Ommer de construs Eathe tilns 7 tidelie plentes riturners has liteas biliners nel auditures Auncannes Domer de karrie latin in dus. Joure binufitas bra do cu oponadu de apelies in annuati tenecent in lo.ucione In net creativity Ofe 7 bui prerva de Aubineture lieute in eos cartis of netur. Eso caldein tres coares frates comachis ommuo relaran 7 i perui detas claman podrag opareis effossal scribes 7 leur l'imagna nerellitate mea lato per a inca 7 libratem

From the late 1180s, **royal scribes** became increasingly creative in embellishing their handwriting. Like the monastic scribes, they had complete freedom to do so. Some of the new elements were derived from cursive writing, in which scribes wrote in a more fluid way.

RS GD 55,

the 1 got be sour (p. 1001, Com, Bilion, Jell Gracom, provis Multis, Shud flat body coils abre two along aster sour plences a fuer me concilient and offernate to a late so only a cooling and the fuences and the apprendiation of the source of the place of the source of the place of the source of the place of the source of the place of the source of the place of the source of the place of the source of the source of the source of the source of the place of the source of the source of the source of the source of the the appendence of the source of the place of the source of the source

Joort. Unit apter portes Toor Toge he choil 7 Ediors? Jalo. Galor planel - fing are cooplile z bas saped med configuralle. dondaogen que Witte de veri ponce fear de pare orney de Boneb. - Olivo white So fermenter So toget De Okelfal. # pertal Sunfal find zonas propensit fuil. Tenend. A. 13 tibras - purdas - perudas elemole yday. a oibul AS planty Jent aufte prinepril. fei liber Leve plantine zbo noufice : Spour Saper pole With de berg poure er mole fact Teltar. Allus leprincio 120 de Til illa Translus =7 alis De bedebs pfas weilly. Wet Vister Vaplaning opt Se low erne mo. Wille Que Wet Sebelt. ME & mayor Wetty be bolton the plant Questing. And at ranger Day an comp



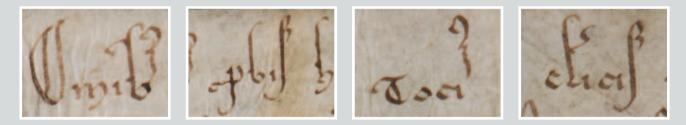
Charter of King William to Melrose Abbey (between 1189 and 1194)



Charter of King William to Holyrood Abbey (4 November 1203)



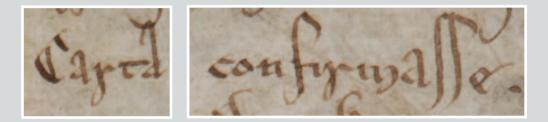
In these specific examples of cursive writing, the scribe has kept the pen on or close to the parchment as he wrote, rather than frequently lifting the quill.



There are a couple of features that this royal scribe was particularly keen on. The squiggle (or 'ruching') at the end of these words was a stylistic addition, derived ultimately from papal documents.



Normally in cursive writing, the straight strokes are curved or looped allowing the scribe to write more swiftly.

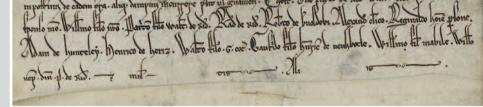


He also wrote the **r** in a single stroke with a loop at the bottom (e.g. in *Carta* and *confirmasse*). The consistency with which he did this suggests that, for him, it was not only a means of writing quickly but also a self-conscious feature of style.

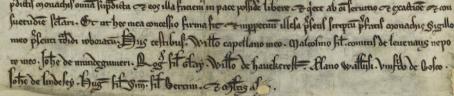
From the 1190s, **monastic scribes** began to use some of these features, and also embellished the handwriting of their charters in other ways, too. From this point onwards, all scribes used some creativity in their handwriting for charters. The examples below from Melrose Abbey show that within the same community in the same period there was flexibility in how elaborately scribes could write charters.



Value ouns planes = her ad too Domas or Colouild googh dode ; bide plane alered und after matur do. 7 oche sor addueduu Witte Bagun govers 7 omnut directory anoy. of their dunne mor 26 dunnals dand and addueduu Witte Bagun govers 7 omnut directory unoy. of their dunne mor patients was dunnan in 7 boden more ut en dungnade quarte addreal dystin do dan de don like 7 gore patients und dunnan in 7 boden more ut en dungnade quarte addreal dystin do dan de don like 7 gore source of patients of goo 5 boden none ut en dungnade quarte addreal dystin do day de don like 7 gore patients ad annan in 7 boden more ut en dungnade quarte addreal dystin do day poor on the 7 dore source of patients of goo 7 boden none ut en dungnade quarte addreal dystin do day poor addream for anno 7 one dunnan in 7 boden more ut en dungnade quarte addreal dystin do day poor addream for anno 7 one dunnan is 6 boden none ut en dungnade quarte addreal dystin do day poor addream for anno 7 one dunnan is 6 boden none ut en dungnade quarte addreal dystin do day poor addream for anno 7 one for a one for a or for or or or of dug Bay loose bar or or one for addream for addream for addream for addream for addream for a day of the addream dug bar or one like addream for a day and the day was addreamed addreame Vuull eette filut pleut feupen undur fut audennis walkut fit ilan Sene feald dur Ber Seone Sate Hour unudral una qo ego housen der z part ette z marie ger sonalti de oschos uotes pude ? dubia qua go goenta i Carea walt dur mer dara ayonadul de oschos dur declanda fu dla pre fete in carea ub dud dual me loge ta lands z de haldres de paltura forelte . dolo era hoe qo ibi unu carrents z ferenard ormee. In hoe unter uno clari expine z del osonadus pleut pude . Concellugit planda onachi ous landa de haldres ta un fo reta mea fort er a del osonadus pleut pude . Concellugit planda onachi ous landa de haldres ta un fo reta mea fort ere a del onare pre flumine de in z roma forelta mea do mento form qo est ende und fine fete ad annou sonados pleut pude . Concellugit plant osonachi ous landa de palenda z hudu un eade forelta allione pecoza fina gere undium form forelta mea do mento form qo estar genere s hoe eru un arburno ayonados pleuta que entre nour prio fultine . O oucelle era es uti un fore for the un antit, dihantel z underaribus que the done zo plando pleue space adont need forelte entre forelte un omit, dihantel z underaribus que those and meane receptive for sonado po los for forelta hoe or un de comili nee alugi alu illou audonence : uenabure pacetes adont need forelte une endo forelta hoe eru illos odonn non guenne nee illos and geredure de our de comit deo se placet or unador meato forelta hoe eru illos odonn non guenne nee illos and geredure forelto es placet or prior forelta hoe eru ello sodonn non guenne nee illo and se produce z forellous merunit we aunerzation de de to com eelle z hae mea carea of umane. Go quite z herdes z fuerellous merunit he annerzation de defender



Charter of Isabel, wife of William of Ryedale (late twelfth or early thirteenth century) Charter of Thomas de Coleville (between 1214 and 1219)



Charter of Walter son of Alan, Steward of Scotland (between 1208 and 1241)

It is clear that, when writing charters, monastic scribes could adapt their normal handwriting in ways that were limited only by their own skill, creativity and ambition. When they did so, they often showed an awareness of documents written by royal scribes.

This has the potential to offer a new perspective on the growth of royal authority. We can begin to see this not simply in terms of institutional developments, but in how non-royal scribes looked to the king in an abstract way when thinking about property rights as they wrote charters.

Ommer go opating Oathe tilug 7 tidelie plante rtuturs has hitras biling vel audreurs Auncany

loudone tum orarcari duari lato p tra de berboe 7 val prerra de Aubneture have m cop cartis ora netur: Ogo caldem tres orarcas plans oromaches omme relaram 7 perui decas daman p doragina orarcis ell'hugop quas se oromache limul 7 lem 1 magna nerellitate mea lato p tra mea i libeatem ponenda in paramerit: vnide 7 Ego 7 beredes mea 7 luccellores mei bue deca damacom pdeari tum orarcarit 7 ome boies plans, monaches i perui i paratizaber dorar fina damaco tima los flabhs, polin