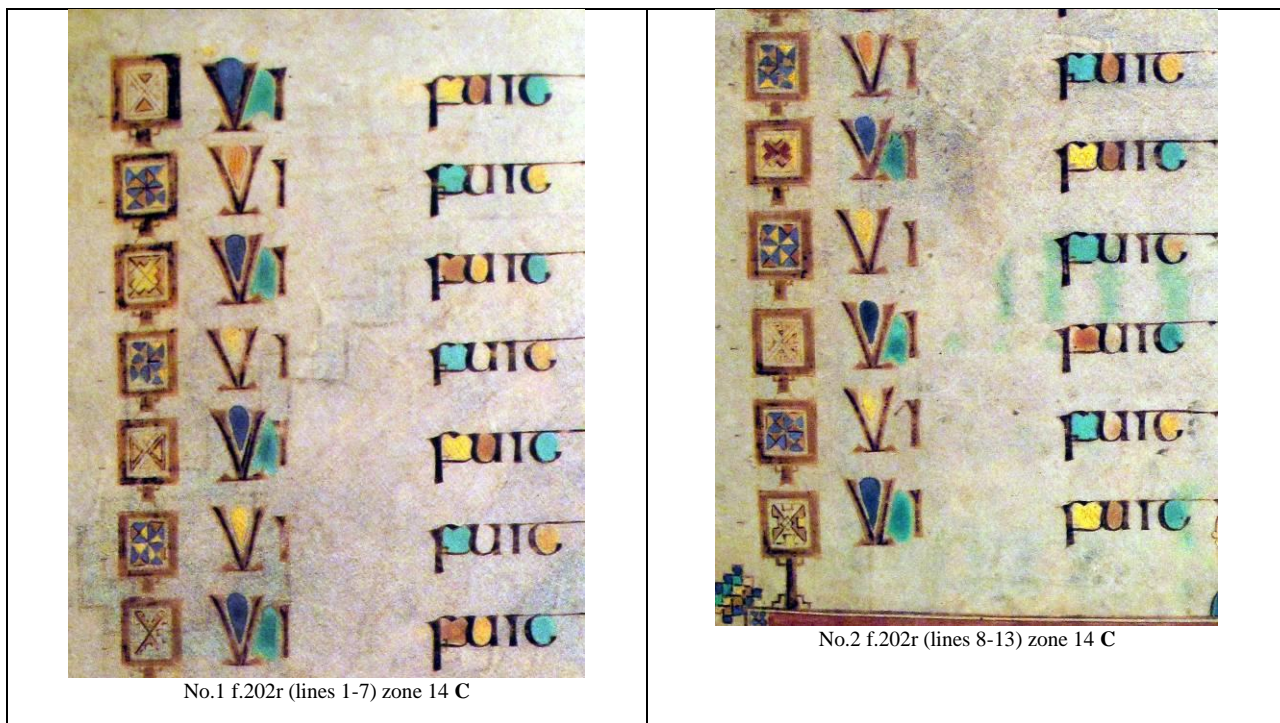


Fig.5.308 The word *qui* written repeatedly in a column on f.202r. These were probably finished, if not completely created, as part of the proposed second campaign (see also figs.5.304 and 6.87)

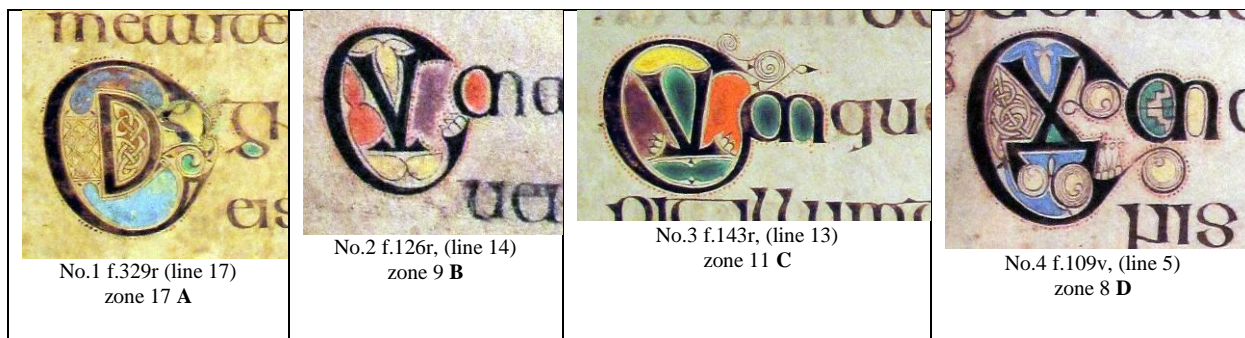


Fig.5.309 Instances of the initial letter *C* with the following letter contained within its bowl. In each case the form of the *C* is similar and there are trumpet-motif inner-contours defining shapes within the bowl of the initial. There are small ‘Cathach-style’ pointed motifs added to some of the wedges in nos.2-4 and nos.1 and 4 contain some interlace. These occur in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.339 and 5.383)

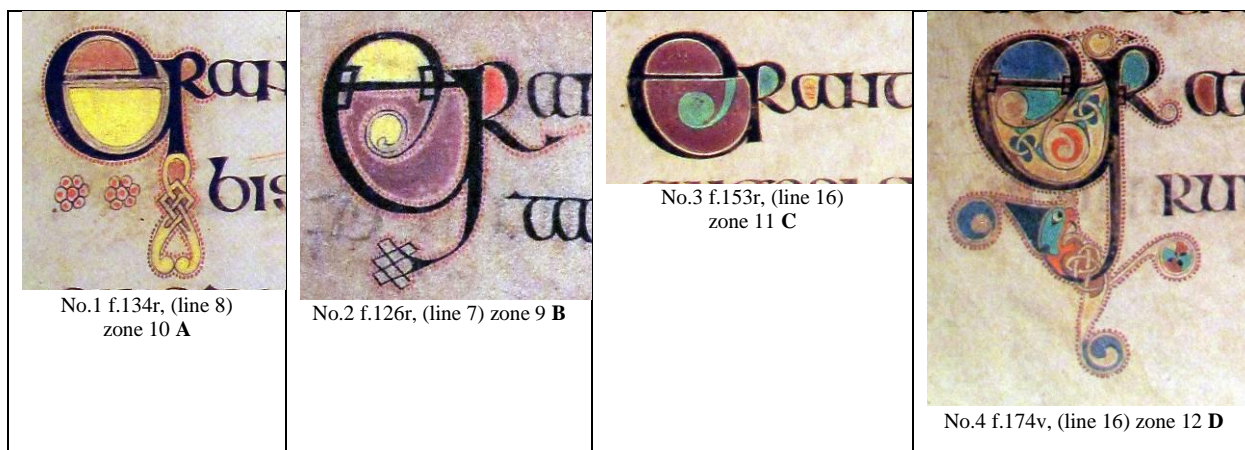


Fig.5.310 (see also fig.5.338) Instances of initial letters *er* sharing many common features in zones attributed to Scribes A, B, C and D. In each case the *e* cross-stroke is not aligned with the wedge at the top of the *r*. Nos.1, 2 and 4 have an extended and elaborated descender on the *R*, with nos.2 and 4 curved to the left. The *e* cross-stroke in these two letters has a pair of ‘boxed’ features (see fig.5.106-nos.1 and 3) while in nos.2-4 the headstroke is terminated in a spiral

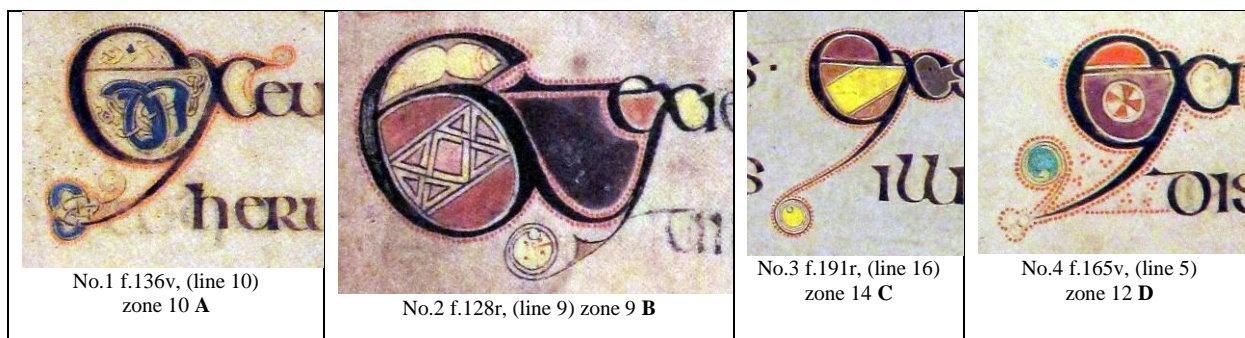


Fig.5.311 Instances of initial letters *ex* sharing many common features in zones attributed to the various hands in the four-scribe scheme A, B, C and D

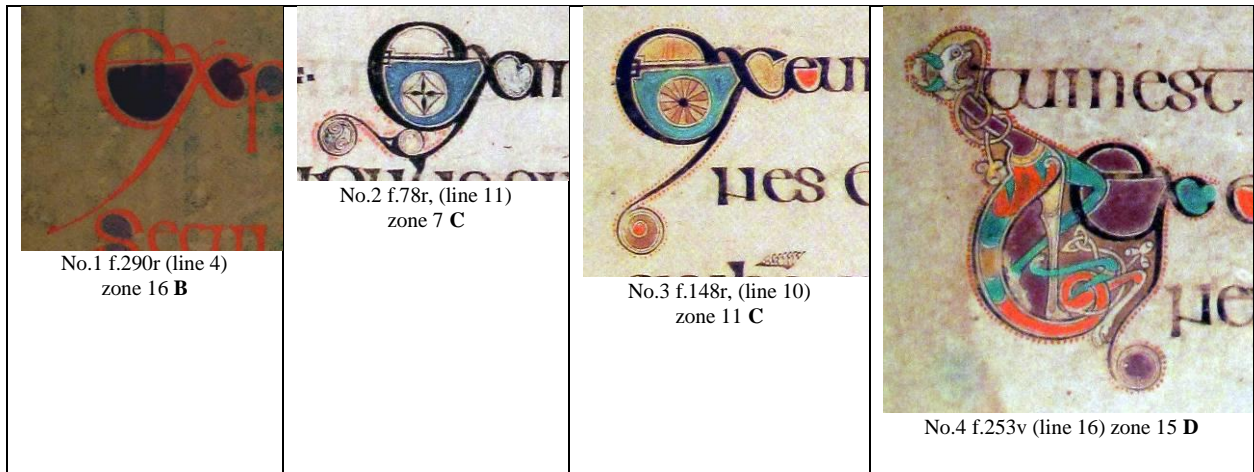


Fig.5.312 Further instances of initial letters *ex* in zones attributed to Scribes B, C and D. In both this and the previous illustration, while sharing many common features the letters also have distinctive features

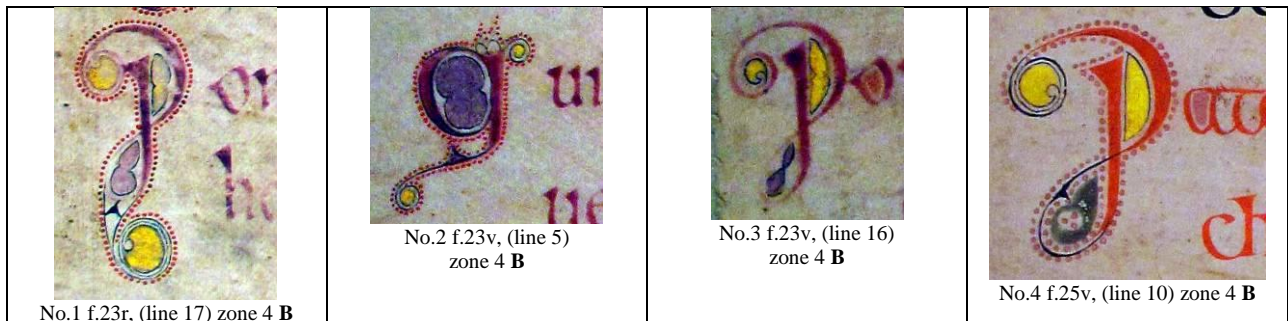


Fig.5.313 All instances of larger initials which have added spirals in zones 4 and 9 attributed to Scribe B (see also fig.5.311-no.2)



Fig.5.314 Nos.1-3 show instances of initials (enlarged) which have added spirals in zones attributed to Scribes A, C and D. Note the circular ends to these spirals in most of the instances in this and in the previous illustration. No.4 is an example of a typical spiral addition to an initial showing evidence of a break and restart particularly at four o'clock

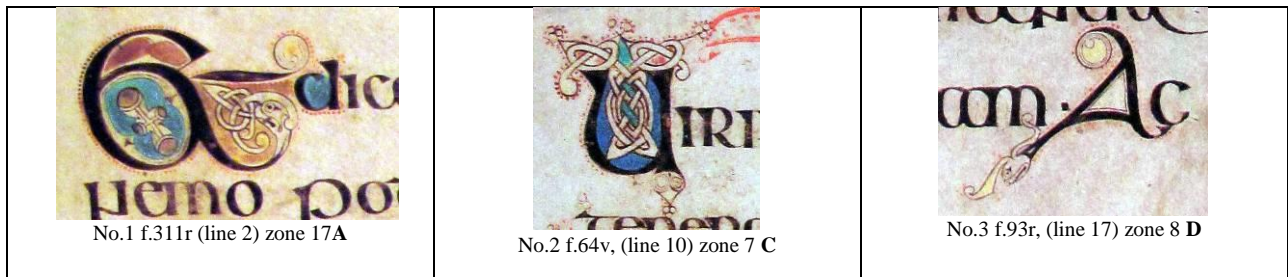


Fig.5.315 Instances of initials showing circular 'knob' terminals to interlaced elements in nos.1-2 and to zoomorphic lappet in no.3, in zones attributed to Scribes A, C and D

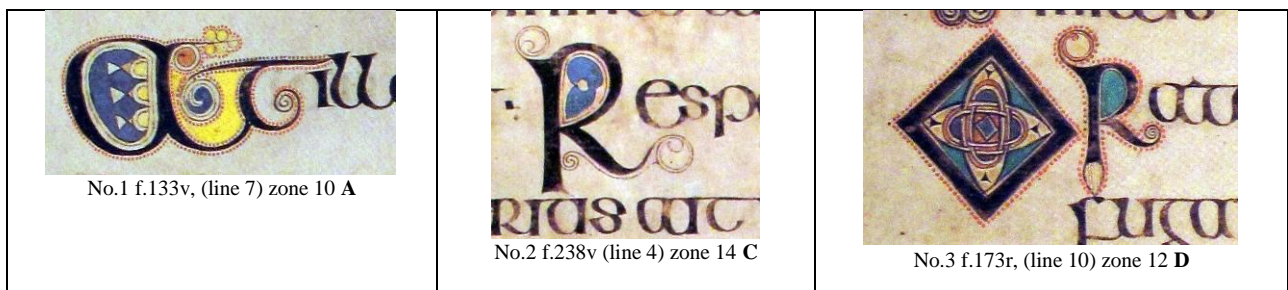


Fig.5.316 Instances of initials with spirals of different sizes in zones attributed to Scribes A, C and D

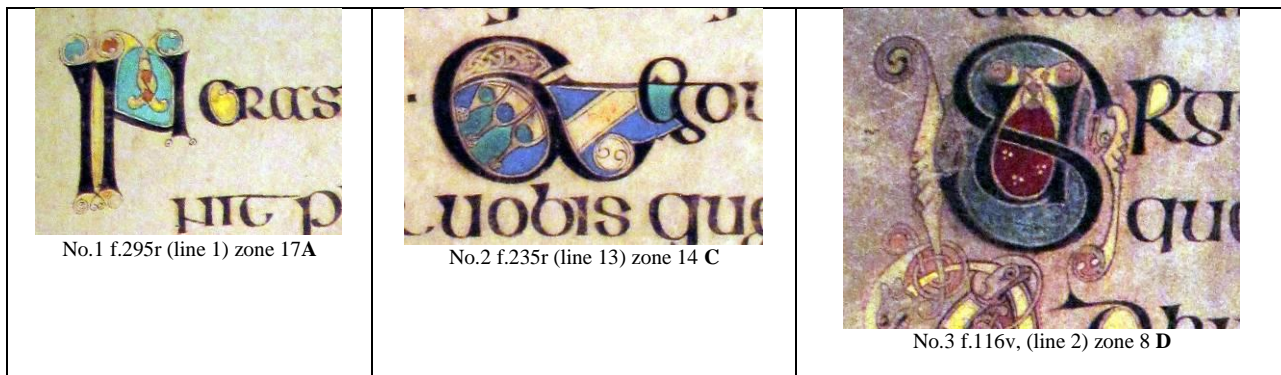


Fig.5.317 Instances of initials with spirals having two circular terminals in zones attributed to Scribes A, C and D

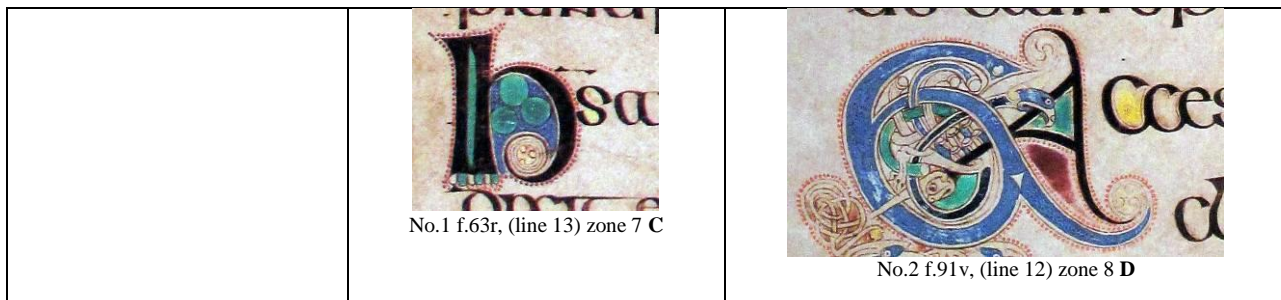


Fig.5.318 Instances of initials with spirals having three circular terminals in zones attributed to Scribes C and D



Fig.5.319 Instances of initials with spirals having a double-spiral centre in zones attributed to Scribes A, C and D

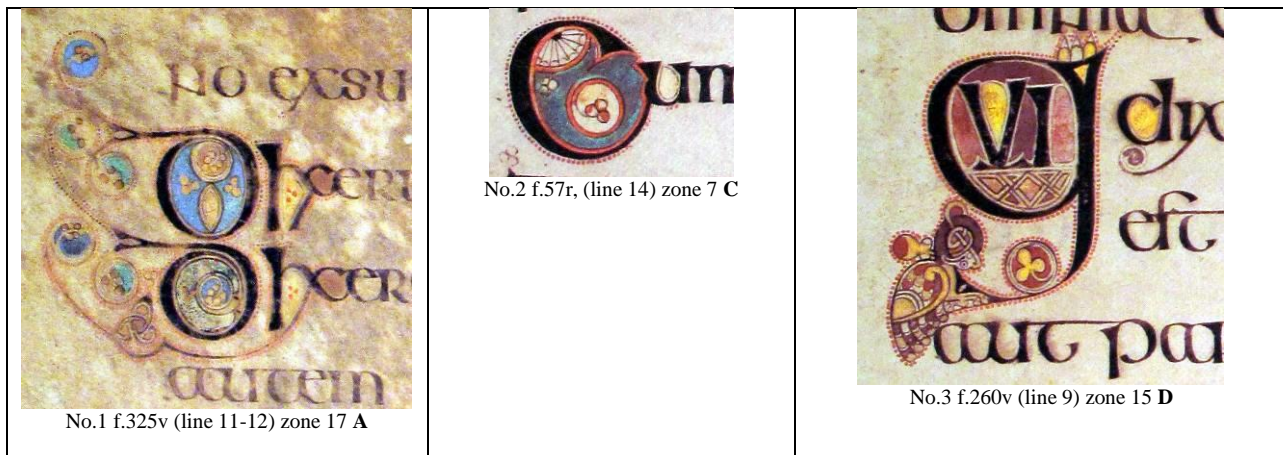
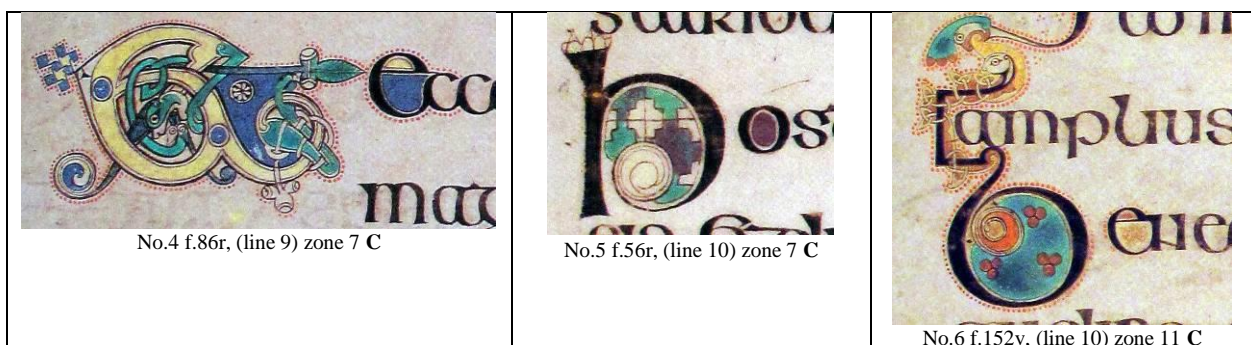


Fig.5.320 Instances of initials with spirals having floret ends in zones attributed to Scribes A, C and D





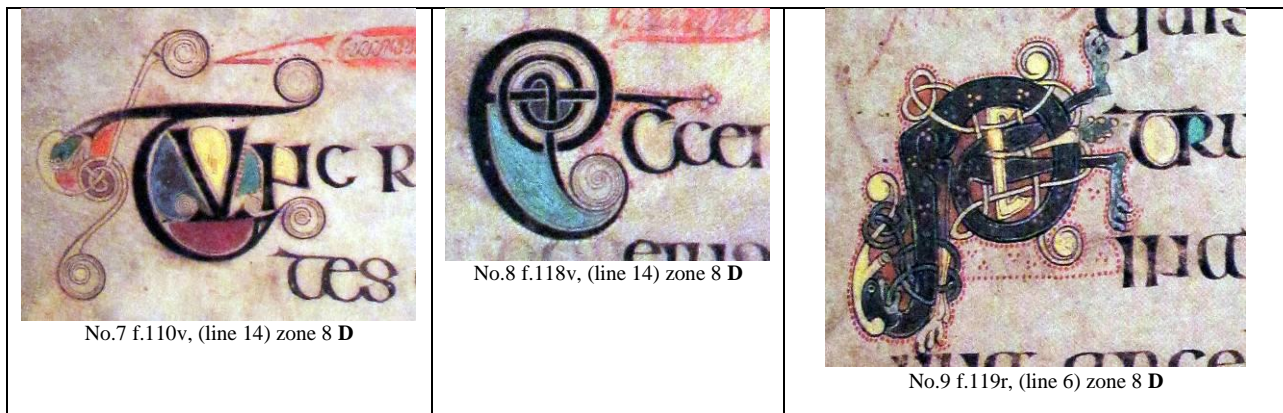


Fig.5.321 Instances of initials with spirals having other variant endings in zones attributed to Scribes A, C and D

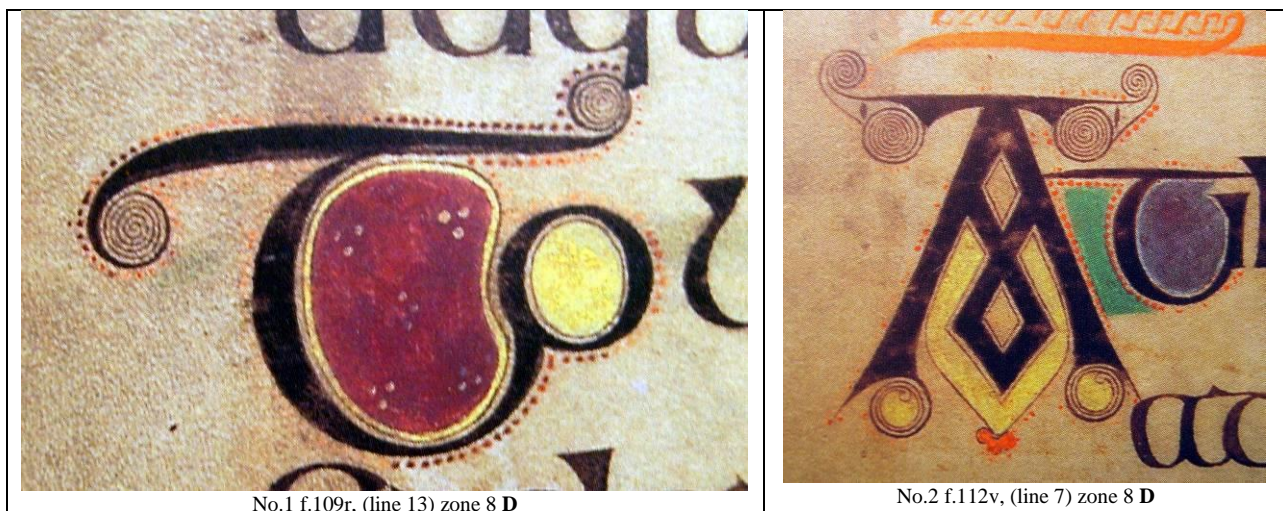


Fig.5.322 Instances of initials with complete spirals in zone 8 attributed to Scribe D.

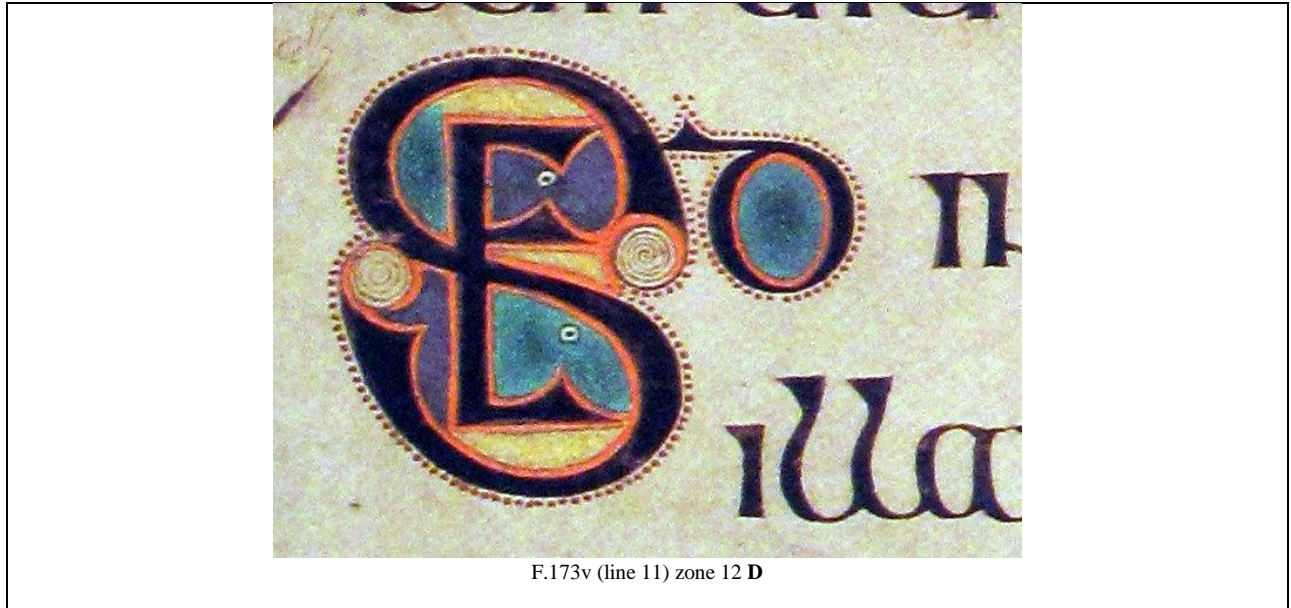


Fig.5.323 An enlarged initial showing spirals executed with varied precision.

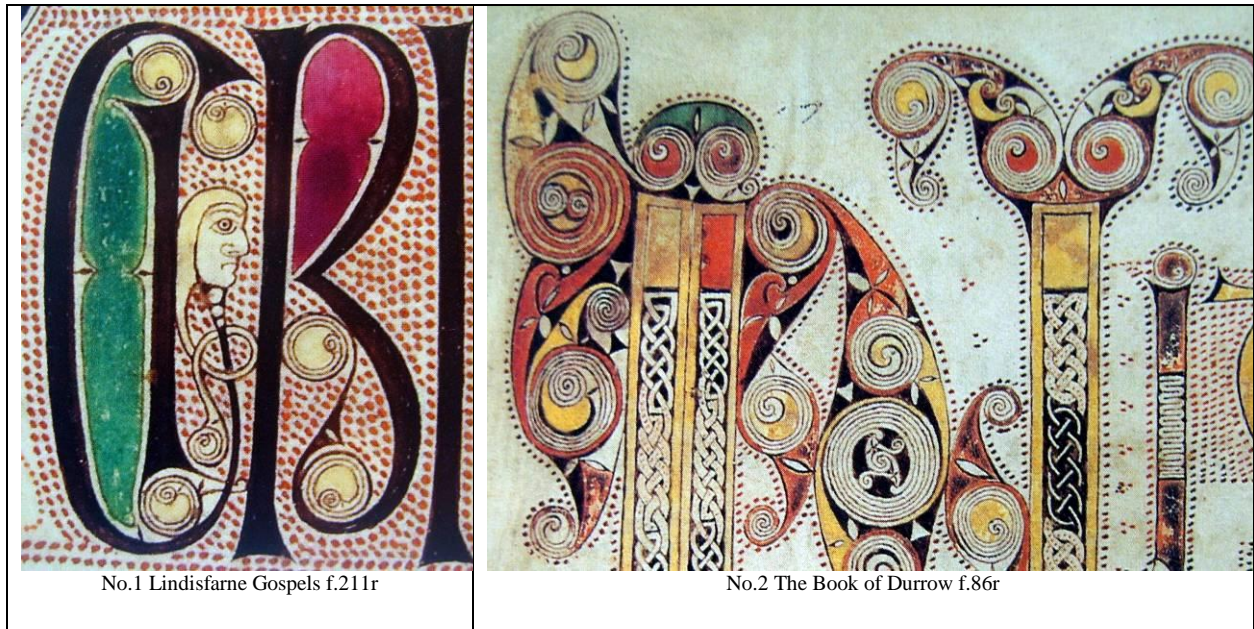


Fig.5.324 Instances of initials from the Lindisfarne Gospels and the Book of Durrow. Close examination of these spirals would suggest that they are hand-drawn

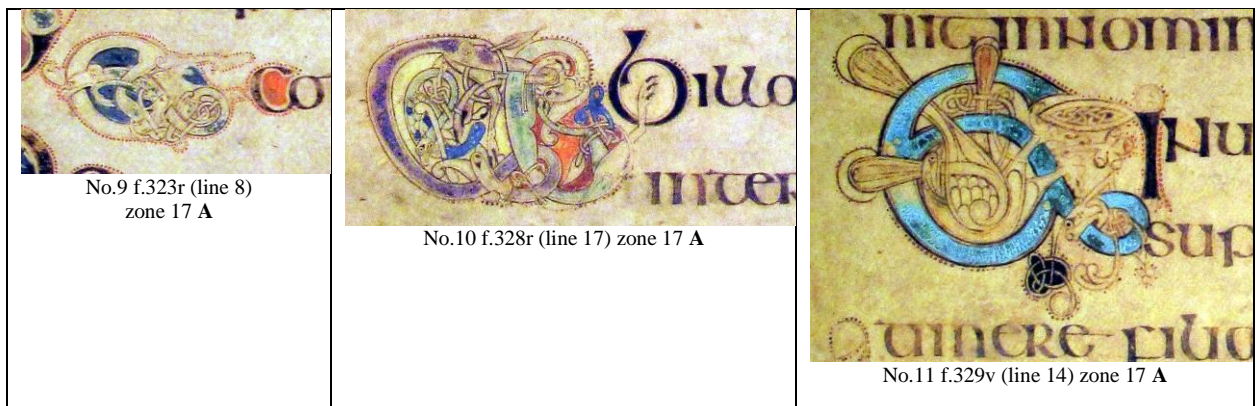
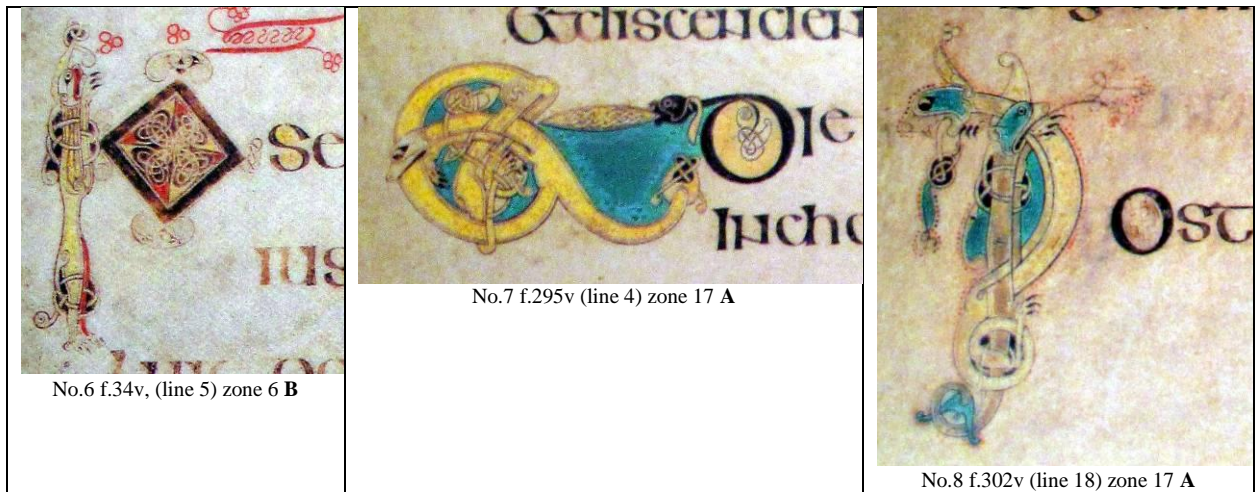
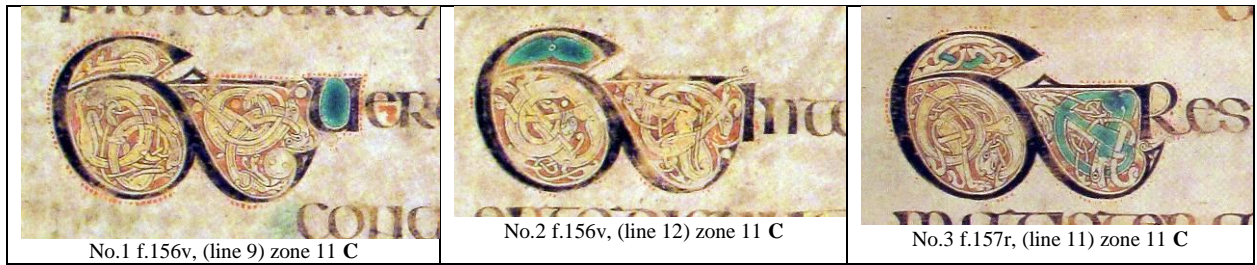


Fig.5.325 Instances of initials or decoration to initials which have been added by a hand other than the proposed Scribe-Artist – here attributed to the Master-Artist



f.323r (lines 6-13) zone 17 A

Fig.5.326 No.9 from the previous illustration shown in the context of other initials on f.323r which highlights the qualitative differences between it and the other initials

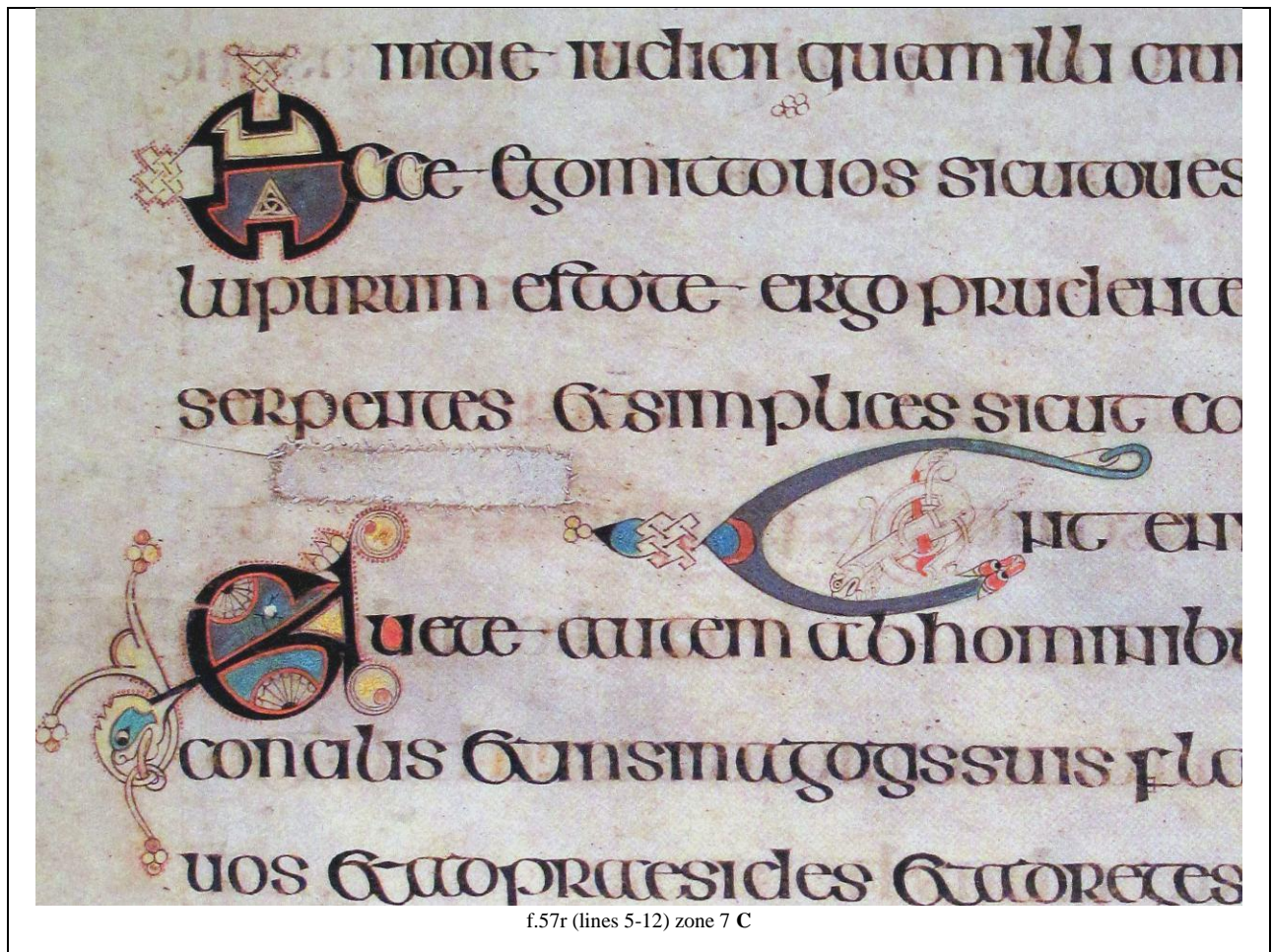


Fig.5.327 This instance highlights qualitative differences in the decorated initials and the overlapping zoomorphic turn-in-path markers. The initials appear to be consistent with the script while the largely uncoloured zoomorphic quadruped shows the fineness and precision associated with the Master-Artist. The slightly overlapping serpentine zoomorph is consistent with the somewhat diminished quality of the proposed second campaign of work undertaken by the Scribe-Artist and may have been added by him to emphasise his earlier writing of the word *serpentes* in the line above. Sheep and wolves are referred to in the previous line and the uncoloured quadruped with clawed feet could be linked to the latter

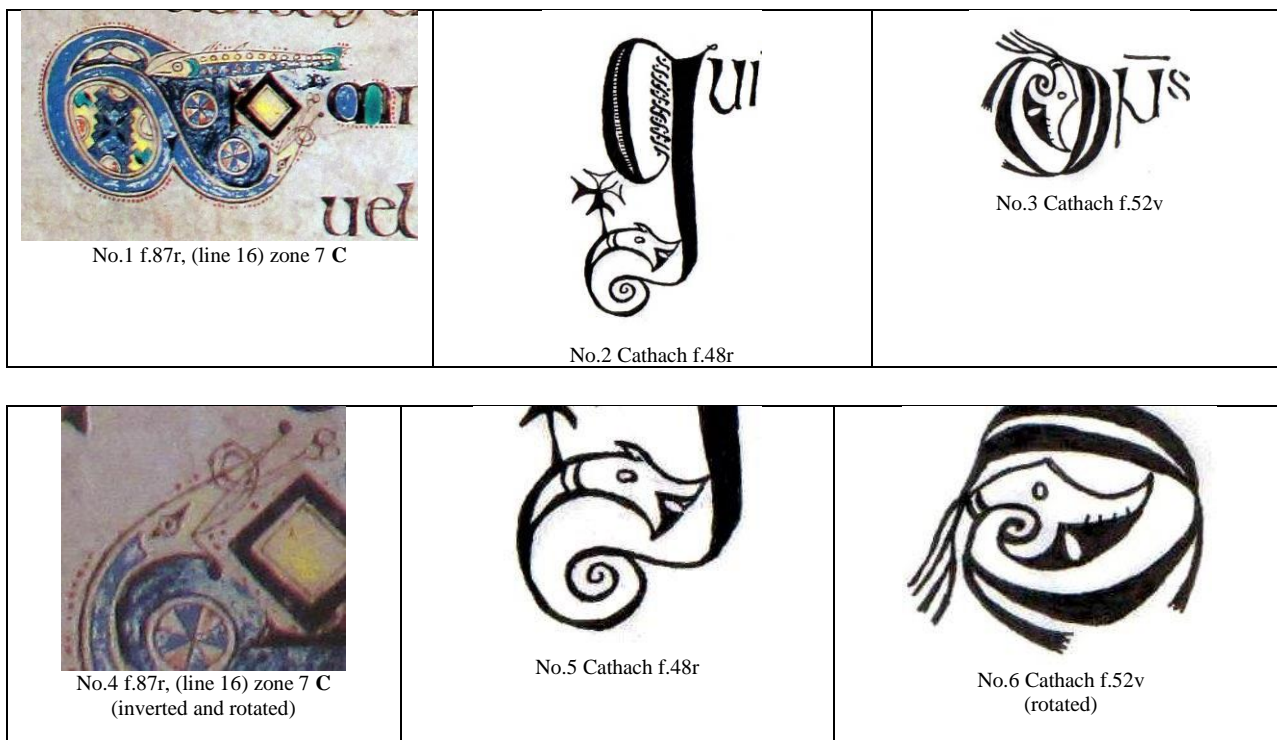


Fig.5.328 No.1 shows a unique zoomorphic head terminating an *et*-ligature initial on f.87r with distinctive curved and pointed upper and lower jaws. Nos.2-3 show zoomorphic head terminals on two initials in the Cathach which also have curved and pointed jaws. Nos.4-6 show these heads enlarged and rotated to facilitate comparison

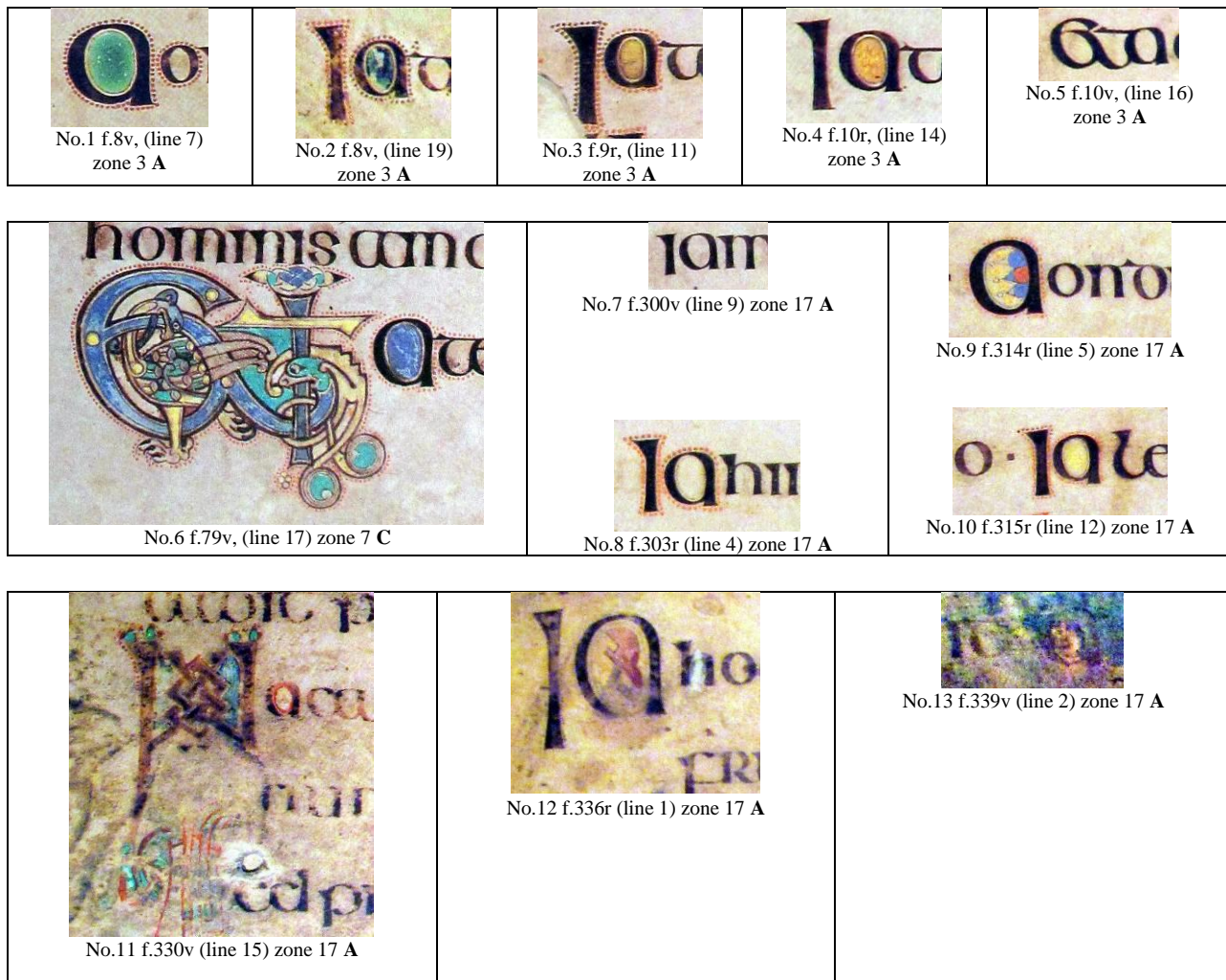


Fig.5.329 All instances of an unusual form of the letter *n* in the Kells. Twelve of these occur in zones 3 and 17 attributed to Scribe A, while no.6 is in zone 7 attributed to Scribe C

Post haec uenit ih̄s & discipulis in iudea  
terram Gallic demorabatur cum eis & ab  
u sabbat . . . . . non iuxta sab  
Gr̄a autem Johannis baptizans in ae

No.1 f.298v (lines 2-5) zone 17 A

Venia hora ut quos occiderit puta  
se obsequium dō facere & ritua  
habebitis sed t̄rum uidebo uos &  
gaudebit cor uestrum & lauatis

No.2 f.25v (lines 5-8) zone 4 B

ih̄aelis. **I**psa hora exiit ihs  
in sp̄sco & dixit confiteor tibi pater  
dñe caeli & terrae quod abscondisti  
haec a sapientibus & prudentibus &

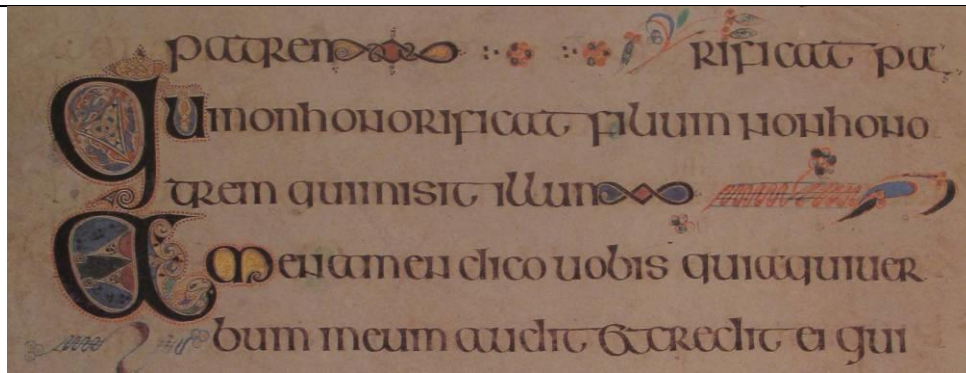
No.3 f.232v (lines 1-4) zone 14 C

**Q**uissime autem uenerunt  
in uo falsi testes & uixerunt  
hic dixit possim in fr̄uere hoc  
templum dñi & post triduum reue

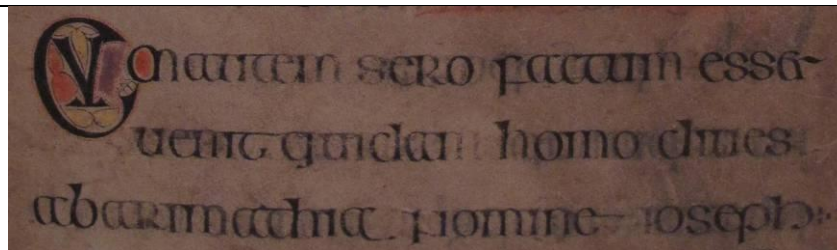
No.4 f.118r (lines 10-13) zone 8 D

Fig.5.330 Instances of text in ink that appears black, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

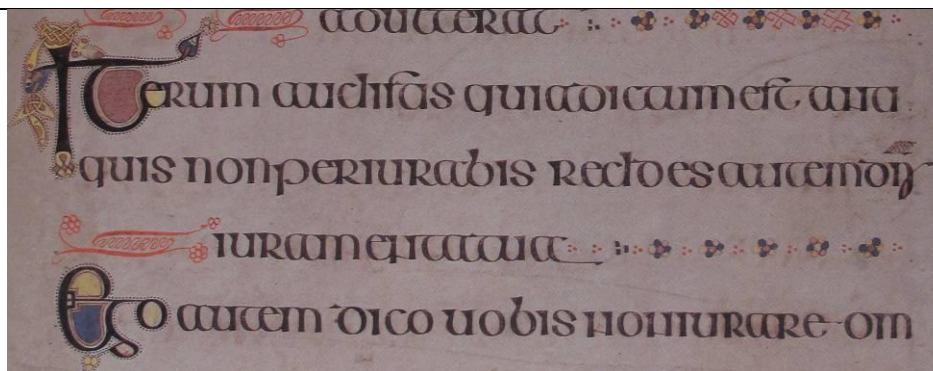




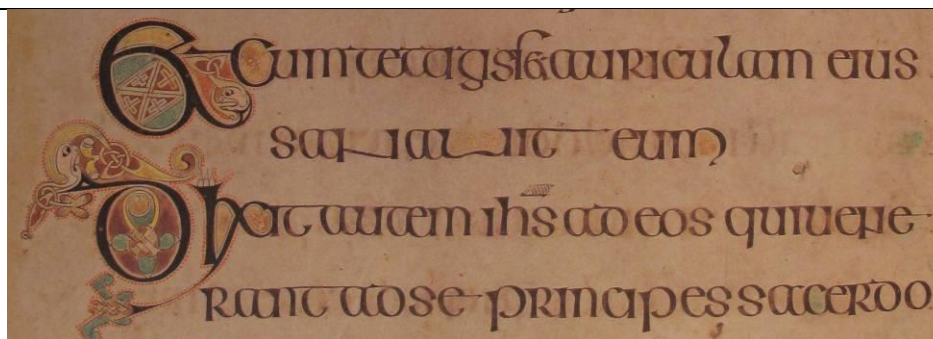
No.1 f.304v, (lines 6-10) zone 17 A



No.2 f.126r, (lines 14-16) zone 9 B



No.3 f.43r, (lines 11-14) zone 7 C



No.4 f.277v, (lines 12-15) zone 15 D

Fig.5.331 Instances of initials in black with the script in a lighter ink (brown in nos.1, 3 and 4 and a lighter grey-black in no.2), in zones attributed to the various hands in the four-scribe scheme A, B, C and D

tem sectoris in desertis locis esse  
cum uenerunt ad eum undique  
**R**ursum intravit caesareaum  
post dies quatuordecim quod iudom  
essa. **C**um uenerunt muta iu  
uatioua per a domus: neque ante ad

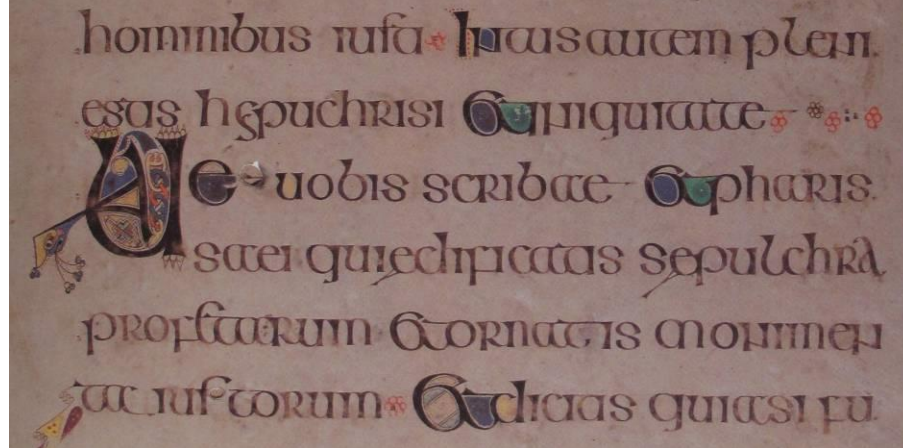
No.1 f.133v, (lines 10-15) zone 10 A

**E**cce in o quibus ille dicens a  
dfe ille in o quibus ille dicens a  
dferunt pedes eius et a dferunt eum  
**T**unc ait illis hinc tunc fochie  
nuntiate p iudom esse a dferunt  
ibi me uidebunt quia a dferunt eum

No.2 f.128r, (lines 12-17) zone 9 B

**V**nc accesserunt discipuli ad ihu  
secreto **E**t dixerunt ei quare  
nos non potuimus eiecerit illum  
**E**t dixit eis propter incredulitatem  
uestram: **A**men quippe dico uobis

No.3 f.80v, (lines 7-11) zone 7 C



No.4 f.101r, (lines 9-14) zone 8 D

Fig.5.332 Instances of initials and *litterae nobiliores* in black with the script in a lighter ink (brown), in zones attributed to the various hands in the four-scribe scheme A, B, C and D

est & profane morantur quem  
ipsum facis . Respondit ihesus  
honorifico in ipsum honorificus nihil  
est est paterneus qui glorificat me

No.1 f.319r, (lines 1-4) zone 17 A

Septuaginta uiribus uinessa  
iustus uolens eam tradere uo  
lunt occulte dimittere eam  
Iste uero in eo cogitavit ecce ange  
lus in sompniis apparuit ei dice

No.2 f.34v, (lines 5-9) zone 6 B

Locus iudam iacobi & iudam scari  
oth qui fuit proditor  
Discendit cum eis & stetit in lo  
co campesetri & uerba discipulorum  
eius & multitudo copiosa plebis ab

No.3 f.211v, (lines 13-17) zone 14 C

eius uxorem illius & suscitata se  
men fratris suo . Gratia uero apud  
hos septem fratres & primus ux  
ore ducit de puicis est & non  
habetis semen reliquit uxorem  
suam fratri suo . Similiter secum

No.4 f.97r, (lines 3-8) zone 8 D

Fig.5.333 Instances of initials in brown ink which is similar to the script, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

credidit in eum autem pharisaeis ::  
**S**ed turbatae quatenon mouit leges  
maledicisunt **D**icit nicodemus ad  
eos ille qui uenit ad eum nocte qui

No.1 f.314v, (lines 10-13) zone 17 A

**D**ARI CORPUS **A**CCIPERE  
**A**CCIPERE CORPORE IHS IN UO  
LITIBUS AD INSMOHE IN UO A  
PASSIT EUM IN MONUMENTO SUO

No.2 f.126v, (lines 3-6) zone 6 B

hese expellere ex caris gionem ::  
**G**RATIA TEMIBI CIRCA MONTEM GREX POR  
CORUM MAGNUS PASCEBANTUR & DEPRE  
CABANTUR EUM SPS DICENTES MITTE NOS  
IN PORCOS UT CANIS MEOS & CONCESSIT  
EIS FATAM IHS & EXEUNTES SPS MINUI

No.3 f.142v, (lines 10-15) zone 11 C

**A** SEQUEBANTUR EUM **I**ERUSALEM  
**C**UM AD PROPINQUARENT **I**ERUSALEM  
ERUSOLIMAE & BETHANIE AD  
MONTEM OLIVA MITTIT DUOS DE DISCIPULIS  
SUIS **Q**UAT ILLIS IN CASTELLUM QUOD EST

No.4 f.164v, (lines 7-11) zone 12 D

Fig.5.334 Instances of initials in dark brown or black ink which is similar to the script, in zones attributed to the various hands in the four-scribe scheme A, B, C and D

do non cognouerunt quia patrem  
eis dicebat. **O**portet ergo eis in  
tunc cognosce

No.1 f.317r, (lines 4-6) zone 17 **A**

seruato elemento cum  
timore a iudicio magno. **C**orinth

No.2 f.128r, (lines 9-10) zone 9 **B**

saluare quod perierat.  
**Q**uid uobis uidetur si fuerint alii  
homini ceptam oues **Q**uerat

No.3 f.82v, (lines 6-8) zone 7 **C**

homine penitentiam.  
**N**ec quia uulter habens dragmas  
decem si perdidit dragmas  
unam homine accendit lucernam  
**Q**uerat domum suam **Q**uerit

No.4 f.250r, (lines 13-17) zone 15 **D**

Fig.5.335 Instances where further letters are written in the darker ink used for the initials in zones attributed to the various hands in the four-scribe scheme A, B, C and D

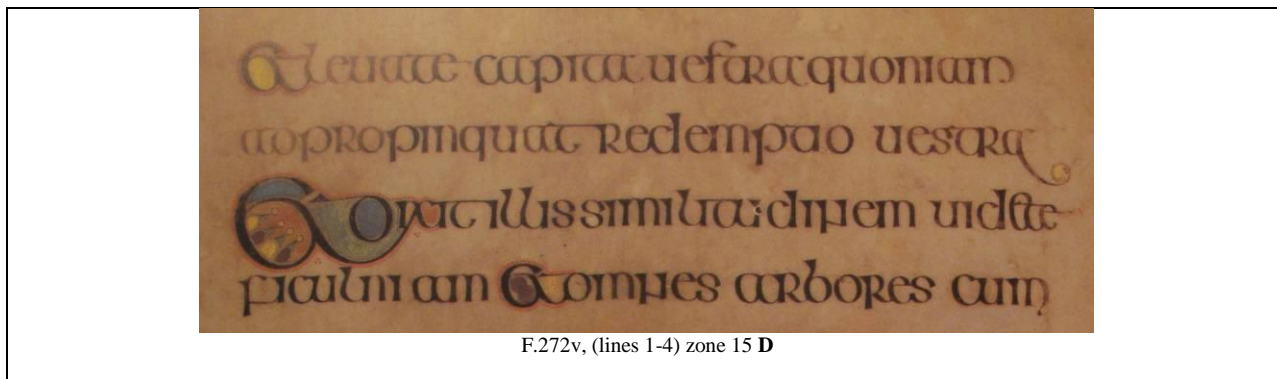


Fig.5.336 This is perhaps the clearest instance where lighter and darker inks have been used for the text on the same page. These differences may not have originally been so apparent

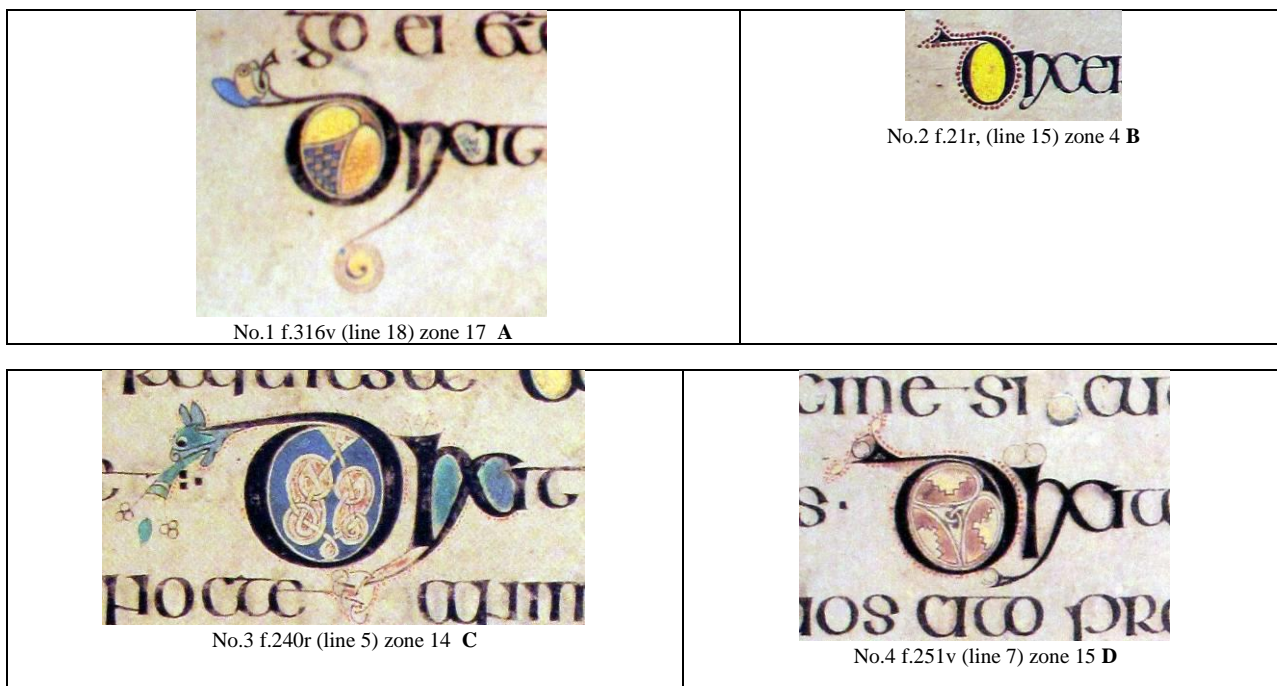


Fig.5.337 Rare instances in Kells where the initial and the following letters approximate a diminuendo arrangement, in zones attributed to Scribes A, B, C and D (it is interesting that three of these instances occur on *dixit* (nos.1, 3 and 4) while the fourth is on *dixerunt* (no.2). These instances share a number of similarities

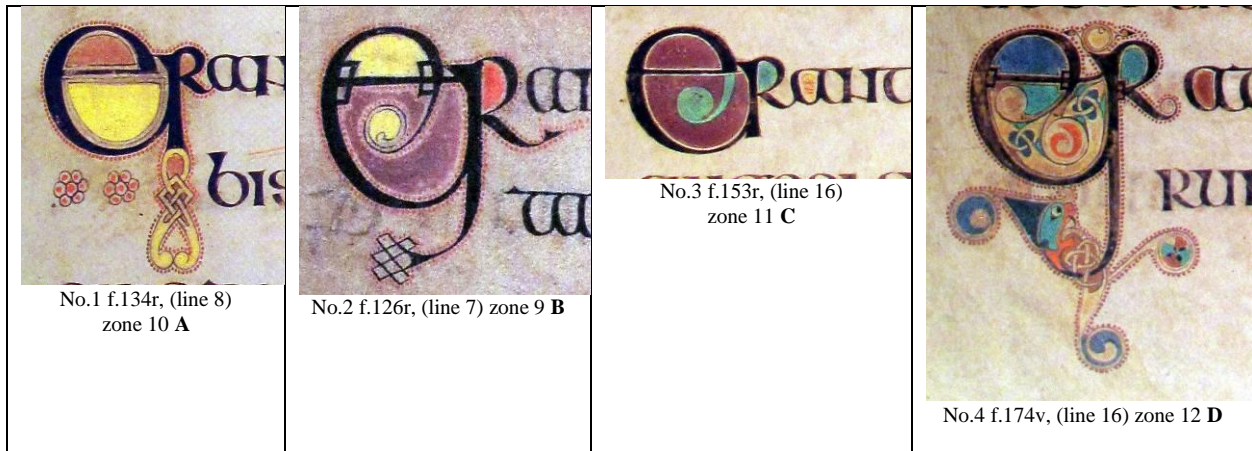


Fig.5.338 (see also fig.5.310) The most usual arrangement in Kells where the letter immediately following the initial is smaller than it but larger than the subsequent text, thus creating a transition between the two, in zones attributed to the various hands in the four-scribe scheme A, B, C and D. These instances share a number of similarities

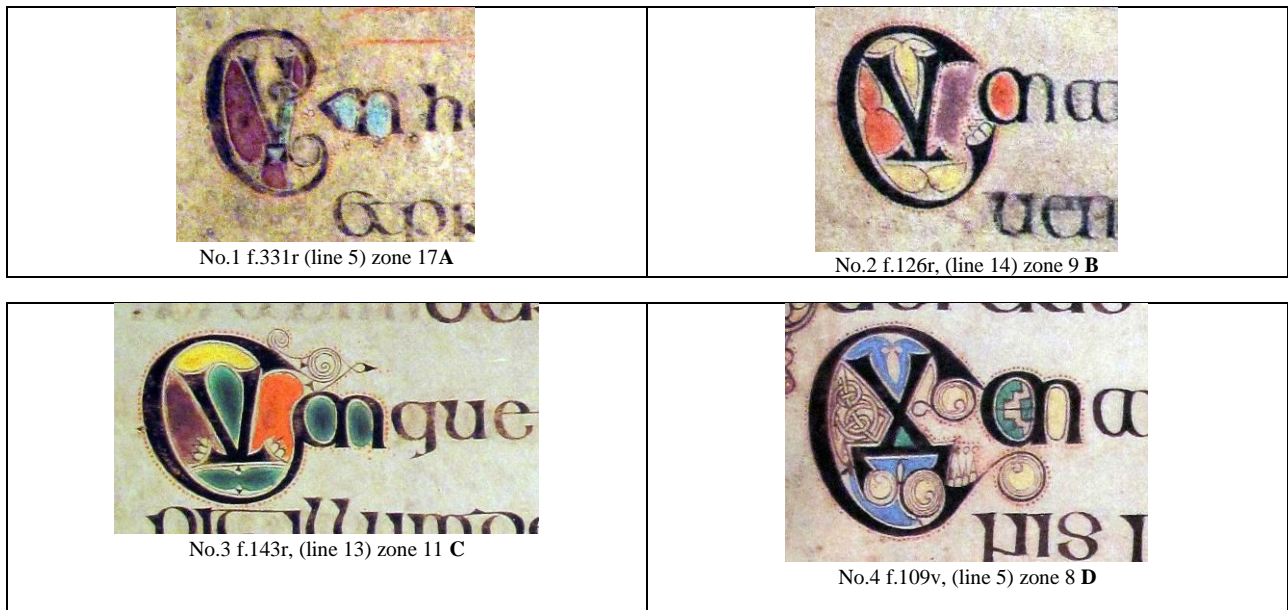


Fig.5.339 Instances where the third letter is smaller than the second yet larger than the text. These sometimes occur when the second letter is contained within the initial. These are not diagonally aligned in the manner typical of diminuendo and occur in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.309 and 5.383)





Fig.5.340 Instances where the letter following the initial is not larger than the text. These occur in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.5.341 Instances of initials occurring at the beginning of a page marking words which are in the middle of a verse, in zones attributed to Scribes A, C and D

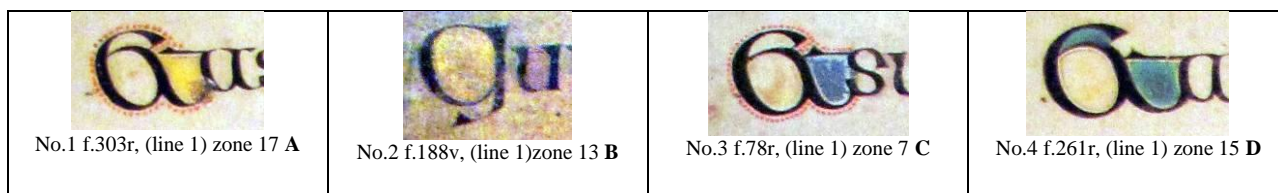


Fig.5.342 Instances of *litterae notabiliores* occurring at the beginning of a page marking words which are in the middle of a verse, in zones attributed to the various hands in the four-scribe scheme A, B, C and D. Nos.1, 3 and 4 are *et*-ligatures while no.2 is the only such instance of a *littera notabilior* attributed to Scribe B

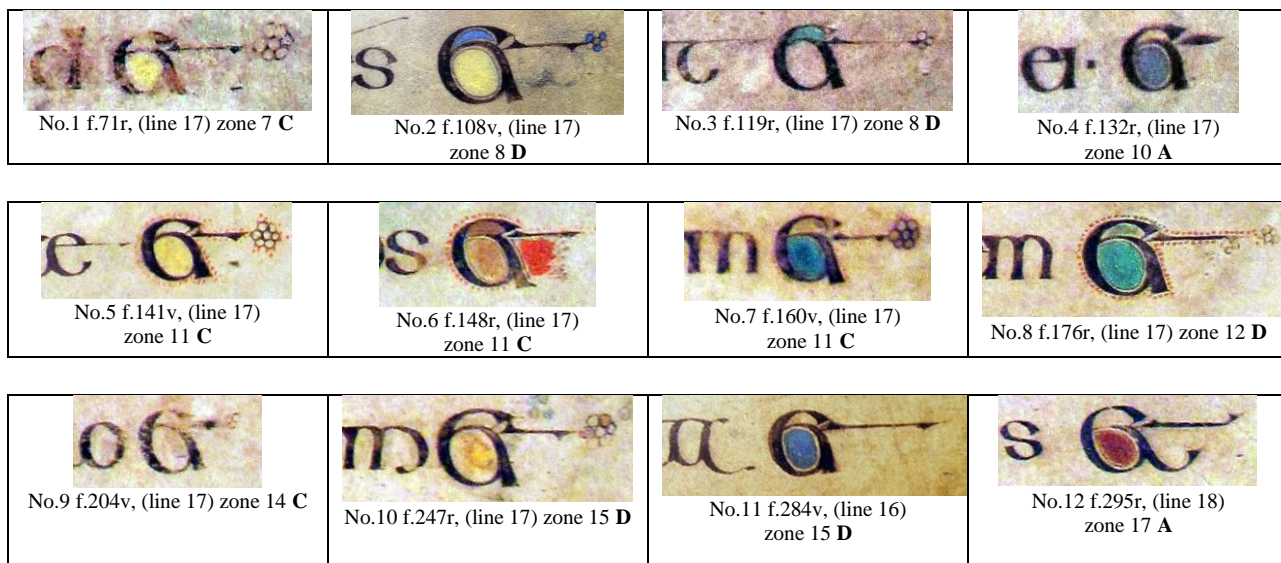


Fig.5.343 All instances of the *et*-ligature, small initials/*litterae notabiliores*, at page ends, in zones attributed to Scribes A, C and D (shown consecutively)



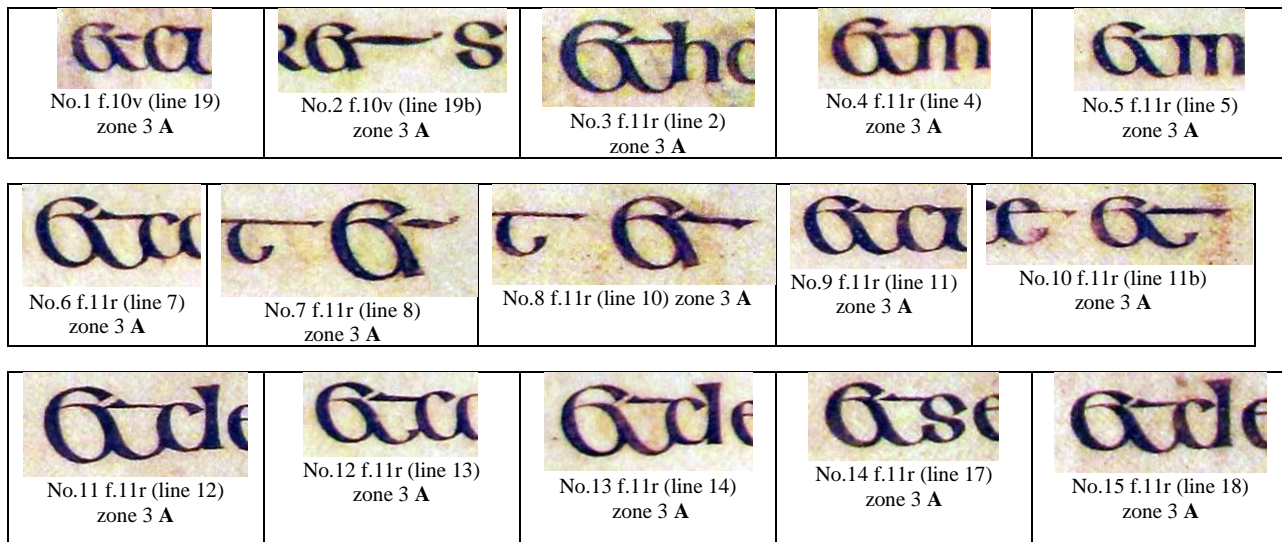


Fig.5.345 Fifteen consecutive instances of *et*-ligatures from ff.10v-11r in zone 3 attributed to Scribe A (compare with figs.5.123-6)

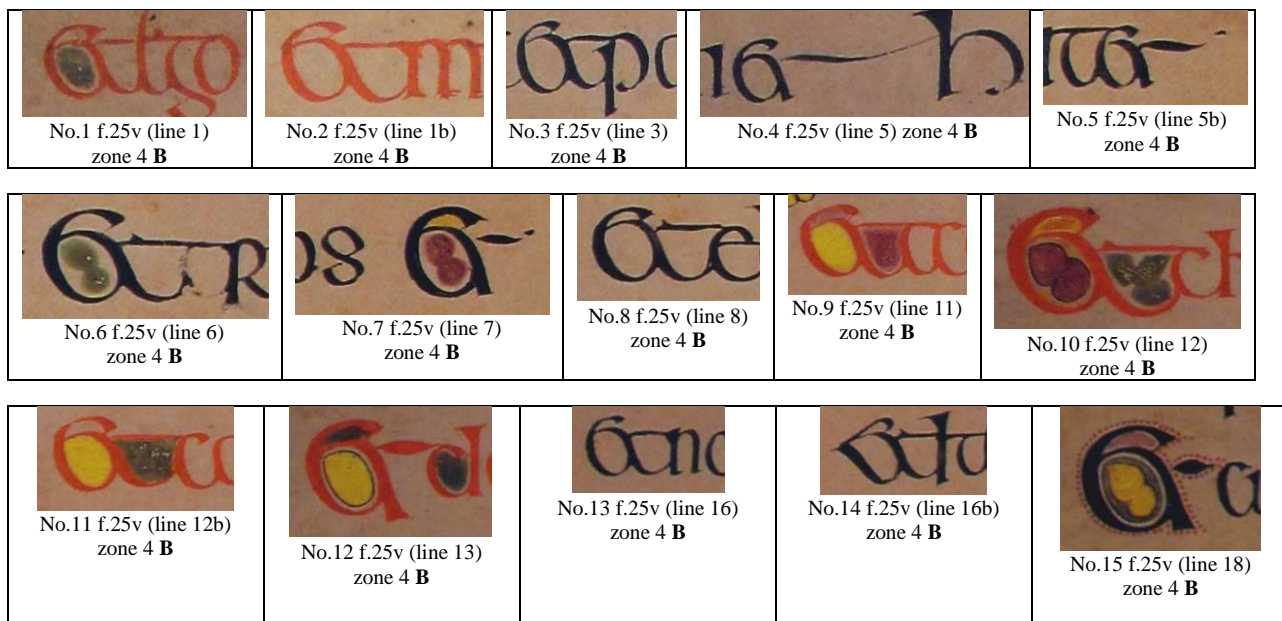


Fig.5.346 Fifteen (of the seventeen) consecutive instances of *et*-ligatures from f.25v in zone 4 attributed to Scribe B (compare with figs.5.123-6)

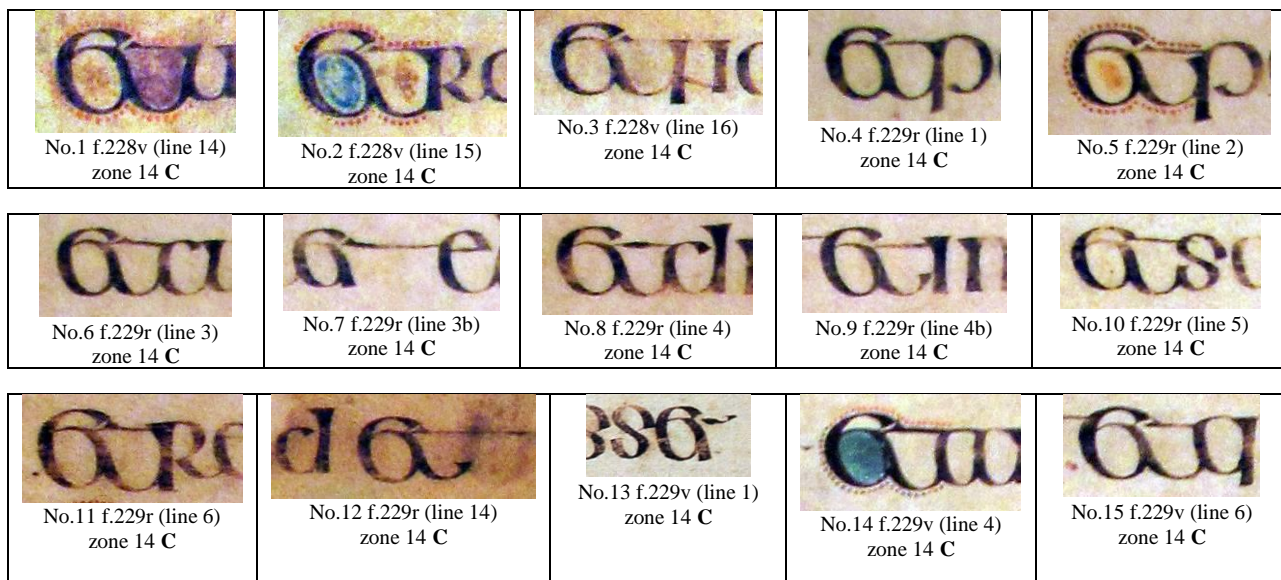


Fig.5.347 Fifteen consecutive instances of *et*-ligatures from ff.228v-229v in zone 14 attributed to Scribe C (compare with figs.5.123-6)

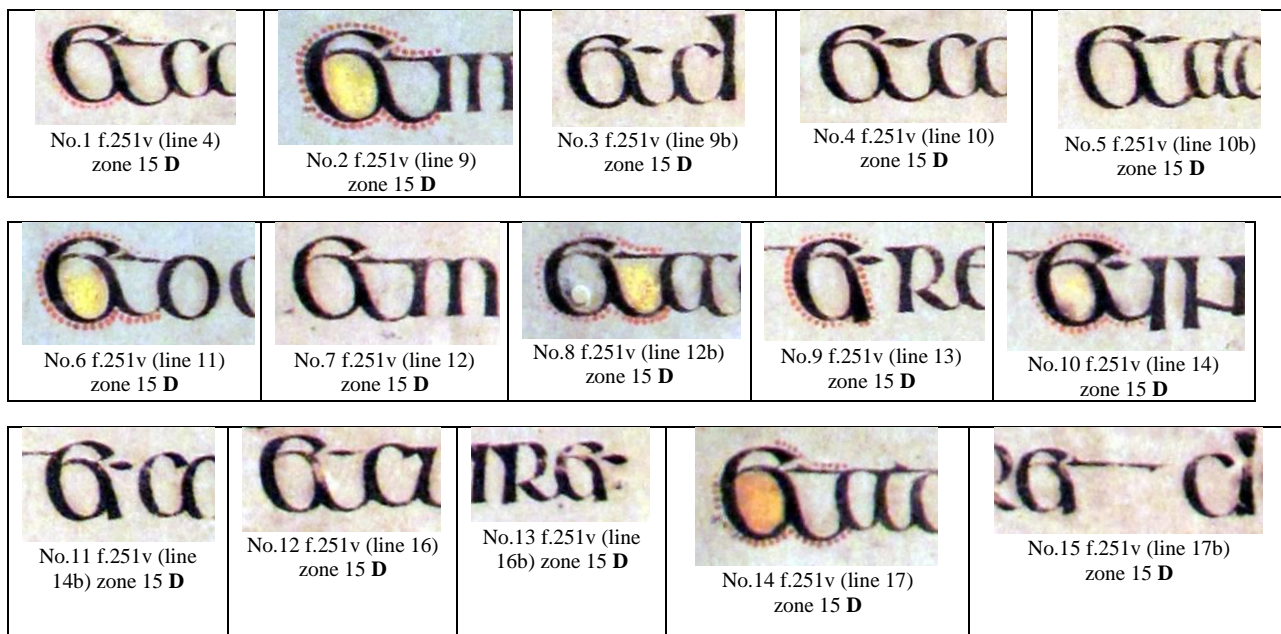


Fig.5.348 Fifteen (of the eighteen) consecutive instances of *et*-ligatures from f.251v in zone 15 attributed to Scribe D (compare with figs.5.123-6)

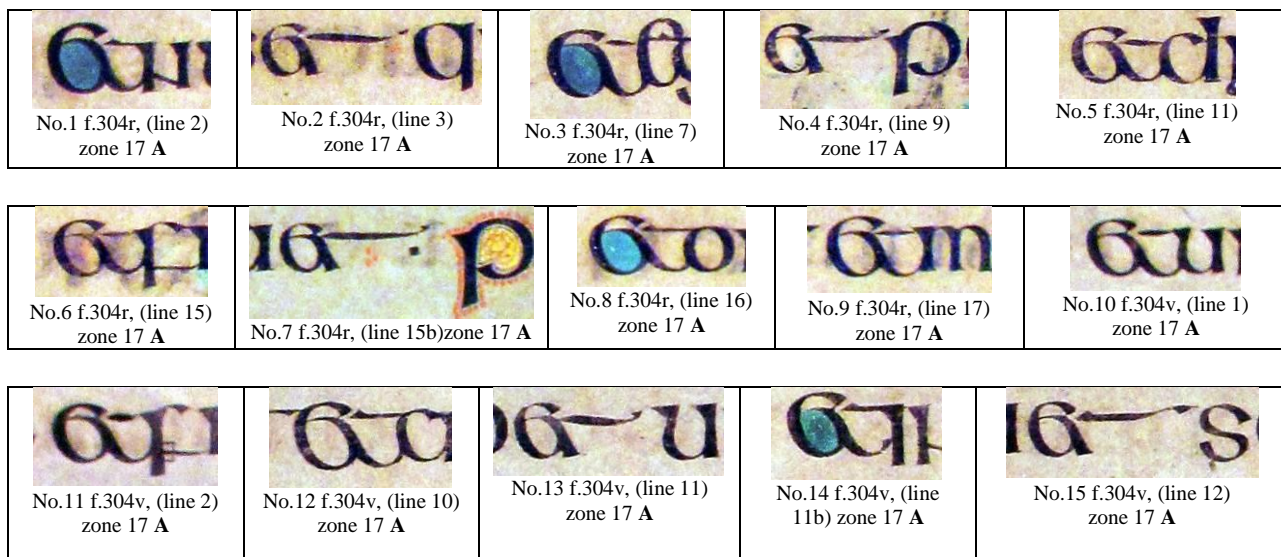


Fig.5.349 Fifteen consecutive instances of the *et*-ligature on ff.304r-304v in zone 17 attributed to Scribe A (compare with figs.5.123-6)

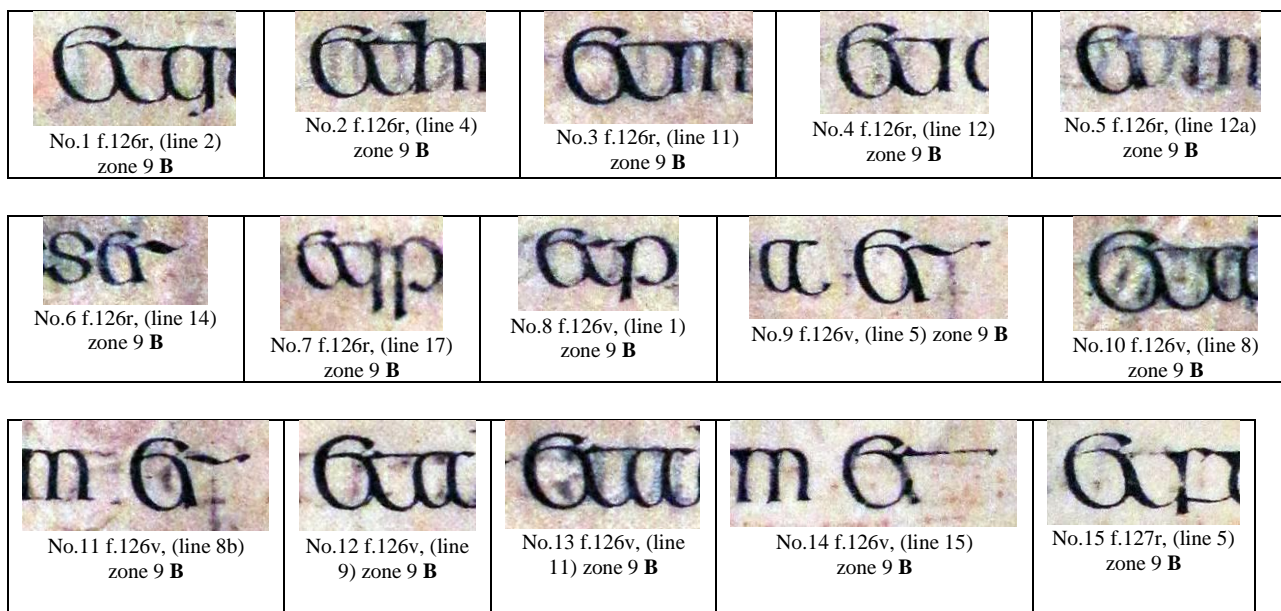


Fig.5.350 Fifteen consecutive instances of the *et*-ligature on ff.126r-127r in zone 9 attributed to Scribe B (compare with figs.5.123-6)

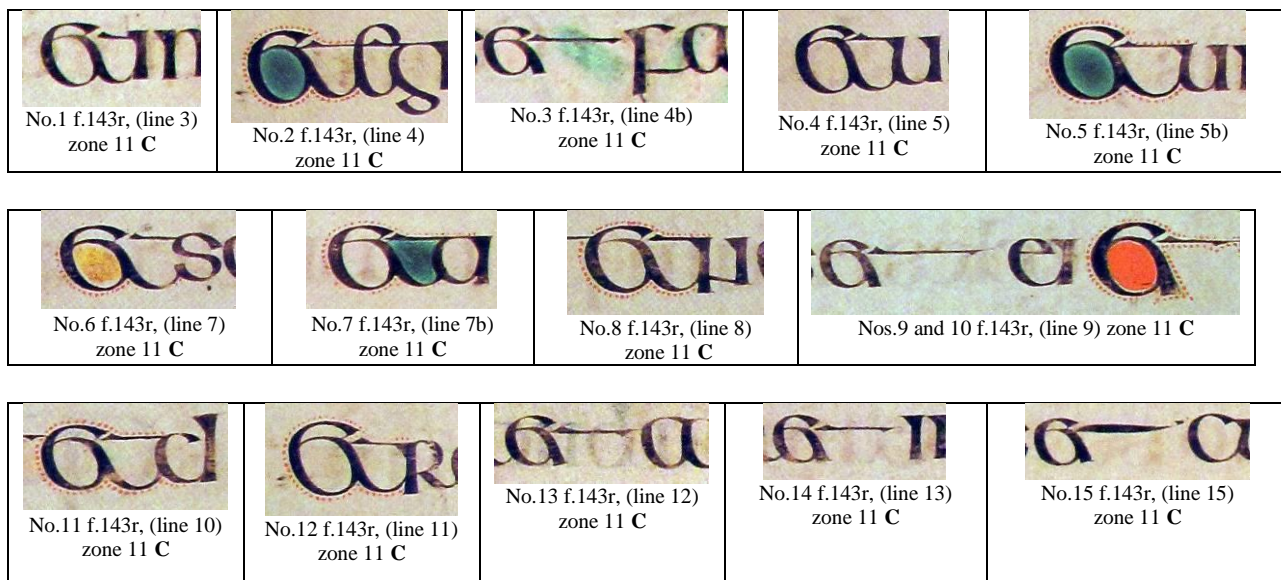


Fig.5.351 Fifteen consecutive instances of the *et*-ligature on f.143r in zone 11 attributed to Scribe C (compare with figs.5.123-6)

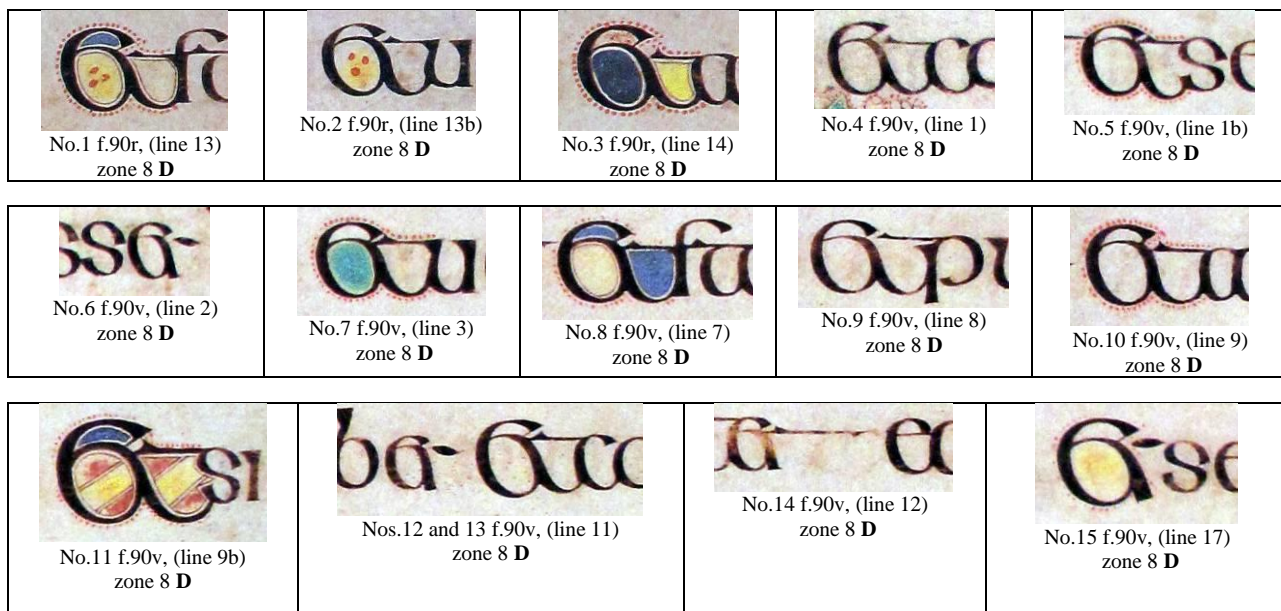


Fig.5.352 Fifteen consecutive instances of the *et*-ligature on ff.90r-90v in zone 8 attributed to Scribe D (compare with figs.5.123-6)



Fig.5.353 Instances of the *et*-ligature taken from each of the previous eight illustrations, highlighting the consistency of stroke making in the basic letterform (excluding the variations in the horizontal strokes) across the zones attributed to the various hands in the four-scribe scheme A, B, C and D. The size of these letters has been equalised to facilitate comparison



















 No.1 Usserianus Primus	 No.2 Cathach	 No.3 Durham A.11.10	 No.4 Durrow
 No.5 Lindisfarne Gospels	 No.6 Durham A.11.17	 No.7 Echternach Gospels	 No.8 Lichfield Gospels
 No.9 C.C.C.C.197B (John)	 No.10 C.C.C.C.197B (Luke)	 No.11 Barberini Gospels (A)	 No.12 Barberini Gospels (C)
 No.13 Royal I.E vi	 No. 14 St. Petersburg Gospels	 No.15 Kells	 No. 16 Macregol Gospels

Fig.5.354 *Et*-ligature in Kells and other Insular manuscripts

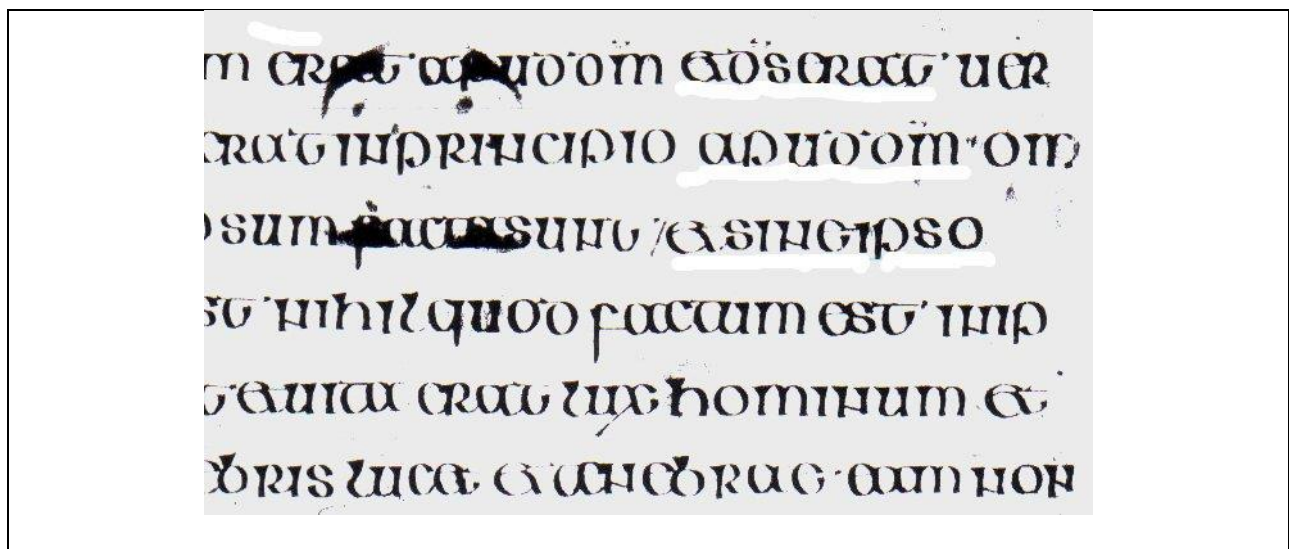


Fig.5.355 Instances of the *et*-ligature on lines 1-6 on p.248 in C.C.C.C. 197B

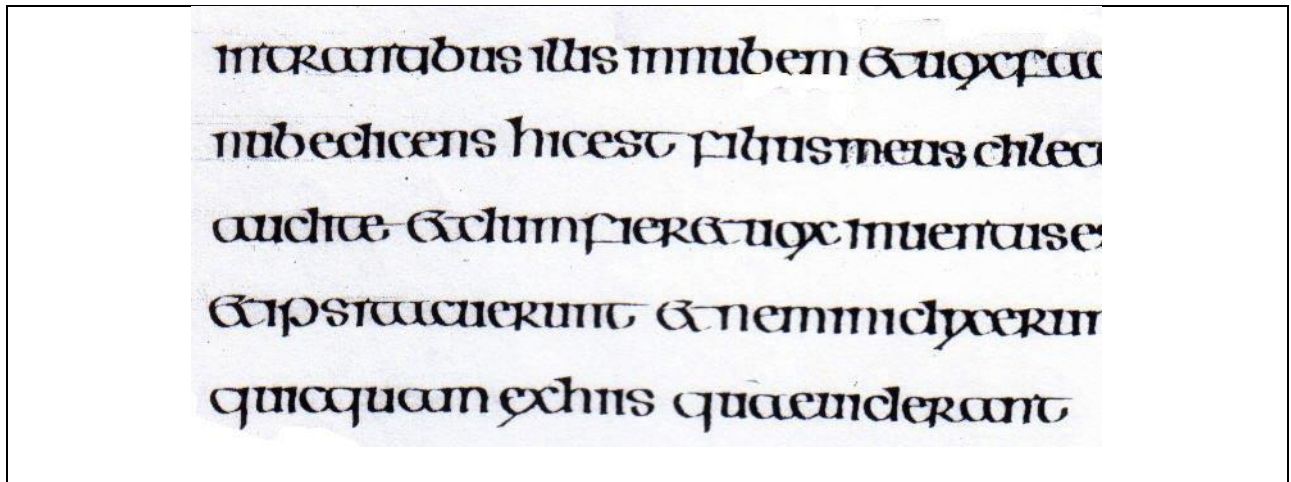


Fig.5.356 Instances of the *et*-ligature on lines 6-10 on p.289 in C.C.C.C. 197B

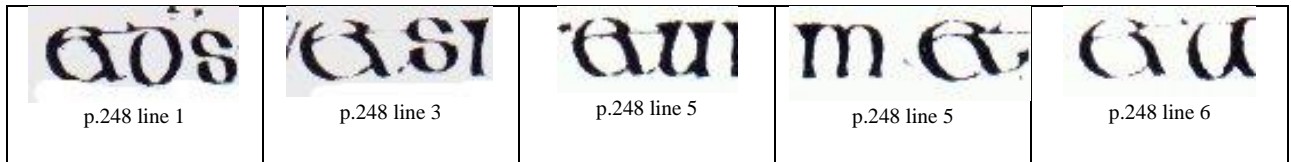


Fig.5.357 Instances of the *et*-ligature on lines 1-6 on p.248 in C.C.C.C. 197B (John Scribe) – see fig.5.355

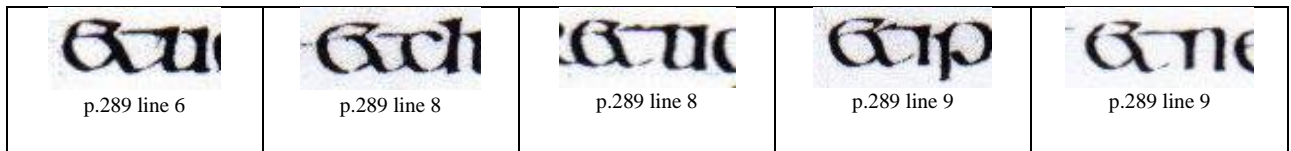
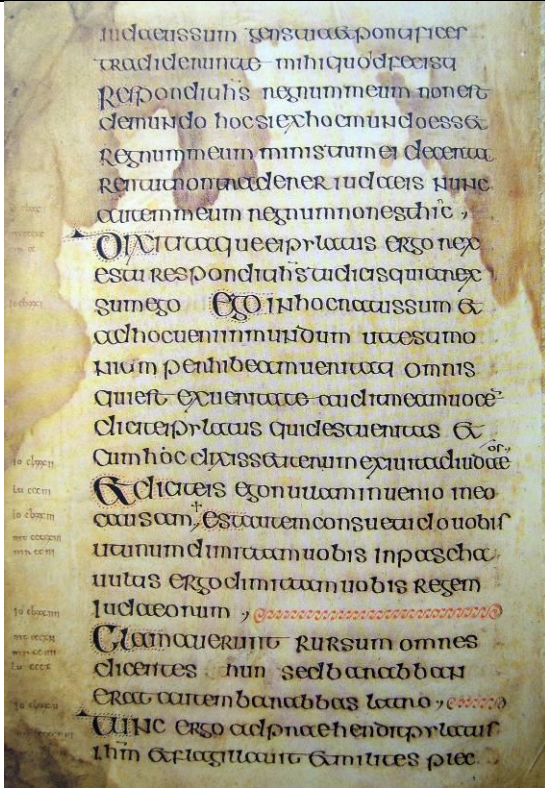
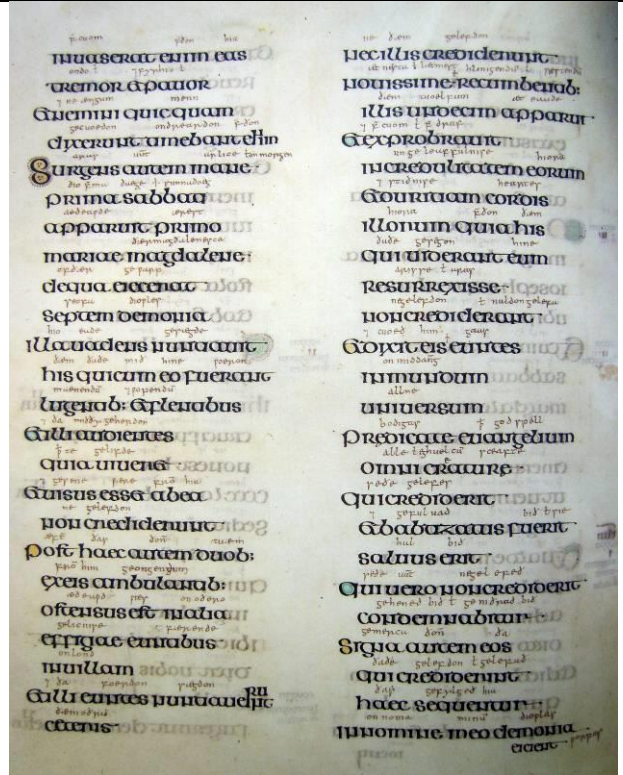


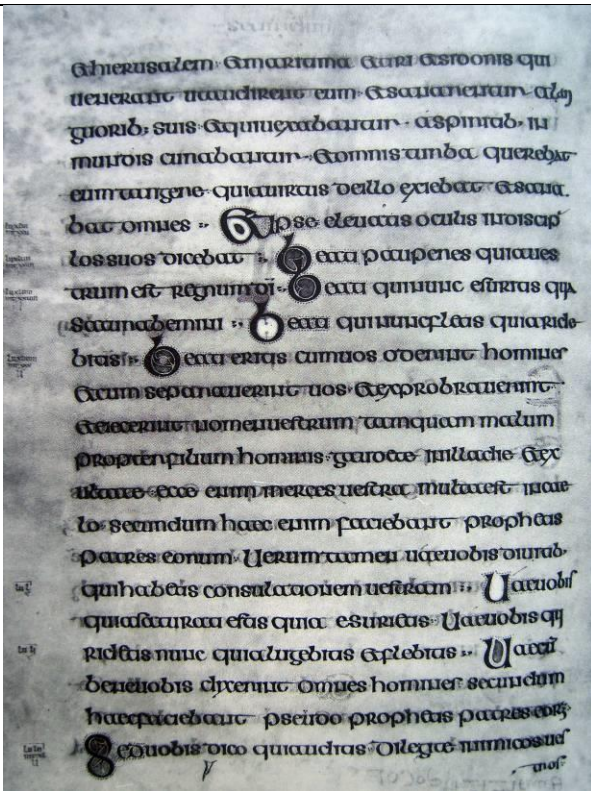
Fig.5.358 Instances of the *et*-ligature on lines 6-10 on p.289 in C.C.C.C. 197B (Luke Scribe) see fig.5.356



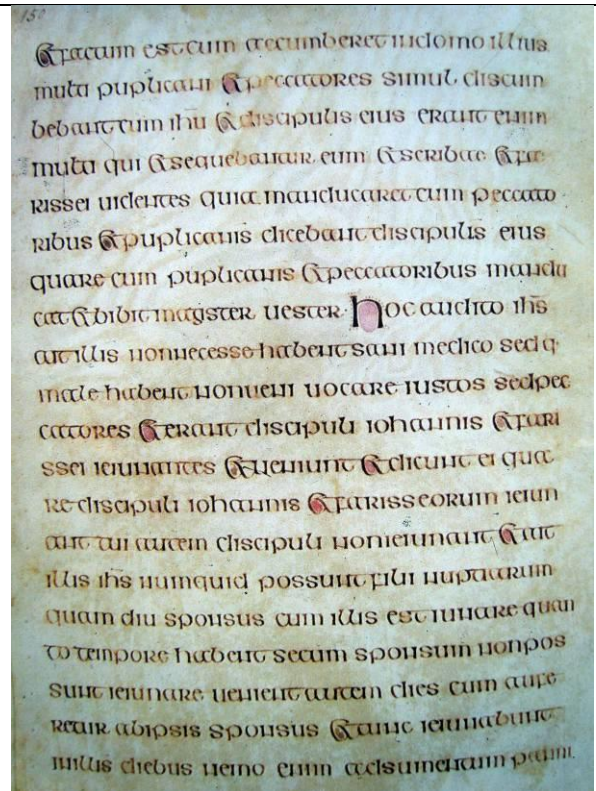
No.1 f.235v The Book of Durrow



No.2 f.129v The Lindisfame Gospels



No.3 f.79v The Durham Gospels



No.4 p.150v The Lichfield Gospels

Fig.5.359 Pages from Insular manuscripts each showing several instances of the *et*-ligature

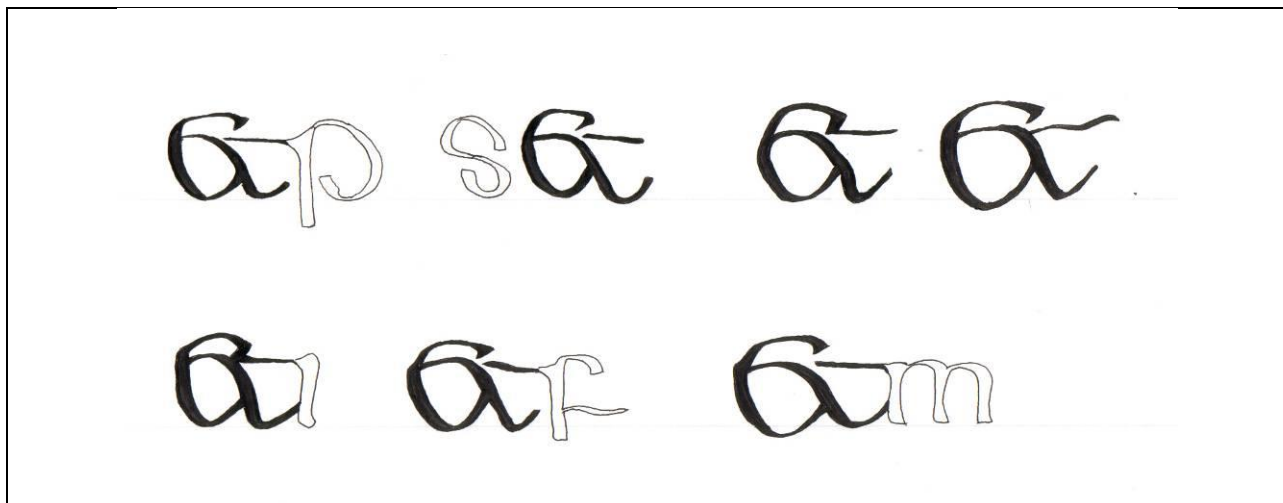


Fig.5.360 Consecutive instances of the *et*-ligature on f.235v in the Book of Durrow (see fig.5.354-no.4)

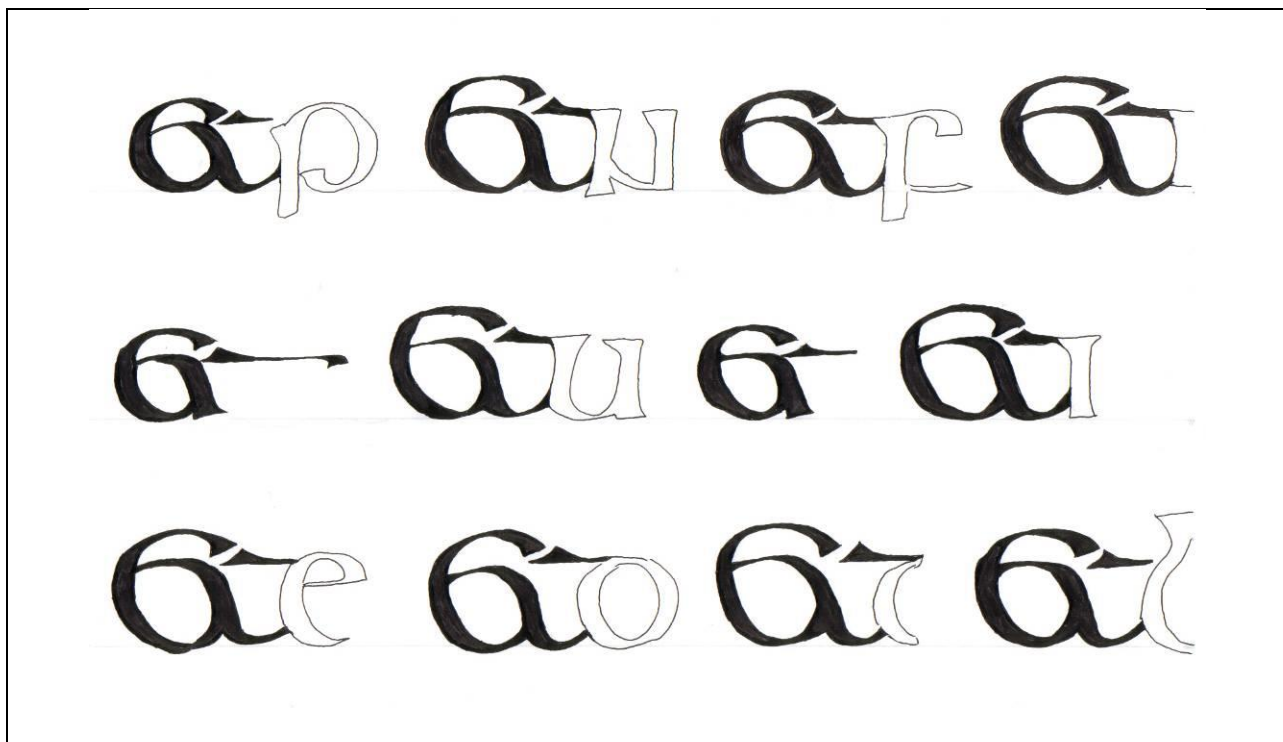


Fig.5.361 Consecutive instances of the *et*-ligature on f.129v in the Lindisfarne Gospels (see fig.5.354-no.5)

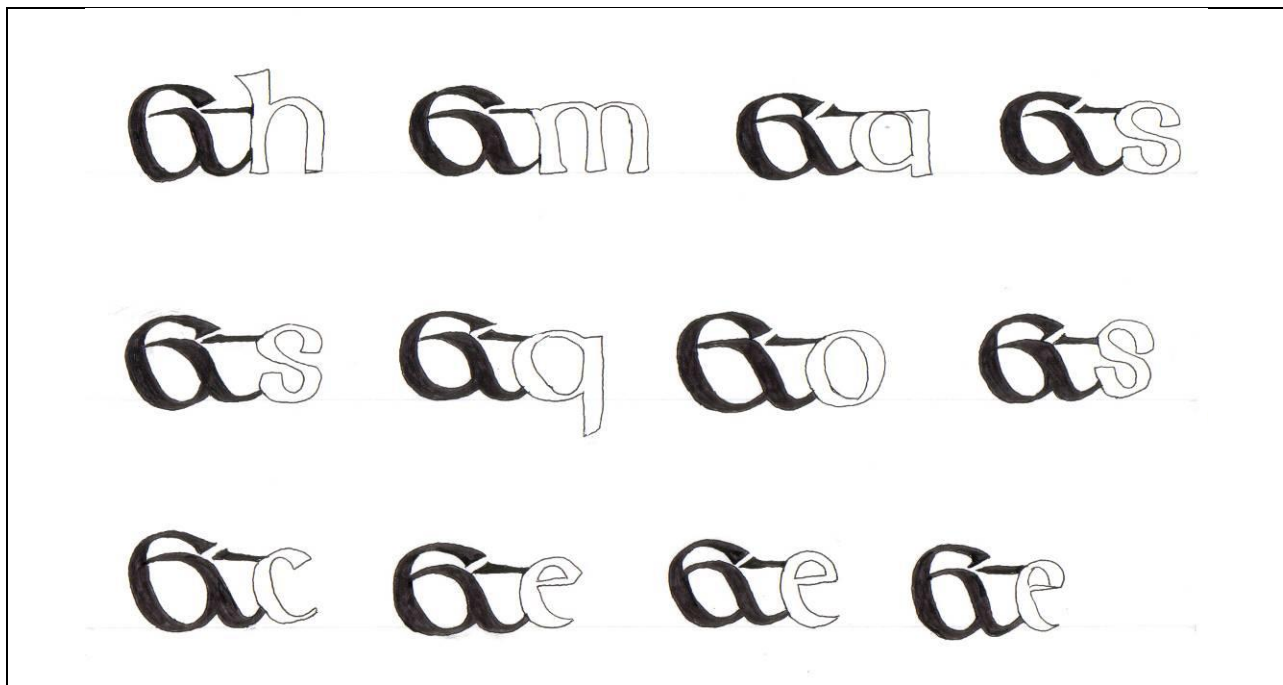


Fig.5.362 Consecutive instances of the *et*-ligature on f.79v in the Durham Gospels  
(see fig.5.354 -no.6)

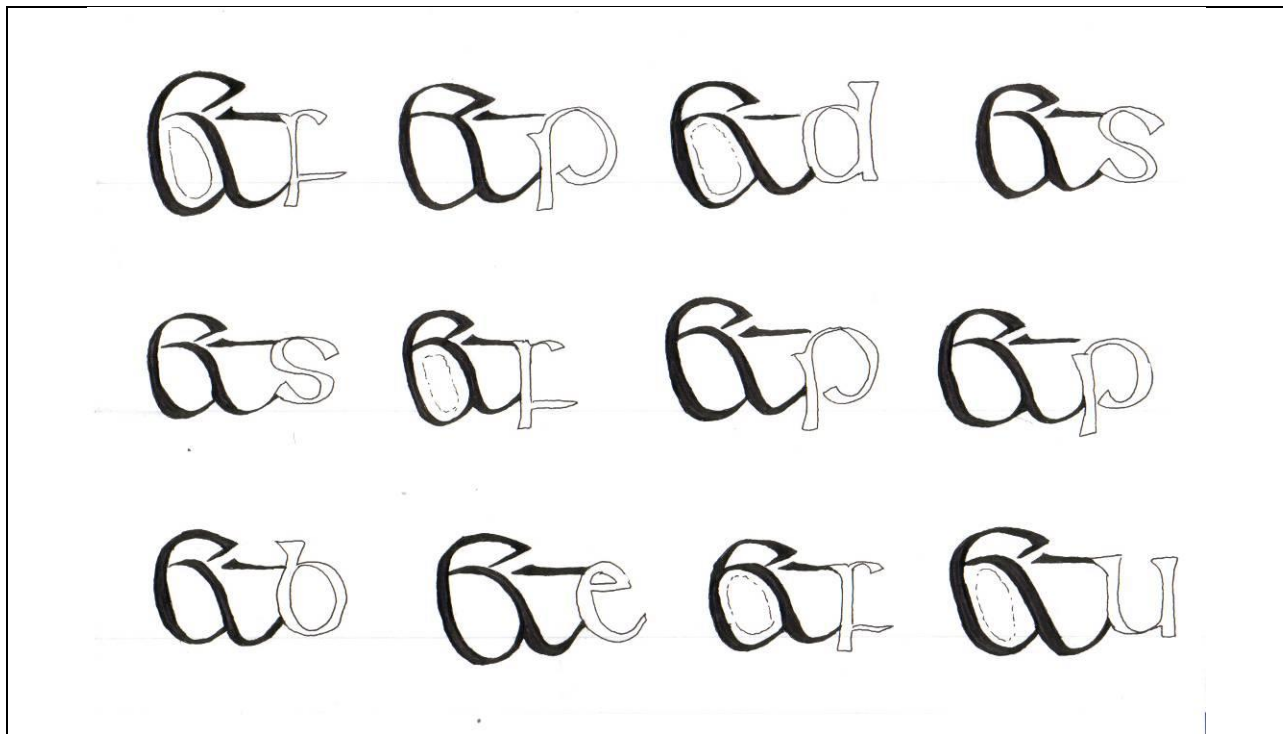
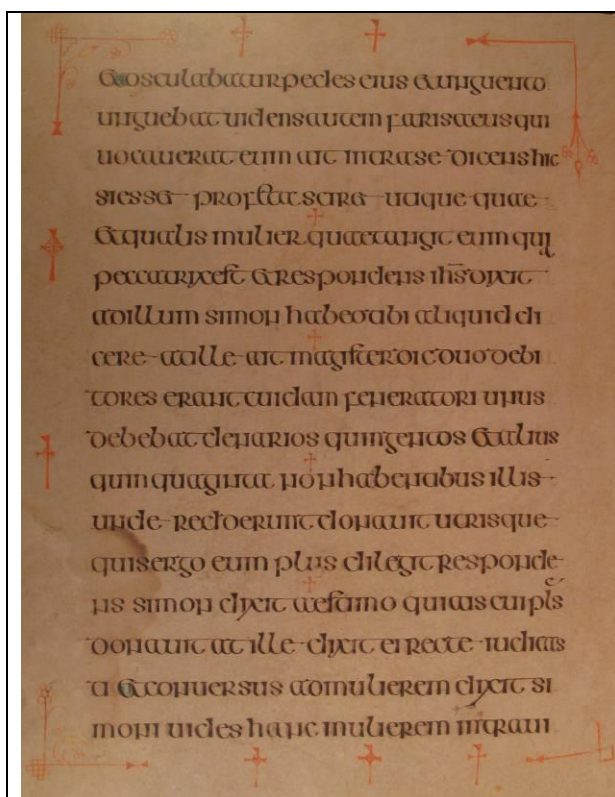
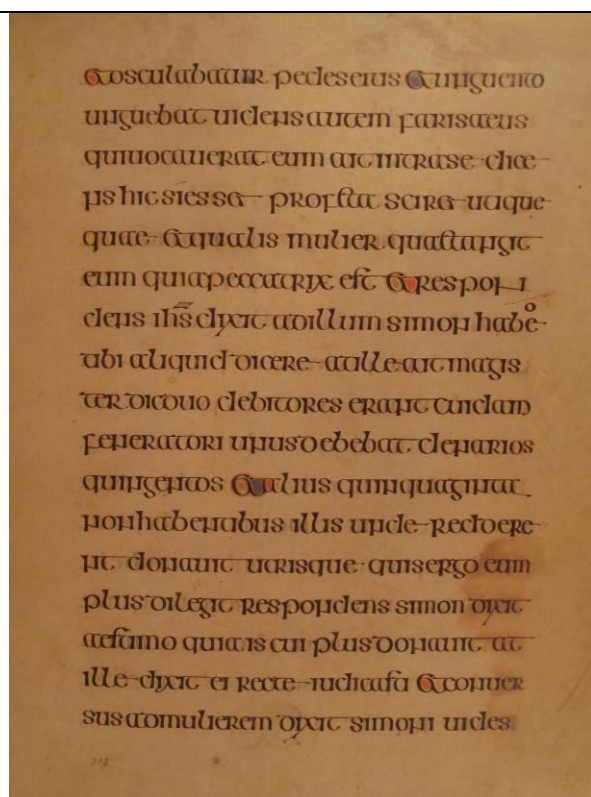


Fig.5.363 Consecutive instances of the *et*-ligature on p.150 in the Lichfield Gospels  
(see fig.5.354-no.8)



F.218v zone 14 C

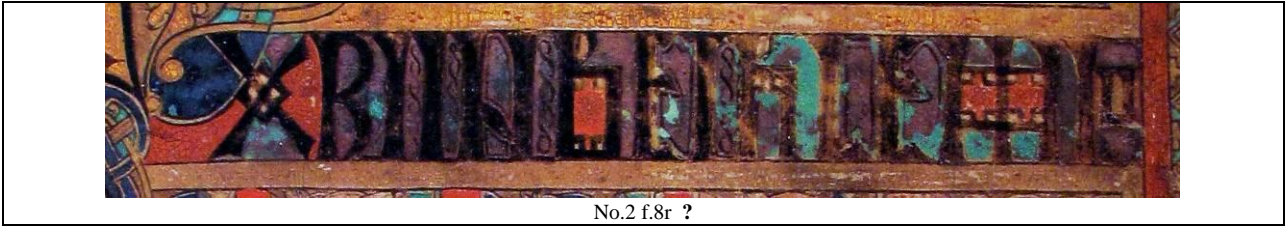


F.219r zone 14 C

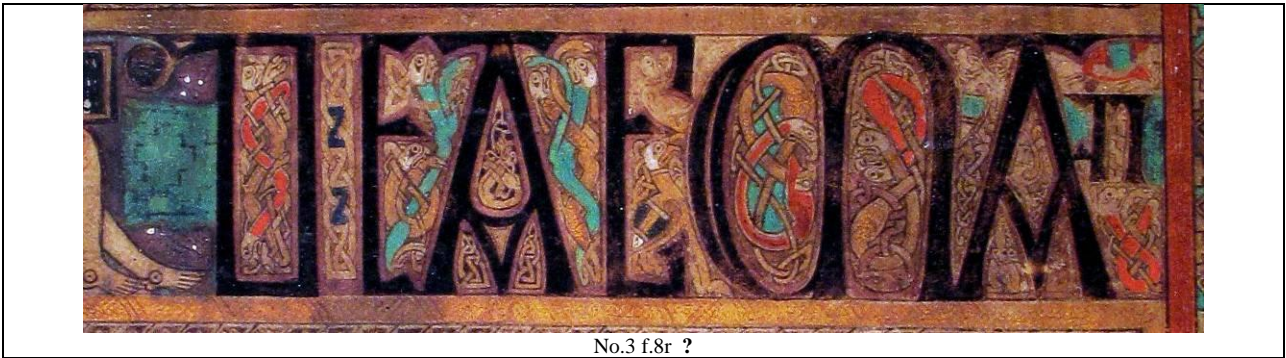
Fig.5.364 Folio 218v and f.219r which repeats its text showing differences in the *litterae nobiliores* emphasised on lines 1, 6 and 11 (see also figs.6.65-nos.1-4 and 6.66). The repetition of text on f.218v on f.219r has never been explained. It may be that it was a simple error of duplication as f.219r is a singleton. As such, it would have been a separate sheet until the book was bound and this might have led to the repetition of the text. Not counting those with illumination, such single folios of text are inserted into fifteen of the thirty-eight quires (see Collation Diagram: Eisenlohr, 'The puzzle of the scribes', in *Conference Proceedings*, p. 199). Such single sheets were used presumably to maximise the use of available vellum resources. While this may not have occurred so easily with bifolia in the course of writing, it is possible to imagine an error such as this occurring with a 'floating' singleton that may have been misplaced. The slight difference in script size might also suggest that f.219r was completed after a break in writing. Such a break in the work may also have contributed to the error. The duplication of text may not have been noticed until after the book was bound.



No.1 f.8r ?



No.2 f.8r ?



No.3 f.8r ?



No.4 f.8r ?



No.5 f.8r ?



No.6 f.8r ?



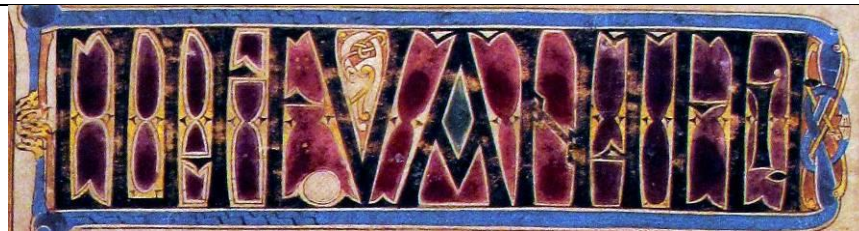
No.7 f.12r A



No.8 f.13r B



No.9 f.13r B



No.10 f.15v B



No.11 f.16v B

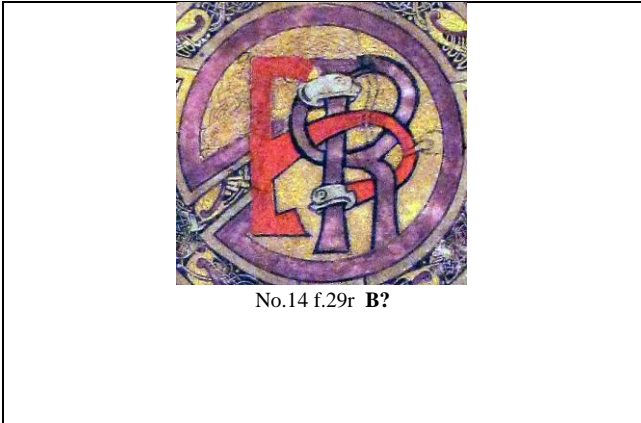




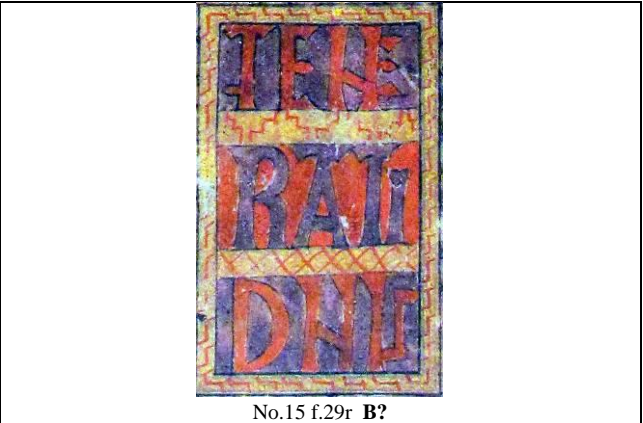
No.12 f.18r **B?**



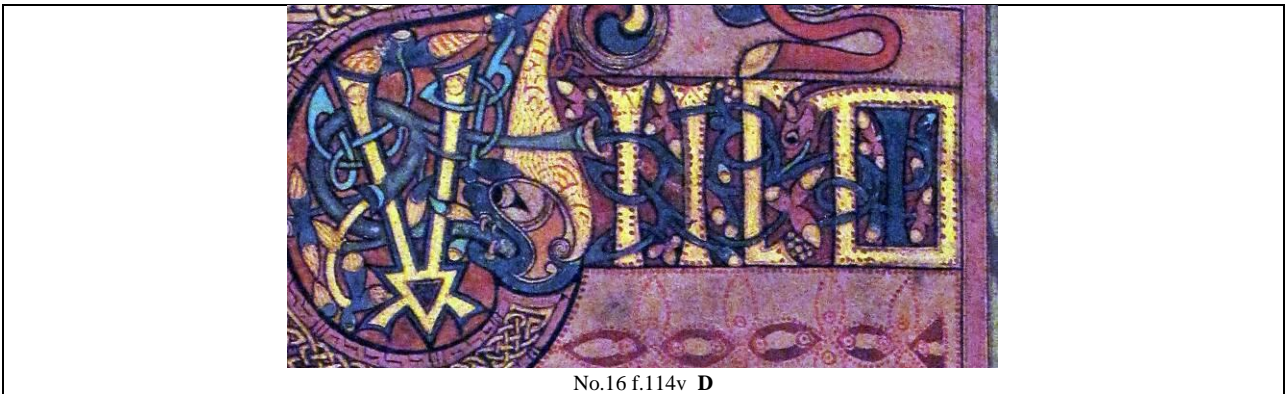
No.13 f.19v **A?**



No.14 f.29r **B?**



No.15 f.29r **B?**



No.16 f.114v **D**



No.17 f.114v **D**



No.18 f.114v **D**



No.19 f.124r **D**



No.20 f.124r **D**



No.21 f.124r **D**



No.22 f.127v **B**



No.23 f.130r **B?**



No.24 f.130r **B?**



No.25 f.130r **B?**



No.26 f.130r **B?**



No.27 f.130r **B?**



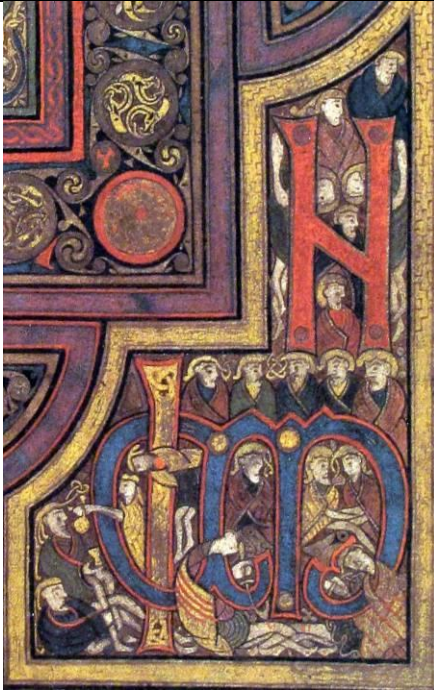
No.28 f.183r **D**



No.29 f.183r **D**



No.30 f.183r **D**



No.31 f.188r **B?**



No.32 f.188v **B**



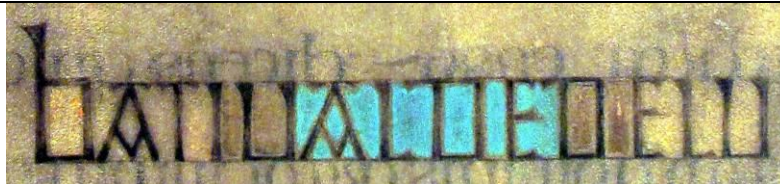
No.33 f.203r ?



No.34 f.203r ?



No.35 f.285r D



No.36 f.285r D



No.37 f.292r (not attributed by Meehan – Henry attributes this page to the Goldsmith)



No.38 f.292r (not attributed by Meehan – Henry attributes this page to the Goldsmith)

Fig.5.365 All instances of display-letters on ff.8r, 12r, 13r, 15v, 16v, 18r, 19v, 29r, 114v, 124r, 127v, 130r, 183r, 188r, 188v, 203r, 285r and 292r



No.1 No.2 No.3 No.4 No.5 No.6 No.7 No.8 No.9 No.10 (All f.8r)

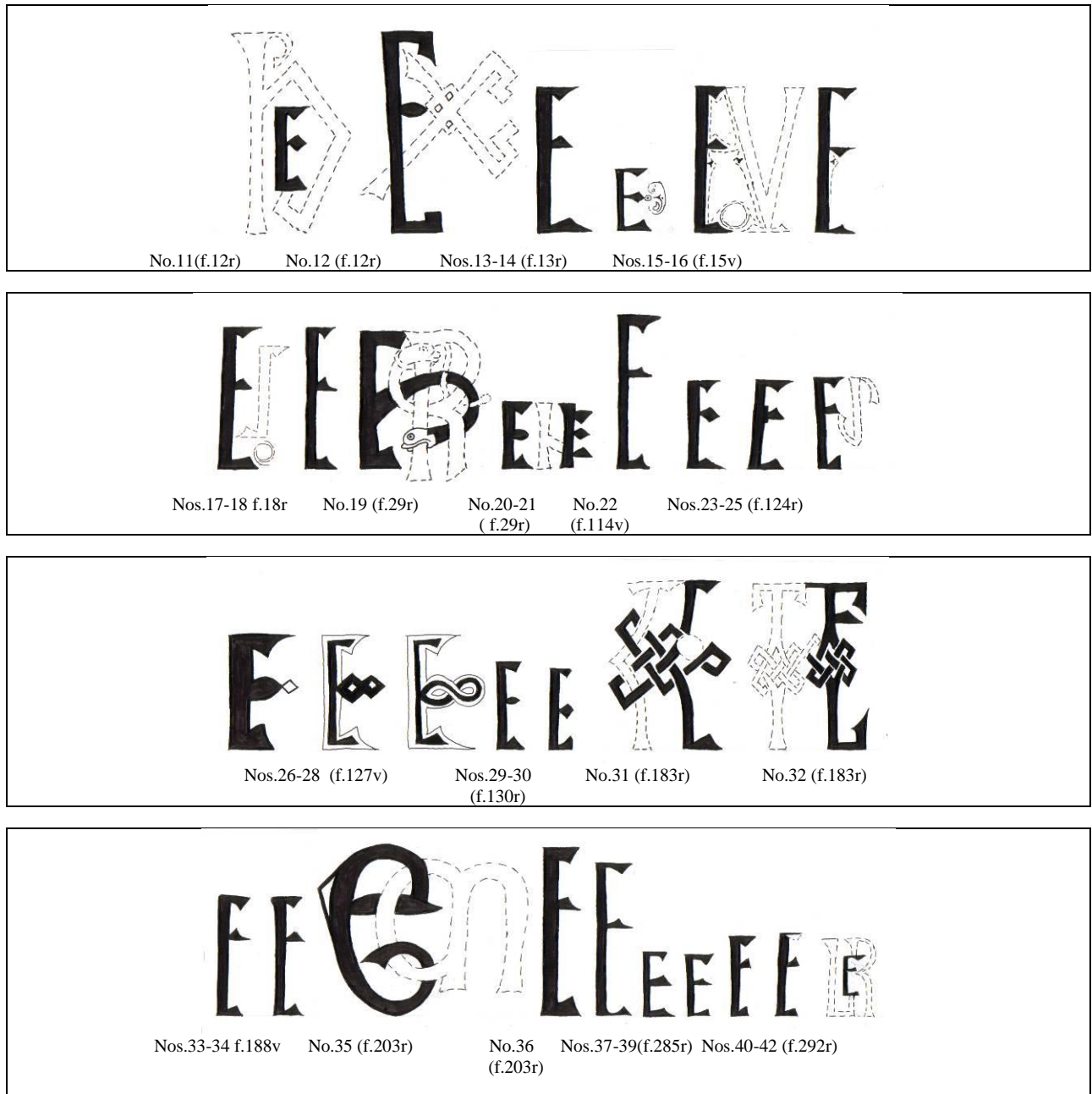


Fig.5.366 All instances of display-letter *E* in Kells on ff.8r, 12r, 13r, 15v, 18r, 29r, 114v, 124r, 127v, 130r, 183r, 188v, 203r, 285r and 292r. Variations are evident for example in the middle-bar which may be larger (nos.2 and 38), shorter (nos.6, 40 and 41), lozenge-shaped (no.7, 11, 21 and 30), formed with an inverted triangle (nos.8 and 16), with an added 'box' (no.9), lentoid-shaped (nos.12, 29 and 35), kite-shaped (no.14), curved (nos.18, 22, 33, 36 and 37), extended with zoomorphic head (no.19), rounded (no.20), ligatured (no.21), with rectangular 'boxed' base (no.24), semi-lentoid with added lozenge (no.26), angular figure-of-eight (no.27), rounded figure-of-eight (no.28), interlaced (no.31), and near the top and responding to the pendant serif (no.32)

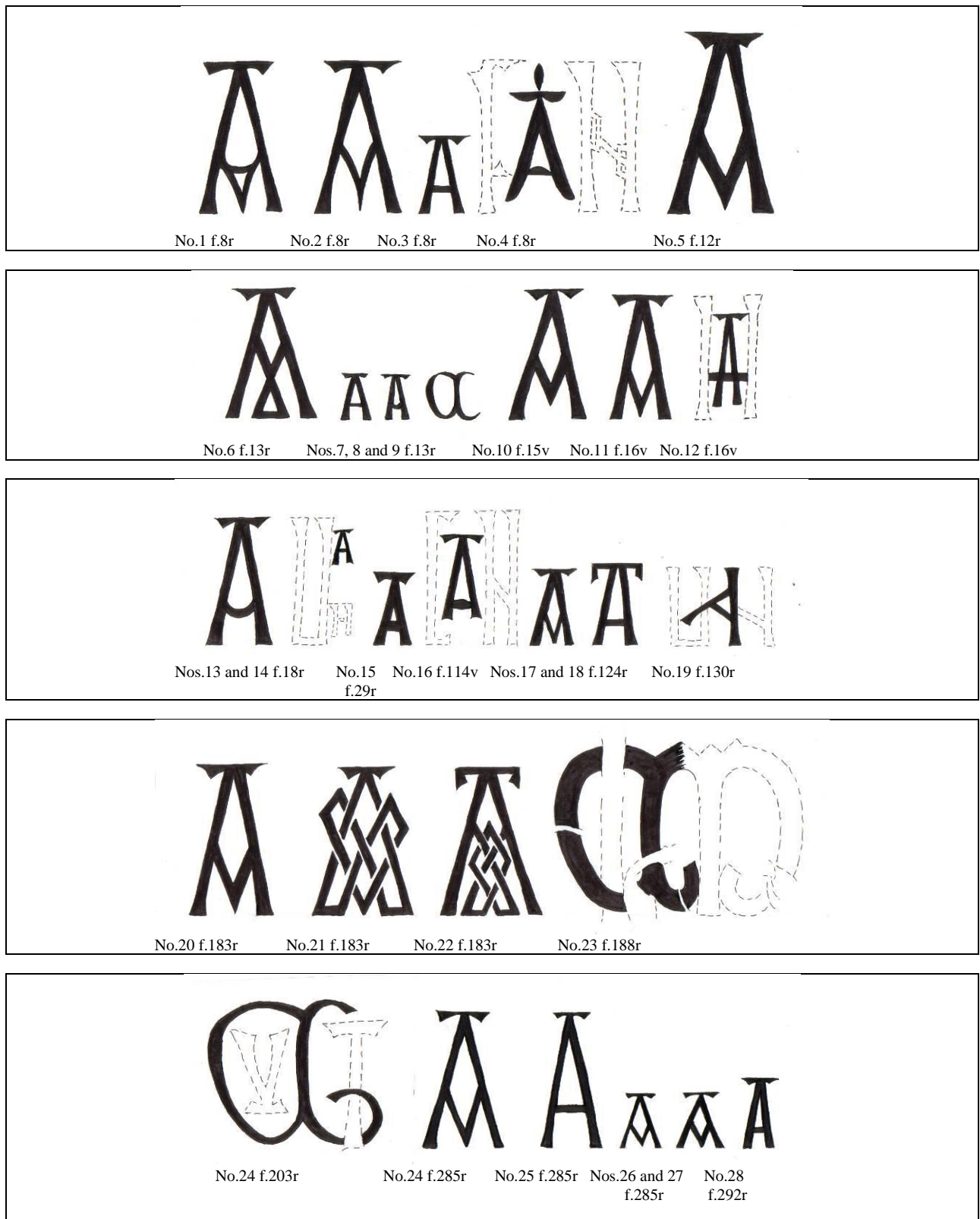


Fig.5.367 All instances of display-letter A in Kells on ff.8r, 12r, 13r, 15v, 16v, 18r, 29r, 114v, 124r, 130r, 183r, 188r, 203r, 285r and 292r.



No.1 f.8r ?



No.2 f.8r ?



No.3 f.13r B



No.4 f.15v B



No.5 f.255r (line 3) zone 15 D



No.6 f.254r (line 2) zone 15 D



No.7 f.165r, (line 2)  
zone 12 D



No.8 f.273v (line 6) zone 15 D



No.9 f.16v B



No.10 f.16v B



No.11 f.16v B



No.12 f.124r D



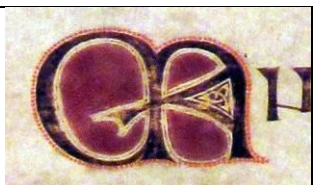
No.13 f.164r, (line 2)  
zone 12 D



No.14 f.259v (line 4)  
zone 15 D



No.15 f.191v (line 15)  
zone 14 C



No.16 f.192r (line 14)  
zone 14 C



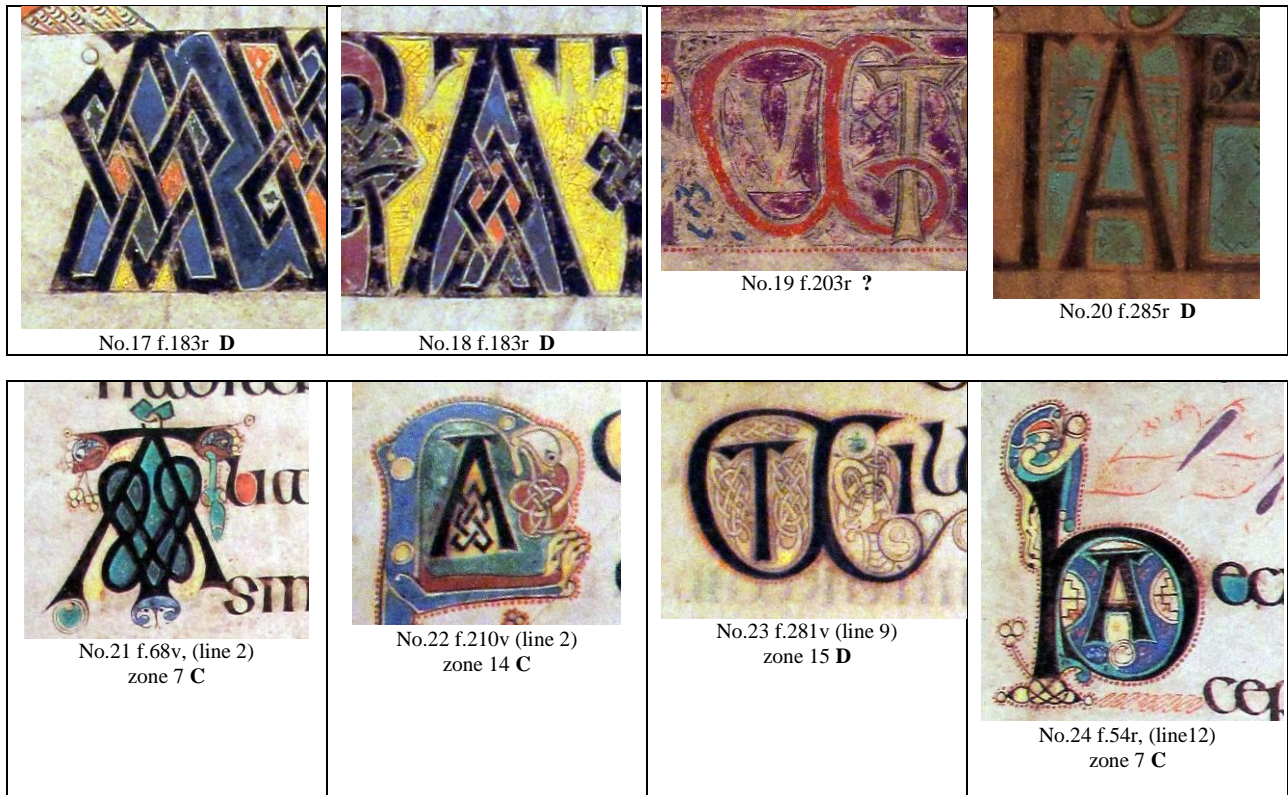


Fig.5.368 Twelve of the twenty-eight instances of display-letter A (see previous illustration) vertically paired with closely corresponding initials

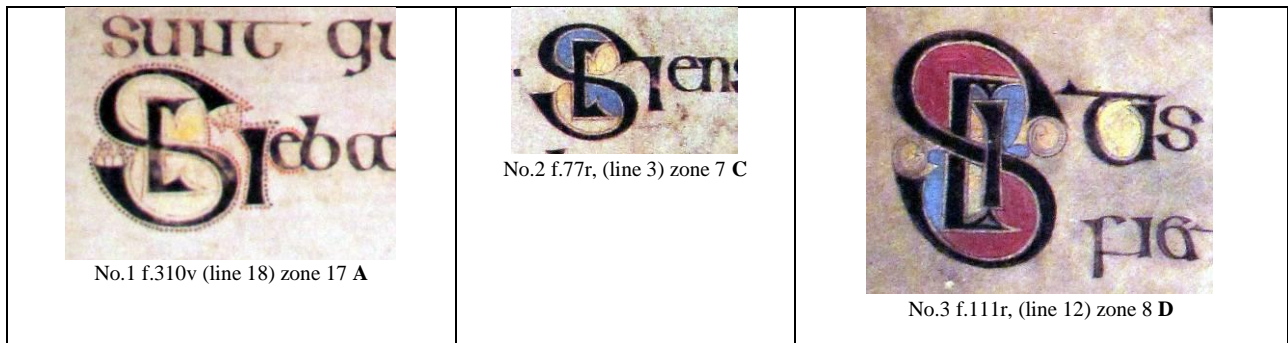


Fig.5.369 Initials which closely correspond with display-letter C in zones attributed to Scribes A, C and D

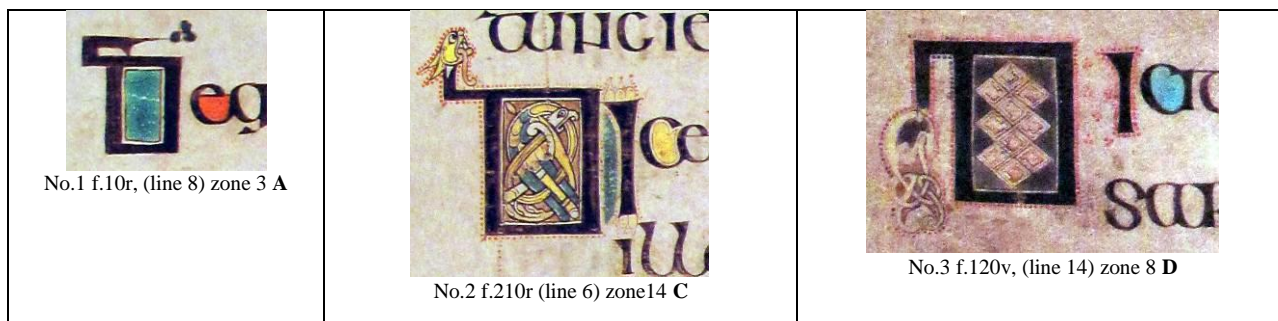


Fig.5.370 Initials which closely correspond with display-letter *D* in zones attributed to Scribes A, C and D

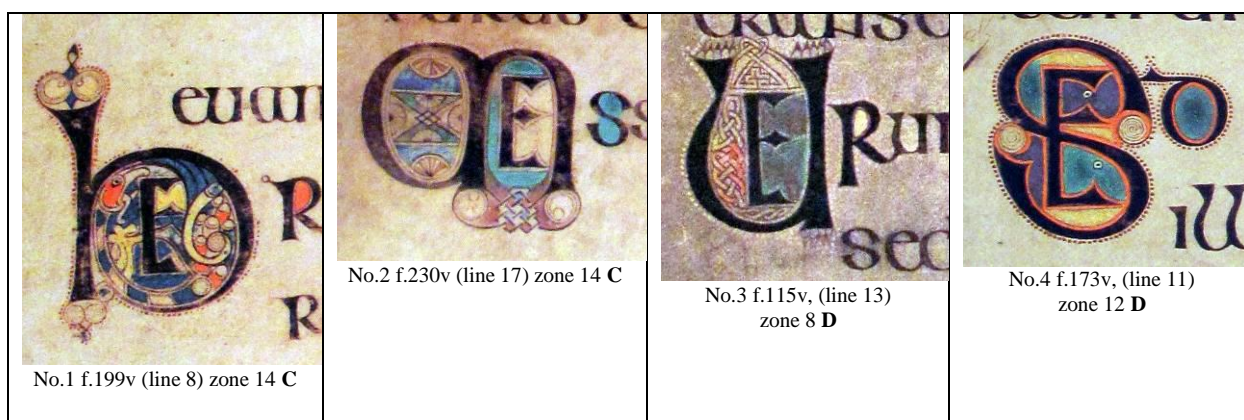


Fig.5.371 Initials which closely correspond with display-letter *E* (Higgitt *E1*) in zones attributed to Scribes C and D (note the lozenge-shaped middle horizontal strokes in nos.2 and 3). It is interesting that all four are contained within larger initials. See also the unusual rectangular *E* in fig.5.372-no.1 in the following illustration and others in fig.5.373-no.4, fig.5.379-no.4 and 5.389-nos.9-11



Fig.5.372 The only two instances of initials which closely correspond with display-letter *G* in zone 17 attributed to Scribe A. These constitute a small cluster on the same opening. While sharing several features and spelling the same word *ego*, they are strikingly varied



Fig.5.373 Instances of initials which closely correspond with display-letter *M* in zones attributed to Scribes A, C and D. Nos.3 and 4 are similar in having a number of letters which correspond with the display-letters (no.3 is the only instance of *L* which corresponds with the display-letters). The split first minim in the *M* on the third line on f.8r (fig.5.365-no.3) recalls that in the *F* in fig.5.298-no.5

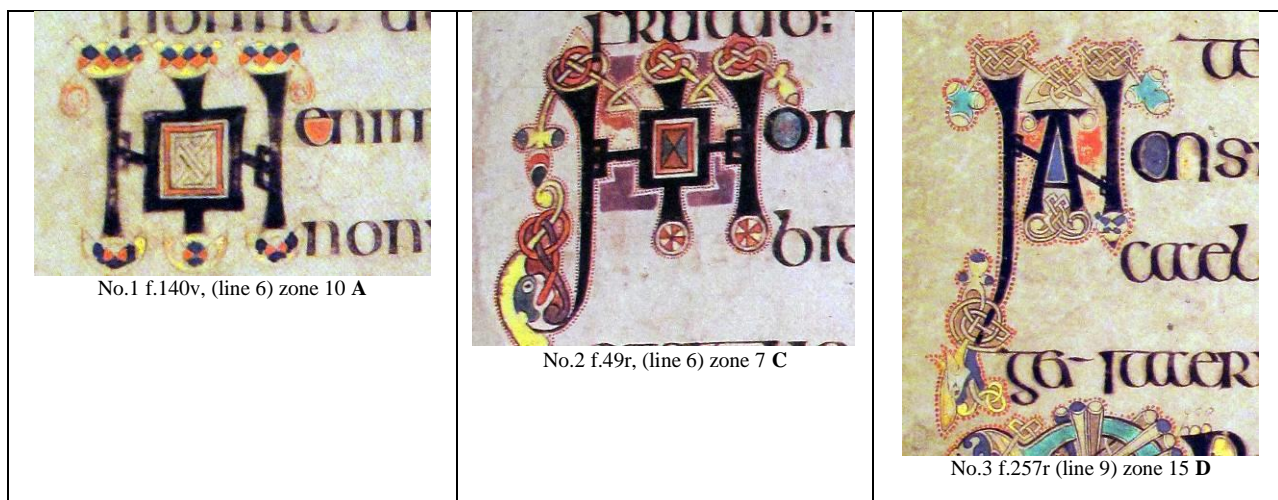


Fig.5.374 Instances of initials which correspond with display-letter *N* in zones attributed to Scribes A, C and D. Nos.1 and 2 are similar monograms for *NON* (both with rectangular display-letter *O*) while no.2 also has a horizontal cross-stroke (Higgitt *N2*). No.3 is monogrammed with an *A* that is also similar to the display-letter. All three have the addition of 'boxed' elements where the cross-stroke meets the verticals (see also figs.5.106 and 5.386). The *N* in fig.3.303-no.11 is also somewhat similar to that with an *X* in the centre in fig.5.365-no.6 (Higgitt *N4*)

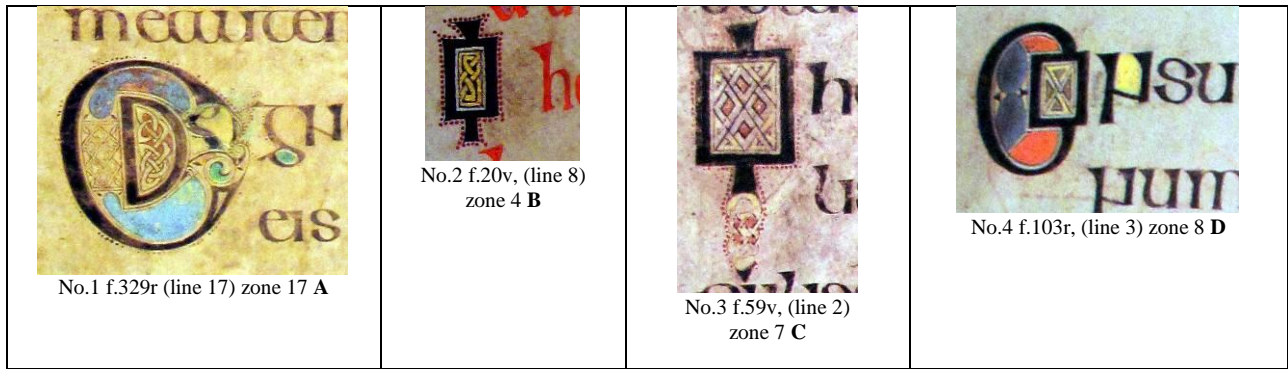


Fig.5.375 Instances of initials which correspond with display-letter *O* in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see previous figs.5.374-nos.1-2 and 5.372-no.2). No.1 is the only initial which corresponds with display-letter *D*-shaped *O* and for which there appear to be no parallels in other manuscripts or inscriptions (Higgitt, 1994, pp. 214 and 229)

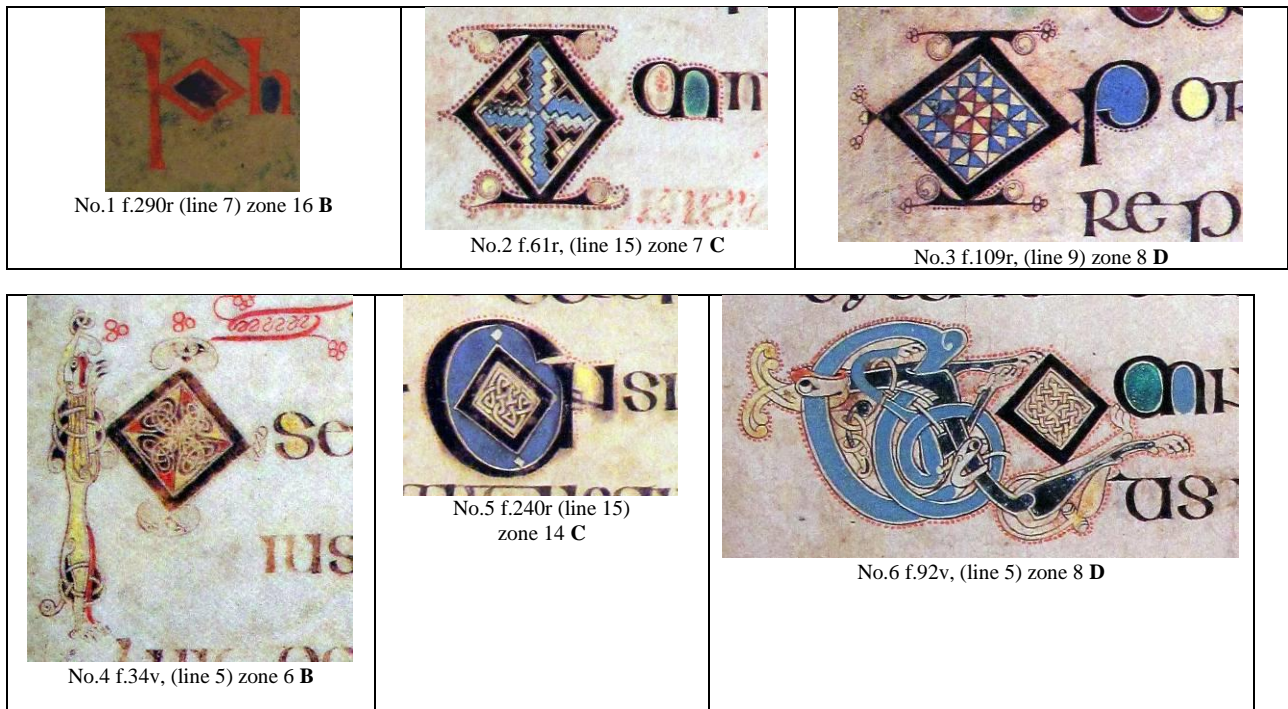


Fig.5.376 While there are no instances of lozenge-shaped *O* in the display-letters their often angular and rectangular form is echoed in these initials. Note the serifs in nos.2-3 which correspond to those in fig.5.383-nos.2-3. Nos.4-6 all have added interlace. These occur in zones attributed to Scribes B, C and D (see also fig.6.8-no.2)

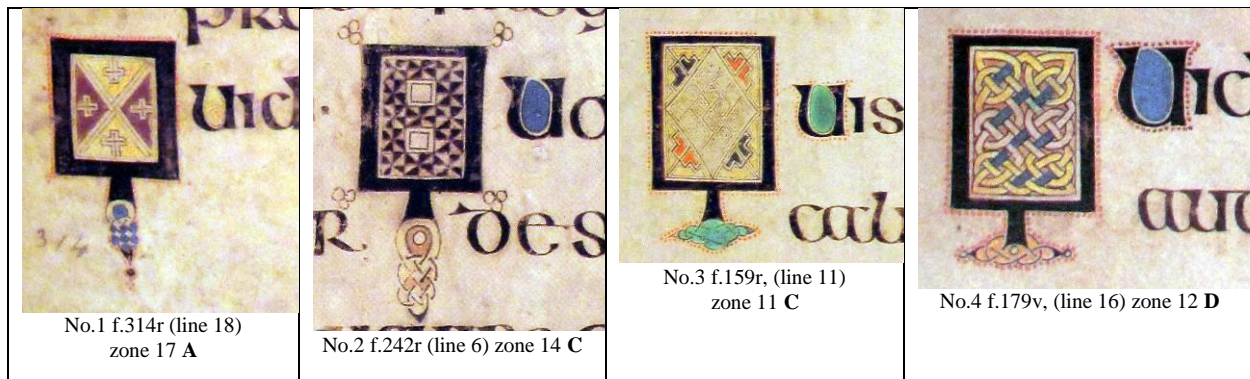


Fig.5.377 Instances of rectangular *Q* initials (there are no *Q* display-letters). Note the similarity of the terminals in nos.1-2 and nos.3-4. These occur in zones attributed to Scribes A, C and D (a column of these letters occurs on f.202r in the Lucan genealogy - figs 5.304 and 5.308). These are similar to the rectangular and lozenge shaped *O*'s in the previous illustrations

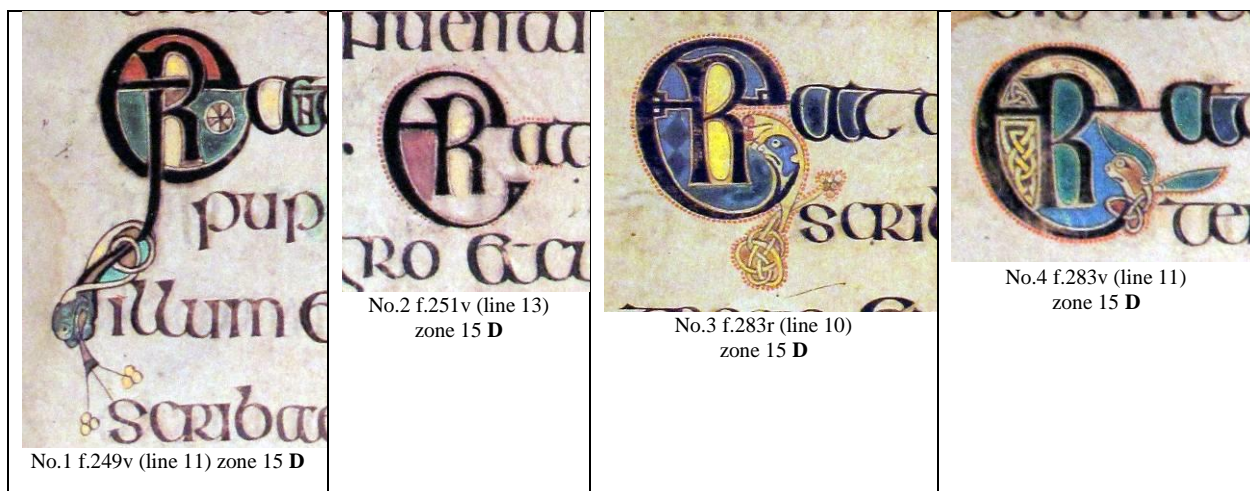


Fig.5.378 Instances of initials which correspond with Higgitt's *R2* display-letters ('with a more or less vertical right leg'). These show two small clusters of *er* monogrammed initial letters in zone 15 attributed to Scribe D. While sharing a number of common elements each instance has unique features

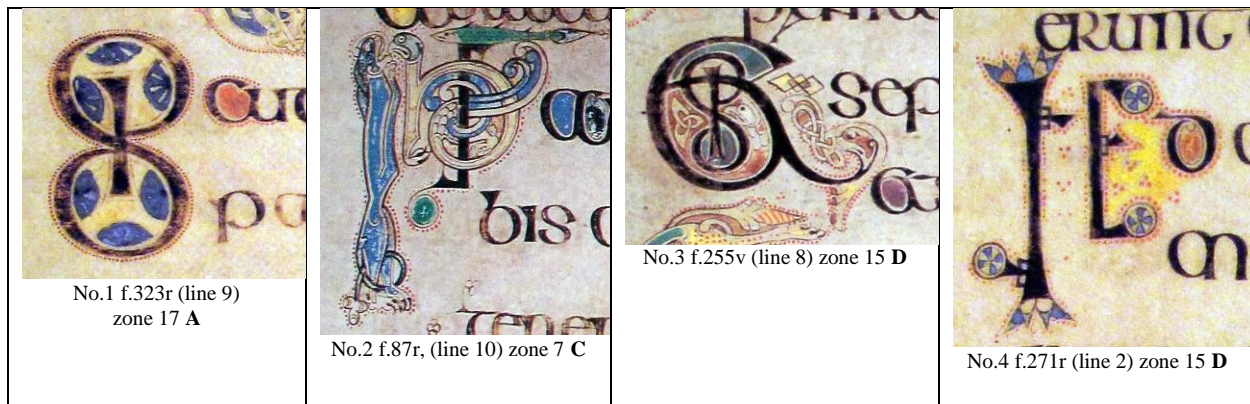


Fig.5.379 Instances of initials which correspond to some extent with some of the *S* display-letters. Nos.1 and 3 recall *S*1.2, no.2 is similar to Higgitt's *S*3, while no.4 is similar to *S*4. These are variously attributed to Scribes A, C and D

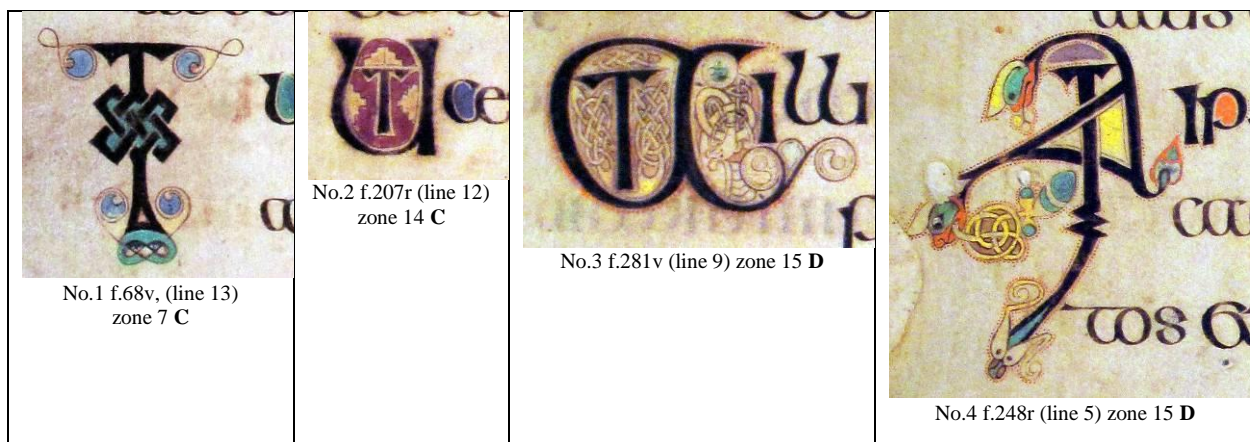


Fig.5.380 Instances of initials which correspond with some of the *T* display-letters. No.1 is similar to one on f.183r (fig.5.365-no.30) while the zig-zag in no.4 is also somewhat similar. Nos.2-3 are similar to Higgitt's *T*1. These occur in zones attributed to Scribes C and D

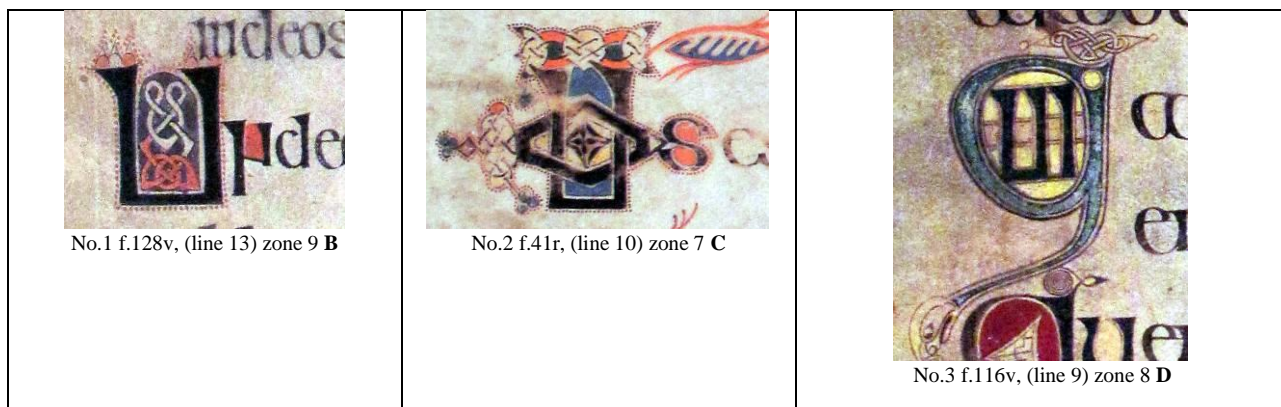


Fig.5.381 Instances of initials which correspond with Higgitt's *U/V*2 display-letters. These occur in zones attributed to Scribes B, C and D

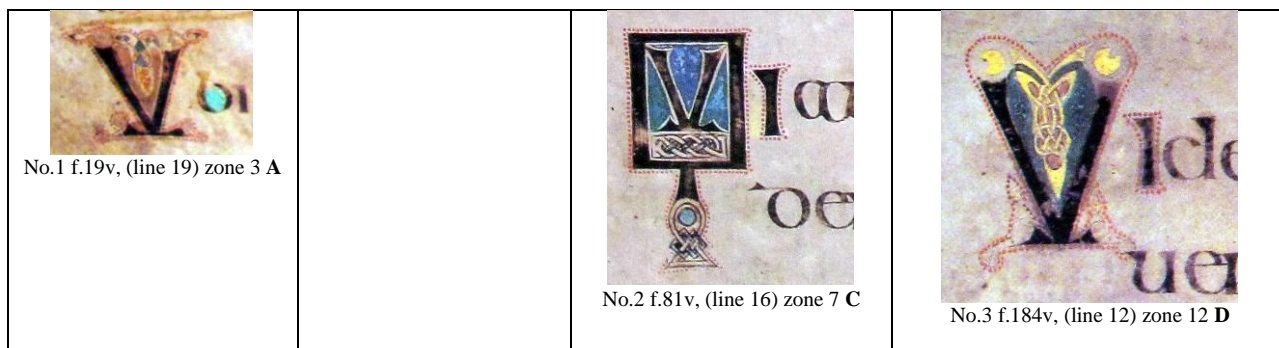


Fig.5.382 Instances of initials which correspond with Higgitt's *U/V3* display-letters. These occur in zones attributed to Scribes A, C and D

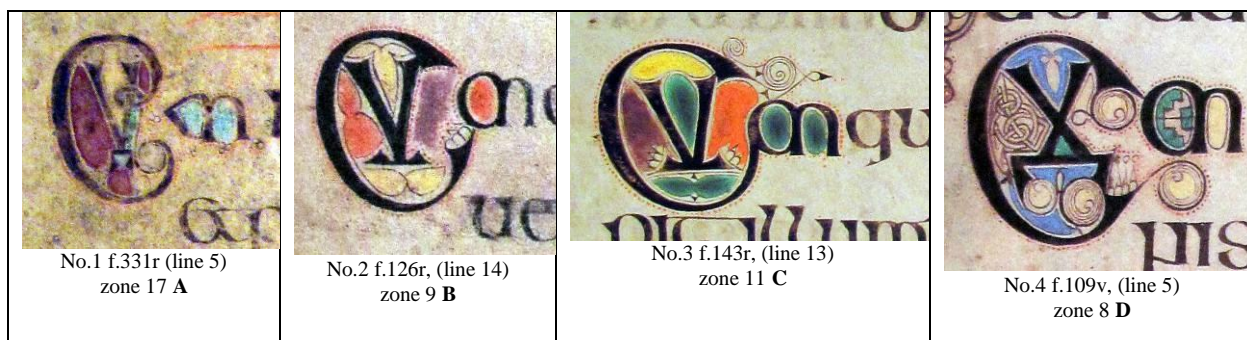


Fig.5.383 Instances of initials which correspond with Higgitt's *U/V3* display-letters which are monogrammed within the bowl of initial *C* and all of which have trumpet-motifs on their inner edges. The pendant seifs in nos.1 and 4 show further typical variation. There are small 'Cathach-style' pointed motifs added to some of the wedges in nos.2-4. These occur in zones attributed to the various hands in the four-scribe scheme A, B, C and D (see also figs.5.309 and 5.339)

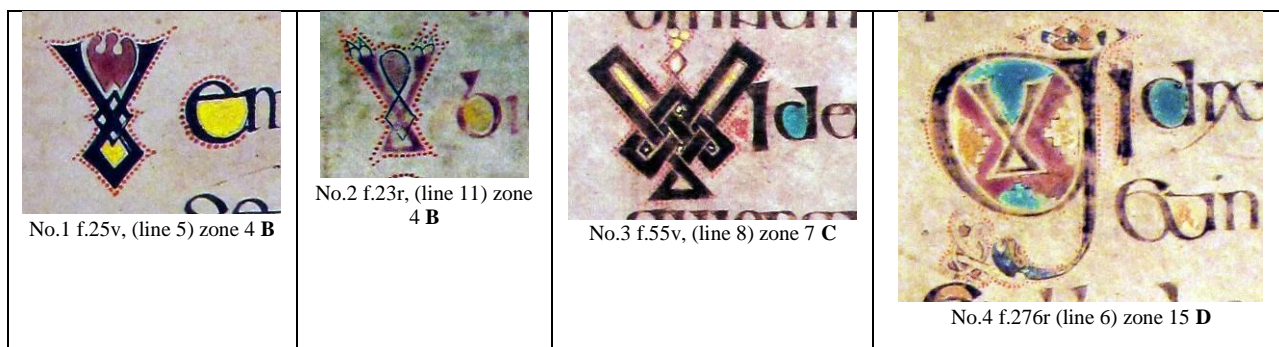


Fig.5.384 Instances of initials which correspond with Higgitt's *U/V4* display-letters. No.1 shows a further variant where the triangular loop at the bottom is lozenge-shaped. These occur in zones attributed to Scribes B, C and D

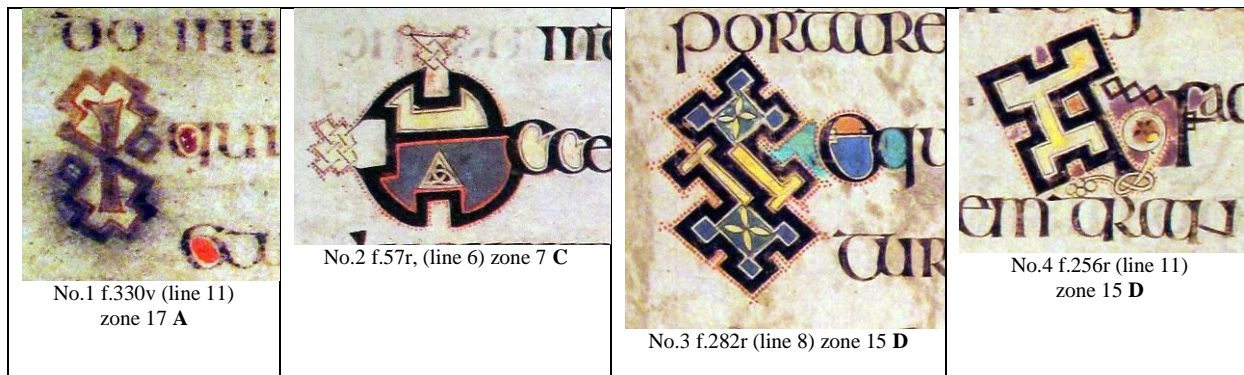


Fig.5.385 Instances of other initials which correspond with Higgitt's *U/V5* display-letter in having rectangular indentations (protrusions in no.1). These occur in zones attributed to Scribes A, C and D (see also fig.5.235)

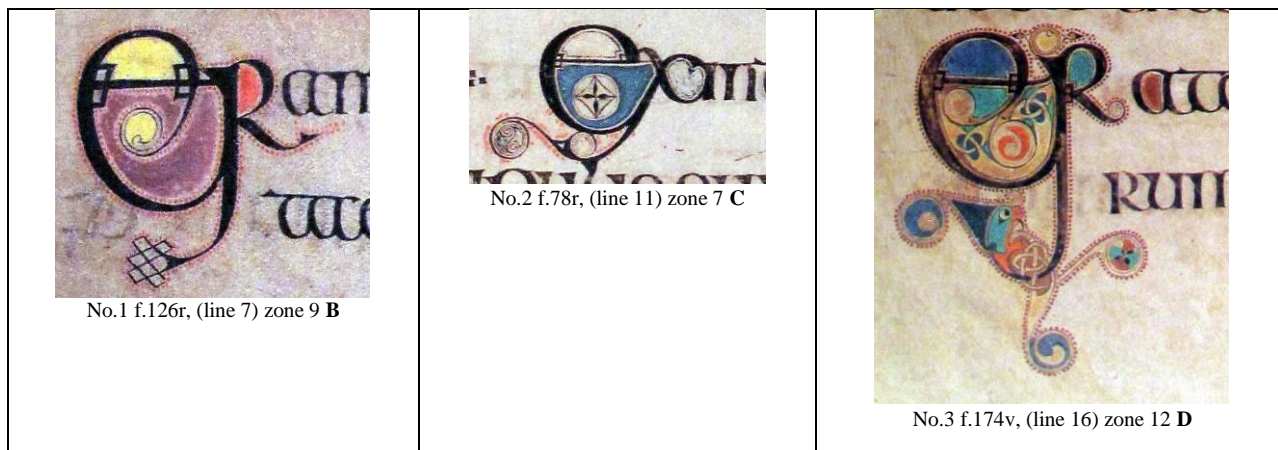


Fig.5.386 Instances of initial letters *e* sharing a number of common features including a pair of 'boxed' features on each cross-stroke, in zones attributed to Scribes B, C and D (note the 'boxed' feature also on the *R* in no.3)



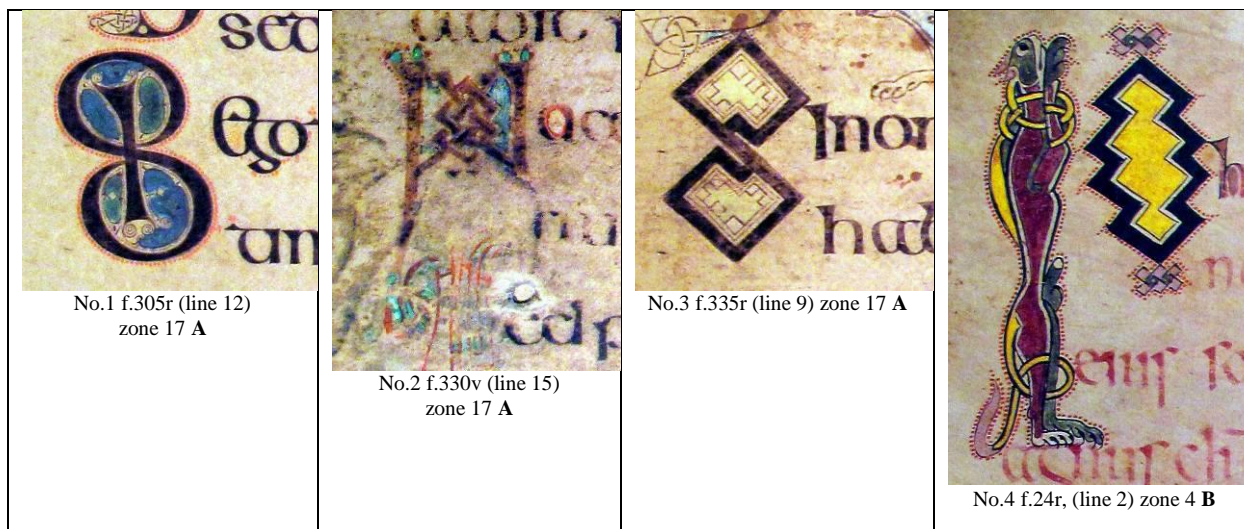


Fig.5.387 Further unique variant instances of initial letters sharing familial features with angular display-letters, in zones attributed to Scribes A and B. Compare, for example, no.2(A) with fig.5.365-nos.29-30(D), fig.5.368-nos.21-2(C) and fig.5.380-no.1(C)



Fig.5.388 Further unique variant instances of initial letters sharing familial features with the angular display-letters, in zones attributed to Scribe C. No.7 appears as if it may have been a correction, while the *E* with the rounded horizontal stroke in no.8 recalls those in fig.5.365-nos.15 and 22. See also fig.5.366-nos.20 and 26)



Fig.5.389 Further unique variant instances of initial letters sharing familial features with the angular display-letters, in zones attributed to Scribe D. Nos.1-4 and nos.6-8 show clusters of *U/V* variants while nos.9-10 show a small cluster of *E* variants



Fig.5.390 Zoomorphic interlaced initials with minimal attention paid to the actual letterform and which parallel to some extent the more calligraphic display-lettering which occurs on ff.8r, 19v and 292r (fig.5.391). These are in zones attributed to Scribes A, C and D

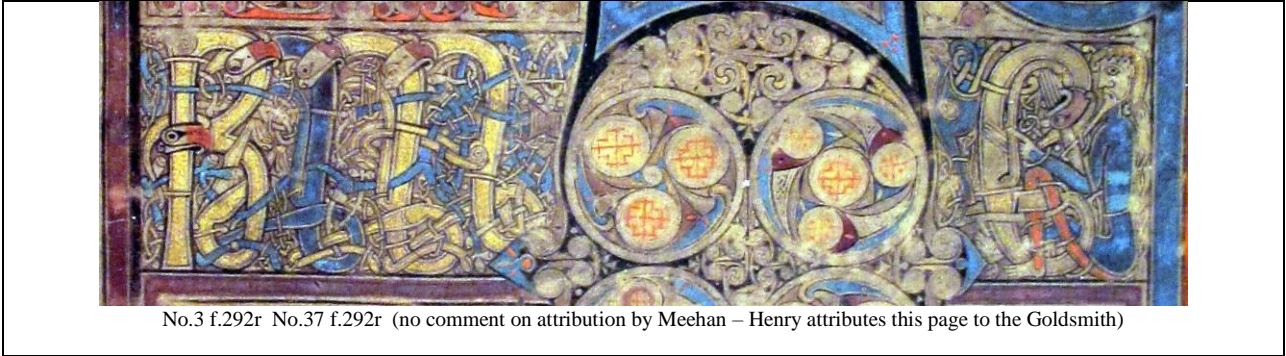
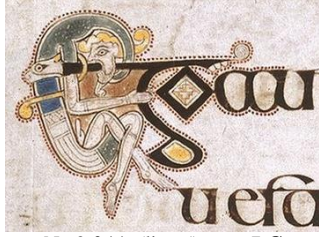


Fig.5.391 The three instances of freer curvilinear display-lettering on ff.8r, 19v and 292r



No.1 f.11v (line 11) zone 4 A (this line is attributed to Scribe B in Meehan's scheme)



No.2 f.44r (line 5) zone 7 C



No.3 f.75r (line 5) zone 7 C



No.4 f.75r (line 17) zone 7 C



No.5 f.76r (line 16) zone 7 C



No.6 f.78v (line 6) zone 7 C



No.7 f.79r (line 7) zone 7 C



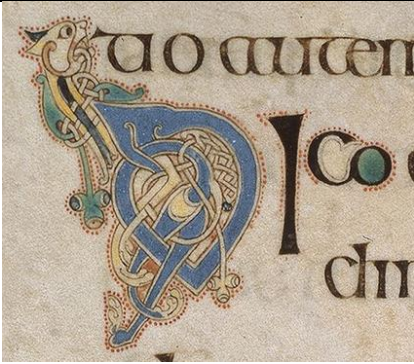
No.8 f.79v (line 17) zone 7 C



No.9 f.83r (line 12) zone 7 C



No.10 f.83v (line 12) zone 7 C



No.11 f.85v (line 4) zone 7 C



No.12 f.104v (line 5) zone 8 D



No.13 f.120r (line 1) zone 8 D



No.14 f.120r (line 11) zone 8 D



No.15 f.121v (line 10) zone 8 D



No.16 f.125v (line 2) zone 8 D



Fig.6.1 Twenty-four of the twenty-six instances where the dotting around initial letters is extended over four letters. For the remaining instances see fig.6.2-nos.1 and 2. These occur in zones attributed to the various hands in the four-scribe scheme A, B, C and D



Fig.6.2 All six instances where dotting continuously surrounds a group of letters. In no.3 the dotting uniquely surrounds six letters and in no.6 uniquely surrounds seven letters. These occur in zones attributed to Scribes A, B and C.

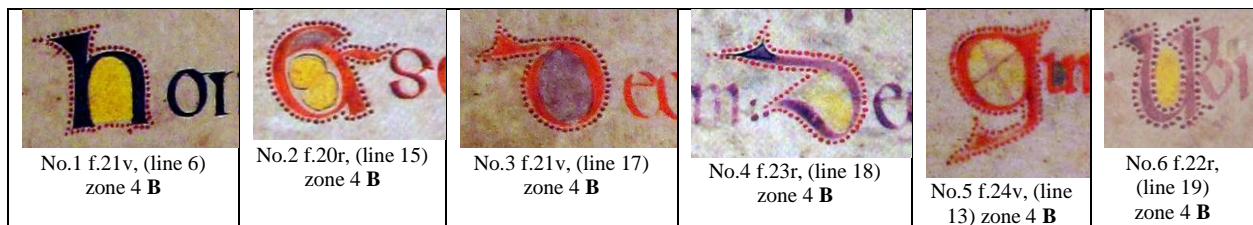


Fig.6.3 Various coloured initials outlined with variously coloured dots. No.2 shows a red letter surrounded by blackish dots, no.3 a red letter surrounded by purple dots, no.4 a purple letter surrounded by red dots, no.5 a red letter surrounded by red dots and no.6 a purple letter surrounded by purple dots. These occur in zone 4 attributed to Scribe B.

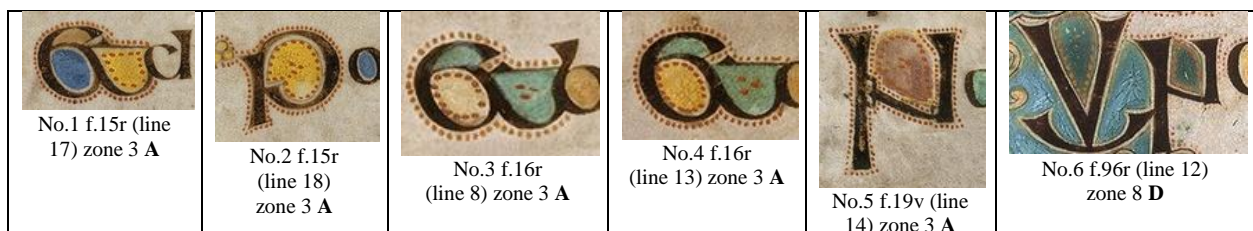


Fig.6.4 Later dotted outlines added inside initials (see also fig.6.7-no.1). Note the variation on f.15r where the dots are outside the bowl of the *et*-ligature and inside the bowl of the *P* (nos.1 and 2). These are often accompanied by triple red dots which again are varied in their location which also seem to belong to the later phase of the second campaign. Two letters have these internal dotted outlines in no.6.



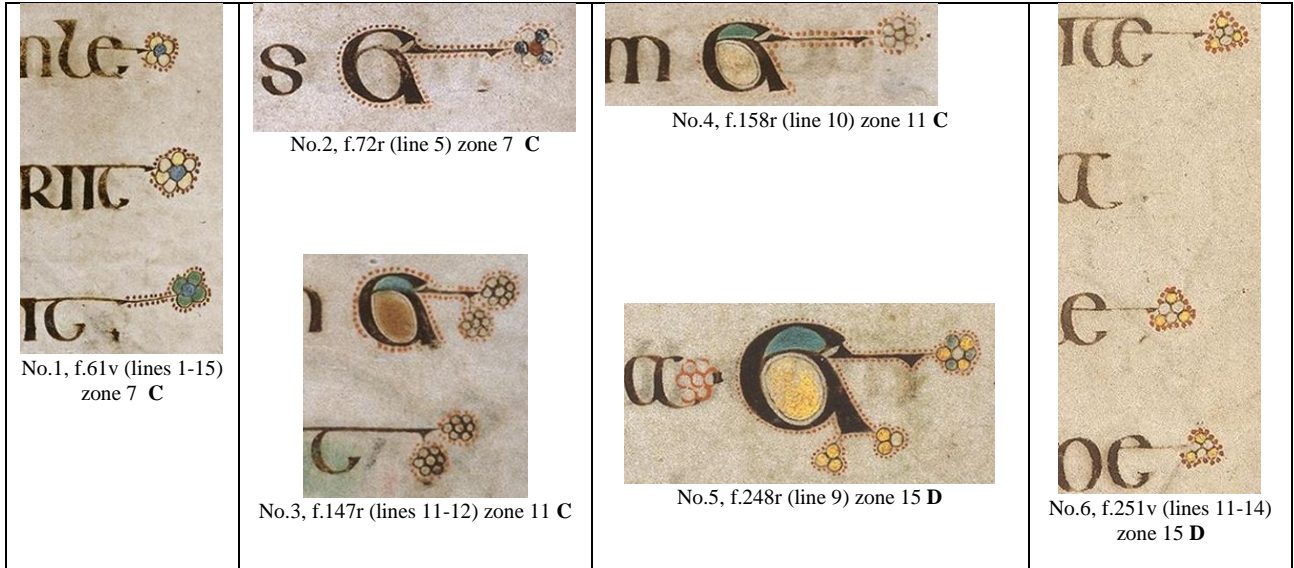


Fig.6.5 Instances of flowers and florets outlined with dots. These occur in zones attributed to Scribes C and D



Fig.6.6 Instances of dotted outlines on f.34r attributed to Scribe B in the four-scribe scheme



Fig.6.7 Instances of initials and following letters surrounded by dotting of varying quality. Nos.4-5 on f.139v highlight the deterioration in quality evident in the later phase of the second campaign. These contrast with nos.2-3 from the neighbouring f.138v which are finer and more carefully applied. Instances of dotted outlines of poor quality are also evident in no.1. The dotted lines outside (and inside) the *et*-ligatures in lines 8 and 9 and the headstroke of the A in line 10 are less regular and less evenly applied than those surrounding the larger zoo- and anthropomorphic initials in lines 6 and 10



Fig.6.8 Further instances of initials outlined with dots which are of diminished quality and are attributed here to the later phase of the second campaign. Two of these, nos.1 and 3 are in zones attributed to Scribe B which are here attributed to the second campaign. It is likely that the dotting was added later than the script. No.2 occurs on f.31r and is perhaps best understood as part of a final effort to complete the unfinished decoration on this page

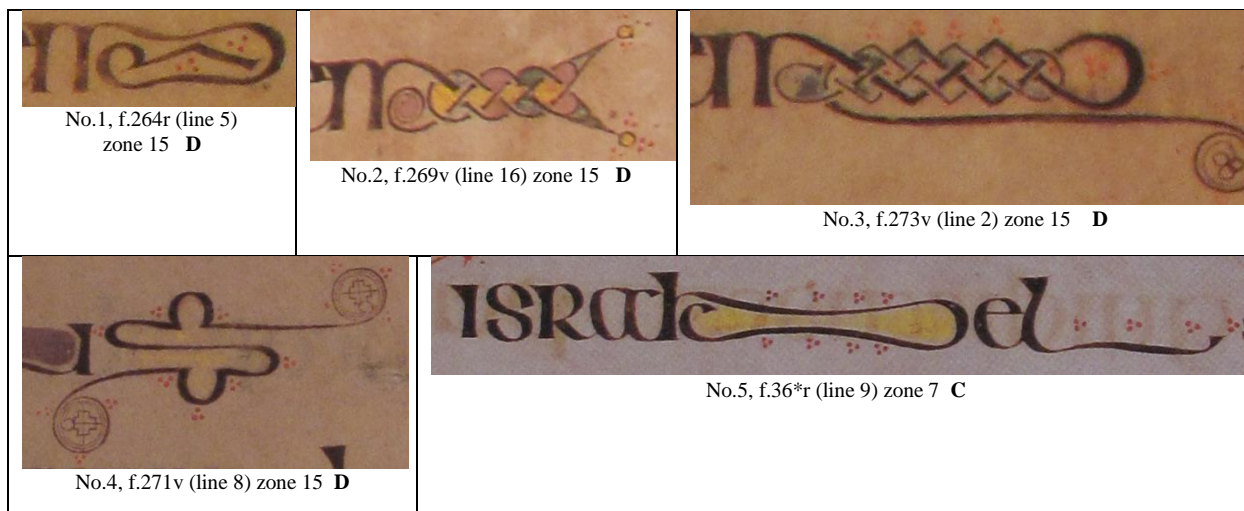


Fig.6.9 This illustration shows some of the unusual variations in the addition of triple red dots to letters with extended curved-concave elaborations

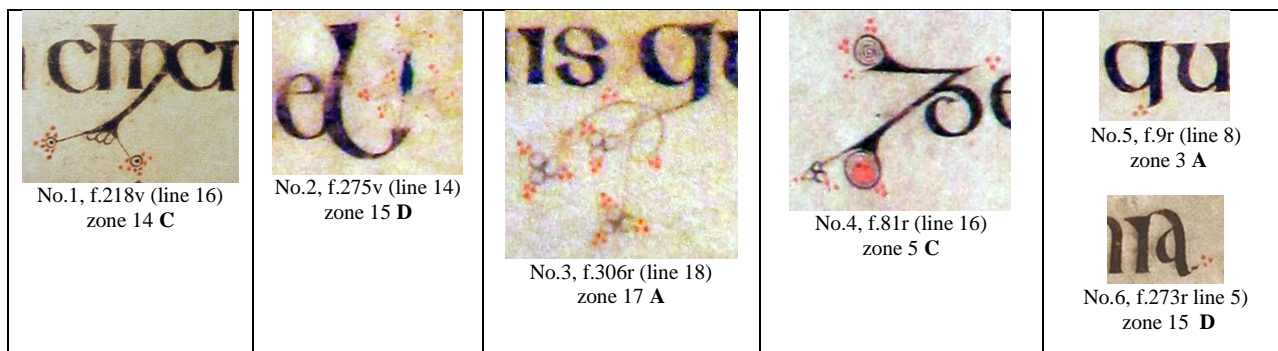


Fig.6.10 This illustration shows some of the unusual variations in the addition of triple red dots to a range of features throughout the manuscript

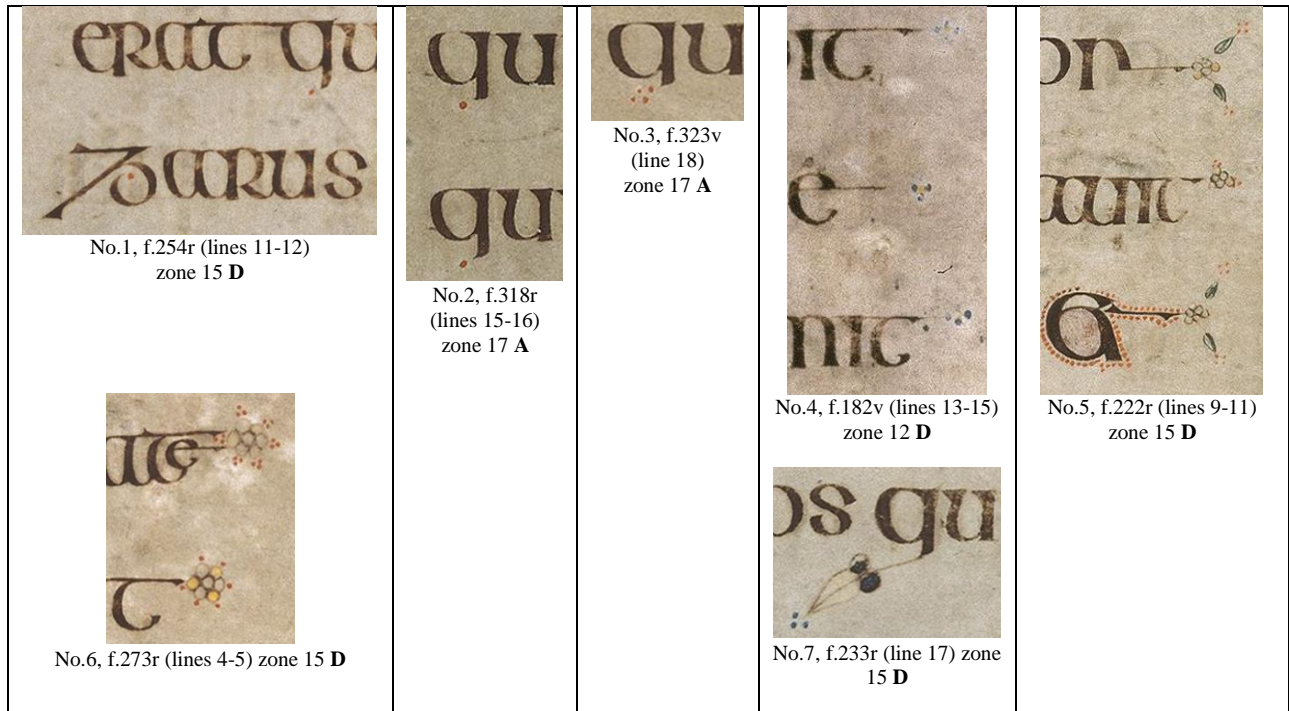


Fig.6.11 Rare instances where single and quadruple red dots are added to letters. No.1 shows a unique instance where *z* has a single red dot added and where it forms a small cluster with that added to the *q* in the line above it. No.2 shows two of the cluster of three letters with single red dots that occur between lines 15-17 on f.318v. No.3 shows a unique instance where the *q* has four red dots added. No.4 shows three of a cluster of four instances where small quadruple dots, in blue, which are uniquely added at line-ends on f.182v. No.5 shows four of eight sets of four red dots on f.222r (see also fig.5.302-no.2 where quadruple dots, in green, are uniquely added to an initial *et*-ligature). No.6 shows a unique instance where a flower has single dots added while the more typical triple red dots are added to the flower in the line directly above it. No.7 shows a unique instance where the small triple dots are blue

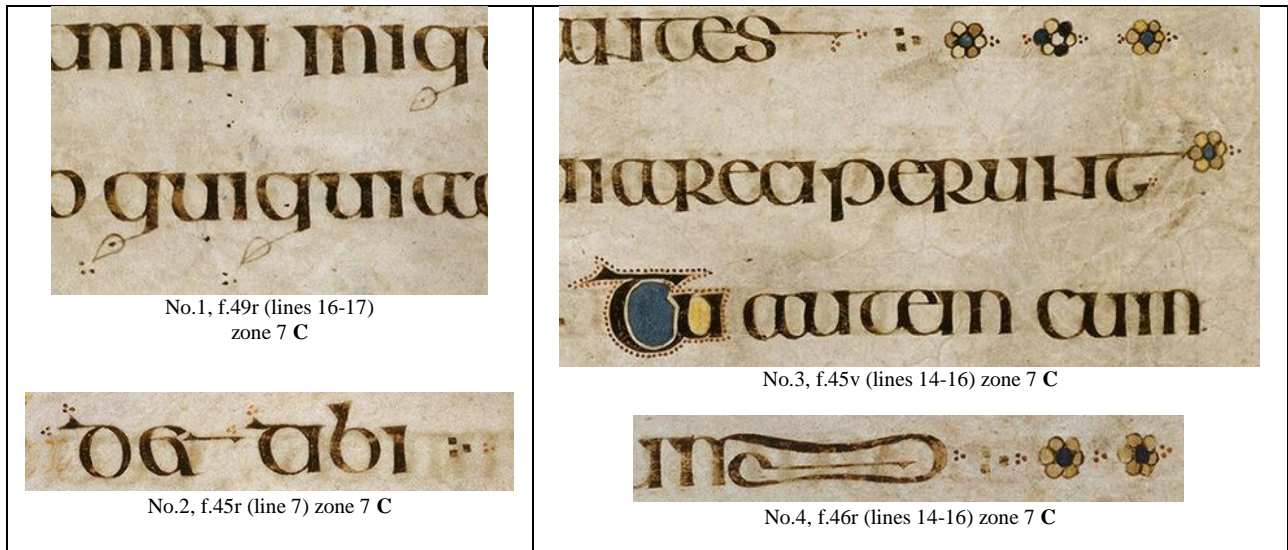


Fig.6.12 No.1 shows instances of triple dots, in black, which may have been added as part of the first campaign. Nos.2-4 show instances where the triple dots are in red and black (this mix of red and black dotting is also found on the initial *t* in no.3). See instances from f.46v in figs.3.184-no.3 and 4.76-no.2 (see also fig.4.192-no.2)

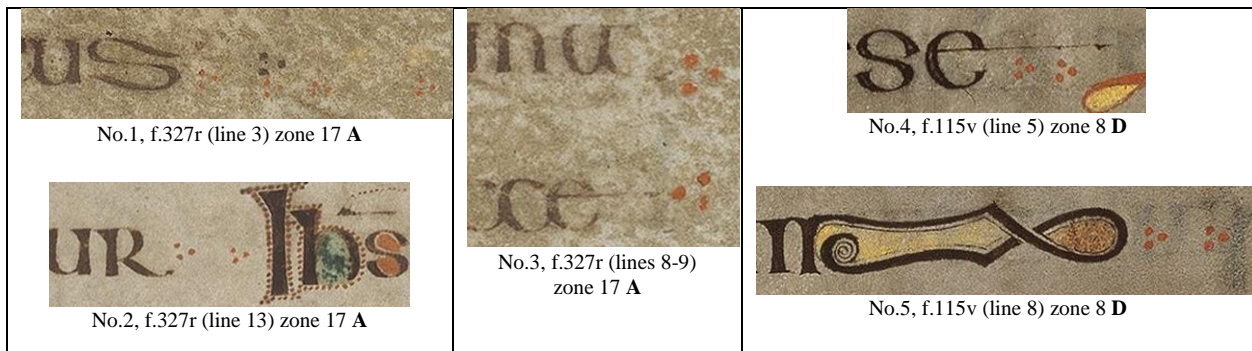


Fig.6.13 Nos.1-3 show variations in the addition of triple red dots to f.327r some of which appear to be punctuation marks - note that the set in line 9 face left (see also fig.4.30-no.4). Nos.4-5 show pairs of triple red dots added, probably as punctuation, as these both occur at the end of Eusebian sections, on f.115v

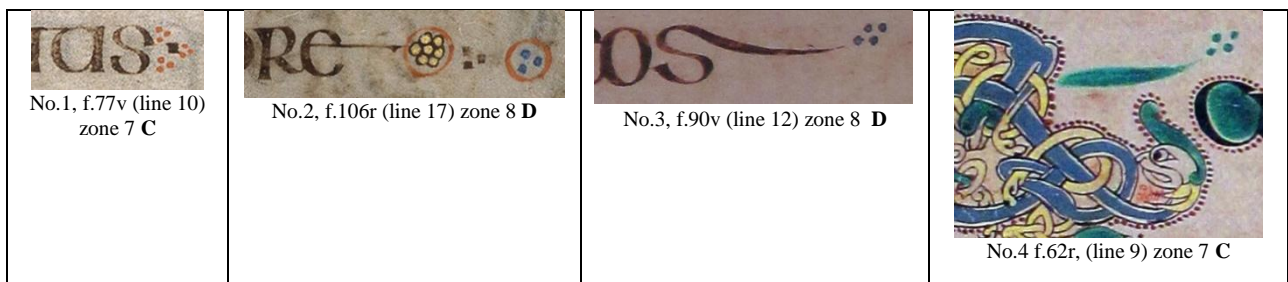


Fig.6.14 No.1 shows a unique instance where three sets of small triple red dots emphasise an earlier punctuation mark. No.2 shows a unique instance where triple blue dots emphasise an

earlier punctuation mark. Nos.3-4 show rare instances where larger quadruple dots, in blue and green, are added (See also figs.5.302-no.2 and 6.14)

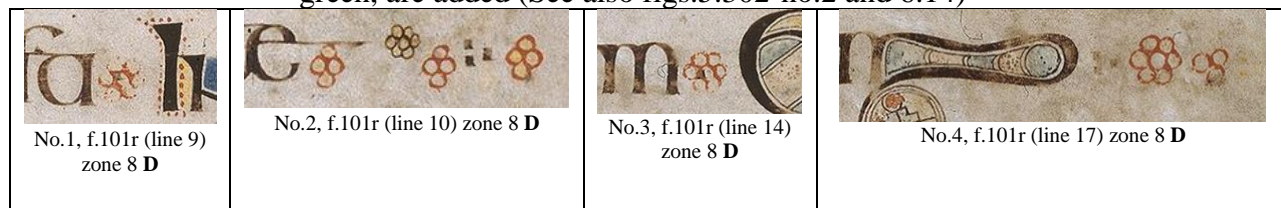


Fig.6.15 A cluster of floret and flower motifs on f.101r variously added to emphasise (sometimes overlapping – nos.1 and 3) earlier punctuation marks (see also figs.4.97-no.2, 4.98-no.1 and 4.102)

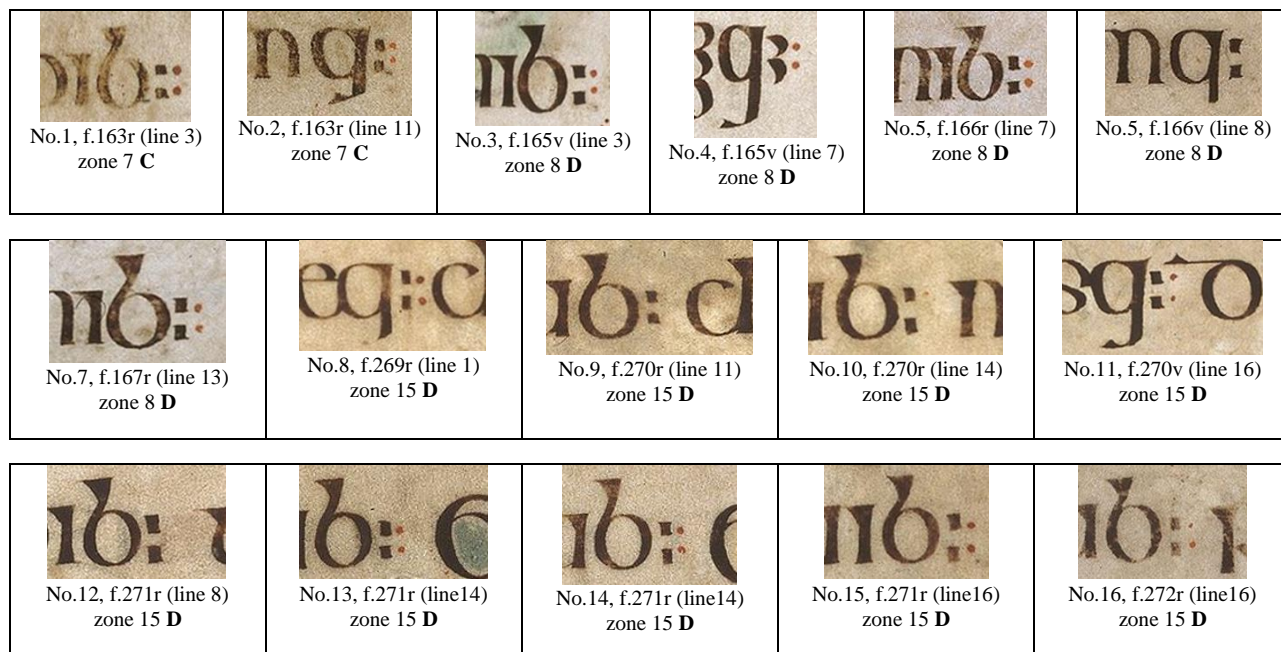


Fig.6.16 Two clusters of suspension marks (between ff.163r-167r and ff.269r-272r) most of which are ‘doubled’ in red. It is interesting to note that in both sequences there are instances that do not have the added ‘doubling’ marks (nos.5, 9, 10 and 12). See also figs 3.219-220

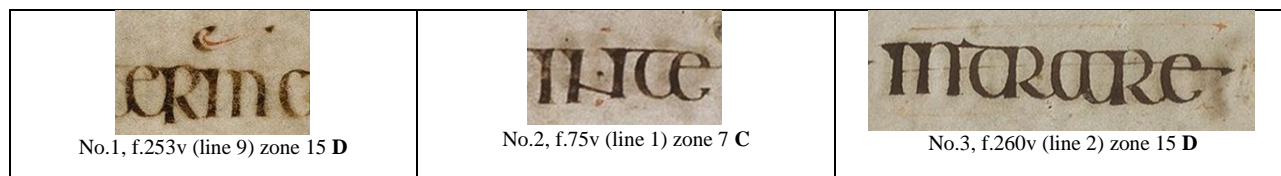


Fig.6.17 Unique instances of red ‘doubling’ marks. No.1 is added to the c-shaped superscript *u* in line 9 on f.253v, no.2 shows the addition of two red dots to an already expunctuated *N* in line 1 on f.75v and no.3 shows a long red line drawn above the superfluous *intrare* which repeats that

drawn through the word in line 2 on f.260v. There are also traces of a second red 'doubling' line beneath the word

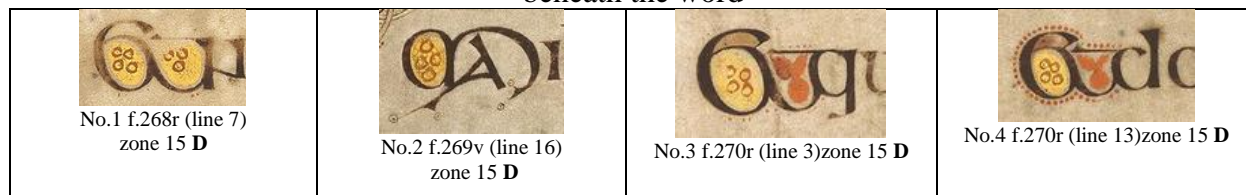


Fig.6.18 Groups of three and four red circles variously added to initials and one letter with extended curved-concave elaborations, in a cluster between ff.267v-270r. Their poor drawing and poor arrangement suggest that these belong to the later phase of the second campaign. Variations are evident in the two sets of three in no.1 and the two sets, one of four and one of three in no.2



Fig.6.19 Groups of three red circles added to punctuation (nos.1-2) and to illumination (no.3)



Fig.6.20 Groups of white triple dots inside initials on lines 3, 11, 13, 15 and 17 on f.201r

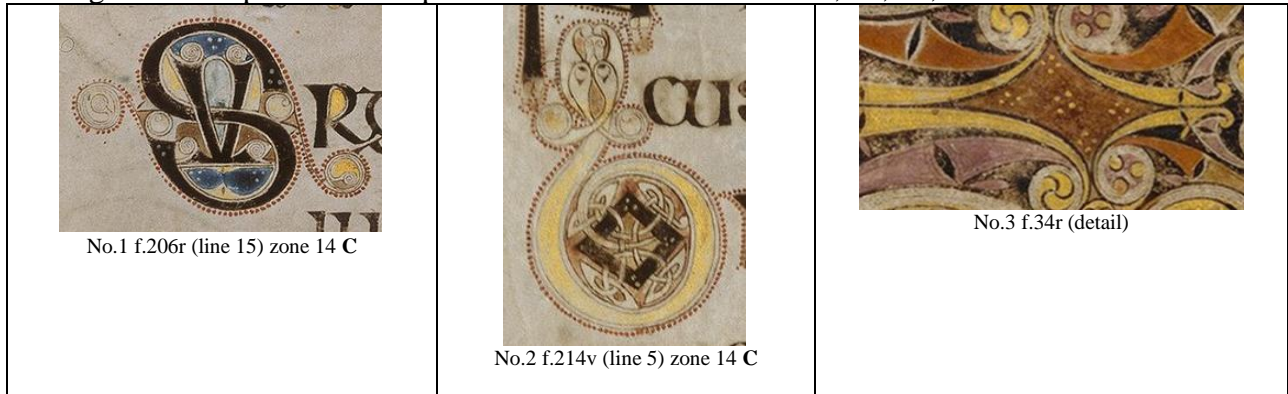


Fig.6.21 Nos.1-2 show the only instances where groups of triple dots are added in the 'wall' of the black letterform. No.3 shows a detail from the illumination on f.34r with quadruple sets of yellow dots added



Fig.6.22 All instances where red dots are added to zoomorphic initials and zoomorphs within initials (no.1 is part of a panel of display lettering). These are usually in lines although occasionally broader areas are filled with dots (e.g. nos.1, 5 and 6). The dotting in no.8 is added to a decorative motif within the letter rather than a zoomorph. Some of the dotting in no.1 is added to the background



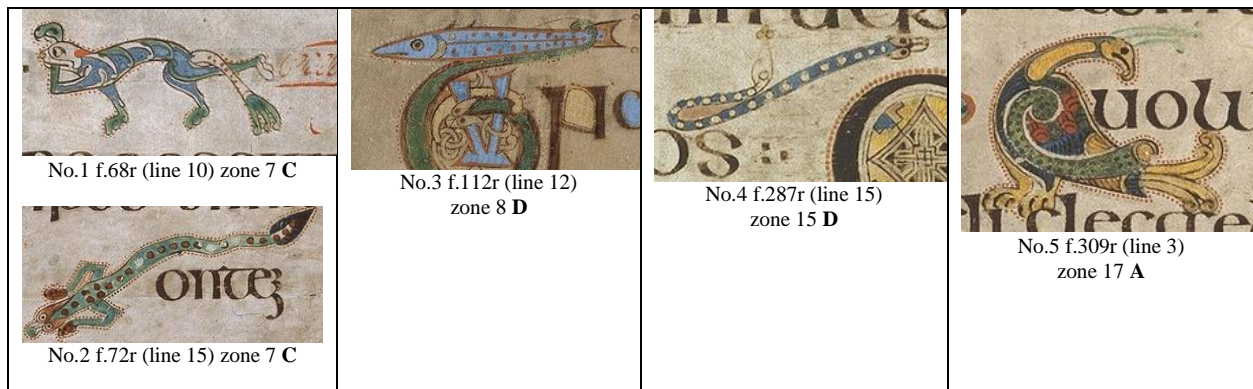


Fig.6.23 All instances where dots, usually red, are added to various interlinear and other creatures. These are somewhat larger in nos.2 and 4 with those in no.4 yellow



Fig.6.24 All instances where linear sequences of dots, usually red, are added to zoomorphs and zoomorphic interlace in the illuminated pages. Colours other than red are used occasionally including black (no.2), white (no.5) and blue (no.7) with red and blue occurring together on f.285r (nos.6 and 7). For no.1 see also fig.2.29

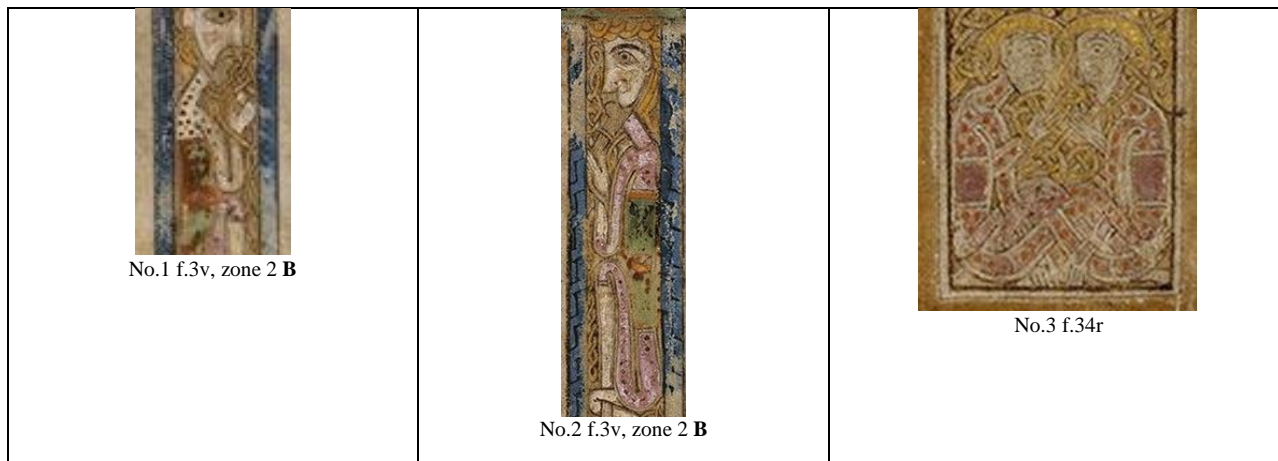


Fig.6.25 All instances where dots, usually red, are added to figures in the illuminated pages. These are somewhat larger in no.3 while those in no.2 appear to be black (for nos.1-2 see also fig.2.50)

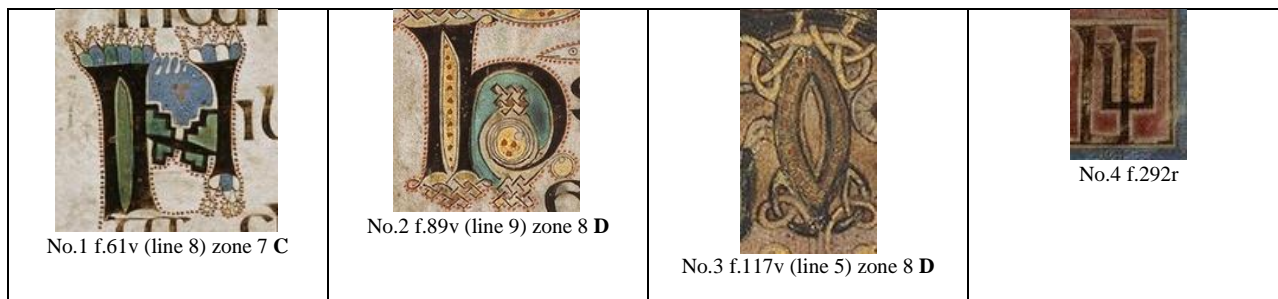


Fig.6.26 Later lines of dots added to initials. Those in nos.1 and 2 are similarly added between two initials while those in no.3 are in the letterform itself (see also figs.6.21-nos.1-2 and 6.58-no.6). The dotting in no.4 occurs within a panel of display lettering



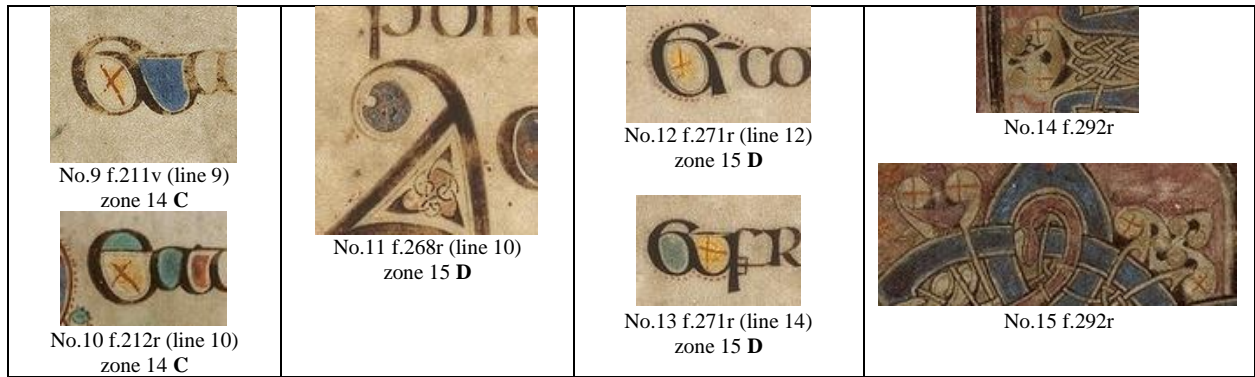


Fig.6.27 Instances of simple crosses added to illumination and to letters. Note the variation in the two instances on f.271r (nos.12 and 13) one inside the bowl of the *et*-ligature and the other beside it. Note the similarities between these simple cross forms and some of those in the line-filling motifs in fig.4.139-nos.10-14



Fig.6.28 Instances of simple crosses with added dots. Note the double cross (Greek and Saltire combined) in no.2



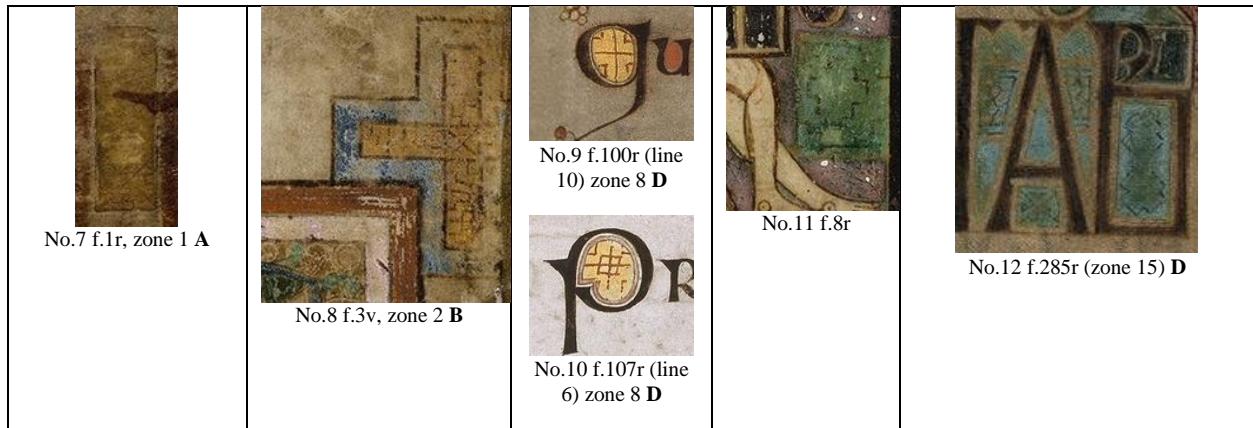


Fig.6.29 All further instances of simple varied cross forms, some with rectilinear additions. The asterisk-forms in nos.3-5 can be seen as ‘double’ crosses - Greek + and saltire x combined. Compare no.5 with similar motifs used as line-fillers (fig.4.4.140-nos.9-10)

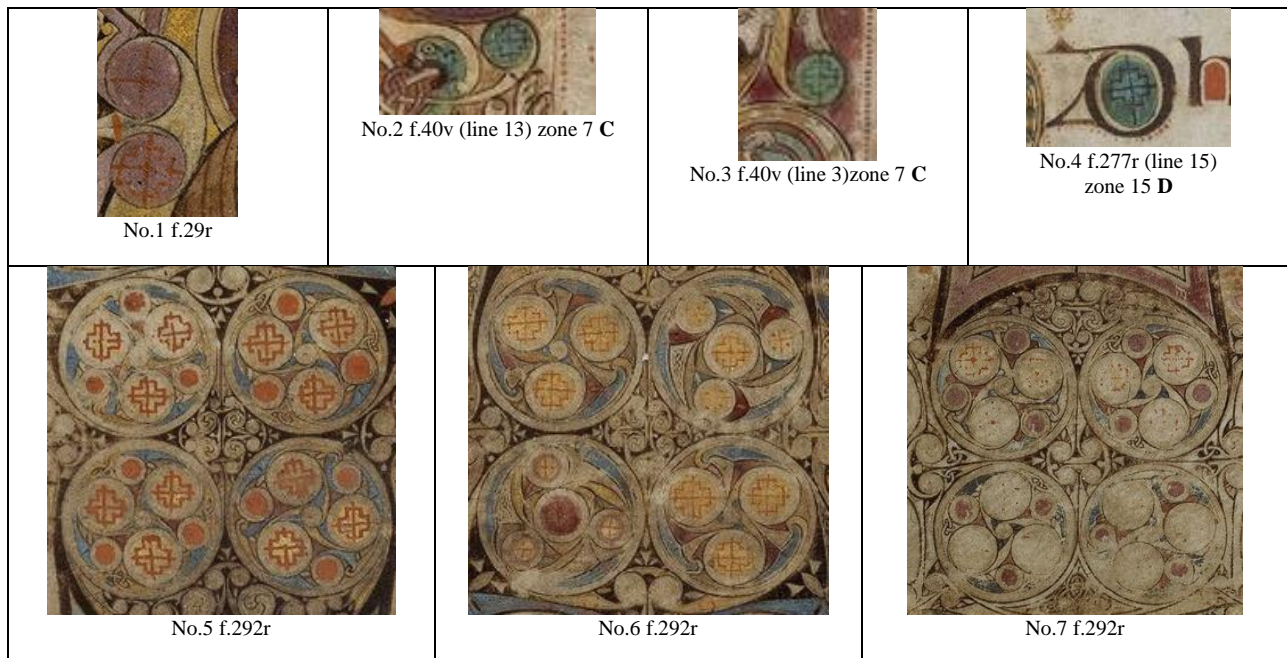


Fig.6.30 Instances of simple outlined equal-armed crosses within circles. All of these are divided by additional linear crosses. Note the presence of simple linear crosses at the top in no.1 and within the bottom left circle in no.6. Note also the presence of some crosses with added dots in the upper right circle in no.6. These recall similar crosses in the decoration of the canon tables, for example in figs.2.29, 2.49 and 2.69

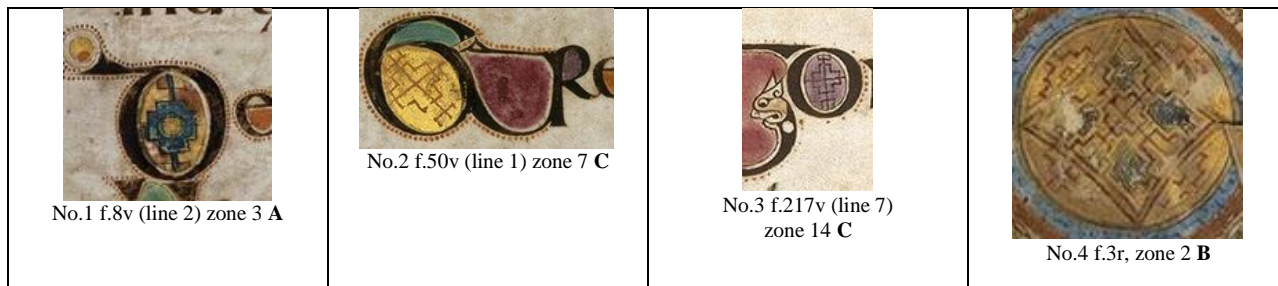


Fig.6.31 Simple outlined equal-armed crosses with additional rectilinear motifs. The more complex design in no.4 also has stepped motifs

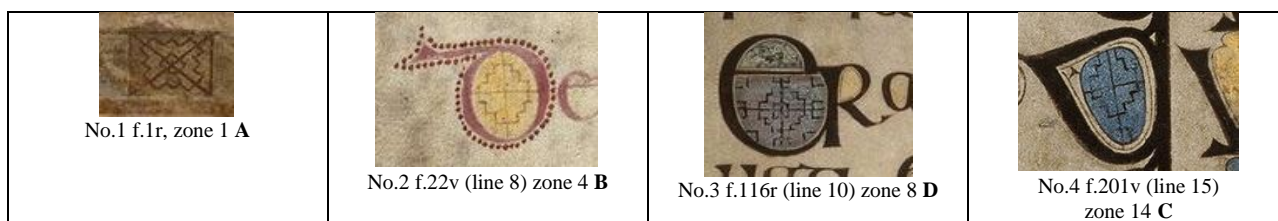


Fig.6.32 Simple outlined stepped crosses some with additional rectilinear motifs. Most of these instances are divided by additional linear crosses. While belonging to the second campaign the quality of nos. 1 and 2 suggest that they are not part of the later phase



Fig.6.33 Stepped patterns, like halved stepped-cross motifs, found in ribbon-borders



Fig.6.34 Stepped patterns, like halved stepped-cross motifs, added as decoration in various places (see also figs.2.67 and 2.85)

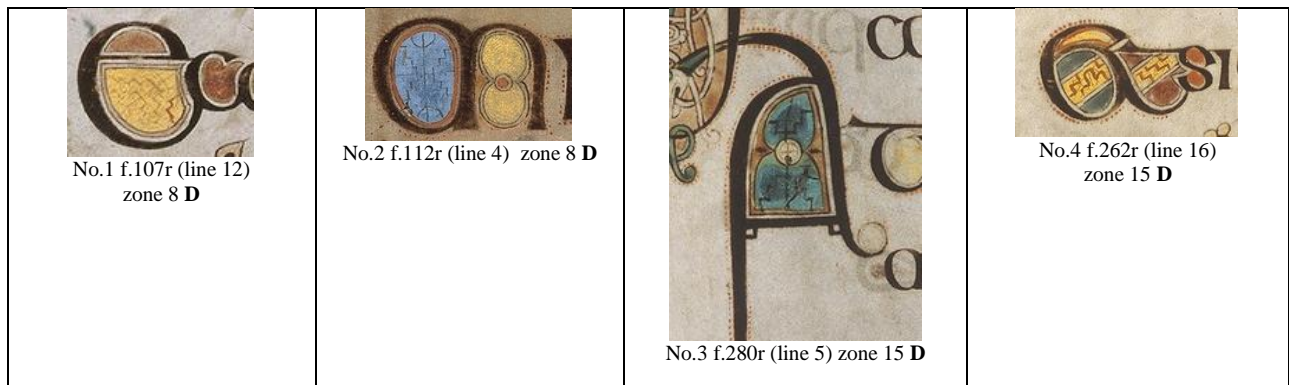


Fig.6.35 Stepped patterns, like halved stepped-cross motifs, found as added internal decoration in initials



Fig.6.36 Stepped patterns within circles. These are set diagonally in no.1 emphasising the saltire cross in the motif and emphasising the Greek cross in no.2. Note also the closely related use of semi-circles and also lozenges and dots variously emphasising the terminals of both crosses. While belonging to the second campaign the quality these motifs suggest that they are not part of the later phase. Occurring on adjacent pages they were most likely added at the same time and while they can be seen as a cluster they also show typical variation





Fig.6.37 Linear stepped pattern added to ribbon-borders. Note the unique instance (no.16) where adjacent ribbon-borders with stepped patterns combine to create a different pattern. Note also the simple lozenge/lattice pattern in no.11 (see also lattice pattern in the display-letter *N* in fig.6.58-no.6)

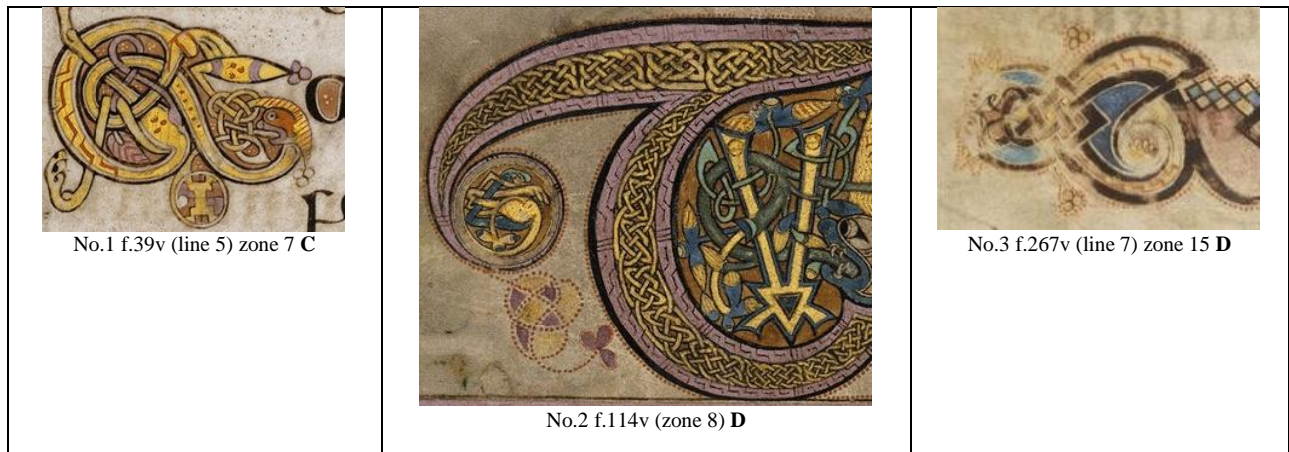


Fig.6.38 The three instances where stepped patterns are added to initials. Note the unique instance (no.3) where the stepped pattern is located inside the letter space. Note also that the stepped pattern in no.2 is interrupted by groups of three lines (see figs.6.39 and 6.77)



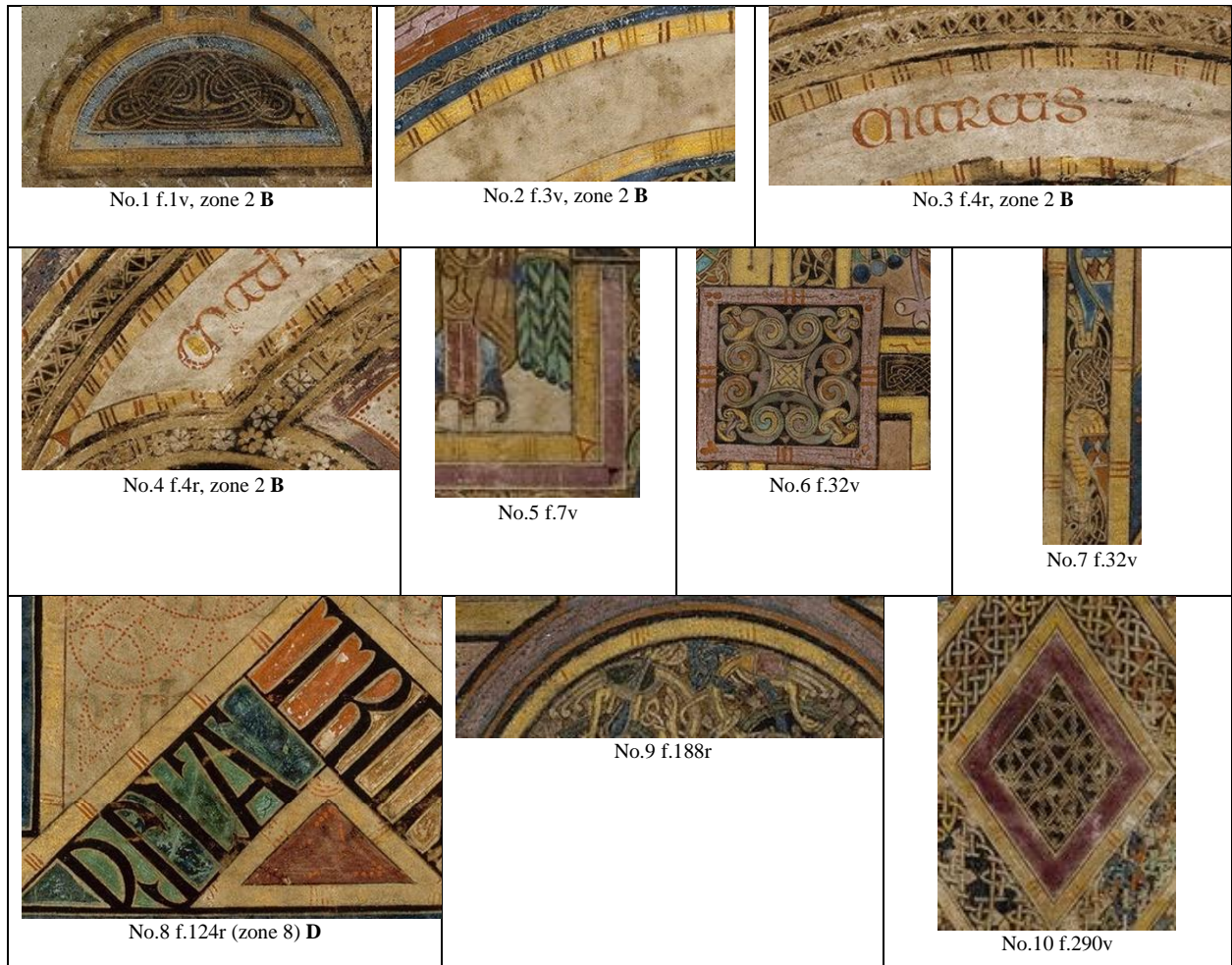


Fig.6.39 Various groupings of short lines added to ribbon-borders



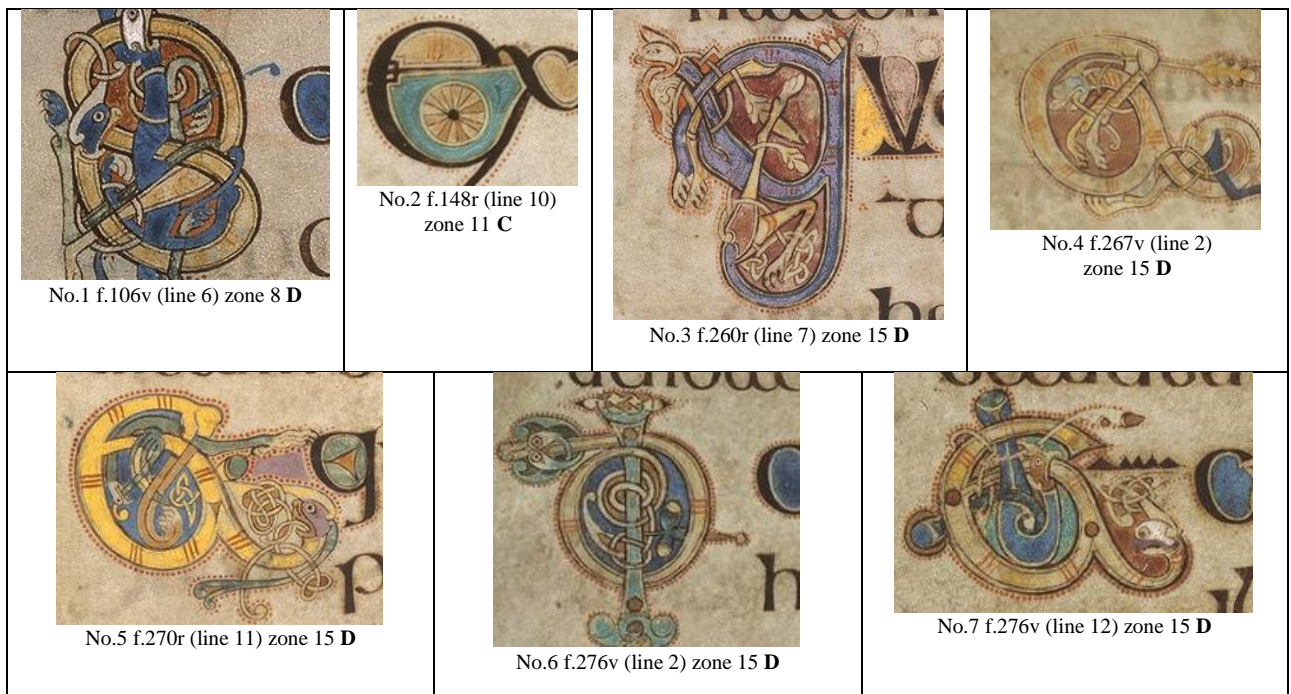
Fig.6.40 Various groupings of short lines added to narrow ribbon-borders. Note also the crosses added to the trefoil finials in no.2



Fig.6.41 Various groupings of short diagonal lines added to ribbon-borders. These are uniquely added to one initial (no.4)



Fig.6.42 Groups of opposed short red diagonal lines added to ribbon-borders. These are uniquely added to one letter (no.3). Note also the unique zig-zag line in no.2 (for no.1 see also fig.2.41 and for no.2 see fig.2.66)



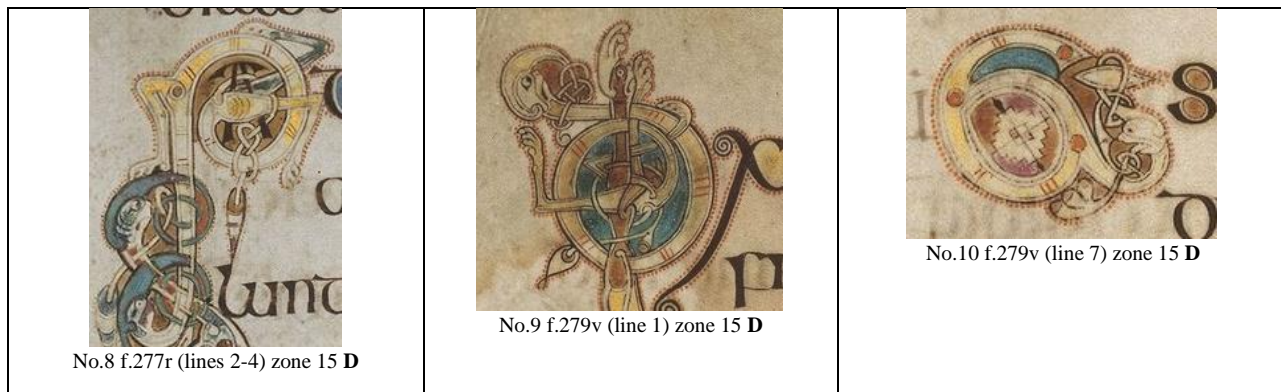


Fig.6.43 Various groupings of short straight lines added to the ‘bodies’ of zoomorphic initials. Note the unique instance (no.2) where these lines are added to the ‘eye’ of *e*. These instances are largely clustered between ff.260r-279v. Note also the varied arrangement of the two instances on f.276v (nos.6 and 7). See also figs.6.48-9 and 6.69-70



Fig.6.44 One ribbon-border (no.1), one initial (no.4), two zoomorphic interlace motifs (nos.2-3) and one zoomorph (no.5) all with continuous sequences of short hatched lines

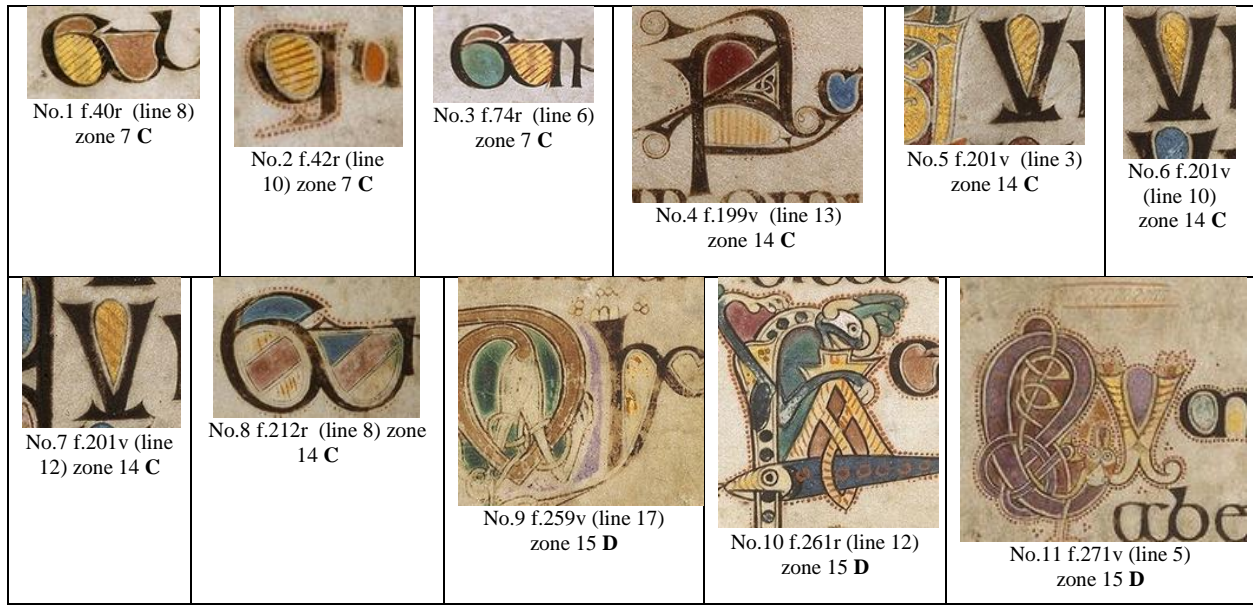


Fig.6.45 Initials variously filled with, mainly diagonal, red strokes . While most of these are drawn diagonally rising from left to right, some are drawn in the opposite direction (nos.6-8) and note also the different angle of the strokes in nos. 1 and 3. Uniquely in no.10 they are drawn in various directions, in no.4 they are vertical while those in no.11 are horizontal. Nos. 10 and 11 have these strokes added to the body of the letter rather than inside it. Note also the varied location of the strokes in the *et*-ligatures in nos.1, 3 and 8. It is not clear what the red and yellow marks are added to no.9

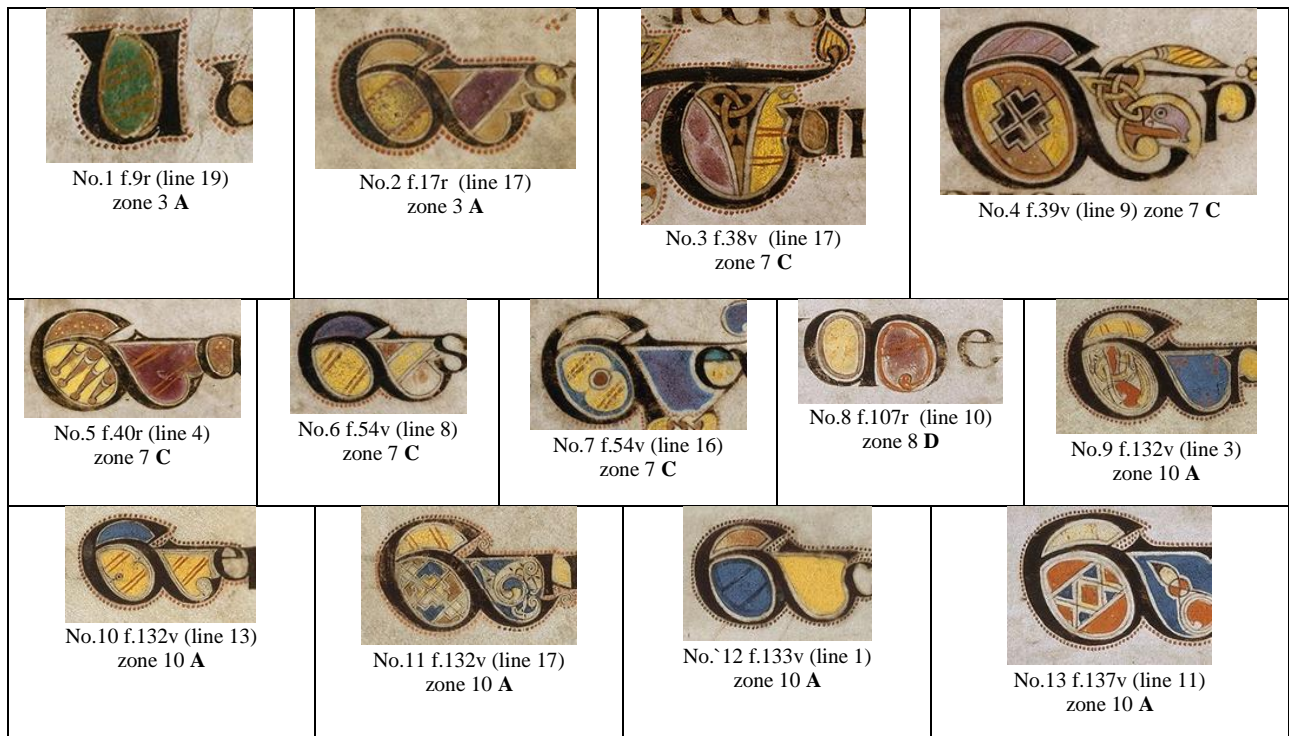




Fig.6.46 Red strokes variously added to initials. These are mainly in diagonal pairs. While most of these are drawn diagonally rising from left to right, some are drawn in the opposite direction (nos.9, 11, 13 and 14, while uniquely those in no.3 are horizontal and those in no.16 are vertical triple strokes). Variations within clusters are also evident as for example those between ff.38v-40r (nos.3-5), on f.289r where four of the five instances are added inside the bowl of the *et*-ligatures and one in the space after it (nos.20-24), and this also occurs in one of the three instances on f.293r (nos.25 and 26). A number of these pairs of diagonal strokes are added in the space between the bowl of the *et*-ligature and the headstroke (nos.4, 9, 11, 13, 14 and 16). These, again, are variously drawn to the left and right (see also figs.6.67 and 5.204)

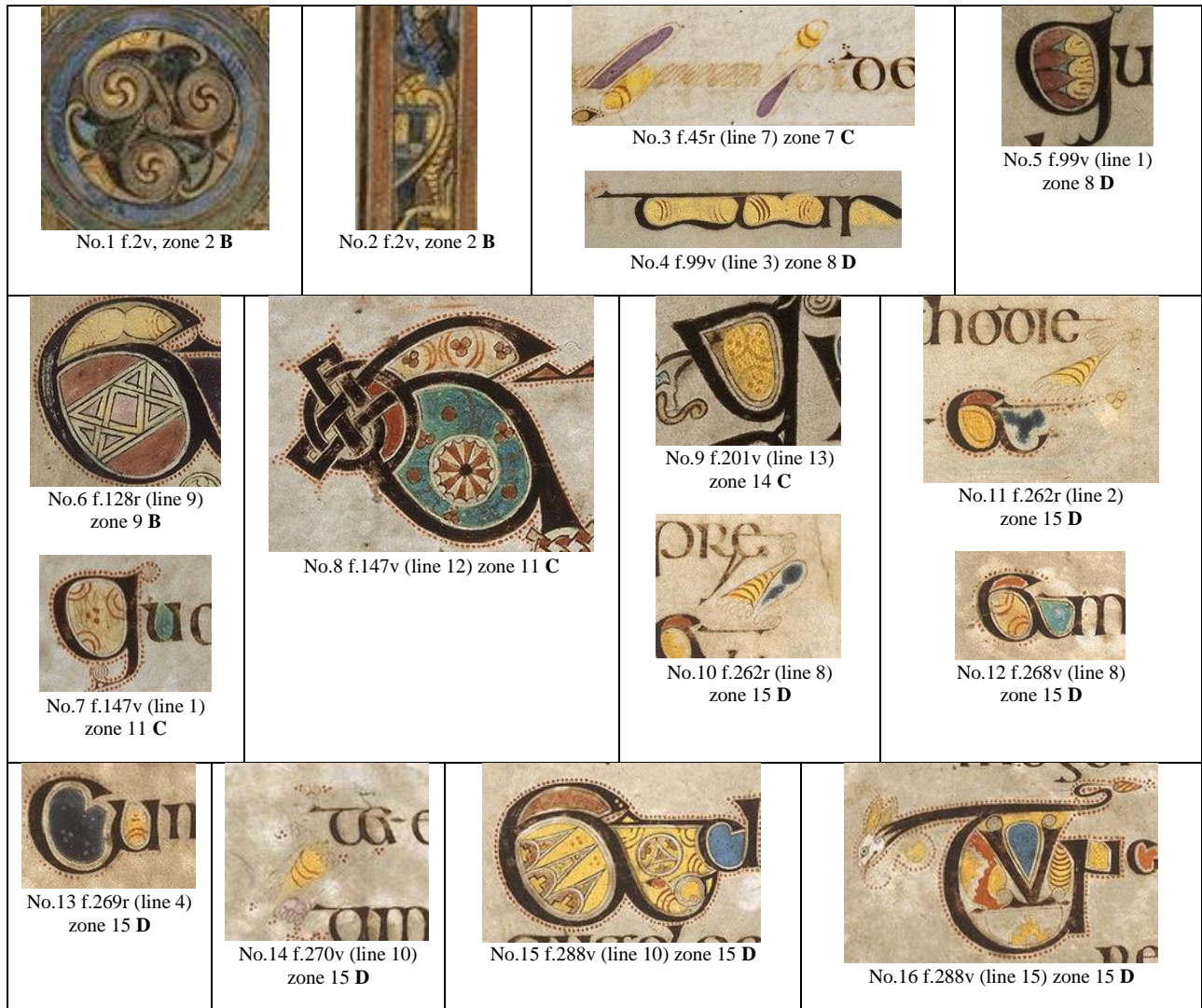


Fig.6.47 All instances where various combinations of curved red lines are added. These include additions to one trumpet-spiral motif (no.1), one line-filling motif (no.3), one to letters with extended curved-concave elaborations (no.4), one initial with 'Cathach-style' motifs (no.5) and three marginal arabesques two of which occur as a cluster on f.262r (nos.10, 11 and 14). The other instances added to initials are all also significantly varied

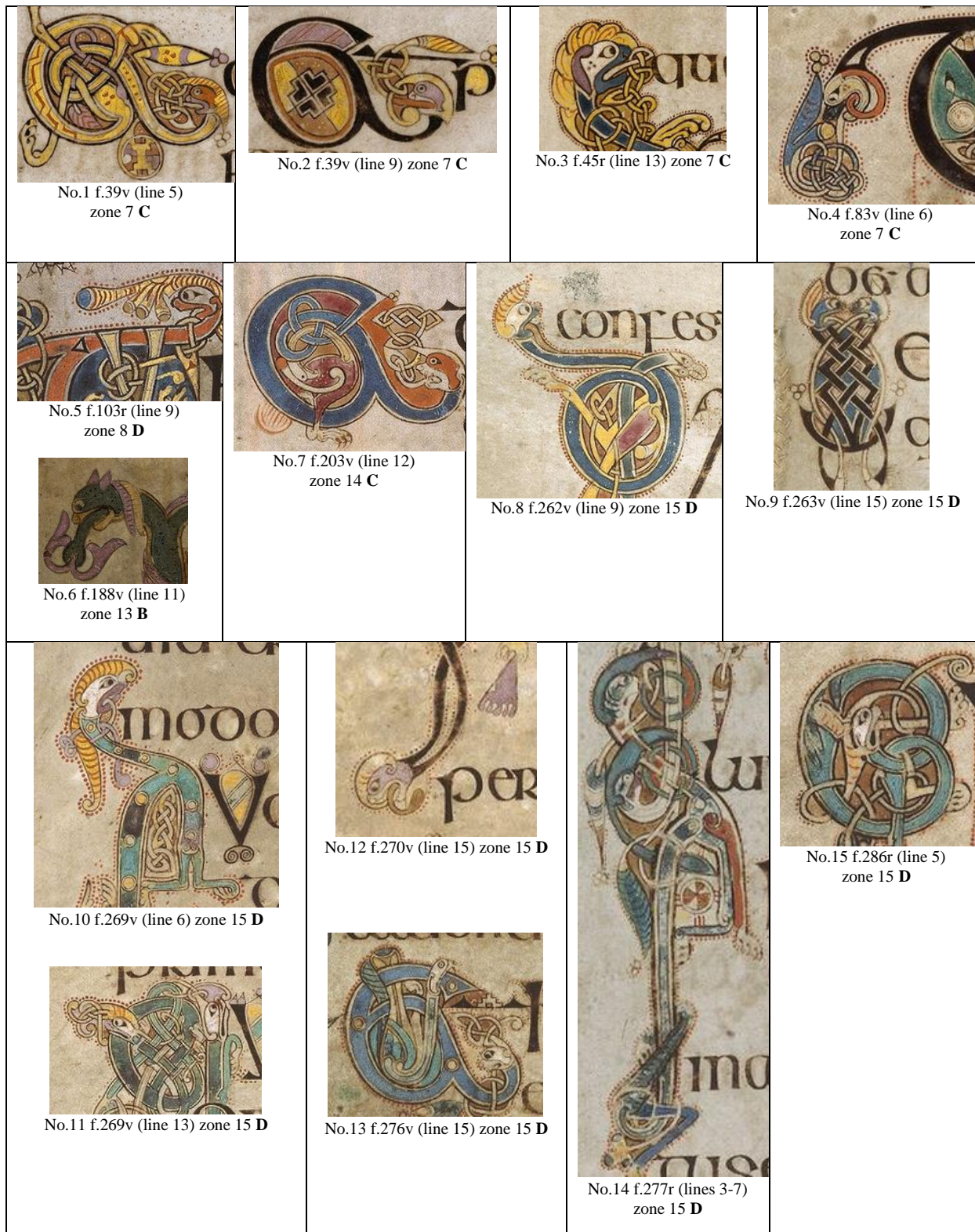


Fig.6.48 Relatively simple, yet varied curved additions to the heads, crests, tongues and tails of zoomorphic initials. Note the unique instance (no.7) where the bird's tail is completely added in red. (see also fig.6.69-no.8). These are usually in red but those on the opening f.276v-277r (nos.13 and 14) seem to be darker. Clusters occur on f.39v, ff.262v-263v and ff.269v-277r

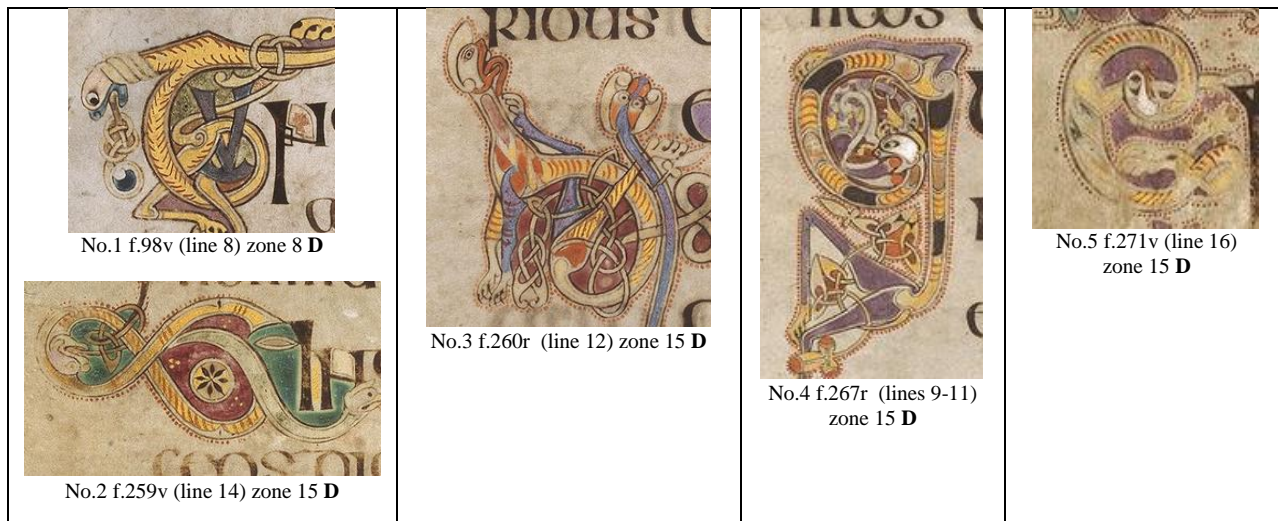


Fig.6.49 Relatively simple, yet varied curved additions to the bodies of zoomorphic initials. Note the unique instance (no.1) where the form of the body is 'modelled' with two sets of lines.



Fig.6.50 Triangles variously added to ribbon-borders (see also figs.2.28-30 and 2.53-54)





Fig.6.51 Triangles variously added to initials. Note the variations in the cluster between ff.119r-122r (nos.5-7)

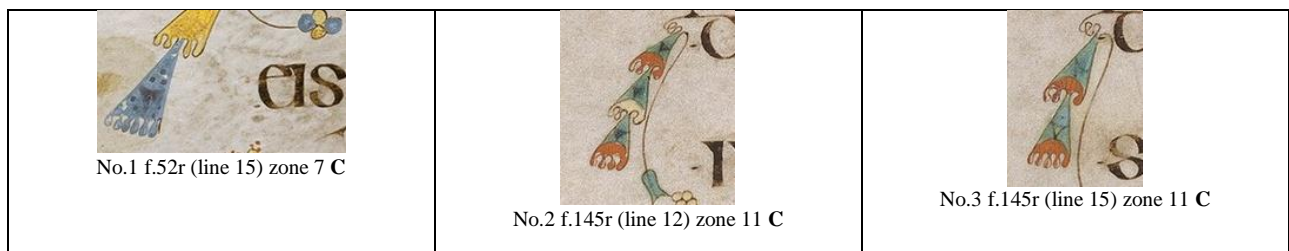


Fig.6.52 Triangles variously added to marginal arabesques. Note the painted and outlined versions in the cluster on f.145r (nos.2 and 3)

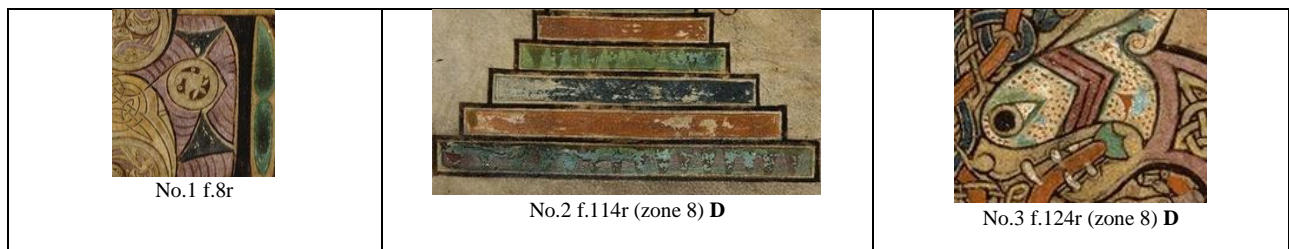


Fig.6.53 Unique instances of triangles added to illuminated pages

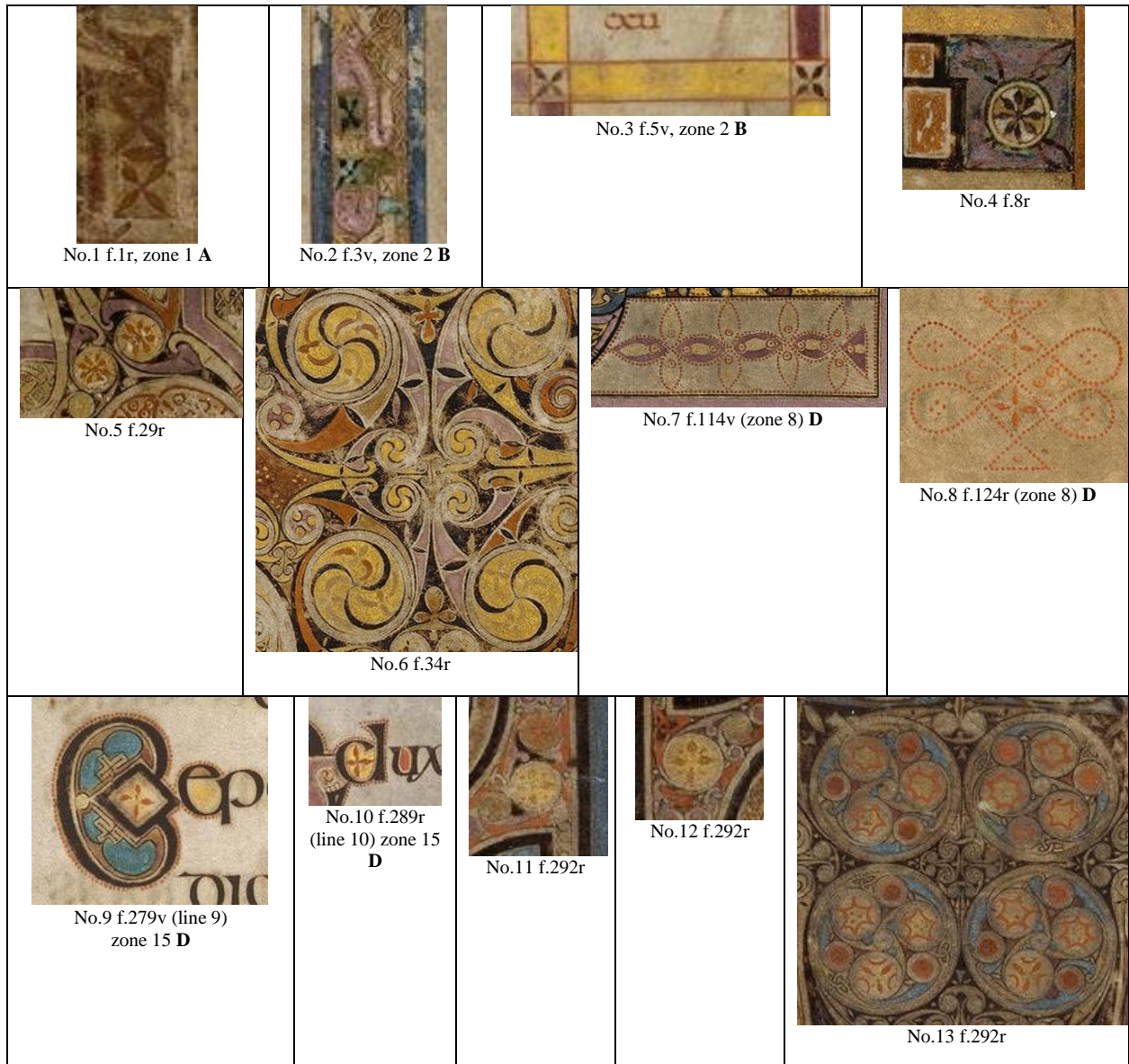


Fig.6.54 Varied motifs, mainly crosses, formed of lentoid elements



Fig.6.55 Lozenge motifs variously added to two initials and to a panel



Fig.6.56 All instances where fretwork pattern is added as part of the second campaign. The poor quality of some of these would suggest that they belong to the later phase of that campaign (see also fig.2.40)



Fig.6.57 Simple interlace motifs added to ribbon-borders and to a final cross (no.6). Apart from the instance in no.2 these are all simple rope-plaits (see also figs.2.58, 2.68 and 2.82)



Fig.6.58 Various simple interlace motifs added to panels of display lettering. Note the zig-zag motif in no.2, the lozenge/lattice pattern in the first minim of the *N* in no.6 (see also figs.6.21-nos.1-2 and 6.26-no.3) and the outlined instances in nos.3 and 7



Fig.6.59 Various interlace motifs added to illuminated pages and two triquetra motifs added to a pair of marginal arabesques

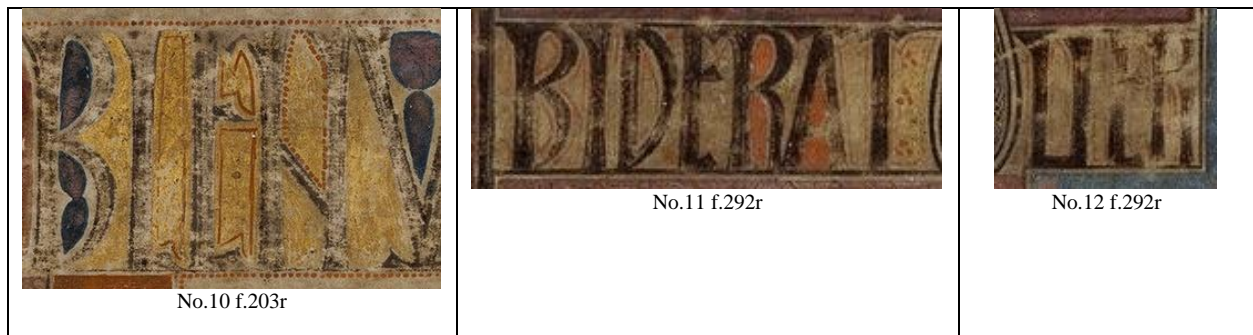
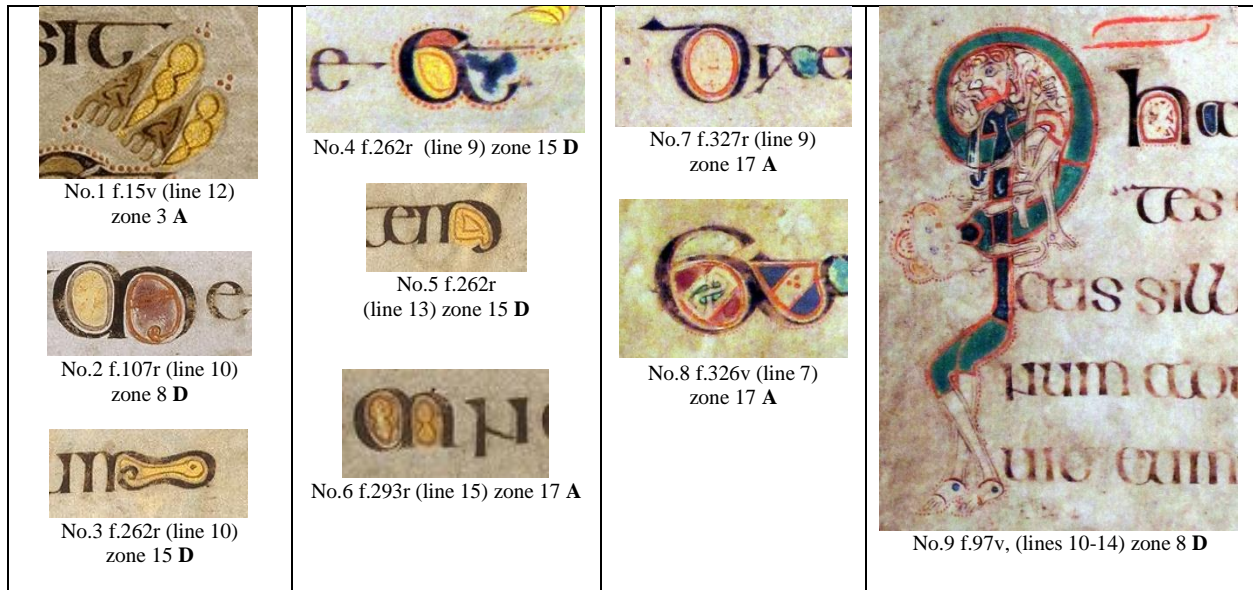


Fig.6.60 Internal lines added in red to one marginal arabesque (no.1), several letters (nos.2-7), one decorated initial (no.8), one anthropomorphic initial (no.9) and some panels of display lettering (nos.10-12). These are quite varied, with a double contour in no.5, a dot added in no.3 and that in no.2 is added in conjunction with a pair of diagonal lines. Note in no.9 that both the large anthropomorphic *P* and the following *h* have these added red contours



Fig.6.61 Various unique additions to two initials, one marginal decoration and one elongated letter. The relatively poor quality of these additions and the presence of other motifs and dots, suggest that these are part of the later phase of the second campaign

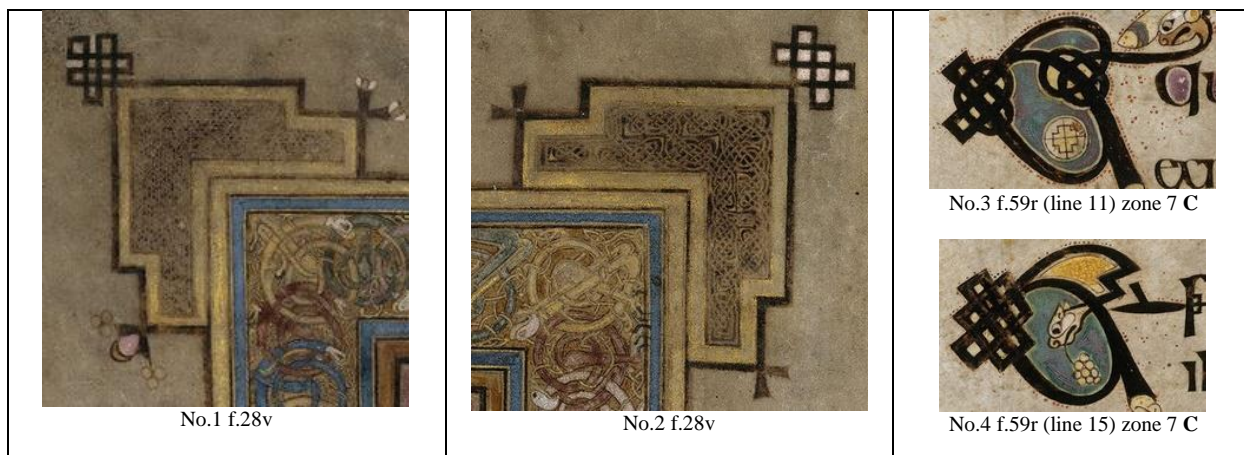


Fig.6.62 Later additions or completion of finials (nos.1-2) and lattice motifs on initials (nos.3-4). Their finished appearance is not quite consistent with that which is more typical of the quality of work throughout the manuscript, lacking in particular some of the usual fine contours which typically define, for example, the interlaced areas. The inferior quality and irregularity of this work suggests that it may belong to the later phase of the second campaign (see also poorly finished initials in fig.6.86-7)

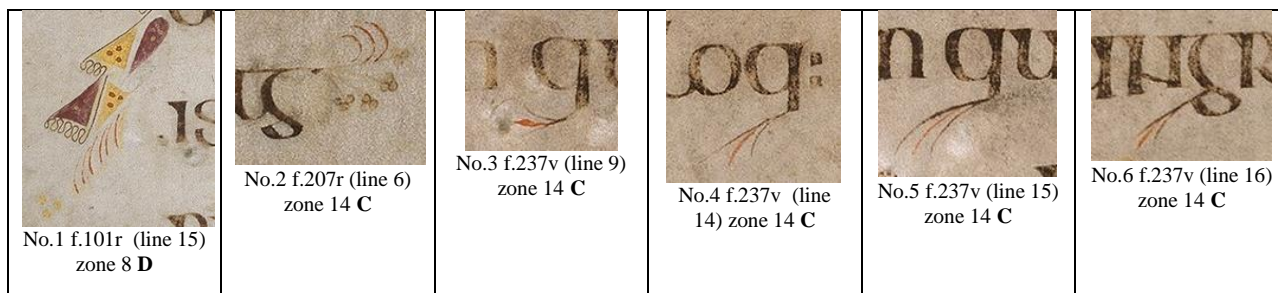


Fig.6.63 Later red sprays, without florets or leaves, added to sprays which were drawn when the letters were written in the first campaign. Four of these occur as a cluster on f.237v (nos.3-6) and it is interesting to note the variation in both the original black sprays as well as those added later in red. The instance added to the marginal arabesque is unique as is the unusual set of strokes in no.2 (see fig.4.83)



Fig.6.64 Various later painted leaf, spray and floret additions in green, red, blue and purple



Fig.6.65 Red outlining devices used to cancel the repeated text on f.218v (nos.1-4), to highlight the addition of missing text on f.253v (no.5) and to mark canon table reference numbers on the opening ff.292v-293r (nos.6 and 7). Nos.4, 5 and 6 share similar rectilinear finials while nos.1 and 3 include lattice motifs which recall those in fig.6.62. Nos.1, 6 and 7 include stepped motifs (see figs.6.33-6 ) while all four on f.218v share simple hourglass-shaped vases with the first three also sharing various flower, floret and foliate motifs similar to those found elsewhere (figs.4.144 and 4.190). The inferior quality of this work suggests that it is part of the later phase of the second campaign



Fig.6.66 A series of crosses incorporated as part of the marks used to cancel the repeated text on f.218v. The larger instances are marked by the predilection for variation typical of the scribal work throughout the manuscript. Note the distinctive left-facing wedges which are added to top of each cross. See f.218v-219r in fig.5.364



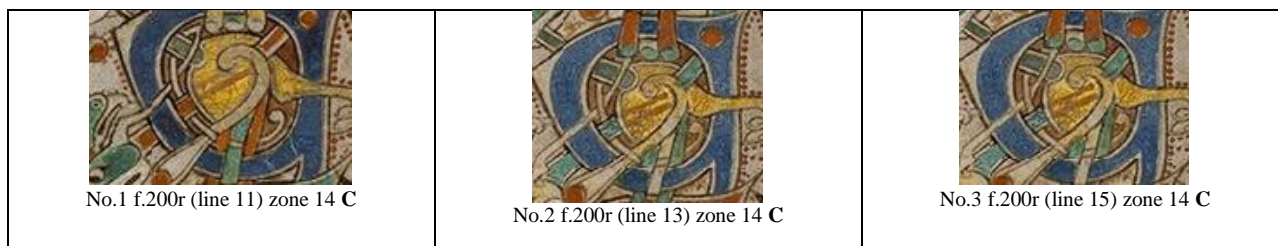


Fig.6.67 Unique cluster of double lines added to the interlacing of the birds with the letters (see also fig.6.46)



Fig.6.68 Unique instances where marks are added to birds – the first beside display lettering (no.1) and the second inside an initial *et*-ligature (no.2)



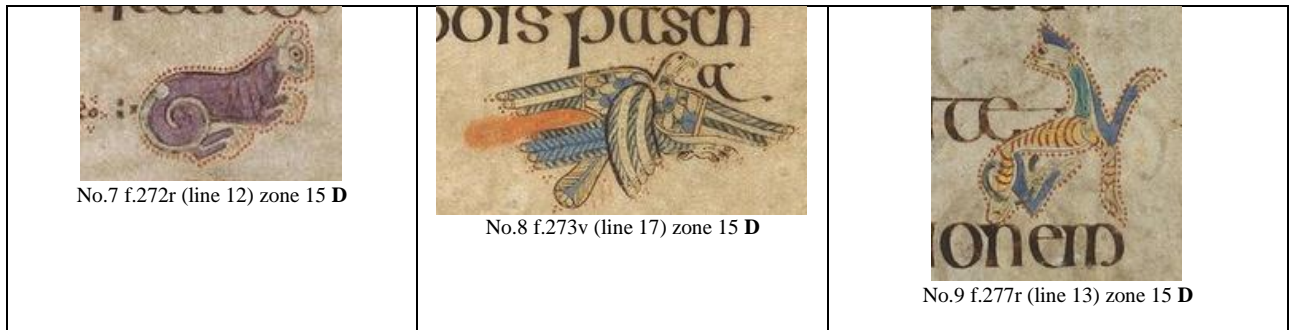
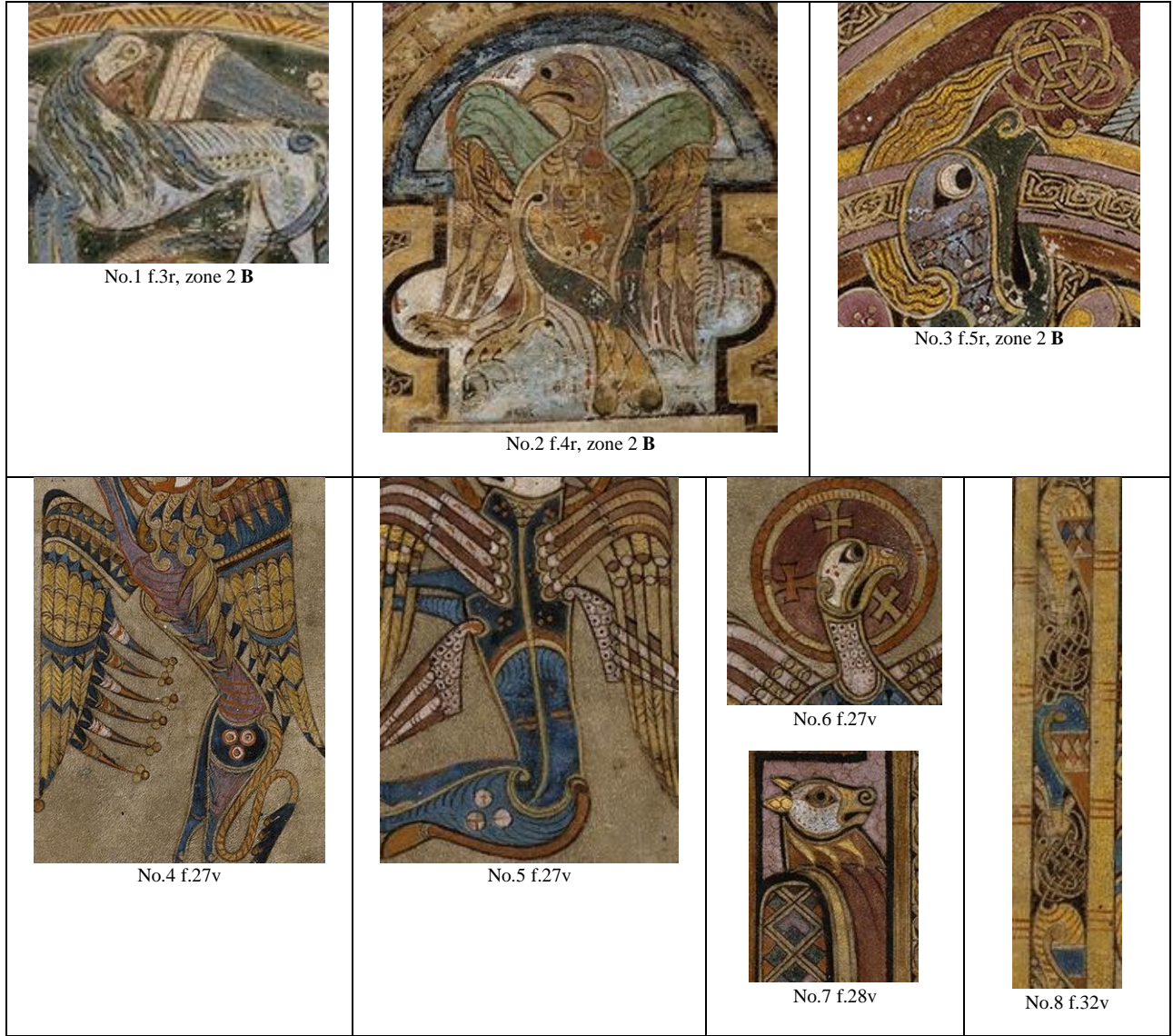


Fig.6.69 Interlinear and other zoomorphs with varied, usually red, additions. These recall some of the red marks added to zoomorphic initials and interlace in figs.6.44 and 6.48-9. The added red tail in no.8 recalls a similarly added feature on f.203v (fig.6.48-no.7)



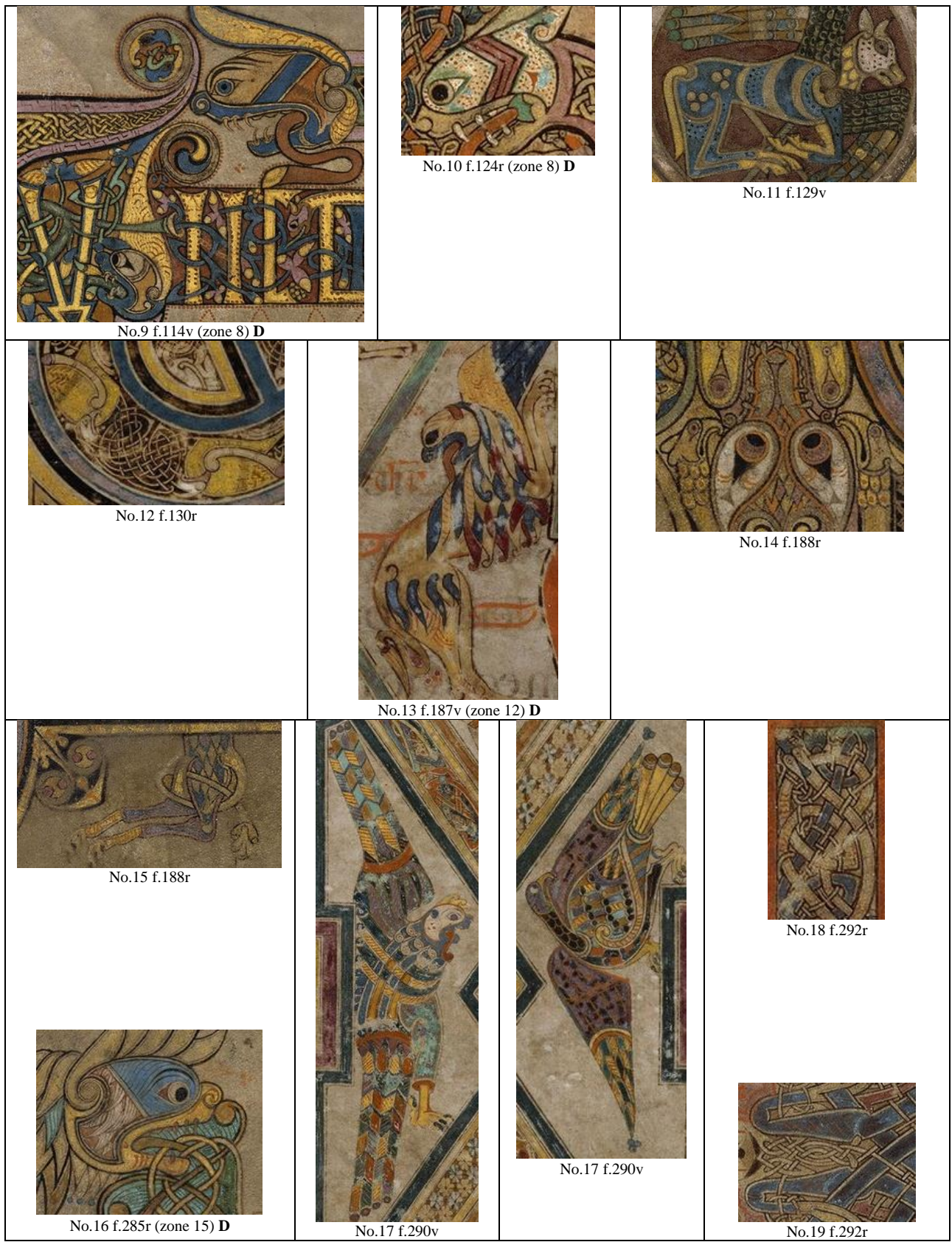


Fig.6.70 Various combinations of red marks added to zoomorphs in the illuminated pages

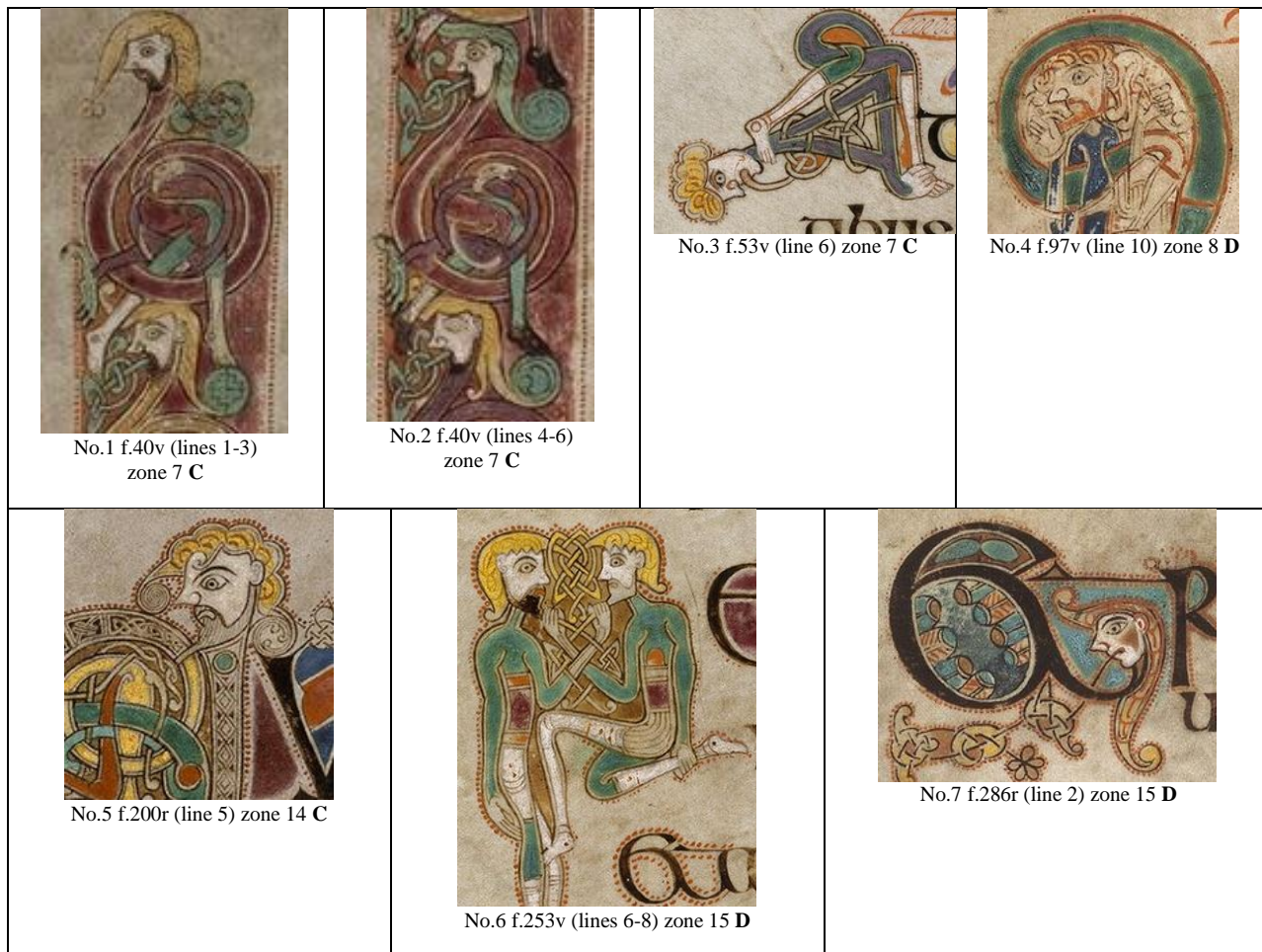


Fig.6.71 Various red marks added, mainly to the hair of anthropomorphic initials

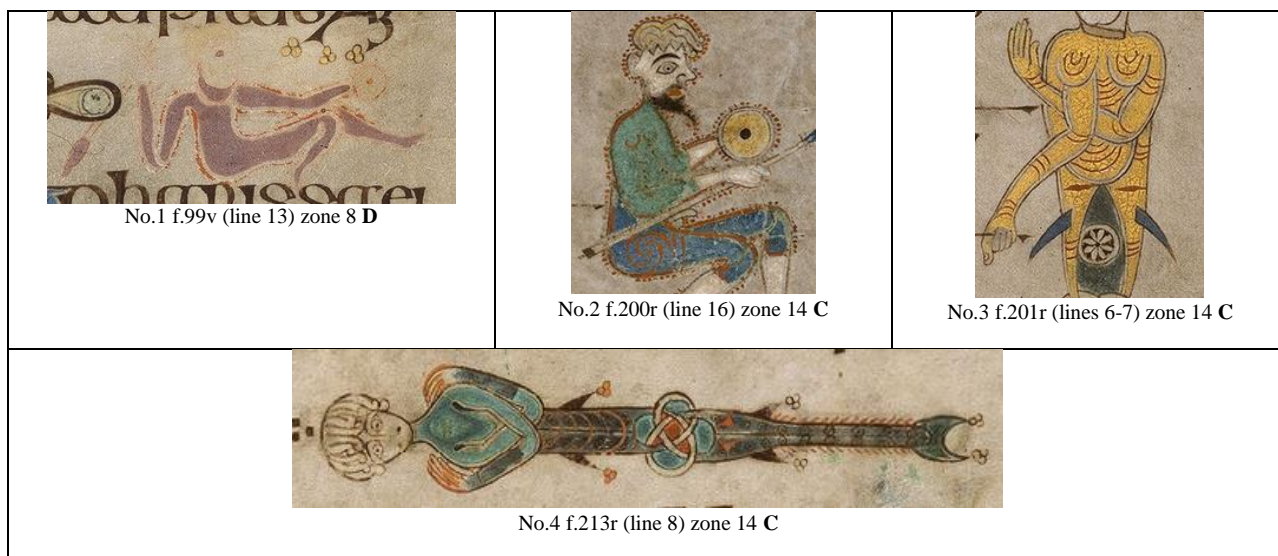
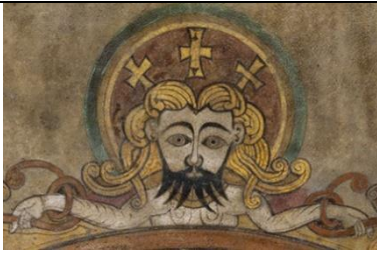


Fig.6.72 Various red marks added to interlinear figures



No.1 f.2v, zone 2 B



No.2 f.3r, zone 2 B



No.3 f.7v



No.4 f.8r



No.5 f.12r (zone 3) A



No.6 f.12r (zone 3) A



No.7 f.27v



No.8 f.28v



No.9 f.29r



No.10 f.29r



No.11 f.29r



No.12 f.32v



No.13 f.32v



No.14 f.32v



No.15 f.34r



No.16 f.114r (zone 8) **D**



No.17 f.124r (zone 8) **D**



No.18 f.183r



No.19 f.183r



No.20 f.187v (zone 12) **D**



No.21 f.188r



No.22 f.202r (zone 14) **C**



No.23 f.285r (zone 15) **D**



No.24 f.285r (zone 15) **D**



No.25 f.290v



No.26 f.291v



Fig.6.73 Various combinations of red marks added to figures in the illuminated pages



Fig.6.74 Various combinations of curved red marks added as background in the illuminated pages. Note the use of 'Cathach-style' motifs in no.2 (for nos.1-3 see also figs.2.41 and 2.60-61)



Fig.6.75 Various combinations of red and other coloured decorative motifs added to sequences of initials. These include groups of short straight lines, curved lines, various cross motifs (some simple, some with dots and some with rectilinear additions), stepped patterns, circular motifs and various additions to zoomorphs and anthroporphs





Fig.6.76 Various red and other decorative motifs added to f.3v. These include groups of short straight lines (some darker), variously sized triangles, linear stepped patterns, halved stepped-cross patterns, 'Cathach-style' motifs and various additions to zoomorphs and anthropomorphs (see also figs.2.57 and 2.60)



Fig.6.77 Various red and other decorative motifs added to f.114v. These include groups of short straight lines, variously curved lines added to features of zoomorphic heads, linear stepped patterns, cross motifs formed of lozenge-shaped elements, dotting to display lettering and also to interlaced zoomorphs

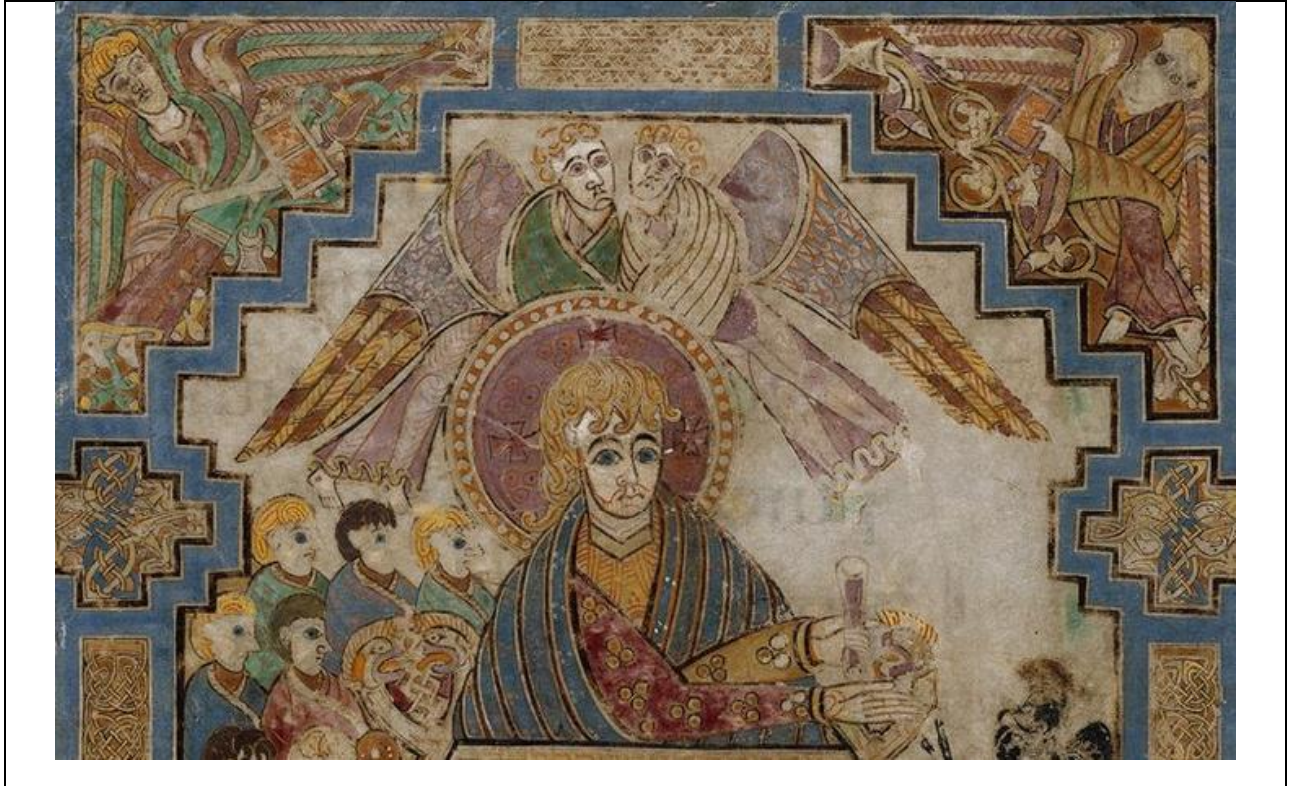


Fig.6.78 Various red and other decorative motifs added to the upper half of f.202v. These include hatched lines to the clothing and wings of the figures and to the crests of the zoomorphic finials. These also include dots to the feet and curved lines to the hair of various figures, and to the hair and hands of the central figure. Note also various other red marks to the central pair of angels and the circular motifs to Christ's halo

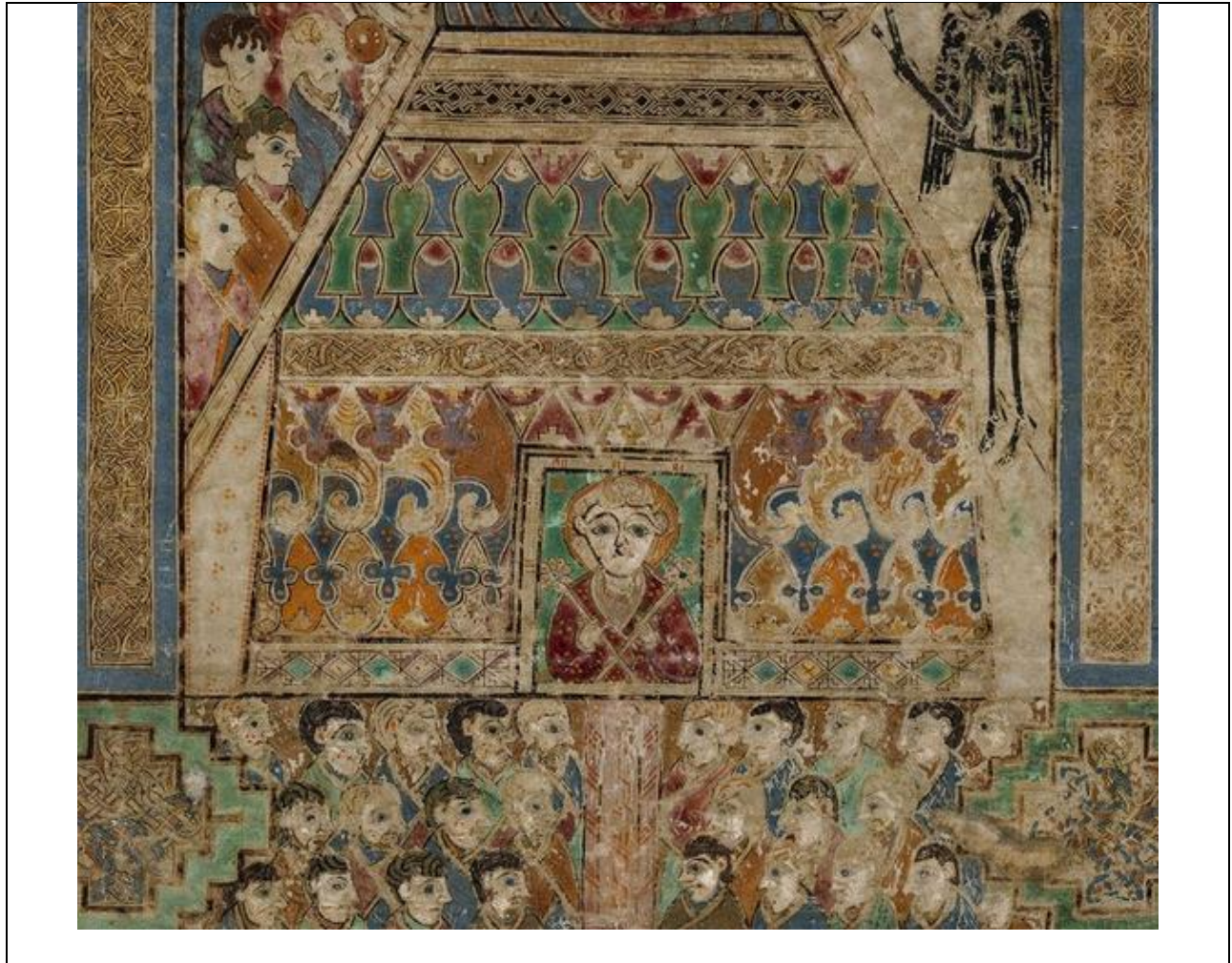


Fig.6.79 Various red and other decorative motifs added to the lower half of f.202v. These include groups of short lines to the doorway, diagonal groups of short lines in the rectilinear form below the doorway, simple cross motifs in the baseboard of the temple and linear stepped patterns in the ribbon-border defining the temple roof (these also occur in the centre of the rectilinear form below the doorway). The roof also has much added decoration including, curved lines, dots and triple dots (also on the figure in the doorway), simple stepped motifs and poorly executed red interlace motifs in the larger green shingles. There are also variously curved red lines to the inverted bird motifs on the temple facade and red curved additions to the hair and faces of many of the figures. The doorway figure has red lozenges at either side of his head and dots added to his pair of flabella



Fig.6.80 Various red and other decorative motifs added to the upper right-hand corner of f.203r. These include groups of short lines, stepped motifs and interlace to the ribbon-borders. Other motifs include dots, circles in the dotted decoration and the rectilinear finial at the upper right corner



Fig.6.81 Various red and other decorative motifs added to the mid-section of f.203r. These include groups of short lines (straight on the left, diagonal on the right) simple stepped motifs and interlace to the ribbon-borders. Other motifs include simple crosses (some with additions),

circles and dots, halved stepped-cross patterns (in the purple ground) and red over yellow lines to at least one zoomorph



Fig.6.82 Various red and other decorative motifs added to the lower section of f.203r. These include groups of short lines (on the left with at least one added triangle), linear stepped pattern (on the right), simple interlace (on the left) and lentoid motifs (in the middle) to the ribbon-borders. Other motifs include lentoid crosses surrounded by circles arranged in cross formations and 'outlines' inside some of the display lettering



Fig.6.83 Various red and other decorative motifs added to the lower section of f.292r. From the top these include fret pattern, various plain and equal-armed crosses, red marks and curves to some trumpet motifs, triple dots and 'outlines' inside some display lettering, halved-cross stepped patterns alternating along a zig-zag line, a red triangle, further simple crosses at spiral terminals, further triple dots and some dotting to one display letter, diagonal lines to the blue legs of the zoomorph various outlined shapes and further simple crosses and triple dots and also some sets of quadruple dots



No.1 f.62r (line 2) zone 7 C



No.2 f.62r (lines 9-10) zone 7 C



No.3 f.62v (line 2) zone 7 C



No.4 f.62v (lines 5-9) zone 7 C



No.5 f.62v (line 13) zone 7 C



No.7 f.63r (lines 8-11) zone 7 C



No.6 f.63r (line 5) zone 7 C



No.8 f.63r (line 13) zone 7 C



No.9 f.63v (lines 10-11) zone 7 C



No.10 f.64r (line 2) zone 7 C



No.11 f.64r (lines 9-10) zone 7 C



No.12 f.64r (lines 11-13) zone 7 C



No.13 f.64r (line 17) zone 7 C



No.14 f.64v (lines 3-4) zone 7 C



No.15 f.64v (line 10) zone 7 C



Fig.6.84 A sequence of initials between ff.62r-65v showing the addition of blue and green. This shows the beginning of a sequence of 101 pages with these painted additions which continues, with occasional interruptions, to f.112r (see also figs.5.302 and 6.14-no.4)

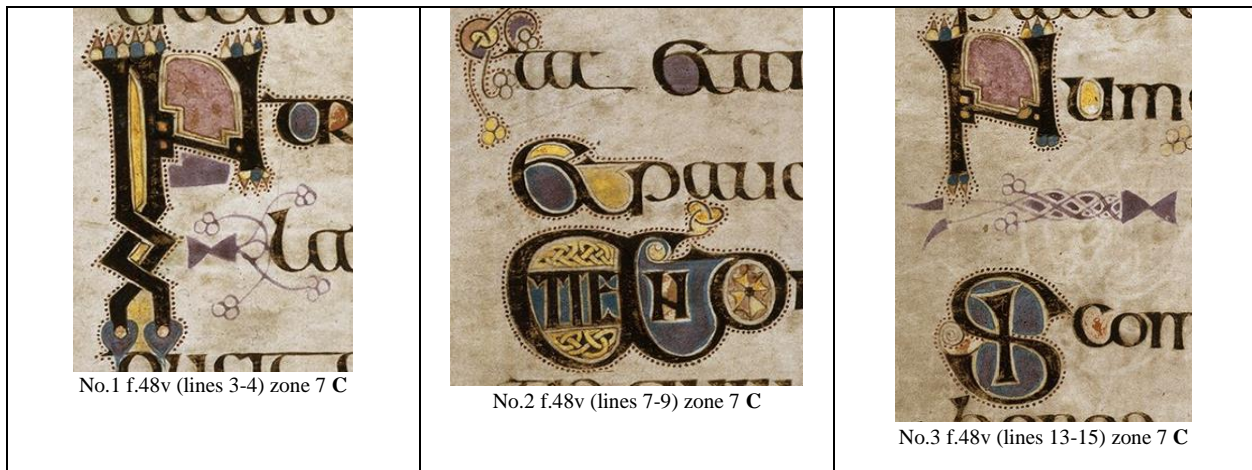






Fig.6.85 A sequence of initials between ff.48v-51v showing the addition of purple. This shows the beginning of a sequence of 26 pages which continues to f.61r



Fig.6.86 A cluster of initials that appear to have elements added as part of the proposed second campaign. Compare the linear interlaced terminals in no.2 with those on f.5v of the canon tables (fig.2.9). Also note the green colour similarly applied to the neighbouring pages as seen in fig.6.84



Fig.6.87 A further cluster of initials between ff.244v-245v (nos.1-4) that share some of the same slightly less precise painting as in the previous three illustrations. Nos 5-6 show some further related instances on ff.249r and 264r (see also fig.6.62-nos.3-4)



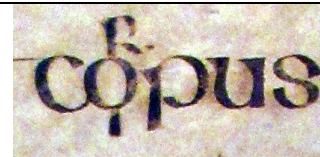
No.1 f.66r, (line 17) zone 7 C



No.2 f.261v (line 14) zone 15 D



No.3 f.82r, (line 13) zone 7 C



No.4 f.147v, (line 2) zone 7 C

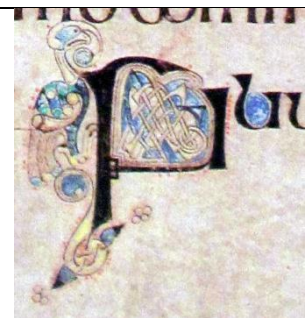
Fig.6.88 Nos.1 and 2 show initials with added letters. These seem to have been added as corrections where letters were omitted. Their appearance is consistent with the painted additions made in the course of the proposed second campaign. Although not painted, nos.3 and 4 are included here as they also appear to show letters similarly added as corrections within the text



No.1 f.62v, (line 13) zone 7 C



No.2 f.78v, (line 6) zone 7 C



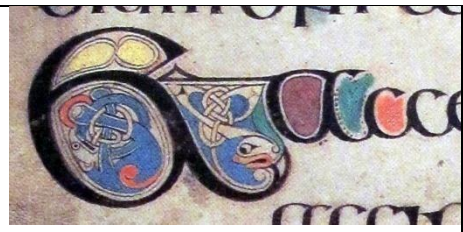
No.3 f.78v, (line 17) zone 7 C



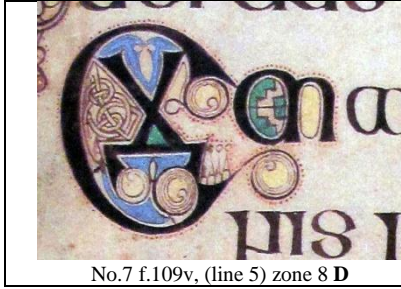
No.4 f.91v, (line 4) zone 8 D



No.5 f.91v, (line 14) zone 8 D



No.6 f.108v, (line 7) zone 8 D



No.7 f.109v, (line 5) zone 8 D



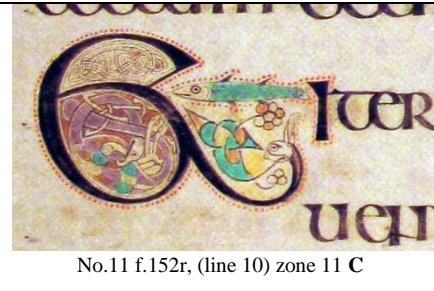
No.8 f.133r, (line 1) zone 10 A



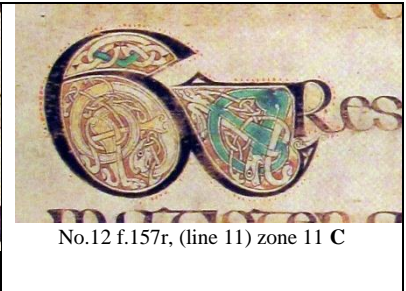
No.9 f.136v, (line 10) zone 10 A



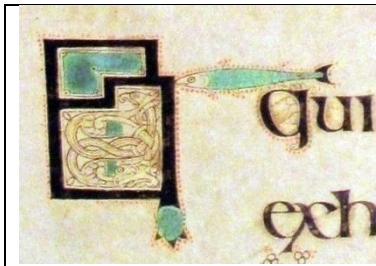
No.10 f.151r, (line 7) zone 11 C



No.11 f.152r, (line 10) zone 11 C



No.12 f.157r, (line 11) zone 11 C



No.13 f.159r, (line 15) zone 11 C



No.14 f.170v, (line 7) zone 12 D



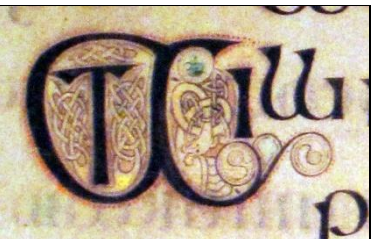
No.15 f.198r (line 9) zone 14 C



No.16 f.215r (line 9) zone 14 C



No.18 f.263v (line 11) zone 15 D



No.19 f.281v (line 9) zone 15 D



No.17 f.240r (line 5) zone 14 C



No.20 f.299r (line 14) zone 17 A

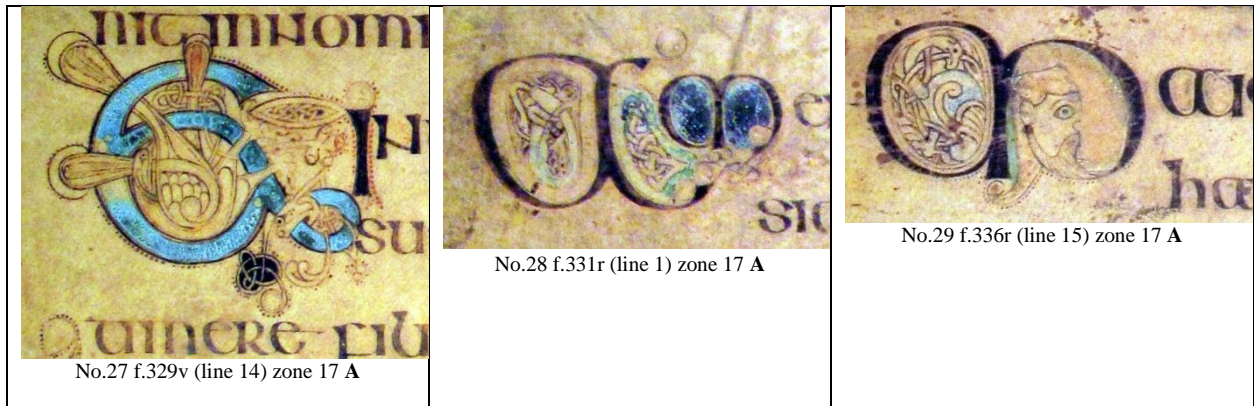
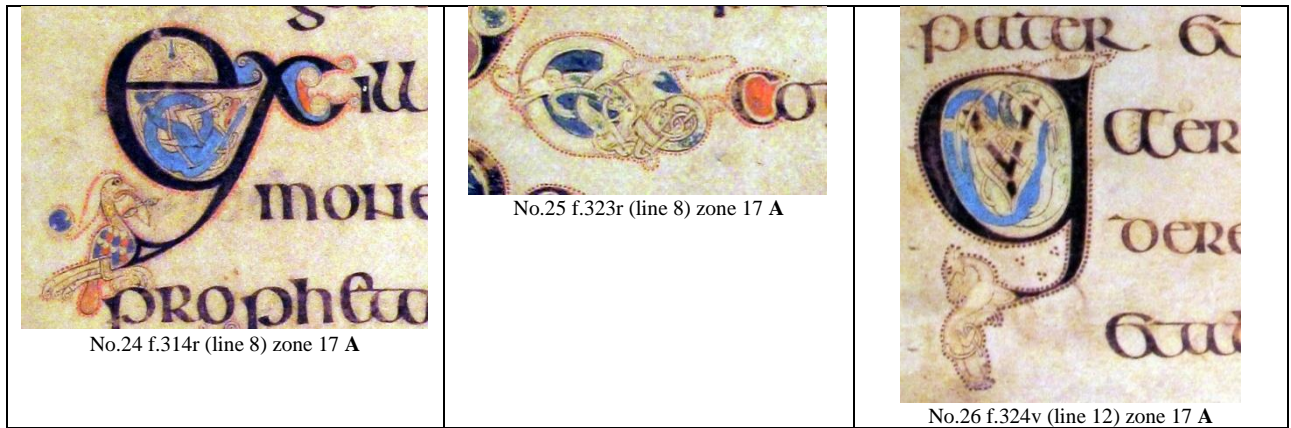
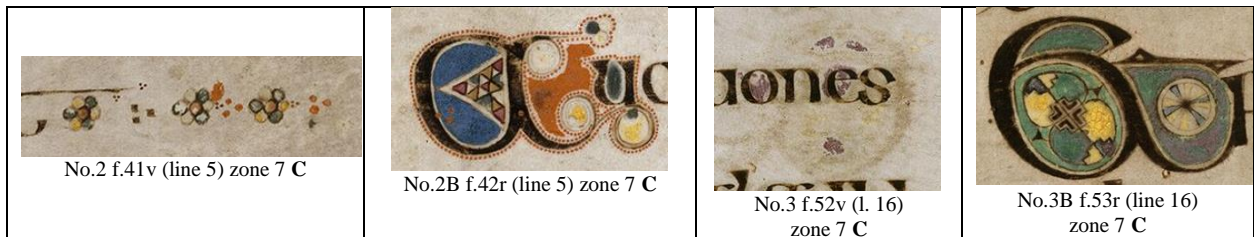


Fig.6.89 Instances where the painting of decorated initial letters seems to be incomplete



 <p>No.4 f.60v (line 17) zone 7 C</p>	 <p>No.4B f.61r (line 17) zone 7 C</p>	 <p>No.5 f.64v (line 3) zone 7 C</p>	 <p>No.5B f.65r (line 3) zone 7 C</p>
 <p>No.6 f.66v (line 2) zone 7 C</p>	 <p>No.6B f.67r (line 2) zone 7 C</p>	 <p>No.7 f.87v (lines 14-15) zone 7 C</p>	 <p>No.7B f.88r (line 15) zone 8 D</p>
 <p>No.8 f.89v (line 2) zone 8 D</p>	 <p>No.8B f.90r (line 2) zone 8 D</p>	 <p>No.9 f.99v (line 2) zone 8 D</p>	 <p>No.9B f.100r (line 2) zone 8 D</p>
 <p>No.10 f.102v (lines 9-10) zone 8 D</p>	 <p>No.10B f.103r (lines 9-10) zone 8 D</p>	 <p>No.11 f.114v (lines 10-11) zone 8 D</p>	 <p>No.11B f.115r (lines 10-11) zone 8 D</p>
 <p>No.12 f.114v (lines 11-12) zone 8 D</p>	 <p>No.12B f.115r (lines 11-12) zone 8 D</p>	 <p>No.13 f.117v (lines 14-15) zone 8 D</p>	 <p>No.13B f.118r (lines 14-15) zone 8 D</p>
 <p>No.14 f.131v (line 6) zone 10 A</p>	 <p>No.14B f.132r (line 6) zone 10 A</p>	 <p>No.15 f.131v (line 8) zone 10 A</p>	 <p>No.15B f.132r (line 8) zone 10 A</p>
 <p>No.16 f.132v (line 9) zone 10 A</p>	 <p>No.16B f.133r (line 9) zone 10 A</p>	 <p>No.17 f.135v (line 7) zone 10 A</p>	 <p>No.17B f.136r (line 7) zone 10 A</p>

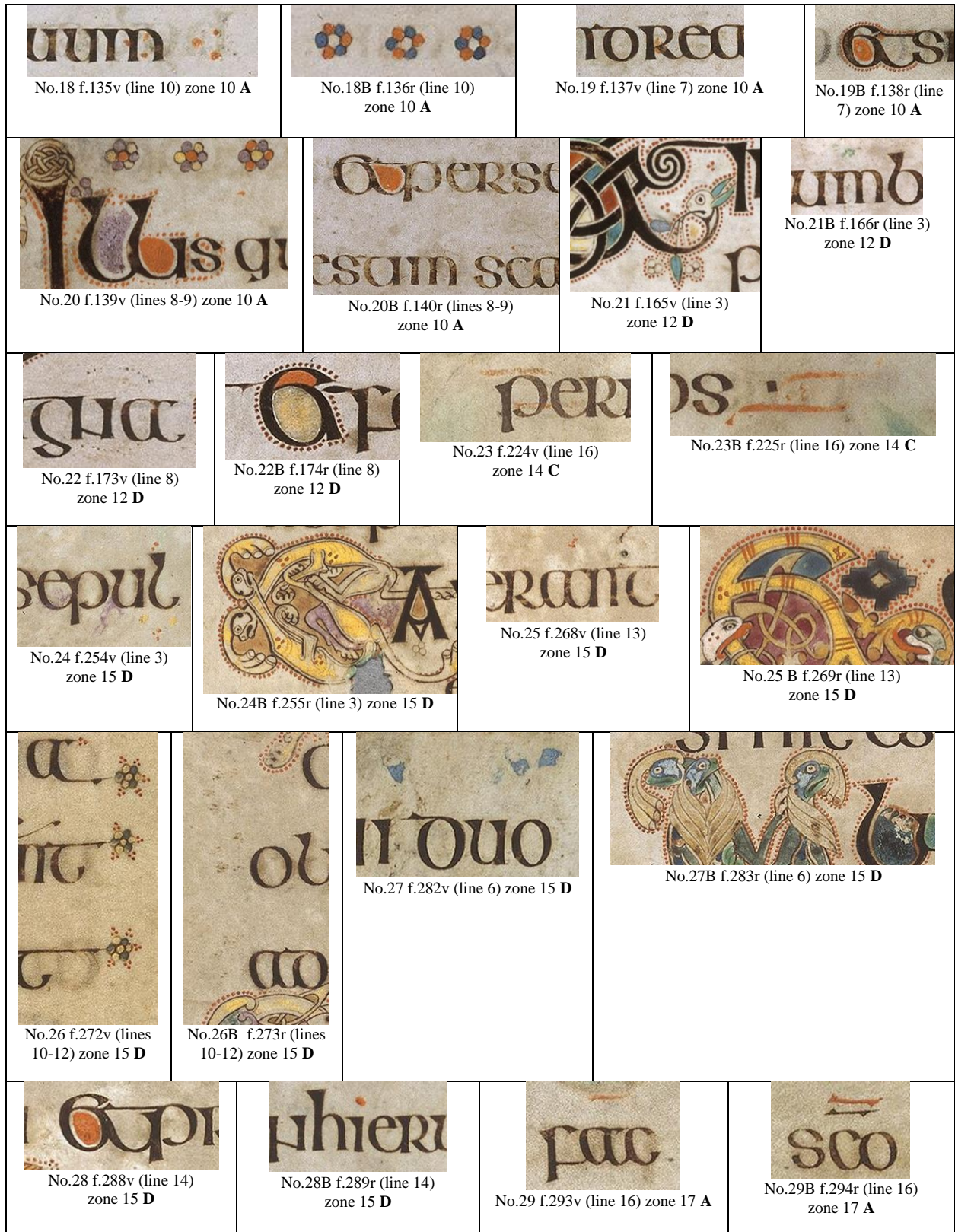


Fig.6.90 All instances of offset marks arranged in pairs as they occur across the openings