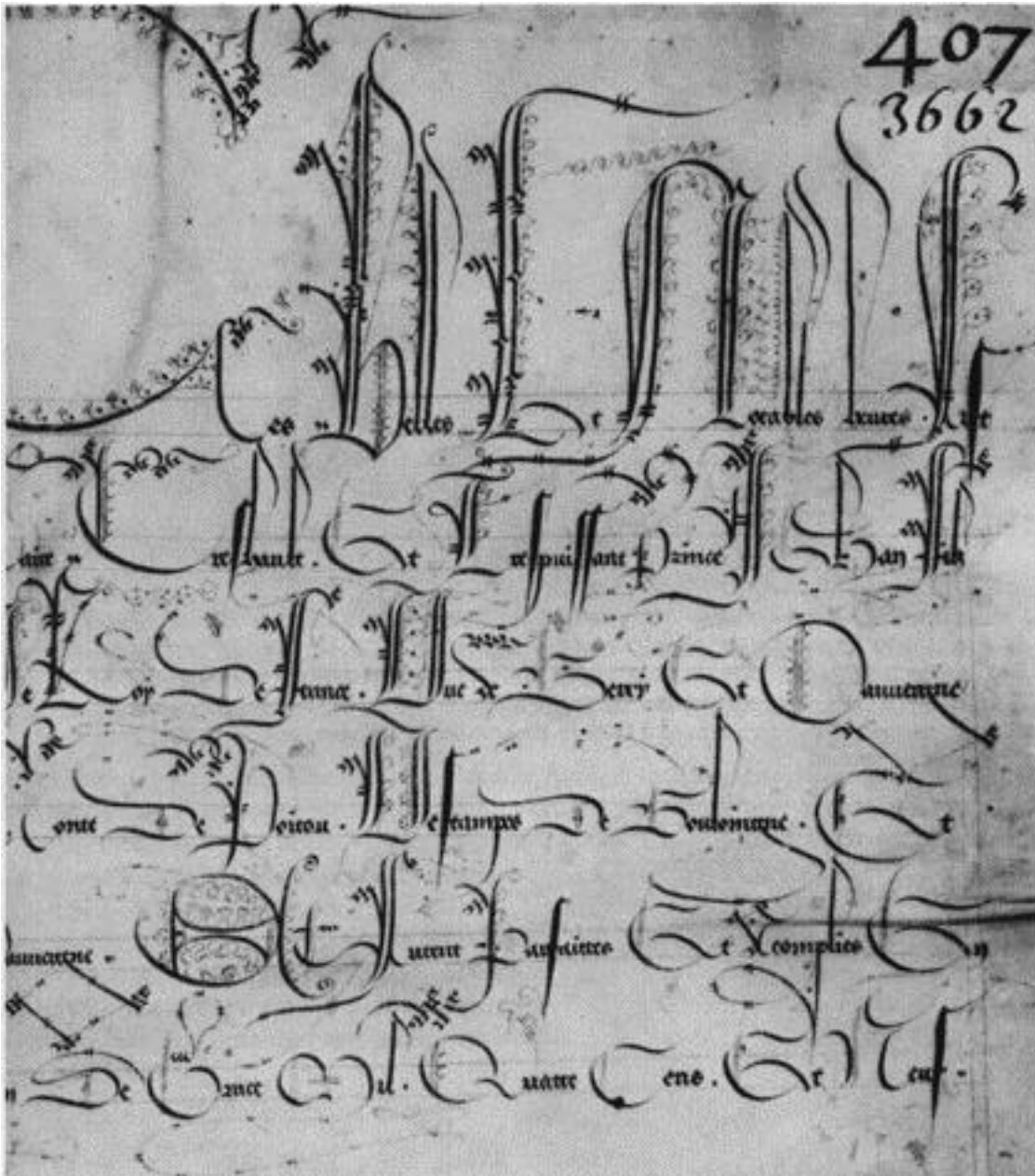


Part 1 – Exemplars of the “classic” cadel style

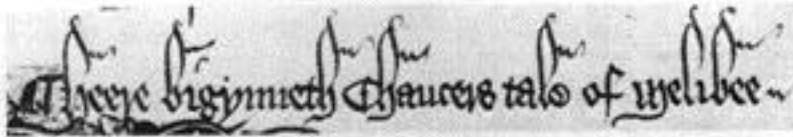


Jean Flamel: Flamel was the secretary to the Duc de Berry around 1409. Due to his position and prominence as a known calligraphic master, he had a very influential effect on fostering and developing the cadel as a decorative style in formata-style “chancellery hands.” Notice he uses cadels extensively throughout his texts where each cadel is unique to itself. His cadel forms take up a lot of room (note the extreme line spacing), and the overall effect is very decorative. Flamel incorporated a lot of vine-like and other thin-line decoration, as well as using the diamond-like decoration which is the distinguishing feature of all cadel forms. (Drogin, p. 161)



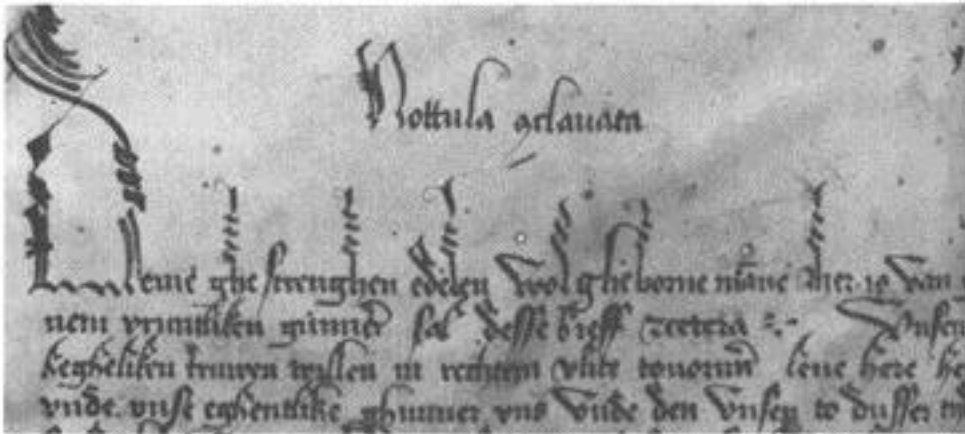
Bodleian Library Ms. Ashmole 798, attributed to Richardus Franciscus. These are still “classic” cadels, but the scribe here has his own signature decorative elements different from Flamel. Whereas Flamel liked to do ascender and descender decoration on his miniscules, Franciscus restricts his cadel-form decorations to mostly his capitals. He does do some thin-line, but nor vine-like decoration. His diamond-like forms are as cadel-like as cadels get. (Drogin, pp. 162-163)

Part 2 – historical evolution of cadels



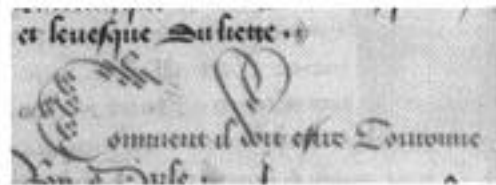
Ellsmere Chaucer 1410

“heere begynneth chaucers tale of melibee” Good example of ascenders that came into use with cadels capitals. This is the same style as was used by the examples by vom Hagen. Note descenders are not at all prominent. (Drogin, p. 157)



vom Hagen 1400 *Nottula Conclavata*

these are a good example of the type of miniscules typically used with cadels, ie a gothic littera bastarda. The ascenders are prominent throughout the entire manuscript. The form of cadel here is simple and not as striking as the later, more evolved forms which follow. (Drogin, p. 66)



1475-1500 Ms. Ashmole 764 Bodleian Lib

the capital cadels here are more developed and elaborate. There's none of the previous crudeness. Note that the ascenders also are more evolved here compared to the previous three early 15th C examples. (Drogin, p. 160)



mary of burgundy late 15th

there are not a lot of fancy ascenders and descenders in this manuscript – they appear only at the top and bottom of text blocks, or along the sides of text blocks. Note that some of the letter forms are showing celtic knotwork-like flourishes in ascenders and descenders. Note that this is one of the few examples that has an extensive of mix of artwork and cadel forms – usually cadels appear without artwork. (Master of the Mary of Burgundy Hours)



Tagliente 1524

The cadels here are a lot more decorated. These appear with rotunda, not bastarda, miniscules. This is one of the first occasions that cadel forms appears throughout a text block. Ascenders are prominent – descenders are still pretty undeveloped here. Note that some of the decoration associated with the cadels has a strong Lombardic character. (Miner, p.85)

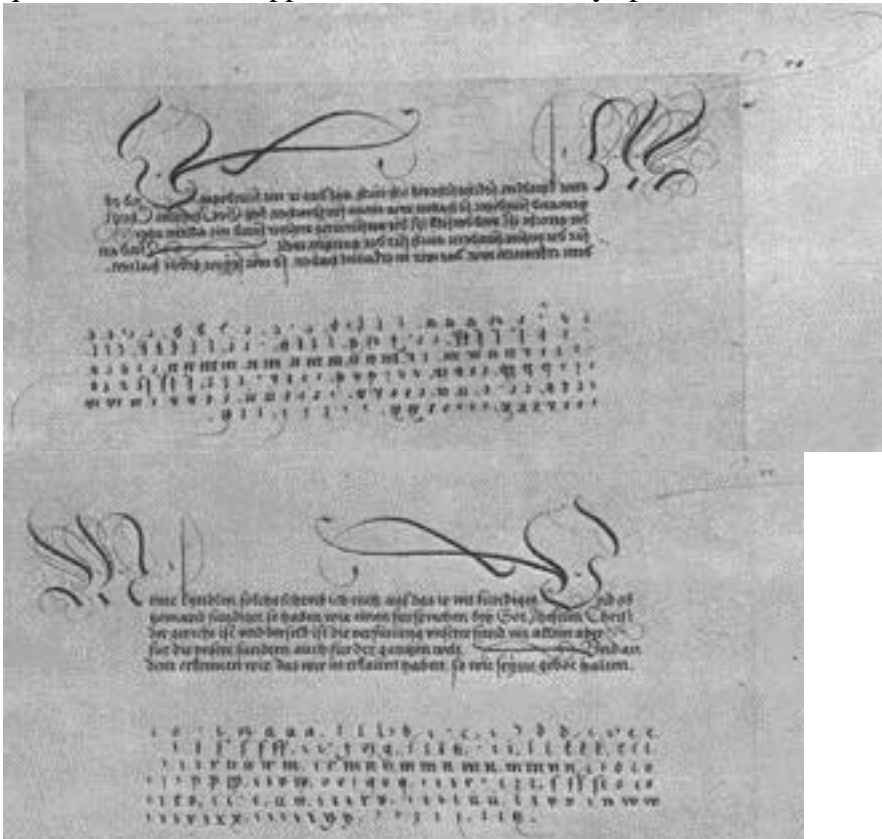


papal bull 1537 There is an extraordinary amount of decoration here on something that's a chancery document. There's only one true cadel on the page. Note the miniscule at the bottom of the page is a rotunda. (Miner, p. 82)



palatino 1540

Again, cadel forms are throughout the text block. Also, the descenders are now more evolved compared to earlier examples. The scale of the letters is more in line with the spacing of quadratus hands as opposed to the more widely spaced bastardas and rotundas. (Drogin, p. 85)



Neudorffer the elder 1543

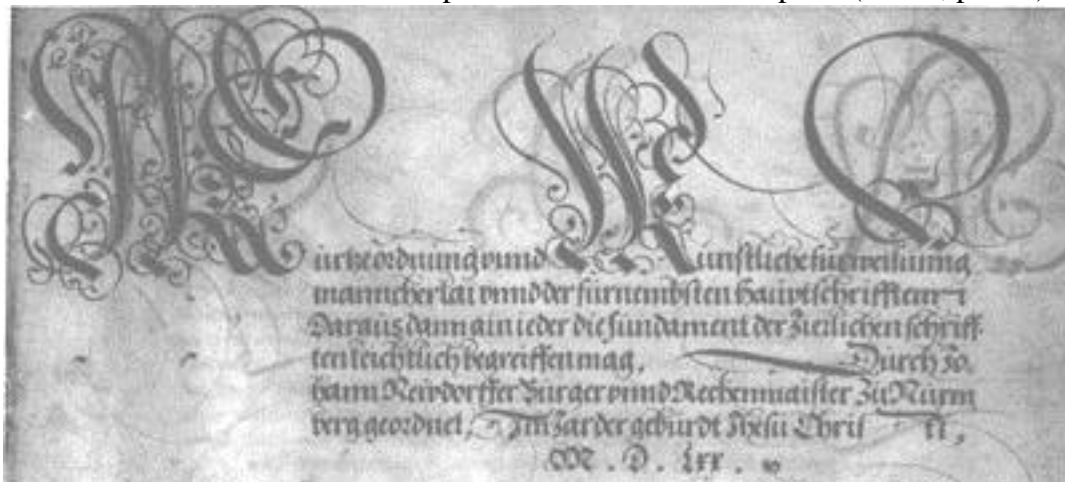
These two pages were done by Neudorffer as mirror images for the convenience of printers needing examples from which to cast type. As a printing press hand, there are not any

elaborate ascenders and descenders. There is only one cadell-form capital in the body of the text (excluding the two big cadels at the top of the pages). (Miner, p. 96)



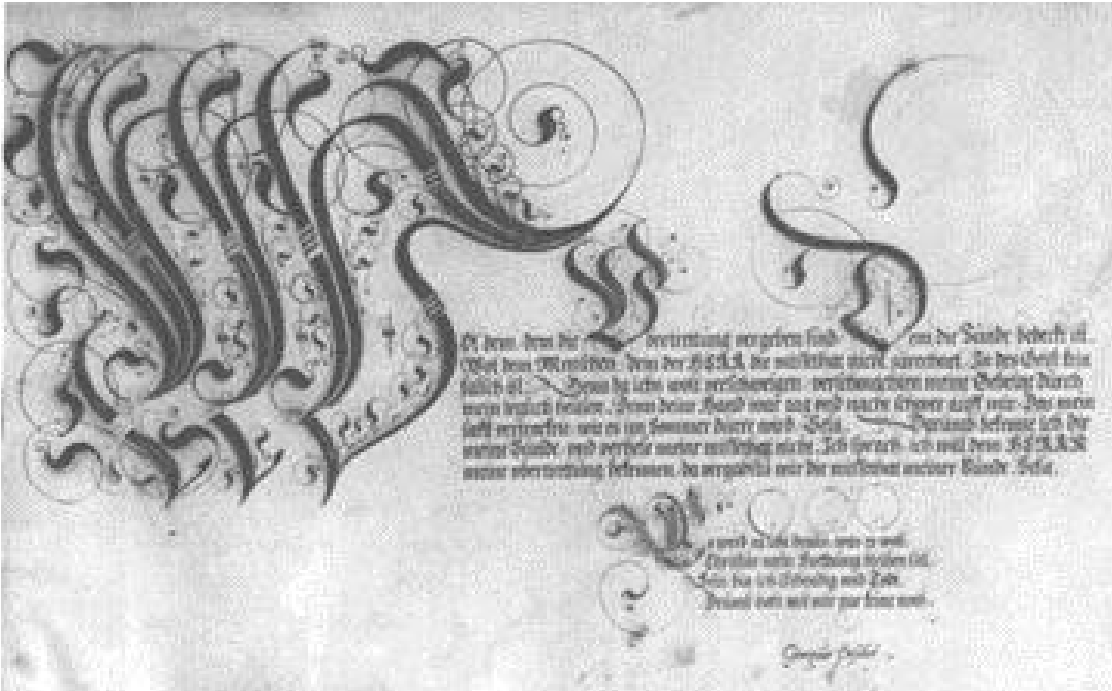
de Beuchesne 1570

Note this cadell appears with Renaissance “humanistic italic” hand. This is from a book titled *A Booke Containing Divers Sortes of Hands*. There isn’t a whole lot of decoration of ascenders and descenders here. Note this cadell also has an “artwork” decoration inside of it. Note the fimbriation of the main penstrokes on the cadell capital. (Miner, p. 114)



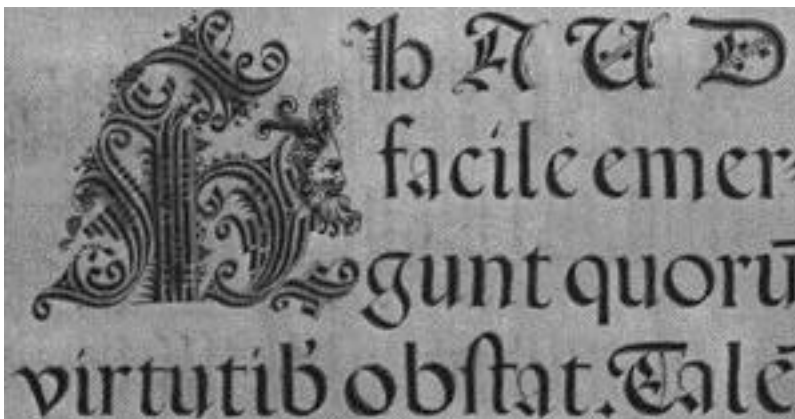
Neudorffer the younger 1575

Compare these to Neudorffer’s father (Neudorffer the elder). Compared to his father’s work, the main body of the cadell is similar, but he adds a lot of decoration as well, and like de Beuchesne, he uses fimbriation. There is also cadell-form style decoration of the miniscules in the body of the text. Note the German in a proto-fraktur and the Latin Classical Magiscules at the bottom of the page. (Miner, p. 99)



Peschell late 16th C.

Peschell is reminiscent of Neudorffer the younger, but his style of cadel magiscules is different – the decoration does not include fimbriation but is much more elaborate (for example the E which starts the second paragraph). (Miner, p. 99)



Italian writing specimen book 1580-1590

Note the rotunda. Again the decoration on the cadel is more decoratively evolved, including the “artwork” face actually incorporated into the body of the cadel. This is also another example of fimbriation on a cadel, but the text itself shows no elaboration whatsoever, with the exception of some subtle fimbriation. (Miner, p. 91)



Scottowe 1592

Here's a late Renaissance, elaborated italic hand with a highly elaborated cadell. The decoration on the cadell is reminiscent of vine-like forms. The miniscules show decorated ascenders on the top line only and elaborated descenders on both the top and bottom lines. Note the simple border down the right side of the page. (Miner, p. 115)



Billingsley 1618

Another example of thin-line decoration of ascenders and descenders. There is also a great deal of thin-line decoration on the cadell magiscules as well. (Miner, p. 116)



Cocker early-mid 17th C

Cadels with copperplate. Though we're now out of period, it needs to be noted that cadels start in period and persist through the 17th C – truly the mark of a distinguished and popular calligraphic style. The first line reads “have evermore in remembrance” (sic). Note at the bottom of the page that the copperplate has elaborated ascenders and descenders – just like all of the previous hands used with cadels. This has more of the “vine-like” style of decoration on the big cadel capital. (Miner, p. 118)

Part 3 – doing cadels

alright scribes – fire up your pens...

- a. spacing for the diamond-like cadel-forms
- b. thin-line forms
- c. vine-like and lombardic forms
- d. ascender styles
- e. descenders styles
- f. “artwork” decorations

(The next four pages were copied out of Drogin – they are omitted from the webbed class notes due to copyright concerns. These omitted pages showed the hands that go with cadels, ie quadratus and batarde [aka, gothic blackletter and bastarda], as well as construction tips on making cadel flourishes. If you don't own a copy of Drogin, and you do medieva callig, getting a copy is highly recommended. Drogin is available from Dover for not much money.)

References

- 1) Bodleian Library (Oxford U.) and Alexander, J., 1970, *The Master of Mary of Burgundy : A Book of Hours of Engelbert of Nassau*, George Braziller Inc., ISBN 0-8076-1332-0.
- 2) Drogin, Marc, 1980, *Medieval Calligraphy: its history and technique*, Dover Publications, ISBN 0-486-26142-5.
- 3) Miner, D.E., Carlson, V. I., and Filby, P. W., 1965, *2000 Years of Calligraphy*, Taplinger Publishing, ISBN 0-8008-7919-8.