

DESCRIPTION OF PLATE IV.



OUR next Plate is from a manuscript in the Lambeth Library. Leave to copy it was readily granted to us by the lamented Archbishop Tait. It is No. 459 in the Library Catalogue, and contains no fewer than twenty miniatures, as well as borders like this one. It belongs like Plate IX. (the Frontispiece) to the English flower pattern style of the fifteenth century, and is remarkable for the sober effect of the gorgeous colors employed, and for the delicacy of the scroll-work in black.

A great deal of this effect is due to the application of gold. The illuminators employed both what we call "shell gold" and leaf. They attached the greatest importance to skill in gilding, and the result is that their "raising" survives after centuries, when that executed at the present day often cracks off after a few weeks or months, if not very carefully handled. Many books, containing the secret of making these preparations, and sizes of all kinds, are in existence; and show that while the same end was attained by many different kinds of processes. one ingredient was never omitted, namely, great care and pains, and the gradual gathering of skill through experience.

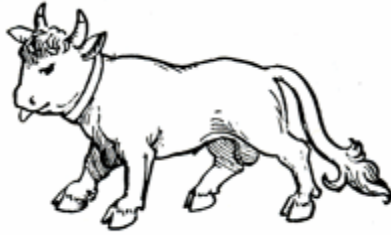
It is difficult to explain the method of using gold-leaf without an actual demonstration: and the student will learn more in ten minutes by watching a competent gilder than by reading a library of books on the subject. The "raising" is to be obtained from any artist's colorman, and nothing but practice long and assiduous can secure the power to use it. The same rule must be laid down for burnishing, which is an art not to be acquired in a day. It might be well to commence with the dotted work, common in the fourteenth century, and when we have learned to make a burnished dot with our agate point we may go on and burnish a larger surface. The effect of burnished leaf gold cannot be given in chromo-lithography, but it may be worth while to remark that all the gilding in the original illumination from which this Plate is copied is burnished on a raised surface, even the small letters in the text.

The colors employed by the copier were of a more mixed and complicated character than those for the other page from the Lambeth Library. The reason is apparent in a moment on comparing the two. In this page the brilliancy is so tempered as to produce a comparatively subdued effect. In the General Sketch mention has already been made of miniatures in which the artist restricted himself to the use of certain colors, so as to insure a peculiar and delicate effect. Here there has been no such restriction, but each color has been softened and so worked over with patterns and lines in body white or in pale yellow, that there is no glare or contrast. The student should be careful how he obtains harmony by this method, as he may find all his work weakened and paled; but, skillfully used, the system may be made to produce the most charming results.

The blue is Prussian, over which are dots and lines of Chinese White. The pink is obtained by mixing Lake and Chinese White, shaded with darker Lake, and also heightened with white lines and dots. The orange is pale Indian Yellow shaded with Burnt Sienna, and with an admixture of Lake in the deeper shadows. The green in this example is obtained by mixing Prussian Blue and Indian Yellow in different proportions.

On page 26 are two more outlines from Mr. Robert Young's little French Book of Hours. They are admirable models of a kind of work which for fully half a century was to France what the "flower pattern" was to England. The branches are generally dark blue delicately lined with white. The leaves are sometimes gold, that is where there is not already a gold ground, and sometimes yellow, red, and blue. The prevailing tint is blue, and in some pages no other color, besides the gilding, is employed.

Some outline borders and ornaments of the same period and style are to be found on pages 30 and 34. The coloring of some of them will be indicated by a reference to Plates III. and I.



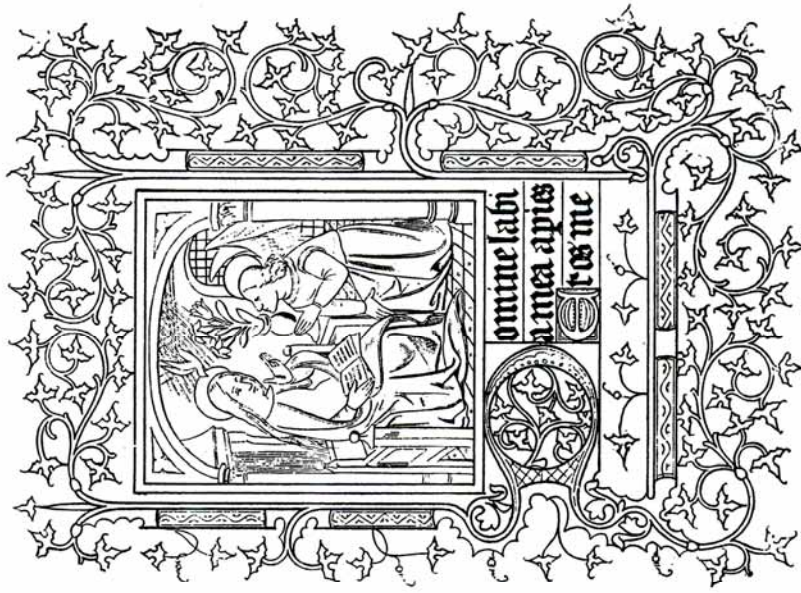
BULL. BADGE OF NEVILLE.



Deus in adiutoriu meum
ne ad adiuuan-
dum me festina. **G**loria
patri & filio & spui s.
icut et. **A**llia.

Deus creator spūs mentes tuoz vi-
sita imple supna grā que tu creasti
pectora. **M**emento salutis auctoz quod
nri quontam corpis exillibata virgine nac-
ceudo forata supseris. **M**aria plena grā
mater mie tu nos ab hoste puge in hora
mortis suscipe. **G**loria tibi dñe qui.

Deus in noīe tuo saluū me fac et i
virtute tua iudica me. **D**eus ex
audi orōnem meā aurib; pape vba oris
mei. **Q**m̄ alieni in surcerunt aduſū
me & fortes que ſierunt aiām meā & nō
ppoluerunt deū ante conſpectū ſuū. **E**t
em̄ deus adiuuat me & dominus suscep-
tor; est anime mee. **F**uite mala inimicis
meis & in veritate tua diſpde illos. **P**ro-



ramur peruenire. per
 xp̄m d̄m nr̄m. Ame
Omnimoda
 et ineterui
 benedicta.
 singularis
 et incomparabilis uir
 go dei genitrix maria
 gratissimum dei septu
 sp̄s sancti sacrarum
 uanua regni celorum p
 quam post deum totus

PAGES FROM A BOOK OF HOURS OF FOURTEENTH CENTURY.