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EXAMPLES

OF THE ART OF

BOOK-ILLUMINATION

DURING THE MIDDLE AGES.

REPRODUCED IN FACSIMILE.

---

BERNARD QUARITCH,  
LONDON; 15 PICCADILLY.  
1889.





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SECUNDŪ MATTH

GALENA. IBI EIUS MIORIBUS  
E PRÆDIXIT IOBIS  
E TEXERUNT CITO DEMONUM EN  
TO. CUM TIORE ET GAUDIO  
MA. NO. CURRENTES NUNTI  
REDISCIPULIS EUS. IN S  
ET ECCE IHS OCCURRIT ILLIS DIC  
HABETE. ILLI AUTEM ACCES  
SERUNT. ET TENUERUNT PEDES  
EUS. ET NAORAE IERUNT EUM  
TUNC ILLIS NOLIT ET IONERE. TE  
NUNTIA TE FRATRIBUS MEIS UT  
EANT IN GALILEA. MIHI M. IONERE  
BUNT. QUAE CUM HABUISSENTES  
CELESTIUM. ET IONERE. IONERE.

EDOCI. ET IOHANNES QUAERITUM EST  
UERBUM IN ISTO APUD IOHANNES  
OS. USQUE IN HODIERNUM DIO  
NOECIUM AUTEM DISCIPULIBUS  
IERUNT IN GALILEAM IN MON  
TEM UBI CONSTITTUERUNT ILLIS  
IHS ET IUDAEI ET NAORAE  
UERUNT. QUI DOMINUM AUTEM DU  
BITAUERUNT. ET ACCEDENS  
IHS. LOCUTUS EST IIS DICENS  
DIXIT EST MIHI OMNIS POTESTAS  
IN CAELO ET IN TERRA. EUNTES  
ERGO DOCETE OMNES GENTES  
TES. BAPTIZANTES EOS IN NOMINE

CONTRITIO IN INTERIORIBUS  
MUNTIUM ET IN SUPERFICIE  
SACERDOTUM ET MONACHORUM  
HABITARE ANTIQVITATE  
EST IGI TUR SE NVBIBUS CONSI  
LIO ACCERTO PECUNIAM ET  
OSIAM DEORUM IN INTERIORIBUS  
DICENTES DICITE QUIA OISCI  
PULCIUS VENERUM EST  
VNTIS UNTEUM NOBIS PEROM  
ENTIBUS EST SIHOC MORTUO  
FUERIT APRESIOS NOBIS UNDE  
VNTIS UNTEUM NOBIS UNDE  
DICENS ANTILLACREPTO  
VNTIS UNTEUM NOBIS UNDE

DOCENTES EOS SERVARE OM  
NIA QVAE CUM QUERITUR  
VNTIS UNTEUM NOBIS UNDE  
SUM OMNIBUS DIEBUS USQUE  
AD ONSUM MATIOME  
CULF  
FINIT FV AN GIL IUM  
KATA MATHEIUM

BOOK-ILLUMINATION IN BRITAIN AT THE END OF THE SEVENTH CENTURY.

A Page from the Golden Gospels, written on purple vellum for Ceolfrið Abbat of Wearmouth about the year 700, containing the first Vulgate text seen in England. Formerly in the library of Henry VIII; afterwards in the collection of the Duke of Hamilton; now in the possession of Bernard Quaritch.







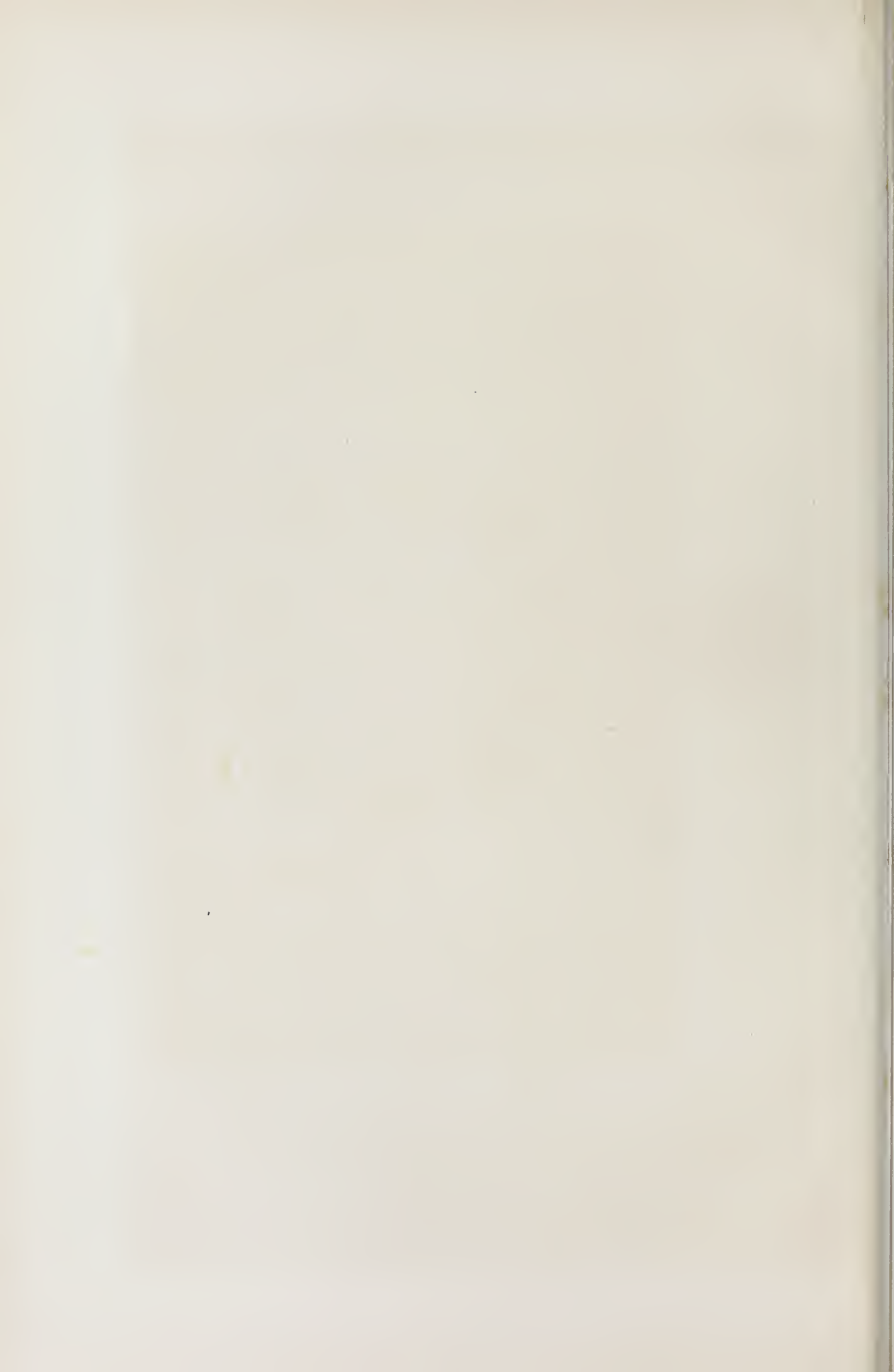


**I**ERUSALEM IERUSALEM  
QUI DESPICES PROFETAS  
ET SCRIPTURAS  
CUM INIURAS  
DE PROPHETIS  
FACIS ET CONFESCOR  
QUONIAM  
TU QUAE PROPHETAS  
NUNCIAS

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QUI DESPICES PROFETAS  
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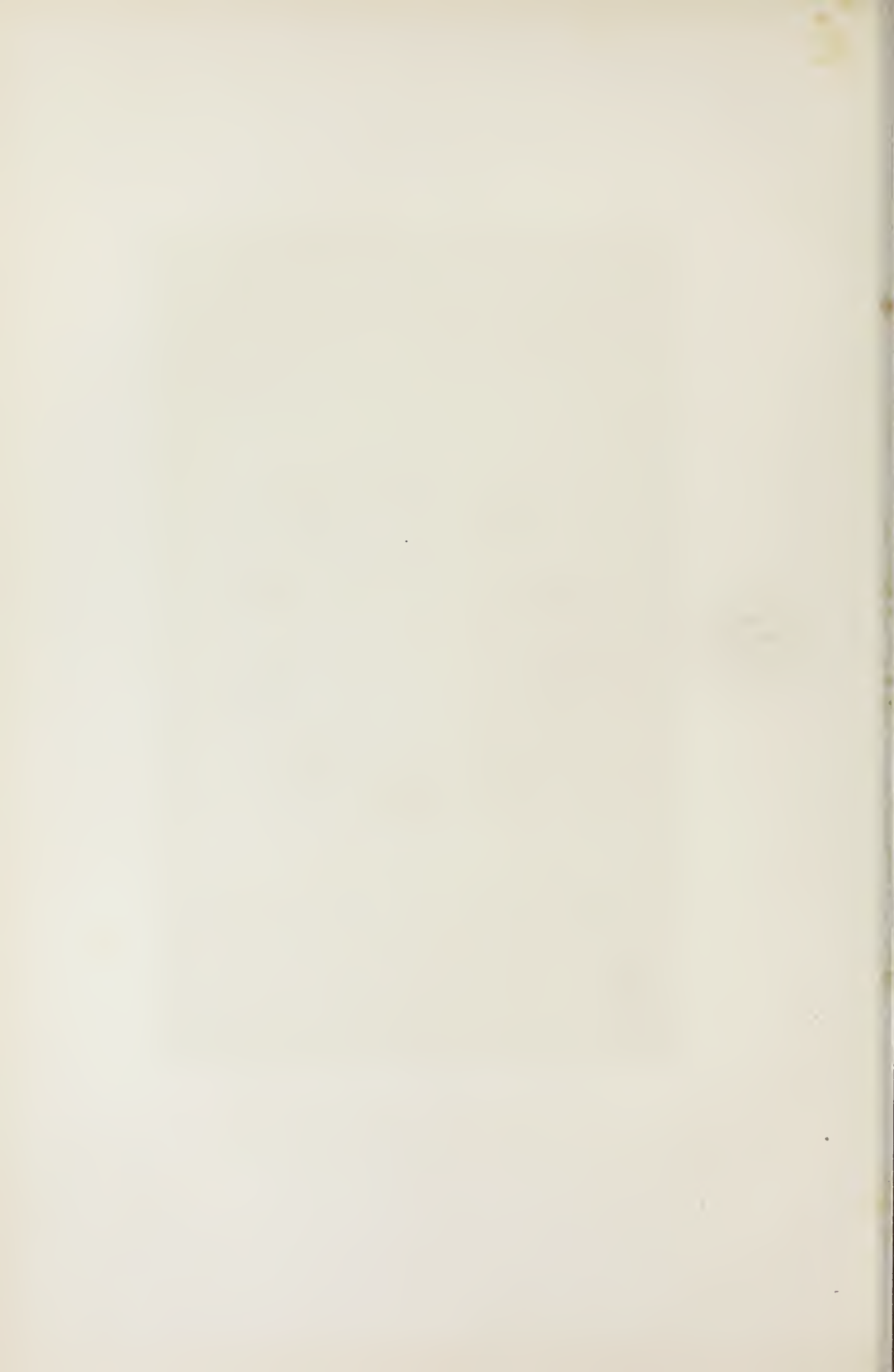


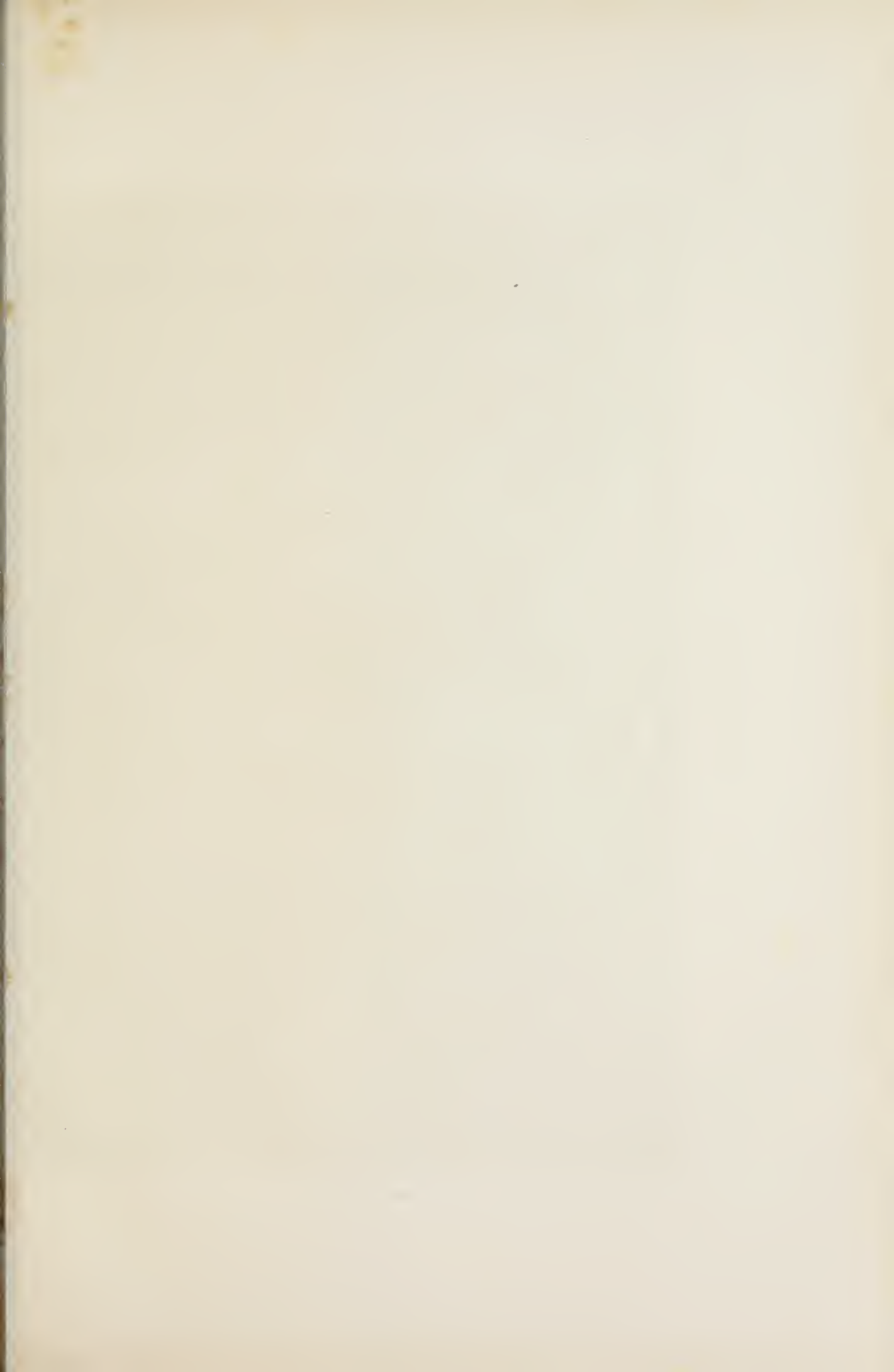
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SARACENIC BOOK-ILLUMINATION EARLY FIFTEENTH CENTURY.

*Illuminated title-page of an Arabic MS., the Hayatu 'I-Haiwan of Ad-Damiri. Small folio  
Written and illuminated probably in Cairo about A.D. 1400.*

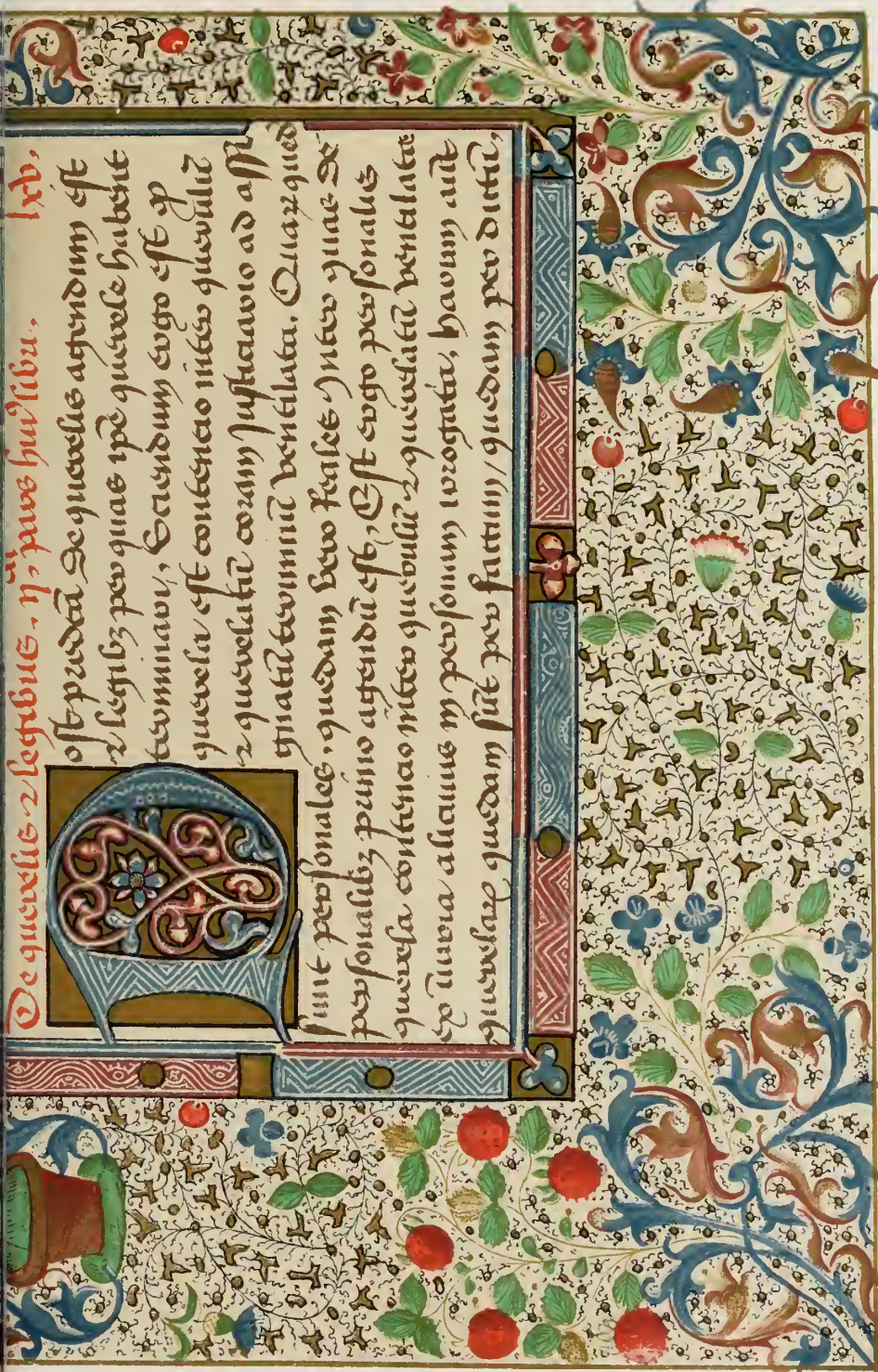








ost pcedā de querelis agendum est  
et legibus per quas ipse querere habent  
terminari, Sciendum ergo est q  
querela est contentio inter querulū  
et querelātū coram iusticio ad assi  
gnatū terminū ventilata. Quare quō  
sunt personales. quedam vero reales. Inter quas de  
personalibz pmo agendū est, Est ergo personalis  
querela contentio inter querulū et querelātū ventilata  
ex iura alicuius in personam irogata, hanc autē  
querelaz quedam sūt per factum, quedam per dictū,

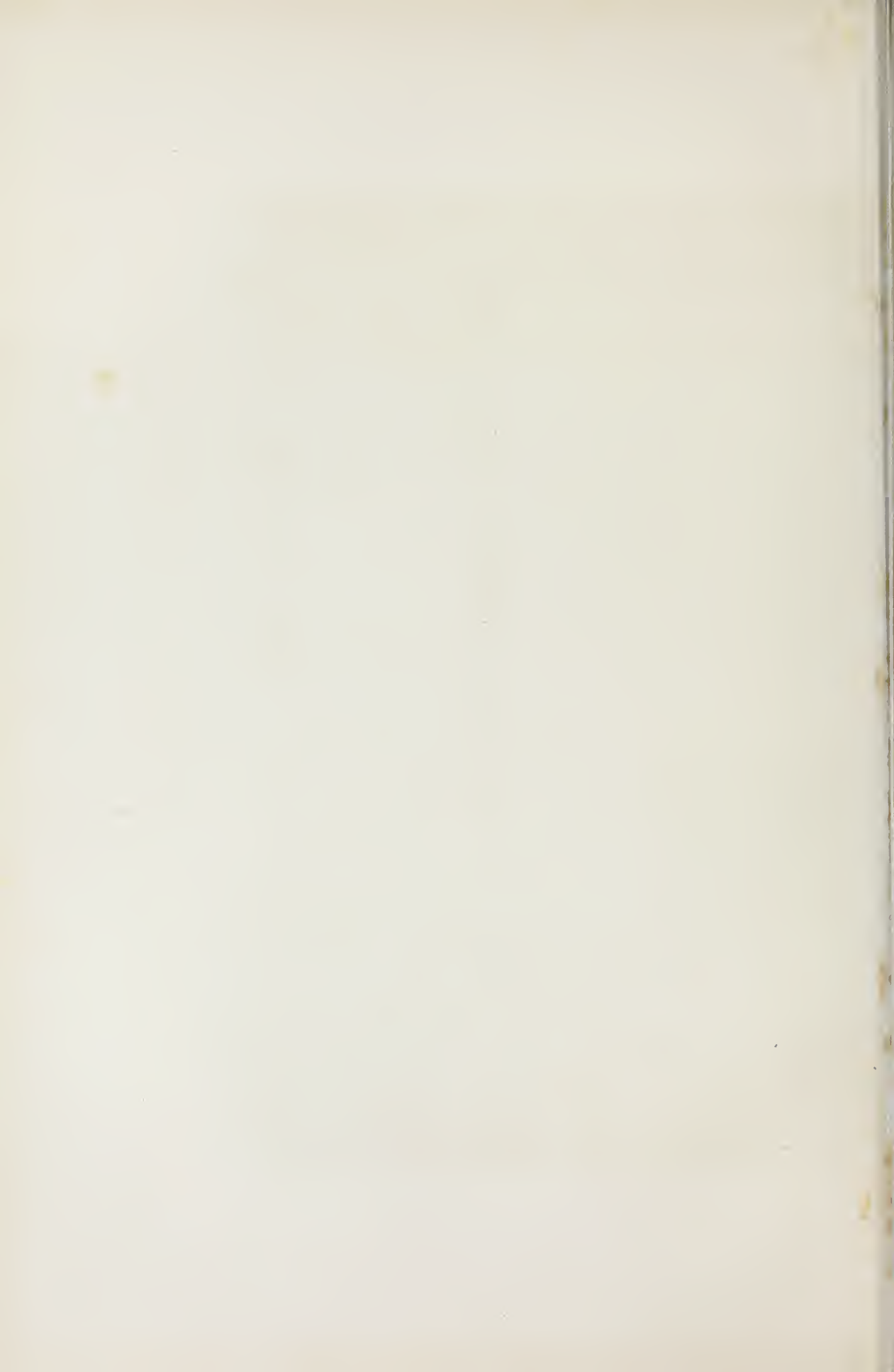


Quaritch's Illustrations, No. 56.

Griggs, cat 1839.

FRENCH BOOK-ILLUMINATION, SEC. XV.

Miniature and Border from Le Grand Coustumier de Normandie, a MS. written and illuminated probably in Rouen about 1460-70.







M. Fabius Quintilianus Victorio Marcello Salutem.

**E**fflagitasti quottidiano conuitio ut libros quos ad Marcellum meum de institutione oratoria scripseram emittere inciperem. Nam ipse eos nondum opinabar satis maturuisse: quibus componendis ut scis paulo plus quam biennium tot aliorum negotiorum distractus impendi. Quod tempus non tam stilo quam inquisitioni instituit operis prope infiniti: et legendis autoribus qui sunt innumera bilis: datum est. De inde Horatii consilio qui in arte poetica suadet ne precipitetur editio: Nonumque prematur in annum: dabam ut octum: ut refrigerato inuentionis amore diligentius repetitos tanquam lector perperderem. Sed si tantope efflagitantes: quam tu affirmas: permittamus uela uentis: et oram soluentibus bene precemur. Multum autem in tua quoque fide ac diligentia positum est: ut in manus hominum quam emendatissimi ueniant.

Prohemium.

Quemadmodum prima elementa tradenda sint.

Utilius domi in scholis pueri erudiantur.

Qua ratione in paruis ingenta dignoscant: et que sint tradenda.

De grammaticis.

De officio grammatici.

De musice.

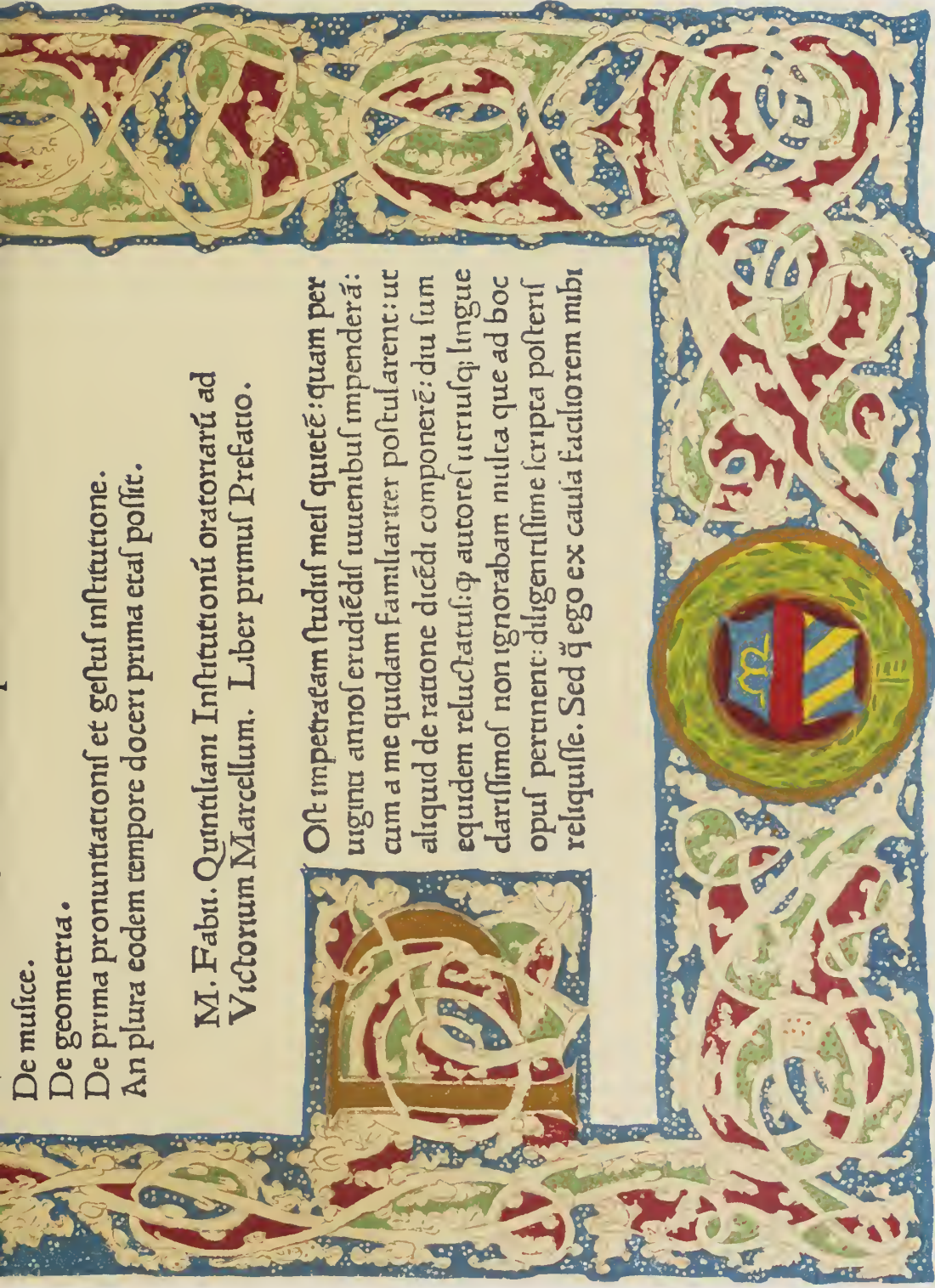
De geometria.

De prima pronuntiationis et gestus institutione.

An plura eodem tempore doceri prima etas possit.

M. Fabii Quintiliani Institutionū oratoriarū ad  
Victorium Marcellum. Liber primus Prefatio.

Ost impetratam studis meis quietē: quam per  
vix annos eruditū iuuenibus impenderā:  
cum a me quidam familiariter postulare: ut  
aliquid de ratione dicēdi componerē: diu sum  
equidem reluctatus: ꝓ auctores utriusq; lingue  
clarissimos non ignorabam multa que ad hoc  
opus pertinent: diligentissime scripta posteris  
reliquisse. Sed q̄ ego ex causa faciliorem mihi







**A**ttamentum domini antonii erit  
procuratoris sancti marci sextorio  
de curia camale. Capitulum primum.



**V**iro ad euangela sci  
dei ego antonius eri  
go procurator sancti  
marci constitutus sup  
comulias de curia i  
camale qui nunc sum.  
et pro tpe ero qd cur  
sociis meis attedam  
expedire face et ad i  
ministrare officiu pro  
curarie desup comulias sextorio sci i  
marci et castelli de tpe sextorio aser



AD MILLESIMA TRICESIMA DECIMA NOMI  
 IN DICTOIE TERCIA DIE XX SECUNDO ME  
 SIS OCTOBRIS. QUILA SECTERUM CAMAREGI  
 DE OMILLARIIS DICTI TEPOSIS OMILLU EST  
 PROCURATORIB' DE ULTRA CANALE. 7 AD EORU  
 OFFITIU PTINET. ALIE UEO OMILLARE QUE  
 PUENERINT AB IPO TPE IN ANTEA IN DICTIS  
 TRIBUS SECTERIS SEI MARI. CASTELL. ET

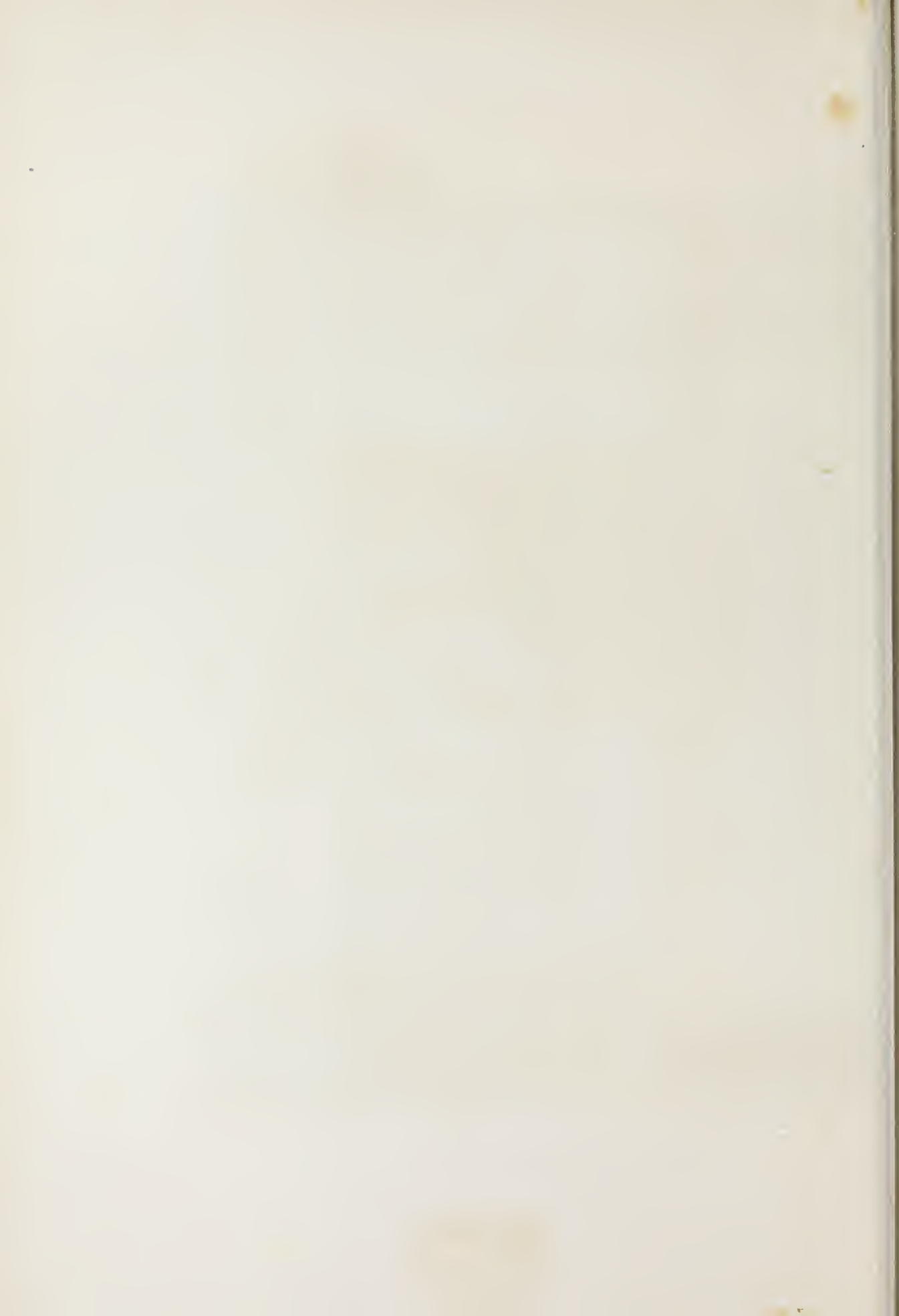


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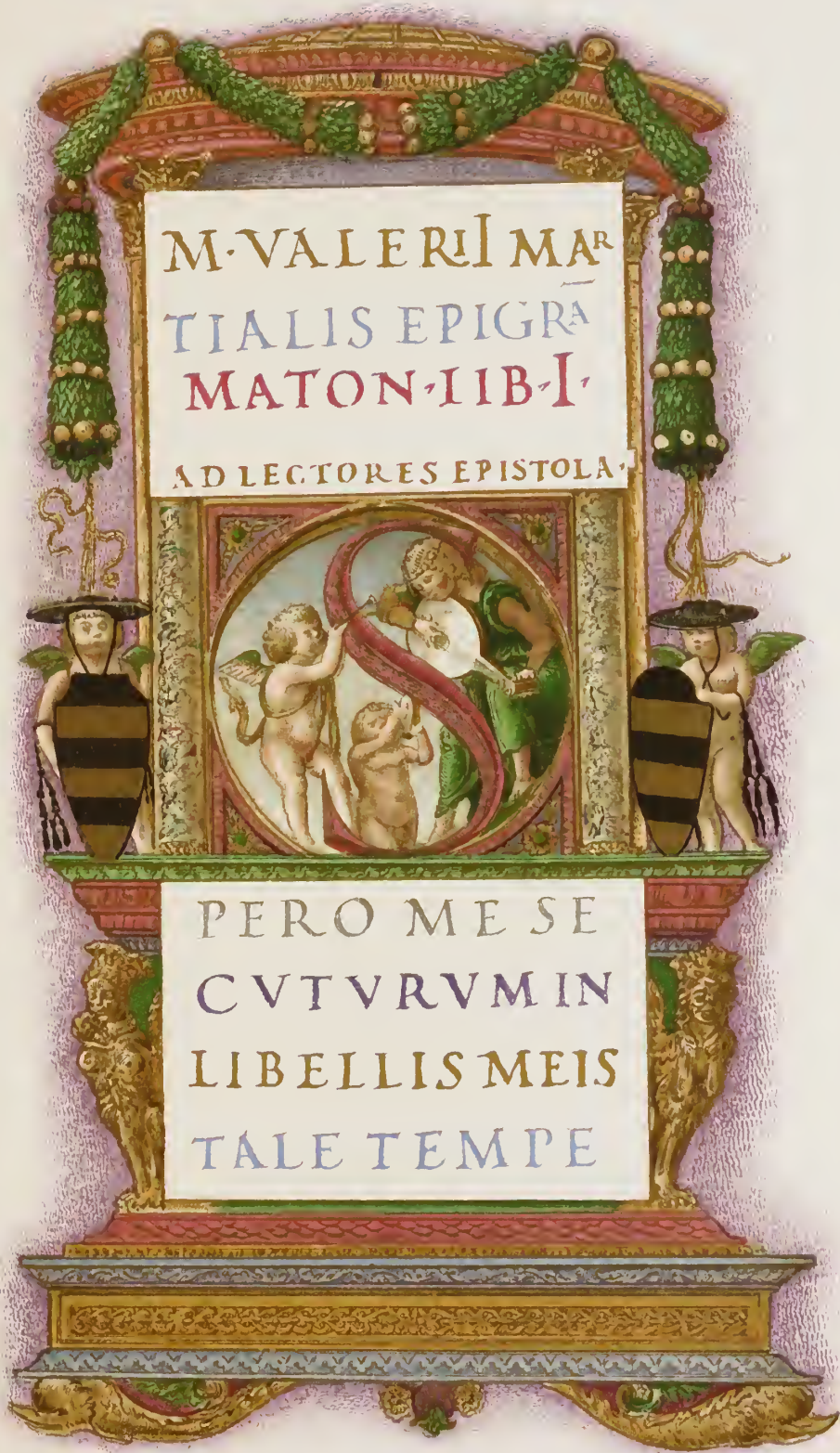
Griggs fecit 1886

ITALIAN BOOK-ILLUMINATION SEC. XV.

Initial Letter and Illuminated Border, with portrait and figures  
 on the first page of the "Juramentum Domini Antonii Erico, Procuratoris S. Marci,"  
 a MS. written at Venice in the year 1475.







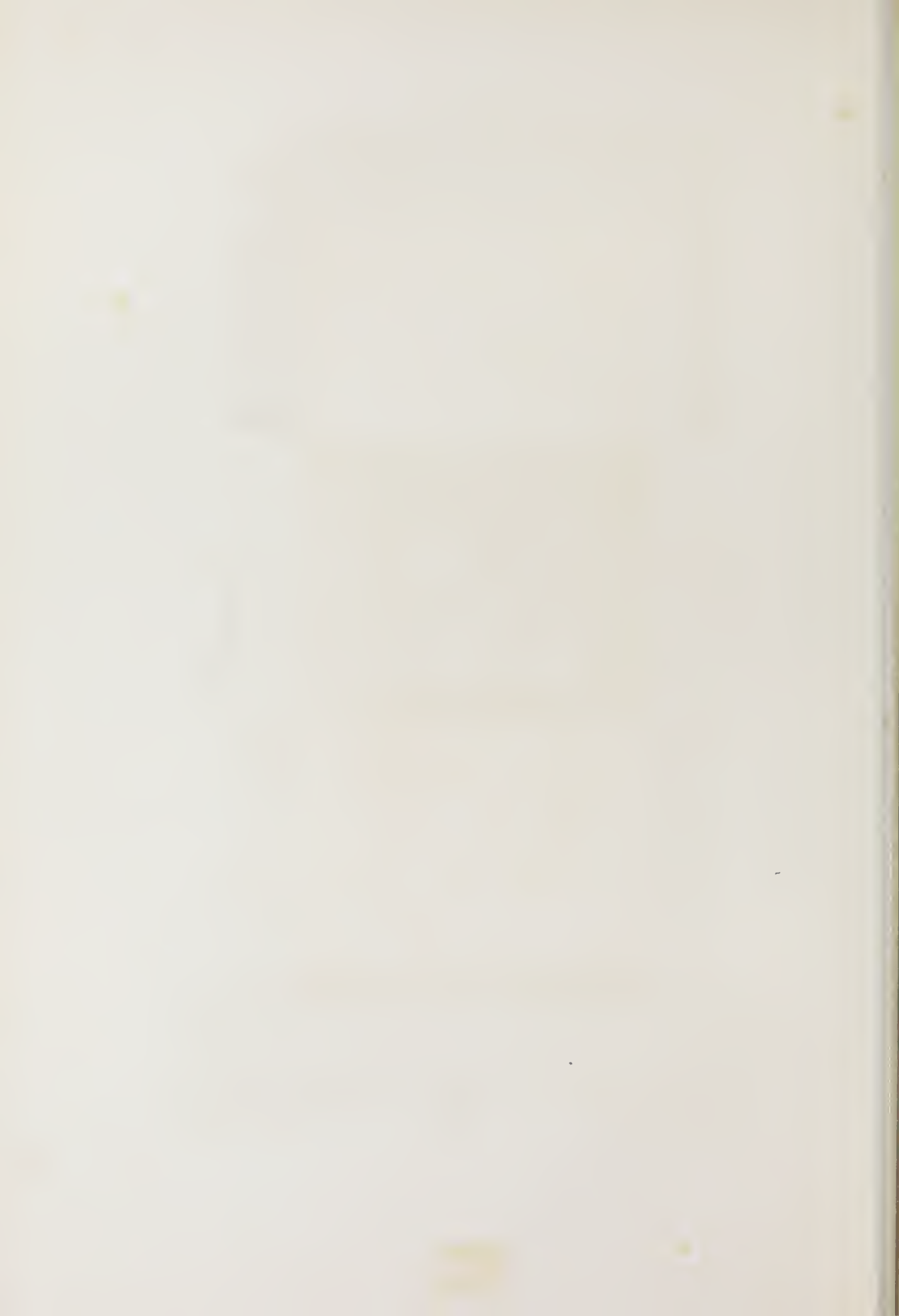
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ITALIAN BOOK-ILLUMINATION, SEC. XV.

Miniature and Illuminated Border

on the first page of a MS. of *Martialis Epigrammata*, written for a member of the Visconti family about 1480.



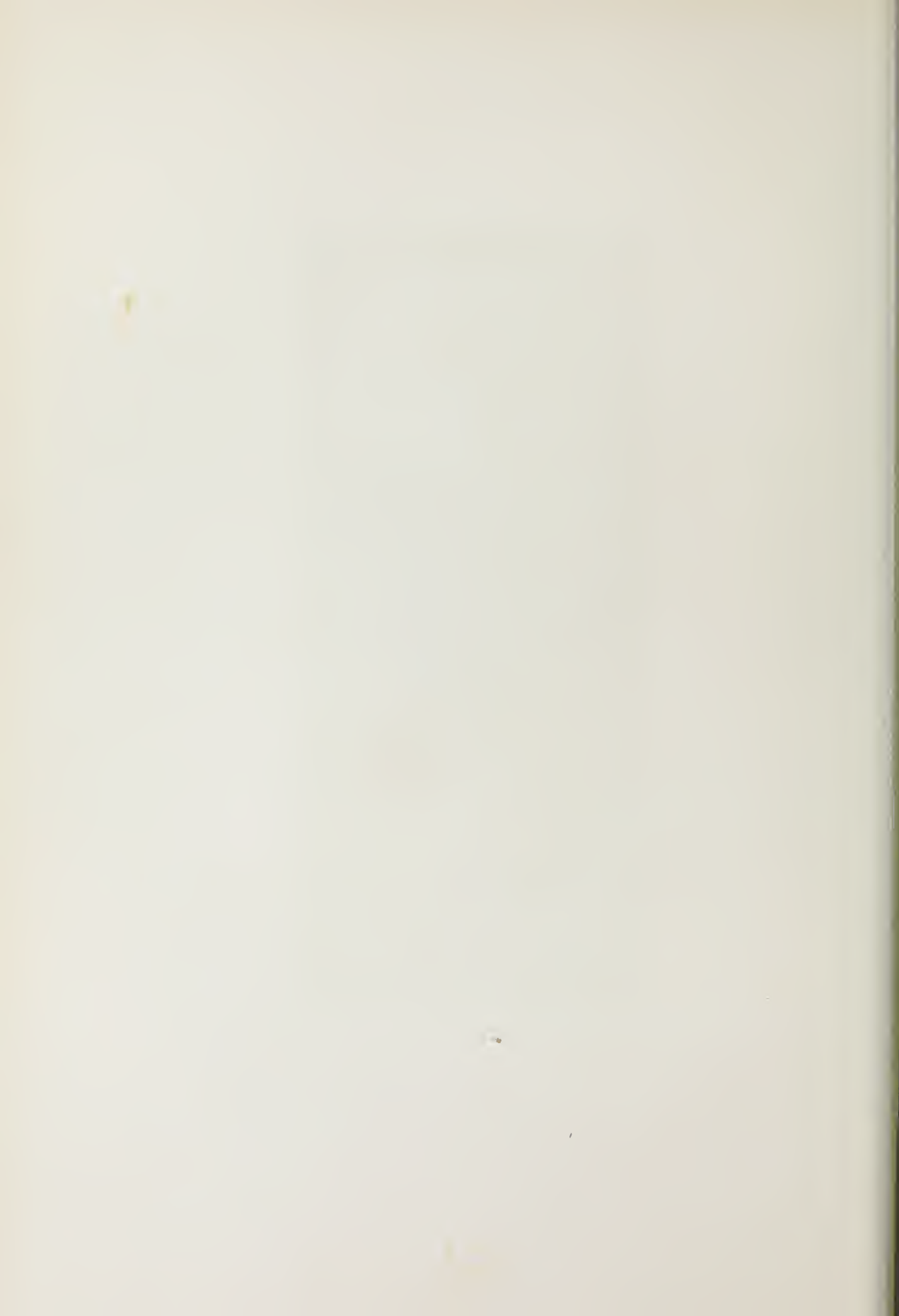


Manuscript illumination, No. 100. 1748. 100. 100.

ITALIAN BOOK-ILLUMINATION SEC. XVI.

Illustration of a Barber on the first leaf of Petrarch's *Letter 101*, and of his subject's name, according to Pietro Barbi.

(Petrarch's name, that of his Marquis of Anagnino, and were a whole about 1724-50.)



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- 9.—1. Comus and his Revel Rout surprise the Lady.
- 10.—2. Comus, disguised as a Rustic, addresses the  
Lady in the Wood.
- 11.—3. The Brothers gathering grapes. Comus look-  
ing on.
- 12.—4. The Brothers passing the night in the Wood;  
the Guardian-Spirit as a Shepherd.
- 13.—5. Comus, with the Lady spell-bound in the chair.
- 14.—6. The Brothers rush in to save their Sister;  
Comus flies.
- 15.—7. Sabrina disenchanting the Lady.
- 16.—8. The Lady restored to her Parents.

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1. *Comus and his Revel Routs surprise the Lady.*





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BOOK-ILLUMINATION: FACSIMILES FROM MSS.  
*William Blake's Drawings to illustrate Milton's Comus*  
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2. *Comus disguised as a Rustic addresses the Lady in the wood.*





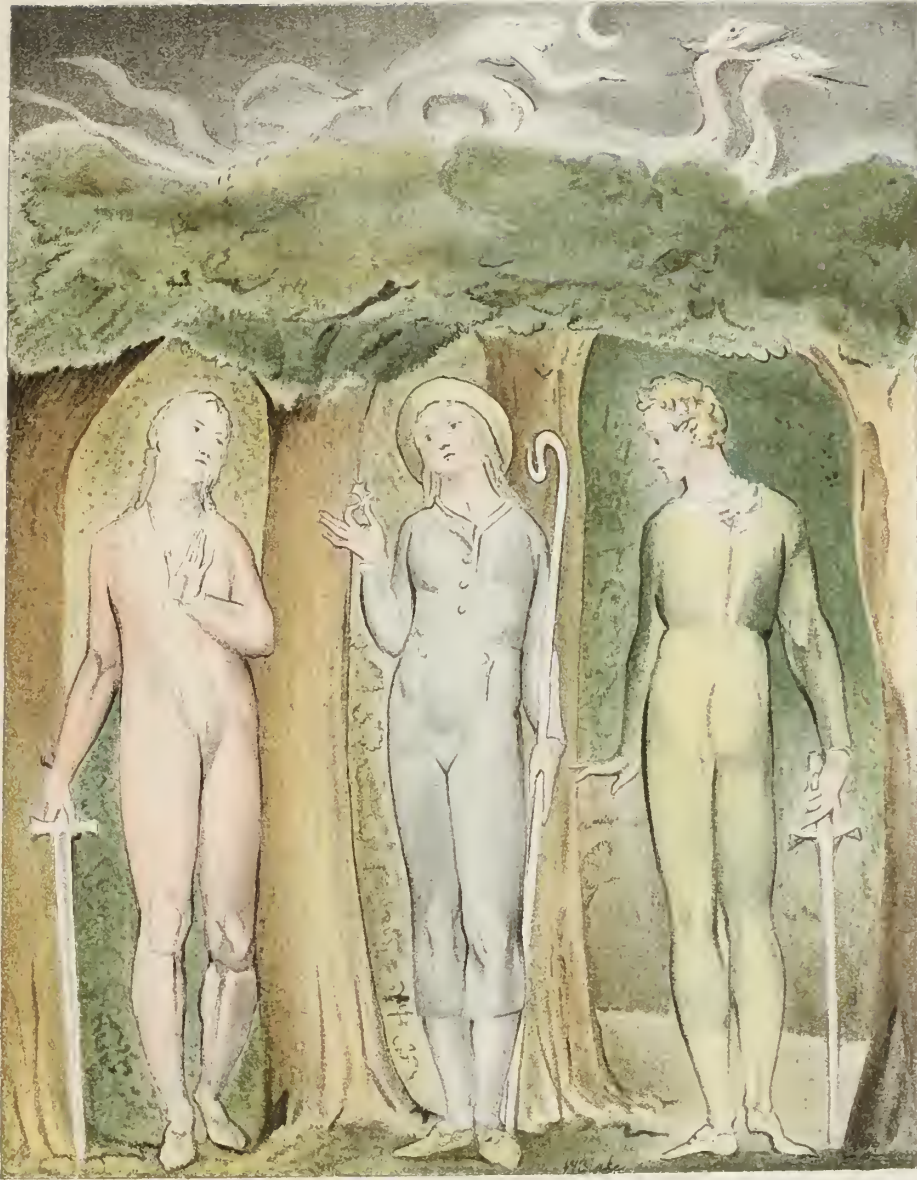
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BOOK-ILLUMINATION. FACSIMILES FROM MSS.  
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3. *The Brothers gathering grapes, Comus looking on.*





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BOOK-ILLUMINATION, FACSIMILES FROM MSS.  
*William Blake's Drawings to illustrate Milton's Comus*  
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1. *The two Brothers passing the night in the wood; the Guardian Spirit as a Shepherd*







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Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.  
William Blake's Drawings to illustrate Milton's *Comus*  
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5. *Comus, with the Lady spell-bound in the chair*





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BOOK-ILLUMINATION: FACSIMILES FROM MSS.  
*William Blake's Drawings to illustrate Milton's Comus*  
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6. *The Brothers rush in to save their Sister, Comus flies*





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7. Sabrina Usque ad, or the Lady





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Gregg's Cat. 1. 26

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8. *The Lady restored to her Parents*





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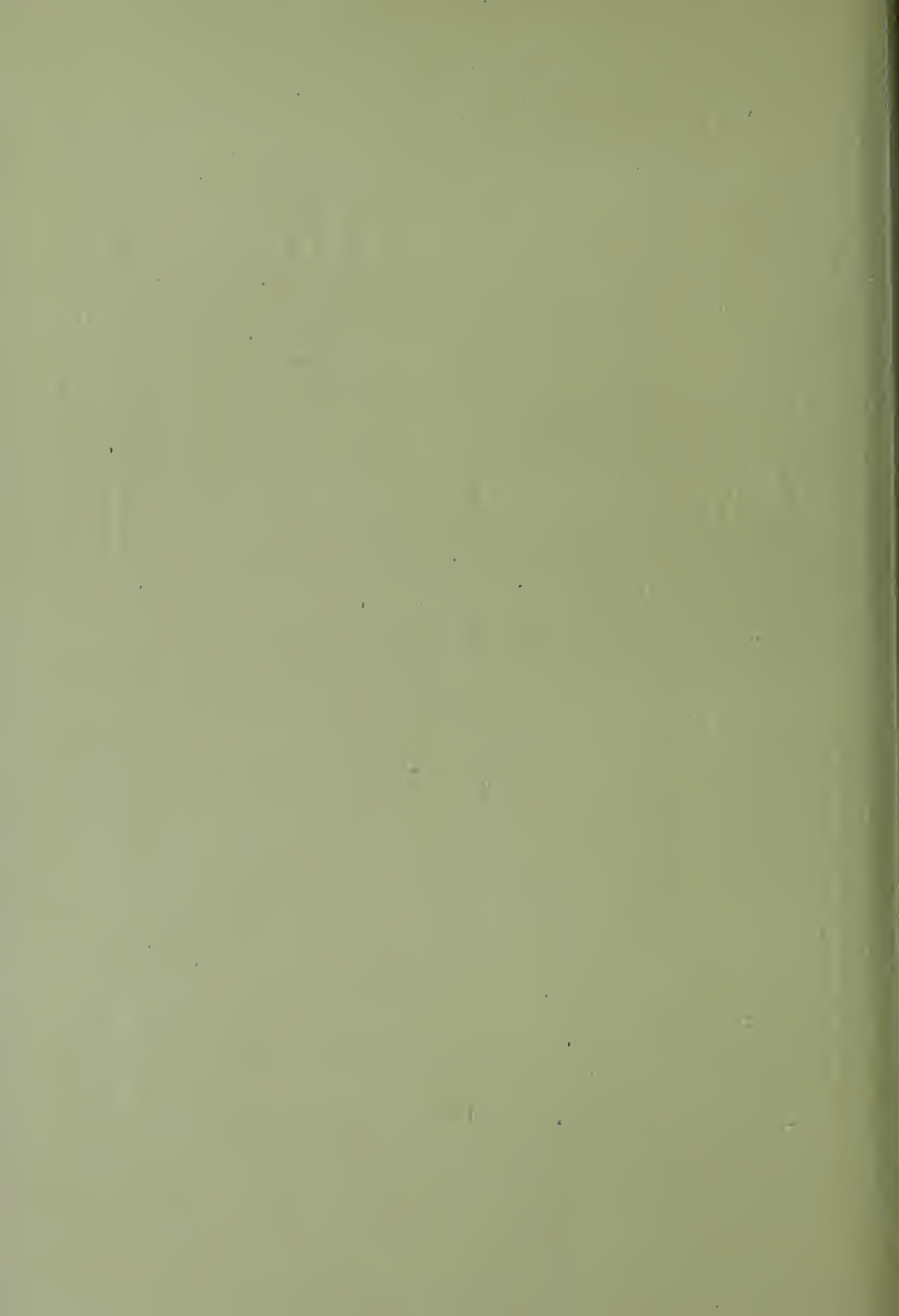
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**L**ivre des juges en beuieu est  
 appelle; sothim. si plent des ju  
 ges qui iugierent isrl' iusques  
 a l'el' le souuerain prestre. Si est pour  
 ce appelle; li liure des iuges poure ql  
 plent deulz. Ne que d'ent dient auan ql  
 est appelle; li liure des iuges poure q'  
 chascun des juges mist en escript ce q'  
 il aduint en son temps. Mais on ne  
 scaet mie qui les assemblea tous ense  
 ble en cest liure. Li auquant dient q'  
 samuel. Li autre dient que le doras.  
 Mais il semble mie que ce fust eze  
 chiel qui les paraboles salmon a les li  
 ures des roys assemblea ensemble. Son  
 demande pourquoy moyses & jolue ne  
 sont mie compte; entre les iuges: No'  
 disons qui ne iugierent mie le pueple  
 sanz plus ans le gouuinerent avec.  
 Mais li autre juge d'out nous plerōs  
 a. noient nul droit en gouuerner le  
 pueple. ne sus eulz fors de tant que  
 le pueple en leur tribulations vloit  
 de leur conseil.



Quaritch's Illustrations, No. 120. Griggs fecit 1890.

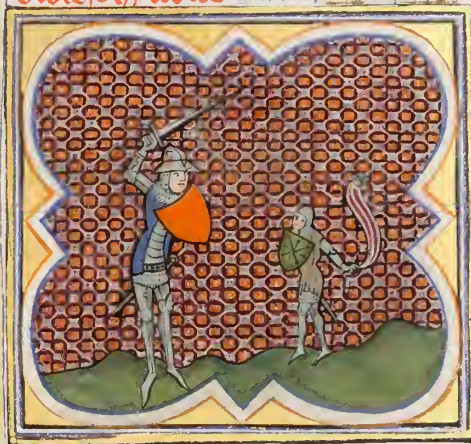
BOOK-ILLUMINATION; FACSIMILES FROM MSS.

Battle between the Israelites and the Canaanites (Judges, I, 1).

From the Villars-Villeroy Bible Historiale, written about 1370.



De la mort goliath selon la  
bible & hystoire.



pres s'assemblerent les  
philistiens a bataille en  
contre isrl' & mistier leur  
berberges entre sooth &  
azeth. Et saul et les lo  
mes d'isrl' mistient leur tentes & asse  
blerent pour combattre auz philisties  
en la vallee de therabint. Et les phi  
stiens estoient d'une part en vne mo  
taingne. Et les filz isrl' estoient dau  
tre part sur vne autre montaigne.  
Et la vallee estoit entre eulz. Lors is

Quaritch's Illustrations, No. 121.

Griggs fecit 1890.

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

The Fight between David and Goliath.

From the Villars-Villeroy Bible Historiale, written about 1370.





**D**omēt Judas arr le port de iaiume.  
**D**es Juys occiz po le pechie des deus.  
 u roi demetre.  
**D**e la mort ralie.  
 u songe le machabeu ⁊ de la mort  
 nichanoz.



**I** Juit qui sont e ierlm.  
 en la région de judee ma  
 dent aus Juys leur freres  
 qui sont par egypte  
 salut ⁊ bonne pais. Dieu  
 vous face bien ⁊ il luy souuengne  
 de son testament que il promit ⁊

Quarten Illustrations, No. 122

Grigg fuit 136

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Siege of Jerusalem by Antiochus (Maccabees, II, 1).*

*From the Villars-Villeroy Bible Historiale, written about 1370.*





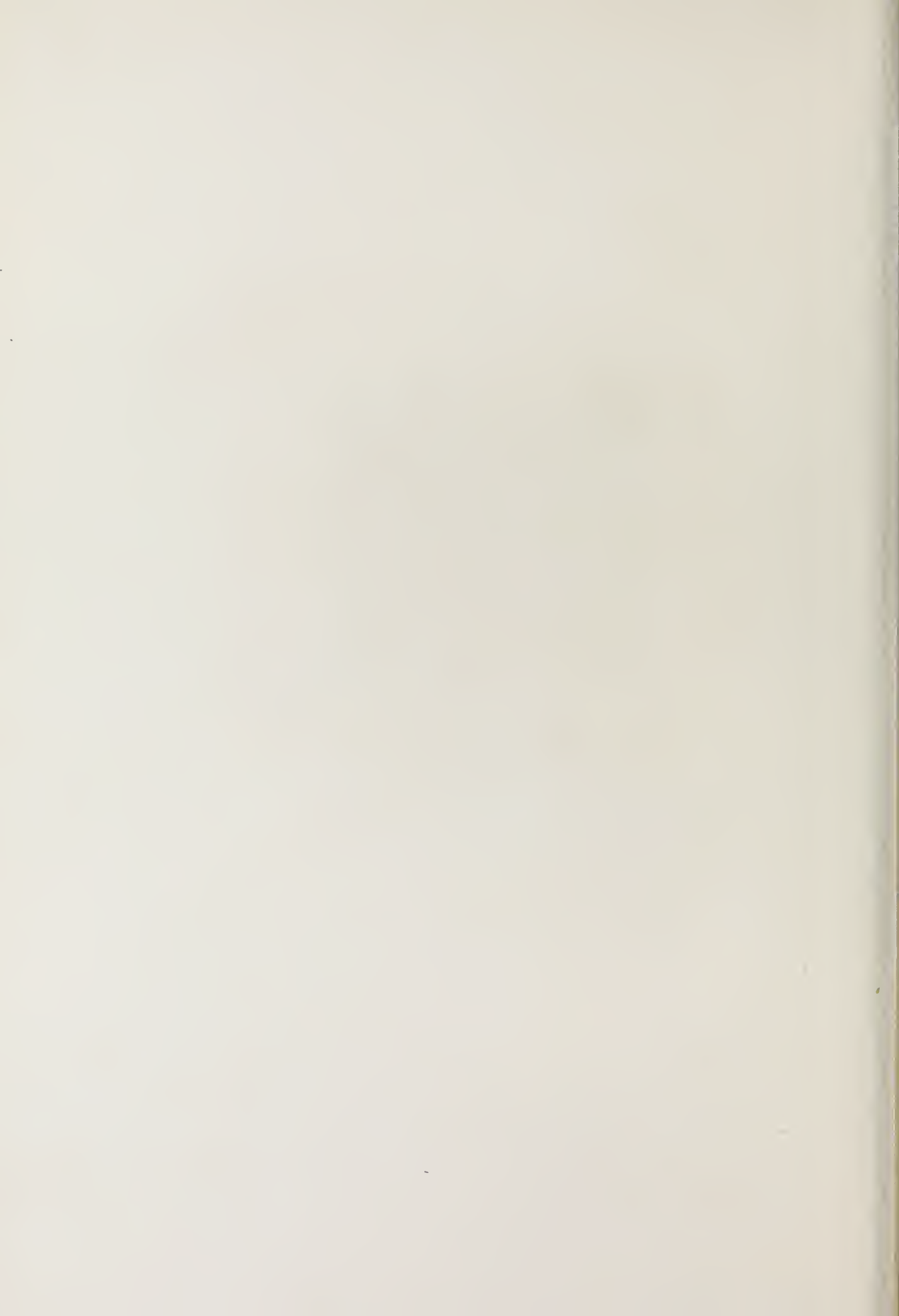
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Briggs fecit 11111

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

*A Messenger del vering St. Paul's Epi tle to Titus.*

*From the Villars-Villeroy Bible Historiale, written about 1370.*





**D** dist le conte que au vy. Jour  
 se fur leue le hault pnce galliot  
 assez matin avec ses barons  
 et lors gmenent les chuelles et  
 les Instrumens a soner de tou-  
 tes pars. les chli's queurent a leurs armes / et

*Manuscript illustration No. 122*

*Guards ye it*

BOOK-ILLUMINATION: FACSIMILES FROM MSS

*Palamedes in the Tournament of Sir Gal...*

*From the Manuscript of the... in the... of the... of the... of the...*





**Sada distinctio, de duce.**

**.xj.**



up autem normame suie princeps dñs qui  
 totius Ducatus obtinet principatū, quā  
 dignitatem sibi retinet dñs in Rex futūre  
 cū ceteris honoribz ad quos promotus

est dño promouente ex quo ad ipm pertinet ꝛ  
 pñe pacem conseruare, et diuina iusticie populū corvi  
 gere et equitatis linea contencōes singulas eminare  
 Vñ dñs per iusticiarios sibi subditos vt Regimie iusticie  
 ꝛ pacis tranquillitate populū sibi gaudeat subrogat  
 Robatores latrones incendiarios homicidas, viognū in  
 uiuosos defloratores ꝛ raptōres mulierū ꝛ nicham  
 gnatores ꝛ ceteros publice sediciofos ꝛ alios publice  
 infamie subiacentes, vnde vite vel membrorū reportare

Quaritch's Illustrations, No. 126.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

The Duke of Normandy presiding in his Court of Justice.

From the *Bellisle Coustumier de Normandie*, a MS. written about 1470.







De iniuria, quinta distinctio. 17.

**I**niuria est actio lesio iure indebite aliquo  
 irrogata ex qua contenciones singule oriuntur;  
 tanquam ex eodem fonte rivuli fluentes.  
 Omnis autem contentio oritur alicui in sua personam  
 irrogata aut in ipsius possessiones. Unde contentio  
 quedam personalis dicitur, quedam possessio-  
 nis aut dupliciter fit, aut pro factum, aut pro dictum.  
 Pro factum quando ex percussione alicui illata contentio  
 generatur, pro dictum quando ex calumnia illata alicui  
 contentio promouetur. Contentio autem possessio-  
 nis duplex est, fit enim ex possessione mobili aut im-  
 mobili. Ex possessione mobili fit quando contentio ali-  
 cuius catalli vel possessionis mobilis excitatur.  
 Ex possessione immobili quando contentio occasione  
 alicuius feodi vel alterius hereditatis inter aliquos

Quaritch's Illustrations, No. 127.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Crime, Justice, and Punishment in Normandy.*

*From the Belliste Constumier de Normandie, a MS. written about 1470.*



En l'oultre andat la digne grace le 4<sup>e</sup> liure du Regne et gouvernement des princes.



En comence le 11<sup>e</sup> liure du Regne et gouvernement des princes.



l'ignorance imbecillite & videsse de moit tait inculture en  
 tendent q' pourn' maintenant ma tait m'excusee, mais  
 chose digne de teie visitee ne regarde par la treshaul  
 te s'aguate prudence & hault s'auoir de celui qui est m'  
 rouer de noblesse source de vertus pure de s'auoir fontai  
 ne de laquene. O tresmepte mesulse et indigence escripte  
 de moy hors de toute facon de claquee et ornee rethoriq'  
 Com' seas tu si audaceuse ne haerde de ton p'iter de  
 uat si treshaute & trespuissate seuerite & s'elatitude. Pres  
 ton aduocate et intercesseresse sa benignite doalceur et demeece pour patro  
 uiner enuees sur ton domine araneux assez et affable reueil pour sur pre  
 senter to' opuscul' & petu traicte fait & compile en honore' et Reuerence



In die oim scōꝝ. Secū matheū.



In illo  
tpe:  
Videns  
ihūs tur-  
bas: ascē-  
dit ī mon-  
tem. Et

cūm sedisset: accesserūt ad cū  
discipuli eius. Et aperiens os

Quaritch's Illustrations, No. 129.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Miniature representing the company of All Saints.  
From a Missal written in the South of France, about 1490.





Quaritch's Illustrations, No. 130.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Death of Uriah in battle.*

*From a French MS. Livre d'Heures, written about 1500.*







Quaritch's Illustrations, No. 131.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Les Trois Morts et les Trois Vifs.*

*From a French MS. Livre d'Heures, written about 1500.*



Çy commence le liure de Valere le grant translate de latin en francoys.



**A**brise fuete et fragilite de ceste douz  
lozeuse Vie temporelle: la constance de  
la inconstance a variablete de fortune  
la mutacion aussi de la Voullente et de la pensee  
humaine. Sont les causes pourquoy ie nay pas  
fait a ce commencement le prologue de ce liure/  
car ie pense bien auoir prueu ou auoir en Voullente  
de celle chose faire qui moult tost et legier  
rement pourroit estre empeschee par aucunes  
causes deuãdictes. Toute suoyes par maniere  
dunq petit prohesime il me fault faire aucunes  
declaracions necessaires pour l'entendement de  
ce liure q̄ est moult fort a bien entendre: aymons  
selon ce que semble a mon petit entendement.

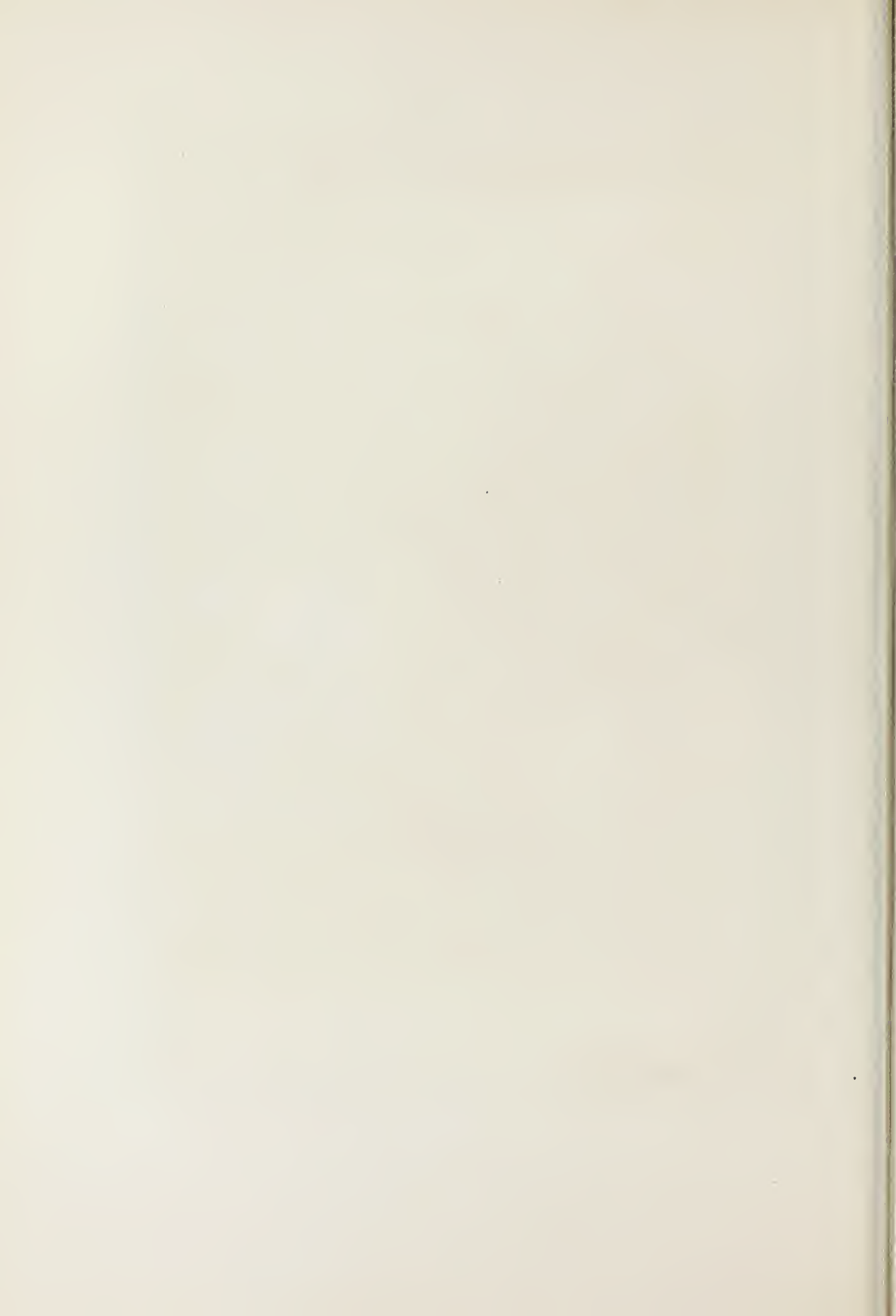
**P**remierement doncques est assauoir que en  
ce liure cy ainsi que en tous autres liures et aut  
tres choses naturelles et artificielles ya quas  
tre causes principales. C'est assauoir cause mos  
terielle/ cause formelle/ cause finale et/ cause  
efficiente. La cause materielle de ce liure est les  
faits et les ditz des romains et des autres gens  
que Valerius appelle estranges: a generalizement  
Vices et Vertus: ou autres de leurs circonflans  
ces. La cause formelle est double/ car i ya for  
me de traicter. La forme de traicter est le brief  
et le noble stile de la maniere de son parler.  
La forme du traictie est la diuision du liure en  
plusieurs liures et en plusieurs chapitres.

Et ii





¶ Ici comence le cinquiesme liure de la bataille Judai  
 que, duquel premier chapitre est, de la crueise occision des  
 nobles que firent a exerceit les ydumeens, ioinetz aux  
 zelotes. Et comence. Anano quidem a Ihesu eiusmodi., &c.  
 Chapitre premier.



Das ist der edel Ritter · Marco polo von  
 Senechtig der groft landfarrer · der uns beschreibet die groft en wunder der welt  
 bis zu dem nydergāg der sunnē · der gleyche vor nicht meer gehort seyn  
 die selbe geschichte was noch · sehr unahlich anjet zu die



Quaritch's Illustrations, No. 134.

Griggs fecit 1890.

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut portrait of Marco Polo the Traveller.

From the German translation of his work ; folio, Nuremberg, 1477.







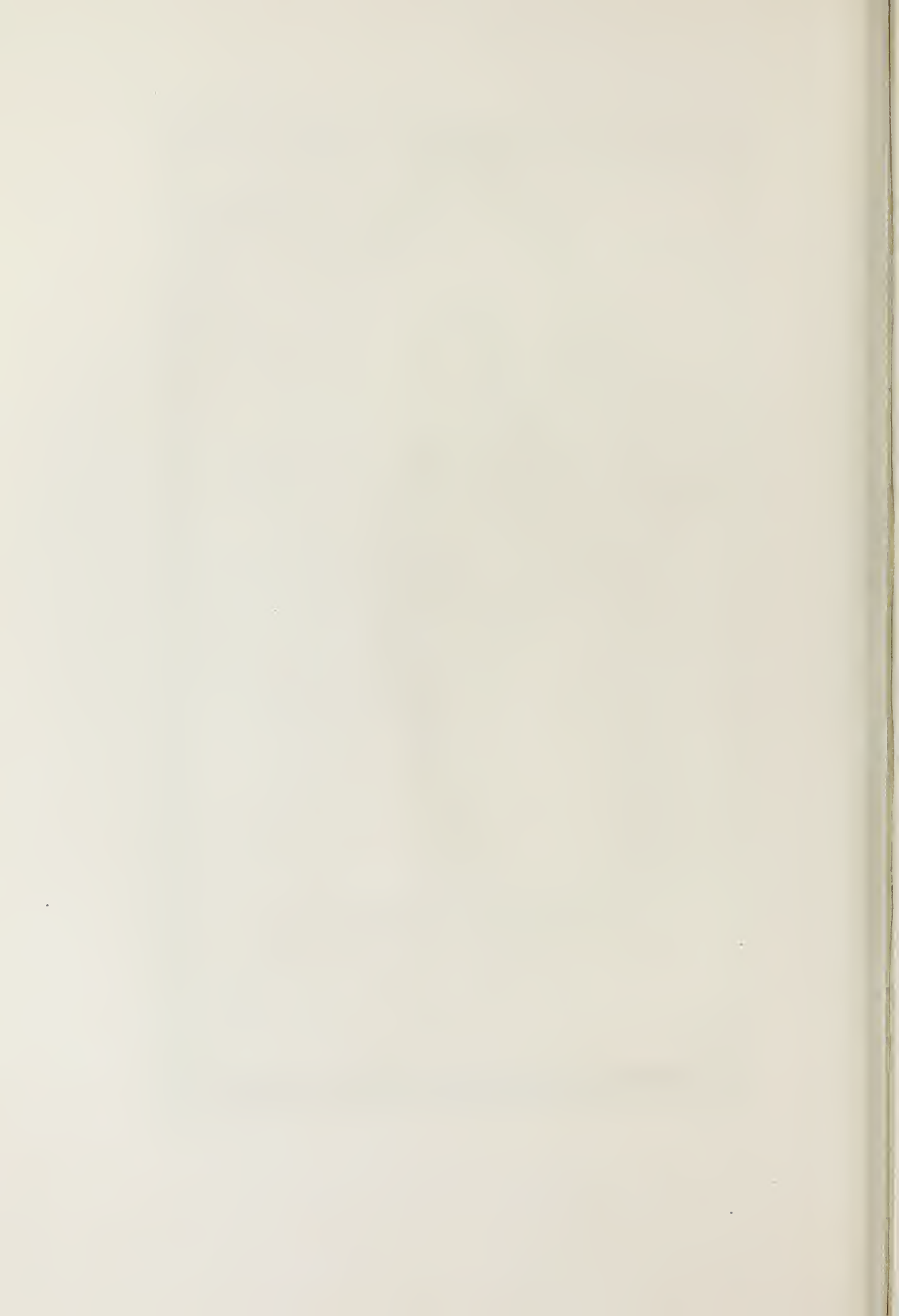
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Griggs fecit 1890.

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut Portrait of the Traveller, Sir John Maundeville.

From the French edition of his work; folio, printed at Lyons about 1485.





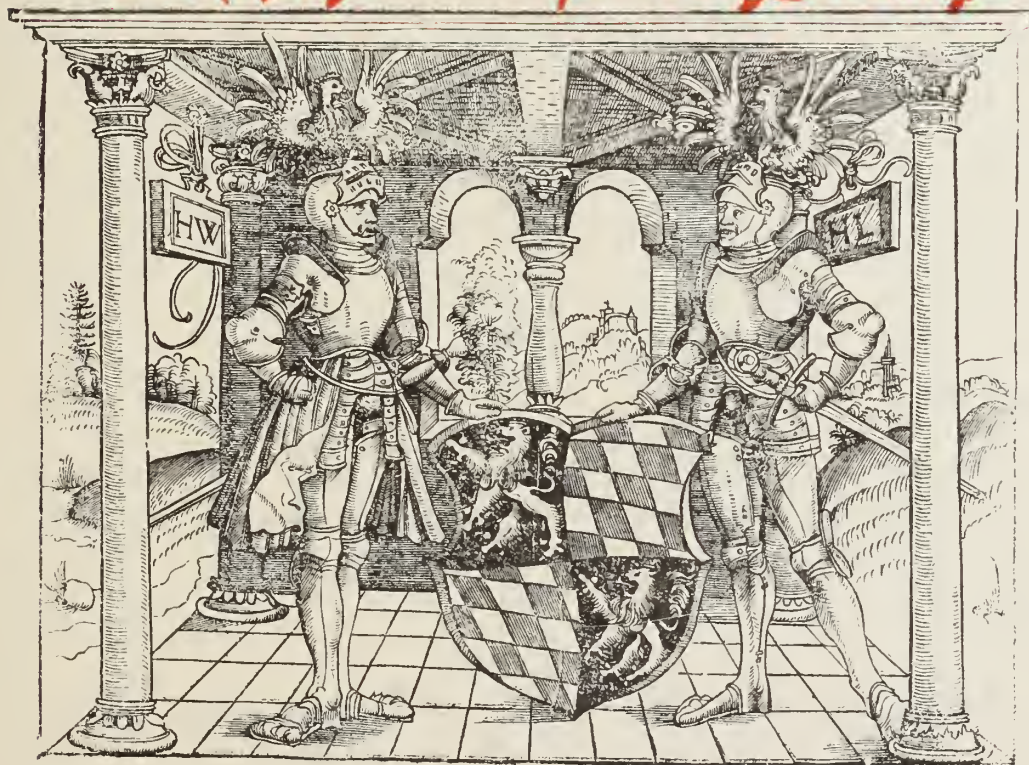
Quaritch's Illustrations, No. 136. Griggs fecit 1890.

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

*Roland winding his horn at Roncesvalles; a woodcut.  
Device of Roland van den Dorp, printer of the Cronyke van Brabant,  
folio, Antwerp, 1497.*



Das büech der gemeinen Land-  
pot. Landordnung. Sazung.  
vnd Gebreuch des fürstent-  
thumbs in Obern vnd Nidern  
Bairn. In fünfzehnhundert vnd  
Sechzehen dem Jar außgericht.



Quaritch's Illustrations, No. 137.

Griggs fecit 1890.

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut portraits of Wilhelm and Ludwig, Dukes of Bavaria.

From the Law-Code (*Landpot etc.*), folio, printed (at Ingolstadt ?) in 1516.



## Feldtrummer.



Ein Trummet hoch erschallen thut/  
Macht Knecht vnd Reuttern guten Mut/

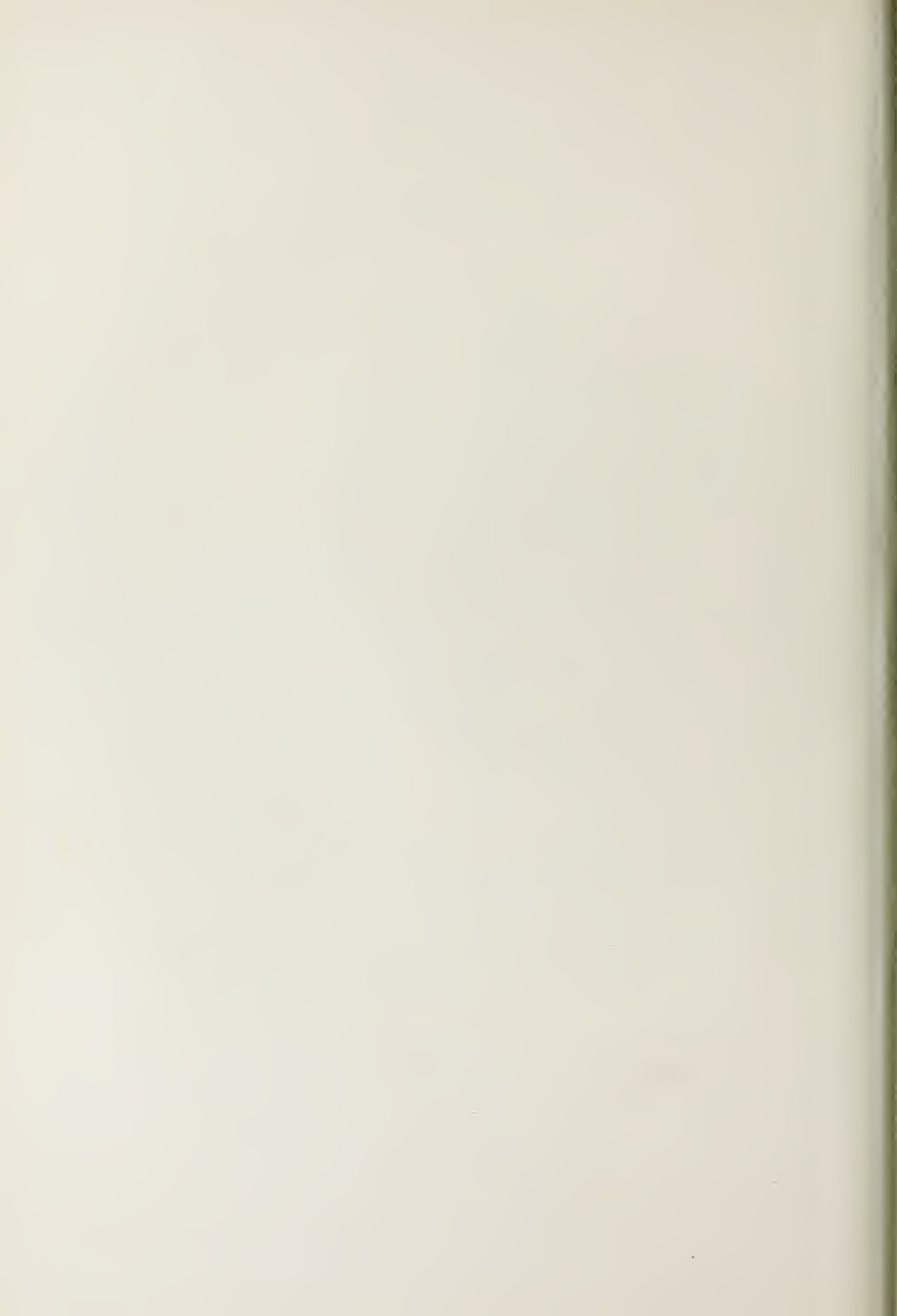
*Quaritch's Illustrations, No. 138.*

*Griggs fecit 1890.*

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

*Woodcut of a Trumpeter on the battlefield; designed by Jost Amman  
about 1570.*

*From the Ritterliche Reutter-Kunst, folio, Franckfurt, 1584.*





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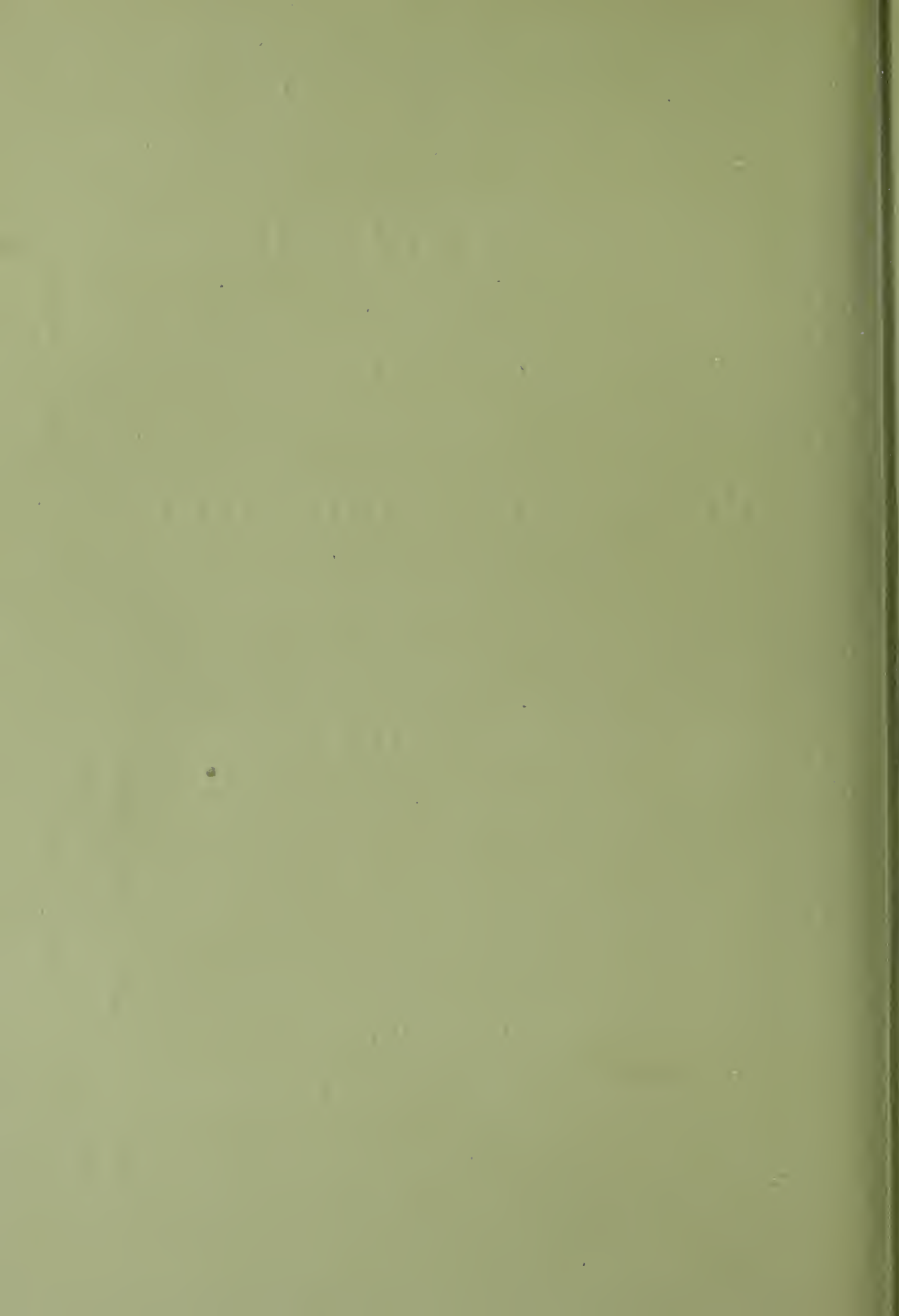
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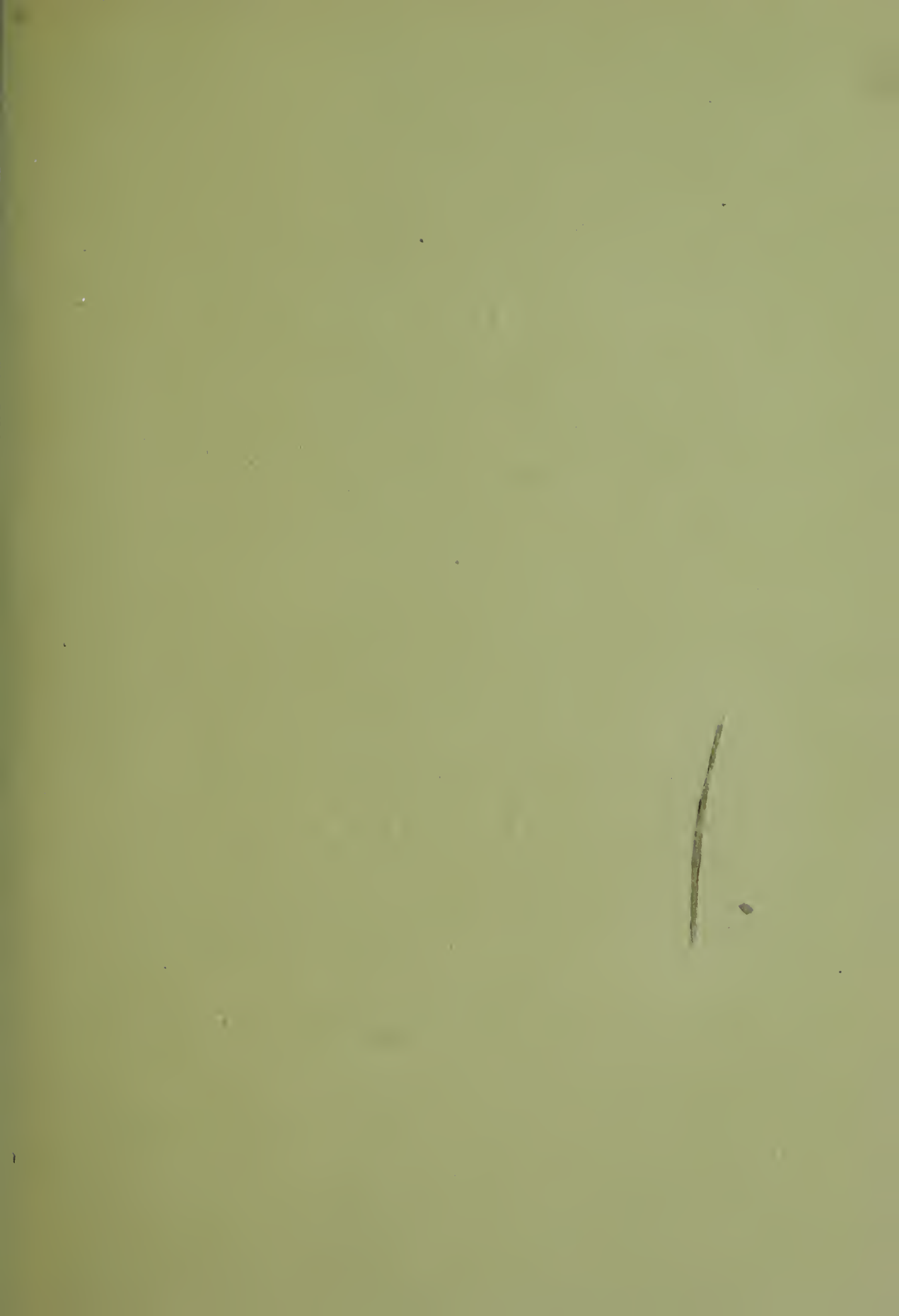
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OF

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and other States of the Empire of

ACULHUACAN

Written on 16 leaves (31 pp.)  
of paper manufactured from the maguey-fibre;  
about 1530

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## PRELIMINARY NOTICE.

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CONCERNING the origin and history of the manuscript which is here reproduced, before it came into the possession of the well-known Americanist Brasseur de Bourbourg (in whose "Bibliothèque Mexico-Guatémaliennne" it is described on p. 95), we know positively nothing. From the matter which it contains, the character of the writing, and the nature of the material on which the pictures are drawn, we can, however, form a fairly safe conjecture, that our "Picture-Chronicle" was written towards 1530 for the prince Yxtlilxochitl of Tezcuco, called by some writers "Yxtlilxochitl II", or "Don Fernando Cortes Yxtlilxochitl, last king of Acolhuacan." His collection of painted and written records passed into the possession of his great-grandson Don Fernando de Alva Yxtlilxochitl, the historian, whose *Relaciones* have been printed by Kingsborough. At the death of the latter, they were acquired by the celebrated Jesuit writer Don Carlos Sigüenza, whose library of Mexican MSS. was probably superior to any other that has been formed since. Sigüenza died in 1700, leaving his MSS. to the Jesuit College of SS. Peter and Paul in Mexico; before 1750 many had been alienated or lost; and after the Revolution most of them disappeared. We suspect that our Mexican Picture-Chronicle belonged successively to the two Yxtlilxochitls, and to Sigüenza, before it came into the hands of Brasseur, of Pinart, and of the present owner.

The popular idea with regard to Mexican Antiquities and the Aztec monarchy is, that Cortes with a few hundred Spaniards landed on the coast, marched inland, and conquered an immense homogeneous empire by means of his guns and his horses. It is known to all the world that the difficulties were enormous, and that Cortes revealed the highest qualities of genius in overcoming them; but few people take into account the extraordinary chances which were thrown in the conqueror's way. Without the aid of the Tlaxcalans in his first campaign, which after all ended in frustration; and without Yxtlilxochitl's unrivalled support in the second campaign, Cortes would assuredly have perished in his enterprise.—During a couple of centuries the great cities of Tezcuco, Azcaputzalco, and Mexico occupied different points on the great lake of Anahuac, and though not far apart from one another, each was the capital of a kingdom containing many large cities besides. Beyond

those three, there were other minor states, all of which have been usually looked upon as part of the Empire of Mexico. There was no fixed supremacy at any of the centres; but the most powerful, or influential, or respected, monarch was chosen to hold imperial rank above his royal fellows. The system resembled somewhat that of the Emperor and the Electors in mediæval Europe; but the shifting of the imperial capital from one city to another in turn was a fruitful source of jealousy and war. The monarchy of Aculhuacan, in which Tezcuco was the chief city, was the most highly civilized of all the states, and its rulers were the direct descendants of the ancient Chichimeca dynasty which had ruled throughout all the lands around the lake. By them the Aztec immigrants were allowed to settle in the vale of Anahuac, and to found at the beginning of the fourteenth century the city afterwards called Mexico. Twenty or thirty years later, the Mexicans chose Acamapitzin for their first king. At the same time the Chichimeca Emperor, resident in Aculhuacan, was Techtotlatzin, whose power as supreme overlord was acknowledged by all the princes around. The Mexicans lent him considerable aid in suppressing a rebellion of one of his feudatories, and heightened by that very action the importance of their little kingdom. The marriage of the second king of Mexico with a daughter of the king of Azcaputzalco was an event which led to many changes.

The Azcaputzalcan or Tepanec king took advantage of the death of the paramount Chichimeca in 1406 to invade the territories of young Ixtlilxochitl (I). Although the imperial dignity was accorded without hesitation to the latter by all the electors or feudatories except the Azcaputzalcan Tezozomoc, he was driven into sore straits, and perished miserably for want of loyal support. For twenty years, Tezozomoc and his son Maxtla exercised tyrannic rule from Azcaputzalco over the chief places of the Aculhuan dominion, while the Mexican kingdom grew apace, and enlarged itself by annexing outer provinces of the realm. The young heir Nezahualcoyotl wandered as an outlaw for years before he recovered his kingdom in 1426. During a glorious reign of over forty years, he restored the prosperity and influence of Aculhuacan; but although Tezcuco became once more a centre of art and culture, and the king himself achieved distinction of a high order as a soldier, a lawgiver, and a poet (—his songs being the most precious remains of Nahuatl literature)—Mexico retained the power it had won during his father's adversity. Ixtlilxochitl had married the sister of Montezuma I, who was consequently the uncle of Nezahualcoyotl. The two kingdoms were thus brought into close relations and an equality of rank established, in which the third monarchy of the empire was also associated by the marriage of Nezahualcoyotl with the daughter of the Tepanec king, whose metropolis was now Tlacupan. Besides these three kingdoms, with their capitals close together in the vale of Anahuac, there were other kingdoms on the west and north which were gradually annexed by Mexico; and the state of



Tlaxcala, a warlike oligarchy lying east of Tezcuco, which the Mexicans sought vainly to subdue, and which long afterwards allied itself with Cortes through hatred of the Aztec emperor. In spite of frequent dissensions, those states grew in wealth, population, and architectural grandeur. It is believed that Tezcuco contained 300,000 inhabitants, Mexico even more, and the city of Tlaxcala, although the centre of a small dominion, is said to have been enormously populous. When Nezahualpilli succeeded his father Nezahualcoyotl in 1470, Tezcuco was at its highest level in civilization and splendour, although the political power of Aculhuacan was on the wane, and the star of Mexico in the ascendant. Montezuma I had been followed by Axacayatl, during whose reign, and that of his two successors, the Aztec empire was continually enlarged; but as Nezahualpilli was brother-in-law to all three of them, his wise and learned character enabled him to exercise a moral influence which may have consoled him for the gradual supersession of the old primacy of Aculhuacan. He was a kind of Solomon, regarded as the wisest of counsellors, distinguished as an astrologer and soothsayer, and endowed with all the learning of his time and country. Montezuma II, who was his nephew through marriage, ascended the Aztec throne in 1502, and frequently sought advice from Nezahualpilli, who is said to have predicted, in 1511, the impending ruin of the empire by a foreign invasion. In 1516 the wise King died in Tezcuco, leaving jealousies among his sons, and the germs of a civil war, which soon broke out when Cacamatzin was placed on the throne by the help of his cousin Montezuma. The fiery prince Ixtlilxochitl (II) made war upon his brother, and the result of the struggle was the division of Aculhuacan between them, Tezcuco and the south falling to the titular sovereign Cacamatzin. The animosity of Ixtlilxochitl against his brother was less strong than his hatred for the Mexican Emperor, who had preferred his brother to himself, and he probably heard without regret of the audacious entry of the Spaniards and Tlaxcalans into Mexico in 1519. The fatal consequences of his resentment were visible in 1520 when Cortes, in making his second advance upon Mexico (after the death of Montezuma and the evacuation of the capital by the Spaniards) was joined by Ixtlilxochitl with fifty thousand men. It is hardly questionable that without the powerful aid of that prince the reconquest of Mexico and the downfall of Guatimozin would not have been achieved; and Cortes showed his gratitude by proclaiming him King in Tezcuco in 1521. It was a poor reward, for although Ixtlilxochitl retained the rank and title for eight years, he lost the respect of his kinsmen, and the Spaniards gradually withdrew from him all but the semblance of royalty. He had been baptized as Don Fernando Cortes Pimentel, and he forced Christianity upon all the members of his family, helping the foreigners to destroy the old temples and idols of the land. He patronized and cherished the educational efforts of the three Franciscan monks who settled in Tezcuco in 1523, beginning at once to learn and to teach. Early in 1524, Peter of Ghent was instructing a number of the aristocratic youth of Tezcuco to write their

own language in Roman characters, although interfering little with the old superstitions of the people. Later in the same year Martin of Valencia and a number of other Franciscans arrived, and the process of education was so well advanced that a large proportion of the younger generation in Tezcuco was able to read and write Nahuatl in Roman letters before Zumarraga ordered the destruction of all the old MSS. and paintings that he could collect. Thus it is known that, even after that act of barbarism, many of the hieroglyphic records of the days before the conquest were reproduced in a more readable form by youthful writers who took their texts orally from the lips of the unforgetting elders of their nation.

The MS. now reproduced is evidently one of those to which we have referred, and its pictures are clearly indicative of a Tezcucan origin. The figures, which betray the suggestions of European teaching in design, are all those of personages of the Chichimecan dynasty, or of their relatives or descendants, and the object of the writer was to celebrate the lineage of Ixtlilxochitl II. We may assume that the prince was still alive when the work was done. He married the Mexican princess Papantzin in 1526 and died in 1529. It was probably in the interval that some of his picture-records were renewed in the same fashion as this MS., and that his library thus won the eulogy bestowed upon it by his great grandson the historian who inherited many of them. The connexion with Cempoallan is not easy to understand. That "traitor-town," as a modern Mexican calls it, was a well-built city near the coast, not far from the site of the present Vera Cruz, and was the first place in the empire to give adhesion to Cortes. It was the capital of the Totonecas who had originally been subject to the Chichimeca-Emperors of Aculhuacan, but acknowledged allegiance to Mexico and not Tezcuco at the time of the conquest. Ixtlilxochitl may have wished to claim an ancient right in Cempoallan.



N.B.—Although the subject of the first illustration is, on the plate itself, asserted to be the Emperor Ixtlilxochitl I, it seems rather to be (as described in the following List of Contents) a representation of Ixtlilxochitl II, while ruling in the northern half of Aculhuacan, after the arrangement with his brother.

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Quaritch's Illustrations, No. 139.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

1. The Emperor Ixtlilxochitl, King of the Aculhuas, with the mountains of Tzinquiliocan, which were the North-west boundary of his states (14th century).





Quaritch's Illustrations, No. 140.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

2. *Tecpanacacaltzin the Great, King of the Toltecs (10th century) and his son Xilotzin, founder of the kingdom of the Acuilhuas.*







Quaritch's Illustrations, No. 141.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

3. Tenancacaltzin, son of the Emperor Nopaltzin, and great-grand-uncle of Ixtlilxochitl; noted for his slaughter of the Aztecs and his tyrannous rule at Tenaguean (13th century).





Quaritch's Illustrations, No. 142

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Pictur-Chronicle of Cempoallan, on thirty-one pages of macuey-paper; about 1530.*

4. *The Emperor Ixtlilxochitl, King of the Acolhuas, marries Motlacahuatzin daughter of the King of Mexico, and takes her to Tezcuco (A.D. 1367).*





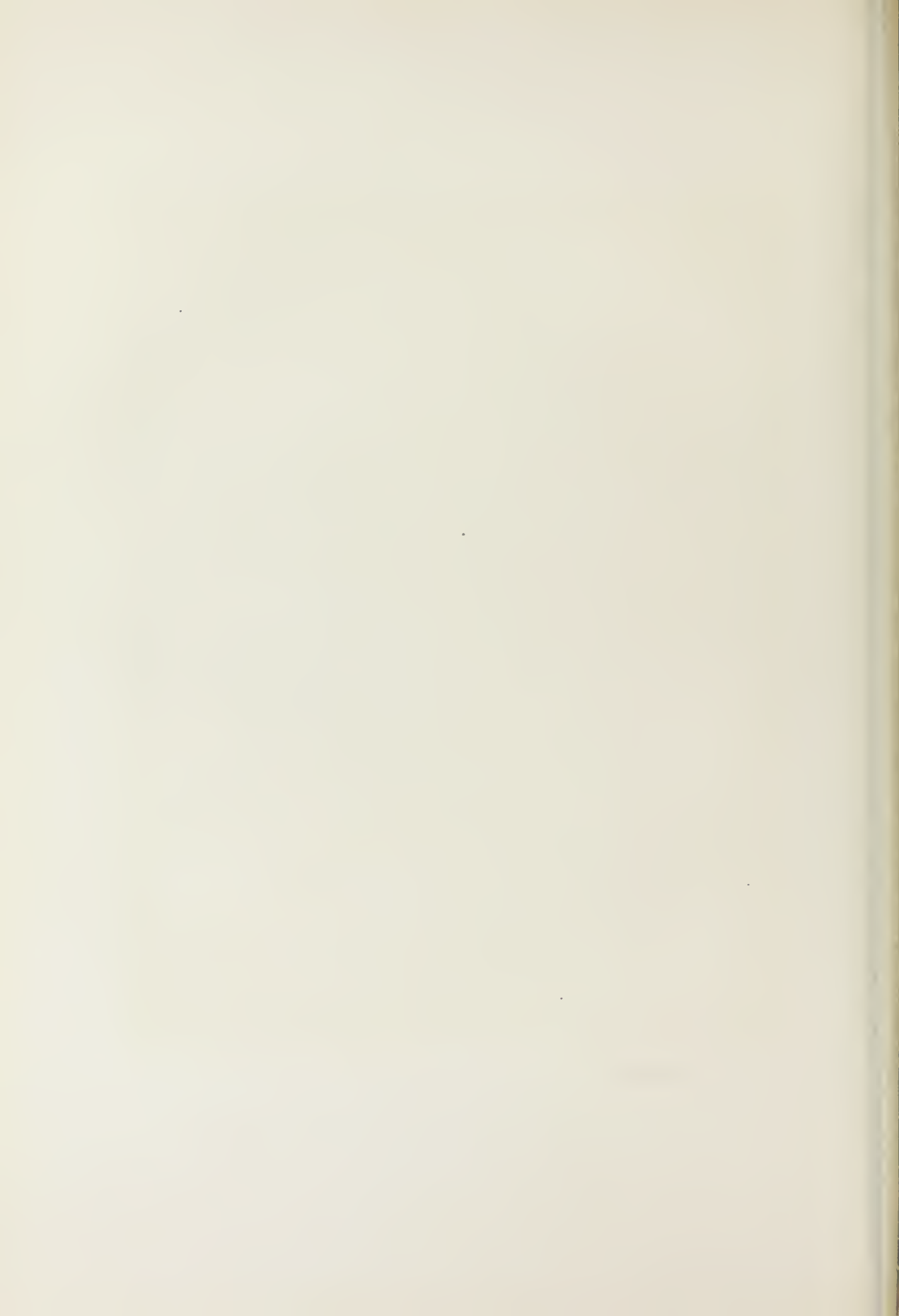
Quaritch's Illustrations, No. 143.

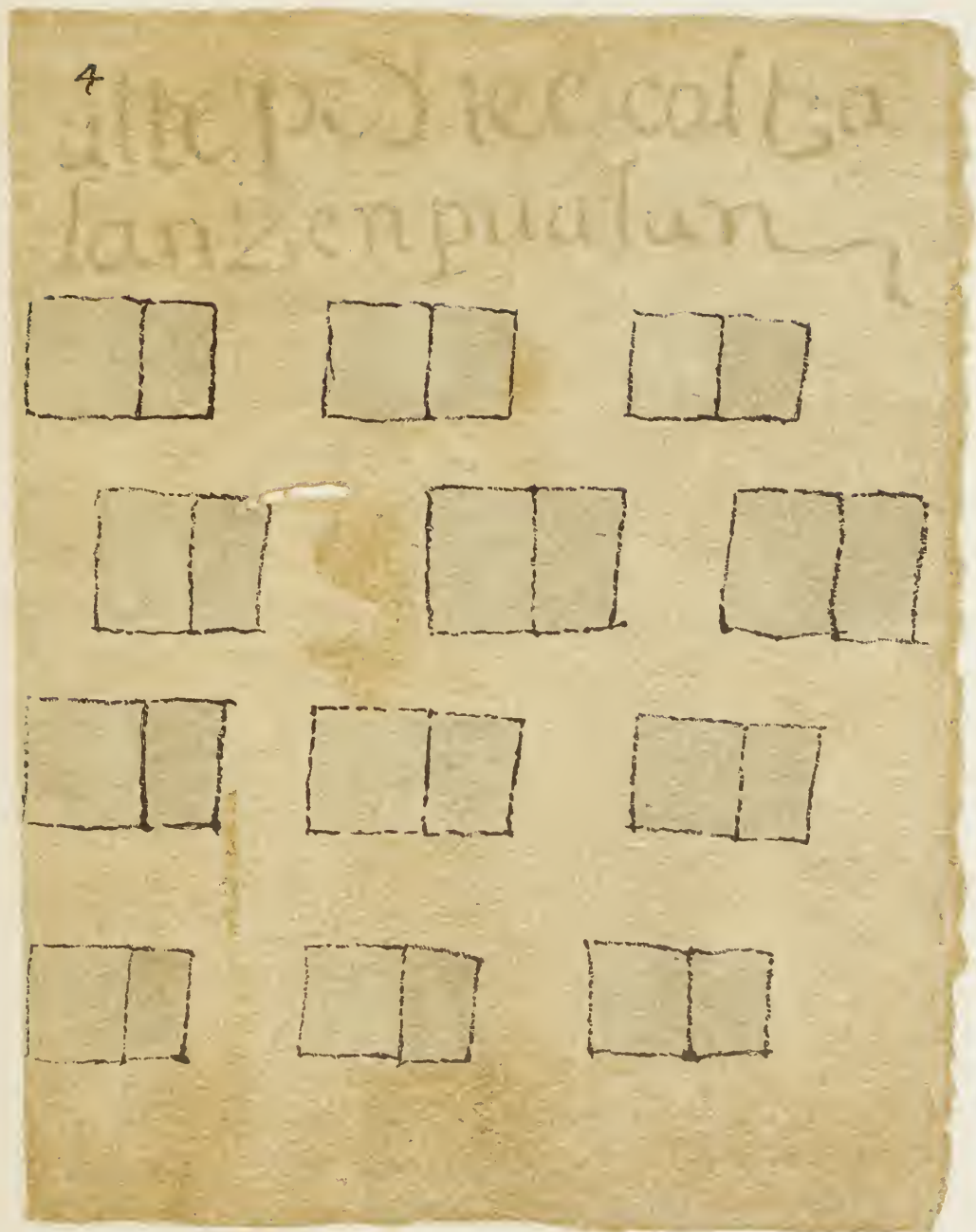
Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

5. *The Temple of Cempoallan, a city and province subject to the Aculhuan crown (not far from the present Vera Cruz).*





Quaritch's Illustrations, No. 144.

Griggs fecit 1890

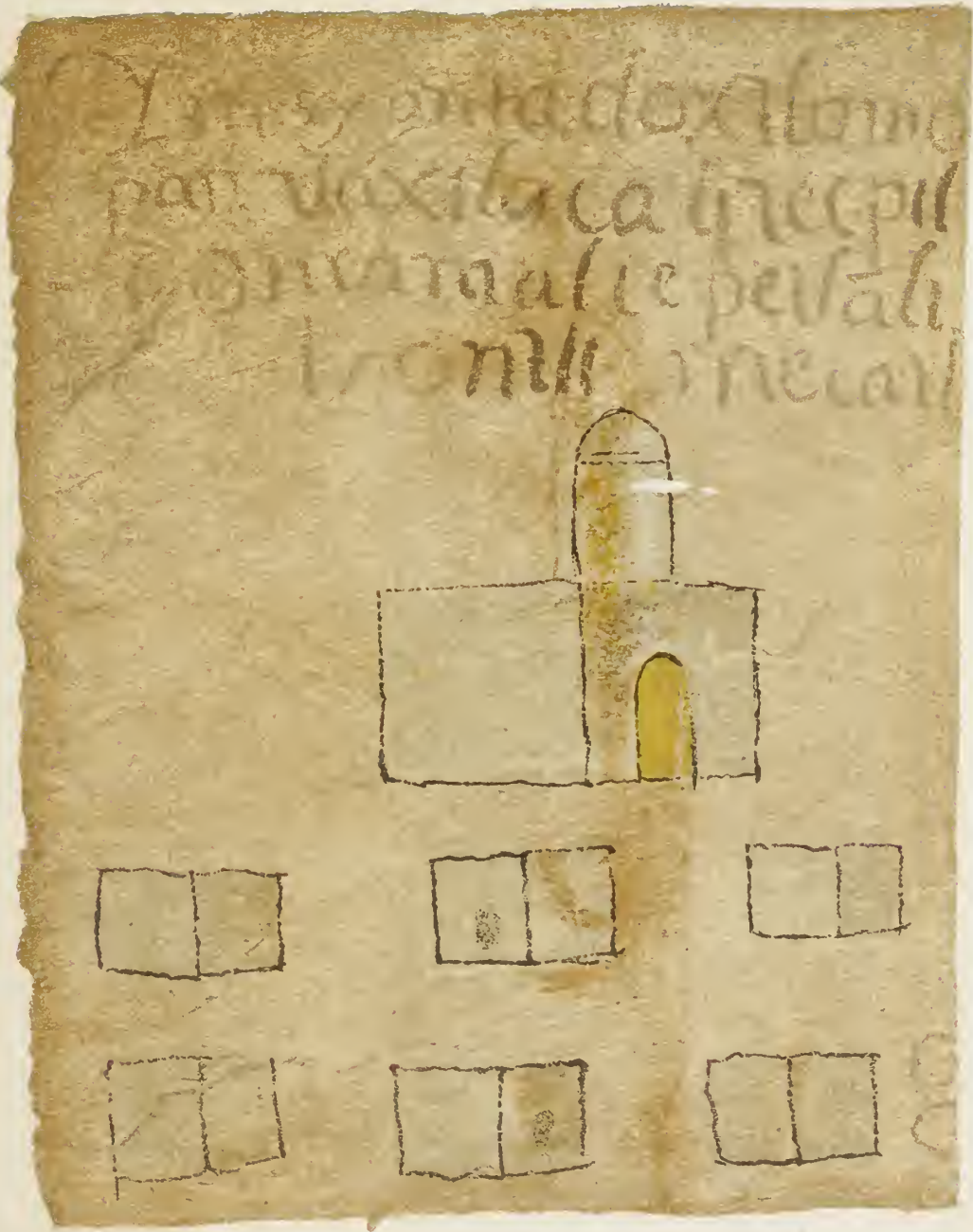
BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

6. *Town of Cempoallan (or Zenpuatan).*







Quaritch's Illustrations, No. 145

Griggs fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Compoallan, on thirty-one pages of maguey-paper; about 1530.*

7. *Towns of Compoallan paying tribute to Tezcucó: Tlamayan.*





Quarles Illustrations, no. 144

—copied from MSS.

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

Mexian Picture-Chronicle of Cempoallan, in thirty-two pages of native paper; about 1500.  
 8. Cihuatzilia, Queen of Cahuacatlan, receiving the gift of the feathered serpent (with her husband King Acotzahuatl) about A. D. 1300.





*Quaritch's Illustrations, No. 147.*

*Griggs fecit 1890*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of raguey-paper; about 1530.*

9. *The Emperor Itz'ilxochitl (and his wife!) about A.D. 1370.*





Quaritch's Illustrations, No. 148.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

10. *Towns of Cempoallan, tributary to the Tezcucan monarchy: Xanatotzin.*







Quaritch's Illustrations, No. 149.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cortez's fall, on thirty-one pages of maguey-paper; about 1530.

11. Towns tributary to the Tezcucan monarchy: Melepec.





Quaritch's Illustrations, No. 150.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Texcoco*, on thirty-one pages of maguey-paper; about 1530.

12. Towns tributary to the Tezcucan monarchy: *Metepac* (continued).





VOYNICH MANUSCRIPT. FACSIMILES FROM MSB.

Yakovlev, *Puti razvitiya i T. Gerasimov*, (in *Issledovaniya po istorii nauki i tekhnologii*, Moscow, 1954),  
 13. *Puti razvitiya i T. Gerasimov*, *T. Gerasimov*.





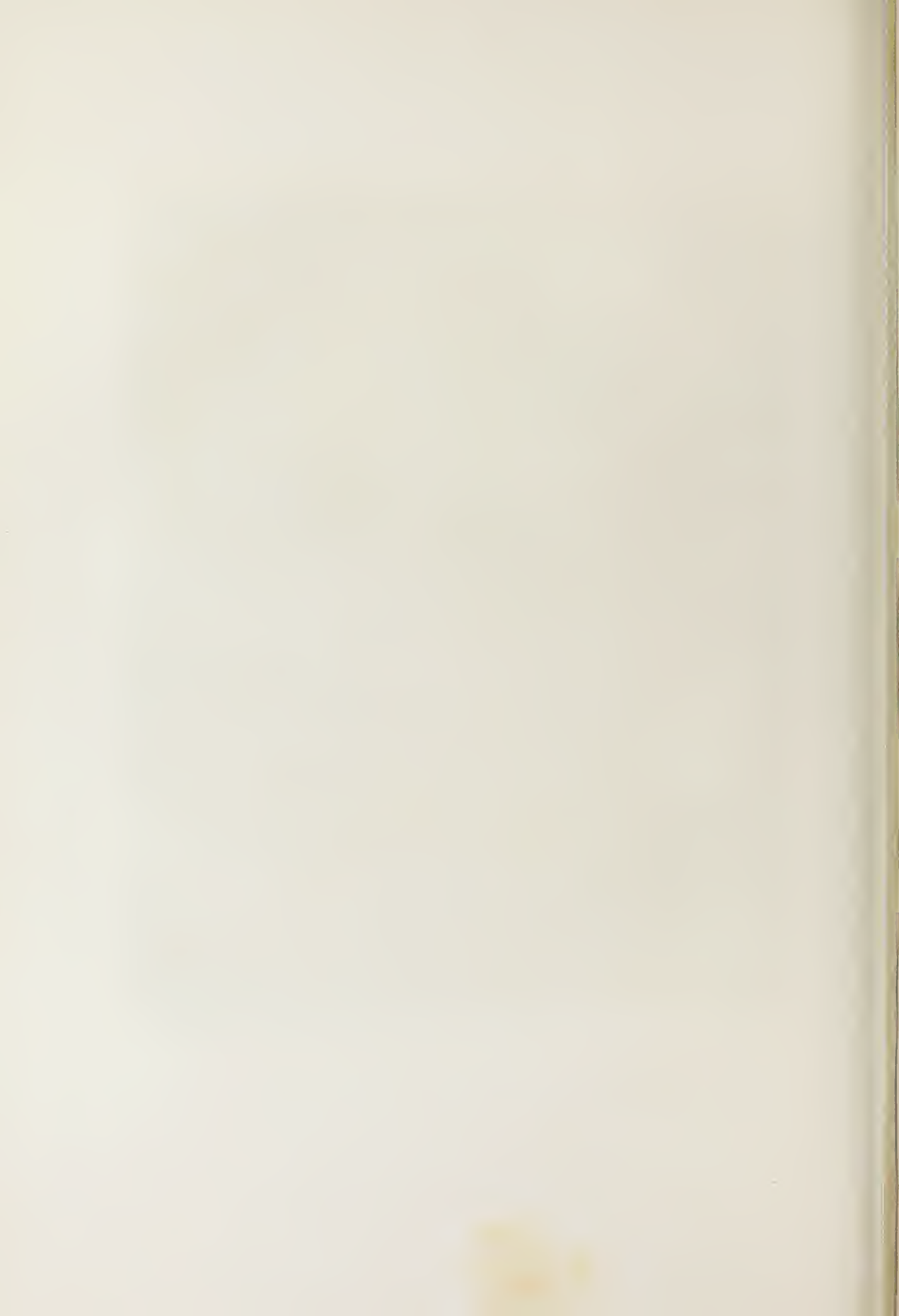
Quaritch's Illustrations, No. 1-9

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguay-paper; about 1530.

14. Towns tributary to the Tezcucan monarchy: Tepotztlan.







*Mexican Picture-Chronicle of Cempoultlan, fol. 15*

*1899, feat 1090*

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoultlan, on thirty-one pages of maguicy-paper; about 1530.*

15. *Towns tributary to the Tezcucan monarchy: Fort of Tlaquatzin.*





Quaritch's Illustrations, no. 157.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

16. *Ixtlilxochitl as a boy with his teacher. Tribute of Coatillan.*





Quaritch's Illustrations. No. 17.

Griggs Jourit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguty-paper; about 1530.

17. Ixtlilxochahuac, King of the Toltecs, 8th century (with his wife?)  
from whom the princes of Texcoco claimed descent.





Quaritch's Illustrations, No. 156.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

18. *The Emperor Tlallecatzin (grandfather of Ixtlilxochitl) and Tlahuatzin. Tribute of Teocomulco.*







Juaritch's Illustrations, No. 157

Griggs, front 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguery-paper; about 1530.

19. Ixtlilxochitl and a Lady (Cihuapilli). Tribute from Poyauhtla.





Quaritch's Illustrations, no. 159

Griggs fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.  
20. Towns tributary to Tezcuco: Tamalitzinco.*





Quaritch Illustration no. 159.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.*

21. *Towns tributary to Tezcuco: Tacalala.*





Quaritch's Illustrations, No 160

on 195 folio 109v.

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

22. Towns tributary to Tezcuco: Xalanitla.







Quartich's Illustration, No. 101

British Museum

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cuzco, on thirty-one pages of maguey-paper; about 1530.

23. Towns tributary to Tezcoco: Coatlin.



13

MEXICANO (CO) EQUATION  
CAMPEDYECUMU



... ..

... ..

... ..





BIRD-ILLUSTRATION. FACSIMILES FROM MSS.

Manuscript of the Aztec Calendar Stone, from the collection of the University of California, Berkeley, California, U.S.A.





Quetzal's Illustration No. 104

BOOK-ILLUMINATION: EXEMPLARS FROM MRF

Mexican Picture-Chronicle of Cuauhtlan, in thirty-one pages by unknown artist, about 1500-20. From the collection of the University of Michigan







Manuscript No. 100

Manuscript No. 100

ROCK-PAINTING: EVIDENCES FROM MEXICO

Mexico: Oaxaca, 15th century, on wall of a house, on page of manuscript, about 15th

century, in the collection of the author.





camare whtaxu  
mulothax hocali

molo  
meo  
roc

moro xel onlan canan

Handwritten text at the bottom of the page, possibly a title or reference.

Small printed text at the bottom of the page, likely a library or archival stamp.





Manuscript Illustration, No. 107

BOOK-ILLUMINATION: FADIMILES FROM MANUSCRIPTS

These pictures were copied in the 15th century from the original manuscript, which was written in the 12th century by the monk John of Damascus. The original manuscript is now in the Vatican Library.





Juan Luis Contreras, No. 109

BOOK-ILLUMINATION - FACSIMILE - 1958

Exhib. 1958, no. 109, of the series of facsimiles of the manuscript of Juan Luis Contreras, No. 109, published by the University of California Press, 1958.







Quariton's Manuscript, no. 100, 100.

1900 (no. 100)

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Mexican Picture-Chronicle of Cortez's Fall, or the Spanish Conquest of Mexico, 1519-1521  
at Tenochtitlan, the Aztec Capital



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1891

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### ILLUSTRATIONS IN BIBLICAL AND LITURGICAL MSS.

From the XI to the XVI Century.

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### ILLUSTRATIONS IN BIBLICAL AND LITURGICAL MSS.

From the XI to the XVI Century.

The total number of plates in this section is 47, of which the final and concluding part, embracing twenty-three plates, is now issued, along with the Title, Contents, and Introduction for the entire series of 47.

BIBLICAL AND LITURGICAL MANUSCRIPTS.





FACSIMILES

OF

ILLUSTRATIONS

IN

BIBLICAL AND LITURGICAL MANUSCRIPTS

*executed in various countries*

during the XI-XVI centuries  
now in the possession of  
BERNARD QUARITCH

With an introduction

LONDON  
BERNARD QUARITCH  
1892



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## NOTE.

It will be observed that the only numeration on the following 47 plates begins with 170 and ends with 216. They are, however, properly numbered 1-47 in the list of contents. The former numbers relate to the order of their succession as portion of my series of "Choice examples selected from illuminated manuscripts, unpublished drawings, and illustrated books of early date." The total series is very various, and consists of—

Facsimiles of Bindings, 103 plates.

Miscellaneous Facsimiles, 8 plates.

The Comus Drawings of William Blake, 8 plates.

A Mexican MS., 31 plates.

Illustrations of Romances of Chivalry, 19 plates.

Illustrations of Liturgical and Biblical MSS., 47 plates.

Of the Miscellaneous Facsimiles, two plates (from the eighth century Purple Gospels) can be added to the present 47; and of the Romances of Chivalry, eight. The Illustrations from Biblical and Liturgical MSS. might thus be raised to the sum of 57 plates.

## Introduction.

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THE decoration of books with pictures and accessory ornament is a striking feature of medieval art. Some remnants of an earlier period, such as the fifth-century Virgil in the Laurentian library at Florence, show that the practice was not wholly new when it began its distinct career in the days of the Carolings. One may not unreasonably assume that the Helleno-Roman civilisation, which surrounded its domestic life with luxurious embellishments like the wall-paintings of Pompeii, would also have applied ornament to its books. If many examples of the kind had survived till the ninth century to furnish models for imitation by the Franco-Gauls, to whom we may ascribe the beginnings of medieval book-decoration, there would have been a better evidence of continuity in that art than we can allow to be discoverable. The style of design and the methods of ornamentation which are found in the books of the Middle Ages, present all the phases of birth, growth, and progressive development from the ninth century to the later part of the fifteenth. It is only at the close of this period that we find, in Italian books, something like a true revival of Helleno-Roman art, after a break of nearly a thousand years. It would consequently be improper to assert that medieval book-decoration arose in any phase of continuity from classical models.

An archetype is to some extent recognisable in Celtic and Celto-Saxon art, and also in manuscripts of Byzantine origin. It is customary now to regard Celtic art as a distant off-shoot from the Byzantine, among persons who forget that the Byzantine art which we know is not older than the Celtic, being itself entirely medieval. The appellation Byzantine conveys a false impression, since it leads to a confusion of two things identical only in name. The artistic qualities which are so called do not trace their origin to the Byzantium of Constantine, hardly perhaps to that of Justinian. It was Antioch and Alexandria—cities Greek by language, but Oriental by race, feeling, and taste—which contrived to supersede the Helleno-Roman art of old Byzantium or New Rome, and to set in its place that which we call Byzantine. Syria bestowed religion upon the Roman world, but only the eastern half of the empire, and the remote West, accepted her artistic teaching. The peculiar situation of Byzantium exposed it to the operation of new influences which Rome

and Athens would have been less ready to undergo. As soon as paganism had faded away from Constantinople, there were no powerful traditions capable of retaining for any great length of time the Helleno-Roman art, which had been a mere transplantation from old Rome ; and Christianity is responsible for the introduction of "Byzantine art" in books and pictures, with its stiff and conventional forms, its sombre and intense colours. It is also responsible for the creation of the similar modes of decorative art in the further lands of the west, which we find in the rude designs and gloomy colouring of Celtic manuscripts. The earliest missionaries and evangelisers, whose ardent zeal sustained them in bearing the torch to the ends of the world, were neither Greeks nor Latins, but men of Syrian or Egyptian blood, whose Hellenistic speech had furnished the language of the Septuagint and the Gospels. They were themselves of no high culture ; their proselytes were usually confined to the lower classes of the people wherever they went, minds which needed pictorial aid for the realisation and the remembrance of the tale of faith. The teachers could give to their savage converts no other rudiments of art than were familiar to themselves ; and even the Latin-speaking disciples who rose to aid and to succeed them, possessed no means of reforming a style of art which had become as sacred as its own symbolism. We can see evidences of this Eastern influence in the earliest pictorial efforts of Spain, Ireland, and Germany. The so-called Celtic, Visigothic or Germanic art is nothing more than that of Syria and Northern Egypt, filtered through successive generations of rude Christianised peoples. Hence the affinities which have been discovered between Byzantine and Celtic art, and again between Celtic and Saracenic methods of ornamentation.

Art in Italy was maintained at a higher level than elsewhere, notwithstanding the deteriorating influence of Gothic conquerors and Byzantine overlordship. Lombard and German invasions in the north, Arab and Norman aggressions in the south, all tended to delay its animation or revival. While elsewhere art grew from century to century in a natural process of development, called Gothic for want of a better name, the works of the Italian artists seem, for some centuries, to have been the result of a struggle against Gothicism on the one side, and Byzantinism on the other, with a small residuum of classical art as a basis. The success of the struggle became assured in the fourteenth century ; the full and splendid renewal was made manifest in the fifteenth.

The story of Gaul was such that we need not consider whether its people had an art of their own. The Hellenism of Southern Gaul, the conquest by the Romans, the transmission of Helleno-Roman culture in the *Provincia Romana*, the conquest of the country by the Franks ; and the initiation in the ninth century, among the Gallo-Franks, of the practice of illumination, which is our theme—form a complex picture, of which only the latest phase is necessary to be remarked.

As for Britain, when the Saxon immigration had become so great that the island was virtually Germanised, and as soon as the conquerors became aware that it was necessary to find a substitute for the civilisation they had destroyed, Irish art, such as it was, and Irish learning, which was somewhat better, were adopted and retained till the time of Henry Fitz-Empress. Then the decorative and pictorial art of France made itself a second home in England; and thenceforwards only local variety differentiated the art of the two countries during three centuries or more.

Works of German art are all subsequent in origin to the establishment of Karl the Great's empire, and in their earlier phases are identical, although ruder, with the achievements of Carolingian taste. They followed the same mode of development as the French school, always, however, exhibiting some national characteristics in the drawing of the human figure, and a crudeness in the colouring. Even when they had attained to extraordinary excellence in design at the beginning of the sixteenth century, their use of colours was still far inferior to that of their contemporaries.

Art in Spain in the middle ages, so far as we are concerned with it, was a successive adoption of French, Italian, and Flemish methods during the fourteenth and fifteenth centuries.

From the preceding remarks, it would appear unnecessary to trace mediæval book-decoration to any earlier origin than its own first revelations in the ninth and tenth centuries. The abortive efforts of Karl the Great to revive classical models were just enough to impregnate such traditions of Celtic and Germanic art as survived in Gaul, or had been imported from Ireland and England. The Art of Illumination was thus begotten, and made its home in central France.

The illuminated manuscripts of the ninth and tenth centuries are so few and so difficult of access, that there is no better way of studying them than in the plates of Count Bastard's work upon "*L'Ornementation des Manuscrits.*" Those plates are exact and faithful, and, with a little supplementary aid from other sources, will supply all that is needed for the purpose. Ornamented manuscripts were not the rule but the exception until the thirteenth century. Pictorial designs and rudimentary borders appear sparsely in some books of the ninth, tenth, eleventh, and twelfth; but, to generalise roughly, it might be said that the age of miniatures began in the thirteenth century, and that of illuminated borders in the fourteenth. It was in the latter century also that illumination was first applied to profane literature, that is to chronicles, romances, and poetry.

The present collection of Facsimiles is restricted to biblical and liturgical books, which indeed retained their pre-eminent attractiveness for the illuminator even to the very end. It begins with three miniatures (Matthew, Mark, and John) from a Gospel-book written in Suabia, about the close of the eleventh century. The figures, on their ground of metallic gold, are undoubtedly

imitated from some Byzantine type of the same age; but the tones of colour are lighter, and the border-ornamentation has a style of its own. One of the first things to strike the eye is the considerable quantity of green tints. That colour was much affected by the early illuminators and remained in favour with the Germans, the Dutch, and the Italians of Lombardy; but it fell into disuse among the French, the genuine Italians, and we may also say the English. Green is, in some sort, a criterion of antiquity: it may also be a token of the conservancy of primitive tastes. When green was employed by the skilled illuminators of the fourteenth and fifteenth centuries, it was so subordinated to the general scheme of colouring that it attracted no special notice. The Germans, however, always made considerable use of it; and the English occasionally indulged in green pigments with success. French artists rarely employed green in their miniatures; it appeared only in the foliage of their borders.

Plates 4, 5, 6, 7—from a book of Collects written in the Suabian monastery of Ottobeuern about the middle of the twelfth century—are of similar origin to the preceding three; but, so far as the figure-drawing is concerned, it is by no means an imitation of Byzantine work. Indeed, there is, in 4 and 5, a marked reminiscence of Celtic rudeness. On plate 6, the pseudo-classicism of the Frankish revival is seen in the group of martyrs at the top; in strong contrast with the thoroughly mediæval spirit expressed in the drawing of the monk below—apparently a portrait of the calligrapher presenting his work to “Alexander.” This Alexander, who bore the same name as one of the saints in the group, was, perhaps, the patron for whom the book was written. In these paintings, the favourite green tint is not forgotten.

Plates 8—12 are from an English manuscript of unusually interesting character—a liturgical Psalter. There are several figures in each picture, and a certain dramatic energy appears in the compositions. The fine delineation of features—resembling pen-and-ink work—the long thin fingers of the personages, and the general tendency towards attenuation of extremities, indicate that the peculiar qualities of the art of the thirteenth century were now in their inception. The borders of the first four miniatures are more conventional and slighter than those of the German pictures (1, 2, 3), but there is a general resemblance. The dominant colours are blue and red; some tints of green may also be observed, but it is sparingly used, as the English or Anglo-Norman artist was now under the influence of the distinctly French school. The costumes and armour are those of the Normans and Angevins of Henry II's time, and some of the pictures have French inscriptions added as head-lines, but the artist was certainly an Englishman. The language of the inscriptions referred to is the Anglo-French of King John's time, and they were probably added some time after the completion of the manuscript. A few entries inserted in the Calendar in the fourteenth century show that the book must then have been in some East Anglian monastery



connected with the house of Huntingfield; and the decidedly Yorkish character of the original calendar, taken in connection with that circumstance, is nearly sufficient evidence that the book was written in Lincolnshire or Norfolk. Plate 12 is one of some interesting additional designs which were added, evidently some years later than the others, but apparently by the same hand as executed all the rest. They differ in comprising four divisions to each miniature, instead of two. It is curious that the first of the four on plate 12 is the murder of Thomas à Beckett, an event which an English artist would probably have avoided limning before the close of the century in which it happened.

Plate 13 is a beautiful exercise in decoration. It is the large initial B of a Latin Psalter, the early English character of which is seen in the elegant and elaborate interlacements, adopted from Irish and Hiberno-Saxon methods of ornament, which fill the inner spaces of the great letter. Here we see, springing from the lower part of the initial, an extension which forms something like a partial border below. The lines run in curves broken by pointed projections, and bear, upon or close to them, some small grotesque figures. This is an early manifestation of the style which produced the ivy-leaf border, first by means of branching extensions from the letter, above and below, and the addition of gilt ivy-leaves at their extremities; finally, by making the border almost independent of the initial, and extending it so as to enclose the entire page, thus increasing the number of ivy-leaf patterns. The manuscript from which this plate is taken was probably written in Suffolk. The escutcheons painted in the upper right-hand margin are those of Gilbert de Clare, his wife Joan Plantagenet (Edward I's daughter), and John Earl of Warren—all three patrons of Clare Priory, to which the Countess Joan retired in her widowhood. They were painted about 1295, when the manuscript was, perhaps, some forty years old. The calendar is not of the York kind like that of the Huntingfield Psalter, but South-English in character.

Plates 14, 15, 16, 17, are taken from a manuscript of the celebrated version made by Guyart des Moulins in 1295, from the *Historia Scholastica*, or Bible History, of Peter Comestor. The manuscript was written not long after the middle of the fourteenth century; it is of purely French character, and is very beautiful. The drawing is much superior to that of the thirteenth century, although there is a considerable affinity in style. The figures are painted on elaborate artificial backgrounds, no longer on plain gold; and the effect of solidity or relief is obtained by a method of shading which was unknown in the preceding century. This is done by means of what is called *cameo-work* in a single colour (usually grey, *grisaille*), the gradations of tint being used with remarkable skill and delicacy for the modelling of the figures and the expression of the folds of drapery. A sprinkle of gold here and there, as in the addition of a crown on a helmet, was used to give light to the design. The elaborate back

grounds become a noteworthy feature. They are chequered, or diapered, or laid out in the fashion of figured and embroidered tissues, giving a tone of rich completeness to the picture. The cameo or *cameieu* method remained a favourite one till the later part of the fifteenth century, but was not very frequently employed, because, though not showy, it required a rarer mastery than the handling of bright pigments. Plates 18, 19, are also in grisaille, from a little French prayerbook, written perhaps a few years later than the Bible. The work is not less clever, but it is a little rougher and less highly finished; and the ivy-leaf border, though it is now a complete frame to the page, is simpler and less elegant than it soon grew to be.

The latest and finest example of grisaille work is seen in plates 24, 25, 26. They are taken from a *Livre d'Heures* written in 1442 for Jacques de Bregilles, a Burgundian lord in the service of Duke Philippe le Bon. The book was illuminated on the occasion of his marriage; it has some pages of family records, and show that his usual residence was in Brussels. The Duke and Duchess, and the Countess of Charolois (wife of Charles the Bold) acted on various occasions as sponsors for the children of Jacques de Bregilles. The admirable quality of the paintings in his prayerbook is not adequately reproduced in the facsimiles. The artist must have been a man of consummate taste and skill. His borders are elegant; convolutions of branching and wreathing lines, as fine as if drawn with a pen, growing out into strawberries or flowers, or gold buds, with figures of birds here and there; and bits of conventional foliage in which gold and grisaille are delicately combined.

Plates 20, 21, are charming examples from a Toulouse Breviary, written, perhaps not so far south, about the year 1400. In their minute beauty and delicacy, they must be allowed to surpass everything else in the present collection. The manuscript is indeed a work of immaculate loveliness—the very perfection of French art—and the material on which it is written is the finest and thinnest of vellum.

Plate 22 introduces Italian art, in a Crucifixion from a missal supposed to have been illuminated for Cardinal Morosini about 1420. Harmony of colouring, effectiveness of composition, skilful treatment of draperies, are observable. There is, however, less of charm than of power in this dramatic tableau. A point of forcible contrast between it and the French works which precede and follow, is that while they look what they are—miniatures in a book, painted with more or less appearance of relief on a flat surface—the Italian Crucifixion seems to have rather the properties of a framed picture out of a gallery. This is caused partly by colouring, partly by a better sense of perspective.

Plate 23 is a St. Catherine, from a French *Livre d'Heures*, in which the rich chequered background of the miniature is contrasted with the light and elegant border formed of fine branching lines that bear gold buttons and ivy-leaves, and

flowers coloured after nature. This style of border had already become a favourite one—about 1420-30—and was frequently used in France and England down to the latter part of the century. It was not till some forty or fifty years after the date of this manuscript that backgrounds began to be added to the borders as well as the miniatures.

Plates 27 and 28 are purely English work of a period not much later than the middle of the fifteenth century. They have for their miniatures diapered backgrounds such as have already been mentioned in connexion with the French Bible of 1370. Their borders are of the same style as in plate 23, but more elaborate and less elegant. The employment of green tints in the colouring is noticeable.

Plate 29, from a Franco-Flemish *Livre d'Heures* of about 1480, is not very dissimilar in style from the English pictures in 27, 28. It shows a narrow floral border of conventional type, painted on a background of gold, which is broadened on one side by a small outer border of the branch and flower type. The miniature is one of rare occurrence, representing the martyrdom of a local saint—St. Godeleve—in a green landscape, the town of Ghistele behind, and a curious fountain in the foreground. Plate 30 is from the same manuscript, and is more correct, but not less stiff in its drawing.

With the later decades of the fifteenth century, French and Flemish work affected solid architectural borders in gold, and a lavish use of that metal applied in a liquid form. The magnificence of the Burgundian court during the greater part of that century had attracted the best French artists, and their work and methods had resulted in raising the standard of Burgundo-Flemish art to such a height that the Flemish artists were now coming to the front and setting the fashion in ornament. The golden style we have mentioned is really a Flemish characteristic, but it was adopted everywhere. Plates 32 and 33 are French work of about 1490. In the former, the chief miniature is an Annunciation, which seems to be taking place in a private oratory, while the borders look like sections of a Gothic church, with niches and fretwork, and columns which yield compartments for smaller miniatures. Plate 33 is simpler, and shows four sainted queens of the Bourbon line; a fitting picture for the prayerbook from which the two plates are taken, since it was apparently executed for a member of the royal family. It belonged in the second half of the seventeenth century to the son of the great Condé.

The painting of floral designs on a border of pale liquid gold was probably of Flemish origin, but it was no less used in France than in Flanders at the same time as the architectural borders last spoken of. In France, however, it was not always completely followed; and we find in French manuscripts some effective composite borders, partly without a background, and partly on the liquid gold which is applied in bands taking the form of triangular or geometrical sections. The conventional ivy-leaves have disappeared; only a few of the natural flowers or fruits are represented, and the wreathed ornaments are thicker. An

example is seen on plate 44, which is from a prayerbook executed at Troyes, about 1485, for a member of the family of Jouvanel des Ursins.

Plates 45 and 46 are from the Breviary of François de Castelnau, Archbishop of Narbonne (afterwards Cardinal de Clermont), a very gorgeous manuscript executed for him probably at Chateau-Gaillon near Rouen, in 1501. The borders are partly of the type of plates 32 and 33, partly of that of 44. It is a combination of the two Franco-Flemish styles. The ornamentation is extremely rich, and the designs are more plentiful than usual.

Plates 35-38 are fine examples of Flemish design, in a prayerbook executed in England, or for English use, towards the end of the fifteenth century. The figures are drawn and coloured in a manner which suggests rather the sixteenth, while the borders and backgrounds are rich and brilliant examples of the style of French work in the middle of the fifteenth century. Some of the borders are like an extension of the chequered background, others are singularly graceful specimens of the branches with ivy-leaves.

With the preceding plates, the Gothic school may be said to be left behind, except in so far as it formed an element in the work of the new Flemish school—the highest expression of Flemish art, such as we find it in plates 39-43. These are taken from a small Psalter or prayerbook, executed by Gherart David, probably at Bruges, in 1497. It is undoubtedly, from its style, age, and general appearance, one of a little group of books which the Archduke Philip, or his sister Margaret, commanded from that artist for presentation to members of the Spanish royal family, on account of the contemplated double nuptials. Of that little group of books, one is in the British Museum, two in the Imperial Library at Vienna, and one is perhaps in Brussels. This one was probably given by Philip to his wife, Juana la Loca, whom he married at Lille in 1496, and in whose right he became King-Consort of Castile in 1504. The Spanish character of the book appears in its calligraphy, and in the Castilian language of the Prayer of Saint Gregory. That it was intended for a lady is evinced by the word *pecadora* being used in that prayer as a translation of *peccator*. The beautiful borders in which flowers, apparently standing out in full relief from the tinted backgrounds, are painted with all the skill and accuracy of a student of nature; and the exquisite miniatures, some of which are *genre* pictures of marvellous grace and delicacy, seem to render these illustrations as completely distinct from mediæval art-work, as the Italian Renaissance-designs which appear in plates 31, 34, and 47.

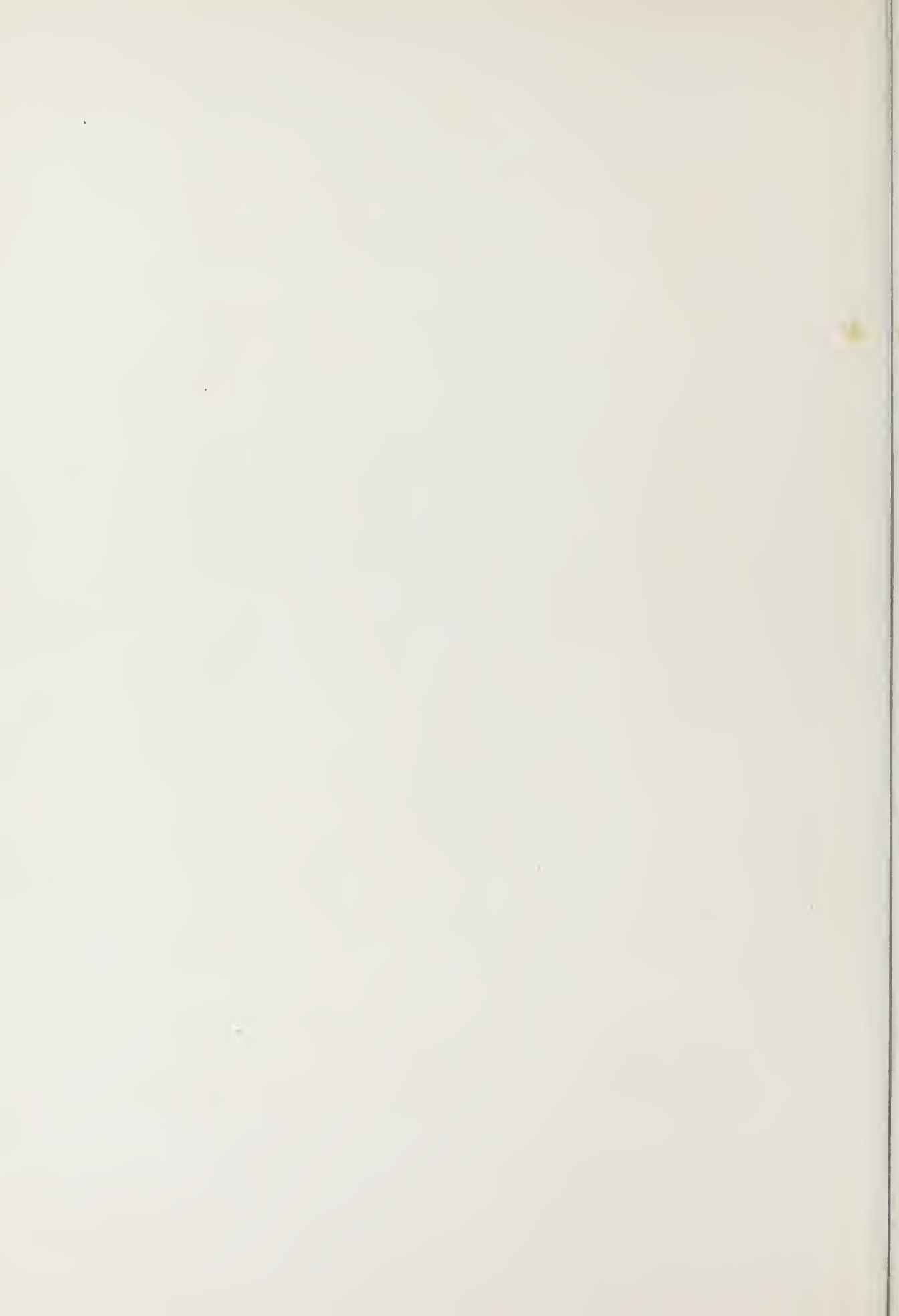
Plate 31 is a page from a Florentine prayerbook written about 1480. The grim conception of the four diademed skulls, out of which spring the flowers and garlands that form a pretty, but somewhat heavy border, is intensified by the design within the initial, in which a shadowy skeleton with a scythe is reaping the harvest of Death in an atmosphere of ghostly dimness.

Plate 34 takes us to Siena. It is an exquisite page from a Psalter written for

a patron or superior of the monks of St. Olivet. In the lovely Renaissance border on three of the sides are set little oval pictures—a Saviour, and a saint in steel armour. In the border at foot, an oblong space is occupied by a picture of the death of Goliath, with a charming landscape in the background. The beauty of the decorative design, the harmony of colours, the minute elegance of the little paintings, make this a delightful example of Italian art at the close of the fifteenth century.

Plate 47 is, like 34, a triumph of Italian art in the Renaissance. It is a page from a Psalter executed for a personage whose arms are a variation of those of the Florentine Medici. The central miniature and the eight little accessory pictures are of rare loveliness, and the borders, painted with gems and jewels, are ravishingly beautiful. Someone has ascribed the painting—done about 1505-10—to Sinibaldo of Perugia.







Quaritch's Illustrations, No. 170.

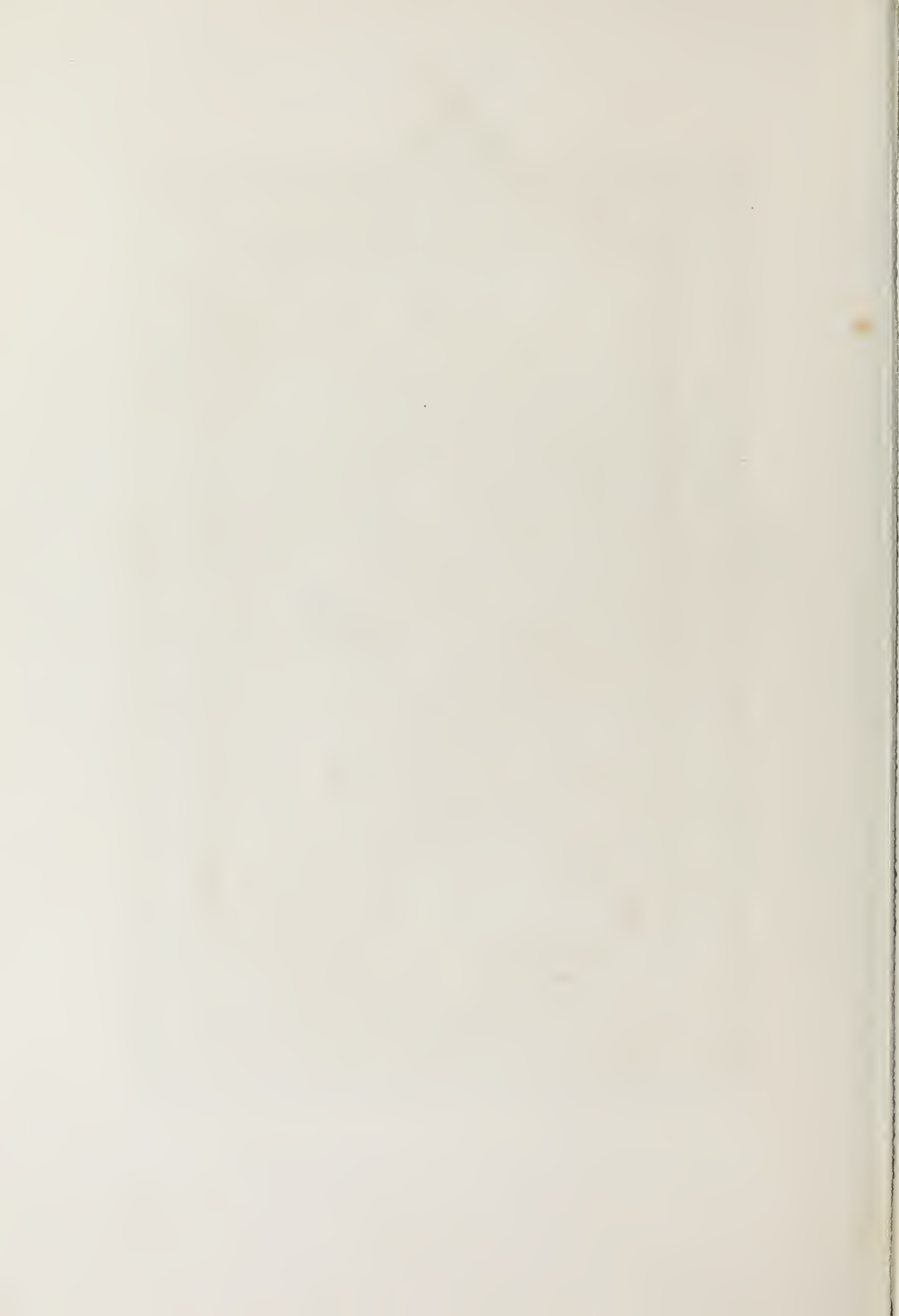
Griggs fecit 1891.

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*Miniature of St. Matthew.*

*From the Eichstett Evangeliarium, written about 1080.*







Quaritch's Illustrations, No. 171.

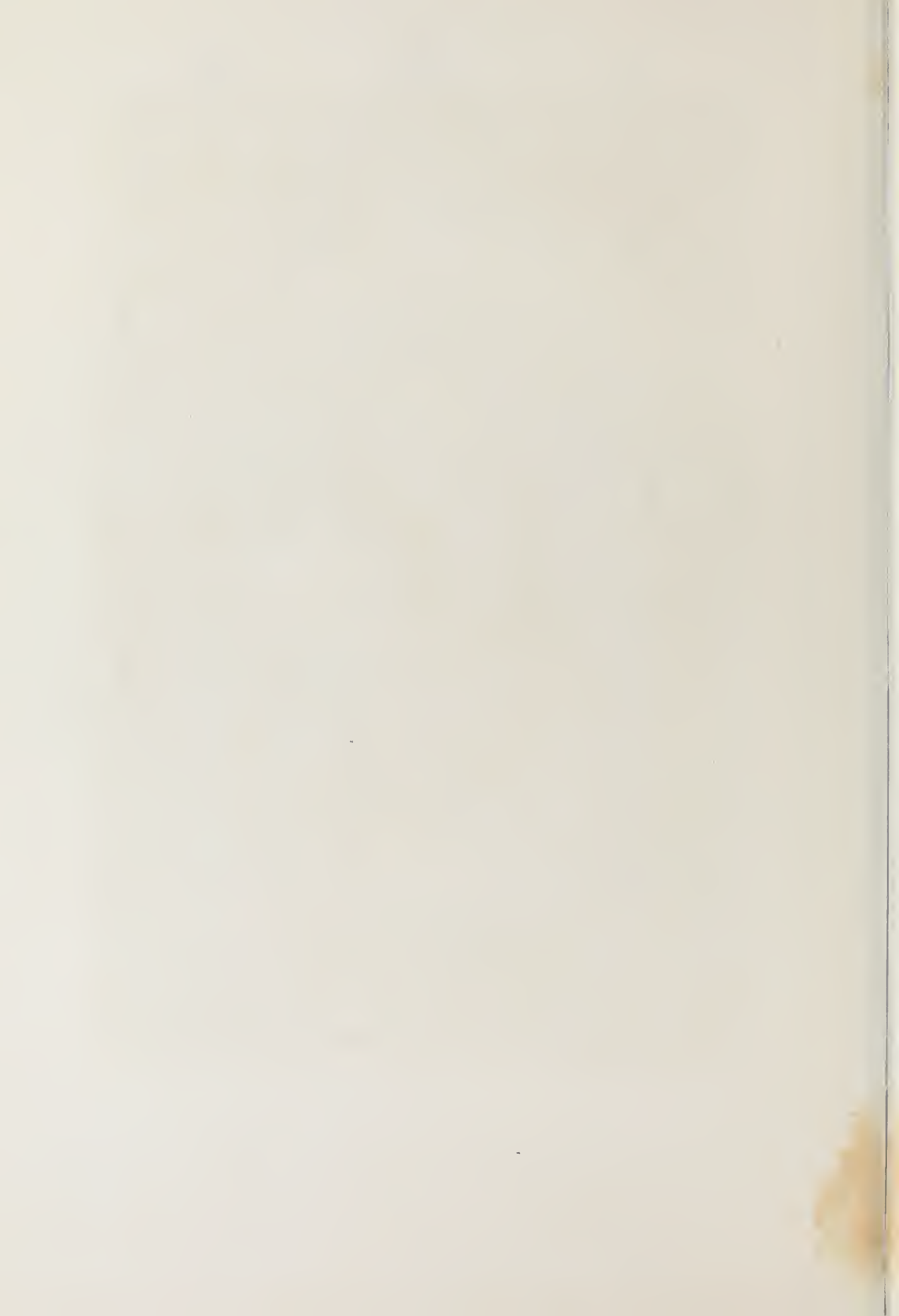
Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*Miniature of St. Mark*

*From the Eichstett Evangelarium, written about 1080.*





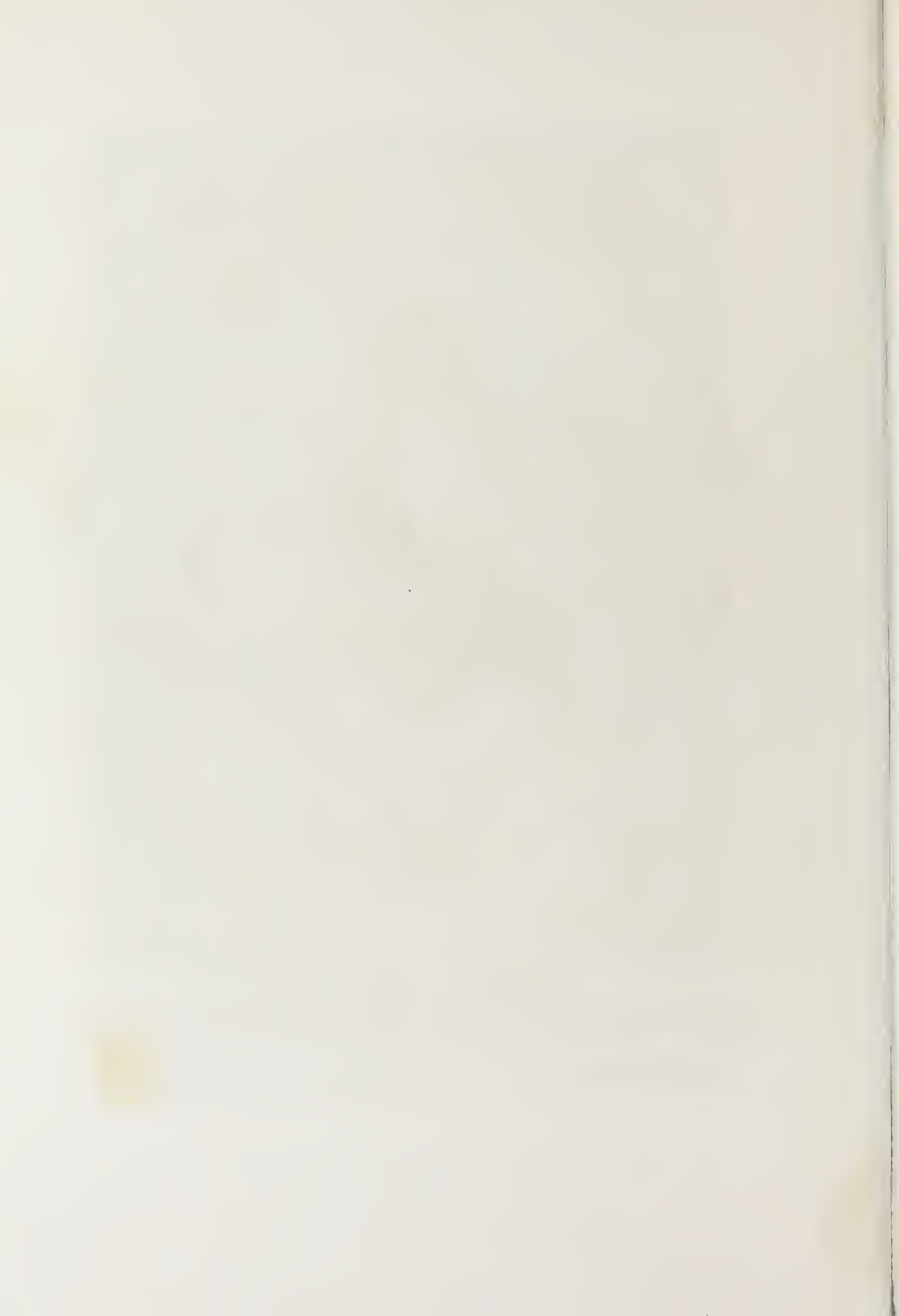
Quaritch, Illustrations, No. 172

Quaritch, No. 172

BOOK-ILLUMINATION. FACSIMILES FROM MS.

*Illustrations in Liturgical and Liturgical MS. from the University of the Middle Ages  
 Ministry of St. John*

From the University of the Middle Ages, 1881.





Quaritch's Illustrations, No. 173.

Greggs f. 1391.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical M.S. from the end of the Middle Age*

*God in Majesty*

*Miniature in the Ottenbœren Collectarium, written about 1166.*





Quaritch's *Incipit* 1697

1697

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS, down to the end of the Middle Age.*

*The Assumption of the Virgin*

*From the *Officium de S. Maria* in the *Book of Hours**







**RESTA**  
 Es om̄ps d̄s. ut qui  
 gloriosos martyres  
**IANVARIJON FELICEM**  
**PHILIPPUM SILVANO**  
**ALEXANDRUM VITALEM**



Quaritch's Illustrations, No. 175.

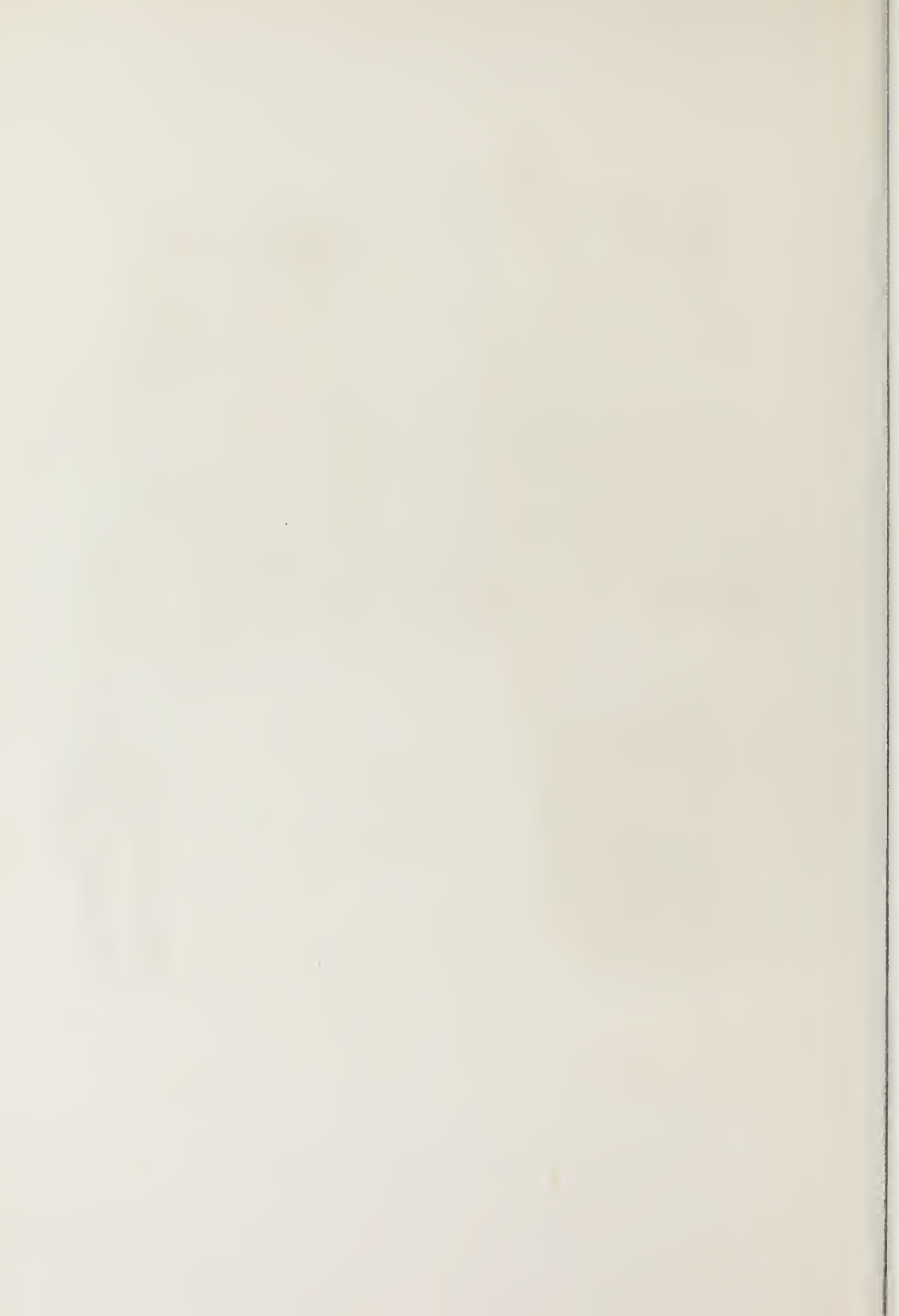
Griggs fecit 1891.

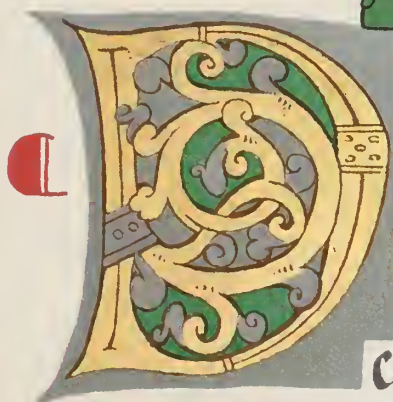
BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS, down to the end of the Middle Ages.

The Martyrs, St. Felix and his Brothers.

From the Ottenbeuern Collectarium, written about 1160.





**D**EVS. QUI HO

DIERNAM. DIEM.  
APOSTOLORVM. TVORVM.

PETRI & PAULI MARTYRIO

CONSECRASTI, DA ECCLIE TUE EORVM

IN OMNIBUS SEQUI PRECEPTUM, PER QUOS

RELIGIONIS SUMPIT EXORDIUM. *Exinde Syr.*



IMPVS SEMPER DVS. QUI ECCLIAM TUAM IN APTICA

Quaritch's Illustrations, No. 176

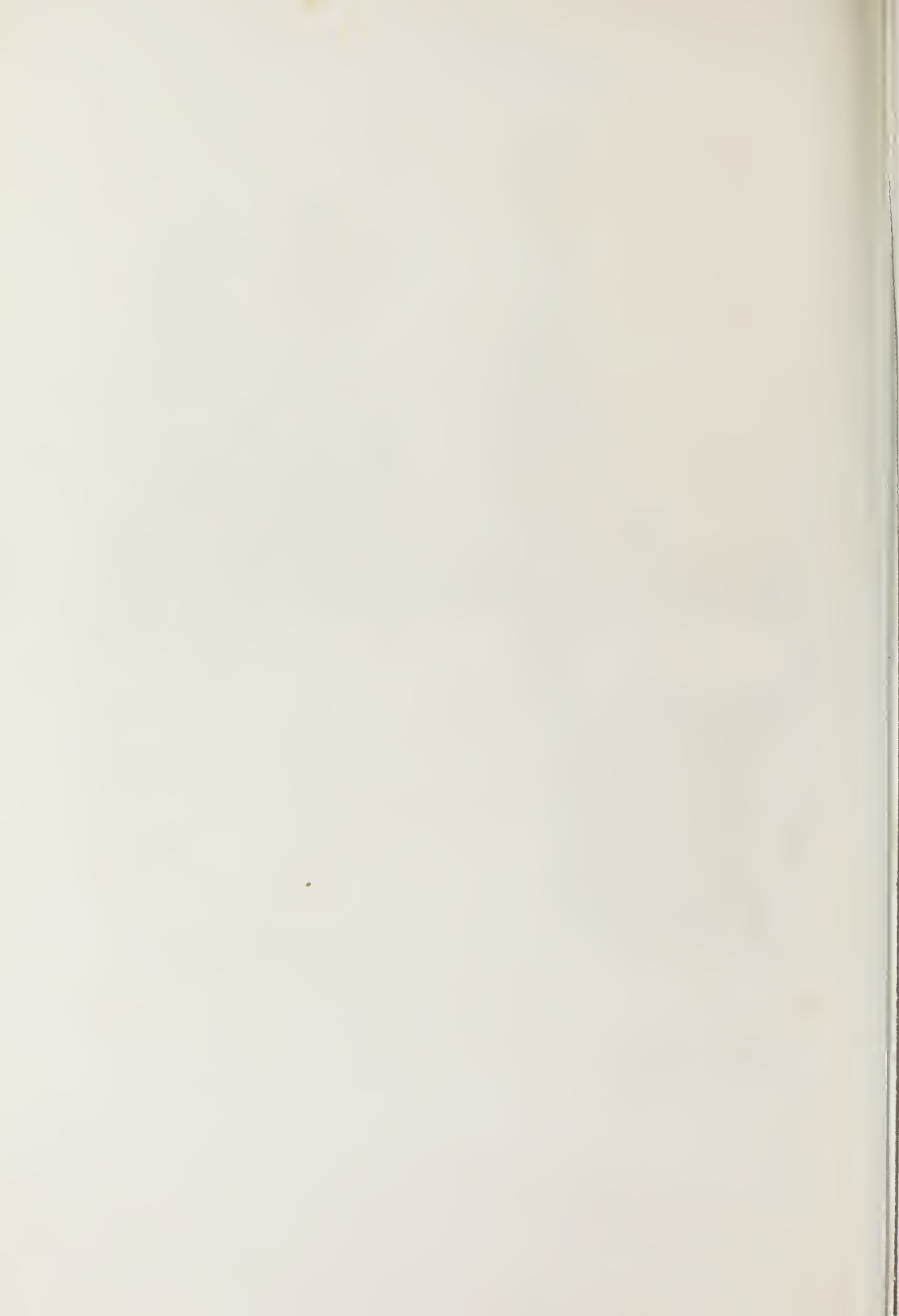
Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS down to the end of the Middle Ages.

Martyrdom of SS. Peter and Paul.

From the *Officiarium Coloniense*, written about 1160.



Et fount il la tour de Babel. Tant es langues furent deusees.



Graie Abraham e fa cuo i fine les trois reis e refout ledi son neuen.



BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS down to the end of the Middle Ages

Building of Babel; Abraham's Battle with four Kings

From the Huntingfield Psalter, written about 1180-90.





Quaritch Illustration, No. 178.

6r ggs 100, c. 11891.

BOOK-ILLUMINATION FACSIMILES FROM M.S.

*Illustrations in Miniature and Letter-work 1158, down to the end of the Middle Ages*

*Christ heals Peter's mother-in-law; Christ's Entry into Jerusalem.*

*From the Huntingfield Psalter, written about 1180-90.*







Quaritch's Illustrations, No. 1, 20

Brigitte Peck, 1988

BOOK-ILLUMINATION FACSIMILES FROM MSS

Illustrations in biblical and Liturgical MSS, from the 11th to the 15th of the Middle Ages

Judas selling his Master; the Last Supper.

From the Huntin field Psalter, written 1180-90.





BOOK-ILLUMINATION, FACSIMILES FROM MSS.

*Illustration of biblical and legendary MSS. down to the end of the Middle Ages*  
*Christ arisen; the Angel and the Women at the Sepulchre.*  
*From the Hours of St. Peter, written about 1150-90.*





Quarite Illustrations, No. 181

Griggs fecit 189.

BOOK-ILLUMINATION FACSIMILES FROM MSS

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages*

*Four Scenes of Martyrdom; including the Slaying of St. Thomas Becket*

*From the Huntingfield Psalter, written about 1180-90*





Quaritch's Illustrations, No. 182.

Griggs fecit 1897.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*Initial Letter, from the Gifford Psalter, written at Clare Priory about 1250; having the arms of Gilbert de Clare and Joan of Acre added on the margins.*







BOOK-ILLUMINATION. FIFTEENTH FROM MSS.

Illustration of a saint and his symbols, with a scroll containing the name of the saint.

The illustration is taken from the

Book of Hours of the Emperor Maximilian, printed in 1512.



Comant Danfes fu deceu selonc la bible  
 et hystoire. .xliij.



pres ce ama Danfes  
 vne femme qui habi  
 tout en la balee sorch  
 qui auoit anoms  
 Dalida / doreth est .j.  
 liens on vne vingne  
 lors vindrent a Sa  
 hidam .v. princes des





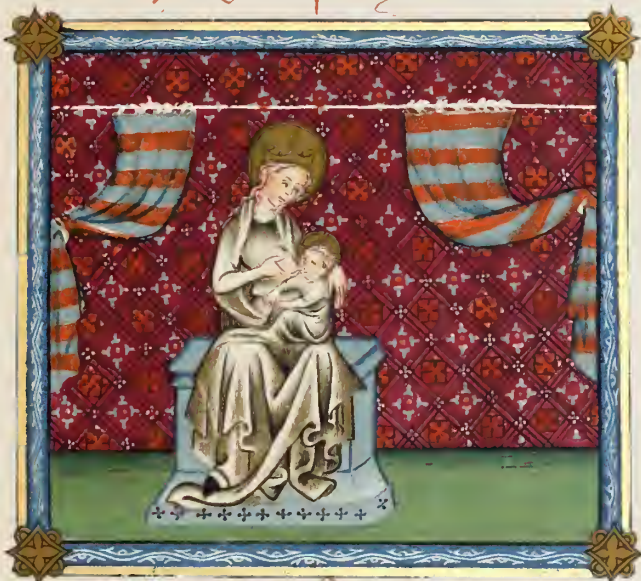
*Gesta of Solomon, Illustrations, No. 185*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.  
 Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages  
 The Gesta of Solomon.  
 From the Clermont-Touraine Bible, written about 1370.

*Gesta of Solomon*



ou males. *En fine ecclesiastes.*  
 Ci cōmance les cantiques salemoy filz  
 dauid roy de Jherusalem.



**E**lle me baise du beveu de sa  
 bouche ou de ses mammelles  
 sont meilleurs que vin et  
 plus souef floumine & tres  
 bon oingnement. Ton non est cōme

Quaritch's Illustrations No. 186

Griggs fac. 1243

BOOK-ILLUMINATION. FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS down to the end of the Middle Ages

The Virgin and Child

From the Clermont-Touraine Bible, written about 1270







Enluminure manuscrite No. 101. — Musée de la Ville de Paris.  
 BOOK-ILLUMINATION FACSIMILES FROM MSS.

*Illustration in Gothic and Romanesque MSS. from the end of the Middle Ages.  
 Miniature of Christ bearing the cross.  
 From the Manuscript of Henry the Fourth of France about 1470.*





*Quaritch's Illustrations, No. 188*

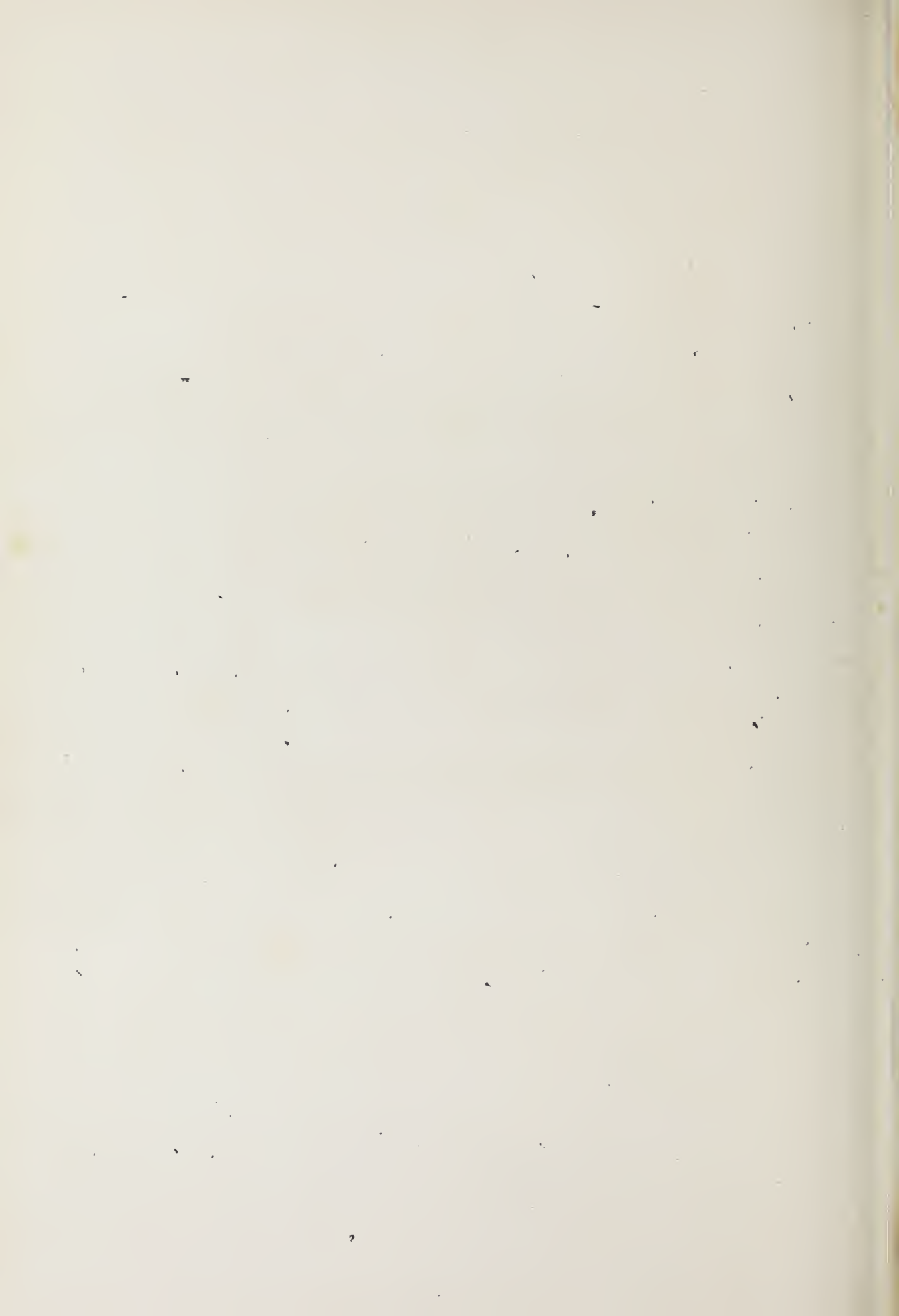
*Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*Death and Coronation of the Virgin.*

*From the Meaux Livre d'Heures, written in France about 1370.*



nam ip̄o canamus glo  
riam patris qui deus  
tandus et unus erat ante  
secula. Amen. **Oratio.**

**S**icut angelus uirga am̄  
plii. **Responsorium.**

**F**atris t̄m̄u b̄lum auct̄  
m̄ uirga sua. Io mag. **ant.**

**Q**uoniam lacum misterium  
tenent iohannes archangelus  
uirtus tua ceant ignota dñe  
deus n̄r qui ap̄ris librum et lo  
cus signacula eius alla. **Oratio.**

**D**eus qui in  
ro ordine an  
gelorum mi

nistra hominum q; di  
stribuas: concede propicius  
ut quibus tibi ministrā  
bus in celo semper diligit;  
ab his in terra uita n̄ra  
mutetur. **Oratio. Inuitat.**

**R**egem archangelorum in co  
elum uenire aduenis. **Ps.**

**C**aut aduenis. **Psalmus.**

**T**ibi r̄e splendor. **antip.**

**C**oncessum est mar̄ ce con  
tinentur terra ubi archangelus  
michael descendit de celo. **ps.**

**D**omine dominus n̄r. **ant.**

**A**udemus dominum que  
laudant angeli quam de uirtu  
seraphim sanctus sanctus les  
proclamant. **psalmus.**

**I**n domino confido. **antip.**

**A**ccidit fūmus aromati  
m̄ conspectu domini de manu  
angeli. **psalmus.**

**D**omine quis h̄tabit. **Oratio.**

**S**icut angelus. **Oratio. sc̄i.**



**I**n monte gargano:  
nenerabilis mano  
na loci archangeli

**M**ichaelis. ē ibi ip̄us co  
secratum nomine habetur  
ecclesia: ubi quidem fra  
secrat: sed celesti predica  
dita uirtus. ē etiam si  
quidem ecclesi montis po  
sita: de corpore eiusdem sa  
n. splende instar pecc  
nam ostenditur. Est autē











*Quaritch's Illustrations, No. 191.*

*Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Age.  
The Crucifixion.*

*From the Morosini Missal, written in Italy about 1420.*





Quaritch's Illustrations, No. 192.

Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*Miniature of St. Katherine.*

*From the Lignage Heures, written in Central France about 1420.*





Juaritch's Illustrations No 193

Griggs fecit 1891.

BOOK-ILLUMINATION · FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

*A page from the Heures de Jacques de Bréguille,  
executed (at Brussels?) in 1412.*





Quaritch's Illustrations, No. 194.

Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page from the Heures de Jacques de Brégilles,  
executed (at Brussels?) in 1412.







Quaritch's Illustrations, No. 195.

Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*A page from the Heures de Jacques de Brégilles,  
 executed (at Brussels?) in 1442.*





BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature in illustration of the 39th Psalm

From a Psalterium of English work, written about 1450





Quaritch's Illustrations, No. 207.

Griggs fecit 1891

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

Illustrations in biblical and liturgical MSS. down to the end of the Middle Ages

Miniature in illustration of the 81st Psalm.

From a Psalterium of English work, written about 1450.





Quaritch's Illustrations, No. 196.

Griggs fecit 1891.

BOOK-ILLUMINATION: FACS MILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Martyrdom of St. Godeleve.

From the Caumartin Hours written in Artois about 1180







Quaritch's Illustrations, No. 197.

Image from 7897.

BOOK-ILLUMINATION: FACSIMILES FROM MSS

*Illustrations in Biblical and Liturgical MS, down to the end of the Middle Ages.*

*The Visitation: The Virgin Mary and St. Elizabeth.*

*From the Caumarlin Hora, written in Art's about 1480.*





Quarles's *Illustrations*, vol. 1, p. 100

Br. 20, 1904, 100

BOOK OF THE MONTH, FACSIMILES OF THE MIDDLE AGES

*Illustrations in Biblical and Liturgical Manuscripts of the Middle Ages*

Page with psalm-matins and vespers

From the *Officium S. V. M. in Gallia*, B.N., manuscript 1150





Quaritch's Illustrations, No. 199.

Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature of the Annunciation.

From the Condé Livre d'Heures, written in France about 1490.





Quaritch's Illustrations, No. 200.

Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages*

*Saintly Ladies of the Line of Bourbon.*

*From the *Codé Livre d'Heures*, written in France about 1490.*





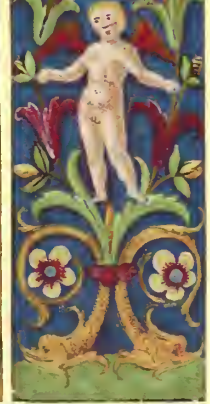
In nomine dñi amē.  
 Incipit ordo psalmy s̄mi  
 more monachoz. s̄. ad  
 montis oliueti ordis. s̄.  
 Benedicti. s̄. v. u.

**I**ncipit ordo s̄mi  
 cas ordo s̄mi: deū  
 p̄emur supplices: ut i  
 diurnis actib: nos ser  
 uet a nocentib: in  
 quā refrenas tempet:  
 ne lris horroz isēt: in  
 sum fouēdo conegat  
 ne uanitates hauriat  
 int̄ pura cordis itim  
 ab̄s̄tat̄ z uecordia: ca  
 nis terat̄ supbia: pot  
 abiqz pitas. t̄ cū di  
 es ab̄cessit: nocteqz o  
 fors redūit: mudi p  
 abstinctiā ipi canam  
 gliam. eo p̄i sit gli  
 eiusqz soli f̄: cū sp̄ p̄ ad  
 to z nē z in p̄etui. Anā

Ant. Sicut. .ii. lū p̄ d̄l.



Ca  
 tus  
 ur  
 qui  
 nō  
 abyt in consilio impio  
 rum: z in ma p̄corū nō  
 stetit: z i cathora pestilē  
 tie nō sedit. ed in lege  
 dñi uoluntas ei: z i lege  
 eius meditab̄ die ac no  
 te. t̄ est tanqz lignus  
 qual plantatu ē sec̄ dex  
 sus aquarū: qd̄ fructū  
 suū dabit in tempe suo.  
 t̄ solū eius nō deflūz  
 et omnia quecuqz faciet  
 p̄spabit. on sic im  
 py nō sic: s̄ tanqz pul



Quartern Illustrations in 20

Group 100 1 91

BOOK ILLUMINATION. FACSIMILES FROM MSS  
 Illustrations in Initial and Text from a MS. about the year 1150. Made by  
 a single artist. The artist's name is not known.  
 From the Manuscript of the Monks of the Abbey of St. Albans.





Detail of the Crucifixion, from the Lindisfarne Gospels, c. 900

BOOK-ILLUSTRATION, ILLUMINATED FROM 1834

ILLUSTRATED BY JOHN RUSSELL, M.A., AND BY THE REV. J. H. WATSON, M.A.

THE PRESS

From a Letter-Press and from a Second Edition by a Second Year Class 1834





Quaritch's Illustrations, No. 20

6095 (100) 71

BOOK-ILLUMINATION: FACSIMILE FROM MSS

Illustrations in Biblical and Liturgical MSS. shown to the end of the Middle Ages

Saint Margaret.

From a Latin Primer written in England by a Flemish hand about 1490





(Caption text is faint and partially illegible, appearing to be a transcription of the scene's content.)







Quaritch's Illustrations, No. 205.

Grigg, 1891.

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*St. Alban the Martyr.*

*From a Latin Primer written in England by a Flemish hand about 1190.*





Quanten's Illustrations. No. 208.



Griggs Jeat 1897.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Jerome, and a page with border.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.



ualui aduersus eum. **D** adonay?  
**I**n manus tuas domine comē  
 do spm meum. redemisti me deus  
 ueritas. **D** messias.  
**I**ocutus sum in lingua mea no  
 tam fac in domine finem meum  
**D** rex noster fili dauid.  
**E**st numerum dierum meorum  
 quid est ut sciam quid desit michi  
**D** si pusa unquam mea. **D** elor.  
**I**tibi facti habeo hostiam laudis. **I**  
 nomen dni unocito. **D** emanuel  
**I**erit fuga anime. **I** non est qui re  
 quirat animam meam. **D** ipulc.  
**I**lamam ad te domine dixi tu  
 es spes mea. **I** portio mea in terra vi  
 uentium. **D** Agros.  
**I**ac mecum sicut in bono. ut  
 mereant qui occiderunt me. **I** con fun  
 dantur qm tu domine adiuuisti



**D**ic. **I** con solatus es me. **D** reuiu?  
**D** in potens sempiternus. **D** iac.  
 deus. qui exche regi iude re  
 cum laudibus depanti in te spaci  
 um peccati dista. conice. si indigno  
 famulo tuo. tam tuum uere spaciuz  
 saltem quo ad mentem. ut omnia  
 spera mea. ualeam deplorare. ueni  
 am qz gram scdm magnam mise  
 ricordiam tuam. **D** xpm dnm nrm.  
**D** moria de sancto sebastiano. **A**.  
 Quam multa  
 refulsit gra  
 a sanctus seba  
 stianus xpi.  
 maru in clie  
 qui militis co  
 ionam porca.  
 in signam scilicet fragum palmar  
 sollicitus confortauit cor dei pauca

Quartels Illustrations. No. 209

Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Two pages: Miniature and borders.

From the Prayer-Book of Juana of Castile, illuminated by Gherart Dani of Bruges, about 1498.





Quarter's Illustrations. No. 210



Briggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

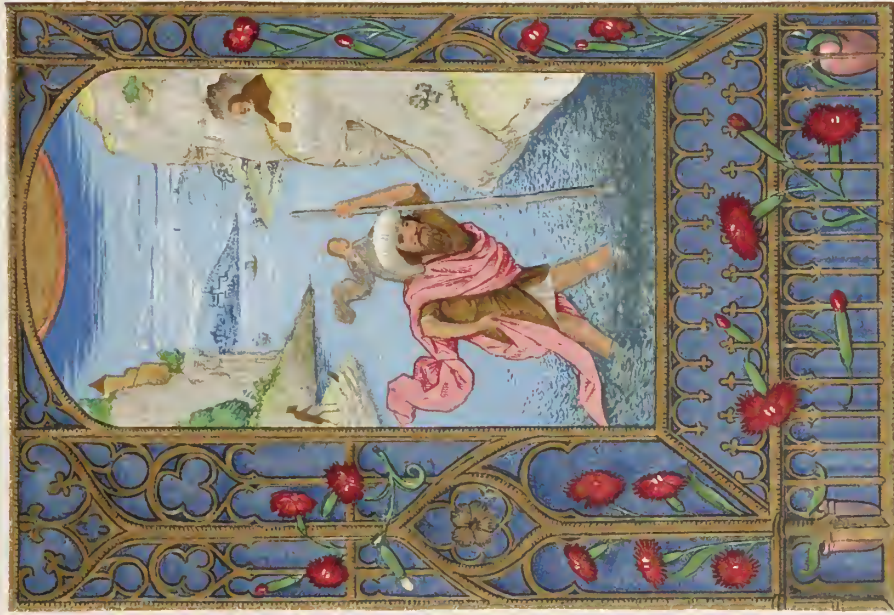
Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Barbara, and border with figures.

From the Prayer-Book of Juana of Castile, illuminated by Gheert David of Bruges, about 1498.







Quaritch's Illustrations. No. 271



Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Christopher, and a page with border.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.





Quaritch's Illustrations, No. 21.

Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page-border with Miniature.

From the Prayer-Book of Juana of Castile,  
 illuminated by Gherart Dasiel of Bruges, about 1498.





Quaritch's Illustrations, No. 213.

Guggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages*

*Miniature of St. Luke.*

*From a Livre d'Heures, written at Troyes about 1480 for Joucnel des Ursins.*





BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature of the Resurrection of Christ.

From the Castelnau Breviary, written for the Cardinal de Clermont in 1501.







**S**phera imfasi nufac azavie abdenago **E**cce gūta  
 xpo fuit autem daniel in corde suo ne pollueretur  
 de manna regis neqz de vino potus eius. Et iuxta  
 ut eunuchorum p̄positus ne cōfaminaretur **E**cce  
 edic autem dominus danieli cōtraam et manū seota  
 in conspectu p̄mays eunuchorum: et ait p̄cens  
 eunuchorum ad danielē: **T**imēo ego dominum meum ex  
 yem qui constituit vobis cibum et potum: qui si viderit  
 vultus v̄us macule in vobis p̄reteritis adolefcentulis cōnis  
 v̄ris cōdenabitis caput meum v̄ri.



**O**mnica quavta po  
 nuntiatu libri duode  
 am p̄phetavū et  
 legū de eis d̄sqz ad ad  
 centum capit s̄ber ofee p̄p̄he  
**E**rbum domini quod factū  
 est ad ofee filium beeri.  
 in diebus ozie iartiam actum p̄p̄he  
 e: requi uida et in diebus iherobo  
 am filii iars v̄ris israel: **P**om̄p̄u laquendi d̄m̄ in ofee: Et  
 dicit d̄m̄ ad ofee: **V**ade fume tibi v̄v̄cem fornicationum:  
 am̄a fornicans fornicabitur terra a domino. **I**navit s̄ber  
 erbum iohelis p̄p̄he  
 domini quod factū ē  
 ad iohel filiu fatiurū  
**A**udite hec senes et  
 auvibus v̄v̄p̄te omnes h̄itato  
 res teor: **S**i factum ē istud i diebz  
 v̄st̄ris aut in diebus p̄torum v̄v̄  
 v̄m: **S**uxo lxx filius v̄st̄ris:



**O**mnica quavta po  
 nuntiatu libri duode  
 am p̄phetavū et  
 legū de eis d̄sqz ad ad  
 centum capit s̄ber ofee p̄p̄he  
**E**rbum domini quod factū  
 est ad ofee filium beeri.  
 in diebus ozie iartiam actum p̄p̄he  
 e: requi uida et in diebus iherobo  
 am filii iars v̄ris israel: **P**om̄p̄u laquendi d̄m̄ in ofee: Et  
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 am̄a fornicans fornicabitur terra a domino. **I**navit s̄ber  
 erbum iohelis p̄p̄he  
 domini quod factū ē  
 ad iohel filiu fatiurū  
**A**udite hec senes et  
 auvibus v̄v̄p̄te omnes h̄itato  
 res teor: **S**i factum ē istud i diebz  
 v̄st̄ris aut in diebus p̄torum v̄v̄  
 v̄m: **S**uxo lxx filius v̄st̄ris:

Quaritch's Illustrations, No. 215.

Maggs print 1697.

BOOK-ILLUMINATION FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

A Page with small Miniatures.

From the Castelnau Breviary, written for the Cardinal de Clermont in 1501.





Quaritch's Illustrations, No. 216

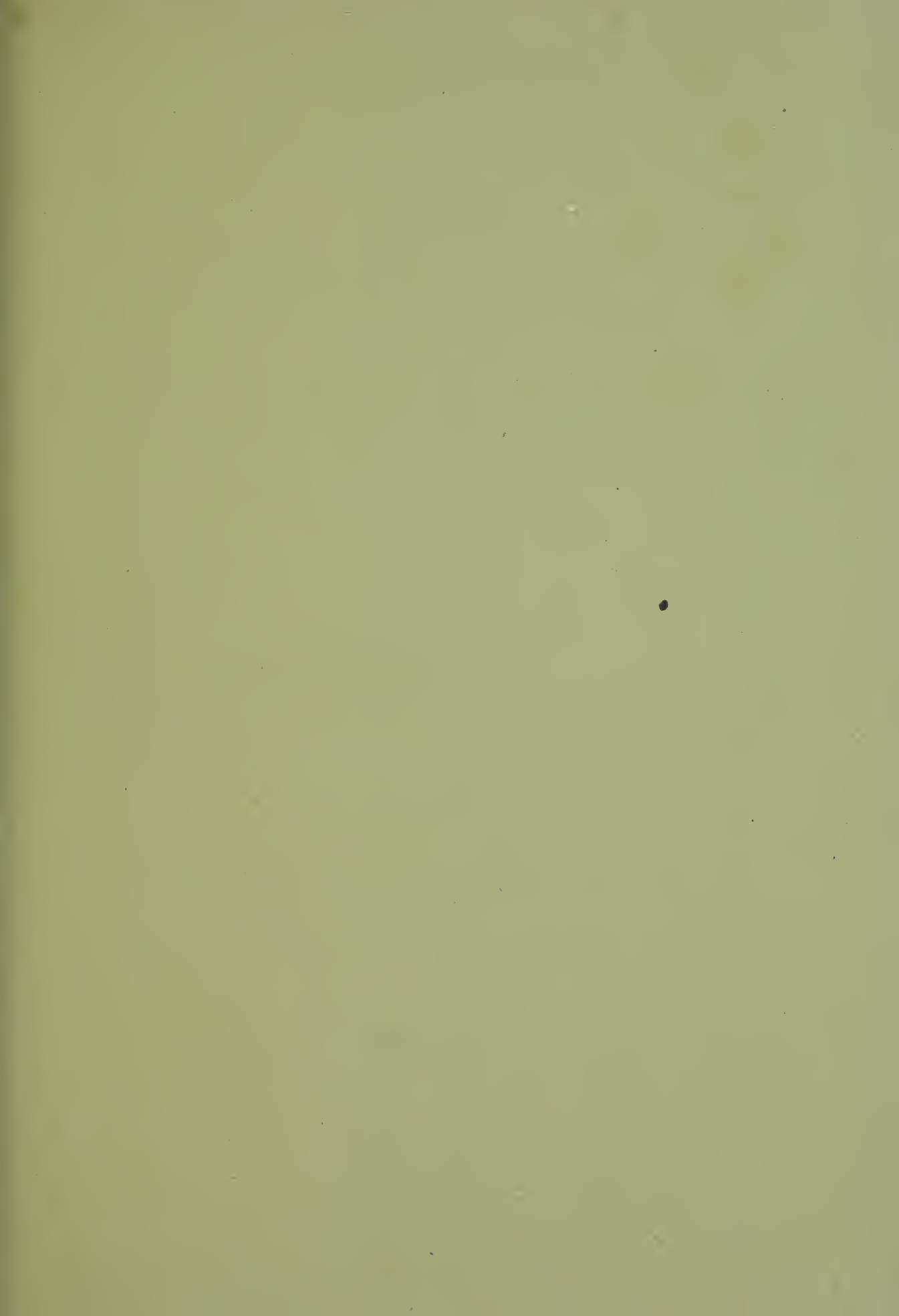
Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

*Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.*

*First page of a Psalter executed apparently for one of the Medici family; attributed to Sinibaldo of Perugia (about 1505).*





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**ART SALES**, a History of Sales of Pictures and other Works of Art, with Notices of the Collections sold, Names of Owners, Titles of Pictures, Prices and Purchasers, arranged under the Artists of the different Schools in order of Date, including the Purchases and Prices of Pictures for the National Gallery, *Illustrated with autotypes from small sketches of Great Pictures and Water Colour Drawings sold, portraits of eminent collectors, and views of their residences, objects of ornamental Art, etc.* by GEORGE REDFORD, 2 vols. imperial 4to. *cloth*, £5. 5s *Privately Printed*, 1888

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