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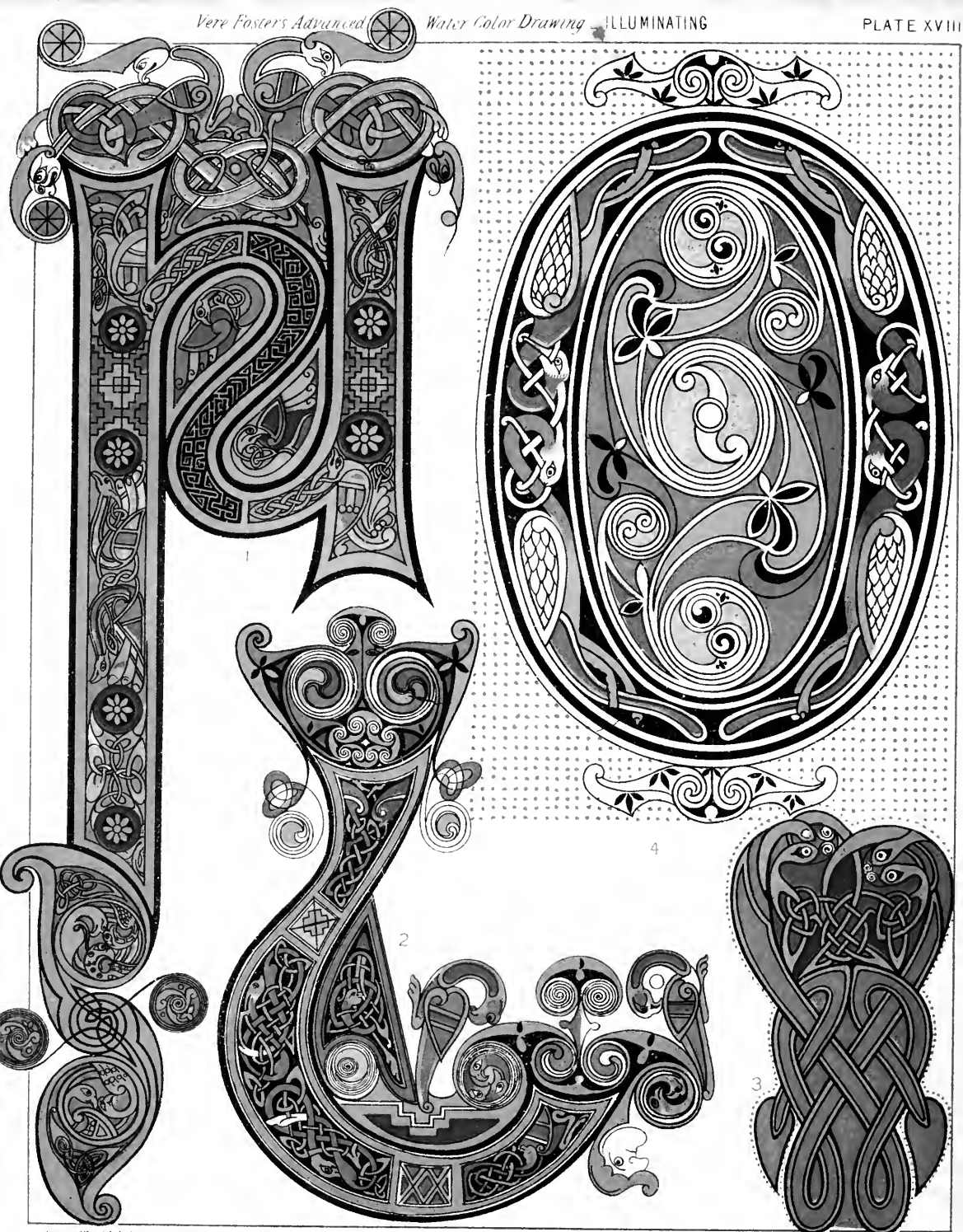




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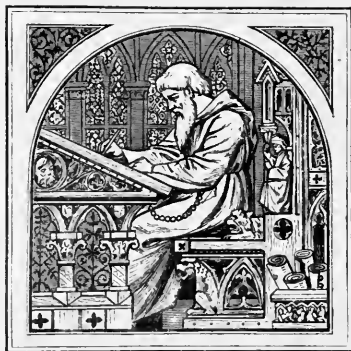
# *A Practical Treatise*

*On the Art of*

# ILLUMINATING

With Examples, Chromographed in Fac-simile  
and in Outline, of the Styles prevailing at different Periods,  
from the Sixth Century to the Present Time

*By Marcus Ward, Illuminator to the Queen*



*Omnia diligentia subjiciuntur*

**London**

MARCUS WARD & CO., CHANDOS STREET, COVENT GARDEN, W.C.

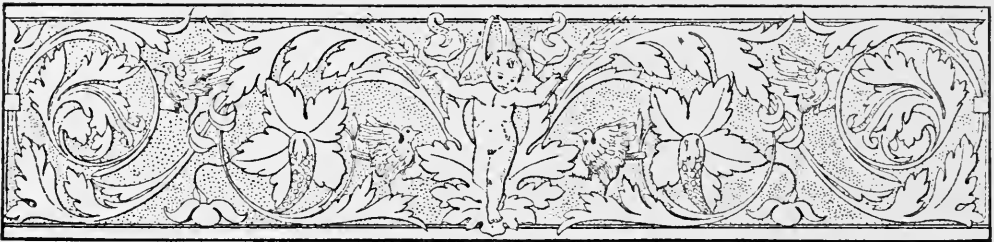
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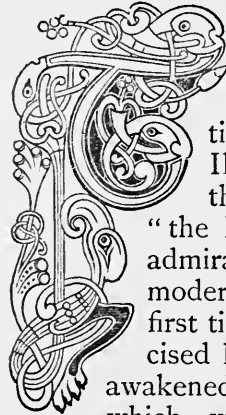
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# ILLUMINATING.



to the Middle Ages—the fruitful mothers of constructive and decorative art—we owe, if not the invention, at least the culture and development of the art of Illuminating. The perfection to which it was carried in those times, which it was so long the fashion to mis-name “the Dark Ages,” excites the astonishment not less than the admiration of every beholder who is imbued with even a moderate share of artistic feeling, when he contemplates for the first time a mediæval MS. on which the illuminator has exercised his inventive power, skill, and industry. The sentiment

awakened by the curious and beautiful production of the pencil, which, with the hand that guided it, has for centuries been mouldering in dust, is akin to that with which the wonderful structures of the same period are surveyed—the gorgeous palaces, the solemn temples and monumental crosses—designed by contemporary artists, and executed by contemporary hands. It may be viewed with less awe, but with almost equal solemnity and admiration.

The revival of the art of Illumination, which has recently taken place, is an important contribution to the refined civilization of our age. It is the resuscitation of a long neglected source of beauty and enjoyment, and adds a new and exquisite pleasure to the many which the present time affords.

The nature of the work to which these pages are intended to serve as an Introduction, does not require, nor does the space to which these observations are limited admit of any account, however brief, of the history

of the art. We refer those who are desirous of cultivating it more extensively to the excellent works of Owen Jones (to whose pure taste Decorative Art in England owes a deep and lasting obligation), and of M. Digby Wyatt, Henry Shaw, Noel Humphreys, and W. R. Tymms, who have led the way in the revival of Illuminating; and also to those useful hand-books on the art published by Messrs. Winsor & Newton, Rowney & Co., Reeves & Son, Barnard & Son, and others.

It is absolutely necessary before beginning to practise Illuminating that some proficiency in drawing and the use of colors should have been attained, without which the efforts of the beginner may end in disappointment or failure, drawing being the basis on which all excellence in this art is reared. We would call the attention of all who desire to cultivate this or kindred branches of the fine arts to the opportunities afforded by schools of art—now happily established in nearly every important town in the kingdom—for acquiring a sound knowledge of drawing and design. Those who have not such facilities within their reach, may derive the preliminary knowledge required by a careful practice of the examples in *Vere Foster's Complete Course of Drawing*. Of these, the examples in Freehand Ornament (Part vii), and Flower Drawing (Part viii.), with accompanying instructions, will be found most suitable for the purpose.

In this utilitarian age, when there is such demand for skilled labor of every kind, and so many fair fingers pining for lack of congenial employment, we would call attention to the art of Illuminating as a study specially suited to develop the faculty of design, and as a means for the acquirement of a proper knowledge of the principles of decorative art. It offers ample field for the development of these powers, possessing, as it does, sufficient interest in itself to engage strongly the attention of the student; cultivating the eye, and refining the taste in all that relates to beauty of form, color, and arrangement; imparting, at the same time, a facility of execution in handling the materials, which is equally valuable. As Illuminating includes within its practice designing of every variety of subject, as well as the study of the treatment of colors, those who are sufficiently skilled in the art can have little difficulty in turning their talents to profitable account in any of the many branches of the fine arts, for which these requisites are essential.

There is nothing in the whole range of the Illuminating art of the Middle Ages—admitting the high excellence of the best examples—that the pains-taking student may not equal, or even surpass, whether purely artistic or merely decorative, by diligent application to its study; even the skilful manipulation of the old Celtic illuminated MSS.—the result of long continued and careful practice—may be attained, with comparative ease,

by the student of to-day, who has not the difficulties to contend with which beset the early illuminators.

Though, to the beginner in the practice of Illuminating, the path may seem tedious ere proficiency is attained, none need be disheartened on that account. There is no royal road to excellence of any kind. Each work carefully executed will be a step in advance, and, if the drawings are preserved, they will serve to show the gradual progress towards perfection.

“ The heights by great men reached, and kept,  
Were not attained by sudden flight ;  
But they, while their companions slept,  
Were toiling upward in the night.”

Even one well practised in drawing and painting will, at first, find unlooked-for difficulties ; the materials and mode of working being very different from ordinary painting in water colors, requiring patience and an exactness and precision quite foreign to artists generally, which may, however, be easily acquired with ordinary care and attention.

In designs for Illuminating, based on any particular style, the leading features of it should be kept constantly in view, so as to avoid the appearance of having been executed at different times and by different hands. An authority in the art, M. Digby Wyatt, justly remarks that, “ However erratic the changes of style may appear to be in art, as they run one another down along the course of time, it will invariably be found there exists a harmony between all contemporary features, which cannot be successfully disregarded.”

We would recommend that the attention of the student should be confined to *one particular style* of Illuminating at a time, until its principles are fairly comprehended, as love of novelty will sometimes induce the student to attempt various styles in turn, without a real understanding of the particulars in which they differ from each other. By such a system, or rather a want of system, there is no benefit ; indeed, a mere superficial knowledge of styles is very harmful, as it leads into many anachronisms, which outrage all principles of art. One advantage tending to excellence, possessed by our predecessors in the art, was, that they were not bewildered by having before their eyes, as models, a variety of distinct prevailing styles. Of this advantage (if it can be called such) the intercommunication of nations, and the advancement of modern science and research has for ever bereft us ; as the multitude of beautiful illuminated MSS., of every period and style, preserved in our public and private collections amply show. The very wealth thus bequeathed to us, unless judiciously used, acts as our bane, and prevents a steady working out and mastery of any particular style, or the formation of an original one.

The patient monk, in his quiet cell, knew not the distraction incident to such a state of things. His wants were few—his materials necessarily of his own manufacture. His single purpose in life to exert his talent silently for the love of God ; his only “style,” that practised in his country or his monastery. Longfellow, in the “Golden Legend,” draws a touching picture of a monkish illuminator, Friar Pacificus, in his Scriptorium, transcribing and illuminating, which here may be of interest, as illustrating the rapt devotional feeling with which such a man would regard his work. The good father is not altogether without a slight tinge of frail human vanity, as he reverently reviews his pious labors.

“What treasures of art these pages hold,  
All ablaze with crimson and gold.

\* \* \* \*

God forgive me—I seem to feel  
A certain satisfaction steal  
Into my heart and into my brain,  
As if my talent had not lain  
Wrapped in a napkin all in vain ;  
Yes, I might almost say to the Lord :  
Here is a copy of *Thy Word*,  
Written out with much toil and pain.  
Take it, O Lord, and let it be  
As something I have done for Thee.”

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## PRACTICAL INSTRUCTIONS.

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**I**T is not intended in this short treatise to enter into an historical account of the progress and development of the art of Illuminating, but merely to place before the student examples of the styles practised at various periods ; and, by a few plain, practical directions as to materials and modes of working, to enable him to surmount, by the exercise of ordinary care and attention, the first steps in the practice of this pleasing art. The examples (fac-similes of the originals in colors, and outlines of the others,) sufficiently indicate the principal varieties of style practised from the sixth to the sixteenth century. When the full border is not given on account of its size, sufficient clue is afforded by which the careful student may build up a complete design, in one uniform style, from the portion given as a model. The pages in outline may be copied the full size, or enlarged, allowing ample margin for handling, and painted in imitation of the colored models given.

VELLUM, BOARDS, AND PAPER.—Works intended to be of permanent

value should be executed upon *Vellum*; its extreme beauty of surface cannot be imitated by any known process of manufacture, while its durability is well known. *Bristol Board* approaches nearest to it in appearance, is equally pleasing to work upon, and for all practical purposes of the amateur is quite as good. But, if even that is not attainable, excellent work may be done on any *smooth grained drawing paper*; indeed, to a beginner, it is a needless waste of money to practise upon a more expensive material.

BRUSHES.—*Red Sable Brushes* are preferable to all others for illuminating purposes, and are to be had in goose, duck, and crow quills, —the larger for laying on washes of color, or large grounds in body color,—the duck and crow for filling in the smaller portions of color, for shading, and general work. One of the smallest size should be kept specially for outlining and fine hair-line finishings. For this purpose all the outer hairs should be neatly cut away with the scissors, leaving only about one third of the hair remaining; in this state it is most valuable for delicate work; and it is in this way that Lithographers prepare their pencils to execute the finest class of work. With practice it is much to be preferred to a pen, giving greater freedom and evenness of line. It is almost impossible, unless the superabundant hair is thus cut away, to do anything like even, regular, outlining; indeed it is one of the secrets of the art by which the early illuminators attained such excellence in manipulation, especially in fine line work.

DRAWING-PEN—CIRCLE OR BOW-PEN.—For doing long straight lines or circles these instruments are indispensable; they give out ink or color evenly, making a smooth, true line of any thickness required for lining any portion of the work, as in border margins, or any part requiring even lines, unattainable by the hand alone. It is necessary to put the ink or color into the pen with the brush after mixing it to the proper consistency for use. Ink or *body color* may be used with equal facility. Before starting, the pen should always be tried upon a piece of loose paper, to test the thickness of the line, and also to see if the ink in the pen is not too thick or too thin: if too thick, it will not work evenly, while, if too thin, it will flow too rapidly, and *run* upon a color ground as if on blotting paper. Practice alone will teach the learner the happy medium.

STRAIGHT-EDGE, PARALLEL-RULER, &C.—A thin wooden straight-edge, or, what is better, a parallel-ruler, and also a set square (a right-angled triangular piece of thin wood), will be found very necessary for planning out the work. The parallel-ruler will be found very useful in drawing where many parallel lines are required, while it answers all the purposes of the straight-edge as well.

BURNISHER AND TRACER.—“If you want a rubber,” says an old treatise on Illuminating, “you must take a dogge’s toothe and set him in a sticke.” This was in general use as a burnisher for gold in ancient times, but the agate is much superior. *Agate Burnishers* are to be had at the artists’ colormen’s, either pencil or claw-shaped; the former will be most useful to a beginner. An ivory *style*, or *point*, is requisite for tracing, and useful for indenting gold diapers.

PENS.—For text or printing, either the quill or the steel pen may be used; both require special manipulation to fit them for the work. It will be most convenient, however, for the amateur to use the quill, as being more easily cut into the shape required; though a steel pen, once made, will last for years if taken care of. The point must be cut off slightly at an angle, such as may be found most convenient. If a steel pen is used, it will be necessary, after cutting off the point, to rub the pen carefully on an oilstone to smooth the roughened edges, and prevent it from scratching the paper. The text pen, when properly made, should work smoothly, making every stroke of equal thickness. It is well to have text pens of different widths, to suit for lettering of various breadth of body stroke. The pen should be held more upright than for ordinary writing. A broad, almost unyielding point, will give a fine upward and a firm downward or backward stroke with equal facility. For finer writing, the pen should be cut with a longer slope in the nib. Fine-pointed pens, for finishing and putting in the hair lines into the text, should also be provided. For this, the fine *mapping* or *lithographic* pen, made by Gillott and others, is most suitable.



TEXT OR PRINTING LETTERS.—This is a kind of penmanship which the amateur will, at first, find very difficult to write with regularity, as it requires much special practice to attain anything like proficiency in its execution. But, as much of the beauty and excellence of the illuminating depends upon the regularity and precision of the text, it is well worth all the application necessary to master it. The styles of text usually introduced within the illuminated borders are known under the names of “Black Letter,” “Church Text,” “Old English,” and “German Text.” Although these are all, undoubtedly, from the same source, there are certain peculiarities and differences, which, on comparison, will be readily observable. “Engrossing,” much used in legal documents, has been derived from Black Letter, and has graduated into a kind of running hand, of which our flowing modern hand is only a modification. Any one who has had an opportunity of examining MSS. of different periods, will have noted the gradual transition from the cumbrous writing of the ancients to the light modern style of penmanship of ordinary correspondence. Plate

III. contains alphabets in the above styles ; while several of the outline and colored plates contain portions of text of various periods, from old MSS., which are given as models for the pupils' guidance. In text letters, unless carefully executed, there is apt to be some confusion between the forms of *y* and *g*, *n* and *u*, which must be particularly noted. The greatest care must be taken to keep the writing evenly spaced, upright, and perfectly neat and legible, and in any modification of the ancient writing letters—if Illuminating is to be anything more than a mere antiquarian study—it is better to err in the side of clearness and legibility, rather than in perpetuating the obsolete shapes found in many early works.

**COLORS.**—Not to confuse the beginner with a multiplicity of pigments, we will first mention only such as are essential, and with which all the examples in the following studies may be copied.

Gamboge, or Aureolin.	Crimson Lake.	Vandyke Brown.
Cadmium Yellow.	French Blue.	Lamp Black.
Vermilion.	Emerald Green.	Chinese White.

As experience is gained by practice, the range of colors may be increased as requirements may dictate. We subjoin a list of those in most general use, with remarks upon the particular qualities of each, and the most useful combinations formed by mixture with other colors. But it must be clearly understood that they are not all necessary to the amateur. Each painter has his own favorite set of colors, selected from the color-makers' list, beyond which his wants seldom range, unless it be some peculiar or vivid pigment for a special purpose.

**YELLOWS.**—*Lemon Yellow.*—A vivid, high-toned yellow, semi-opaque—is extremely telling upon gold. Mixed with cadmium yellow it furnishes a range of brilliant, warm yellows. It mixes well with gamboge, orange vermilion, cobalt, emerald green, and oxide of chromium, and, with any of these, produces clean and useful tints.

*Gamboge.*—A bright, transparent yellow of light tone ; works freely, and is very useful for glazing purposes. In combination with lemon yellow it affords a range of clean tints. When mixed with a little Mars yellow it produces a clear, warm, transparent tone of color.

*Cadmium Yellow.*—A rich, glowing yellow—powerful in tint, and semi-transparent. This is a most effective color for Illuminating. When judiciously toned with white it furnishes a series of useful shades. Mixed with lemon yellow it produces a range of clean, vivid tints. It does not, however, make good greens : they are dingy. Mixed with carmine, or glazed with it, it gives a series of strong, luminous shades.

*Mars Yellow.*—A semi-transparent, warm yellow, of slightly russet tone, but clean and bright in tint ; useful where a quiet yellow is required. Mixes well with gamboge : does not make good greens.

**REDS.**—*Rose Madder.*—A light, transparent pink color of extremely pure tone. It is delicate in tint, but very effective, on account of its purity. Mixed with cobalt it affords clean, warm, and cold purples. The addition of a little carmine materially heightens the tone of this color ; though, at the same time, it somewhat impairs its purity.

*Crimson Lake.*—A rich crimson color—clean and transparent ; washes and mixes well ; more generally useful than carmine, though wanting the intense depth and brilliancy of the latter color.

*Carmine.*—A deep-toned, luminous crimson—much stronger than crimson lake ; is clean and transparent. The brilliancy of this powerful color can be increased by using it over a ground of gamboge.

*Orange Vermilion.*—A high-toned, opaque red, of pure, brilliant hue—standing in relation to ordinary vermilion as carmine to crimson lake. It is extremely effective, and answers admirably where vivid, opaque red is required. It works, washes, and mixes well. Its admixture with cadmium results in a fine range of warm, luminous tints. When mixed with lemon yellow it furnishes a series of extremely clean and pure tints ; when toned with white the shades are clear and effective. This is a most useful color.

*Vermilion.*—A dense, deep-toned red, powerful in color, and opaque. It is not so pure in tone as orange vermilion, and is of most service when used alone ; it can, however, be thinned with white and with yellows.

**BLUES.**—*Cobalt Blue.*—A light-toned blue, clean and pure in tint, and semi-transparent. This is the lightest blue used in Illuminating, and, by the addition of white, can be “paled” to any extent, the tints keeping clear and good. Mixed with lemon yellow, it makes a clean, useful green. Its admixture with gamboge is not so satisfactory, and the green produced by its combination with Mars yellow is dirty and useless. With rose madder it produces middling, warm and cold purples (*i.e.*, marones and lilacs or violets) ; with crimson lake, strong and effective ones ; with carmine, ditto. A series of quiet, neutral tints can be produced by its admixture with orange vermilion. The tints in question are clean and good, and might occasionally be useful.

*French Blue.*—A deep, rich blue, nearly transparent ; is the best substitute for genuine ultramarine. The greens it makes with lemon yellow, gamboge, cadmium, and Mars yellow are not very effective or useful. The violets and marones it forms with rose madder are granulous and unsatisfactory ; with carmine they are somewhat better ; but those formed with crimson lake are very good.

**ORANGES.**—*Mars Orange.*—A brilliant orange of very pure tone, transparent, and lighter in color than burnt sienna, and not so coarse or staring : an effective and useful color.

*Burnt Sienna.*—A deep, rich orange—transparent and effective : works well and mixes freely.

**PURPLES.**—*Indian Purple.*—A rich, deep-toned violet, or cold purple color ; most effective when used alone. Can be lightened with French blue or cobalt, and the tints will be found useful.

*Burnt Carmine.*—A rich, deep-toned marone, or warm purple color ; transparent and brilliant ; luminous and effective when used alone. Mixed with orange vermilion, it produces a strong, rich color, and a quiet, fleshy one when mixed with cadmium yellow.

*Emerald Green.*—An extremely vivid and high-toned green, opaque. No combination of blue and yellow will match this color, which is indispensable in Illuminating. It can be “paled” with white, and the tints thus produced are pure and clean. The tints afforded by its admixture with lemon yellow are also clear and effective.

*Green Oxide of Chromium.*—A very rich, deep green, opaque, but effective. The tone of this green renders it extremely useful in Illuminating. Mixed with emerald green, it furnishes a series of rich, semi-transparent tints ; mixed with lemon yellow, it gives quiet, useful shades of green ; and, when this combination is brightened with emerald green, the shades are luminous and effective.



BROWN.—*Vandyke Brown*.—A deep, rich, transparent brown—luminous and clear in tint ; works, washes, and mixes well. The best of all browns for Illuminating.

BLACK.—*Lamp Black*.—The most dense and deep in tone of all the blacks ; free from any shade of brown or grey.

WHITE.—*Chinese White*.—A preparation of oxide of zinc, permanent, and the best adapted for Illuminating. It is not only useful *per se*, but is indispensable for toning or reducing other colors.

The colors are prepared and sold in two forms for Water-Color Painting and Illuminating, viz.—Dry Cake Colors and Moist Colors. Of the two, the latter is generally preferred ; but to the amateur it is of very little consequence, as either will do admirably if they are of good quality. Colors for Illuminating are prepared specially by the artists' colormen ; but this is merely a question of convenience. The chief difference in the mode of working colors, in Illuminating and ordinary Water-Color Painting, is this ;—in the latter, all colors are used as washes or tints ; whereas, in Illuminating, the colors are more or less mixed with Chinese White, and termed *body* colors, from their possessing opacity or body, in contradistinction to transparent washes, used more exclusively in picture painting.

INDIAN INK AND LAMP BLACK are the only paints generally used for black text ; the difference being that Indian Ink is finer, and therefore better adapted for writing of a fine or delicate character. It works freely, and retains a slight gloss, while Lamp Black gives a full, solid tint, and dries with a dull or mat surface ;—a little gum-water added will help the appearance in this respect. Some illuminators recommend a mixture of Indian Ink and Lamp Black, with a little gum-water, as the best for a text of a full black body, working better than either alone. The mixture should be well rubbed together in a small saucer with the finger before using. If a portion of the text is to be in red, it should be in pure vermilion. If in gold, it must be shell gold, highly burnished with the agate, as hereafter described.

*Chinese White*—which is best in the liquid state, in bottles—requires special mention, as in the management of it lies the chief difficulty in working. When the bottle is opened the white will be found at the bottom, exceedingly thick and viscid, and the fluid with which it has been mixed floating over it. The contents must be thoroughly mixed in the bottle, with the end of the tracing point, or similar instrument, before using. In this state a little must be taken out at a time with a clean pencil, as occasion requires, and the bottle securely corked. Mix it upon the slab with water to the proper consistency for working ; when it dries, add a drop of water with the point of the pencil, and rub it together again. In this state it will be found to be even better a day or two afterwards than at first. When a mixed color is required, first rub down the colors, if

in cakes; or, if moist, lift sufficient with a clean brush, and, placing it upon the palette, add white to reduce it to the tone required, mixing it thoroughly with the brush. Enough should be made up at a time to complete the work in hand; otherwise, if more is needed, it will be found exceedingly difficult to match the exact shade, and a disagreeable, patchy appearance will be the result. Great care is required to keep all the colors pure—dirty tints being fatal to that purity of tone for which Illumination is so famed.

In painting, it is important to lay the color perfectly flat and *dead*, that is, entirely destitute of gloss, not getting it in ridges, or piling it in lumps, as the amateur is apt to do. If too thickly laid on the paint is liable to chip off. The color should not be so thick or viscid, as to lie unevenly; nor too thin, in which case it will have an uneven, mottled appearance. A tint, when laid on and dry, should have a bloomy *mat* surface, without the slightest trace of brush marks. This will be best attained by painting as evenly as possible with the brush, mostly in one direction, and not too full of color, and refraining from going back over the parts just painted, if it can be avoided. Patches always show, more or less, and can hardly ever be made to look smooth.

A little experimental practice with the colors will do more to show the various combinations of which they are capable than any lengthy exposition that might be given. Various portions of color may be tried, particularly for the more delicate tints, for greys, neutrals, and quiet compounds, where great purity is required, and the most pleasing and suitable noted for future use. We will only briefly note some of the more important points to be attended to in the use of colors.

There are two methods or styles of coloring, which are used either alone, or in conjunction. In the Celtic, and other early styles, where the colors are used flat—no relief by shading being given—being purely a surface decoration, the colors are well contrasted, merely graduated from deep to pale, and outlined with a clear, black outline. In the XIII. and XIV. century styles, the masses of color or gold are usually enriched by diapers, while the stems, leaves, &c., are elaborated by being worked over with hair-line finishings on the darker ground. The other method of treating ornamental forms embraces a wide range of style of Illuminating, approaching more nearly to Nature in treatment, the ornament being more or less *shaded* naturally, or conventionalized to some extent. This method of shading will be best illustrated by giving directions for the painting of a pink leaf or scroll, by way of example. Mix a pink composed of lake and Chinese white, equal to the strength of color in the light parts of the copy, yet not equal to the *highest* lights, which are to be added afterwards,

and paint the whole leaf; then mix a deeper tint of the same color, and apply it to those parts that are in shade, softening, where required, with but little colour in the brush. For the deepest touches, repeat the process with tints of a proportionate strength. Then put in the highest lights (adding more white to the color first mixed), and, if carefully drawn, it will, when neatly outlined, have a clean, finished appearance. In this way, pink is shaded with a deeper pink, blue with a deeper blue, green with a deeper green, &c. Each may be modified, of course, by reflected light, and other transmutations of color, only capable of being understood after much experience in painting from Nature, and attention to works executed by good masters. For the shading, the color may be used with less white: indeed some illuminators almost dispense with it, except where a breadth of flat color is wanted. To create variety of tone, and also to imitate more closely the tints of Nature in light and shade, it is usual to employ several colors of the same scale, as emerald green, shaded with oxide of chromium; vermilion, with lake or carmine, &c.

GOLD, SILVER, &c.—To the inexperienced, the laying on of gold or silver may seem a difficult affair; but it is really comparatively easy, especially when gold and silver shells, sold by artists' colormen, are used. These contain the pure metal, ground very fine with gum, and need no preparation. When a drop of water is added, the gold can be removed from the shell, and used with the brush in the ordinary way as a color. One brush should be kept for painting gold or other metallic preparations. As silver is liable to turn black, we would advise the use of aluminium instead, which is not affected by the atmosphere. It can be had in shells in the same manner. In applying gold, or other metal, it should be painted very level and even, especially if it is to be burnished, which makes irregularities more prominent. Gold that is to be burnished should be applied before any of the coloring is begun, as the burnisher is apt to mark and injure the effect of the adjoining parts. When the gold is quite dry, put a piece of glazed writing paper over it, and, with the burnisher, rub the paper briskly, pressing the particles of gold into a compact film: this gives it a smooth, even surface. In this way it is principally used, and is called *mat gold*. For *burnished gold*, the paper is removed, and the agate rubbed briskly upon the gold surface, not dwelling too long upon any one part, until a fine, evenly-bright, metallic surface is produced. Rubbing the gold lightly with the finger, after touching the skin or hair, facilitates the action of the burnisher. Gold leaf, with preparations for its attachment to vellum, are sometimes used, but their application is difficult, and the amateur will find the shell to answer all purposes admirably.

To the designer or decorator, who has to prepare designs or sketches, in which there is a considerable expanse of gold surface required, it becomes necessary to use a substitute for the precious metal. For this purpose, fine *gold bronze powder* is generally employed, mixed up with gum-water, and used as paint. On drying, it possesses all the appearance of real gold, at only a fraction of the expense. If too much gum is used in mixing, much of the metallic lustre will be lost; while, if too little, the bronze powder will rub off. It cannot be used for fine work or on vellum, or where permanence is required.

The old illuminators employed a substance for raising up the gold into heights, or knobs, on portions of the ornamentation, gilding and burnishing being done last. A similar preparation is now sold by artists' colormen; but it will be of little use to the beginner: and it is not within our province to go into elaborate methods of work in this elementary treatise.

PREPARING FOR WORK, &c.—The vellum or paper having been strained, the surface will, when dry, be perfectly flat and smooth. If the paper or vellum is to be much worked upon, it will be found advantageous to fasten it to a board by drawing-pins or by glueing the edges, having previously damped the back; when this is dry, the surface will be perfectly level, and not apt to bag in working. Paper so mounted should be larger than the sized required, to allow for cutting off the soiled margin when completed. To prevent the margins being soiled, a sheet of paper should now be fastened as a *mask* over the page, with a flap the size of the work cut in it, by folding back portions of which any part of the surface may be worked upon without exposing the rest.

It is almost impossible to erase pencil lines from vellum. The black lead, uniting with the animal matter of the skin, can never be properly got out—India rubber or bread only rubbing it into a greasy smudge. It is, therefore, better to prepare a complete outline of the design upon paper first, which can afterwards be transferred to the strained sheet. For this purpose *tracing paper* is required, possessing this advantage, that corrections upon the sketch can be made in tracing, and, in placing it upon the vellum, if the sheet has been previously squared off for the work, its proper position can be readily seen and determined. The tracing paper should be about an inch larger each way, to allow of its being fastened to the mask over the exposed surface of the page. A piece of *transfer paper* of a convenient size is then placed under the tracing. It is prepared thus:—a sheet, or half a sheet, of tissue paper is placed upon a smooth table (taking care to have a much larger piece of paper under to prevent soiling the table): one side is then rubbed over with powdered black lead

or red chalk until evenly coated, dusting off the superfluous powder, and afterwards rubbing it with a soft cloth until very little will come off in handling; only sufficient remaining on the paper to leave a faint mark on a clean sheet when traced through with the point. When the tracing is fixed in its proper position by a touch of gum or paste at the upper corners, slip the transfer paper, with the chalked side downwards, between the vellum and the tracing, and tack down the bottom corners of the tracing in the same way, to prevent shifting. Seated at a firm table or desk of a convenient height, with the strained paper or drawing board slightly on an incline, the amateur may consider all ready for work. All the lines of the tracing are first to be gone over with the tracing point, or a very hard pencil cut sharp will answer the purpose. A corner may be raised occasionally to see that the tracing is not being done too firmly, or so faintly as to be almost invisible. A piece of stout card should be kept under the hand while tracing, to avoid marking the clean page with the prepared transfer paper underneath, by undue pressure of the fingers.

For larger work, not requiring such nicety of detail, the sketch may be transferred direct—especially if the paper is thin—without the use of tracing paper, by merely chalking the back of the drawing (as directed in making transfer paper), and going over the lines with the tracing point; but the other method is best, and the transfer paper may be used over and over again.

When the subject is carefully traced on the prepared page, and the tracing and transfer paper removed, it will be best to begin with the text. The experienced illuminator will generally, after arranging his designs and spacing out his text, with the initial letters in their proper places, transfer all to his vellum, and do the writing before he begins coloring, covering up all the page except the portion he is working upon. When the lettering is complete, it will be in its turn covered, to prevent its being soiled while the border is being painted.

Work out the painting as directed under "Colors," beginning with the gold where it is in masses, burnishing it level when dry, as before explained: smaller portions can more readily be done afterwards. Paint each color the full strength at once, keeping in mind that it becomes lighter when dry, and finishing each color up to the last stage before beginning another. Avoid haste or hurry, and pay close attention to the forms of the drawing as you proceed. Some artists prefer to outline all the drawing with a pen or hard pencil before coloring; but if the tracing is done properly it is quite superfluous, unless it is merely to perfect with the pencil some particular form. Be sure that the border lines are perfectly square before coloring.

OUTLINING AND FINISHING.—When the work is at this stage, the colors will have a dull and hopeless appearance; but, as the outline is added, it changes to one more pleasing. The addition of the fine white edging and hair-line finishings (as in XIVth century style), still further heightens the effect, giving the appearance of great elaborateness and brilliancy to the coloring, and beauty and decision to the forms. In the conventional style of treatment in coloring, a careful outline is an imperative necessity, and in this part of the work practice in the use of the brush is essential. Sometimes objects are outlined in a deeper shade of the local color—as a pink flower or spray with lake, pale blue with darker blue, &c.; but this is not very usual. In the *real* or natural treatment of the objects forming the subject of the illumination, an outline is seldom used, everything being colored and shaded as in Nature. Lamp black with a little gum-water will be found the best medium for outlining, being capable of making a very fine or a firm line, at the same time retaining its intense glossy black appearance. A little practice will enable the learner to know the best consistency to make the ink. As it evaporates, a few drops of water may be added, and rubbed up with the brush or finger. For *hair-line finishing*, either light lines upon a dark ground or *vice versa*, the same kind of brush will be used as for outlining. *White hair-line finishing*, unless drawn on a very minute scale, is apt to overpower and spoil the effect of the design. It requires delicate handling, and considerable exercise of skill, to put in with clearness, and, at the same time, with a free, firm touch, with white upon a dark ground, these fine lines, fret-work, flowerets, veins, dots, &c.; but this ceases to be thought so wonderful when a little practice in the use of the materials has been attained. On some color grounds it will be found necessary to go over the lines twice with the brush to ensure clearness—the white, being absorbed into the color beneath, does not show with the same precision as, for instance, upon a blue ground, on which it maintains its distinctness by force of contrast.

For *diapers* of a geometrical character, the drawing-pen and small bow-pen will be of great use. Sometimes there is put over the entire background a multitude of minute points of gold, which, being indented with the point of the agate or tracing-point, produces a beautiful glittering effect.

In the use of vellum, should the margin by any mischance become soiled, and the stain has not penetrated too deeply, it may be erased with *cuttle fish*, a substance which is to be had at most drug stores. Before using this, break off with a knife the outer shell, and pare away any part that will be likely to scratch the vellum. As rubbing with this substance has the effect of grinding the surface off the vellum, great care must be exercised in its use.



## MODERN USES OF ILLUMINATING.



AFTER having thus given full instructions in the technical manipulations, as well as the *materiél* used in the art of Illuminating, we may briefly mention some of the purposes to which it has been applied, in addition to the reproduction and embellishment of books, and offer a few suggestions as to its application to modern uses. Patents of Nobility, Grants of Arms, &c., from the high State offices, have always been amongst the most elaborate and gorgeous examples of the Arts of the Illuminator and Herald. Royal charters to municipalities, the foundation and endowment charters of colleges, national treaties, and all documents of State importance—which are intended for preservation for future ages—it is usual to embellish, more or less, by beautiful caligraphy, and the magnificence of gold and colors, upon vellum. Petitions to the Sovereign, the high Courts of Parliament, or to distinguished personages, must be neatly engrossed—*not printed*; and, although printing may be more easily read than writing, yet it is still the Court etiquette that printed documents cannot be received. This affords an opportunity for the supplicant to write and embellish his address or petition, so as to make it worthy of being kept, read, and attended to. What is worth doing at all, in such a case is worth doing well.

Many ancient wills, leases, contracts, &c., are extant, exhibiting beautiful and elaborate examples of the art of Illuminating. The pains taken, in early times, to embellish and render permanent documents of importance to the contracting parties, has, in many instances, been the means of their preservation from the ordinary fate of old, musty parchments.

For addresses of congratulation, of condolence, or of thanks, copies of resolutions of public boards or meetings, and testimonials to persons of worth or ability, the art of Illuminating affords a happy and graceful means of conveying the sentiments of those who desire, in some tangible and enduring form, to make record of their feelings, without burthening the recipient with valuable gifts, such as a service of plate or a purse of sovereigns—gifts which, though in most instances both valuable and appropriate, may be to others of trifling account, such as noblemen and gentlemen who may have wealth and plate in abundance; whereas a personal compliment, a work of art, in the form of an exquisitely illuminated Address, is “a thing of beauty and a joy for ever.” Where is he who would not treasure with his life such a record of his father’s greatness, his mother’s worth, or such evidence of the estimation in which his progenitors were held, signed and sealed with the hands of those long since passed away, their record only remaining, faithful, as they wished it, for the time to come? Testimonies such as these are not readily parted with; even by degenerate descendants they are held as objects of just pride and admiration. Such a relic, possessing relatively “no value to any one but the owner,” will be highly prized, carefully preserved, and frequently shown, until it becomes a valued heirloom to descend from generation to generation.

One of the principal applications of Illuminating of late times has been for texts or inscriptions for framing, or painted in distemper or oil color upon walls, &c. In church decoration much beautiful work is to be seen of this kind,—a revival of the mediæval style. In this the amateur will find ample field for the exercise of his abilities in Illuminating or lightening up with color and gold those portions of the architectural work that require it, or would be improved by its use. In this way panels, friezes, &c., may be enriched with suitable quotations from the Sacred Books, fitted to lead the wandering mind to the contemplation of high and holy thoughts. What more beautiful offering could be made to a church by the illuminator than the Lord’s Prayer or the Commandments to be placed beside the altar, sufficiently beautiful to be attractive, and executed of a size and legibility to be easily read at a distance?

Work of this kind, however, requires special materials, whether on wood or stone; and great judgment must be exercised not to overdo any portion, so as to look spotty or gaudy. The paint should, on no account, cover all, as it destroys the texture and appearance of the material, making it of no more worth than if it were plaster. Either distemper or oil color may be used. Gilding must be done with gold leaf—for the management of which a few hints from a painter and decorator would be of service.



Thin sheet zinc forms an admirable material on which to execute inscriptions, &c., as it can be cut to any required shape before painting, and may be formed into scrolls, shields, or other suitable forms, which can be pinned flat to the wall when completed, and, if painted in oil colors, will stand the weather well.

For home decoration there is much scope for the enthusiastic student of Illuminating; emblazoning arms or inscriptions in panels, friezes, &c. Each room may have its appropriate inscription over the door or other suitable place. Sentiments from the poets and philosophers will meet our glance, inspiring ideas of an elevating tendency, or suggesting solid food for thought. Other applications of the art need hardly be suggested; the ingenious student will find his powers of design and execution fail ere he lacks subject for Illuminating.

#### SYMBOLISM AND MODERN HERALDRY.

An eminent writer on the subject, Charles Boutell, M.A., in his work, entitled, "Heraldry: Historical and Popular," which we cordially recommend to the attention of the student, says:—"In the general Art-Revival of our own times Heraldry again appears in the act of vindicating its title to honorable recognition as an Art-Science that may be advantageously and agreeably studied, and very happily adapted, in its practical application, to the existing condition of things by ourselves. To illuminators, heraldry opens a wide and richly-diversified field of attractive study. The beautiful and deservedly popular art of Illumination finds in heraldry a most versatile and efficient confederate. True Illumination, indeed, is in its nature heraldic; and true heraldry provides for illuminators the most appropriate, graphic, and effective, both of their subjects, and of the details and accessories of their practice."

It is mentioned by M. Digby Wyatt, as an evidence of the excessive popularity of the art of Illumination among the leading families of England, in the XIVth century, that "many of the most remarkable English manuscripts of that period are emblazoned with ancient coats of arms of some of the best blood of the country; and the student of heraldry always looks to them as to treasuries well stored with objects of value and interest." Other evidence is not wanting to prove that the SCIENCE OF HERALDRY has always been in closest alliance with gorgeous writing and decoration.

From the earliest ages of the world, arbitrary signs have been adopted to represent ideas or abstract qualities, either from some real or fancied resemblance to their prototypes. We may briefly notice the earliest

symbol of which we have any record, namely—the *serpent*, fit emblem for all time, of guile and subtilty; as also is the *dove*, of gentleness and innocence. The mythology of every early nation abounds with similar illustrations, in which signs and symbols have been used by individuals, and, in a national sense, by communities, to embody and express ideas; and as language and art advanced, so has the mind of the thoughtful sought the most fitting emblems by which to typify the ideas or sentiments which burned within them; and by signs, which appeal to the minds of all, to teach many noble lessons and enduring truths.

“In the relics of the wonderful races that once peopled the valley of the Nile, this heraldry of the East is everywhere present. Another expression of the same semi-mystic symbolism was found, deep buried beneath the mounds of Assyria. Somewhat modified, it was well known in ancient Israel. In Europe, with the first dawn even of historical tradition, the existence of a heraldry may be distinguished. Nearly six hundred years before the Christian era, Æschylus described the heraldic blazonry of the chieftains who united their forces for the siege of Thebes, with all the minute exactness of our first Edward’s chronicler of Caerlaverock. The well-known eagle of the Romans may be said to have presided over the heraldry of Rome, as the dragon has ever presided over that of the Chinese. The legendary annals of mediæval Europe abound in traces of a barbaric heraldry, in the war banners of the chiefs, and in their personal insignia. In the far West, the Red Indian, from time immemorial, has impressed upon his person the *totem* of his people—the cognizance that his fathers bore, and by which they were distinguished before him.”

The assumption of devices on coat armour, and the cognizance or crest on the helmet, was in reality a necessity, caused by the mode of warfare practised in the middle ages; the defensive armour of the period completely concealing the person of the bearer, so that the baron or knight, when armed *cap à pic*, could not be known to those about him. Hence their adoption as distinctive bearings.

A complete system of Christian symbolism, or series of sacred emblems, has been deduced by the early fathers from the dogmas of the Church, and from the attributes or personal qualities of the saints and martyrs. The emblems of the Evangelists are familiar examples, namely:—St. Matthew is always represented by an angel or winged man, with a book; St. Mark, by a winged lion; St. Luke, by a winged bull; St. John, by an eagle; the Persons of the Trinity being represented by symbols peculiar to the idea or phase of character in which each is to be understood. In the Illumination of sacred subjects, many of these emblems

may be fittingly introduced into the work, giving point and meaning to what may otherwise be merely uninteresting ornamentation. The subject is, however, of so comprehensive a character that the limits of our space will not allow of more than a passing reference to it. To employ these sacred emblems with their proper import, it should be the business of the illuminator to become acquainted with those books which best elucidate the subject. Of these an admirable little work, containing much valuable information, to which we would call the attention of the student, is "Audsley's Christian Symbolism." Didron's "Iconography of Christian Art" (Bohn), and Mrs. Jamieson's "Sacred and Legendary Art," may also be consulted with advantage for better information on this subject.

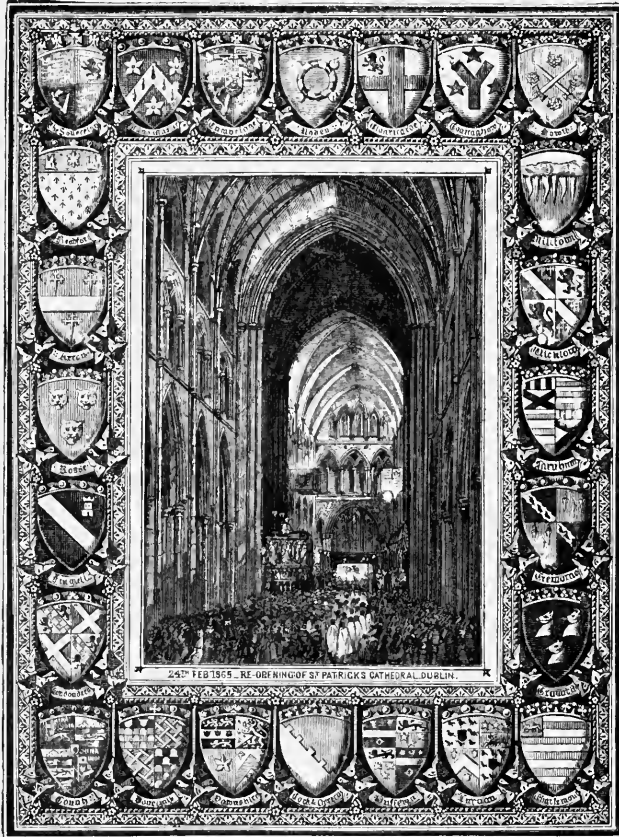
We have been thus particular in noticing the origin and uses of symbolism in art in past times, as it has been, in this respect, too much the fashion, in this matter-of-fact age, to ignore the thoughts and labours of our predecessors. We do not enter into any exposition of the Science of Heraldry, as every gentleman who uses a crest should know enough of it to understand the meaning of his family arms and motto; but, inasmuch as it has, from mediæval times, been so closely allied with the art of Illumination, it would be an oversight on our part did we not call the attention of the illuminator to the importance of a knowledge of, as well as the advantages to be derived from, the study of the SCIENCE OF EMBLEMS.

There are many Hand-Books or Manuals of Heraldry published by the artists' color makers, of which, perhaps, the most complete is Mr. Boutell's, already referred to.

The colors or tinctures used in heraldic painting are the same as in illuminating, for which the old Norman-French names are still retained, namely—*or* (gold), *argent* (silver), *gules* (red), *azure* (blue), *vert* (green), *purpure* (purple), &c.; also various kinds of fur, each of which has its proper distinguishing features, differing from all the others.

As examples of the practical application of the art to the production of the more elaborately illuminated works, we may instance the Address presented by the Citizens of Dublin to Sir Benjamin Lee Guinness, in grateful acknowledgment of his munificence in restoring St. Patrick's Cathedral, Dublin. It is the noblest and most appropriate form such acknowledgment could take, as the Dean and Chapter thought, when they followed the example set by the citizens. The former volume, within its rich binding, in addition to the Address and Reply, contained, in the illuminated borders, a pictorial history of the principal events connected with the Cathedral; while, in the latter volume, scenes from the life of St. Patrick form the motive of the Illumination.

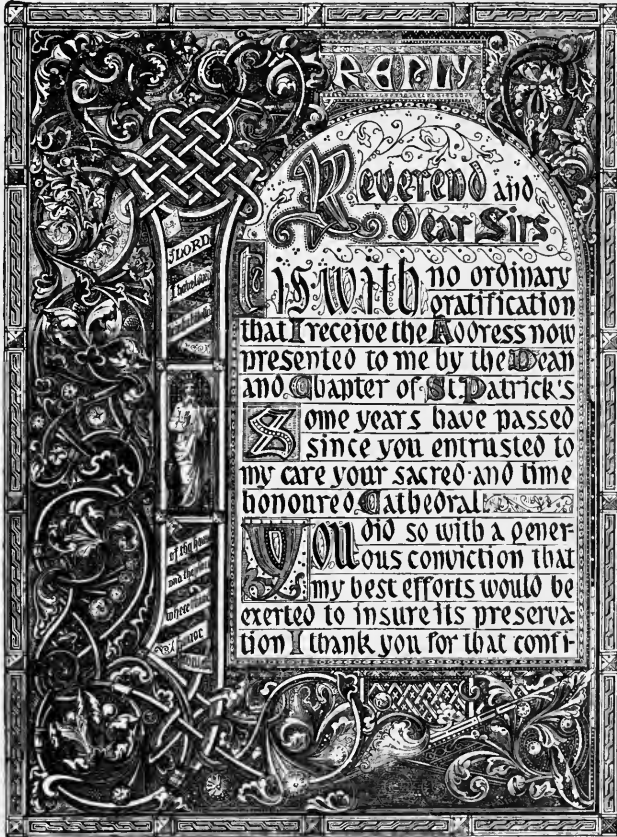
Annexed engravings were selected from the Works exhibited in the Paris Exhibition, and engraved and printed in the *Art Journal*, August, 1867, from which the following is an extract:—"It was a matter of primary importance to infuse the true ancient spirit into the new Illuminations; and, at the same time, it was judiciously determined to render every modern improvement in colors and *matériel* available, while the subjects



Reduced copy of the first page of the Address to Sir Benjamin Lee Guinness, from the citizens of Dublin, Illuminated by Marcus Ward.—Interior view of St. Patrick's Cathedral, Dublin, with border of the Shields of the Knights of St. Patrick, whose stalls are in the choir.

of the various works and their illustrations, the figures, the ornaments, and the scenes and landscapes introduced, would necessarily benefit in no slight degree from the superior knowledge of drawing which is characteristic of the present day. In the treatment of heraldic subjects, which constitute such peculiarly appropriate and felicitous elements of historical Illumination,

it was decided, with the same sound taste and good judgment, to adhere as closely as possible to the practice of the best heraldic artists of the noblest era of the mediæval heraldry, with such slight modifications in drawing, and such an association of more recent details with the earlier figures and compositions, as circumstances might render either desirable or necessary. These excellent plans have been carried into effect by the



Reduced copy of Illuminated page from the Reply to the Address from the Dean and Chapter of St. Patrick's to Sir Benjamin Lee Guinness, Illuminated by Marcus Ward.

projectors with a success so complete, that it would not be possible for us to express our admiration of the exhibited evidences of their ability in too decided terms; nor is there anything still to be accomplished by them that we consider it our duty to suggest to Messrs. MARCUS WARD & Co., when we offer our cordial congratulation upon the distinguished success they have achieved."

IN CONCLUSION.—We trust that the following examples, and the instructions contained in this short treatise, may assist the learner to surmount with ease the first and most laborious steps in the progress towards perfection ; and, whilst so doing, to enjoy and communicate to others the high and pure delight which is always afforded by the cultivation of pure, elevated, and intellectual art. We venture to hope that our efforts to popularize this charming art will be acceptable and useful, and in that expectation submit them to the service of the cultivators and admirers of the art of Illuminating. When a degree of excellence has been attained, and the student can go direct to Nature for his models, it becomes a source of exceeding pleasure to be able to refer with some pride to each successful effort, as a tangible result of the pleasant labors, which, unlike music and other fleeting delights—enjoyed only at the time or in recollection—remains with us, doubly dear.

We must, however, caution our readers against supposing that excellence in the art of Illumination is to be reached by mechanical helps, or even by attention to the best written rules, without careful study and persevering practice. Above all, there should be that innate perception of the beautiful and the graceful, both in nature and art, without which study and perseverance will fail in their effect. In the art of Design, more especially, excellence cannot be attained otherwise than by long continued application, directed by good taste.

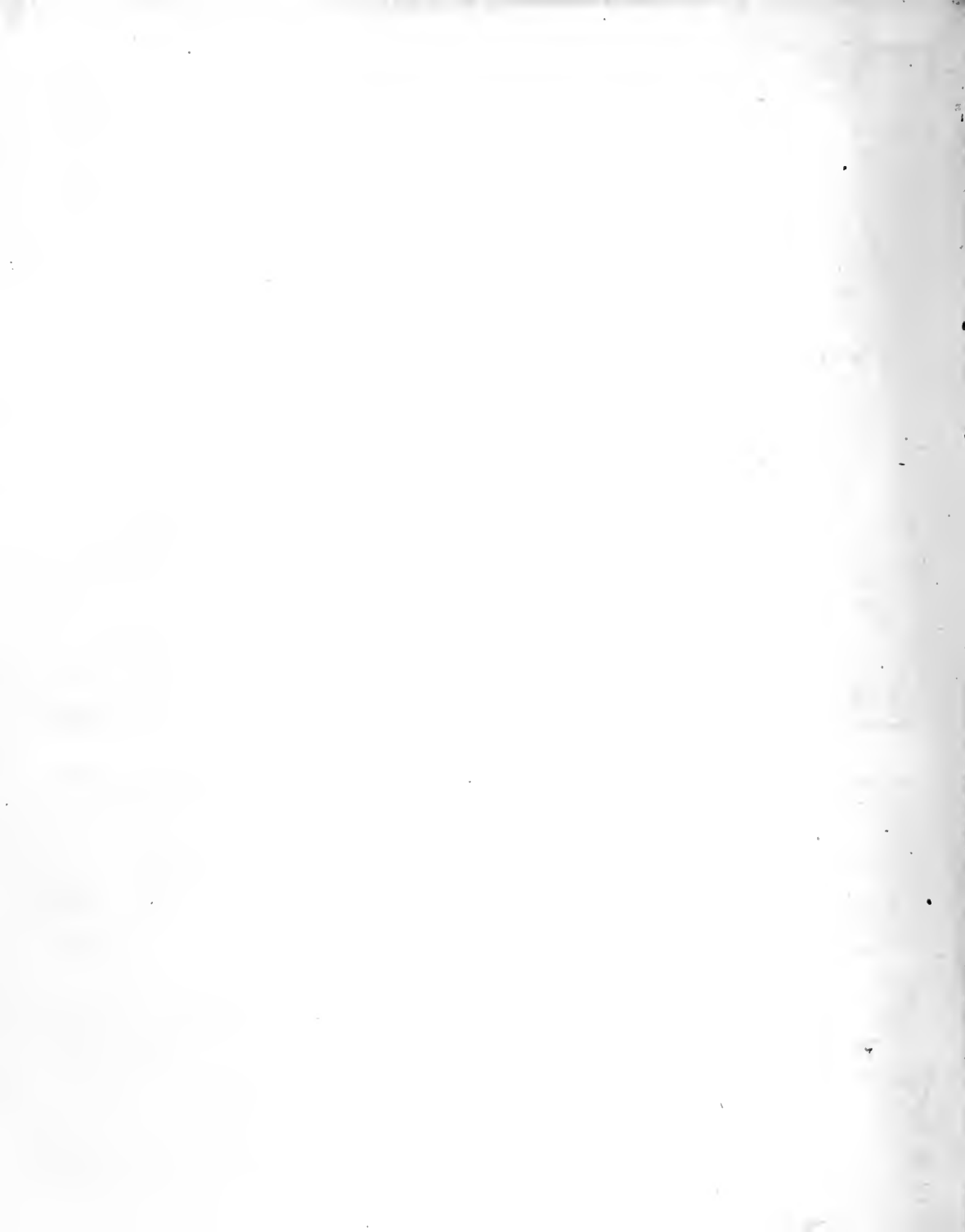


## REFERENCE TO PLATES.

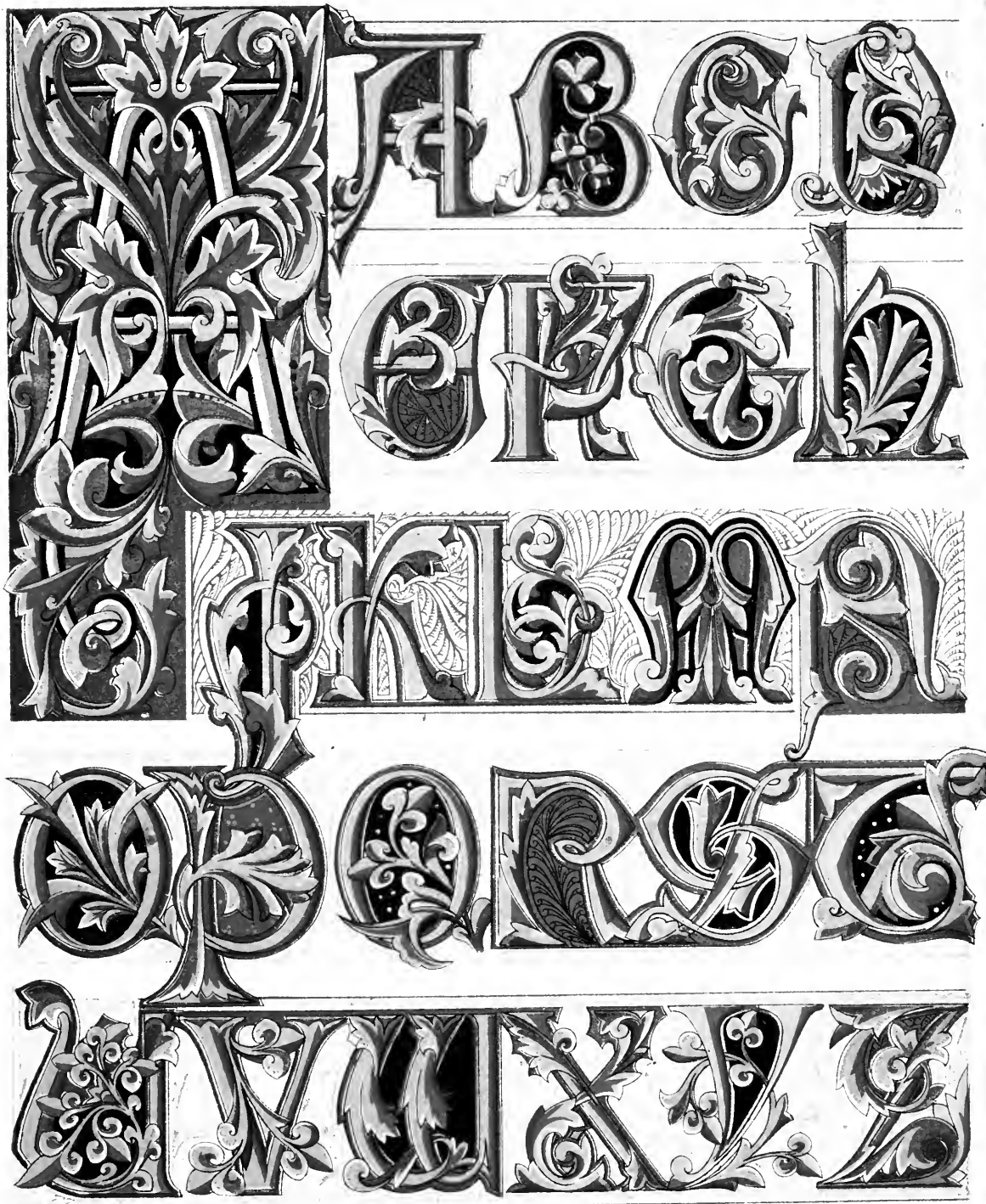
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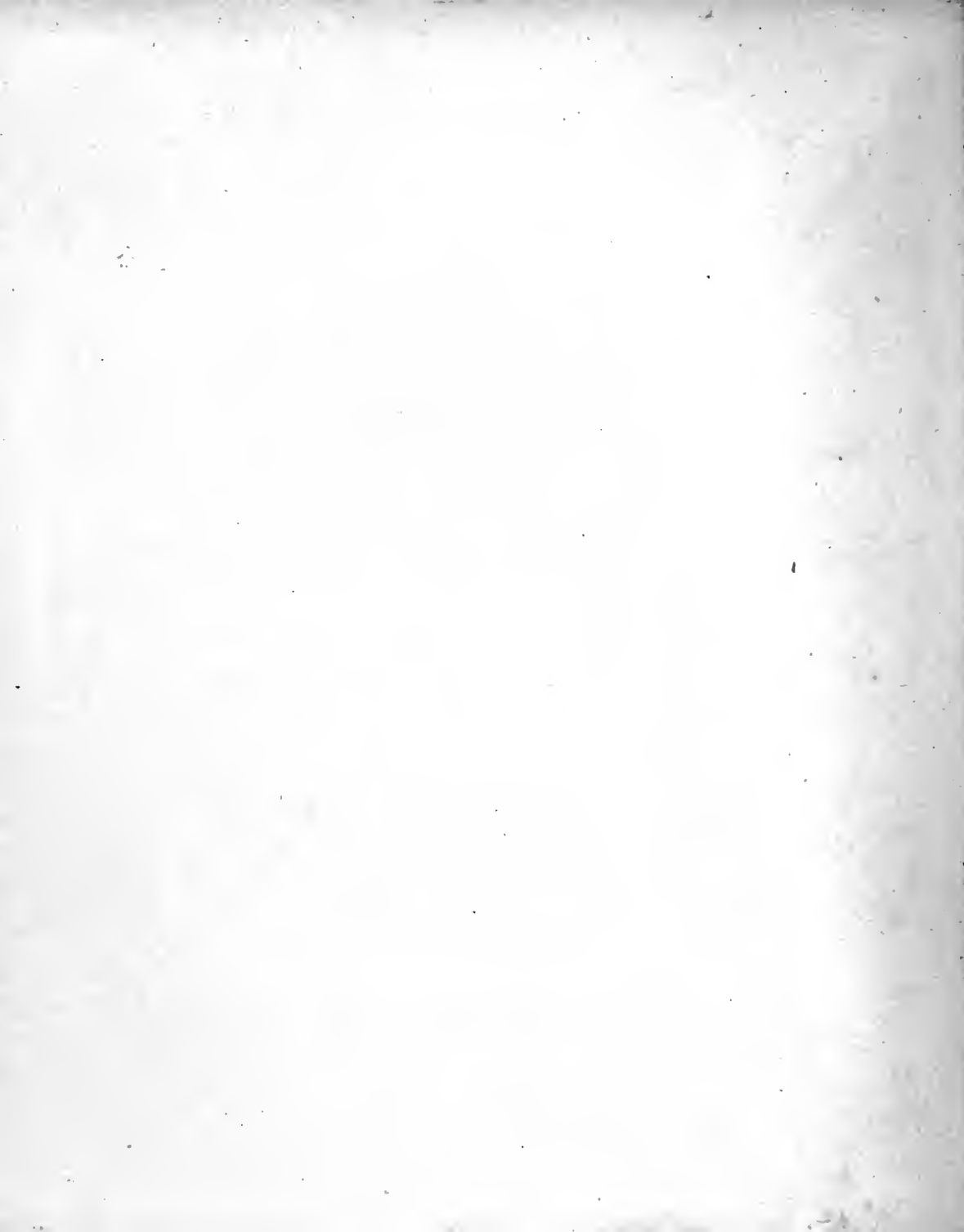
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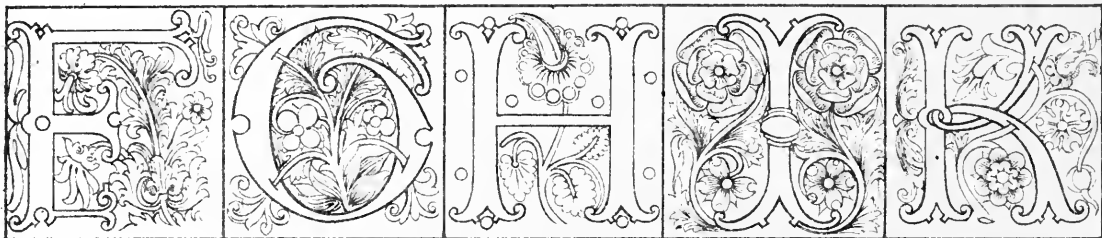
- I. *Colored Plate*.—Alphabet of Illuminated Initials, style of XVI. Century.
- II. Alphabet, from Romant de la Rose, beginning of XVI. Century.
- III. Alphabets, Black Letter, Old English, German Text, and Engrossing.
- IV. Initial Letters and Border Ornaments, XIV. Century.
- V. Bands and Border Ornaments, XIV. Century.
- VI. *Colored Plate*.—Nos. 1 and 2, Italian, XIV. Century, South Kensington, Museum ; No. 3, enlarged from Gospels of Lindisfarne, VII. Century, British Museum ; No. 4, Terminal Ornament, from the Golden Gospels ; No. 5, Initial, from Book of Kells.
- VII. *Colored Plate*.—Initial Letters, from an Illuminated Missal, Nuremburg, XV. Century.
- VIII. )
- IX. ) Completion in Outline of all the Letters of the same Alphabet.
- X. )
- XI. Large Initial M, XII. Century, British Museum.
- XII. *Colored Plate*.—Borders, Nos. 1, 2, 3, from MSS. of XV. Century.
- XIII. *Colored Plate*.—Borders, No. 1, XVI. Century ; Nos. 2, 3, 4, XV. Century, British Museum.
- XIV. Gothic Alphabets, from Westminster Abbey.
- XV. Trefoil Border and Text, style of XVI. Century.
- XVI. Border with Text, semi-natural style of XVI. Century.
- XVII. Alphabets of XV. Century, and Text from a Prayer Book by Albert Durer, A.D. 1515.
- XVIII. *Colored Plate*.—Celtic Initials, Nos. 1, 2, 3, from the Book of Kells ; No. 4, enlarged from Gospels of Lindisfarne, VII. Century, British Museum.
- XIX. *Colored Plate*.—Two small pages from a Book of Hours, XIV. Century.
- XX. Two small pages in outline from same Book.
- XXI. Alphabet, from Golden Bible, printed at Augsburg, about the end of XV. Century.
- XXII. Border and Text, with Picture of the Adoration of Three Indian Kings, XVI. Century.
- XXIII. Armorial Bearings, style of XV. Century.
- XXIV. *Colored Plate*.—Borders and Initial, Nos. 1, 2, 3, style of XV. Century.

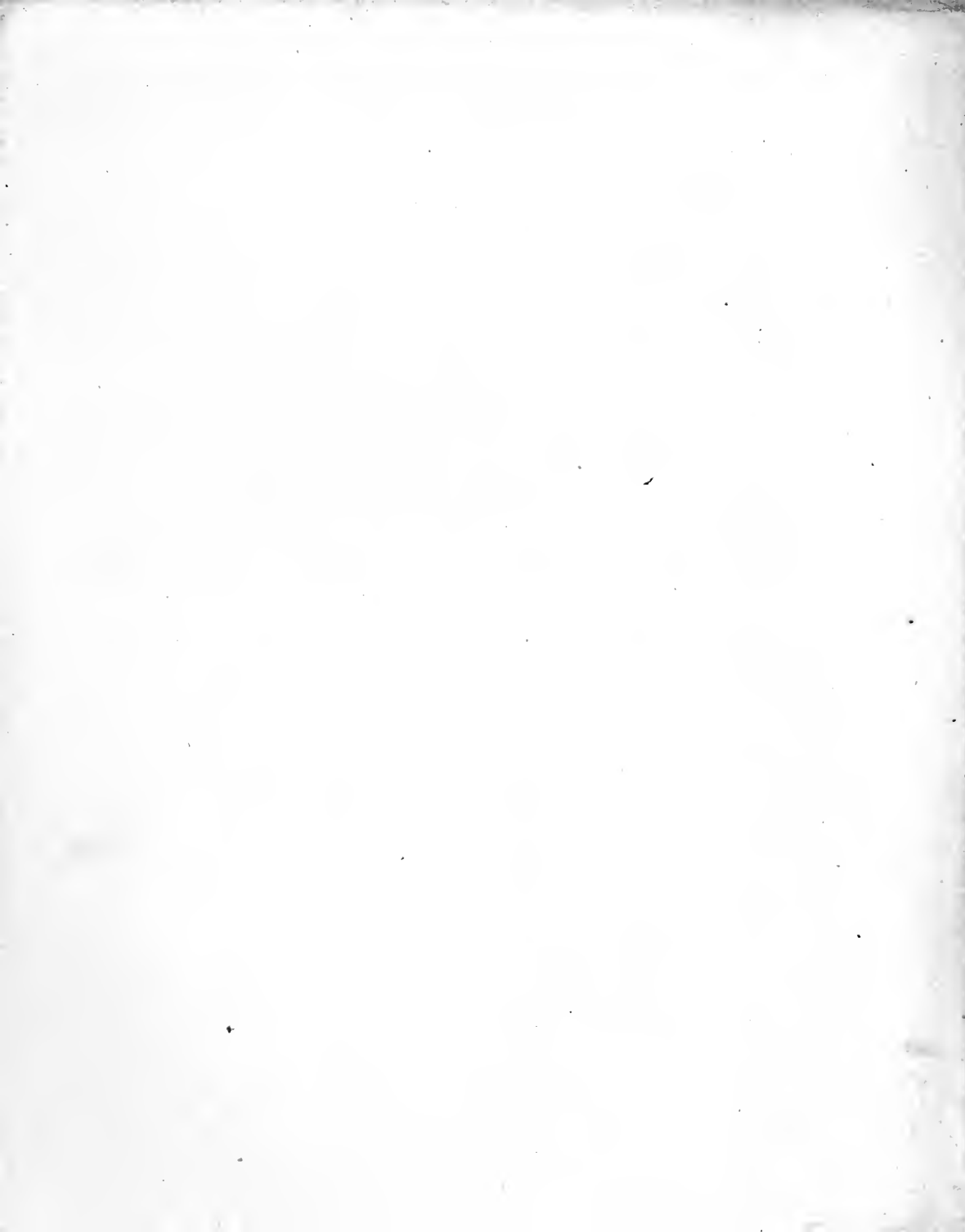












CHURCH TEXT

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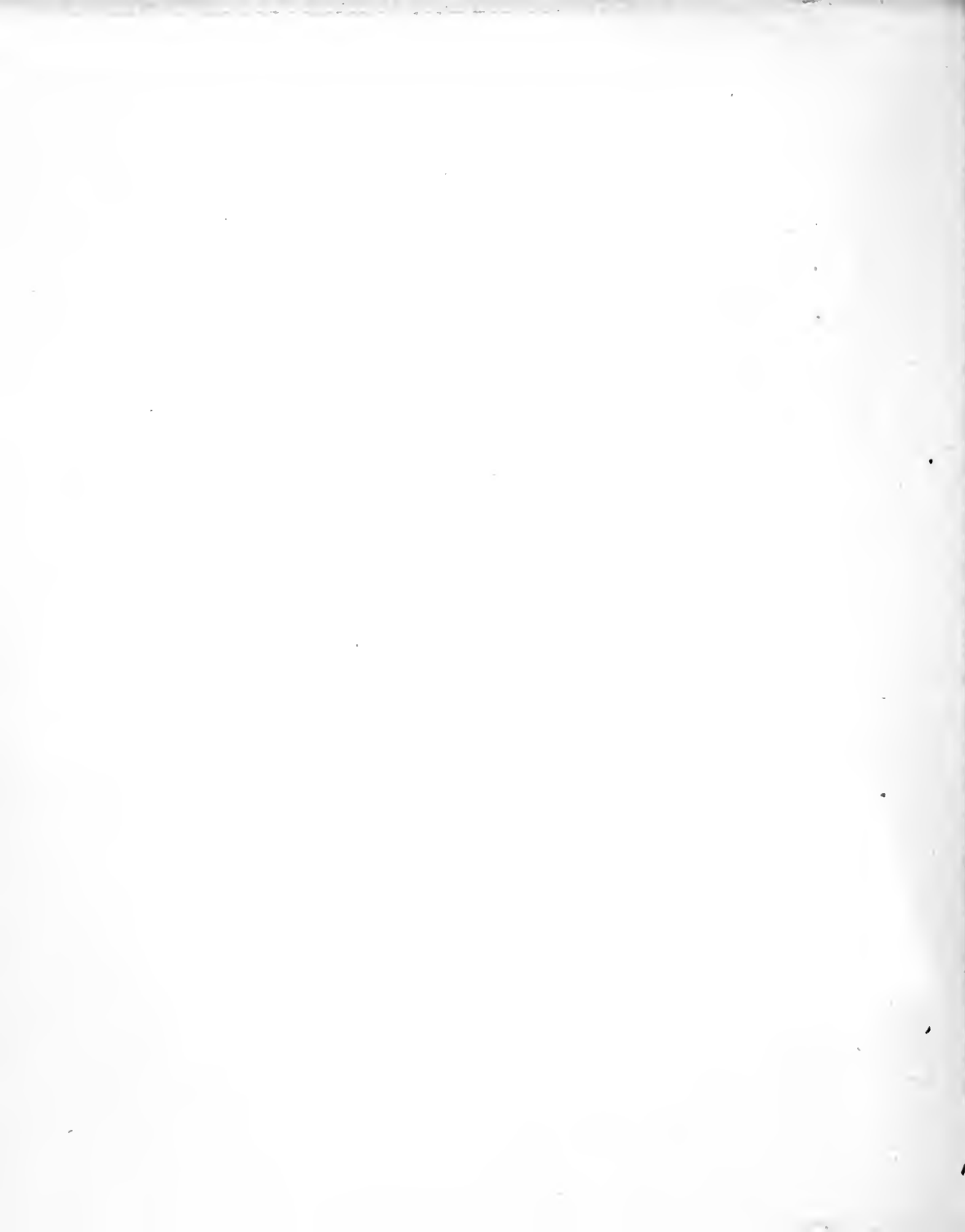
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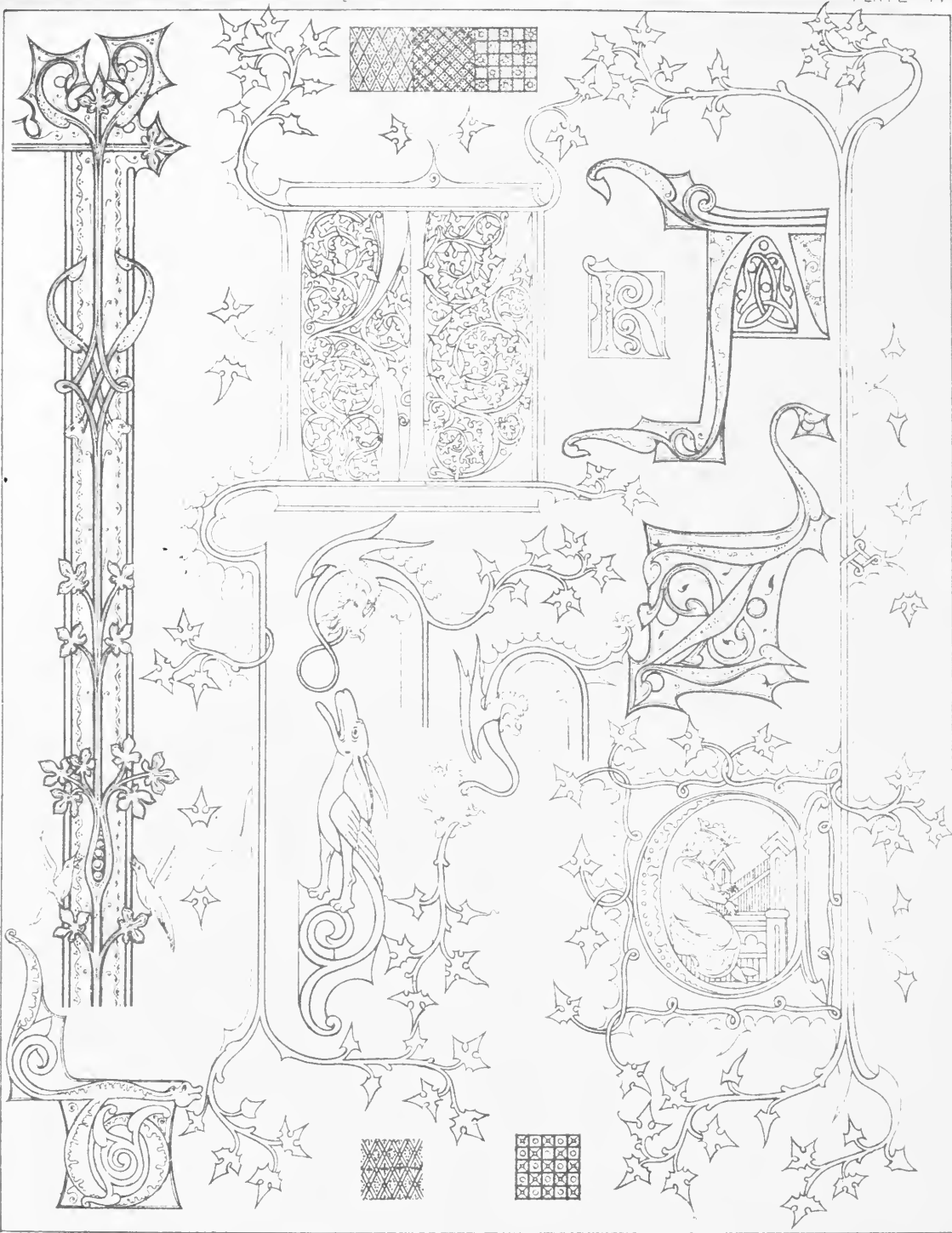
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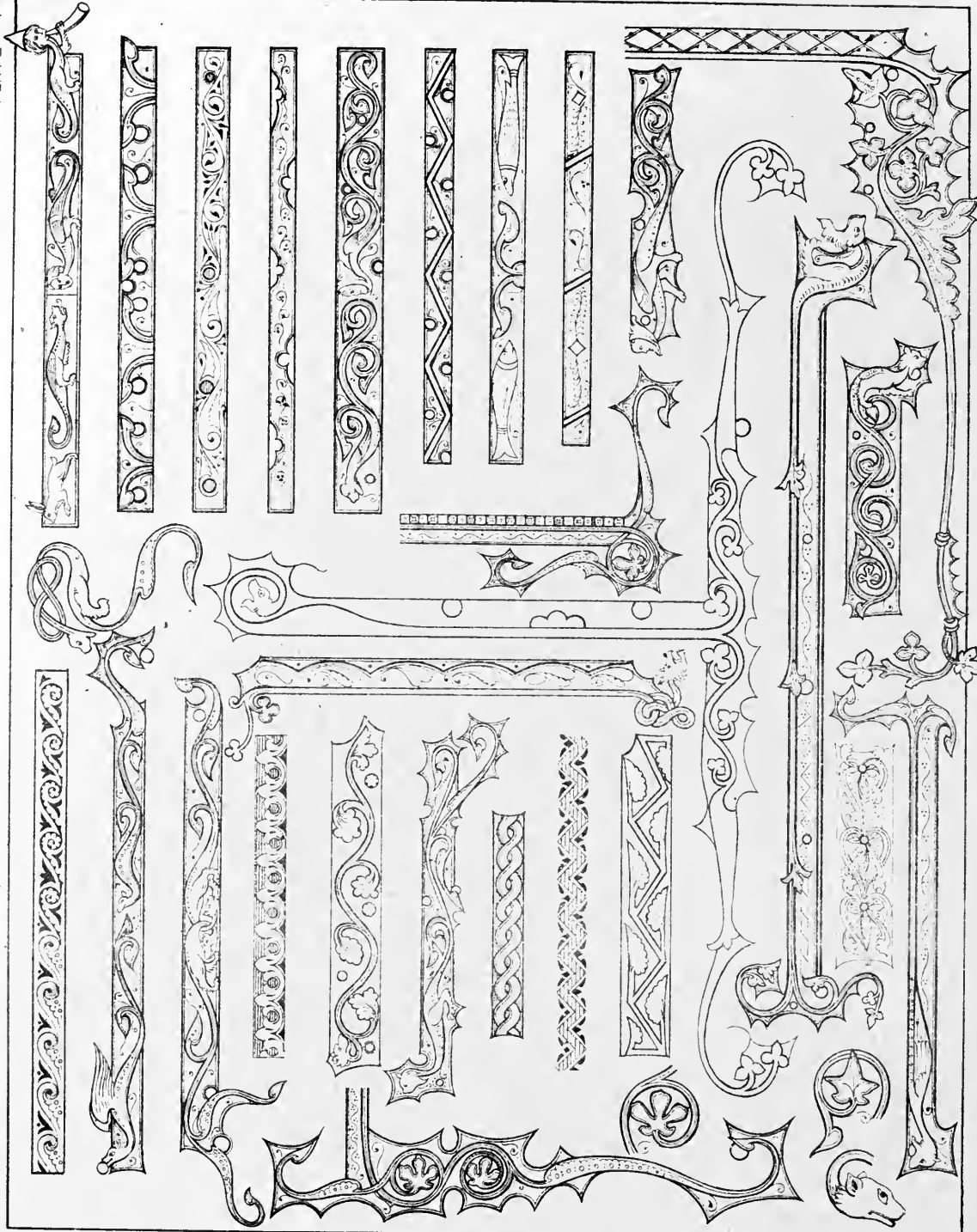
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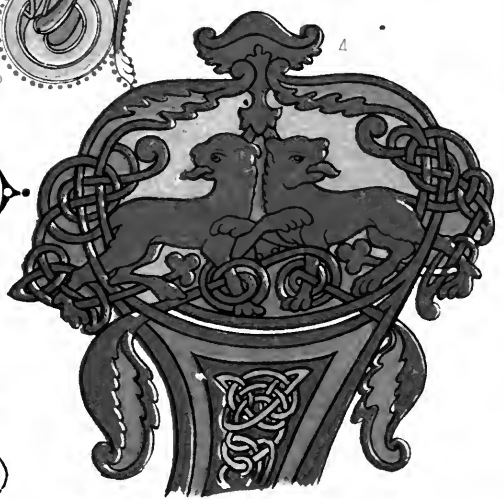


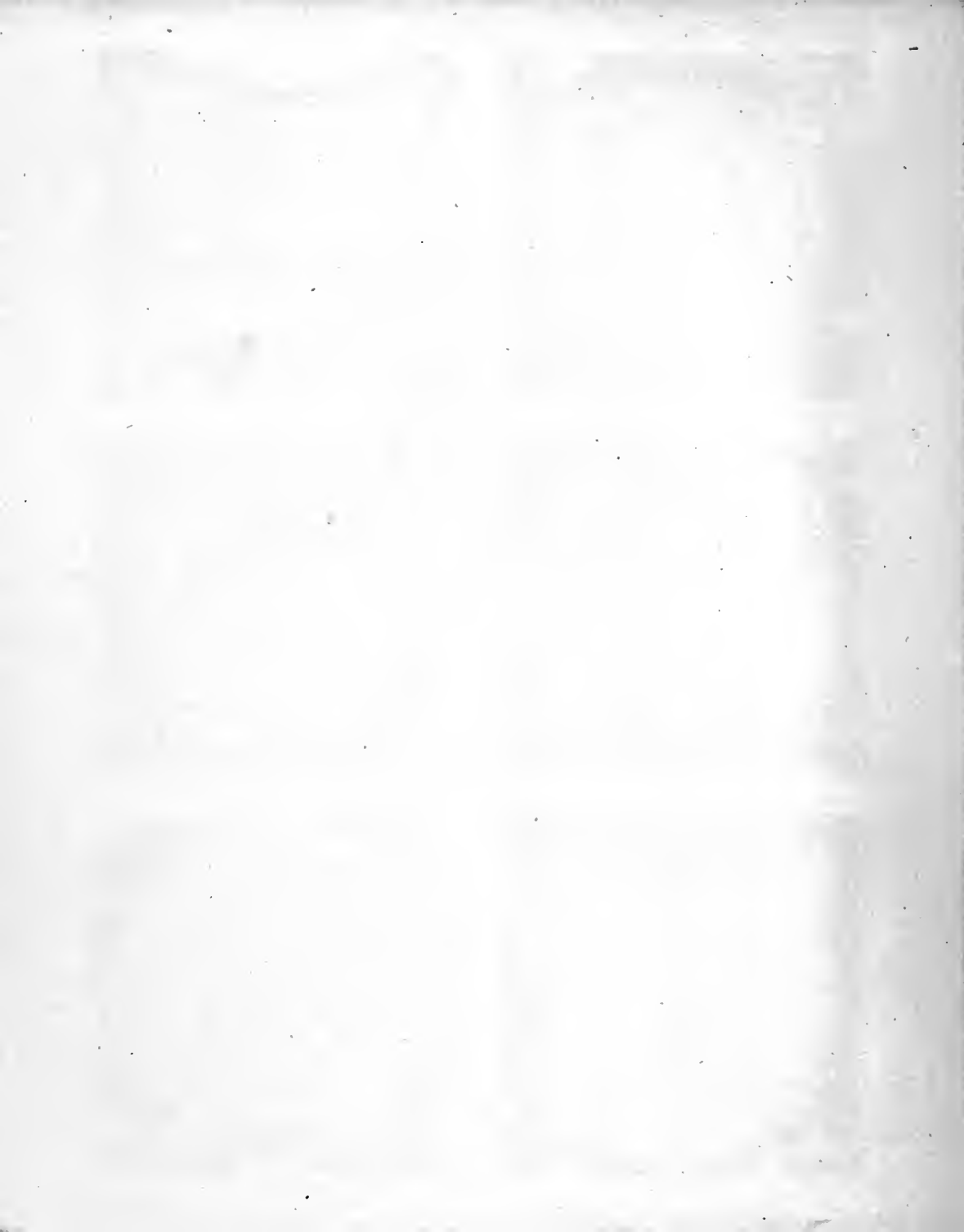


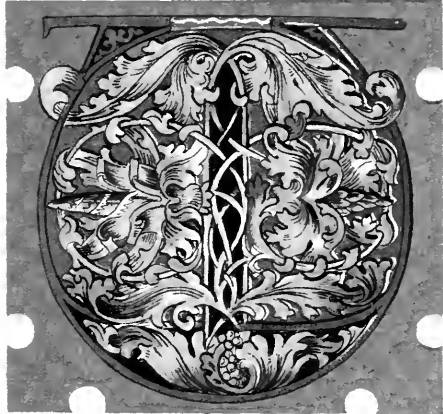
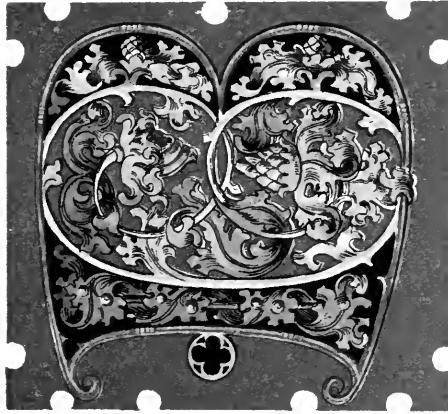




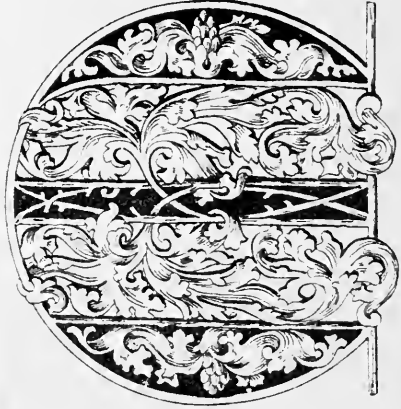
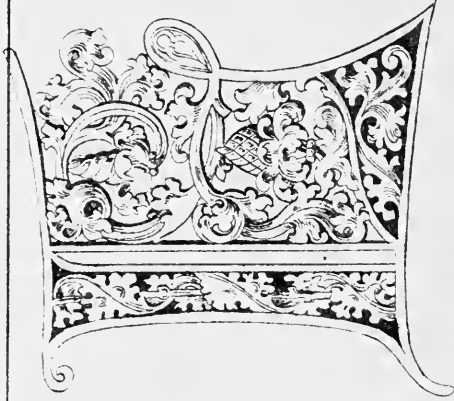
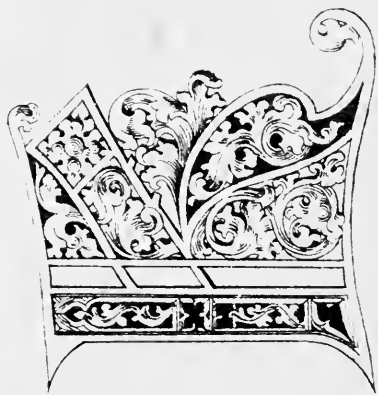
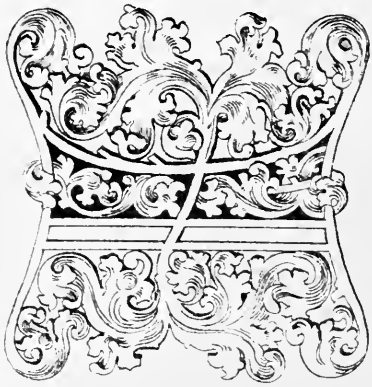






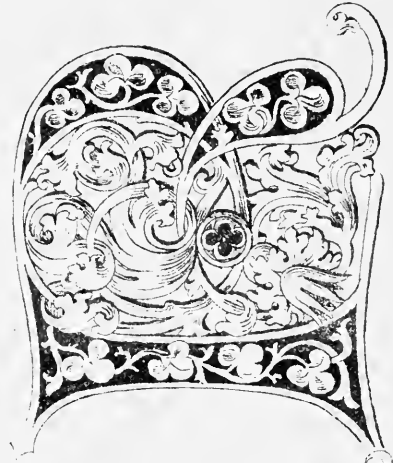






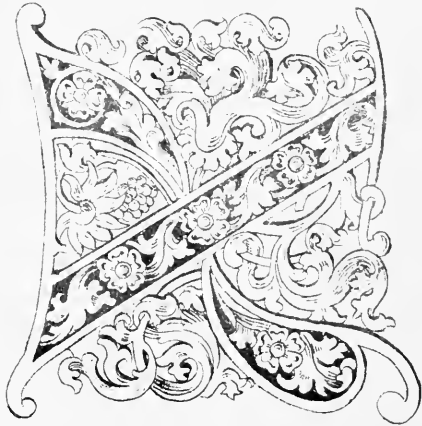
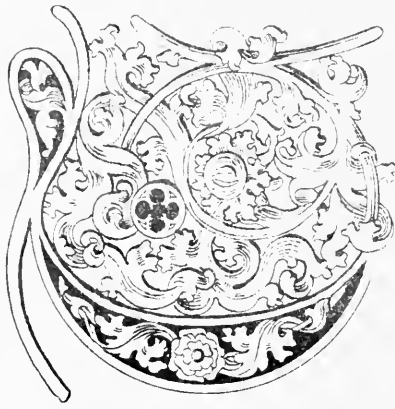
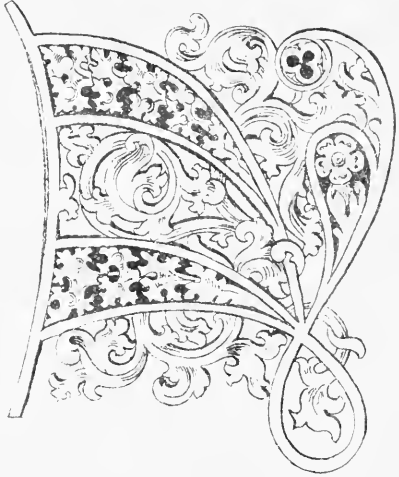
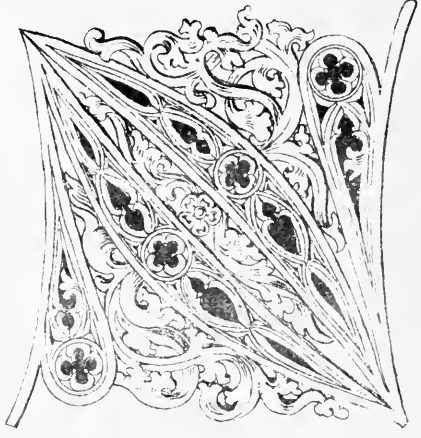




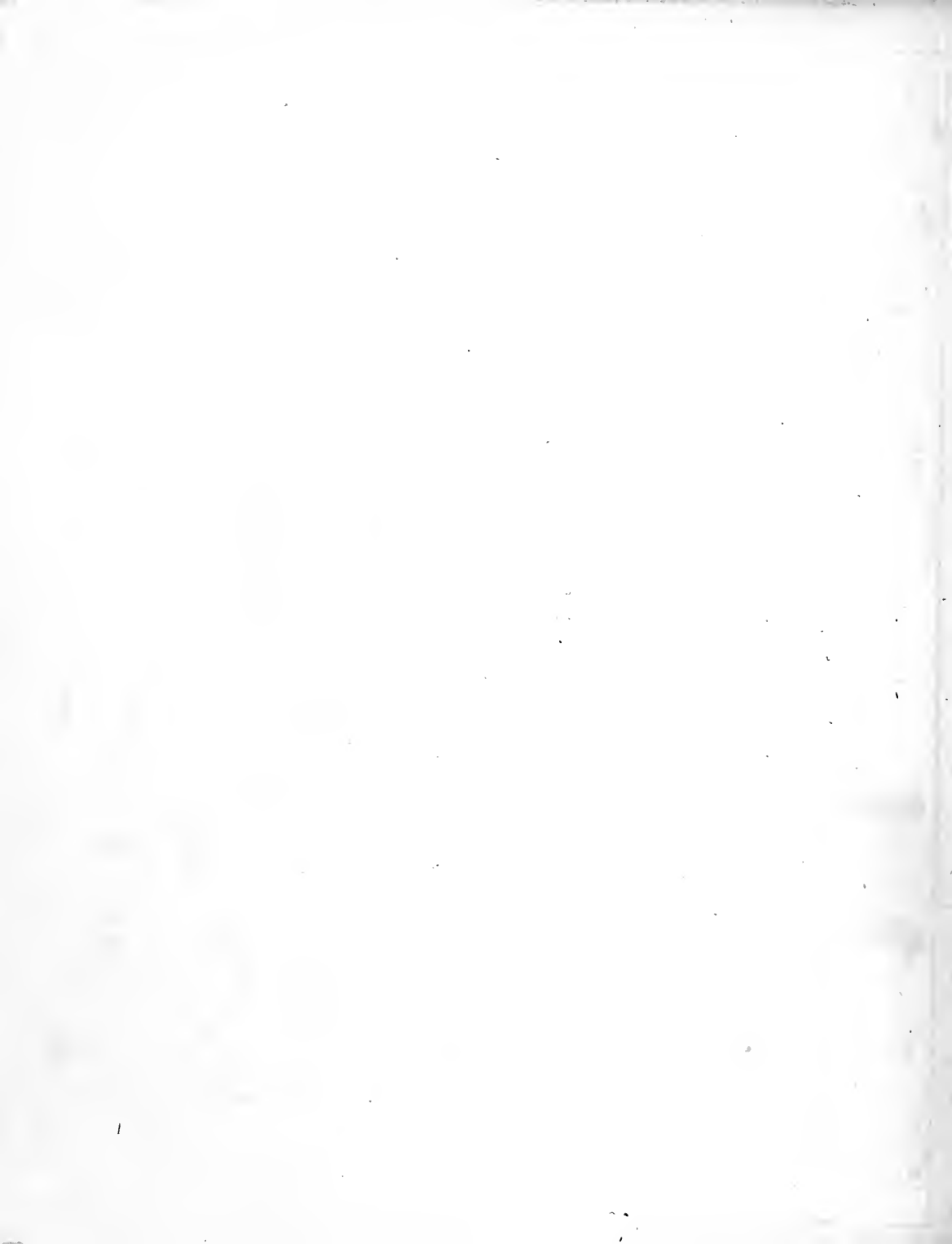


*From an illuminated Massal  
Charterhouse, Alton*

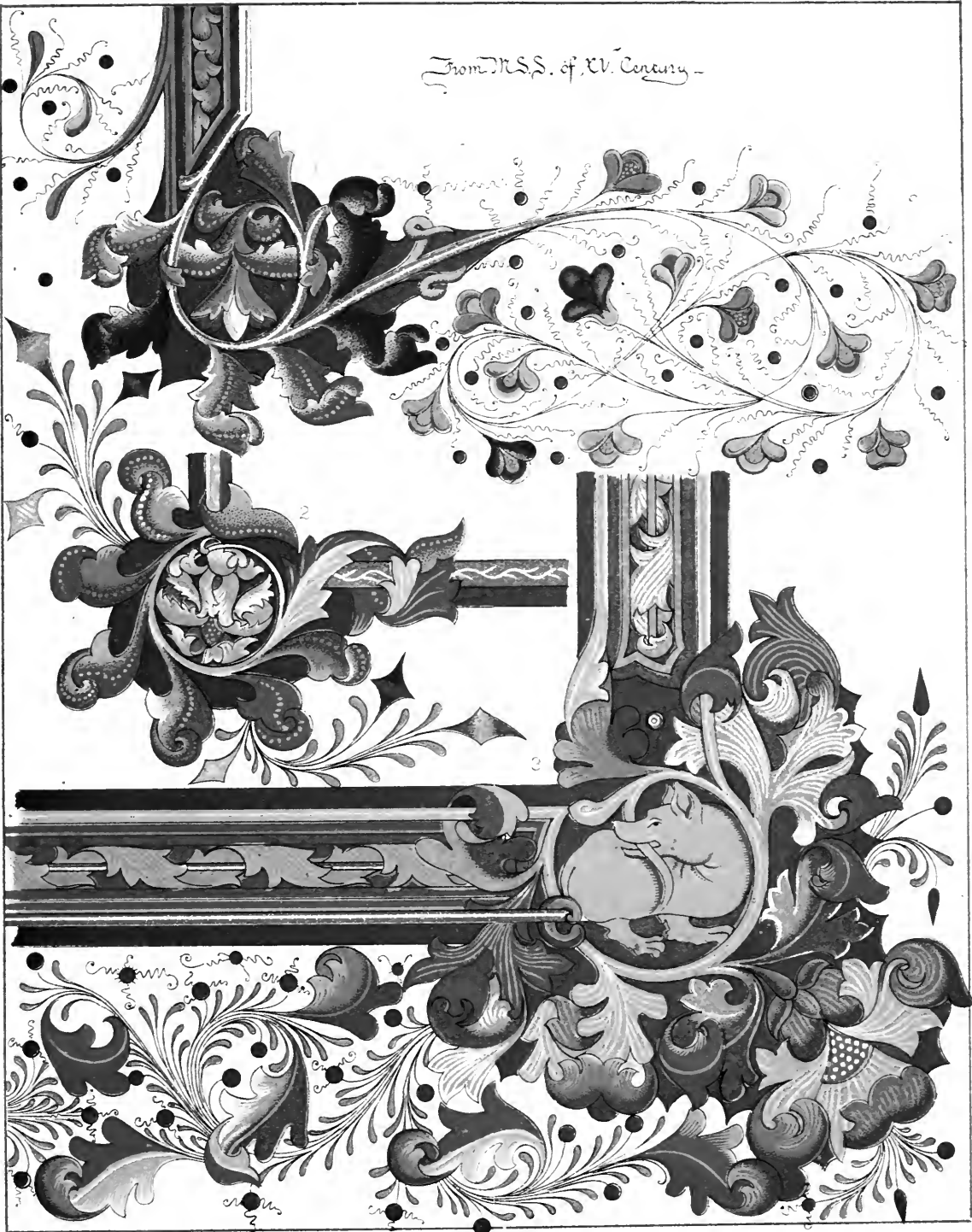




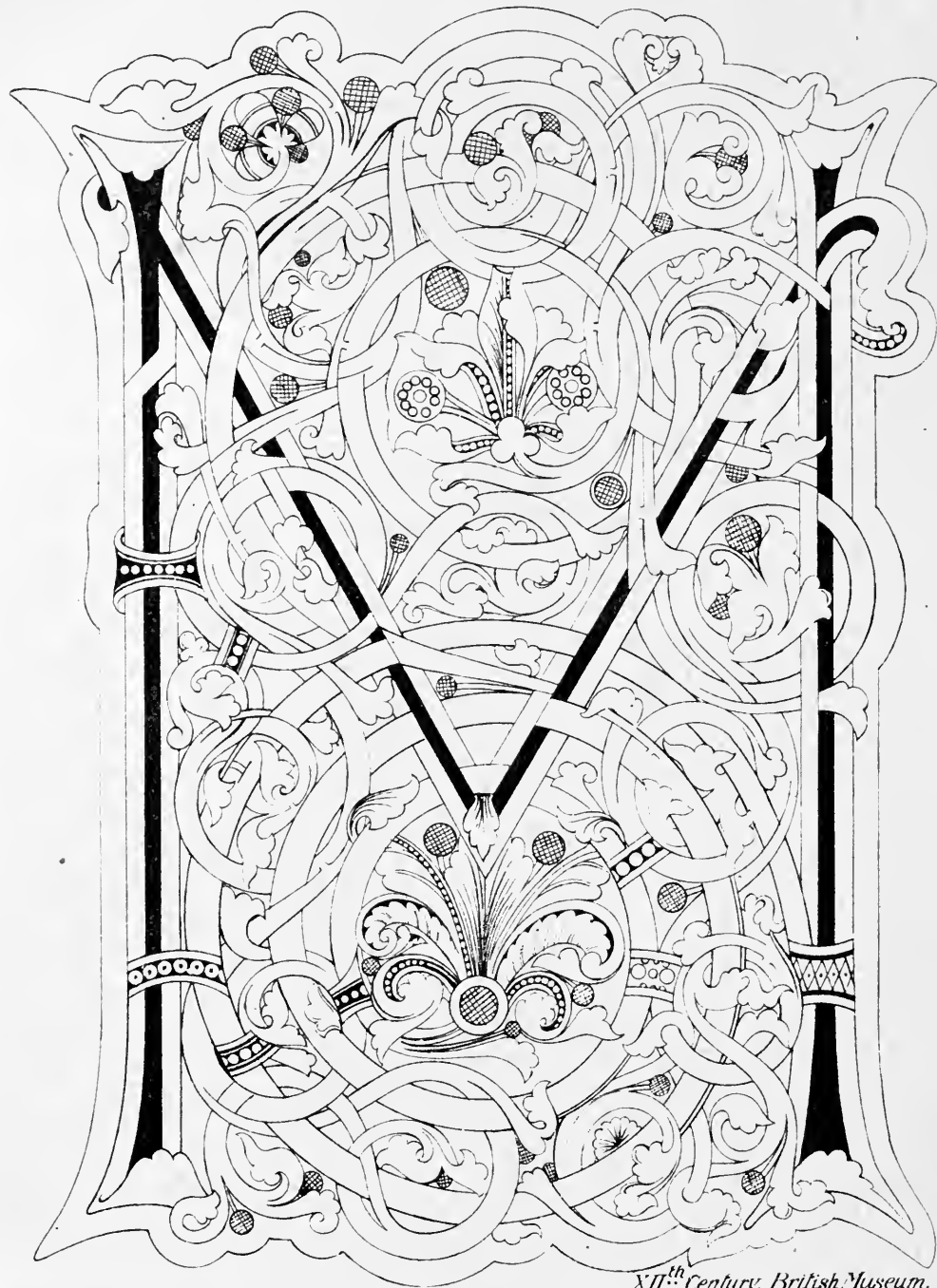
From an illuminated Manuscript  
Number 24, 17th Century



From MSS. of XV. Century -







XII<sup>th</sup> Century, British Museum.





A B C D E F G

H I J K L M N O

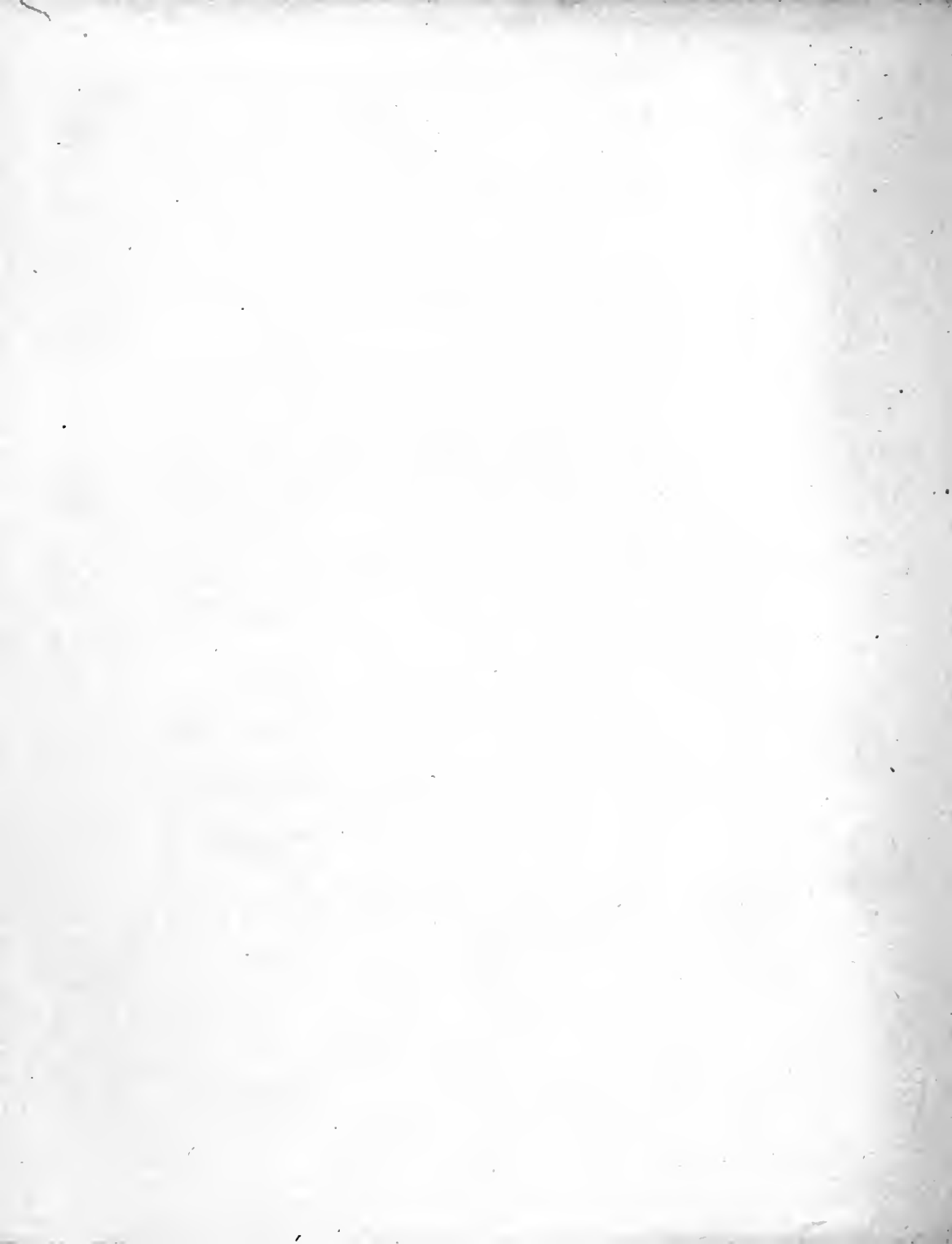
P Q R S T U V

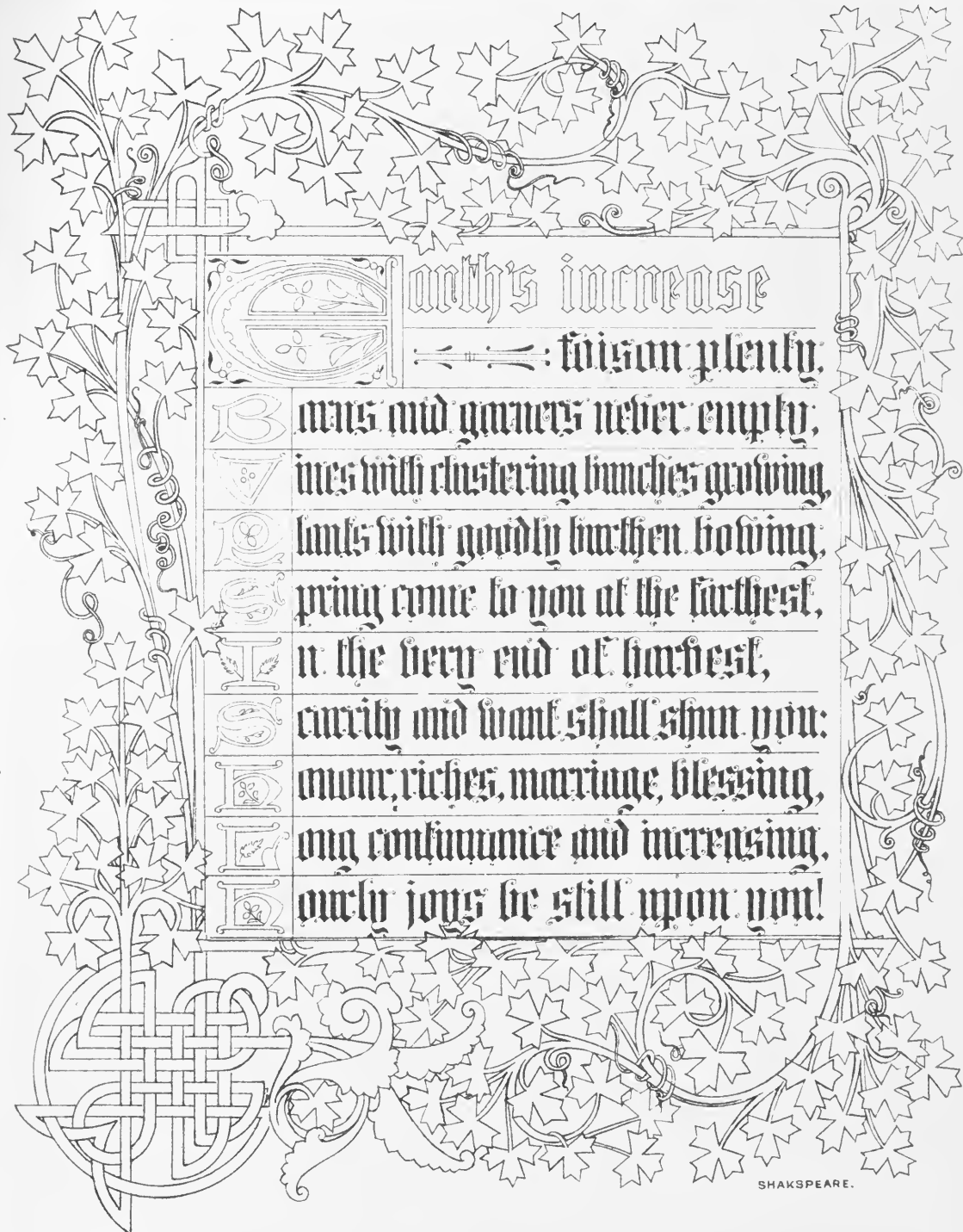
W X Y Z a b c d e f g h i k l

m n o p q r s t u v w x y z



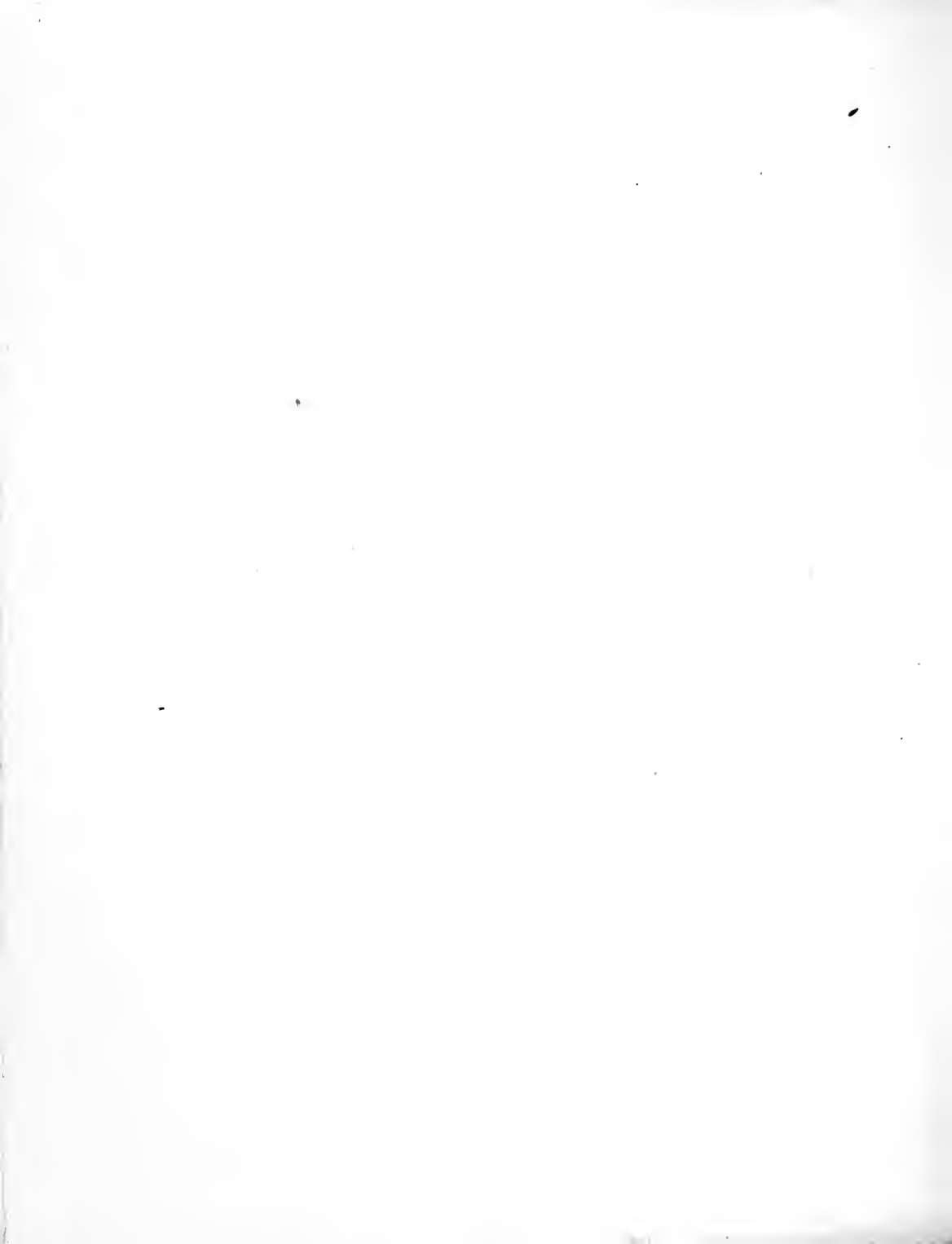






**E**arth's increase  
 : Saison plenty;  
**B**oars mid garner's never empty;  
**V**ines with clustering bunches growing,  
**R**lands with goodly burthen bowing,  
**S**pring come to you at the farthest,  
**I**n the very end of harvest,  
**S**carcity mid want shall shun you:  
**H**onour, riches, marriage blessing,  
**H**onour, continuance and increasing,  
**H**onourly joys be still upon you!

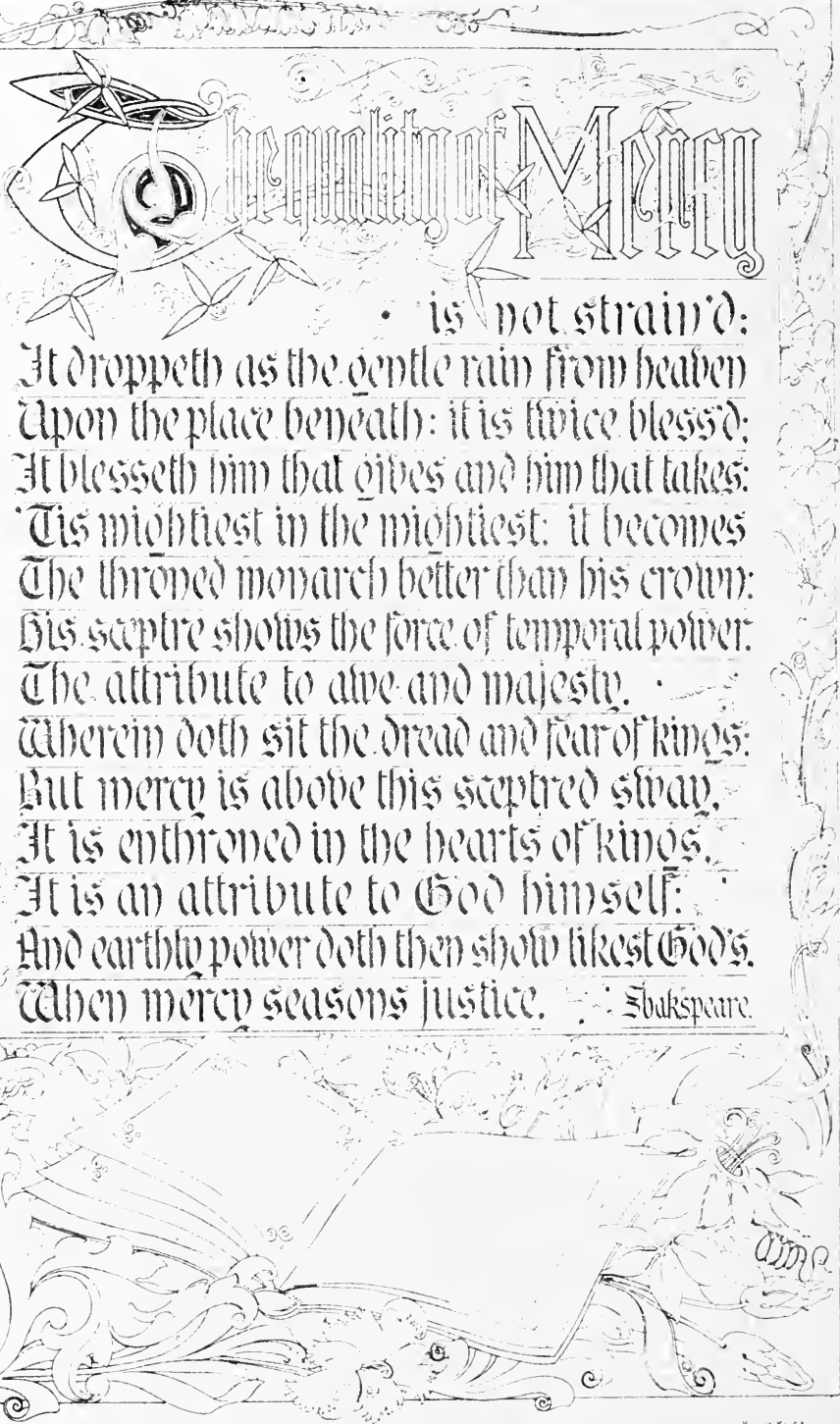
SHAKSPEARE.

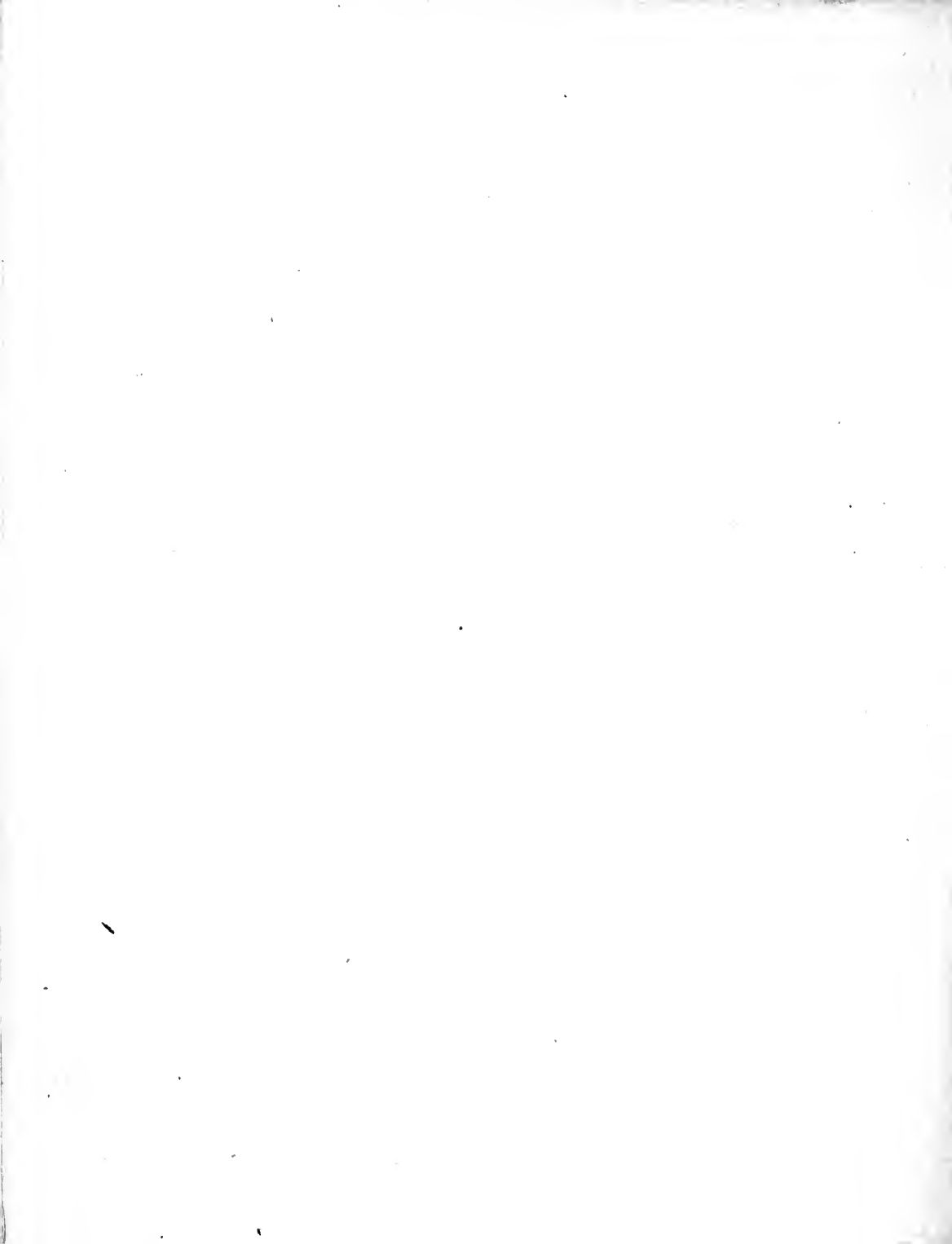


# The quality of Mercy

is not strain'd:  
 It droppeth as the gentle rain from heaben  
 Upon the place beneath: it is twice bless'd:  
 It blesseth him that gives and him that takes:  
 'Tis mightiest in the mightiest: it becomes  
 The throned monarch better than his crown:  
 His sceptre shows the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings:  
 But mercy is above this sceptred sway,  
 It is enthroned in the hearts of kings,  
 It is an attribute to God himself:  
 And earthly power doth then show likest God's,  
 When mercy seasons justice.

Shakspeare.







A B C D E F G H I K L  
 M N O P Q R S T U V X Y Z

XV<sup>th</sup> Century.

Q R S T U V X Y Z  
 P Q R S T U X Y Z

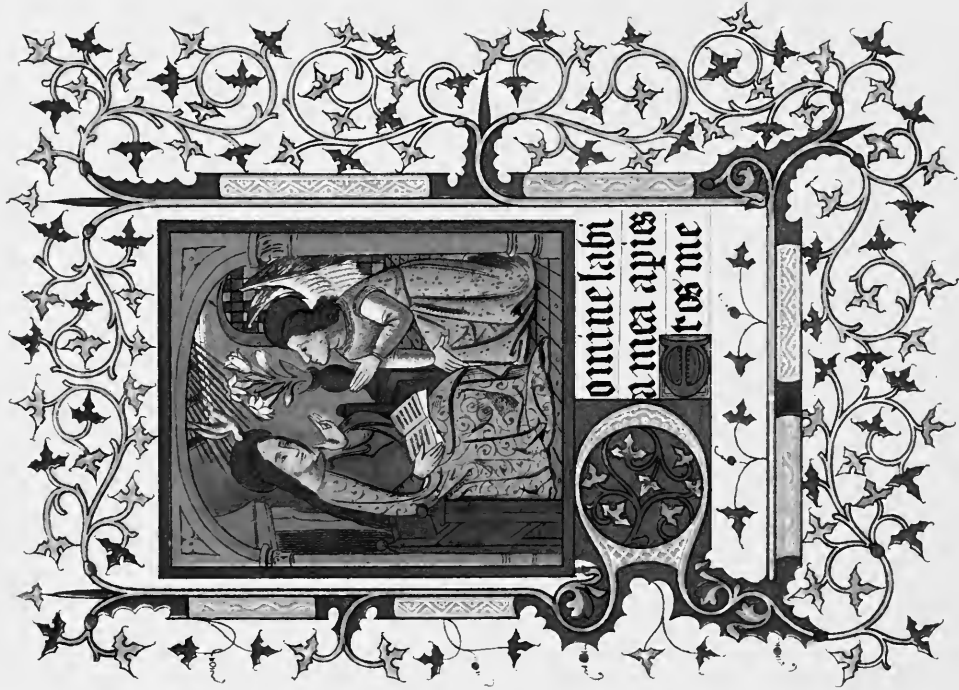
De Sancta Barbara.

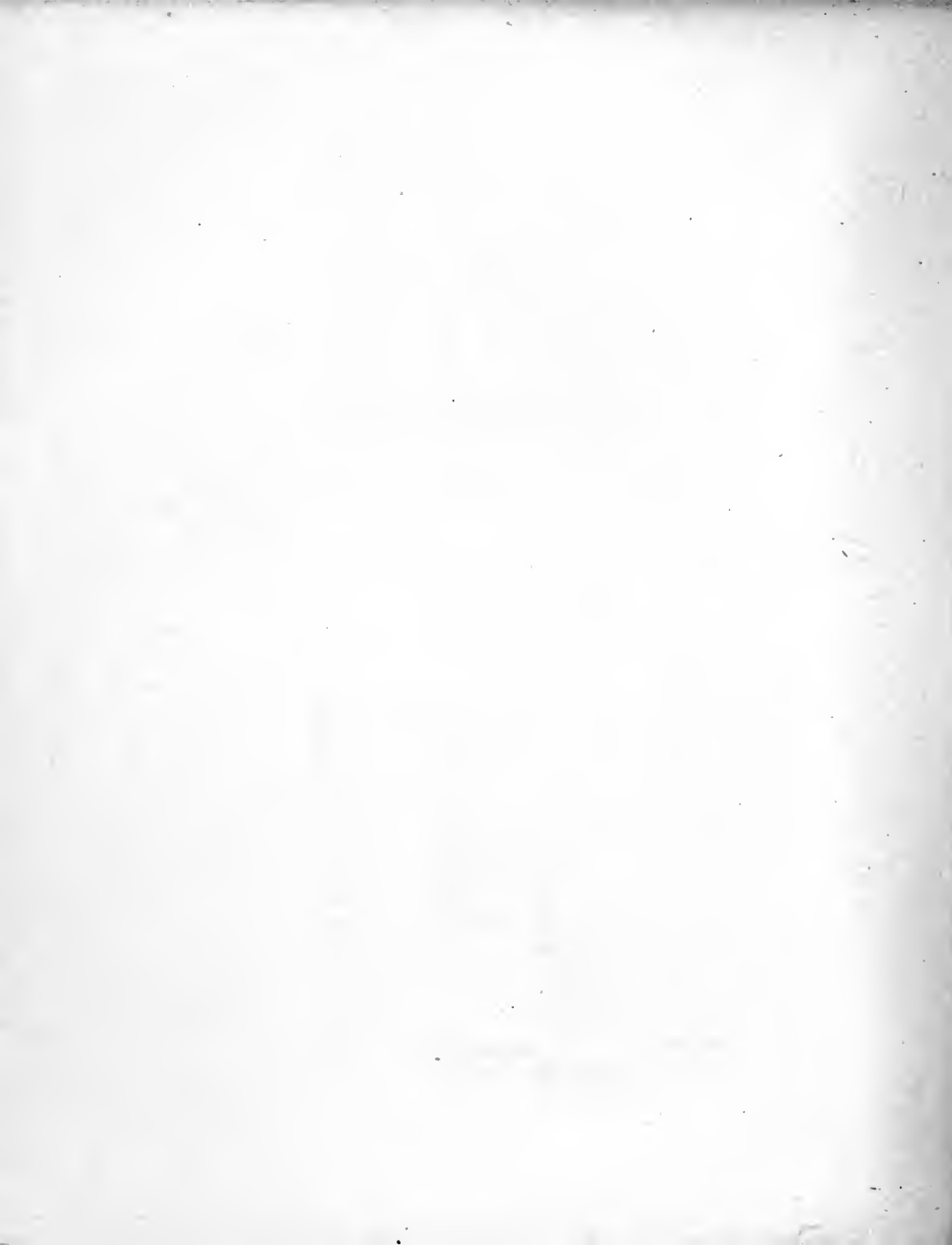


Eus qui virgini ⁊ mar-  
 tiri tue Barbare cun-  
 ctis eius memoriam fatienti-  
 bus veniam peccatorum suo-  
 rum concessisti. Et in die iudi-  
 cij nullā fieri memoriā de eoz  
 negligentis angelica pote re-

From a Prayer Book  
 by Albert Dürer. A.D. 1515







ð. *Sp. sa. m. s. r. S. Gene domine*  
*animas eorum. V. Sequemeter*  
*nam dona eis domine. S. Et lux*  
*perpetua luceat eis. V. Sequemeter*  
*in pace Amen. V. Domine exau*  
*di orationem meam. S. Et clamor*  
*meus ad te ueniat. Oramus. O. V.*

**S**edna domine aurem  
 tuam ad preces nostras  
 quibus iniam tuam sup  
 plices deprecantur ut a  
 nimam famuli tui quam

*Et hoc fecit inquit*

me gaudis. **R**equemeter.

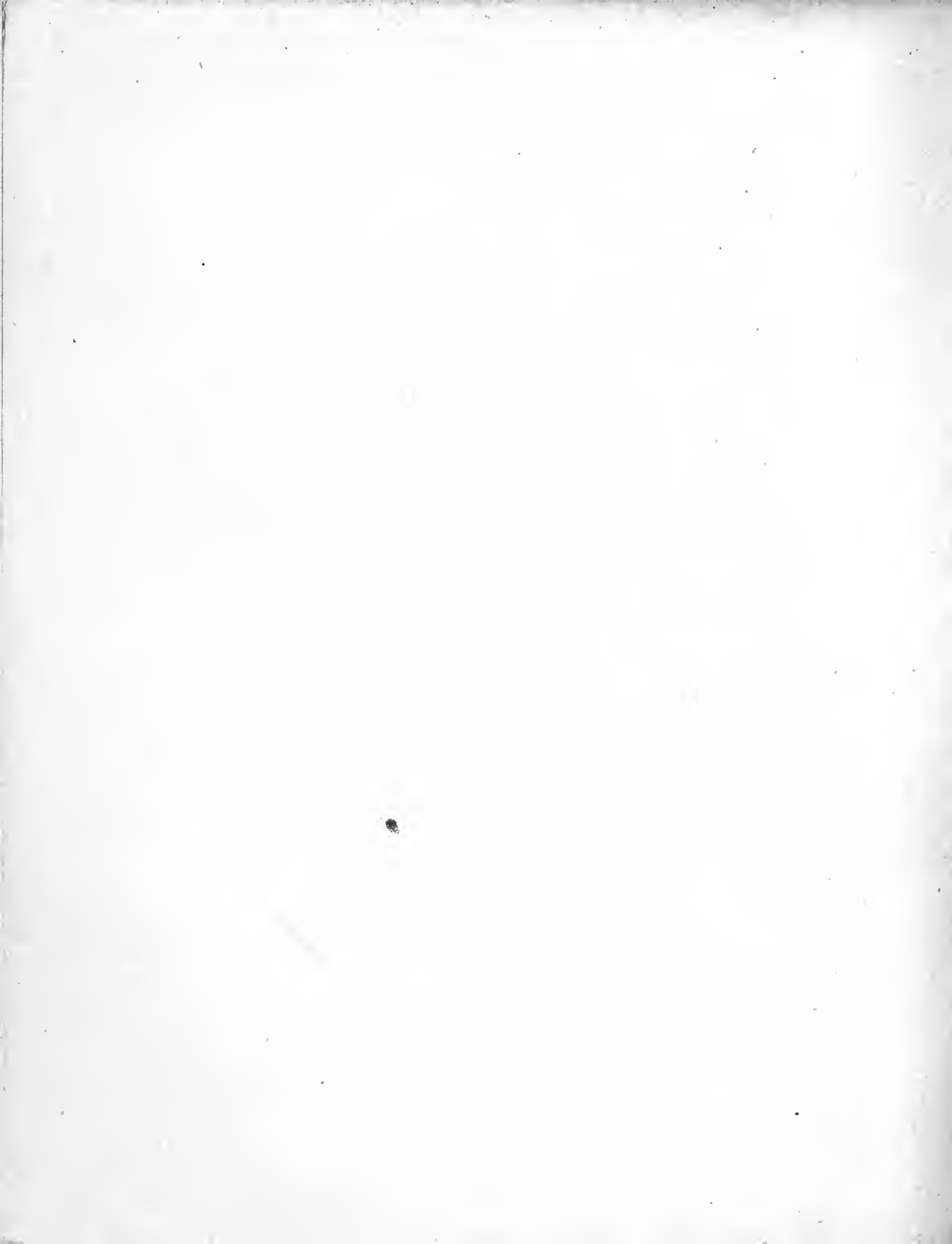
In michi quia in oculis meis  
 prolongatus est. aut propheta.

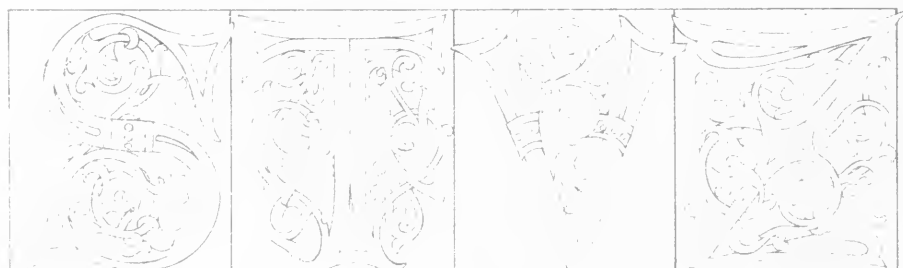
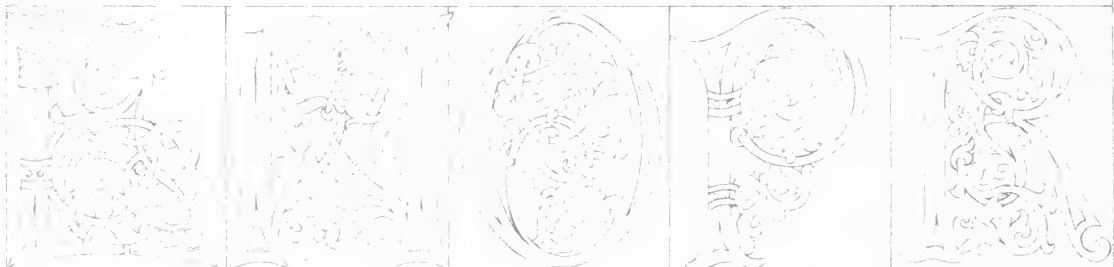
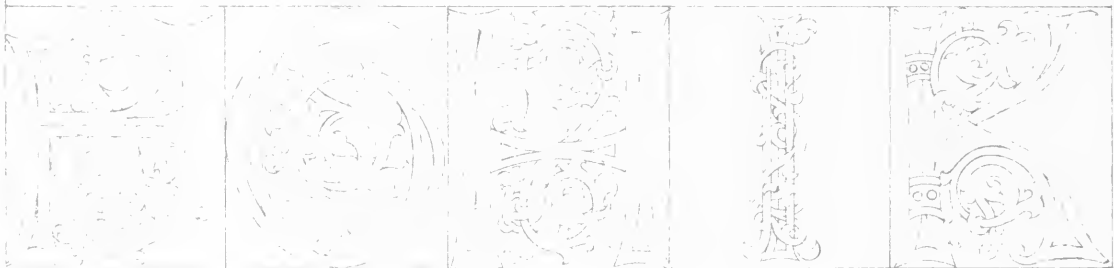
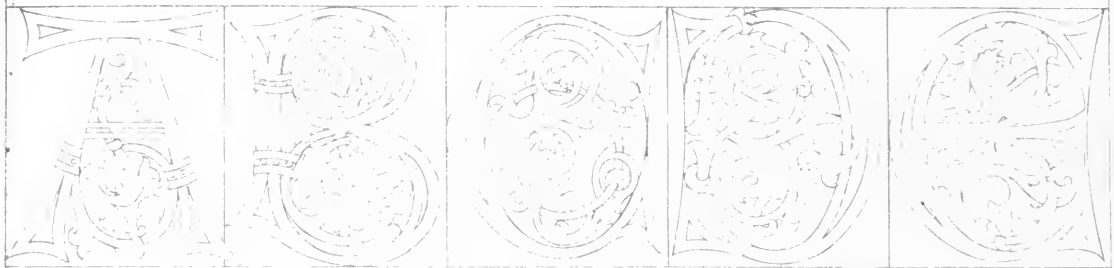
Dominus noster plalmus d.

**S**icut uolens meos  
 inuites. unde  
 uenit auxilium michi.

**A**uxilium meum a dno.  
 qui fecit celum et terram.


**N**on det in commotione  
 pedem tuum. in res domi











**D**um Regum Dño ad tres Reges  
 trium mirantis. xps homo. deus  
 vnus. vnus in essentia Trina  
 dona tres figure Rex in auro dez  
 thure miraq; mortalitas. Colunt Reges ppter  
 Regem. summi Reges seruent Regem colom  
 eolome Nos in sde sumus cui. hm sunt fotes



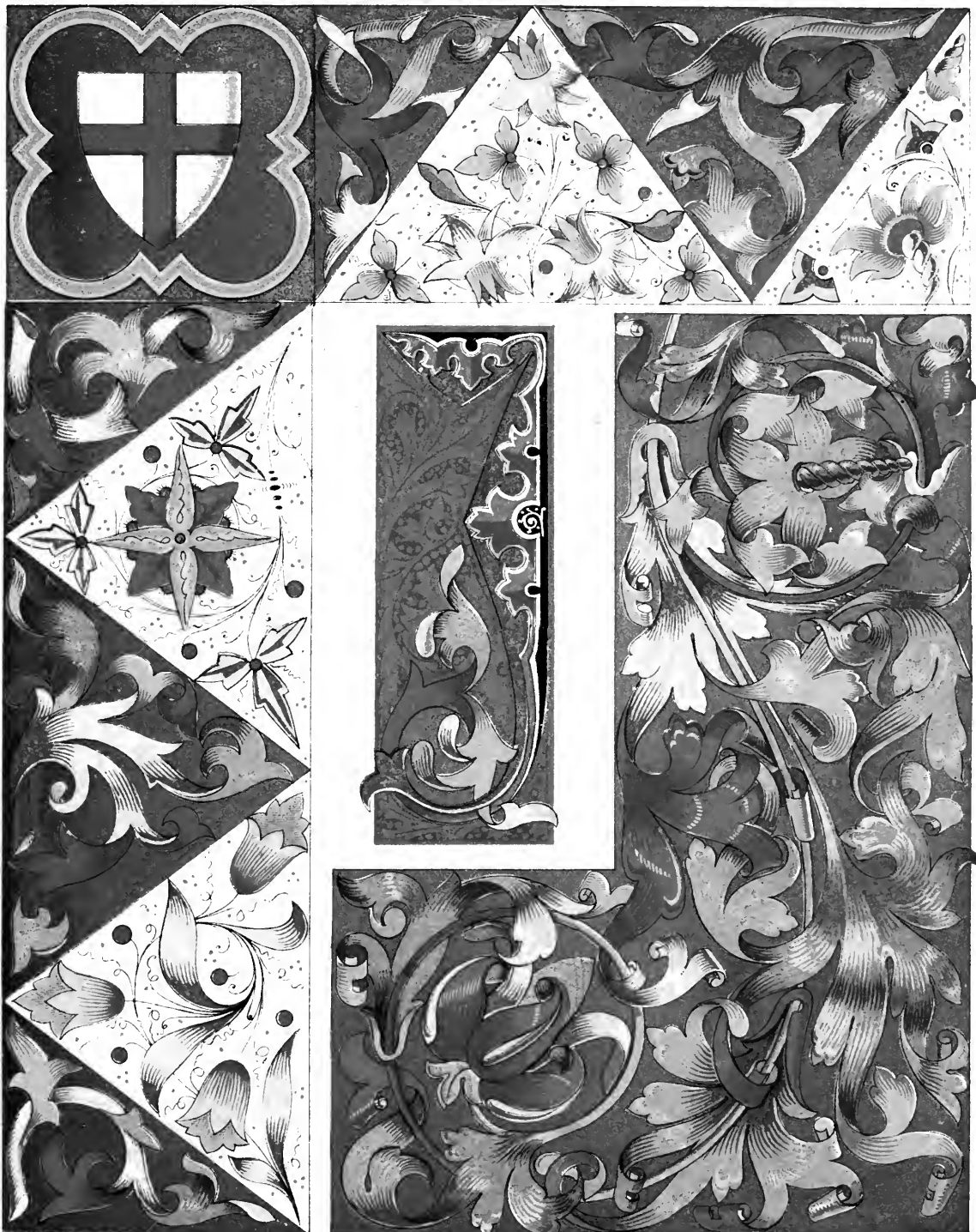


Carfax.

Chaucer.

Spencer. Shakspeare.





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