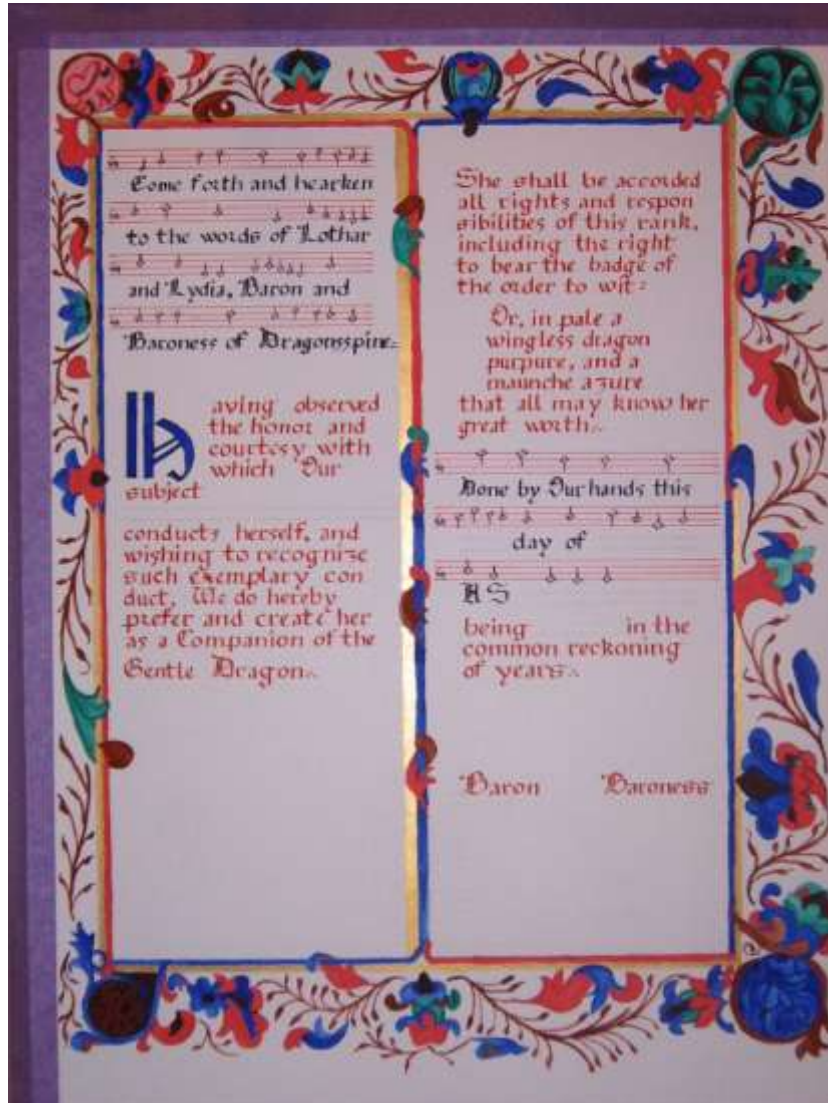


A Gentle Dragon Scroll Blank  
Based on the  
Ranworth Antiphoner



A Project for Queen's Prize Tournament  
October 13, 2007  
A.S. 42

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## Why this project?

Since moving to the Outlands and gaining contact with other Spanish personas, I have been concentrating on learning more about the things that would have been common in 1496 in the kingdom of Castile, Constanza's homeland. One of the key things I wanted to learn was how my persona would write. Last year our then baronial scribe, showed me the Spanish Round Gothic Hand in Ralph Douglass's book, Calligraphic Lettering with Wide Pen and Brush.

I have done a few scrolls in this hand, but wanted to do something that would really show off the beauty of this late period hand. I didn't have an assignment, but had several ladies in mind as inspiration when I chose to do a blank Gentle Dragon scroll.

Being a novice scribe, I chose to use modern materials in order to evoke a period feeling piece of art.

## Material Specifications:

Ground: 140 lb. Arches Hot Press Paper

Paints:

Reeves brand Gouache tube paints in the following colors -- ultramarine, burnt sienna, burnt umber, emerald, and the pink was a 50-50 mix of brilliant red and white. The resulting pink was again mixed with white to create the lighter pink in the upper left corner.

I also used a generic gold paint for the gold work on this scroll. I have, unfortunately, lost the label for this paint as it was purchased for a previous project. It was labeled acid free, and I did perform a light fastness test at the time of purchase.

Inks:

Speedball Super Pigmented Ink in both Super Black and Scarlet Red.

Other materials used:

Red Micron Tech Pen, size 08.

## Spanish Round Gothic Hand



Mr. Douglass found this script in the manuscripts of the colonial Southwest and in Spanish documents of the same time period<sup>1</sup>. This places it many years outside of the time I wish to recreate, but I believe it to be the same hand as found in antiphonals of the late 1400s and early 1500s.

Based on the sample page to the left<sup>2</sup>, I believe that this script, or at least a precursor, existed in Spain earlier. There are several letter differences from Spanish Round Gothic that are seen on this page. For example, the long s is used and the capitals here are different.

This was probably used as an ecclesiastical script. Another issue in using this hand is that Ferdinand and Isabella introduced the printing press to Spain, from Germany, around 1473, with the first book being printed in 1474<sup>3</sup>. Antiphonals and processions began to be done on printing presses after this time so this could be a script for the press instead of for handwriting.

## Antiphonals

Antiphonals consist of prayers to be spoken or sung alternately between a priest and a choir. They are generally for the offices of the Church. The page of the Ranworth Antiphoner that this scroll is based on is for the mass of the Nativity<sup>4</sup>. The Ranworth example is 285 pages on vellum and is one of two surviving antiphonals from the 1400s<sup>5</sup>. It includes 19 miniatures. It measures 52.7 cm by 39.4 cm.<sup>6</sup> Here is a picture of the Ranworth Antiphonal, folio 22, the right hand page.



### Construction Notes:

The first step in designing this scroll was to figure out the dimensions to use. Since I didn't have the original to look at, I printed out the .JPEG on letter size paper and measured it. I then had the original dimensions from the website and the dimensions of what could be printed off my printer. I could then divide them to obtain a ratio.

One problem to be overcome was that the .JPEG is taken of the page still in the book when it was opened to that page. There was a portion of the page that could not be seen. I took the ratio from the vertical and used that to determine/approximate how much was not visible.

A second problem that I chose to overlook was not knowing if all of the vertical was visible in the .JPEG. There is only a small sliver of background showing in the upper left corner. I chose to hope that I had a full picture because there is such a large white area at the bottom of the page.

Original Piece: 52.7 x 39.4

Print Out: 23.4 x 15.5

Ratio =

2.25 Vertical

2.54 Horizontal

Item	Print Out	Scaled Up	Used
Top Border	1.3	2.93	3
Bottom Border	1.6	3.6	3.6
Left Border	0.6	1.35	1.4
Right Border	1.8	4.05	4.1
Left Column (h)	18	40.5	39
Left Column (w)	6	13.5	14
Right Column (h)	18	40.5	39
Right Column (w)	6	13.5	14.1
Top Margin	0.4	0.9	1
Bottom Margin	1.9	4.28	4.3
Right Margin	0.4	0.9	1

These are the numbers that I obtained:

Based on these numbers, I then marked out the margins of the page and the bars and columns that would be filled in. I also drew in the leaves, flowers, and corners lightly in pencil. At this point, I

was ready to start painting. I worked around the scroll from the bottom, counterclockwise, adding a single color at a time allowing several hours of drying time between each color.

The blue and green lent themselves well to shading by adding very light layers of paint to build darker areas. The pink was such a thick color that it had to be toned down and highlights added in the corner section. The burnt sienna vines were the last portion of the border to be added and were done strictly freehand. The bars were painted with a size 2 flat brush, but everything else was painted with a size 0 round brush.

When it came to adding the music, I was asked to consider being able to actually sing the piece. Since I do not read medieval music, I chose to use a piece of music from the time that is still sung today with virtually no changes. A friend provided me with a copy of Veni, veni emanuel on which to base the music. The issue I ran into here was that the piece I was using for inspiration used 4 line staves rather than the modern 5 line and appeared to be all F and C clefs.

While many of the Spanish antiphonals that I found online did use 5 line staves, I opted to use the 4 lines as they were. Knowing from old music classes that the clefs were originally just decorated letters marking the lines, I simply penned a G on the second line and ignored the top line because it wasn't used in the arrangement of the music anyway. The staff lines are 3mm apart and drawn with a red technical pen. The G and the notes were penned with a Mitchell nib size 6 (.75mm).

I had to switch the opening of the Gentle Dragon text to one found on the Dragon's Blood text in order to make it scan correctly for singing. I used the verse of Veni, veni emanuel for the opening and the chorus for the closing of the scroll. The center part of the text is to be spoken.

All text was penned with a 1mm Brause nib.

### **What I Learned:**

These things may seem basic, but I am still learning scribal arts so these are things I had to learn by trial and error.

1. A white art eraser will erase a top layer of my Speedball ink.
2. While Arches Hot pressed paper is much nicer to paint on than Pergamenata, it was much harder for me to do calligraphy on. The Bristol Smooth paper that I used on my last project was easier for both painting and writing.
3. I still don't fully grasp the concept of shading as I was unable to accurately reproduce the beautiful flowers from the original page.
4. There's a lot more to doing scrolls than "See It. Make It. Present It."

### **Endnotes:**

1. Douglass, p. 53
2. As is the nature of the Internet, the URL for this .JPEG has been taken offline. However, there are any number of similar examples to be found by doing an image search of either "Spanish Round Gothic" or "Spanish Antiphonal". The University of Colorado seems to have quite a selection online right now.
3. Ruiz, Teofilo F. Spanish Society 1400-1600. p. 259
4. [http://en.wikipedia.org/wiki/Ranworth\\_Antiphoner](http://en.wikipedia.org/wiki/Ranworth_Antiphoner)

5. <http://www.broadsideparishes.org.uk/bspicons/manuscript.htm>

6. Found online through Google Books search in an excerpt of Inward Purity and Outward Splendour, by Judith Middleton-Stewart. She references P. Lasko and N.J. Morgan's book Medieval Art in East Anglia, 1300-1520.

### Photos of the Scroll in Progress:

