INSTRUCTION IN ILLUMINATING AND MISSAL PAINTING.

2ND EDITION.

ON ILLUMINATION.

ELEMENTARY INSTRUCTION IN

The Art of Illuminating and Miſſal Painting on Vellum,

A GUIDE TO MODERN ILLUMINATORS.

With Illuſtrations (Printed in Gold and Colours) and Outlines for Copying for the Student.

BY D. LAURENT DE LARA,

(*Illuminating Artiſt to the Queen.*)

Second Edition,

CONSIDERABLY ENLARGED.

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DEDICATION TO LADY NAAS.

MADAM,

IT is with unfeigned reſpect and admiration for your Ladyſhip's admirable talent for the beautiful and intereſting "art of illuminating," which engaged your attention at a period when I had the honour to count you amongſt my moſt diſtinguiſhed pupils, that I avail myſelf of your kind permiſſion to dedicate this new edition of my "elementary inſtruction" on "Miſſal Painting" as a tribute of grateful remembrance.

I have the honour to remain,

MADAM,

Your Ladyſhip's devoted

and grateful ſervant,

D. LAURENT DE LARA.

3, Torrington Square.

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PREFACE.

THE beautiful art of "Illuminating," which ſprang up with the early dawn of Chriſtianity, and attained its higheſt perfection in the fourteenth and fifteenth Centuries, owes its total extinction to that powerful inſtrument of modern civilization, the Printing Preſs. Whether it be the phlegmatic Dutch Coſter, or the German Necromancer Guttenberg, who was the firſt inventor of "moveable type," I know not, but it is quite certain that the "printing proceſs" ſtruck a fatal and deciſive blow to "illuminated painting," the relics of which at preſent are carefully hoarded up in our Muſeums and Public Libraries, and are at once the living and imperiſhable oracles of the bygone ages of romance and chivalry, and form the glorious monuments of known and unknown artiſts who created them! It is equally true as well as curious, that to another mode of printing (chro-

molithography) the preſent century is indebted for the partial revival of this beautiful art, ſince the many publications from the lithographic preſs have engendered a correſponding taſte with the public for its cultivation, which is daily increaſing. In order to facilitate its further progreſs, I was induced in 1850, to publiſh my firſt edition of this little work, a thouſand copies of which were ſpeedily ſold. Since that period upwards of three thouſand pupils have been under my tuition, amongſt whom I have to count ſome of the firſt nobility of the land. My profeſſional engagements have hitherto prevented me from publiſhing a ſecond edition, which, however much in requeſt, I would not re-iſſue unleſs I was enabled to enlarge it to its preſent form. It has now aſſumed a ſtate of completeneſs, which additional experience was only capable of effecting. And if in my endeavours to promote the ſtill greater cultivation of this highly intereſting and claſſical art, which has outlived ſo many ages, I ſhall be ſucceſsful, my moſt ſanguine hopes will be amply realized.

March, 1856.

ON ILLUMINATION.

THE neceſſity for an "Elementary Inſtruction Book," to acquire the art of illuminating on vellum, for the uſe of thoſe who are deſirous of practiſing this beautiful and graceful accompliſhment has become imperative; particularly ſince, to my knowledge, not a ſingle artiſt (excepting myſelf) has preſented himſelf to afford inſtruction to the many amateur artiſts, who from time to time have ſprung up, and who are ſadly at a loſs for ſome aid in their endeavours to purſue a moſt beautiful accompliſhment. Though ſpecimens of illuminations have from time to time been publiſhed, from which the ſtudent may have derived ſome ſlight advantage,—if it were only a ſuperficial inſight into ſtyle and taſte,—yet they are univerſally of too elaborate a character to be of much utility to the beginner; and in the attempt to copy ſuch

ſpecimens of Noel Humphreys, as are publiſhed in his "Illuminated Books of the Middle Ages," the pupil frequently muſt become embarraſſed by the intricacy of the deſign; and not knowing any method *where* to commence or *how* to proceed, would in attempting ſuch ſpecimens, make ſuch ſignal failures, that in deſpair he would throw his work aſide, and for ever abandon an art, which ſimple and highly intereſting in itſelf, would by him be conſidered at once as futile and impracticable.

The beauty of illuminated drawing conſiſts chiefly, in the *nicety* of execution, elaborate ornamental detail, and the mathematical preciſion with which ornaments are frequently repeated throughout the ſame deſign. The arrangement of colours requires alſo much judgment and taſte, whilſt the knowledge to lay them on evenly and ſmoothly requires the practical inſtruction of the teacher, without whom it is almoſt impoſſible to overcome theſe difficulties, or acquire proficiency, particularly in the *raiſed gilding* and the nicety which is required in uſing the agate, with which the ornamentations are burniſhed in, on the matted gold or ſilver.

As an art, which originated at the remoteſt period of Chriſtianity and which originally was practiſed by very limited artiſtical intelligence,

its firſt development was exceedingly ſimple, rude and groteſque. When the rolled papyrus manuſcripts were ſuperſeded by the interleaved ſquares of parchment, in the form of our preſent books, the Scribes or Monks of the early Chriſtian period were the firſt who were engaged on the writing of prayer books or miſſals, for the wealthier claſſes of people, who at that time were enabled to indulge in the luxury of a book; it is then we find the firſt germs of artiſtical ideas diſplayed, in the initial letters which began to be conſpicuouſly large and ornamental, fanciful, and ſometimes intricate and ingeniouſly contrived, in contradiſtinction of the older rolled manuſcripts diſcovered in Herculaneum and Pompeii, in which no traces of ornamentations could be found. From this ſimple ſource of artiſtical development we may contraſt the productions of a Giulio Clovio of a much later period and his unknown contemporaries, which have aſtoniſhed the world by their productions, unequalled by anything that modern art could achieve. As I ſhall have occaſion to ſpeak of the progreſs of illuminating and ornamental art in a ſeparate chapter (conciſely to the limits and object of this little work), I merely hint here, at the commencement, that for modern purpoſes of illuminations, it would be highly pedantic to copy the earlier productions of miſſal painting, becauſe

they are antique; if in other reſpects they do not poſſeſs ſome artiſtical quality of graceful development both in outline and colouring, to which the modern artiſt with very good taſte may give the preference.

The object of this little work is not ſo much to enter into any detailed hiſtory of the progreſs of ornamental art, and which becomes a ſeparate and intricate ſtudy, than well to ſmooth down the difficult path of the beginner, to unravel for him apparent myſteries in the art, to give him examples of practical deſigns to imitate from, ſuitable to his ſkill; to point out to him clearly and unmiſtakeably ſuch rules as from my experience I have found abſolutely neceſſary to adopt, and if ſtudiouſly followed up will, in a great meaſure, aſſiſt his firſt efforts and enhance his ultimate ſucceſs and proficiency.

That which is moſt remarkable in the mediæval vellum illuminations, which have been preſerved in the various collections of Europe, is the brilliancy of their colours, tints unſurpaſſed by anything that our modern contrivance could equal, or our colour-box approach; ſpecimens which have ſtood the teſt of a thouſand years' duration, are as freſh and as brilliant as if they came newly from the artiſt's hands. Such orange, and ſuch greens, and purples, as if directly ſnatched and ſtolen from

the rainbow itſelf, or diſtilled from the priſmatic rays of a benignant ſun. The borders actually are ſtudded with gems of colour which ſparkle on the inſects as if they were daguerreotyped from nature, colours and all. Drapery, damaſk, armory, furs, and feathers, are all portrayed in ſuch rich and gorgeous tints, that we may well doubt whether the ſecret of thoſe colours has not died with thoſe who uſed them centuries ago. Our water-colours were as brickduſt at the ſide of them. In order ſomewhat to remedy the deficiency of our colours, as I found them, in compariſon with what was deſirable, I attempted to manufacture them on a new principle, in order to preſerve all the brightneſs of the chief tints predominant in uſe of illuminations. I am happy to ſay, that after months of inceſſant labour, I have entirely ſucceeded in producing a ſet of colours ſuitable for Chromographic drawing, and I now beg to recommend my "Chromographic colour-box" for the uſe of illuminators; they are manufactured on a totally diſtinct principle from other water-colours, and are made to anſwer all the purpoſes of illuminated drawing, affording perfect facility on the one hand, in laying them on evenly and ſmoothly, and on the other, ſaving a great deal of time and labour, and enhancing much the general effect of the deſign, in the *brilliancy* of the tints; this refers more

particularly to the drawing on vellum, which from its greaſy ſurface is apt to reject the *uſual water-colours*, whilſt thoſe of the Chromographic box are found perfectly to anſwer the purpoſe. I beg alſo to recommend my "water gold-ſize," which in its application to the drawing can be raiſed conſiderably above its ſurface, aſſuming all the appearance of being emboſſed, and can be *immediately* gilded over, which greatly expedites the proceſs over that of any other gold varniſh.*

That perſons having a knowledge of drawing can and will make better illuminators than thoſe who have not, there can be no doubt; and that the more accompliſhed the artiſt, the better illuminator he will make is alſo obvious. Yet the art of illumination may be practiſed by perſons who

* It is but juſtice to the Meſſrs. Ackermann and Co. to ſtate that in order to promote the ſpreading of this beautiful art, of which they have always been the moſt zealous and generous encouragers, they have entirely ſucceeded in producing a "Chromographic colour-box," perfect in every reſpect, and as faultleſs as my own. Their large connections with the artiſtic world and with illuminators in particular, made them turn their attention to the manufacture of an entire ſet of "illuminating colours;" which for brilliancy and effect does not only anſwer every purpoſe of vellum painting, but may with equal advantage be uſed in every ſpecies of art, (flower painting in particular,) with the greateſt poſſible advantage. I ſtrongly recommend it to the notice of the public in conjunction with my own.

may be but indifferent artiſts in general deſign, and with a great deal of ſucceſs, whilſt others converſant with the higheſt principles of art have frequently been found to be but very indifferent illuminators. The reaſon of this is obvious; illuminating being for the moſt part a ſtrictly mechanical art (though ſubject to artiſtical principles), any one gifted with natural abilities, taſte, patience and perſeverance, will by ſtudiouſly following out ſome ſlight mechanical contrivance, eaſily attain the firſt principles primarily neceſſary to copy any given outline however intricate; not even excluding the human figure. The ornamental arabeſque ſcroll from its primitive ſimplicity to the moſt elaborate finiſhed foliage, interlaced initials, etc., are next given in due ſucceſſion for the pupil to copy; by which means his hand is gradually trained to curval delineations, his hand and eye gets gradually educated, till at laſt all angular tendency in his ornamentations becomes entirely eradicated; once trained to that perfection, colouring and ſhading becomes comparatively trivial, and a little inſtruction with a trifling ſelf practice will enable the uneducated artiſt to overcome almoſt every obſtacle. The artiſt, on the other hand, relying on his capacity alone, and diſregarding the contrivance given at his command, not unfrequently ſtumbles over the eaſieſt parts, pettiſhly condemns all me-

chanical expediencies, the neglect of which deſtroys effects and uniformity, and finally he leaves off, diſguſted with his ill ſucceſs.

I would therefore recommend firſt of all to the pupil to provide himſelf with a box of Chromographic colours, which can be obtained at the author or at any of the author's agents, which alſo includes compaſſes, parallel rule, ruling-pen, bow-pen, agate, gold, etc., and other little but indiſpenſable tools; without which the ſtudent would be at a loſs to proceed: having procured theſe I would then place this book in his hand, and by following up the rules laid down here, he will find himſelf at leaſt, enabled to make ſuch progreſs that with the aid of one or two courſes of inſtruction from a proper and experienced artiſt, he will completely overcome thoſe difficulties which it would be vain to ſtruggle againſt by himſelf. The manuſcript room in the Britiſh Muſeum, to which on a proper recommendation acceſs can be had, will finally give him an opportunity of ſtudying the art more fully, and make him converſant with the immenſe ſtore of mediæval treaſures hoarded up there in endleſs variety and profuſion.

ADVICE TO BEGINNERS.

BEGINNERS ſhould not be too ambitious; let them be therefore contented to copy firſt before attempting *original* deſigns,—it will give them experience and method. In the higher walks of art copying is always reſorted to; the painter has models, caſts and drapery to guide him, Nature is his inſtructor; and let him be ever ſo original, he ſtill imitates nature, and ſince there are no ornamentations in nature to guide him, let him therefore be contented to copy firſtly from thoſe whoſe works are acceptable for their originality, their effect and their claſſical beauty. The more theſe are practiſed from, the more the pupil will derive perfection, and gradually will become an original artiſt himſelf.

GENERAL RULES.

IT is abſolutely neceſſary to arrange a deſign on paper firſt of the intended ſubject on vellum; to perfect the ſketch firſt, and then to make careful and correct tracings of the various parts, or the whole; to retrace them to the vellum with the red prepared paper (as faintly as conſiſtent with being able to ſee it), which is accompliſhed by placing the ſame between the tracing and the vellum, and tracing over it rather briſkly with a fine pointed H H H lead pencil, reverſing the *ſame* tracing when the ornament or border forms the counterpart of the deſign, which ſecures a perfect facſimile reverſed; and when completed to repair any part which may be defective with the ſame pencil, and to perfect the outline where it is uneven, or the ſcrollwork broken or ungraceful. The beauty of illuminations is always beſt developed

when the ſcrollwork runs gracefully ſmooth, not broken or angular, which gives it an awkward and unartiſtical appearance. In order to prepare the pupil I have given in the illuſtrations the arabeſque ſcroll and curval lines to be drawn at the beginning in pencil only, and when *form* is thoroughly attained, let him perform it with a fine ſable bruſh and diluted carmine, which will give proper practice to uſe the bruſh effectually. I have adopted the arabeſque ſcroll as the principle of all ornamental deſign, and I would adviſe the novice to practiſe it continually, on the ſame principles that exerciſes and ſcales are recommended in muſic to train the hand. Referring back to the deſign.

When the ſketch is complete (and which ſhould always be as faint and delicate as poſſible), ſince it is no eaſy matter to eraſe from vellum by the uſual mode of india rubber; the colouring may then commence, placing in the various compartments of the deſign the colours as previouſly arranged, ſomewhat in the following order, viz. firſtly, all the blue throughout the drawing, or any portion of it intended for completion; then the vermilion, the orange, the purple, the green or yellow, and any other colour which may be in the deſign; then the gold forming the outlines of the ornamentations, and laſt of all, the ſhading of

the ſcrolls both gold or coloured, and alſo the ſhadings on the gold backgrounds; that being completed you put on white or gold ſcrollwork (arabeſque) on the ultramarine, carmine damaſk on the vermilions and orange, Hooker's green or cobalt ornamentations on the emerald (ſee illuſtrations, Plate I.) After the whole being thus far finiſhed, the raiſed gold may be introduced, finiſhing the matted or dead gold with burniſhed ornamentations, dots, ſcrolls, arabeſques, or any other deſign. This ſhould be the laſt proceſs of all, ſince the atmoſphere is ſomewhat apt to deaden its brilliancy, and therefore ſhould be the concluding operation before the drawing is finally conſigned to the frame or album. I muſt here alſo ſtate that if the vellum is ſomewhat ſoiled whilſt the drawing proceeds (which ſhould be carefully avoided), it may be rubbed over with a piece of ſtale bread, which will perfectly cleanſe it; but cannot be uſed *over* the *gold* with ſafety.

All ſtraight lines, however ſhort, ſhould be drawn in with the ruling-pen, opening it wider or narrowing it, as the line is required to be thick or thin; if very thick, rule in *two* thin lines equally diſtant, and thus fill up the intermediate ſpace with the bruſh. The circle or portion of a circle is drawn with the bow-pen, and any portion of a curve is drawn in by the aid of the wooden ſcroll,

which is fixed on the drawing in ſuch a poſition, that its curve correſponds with the outline to be ruled. The nicety of the drawing depends entirely on the execution, and the carefulneſs with which the details are accompliſhed.

ON THE ARRANGEMENT OF COLOURS.

THE immenſe variety of ſtyles adopted formerly in illuminations makes it ſomewhat difficult to claſſify them in this little volume, and I will therefore confine myſelf to thoſe which are the moſt popular and the moſt admired. We have the tranſparent border, with a profuſion of ſcrollwork, foliage, fruits, flowers and inſects, relieved by three-foiled ornamentations in raiſed gold, and the blank ſpaces filled up with black filigree work, and which I perform ſimply with the lead pencil. The colours to be arranged in ſuch borders may be as varied as poſſible, preferring rich and delicate tints, in the ſame profuſion, in proportion as the deſign conſiſts of ſmall and numerous ornamentations. The contraſt and variety can here not be too profuſe, as long as a good contraſt be obſerved. A predominance of too much blue, or red, or green,

becomes tireſome to the eye, and therefore, the more varied tints are introduced the better. Avoid above all, ugly colours. No olive greens or bad blues, but rich and decided tints; a deep orange, a bright red, a clear purple—againſt a ſoft pink, a delicate primroſe, or a bluſhing carnation; a ſky blue againſt a deep bronze, or chocolate brown; the gold between, and the ſilver, will divide the monotony of effects; ſameneſs will be avoided, and yet unity preſerved. The ſame rule does not apply to the ſolid border, where the ornamentation is formal and large, and conſpicuouſly relieved by a background of ſolid gold or colour. A profuſion of colours *then* would reſemble the harlequin's coat of many ſhreds and patches. Simplicity *then*, to my mind, is its greateſt merit and recommendation. I have ſeen the beſt effects produced by the ſimpleſt means, and by two or three colours only. Much depends on taſte, everything on effect and ſound judgment; and if in ſuch claſs of deſign, the object muſt be attained by the quantity of colours, it proves the poverty of the artiſt's reſources.

The partially ſolid and tranſparent border, which is a combination of the firſt mentioned, and conſiſting of ſquare, or undulated ſolid bands, ſhould in character and combination of colours be alſo alike; modified however by the conſideration of

theſe ſolid ſpaces, on which the ornamentation ſhould be ſimpler, and in good harmony againſt the colour of the background. Theſe backgrounds are in various tints—the moſt common in uſe is gold; we have alſo the crimſon, the ultramarine, the purple, and not unfrequently the black. On all theſe the taſte of the illuminator is called in, to produce a good contraſt in the arrangement of colours, and the leſs confuſed by quantity the better.

There is another ſtyle which I have adopted, and which ſcrupulous antiquarians would not deſignate as being ſtrictly legitimate, in which the arrangements and a profuſion of contraſting colours, is allowable and deſirable. I publiſhed the claſs of deſign I allude to in the "Victoria Annual of 1844," the originals of which are in Her Majeſty's poſſeſſion—the chief attraction conſiſts in the deſign of the initial letter, and the firſt word of the poem or ſubject, which is prominent at the head of the drawing encloſing the remaining text in a ſmall narrow framework, ſurrounded more or leſs by elaborate ſcrolls, arabeſques, medallions, etc., and avoiding always, known and accepted mediæval ornamentations from the old miſſals as much as poſſible, in order not to mix the different ſtyles into one drawing. This ſtyle has found much favour with modern artiſts, firſtly

on account of its graceful effect, the abſence of conventional ſtiffneſs, and the rapidity with which a compoſition may be arranged. *Legitimiſts* do not like it from mere affectation; they would prefer crude, ugly, miſshapen ornamentation, flat and unfiniſhed, as long as they reſembled an antiquated ſtyle. For the ſame reaſon do they object to green gold, or agate ornamentations; yet what can be more attractive, than the yellow and bright green gold in combination, and enriched by the artiſtic engravings of the agate? What more gorgeous to the eye than a diſplay of graceful curves fantaſtically interwoven, encloſing highly-finiſhed medallions, and thrown up by all the effects imagination and art can conjure up? Some of thoſe ſpecimens may be ſeen at my own gallery, amongſt which a rich ſpecimen of a cheſs table which figured at the Great Exhibition in '51, and which occupied me two years in painting. There are numerous other ſtyles, and even modern art illuminations may be multiplied in an almoſt infinite variety; but the experience in theſe here alluded to, will give ſufficient inſtruction and regulate a claſſical and perfect taſte, under whatever circumſtances afterwards the pupil will be called upon to exerciſe his ſkill.

ON COMPOSITION.

WHILST the ſtudent may profitably employ himſelf in attempting minor trifles—initials, copies of anything within his reach, or his own ideas, to acquire proficiency in the art, it is requiſite to employ a maſter to direct his taſte on the one hand, and to lead him on ſtep by ſtep to perfection on the other. It would be highly eſſential to him to ſtudy the ancient miſſals, ſo as to enable him to diſtinguiſh the progreſs the art has made in various countries and in different ages. It is a field for deep reſearch and ſtudy, to note the different ſtyles adopted at different epochs, from the crude development of art of the fifth and ſixth centuries, to the refined and exquiſite productions of the Italian and Flemiſh ſchools of the fourteenth century, and again down to the inferior and flimſy ſtyle of Louis Quatorze. It is from the ſtudy of

theſe, that our own ideas will be developed and improved, and that our modern notions of beauty and effect may be advantageouſly thrown in to produce original and claſſical productions, abandoning that which is abſurd and meaningleſs, and ſubſtituting that which is rational, effective, and beautiful. The pedantic abſurdity of retaining any claſs of ornamentation, ſolely becauſe it was uſed in the early ages by our anceſtral predeceſſors, becauſe their notions of drawing and perſpective were imperfect, is as reaſonable, as to become a drunkard becauſe our father unhappily happened to have been one before us; and whilſt we may juſtly admire the ingenuity of their efforts in producing the hiſtoric records of their ſkill, we may at leaſt elevate our taſte in improving on that which plainly bears the ſtamp of their imperfections. In compoſing a drawing, the ſtudent ſhould ſelect the ſtyle of a certain period, to which throughout he ſhould ſtrictly adhere, as the adoption of different ſtyles in the ſame drawing are both inconſiſtent and evinces bad taſte; to mix up the Gothic with the Louis Quatorze, or the Elizabethan with the Italian ſtyle, would ſimply be abſurd. The writing of the text, the initial letters, the ornaments, coſtume, armory, &c., all ſhould partake of the correſponding period. Illuſtrations alſo ſhould be introduced according to

the ſubject, and the ornamentations be alſo adapted to, and harmonizing with the ſubject. If, for inſtance, it was determined on to illuminate the Creed or Lord's Prayer, pictures might be introduced illuſtrative of the lives of the Saviour and the Apoſtles, hiſtorical and pictorial illuſtrations of the Chriſtian creed, etc. If a ſecular ſubject from Milton, Shakeſpeare, or Byron, the ſame rule ſhould be adopted. The lines on a ſkull from Byron might happily be illuſtrated with emblems of mortality; great liberty being allowed for embodying the imaginations of the poet with thoſe of the painter, and it indeed affords ample opportunities and material for the exerciſe of the inventive powers of the illuſtrator, and evinces a decided ſtamp of reflective genius. Never attempt to illuſtrate a common-place ſubject, or defective and puerile poetry; it is not worth the pains of a ſingle daub of colour.

In arranging a ſubject for illumination, I ſhould firſt draw my attention to the initial letter at the head of the text. There are thouſands of ſpecimens in the Britiſh Muſeum, and many publications of alphabets (not much to boaſt of) are in exiſtence, very uſeful for the beginner; theſe may be varied, or copied ſtrictly at pleaſure.* Colours

* I have prepared a variety of drawings of initial letters, claſſical borders both on vellum and cardboard, with *accom-*

may be changed, ſcrolls or foliage altered, taking care that alterations are judiciouſly made, and do *improve* the general effect; that being ſettled on, I would recommend next, to write the text in old Engliſh, or Church ſtyle, each line ſhould be ruled in equi-diſtant, and the capitals left blank, to be painted in afterwards. Where a word at the end of a line is too ſhort ſo as not to fill up cloſe to the margin, let it be filled up with a ſmall ornament inſtead, in ſome colour, in diſtinction of the writing; where a word is to be prominent, write it in gold, or red, or a different colour to the gene-

panying outlines of the ſame, very faintly lithographed, on ſuperfine drawing-boards which may be purchaſed for a trifling expenſe at Ackermann's, Rowney, Dalton and White, Fuller's, etc. The illuminations may *be had alſo or on hire*, for the purpoſe of copying, on the ſame principle as other drawings. Theſe are carefully and exquiſitely executed under my directions and ſuperintendence, by upwards of thirty ladies, whom I had the honour to inſtruct, and who now follow the art out as a lucrative profeſſion. As the ſtudent will obtain better and more accurate ideas of copying from drawings than from *prints*, I have at the ſuggeſtion of many of my friends adopted this plan of ſupplying the amateur artiſt with an illuminated copy, and its *outline*, which he may *eaſily* fill up, according to his own taſte, or ſtrictly follow the original: ſhould this be encouraged, the public in receiving its benefits will alſo confer a great boon on a worthy claſs of female artiſts who have been zealous and ſucceſsful in a beautiful branch of female accompliſhment.

ral body of the text; when the writing is completed, I would arrange the border, one ſide of which may be double the width of the other, the bottom alſo wider than the top; if pictures are to be introduced, ſketch out a proper framework firſt, for their reception. Theſe arrangements form the heads of the drawing; ſcrollwork may then be introduced, beginning at ſome corner, or ſpringing from the framework of the intended picture; when that is nicely arranged, the ſame ſcroll might be repeated, upwards or ſideways by tracings; the intervening ſpaces, if too naked, can be filled up with flowers, taking care, that in the reduction of the ſize of the flowers, they each ſhall preſerve a relative proportion to the other, equal to the ſcale to which they are reduced; this is very eſſential. If any inſects are introduced, this rule ſhould always be obſerved. It would look very ridiculous that a butterfly, fluttering over a roſe, ſhould be as large or larger than the roſe itſelf, or that a caterpillar ſhould aſſume the ſize of a conger eel in proportion to the ſize of a heart's eaſe introduced in the ſame drawing; one's natural judgment will ſuggeſt ſuch faults as abſurd, and they ſhould be avoided. If the border is to remain tranſparent, lighter ornamentations may be introduced to fill up the blanks; and finally, all the white parts may be covered by thouſands

of little dots, in colour and gold, taking care that in ſize and diſtance they are all alike; this laſt proceſs can be effected either with the bruſh or fine ſteel pen, as beſt ſuited to the ability of the pupil; if it ſhould be determined on to fill up the blanks with a ſolid background of gold, the ſpaces need not be filled up too profuſely with ſmall details, ſince the filling up of the gold would become tedious; if ſolid, a white line of equal diſtance may be preſerved round every object in the border; theſe lines ſhould be drawn round carefully firſt (not too wide), and afterwards filled up ſolid. This white edging forms a very ſoft and pleaſing appearance in the drawing. If the gold is cloſely to fill up againſt the ſcroll or flowers, you may throw a ſtrong ſhadow under it on the gold, by which means the ornaments will appear to ſtand out in bold relief, and be very effective, taking care that the ſhadows are properly thrown on, and always according to the ſtrict rules of drawing. The ſolid part, inſtead of gold or ſilver, may alſo be made of a light tint, ſuch as a pink, or light blue, or deep purple, or even black; if pink, ſhade it with the ſame, a little deeper; if blue, with the ſame; or if black, with the ſame more intenſe, to which ſome gum may be added, which will throw up the ſhadow more perfect; the ſolid parts may be ſcrolled over with cloſe and fine orna-

mentations of permanent white or gold on the black background. As the varieties of effect are ſo very numerous, I think it beſt to leave the judgment of the pupil unfettered, to ſuggeſt the varieties himſelf, or to conſult the various ſpecimens in the manuſcript room of the Britiſh Muſeum. A very effective mode of painting pictorial illuſtrations may alſo be reſorted to, viz. to draw a ſubject for illuſtration or a group of figures, all in *one* colour, including the background, ſay blue, the outlines are given on the ſide where the light falls in gold; on the ſhaded ſide, with a deeper blue, the lights are gradually tinted over with gold, and the ſhadows ſhaded in with darker blue. This mode of introducing pictures was very prevalent in the Italian miſſals of the twelfth and thirteenth centuries, and I have ſeen them executed in every colour, with very good effect.

ON PREPARING THE VELLUM.

THE vellum, which is the beſt Italian, and prepared from the kid, is of peculiarly fine and white texture, different from the parchment both in ſubſtance and quality. I import it myſelf, and previouſly prepare it for the artiſt, ſo that both ſides are equally good to receive the drawing upon. Yet there is always a preferable ſide, which can eaſily be diſtinguiſhed: it is in reality the inſide of the ſkin, and has the ſmootheſt appearance. The price varies, according to the ſize, from 10*s.* to 3*l.* the ſkin. Parchment of courſe is much cheaper, and Engliſh vellum may alſo be had, but it does not poſſeſs that beautiful and even quality as the Italian. To prepare it for drawing, it ſhould be ſtretched on a board made of good deal; the vellum ſhould be cut about the thickneſs of the board *larger* than the ſize, and ſponged

with a perfectly clean ſponge and water on the ſide only which is to lay againſt the board. When moderately ſoaked, it ſhould be laid between a freſh mangled napkin for about five minutes, to let the vellum get an equal moiſture; the board is then placed on the top, and the two correſponding ſides are tightly folded over, and reſting it on the ſide, you begin to nail from the centre, with ſmall gimp-pins till one ſide is completed, each pin to be about one inch and a half apart. You then do the ſame operation on the other ſide, previouſly *ſlightly* and *evenly*, ſtretching it with the hand, and then again fixing the pin from the centre till the ſecond ſide be completed. You then again lay the board flat on the napkin, and fold the other two ſides over as before, and complete the ſtretching of the vellum in a ſimilar manner. Let it gradually dry, when it will lay perfectly ſmooth and unwrinkled: it is then ready to work upon.

ON TRACING.

IF a copy is to be made of any illumination, the eaſieſt mode is by affixing a piece of French tracing paper on the back of the drawing and throwing it over the front; begin with a fine pointed HHH pencil, to draw an accurate outline of the whole, thin, pale and delicate. Above all things be *correct;* do not trace *more* than is neceſſary for your object, and avoid details, which may eaſier be put in by the eye. *Too much* tracing often confuſes. The *upper* and *inner* line of the hair, the eyebrows, the line of the noſe, the upper line of each eyelid, the central line of the mouth, and the contour of the cheek and chin, is ſufficient to give a correct tracing of a face; if you trace more, in retracing it you will get confuſed. With ornamentations the ſame rule applies; trace only as much as will ſecure your object. When your

tracing is complete, unfaſten it, and attach it by two ſpots of gum *at the back* of the drawing or vellum; and placing the *red prepared* paper between it (with the prepared ſide towards the vellum), you trace over it with the ſame pencil, (uſing a little preſſure), and you then obtain a fine, thin, delicate and faint red tracing on the vellum. In this operation in order to work cleanly, the following rules muſt be obſerved. You ſhould uſe a fine HHH ſharp pointed pencil, you ſhould not preſs hard to make the retracing *too* red, nor ſhould your pencil tracing in the firſt inſtance be otherwiſe than *light;* it becomes deeper when the pencil goes over it a ſecond time, which avoids the neceſſity of lifting up the paper, to aſcertain where you have or have not been over. A good, correct and delicate tracing makes it pleaſurable to paint; a coarſe deep red one gives the artiſt an infinite deal of trouble, and the drawing in this caſe will always look ſmeared and dirty, which with a little attention can eaſily be avoided. As the prepared red paper cannot always be eaſily obtained, it is much eaſier to prepare it yourſelf, which is done as follows: purchaſe at the chymiſt's a quarter of a pound of *red french chalk*, ſcrape ſome with a table knife on the thinneſt *white* writing paper you may have handy, and with a piece of wadding rub it equally over the ſurface, taking care that

the other ſide is kept perfectly clean ; no greaſe or water ſhould be uſed in this operation, and if blacklead is uſed inſtead, you will of courſe obtain a pencil tracing if preferred.

ON COLOURS.

AS brightneſs and effect are eſſentials in miſſal painting, all the fault muſt not be laid at the door of the colour-box, but frequently to the unſkilful manner in which they are uſed. It is aſtoniſhing the difference which is perceivable in the drawings of one artiſt and another. I have frequently had occaſion to aſk my pupil where ſhe obtained that orange or this vermilion. "It is from your colour-box," would be the reply. And whilſt in another inſtance I might find fault with a colour for being dingy and impure, ſhe might have been heard to anſwer, that it was my own colour ſhe had uſed. The fact therefore is quite clear, that one artiſt has better ſkill to uſe the colours than another; and it requires a certain experience and method to uſe them properly. From my own experience, therefore, will I give explanations how each colour

ſhould be uſed, for what applies to one may be totally different in another. I ſhall therefore commence with—

The Ultramarine Blue,

Which is a vegetable colour of recent invention, and excluſively manufactured in Germany. The beſt and pureſt is prepared in France, and varies conſiderably in price and quality. It forms one of the moſt eſſential colours in illuminated painting, giving tone and life to the whole, and forming a ſtrong contraſt againſt any other bright colour; it ſhould, however, not be too predominant, but judiciouſly introduced. I manufacture it without any component ingredient which tends to affect its brightneſs, or its brilliant depth. In combination with our *enamel white* it can be tempered to any ſhade, reſembling the pure *ultramarine* in tint, but of a brighter and leſs greeniſh quality. It muſt be laid on very evenly, very rapidly, and after once being painted in and yet moiſt, a full bruſh muſt immediately be uſed, to let an additional quantity freely and fully drop in; when dry, it will be perfectly even and equally diſperſed. The gold, the platina, or the *enamel white*, may form graceful ornamentations over it, as alſo a deep black, which forms a rich contraſt againſt

the ultramarine; particularly if a bright ſpot of orange or carnation, ſuch as a dot, is introduced. The drawing of any ornamentation over it ſhould be done very finely, and with the fineſt bruſh ſo as to look delicate, artiſtic, and ſtudiouſly neat. The beſt mode of ſhading it is not with black, but with deep carmine and a little gum arabic in ſolution; it forms an intenſe purple, and is more effective than black.

Vermilion.

The vermilion which at all times is difficult to obtain very bright, requires to be laid on evenly and not *too* thin; it ſhould not be allowed to dry before the intended ſpace be completed, otherwiſe you obtain a ſharp edge. The bruſh ſhould be moderately full, but if too full, will cauſe the colour to run towards one point, and form a dark ſpot. Once is ſufficient to go over with the bruſh, if carmine ornamentations are intended to embelliſh it (as in illuſtration, Plate IV.); but when a bright red only is intended, it would be better to paint over twice, taking care each time to let the firſt waſh dry firſt, before applying the colour a ſecond time. Carmine ſhould always be uſed to ſhade or ornament it, and if in ſome inſtances a deeper contraſt is deſirable, add a little burnt car-

mine to it, where the moſt intenſity is required. Never uſe black to effect this object.

Emerald Green

Requires nearly the ſame treatment as the vermilion, with a little more care in waſhing in a ſecond time, ſince that colour is eaſily diſplaced by the ſecond time going over it, and which gives it an uneven appearance. The beauty of illuminated drawing is greatly increaſed by the ſolid and even appearance of the colours. If uſed faintly, it may be ſhaded and ornamented with cobalt; if uſed intenſely, Hooker's green may be more effective; mixed with a little cobalt it forms a bluiſh green, frequently introduced in drapery in the old miſſals. It is a uſeful and effective adjunct in ſcrollwork, but never uſe it for the painting of natural leaves; they look then as if cut out from bright green paper, inſtead of nature's variegated ornaments.

Cobalt Blue

Is uſed preciſely as the emerald green. A thin and even waſh is moſt eſſential in the firſt place, and gradually tinted up with the ſame tint; a good deal of patience and manipulation is neceſ-

ſary to ſmooth this moſt difficult colour into obedience. Young beginners will find it moſt irkſome to handle, but it forms an agreeable variety amidſt the other blues. It looks well for ſkies in tiny landſcapes, or water (mediæval water of courſe). White ornamentations are uſed over it, to hide any defects.

Purple

Is not a permanent colour, but being in combination with another it changes to a bluiſh tint; it is eaſily applied, very uſeful and rich in contraſt with orange, ſilver, or light colours in general. This colour has been much eſteemed as preferable to the made purple of carmine and cobalt; it can be uſed for backgrounds if intenſely laid on, two or three times over: it has a very velvety appearance, and may be uſed with advantage in every ſhade, and modified with a little burnt carmine to ſuit the taſte of the artiſt.

Orange Chrome

Is not ſo bright as the red lead, but is permanent, and will not turn black. I have preſerved all its brightneſs that was poſſible to obtain, and have therefore entirely abandoned the more ſeductive red lead: it is uſed preciſely as the vermilion.

King's Yellow

Requires no particular treatment; it is, however, not permanent though brighteſt: we place it in the box to be occaſionally uſed for illuminations which are intended for a frame, where the excluſion of air protects it from changing. The gamboge can be uſed inſtead, and will, in combination with pruſſian blue, form beautiful greens for foliage.

Carmine plain and burnt

Is one of the moſt uſeful colours in illuminations; its richneſs diluted or intenſe gives life and brilliancy to the ſurrounding colours. In combination with enamel white it makes a rich pink, with cobalt in addition it forms a ſoft lilac; the burnt carmine produces a rich brown, and adds to the general effect. Carmine is ſo generally uſeful, ſo eaſily applied, that the artiſt ſoon will diſcover its ineſtimable value.

Hooker's Green

Is equally uſeful, brilliant, and eaſily applied. It adds intenſity in the ſhading of all the greens. In combination with white a beautiful middle tint is obtained, and may be uſed for ornamentations, ſcrollwork, etc.

Burnt Sienna

Is uſed chiefly in ſhading gold or ſilver, intenſified with lamp-black. It is uſed for figure drawing in the hair, eyebrows, etc. In combination with burnt carmine it forms a rich brown for backgrounds, and touches up in foliage to much advantage.

Lamp-black

For its intenſity is preferable to indian ink, and is very effective for backgrounds. To add to its intenſity you may mix a little gum arabic with it, when required as a ſhadow on the ſame colour.

Middle Tints,

Or opaque colours, which form ſo conſpicuous a feature in the old miſſals, ſuch as pink, ſalmon, gray, lilac, pale green, primroſe or pale blue, are ſeverally produced, by the addition of the enamel white with the following colours; carmine, vermilion, black, cobalt and carmine, Hooker's green, yellow and ultramarine, in ſuch proportion as the tint requires to be high or faint; but care muſt be taken in laying theſe on evenly to preſerve an

equal ſurface, and which is eaſily diſplaced by going over it a ſecond time.

Enamel White

FORMS a diſtinguiſhed feature in illuminating; its utility for various objects is obvious; a ſmall dot, the ſize of a pin's point, tells on the blue, red, pink, or lilac with moſt delicate effect. It forms alſo a brightneſs on the gold and on colours, when judiciouſly applied (ſee Plate IV. in the illuſtration). The artiſt can extenſively avail himſelf of it, and may modify its intenſity as circumſtances require. It forms a *hard enamel* over the gold ſize, which then may be painted over with the gold or ſilver from the ſhell, and when perfectly dry, may be burniſhed richly over with the agate, and forms a bright gold or ſilver raiſed ornament. It aids him alſo to repair any damage or imperfection which accidentally may occur, and its general utility will ſoon be diſcoverable, when the ſtudent begins to advance in the art.

Platina and Silver.

I HAVE adopted platina in preference to ſilver, ſince the former retains its colour permanently, whilſt the ſilver generally diſcolours after two or

three weeks' expoſure to the air. Thoſe who prefer the more brilliant colour of the bright ſilver, can however uſe it, and by gently waſhing it over with a ſoft new bruſh dipped into ſpirits of wine, which when dry forms a varniſh over it, excluding atmoſpheric air, preventing thereby effectually diſcoloration. Care ſhould be taken that in the proceſs the ſilver be not removed by the bruſh being *too* dry or too roughly uſed.

Green or Yellow Gold.

The application of the green gold forms alſo a pleaſing variety, amidſt illuminations of yellow or matted gold, and gives a richneſs to the deſign, entirely unknown in the ancient miſſals, ſince its uſe at that period was not diſcovered. For this reaſon many of my orthodox pupils have objected to uſe it, "becauſe they could not find it in the ancient manuſcripts;" but whilſt I would encourage the ſtudy and cloſe imitation of the *ſtyle* of the ancient maſters, as far as artiſtical principles are concerned, I cannot object to the introduction of any improvement in EFFECT, which modern art may ſuggeſt, merely on the ground that our productions ſhould ſlaviſhly be imitative of the old originals. For this reaſon, I alſo always diſcourage the introduction of quaint and groteſque

figures, miſshapen animals and monſtroſities, imaginary flowers or fruits which never had exiſtence; and which merely indicated a want of artiſtical knowledge at the time, of the real beauties which are to be found in the productions of nature, the want of which knowledge taught them to ſupply us with the defective creations of their untutored imaginations. Of theſe, plenty of ſpecimens are found in the earlier productions of the ſixth and ſeventh centuries, and are gradually improved upon in the later productions. I prefer, therefore, the pleaſing conſiſtency of repreſenting objects of accurate deſign, to thoſe which at the preſent moment would incur the ridicule and juſt cenſure of the critic. Very little obſervation need be made in the uſe of either gold, ſilver, or platina, ſince it is applied eaſily from the ſhell with a paint-bruſh and clean water to the vellum, and can be ornamented or burniſhed with the agate at pleaſure, or be painted over with blue, white, or red ſcroll-work. With reſpect to other colours, they may be uſed as occaſion requires, and thoſe acquainted with water-colour painting, can apply them to the painting of flowers, landſcapes, miniatures, &c., in the ſame manner as on drawing-board. The delicacy of vellum being much better fitted for the purpoſes of painting than either ivory or paper, I need not add that the moſt pleaſing and

the higheſt finiſhed drawing may ſucceſsfully be executed on it.

The Agate

Is uſed with a little practice, to great advantage, and is capable of producing beautiful effects on the ſhell gold. A large field of gold would look rather monotonous, the agate is therefore employed for engraving, as it were, little ornaments over it, of various deſigns, which appear in bright contraſt to the dead gold. A ſteady hand is required to make the ſcrollwork run ſmoothly and free; a little dot, or a cluſter of them, and a ſtalk producing little flowers, and indented roſe-leaf or vine-leaf with its arteries, can alſo ſucceſsfully be produced. It were beſt however to practiſe this on a ſmall ſcale firſt, before progreſſing with the drawing in too great a hurry.

ON RAISED GOLD ORNAMENTATIONS.

THE raiſed gold ornaments, which form ſo brilliant a relief, amidſt the gaiety and contraſt of well arranged colours and matted gold, are ſubjects which require a great deal of practice; their uſe, therefore, ſhould be ſparingly at firſt, on account of the difficulty, and ſhould always be introduced with great judgment, ſince a profuſion of bright ornamentations diſtract the eye from the main ſubject, and becomes extremely vulgar, reſembling much that ginger-bread appearance of the French claſs of tinſel and emptineſs; whilſt a moderate uſe of them, here and there, enriches the drawing, without their effect becoming tireſome and deſtructive to the general beauties of the drawing itſelf. They ſhould therefore be limited to ſmall raiſed dots, or three-foiled leaves only, a line to form a bright ſhadow on the dead gold, or the arteries on a leaf

of green gold. They may alſo form a circle round a gem of ruby or emerald, repreſenting the ſetting or mounting of real gold, and ſuch other trifles as the ſubject may require. Ackermann's gold ſize, for the purpoſe of producing theſe raiſed ornaments, is well calculated to effect this. The brown paſte contained in the little veſſel is uſed in a ſimilar manner as a cake of water-colour, wetting it with a ſable bruſh, till of ſufficient conſiſtency, and painting with it the deſired ornament, and raiſing it by dropping freely ſufficient paſte on it, which by its own gravity, will be properly rounded off, and becomes, when properly ſet, fit to receive the gold leaf. It ſtands then raiſed on the vellum, and which may be increaſed *ad libitum*, by dropping more and more on it till ſufficiently high. In ten or fifteen minutes at furtheſt, when ſufficiently ſet, cut a piece of gold leaf (always a trifle larger than the object), and ſlightly breathing on it, with the warm breath previouſly, place the cut gold leaf on it, either with the point of a bruſh, or clean ſciſſors, or a pair of ſteel tongs made for the purpoſe. The gold being placed on the top ſhould receive the warm breath again, and immediately it will adhere firmly to the moiſtened matter: leave it there for about one hour, when it will be properly hardened; after which with a ſoft clean piece of wadding rub it over, and the ſuperfluous parts will looſen eaſily,

while thoſe intended to be gilded will remain. Should any part be imperfect, apply the paſte again as before over the imperfect part, going through the ſame proceſs till complete. This however will not occur when the pupil acquires ſufficient experience of the material with which he has to work. Another mode of raiſed gilding, and one which in my opinion is more expeditious and leſs troubleſome, is effected by my "Liquid Gold Cement," which is uſed in a ſimilar manner as the "Enamel White," and is partly compoſed of the ſame material with ſome ſlight addition. You dip the bruſh in the bottle and uſe it rather thinly at firſt, whilſt delineating the ornamentation, and afterwards drop on it (whilſt wet) as much of the ſame as ſolid as the bruſh will thus hold, till ſufficiently RAISED; in about half an hour being properly ſet, PAINT over it in either colour, gold or ſilver, and when quite dry and hard, let the ſame be burniſhed over GENTLY with the *crooked* agate, and the ornament will ſtand brightly out in the drawing; this mode I prefer much over the former. There is ſtill another and better method, which I make uſe of in large and elaborate work, but which I only can communicate to my pupils perſonally, ſince it is TOO valuable a ſecret to part with, except to thoſe who are ſomewhat advanced in the art.

CONCLUSION.

HAVING given a detailed explanation of the mechanical means to be employed, ſufficient for the ſtudent to practiſe the "beautiful art of miſſal painting," permit me to add a few words in concluſion, which I hope will not be thought ſuperfluous, deeming it eſſential to be as explicit as poſſible in the treatment to be adopted: I have not left a ſingle ſubject unnoticed, which requires the attention of the learner. The illuſtrations I have been enabled to give are merely explanatory, but ſufficient to help the pupil, with ſome of the leading features obſervable in the illuminations of the middle ages. The limits of this little work would not permit me to furniſh ſpecimens of exiſting maſter-pieces, or with the varied excellences which have been handed down to us during a lapſe of thirteen centuries. To have given, there-

fore, an iſolated ſpecimen or two, would have been of very little uſe, whilſt it would have enhanced the price of the work materially, which was not intended to be an expenſive, but a uſeful one. For the purpoſes of reſearch, no other than the very originals ought to be conſulted, which lie within the reach of every one to examine, at the Britiſh Muſeum. There is quite ſufficient ſtore to furniſh the ſtudent with ample means of reſearch, without the neceſſity of travelling on the continent, though, no doubt, a great many gems of art will be found in the Vatican, or the Royal Library at Paris. But in a collection ſo extenſive as that in our own national Muſeum, or the libraries of Oxford or Cambridge, we can find ſufficient to ſatisfy the moſt faſtidious lover of art. It is eſſential the ſtudent ſhould ſtudy the originals, and I have made it a practice to accompany my pupils at leaſt half a dozen times to the manuſcript rooms, during their courſe of inſtruction, for the purpoſe of calling the attention to what to him or her is eſſential to know, and to afford an opportunity of making ſuch extracts of which they afterwards may uſefully avail themſelves. They then can note down the progreſs of art from age to age, and the gradual development of decorative improvement, progreſſive with the advancement of civilization; yet ſtrange to ſay, though our own

age claims to have reached that, in an eminent degree, the decorative art, as indeed arts in general, have not progreſſed in the ſame proportion; how to account for this is, not that art has arrived at its climax of excellence, but that moſt of its followers of the preſent age have contented themſelves by ſtrictly admiring and copying the mediæval artiſt, inſtead of exerting their own powers to excel them.

The artiſt now merely toils to *live*, while formerly his ambition took a higher flight, for then he laboured for fame and for poſterity. The artiſt, however, who does not ſolely paint for *gain*, and who from circumſtances is happily freed from the trammels of poverty, ſhould ſtrive to excel his predeceſſors. There is much room for improvement; modern inventions have ſprung up; mechanical improvements have advanced; new and intereſting objects of natural productions have been brought within his reach, from the furtheſt limits of the habitable globe, to enrich the reſources of his inventive powers, unknown to the antiquated monaſtic ſcribes, to whom we owe ſo much. Our advantages over them are obvious. Why then ſhould we not excel them? Let it not be conſidered that this art is a mere mechanical amuſement; a mere ingenious contrivance; a daub of colours and gold—ſhowy, flimſy, and unmeaning.

Though much of that exiſts in our modern decorations, it is highly deſirable that they ſhould not partake of that character; a little taſte, a little poetry, gracefulneſs, order, and ſome diſplay of general knowledge, of artiſtical combinations and principles, cannot fail to make our productions more valued and valuable. Give a tinge of ſome originality,—diſplay an attempt of your own inventive powers, baſed upon acknowledged principles of beauty and effect, and your productions will ſoon reach an eminence of which Art is yet capable! Though the age of romance and chivalry has gone by, and we live now, ſtrictly ſpeaking, in that of ſober reality, our artiſtical productions may at leaſt ſhow that ſuch things have been, and may happily awaken a dream of what life once was. The painter who delineates forms has nature for his guide; and however his conceptions may be lofty and original, and breathing all the poetry of the imagination, ſtill he copies nature on his canvas. The illuminator is called upon to *create* combinations of endleſs variety, conſiſting of ornamental intricacies which he has ſeen, with thoſe his imagination conjures up. The combination and contraſt of colours, afford him ample means to exerciſe his taſte; and the eye becomes inſtinctively capable of diſcerning that which is graceful and beautiful, and that which is not.

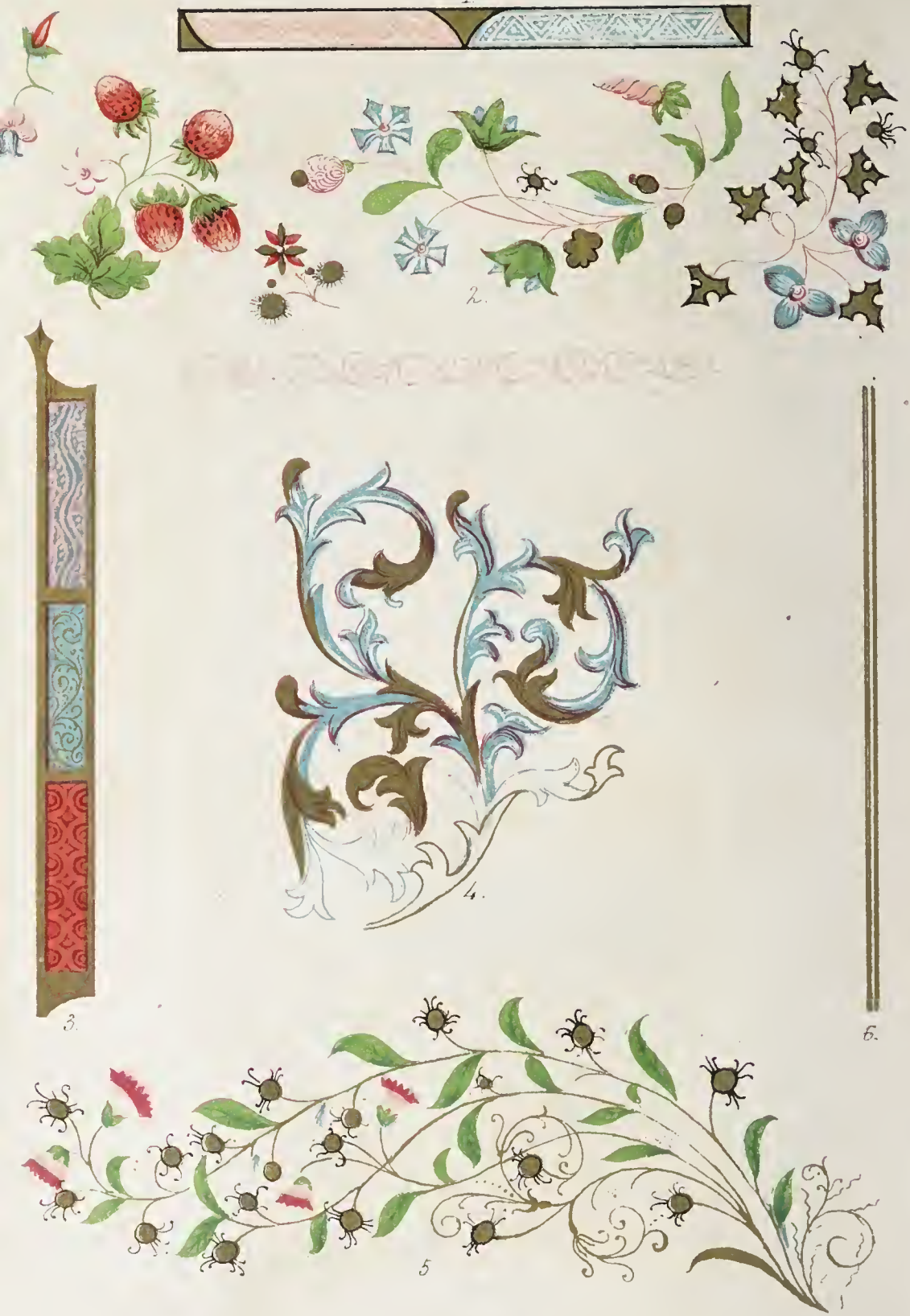
But his taſk is more ſevere than that of the painter, inaſmuch as the conſtant demand for new ideas and effects, is a continual drain upon his inventive powers; the more theſe are exerciſed the more original his productions, and the more likelihood there is of his excelling the mediæval artiſts.

It is only within the laſt fifteen years that the art of illuminating has been newly revived; it has ſlumbered for nearly two centuries in total oblivion. I do not remember ever having ſeen an old miſſal in my younger days, ſo little was it conſidered of importance to the artiſt; yet what a ſtore of information may be obtained from them! What illuſtrations do they furniſh of the progreſs of the human mind and civilization! What light do they throw on the manners, cuſtoms, and morals of bygone ages! What links do they form in the gap of hiſtorical events, which otherwiſe would have been left in darkneſs for ever! There is ſcarcely a page, but on which you may trace ſome intereſting event connected with the hiſtory of the period, its arts, its huſbandry, its revels, its glories, or its ſhame!

The application of lithography for purpoſes of coloured printing or chromo-lithography in the laſt fifteen years, has done much, if not all, to awaken the attention of the artiſt and the lovers of art to the treaſures mouldering in our libraries

and muſeums ; by its aid we have been enabled to obtain copies and ſpecimens of illuminated printing, almoſt perfect facſimiles of the originals. It has ſtimulated the artiſt to purſue a new track for his operations ; it has infuſed a correſponding taſte in the public mind for ornamental improvement, which has manifeſted itſelf in every branch of manufacture. The interior decorations of the Houſe of Lords afford a ſtriking proof. Fifty years ago, when pigtails and cocked hats were the faſhion, ſuch a gorgeous diſplay of ornamental grandeur would not and *could* not have been ſuggeſted. The glorious Alhambra at the Cryſtal Palace, produced under the ſkilful direction of Owen Jones, was *previouſly* publiſhed from the chromo-lithographic preſs by the ſame artiſt, and to whom the lovers of art are much indebted. The ſame improvement is viſible in every branch of induſtry, where deſign forms its chief attraction, from the productions of our looms, the *atelier* of the ſilverſmith and the chaſer, down to the humbleſt utenſil in daily uſe. This improvement in taſte is owing to the rapid ſtrides which chromolithography has made in ſhowering forth its thouſands of publications in ornamental printing. It was matured and ripened, by the royal ſuggeſtion of the Induſtrial Expoſition of '51, and finally conſummated by Sir Joſeph Paxton's grand accom-

pliſhed ſcheme of his palace at Sydenham, compriſing as it does the artiſtic wealth and glories of all ages and countries, and which only requires to be made acceſſible on the Lord's day, to the labouring millions, deprived by inceſſant toil during the week, to enjoy its benefits, and the acceſs to which will ſurely lead to their mental and moral elevation, the extinction of crime and intemperance, and finally the triumph of eternal truth over narrow-minded and ſelfiſh bigotry: this once accompliſhed I am prone to hope, that in a few years hence, by all theſe ſound influences over the arts, we ſhall ſtill further reſcue them from the degenerate ſtate in which they ſlumbered during the laſt century.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2.
3.
4.
5
6.

Think not that I am come
to destroy the law, or the prophets
I am not come to destroy, but to
fulfil

For verily I say unto you
till heaven and earth pass
one jot or one tittle shall in
no wise pass from the law, till
all be fulfilled

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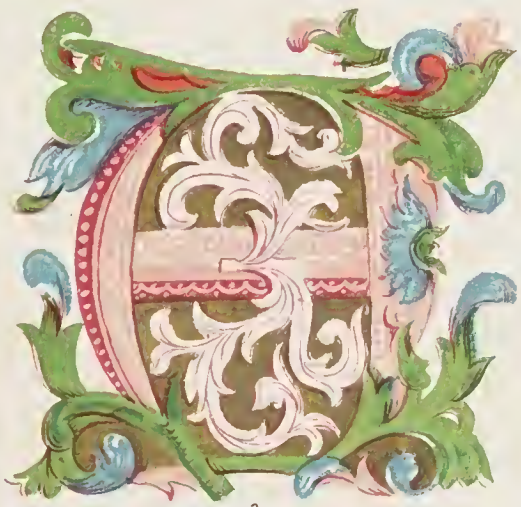
2.



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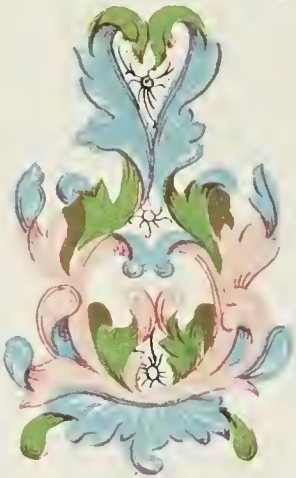

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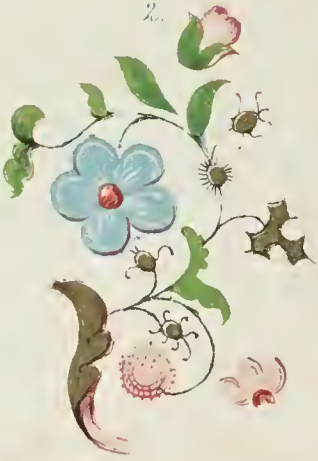

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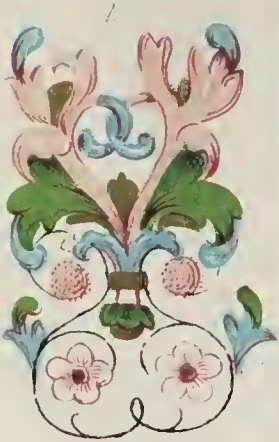

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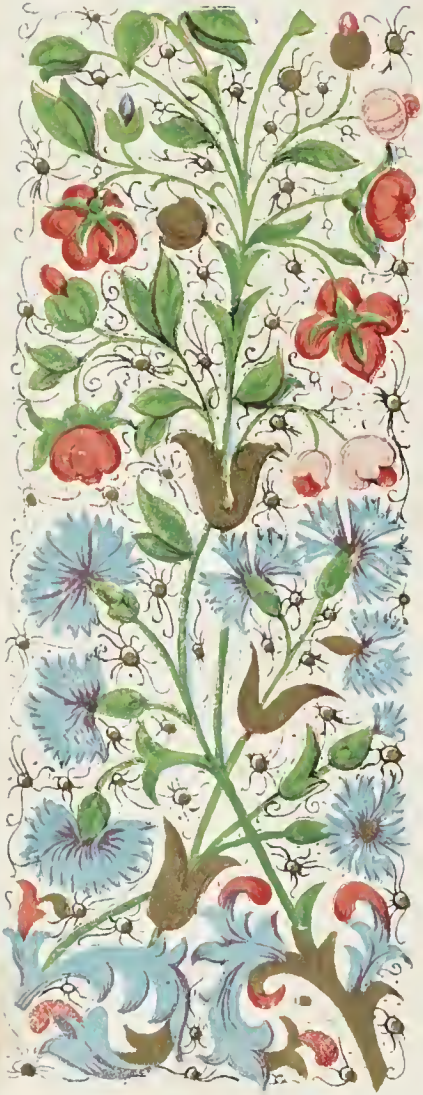

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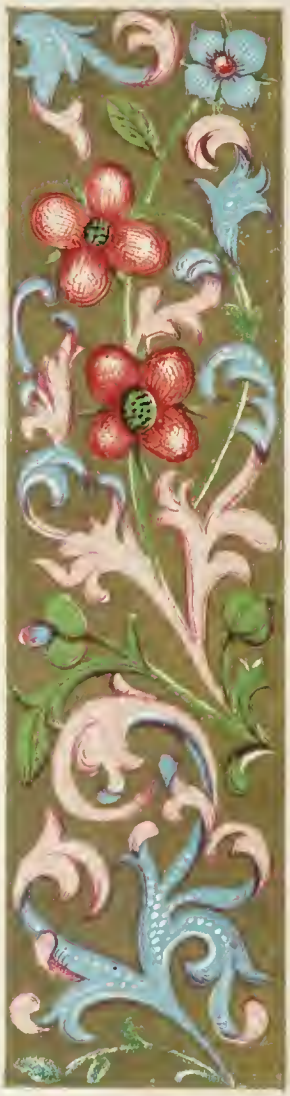

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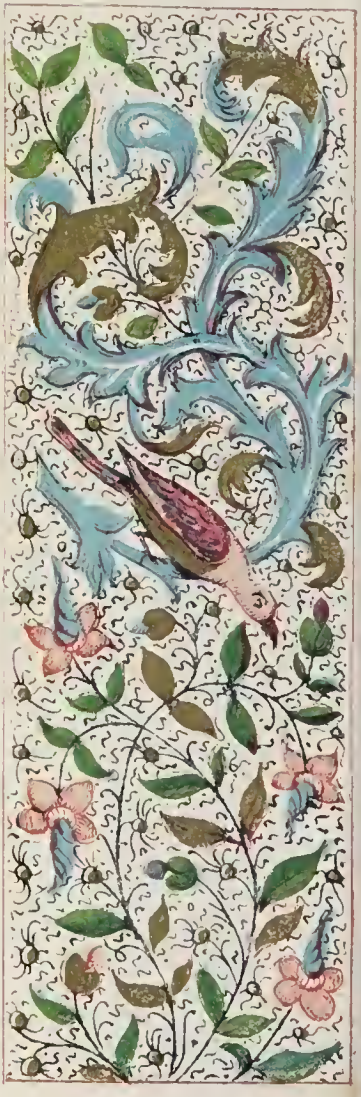

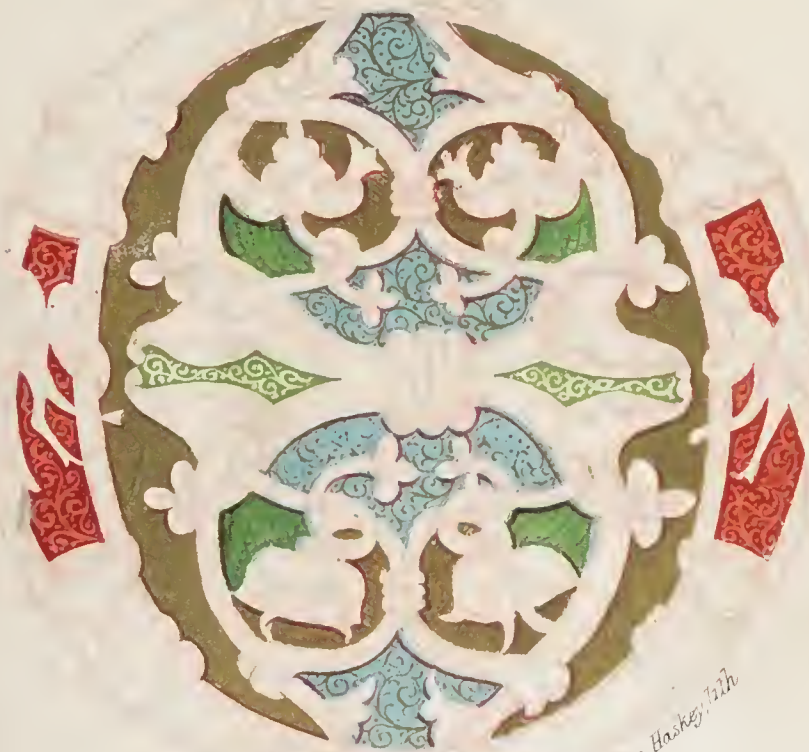

Augusta Haskey, lith.

APPENDIX.

PLATE I.

No. 1,

THIN border very frequently uſed in illuminations by the Italians; conſiſting of ſmall blue and pink leaves, tipped with white againſt a black background.

No. 2,

Are ſpecimens of various flowers, ornamentations, foliage, the arabeſque ſcroll, etc. which are to be met with in the ancient manuſcripts. To give anything like a variety would fill a volume; to claſſify them would alſo be an endleſs taſk, ſince any contrivance to do ſo would be fruitleſs: my object being to give an inſight to ſome of the leading features obſervable in the illuminations: theſe are ſufficient for the beginner. To acquire an accurate idea, I muſt refer the ſtudent to the Britiſh Muſeum. I have given, at the end of the volume, outlines of every illuſtration, which the ſtudent can fill up with colours according to the original, or he may vary them at pleaſure; yet in preference he ſhould endeavour to ſketch them himſelf, ſince it is deſirable that he ſhould acquire proficiency in theſe trifles, they generally forming ſmall details

to go over the ſolid parts, or intended to fill up blanks. They univerſally require to be well executed.

No. 3,

Are portions of ſolid colours over which the ſcrollwork or ornaments are applied, either in white, gold, or colours, as illuſtrated here ; the one in red being called *damaſk-work*, the patterns of which can be varied in endleſs variety. Over the gold, engravings with the agate are highly effective.

No. 4,

Repreſents a portion of a ſcroll in a ſolid colour, over which, after being properly ſhaded, fine threads of gold or white are drawn. At the beginning I have left the mere outline, to illuſtrate the method in which it ſhould be drawn, viz. outlining it in the intended colour with the bruſh over the pencil-tracing, and afterwards filling it up in ſolid. In making theſe or ſimilar ſcrolls, care ſhould be taken that they are gracefully drawn, and be made to run *freely* through the deſign.

No. 5,

Illuſtrates fragments of curves with leaves or ornaments which muſt be ruled in with the *ruling-pen*, by the aid of the wooden ſcroll, the ſcroll being placed on the pencil-tracing, where a ſection of its curve correſponds with the intended deſign.

No. 6,

Are two ſtraight lines ruled parallel and cloſely together, ſo as to ſhow a white thread between.

PLATE II.

Fig. 1,

Is the half of an illuminated page, with a ſolid background of gold, and ſcrollwork and flowers, leaving a narrow white edge round the ſcrollwork, which gives it a pleaſing effect; the writing in the interior is the ſtyle which is uſually adopted to that claſs of deſign, and ſhould be practiſed by the ſtudent.

Fig. 2,

Are ſpecimens of little capitals which are introduced in the body of the Text; they generally ought to agree in character with the general features of the border.

Fig. 3,

Is an initial letter from a beautiful Italian manuſcript in the Soane collection; the interior in the original is filled up with the miniature of a ſaint. I have introduced the light ſcroll on a gold background, as more ſuited to the capacity of young beginners.

PLATE III.

Fig. 1,

Is an ornament of foliage, conſiſting of two ſimilar halves joined together; by reverſing the tracing (after one half has been drawn) you can repeat the ſame ornament as often as required.

Fig. 2,

Is a group of ſome flowers and ornaments uſually applied in filling up the borders of an illumination.

Figs. 3, 4, and 5,

Are different ſpecimens of bordering, tranſparent and ſolid, uſually encloſing the writing, which is placed in the centre.

PLATE IV,

Is the initial letter O, copied from a woodcut. Though the general deſign is effective and pleaſing, it is not accurately drawn; when it might have been, had the deſigner uſed the tracing paper. I have illuminated the ſame to make it more effective, but have ſhown the defects as in the original, to ſhow what in modern illuminations ſhould be avoided.

The remaining plates

Are printed outlines of the former, which the ſtudent can fill up for practice.

THE END.

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