

NOBLESSE

PROVESSE

Illuminated Manuscripts

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Vietnam

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ISBN: 978-1-78042-088-2

“The gilding [of the illumination], the brightness of its colour are not the result of a ‘medieval naivety’ but they are the means of creation of another world.”

– André Malraux



Avicenna and the Translator of his Work,
Represented by a Monk Below (Initial of book 3)

Canon, Ibn-Cina (Avicenna), 1343
Parchment, Latin, 42 x 26 cm, Italy

Chronology

- 15th Century B.C.E.: First illuminated manuscripts of papyrus in Ancient Egypt.
- 2nd Century: Creation of the *codex* (bound book). The *codex* that will not truly supplant the *scroll* (a roll of parchment or paper) until the 4th century. More hard-wearing, the parchment, elaborated with animal skin, will replace the papyrus.
- 6th Century: First illuminated manuscripts in the *codex* of Western monasteries.
- 6th Century-8th Century: The “insular art” (“of the islands of” Ireland and Northumbria) stands out by the creativeness of its Gospel adornments, with designs of plants and mosaics. The Merovingian manuscripts of linear style are modelled on Antiquity and Byzantine art to illustrate prayer books and lectionaries. The main centers of production are the monasteries of Fleury, Tours (Val de Loire), Luxeuil (Burgundy) and Corbie (Picardy).
- 8th Century: The work of the first British historian, Bede the Venerable (c. 673-735), entitled *Historia Ecclesiastica Gentis Anglorum* introduced for the first time an historiated initial in a manuscript.
- 8th Century-10th Century: Carolingian Renaissance: setting of the main principles of the art of illuminated manuscripts. Rationalising the decor (naturalistic figural art), focused on the initial capital and a few miniatures. Enriching of the material: prepared manuscript with purple background, decor of gold and silver (*The Purple Gospelbook*). The thematic of the *codex* spreads to profane texts (*Bestiary*). Flourishing art at the court of Charles the Bald (*Sacramentary* of Saint-Amand), but in other places as well as the Rhine Valley, Tours, Rheims and Metz.



St Thomas Aquinas Teaching

Summae Theologiae, Thomas Aquinas
Mid-15th century, Parchment, Latin, 30 x 20.5 cm
France (Paris?)

- 13th Century: The French illuminated manuscripts set the laws of the Gothic style for the whole Western world. Keen interest on architectural forms, bright colours (blue, red, white), quest for the volume and movement (*Psalter*, 1218-1242). Creation of full-page miniatures. The ornamentation gains margins which become populated with ivy, grotesques and drolleries. The era of monastic fabrication declines with the advent of urban workshops run by laymen.
- 14th Century: Refinement of the silhouettes and elegance of the Parisian School, under the direction of Jean de Pucelle. Flourishing of the illuminated manuscript art in Provence and Catalonia, strongly influenced by oriental taste (*Lo Breviari d'amor*). In Italy, the illuminated manuscripts of Bologna are done according to the teaching of Giotto: coloured tints, details and perspective (*Story of the Trojan War*). Straightness of the Germanic-style figures (*Book of Chess*). Famous Flemish artists (such as the Limburg Brothers, *The Very Rich Hours of the Duke of Berry*) are drawn by the enlightened patronage of Charles V, the Dukes of Burgundy, the Dukes of Berry and of the Valois Princes.
- 15th Century: Immersed in the Hundred Years' War, France loses its creative dynamism. The Duchy of Burgundy of Philip the Good welcomes French artists (Simon Marmion, the presumed author of the *Chronicles of France* of Saint-Bertin) and Flemish artists as well (*Universal Chronology*). The Italian illumination develops with the spread of humanist books under the patronage of the Sforza and of the Medici (*Canzoniere* of Petrarch). Creative turmoil at King René's court, he was a lover of art and humanist principles. Jean Fouquet restores the prestige of French illuminated manuscripts in a Renaissance language (*Book of Hours of Etienne Chevalier*).
- 16th Century: Diffusion of the printed book: decline of the manuscript production and the art of illumination. Surviving of the *Instructions* and *Portulans* of Venice. Book illustrations gradually gave way to the principles of easel painting.



Anyone fortunate enough to have actually held a medieval manuscript in his hands must have felt excited at this immediate contact with the past. Both famous and unknown authors wrote philosophical, natural scientific and theological treatises; romances about knights and courtly love; humanists and theologists translated and commented upon the classical literature of antiquity; travellers wrote descriptions of their incredible journeys and ascetic chroniclers recorded and kept alive the historic events of their times for future generations.

St Jerome (Frontispiece)

Epistles of St Jerome
(Hieronymi Epistolae)
c. 700

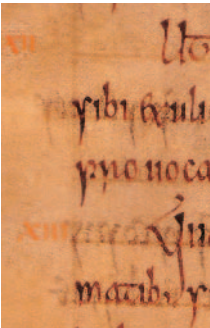
Parchment, Latin, 20.9 x 15.2 cm
France (Corbie)





One can imagine a scribe constantly at work in a shop in some quiet narrow street of a medieval town, or a monk diligently reproducing the words of Holy Writ over and over again in a monastery scriptorium.

Even in those rare cases when a building decorated with frescoes has survived without having been damaged and having had its murals painted over in the course of successive ages at the whim of changing tastes, fluctuating temperatures and the effects of the atmosphere have substantially altered the original colour of the works.



Opening Page with Historiated Initial (probably Pope Gregory the Great)

Ecclesial History of the English People
(*Historia Ecclesiastica Gentis Anglorum*)

The Venerable Bede

746

Parchment, Latin, 27 x 19 cm

Northumbria



The fate of easel paintings is seldom much better: their colours have changed as a result of the effects of light and air, their paint cracks and chips off or they have been painted over or “renewed”. The colours of gorgeous tapestries have also faded, while fragile stained-glass windows have seldom survived historical cataclysms. Only miniatures, protected to a large extent from damp, air, light and dust between the covers of the book, convey the true, unchanged colours of medieval painting.

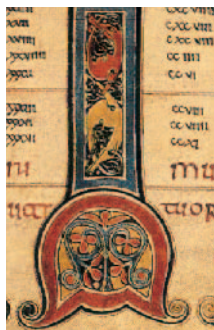
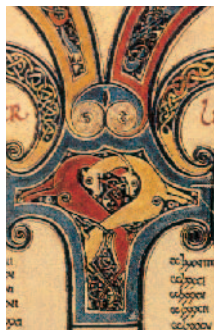
Opening Page of the Gospel According to St John (*In Principio*)

Evangelistary
(Tetraevangelium)

Late 8th century

Parchment, Latin, 34.5 x 24.5 cm
Northumbria





The skill and care with which the miniatures were painted also explains why they have remained in such good condition. The monks working in scriptoria were inspired with a profound veneration for the texts with which they worked. Secular masters were motivated by the prestige of their workshop, further orders depending on the perfection of their technique. Commissioned by the aristocracy,

Canon Table

Evangelistary
(Tetraevangelium)

Late 8th century

Parchment, Latin, 34.5 x 24.5 cm

Northumbria





the clergy, or the growing financial and mercantile bourgeoisie, illuminated manuscripts became luxury items whose skilful execution and expensive materials made them as valuable as precious pieces of jewellery.

Illuminated manuscripts were mainly intended for the social elite. Illiteracy, and the tremendous cost of handwritten books, limited the number of people to whom the artist could address himself.



Matthew the Evangelist

Evangelistary
(Tetraevangelium)

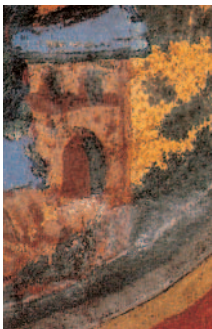
9th century

Parchment, Latin, 31.8 x 27.5 cm

France

Ex Museo Petri Dubrowsky





This exclusive character of illuminated manuscripts, however, did not lead them to become hackneyed. When manuscript production shifted in the thirteenth century from monasteries to city workshops, it was there that the artistic discoveries having an impact on art in general appeared. The new artistic idiom, that is the treatment of space, the rendering of mass, volume and movement etc., was largely worked out in illuminators' ateliers. The illustrative function of miniatures accounts for their being narrative and detailed, and it made their authors attempt not just a representation of space,

Mark the Evangelist

Evangelistary, called the Purple Gospelbook
(Tetraevangelium)

Third quarter of the 9th century

Parchment, Latin, 28.5 x 19.5 cm

France





but one that would show the duration of time as well. "Early French painting," the French art expert Greta Ring wrote, "is bolder on parchment than on panel."

Miniatures also played a significant role in the appearance of new genres, primarily landscape and portrait painting. Given the freedom in the treatment of subject-matter and the broader variety of themes used in illumination compared to easel painting, this is not at all surprising.

Opening of the Canon of the Mass

Sacramentary
(Sacramentarium Gregorianum)
9th or 10th century
Parchment, Latin, 27 x 20.5 cm
France (Saint-Amand)

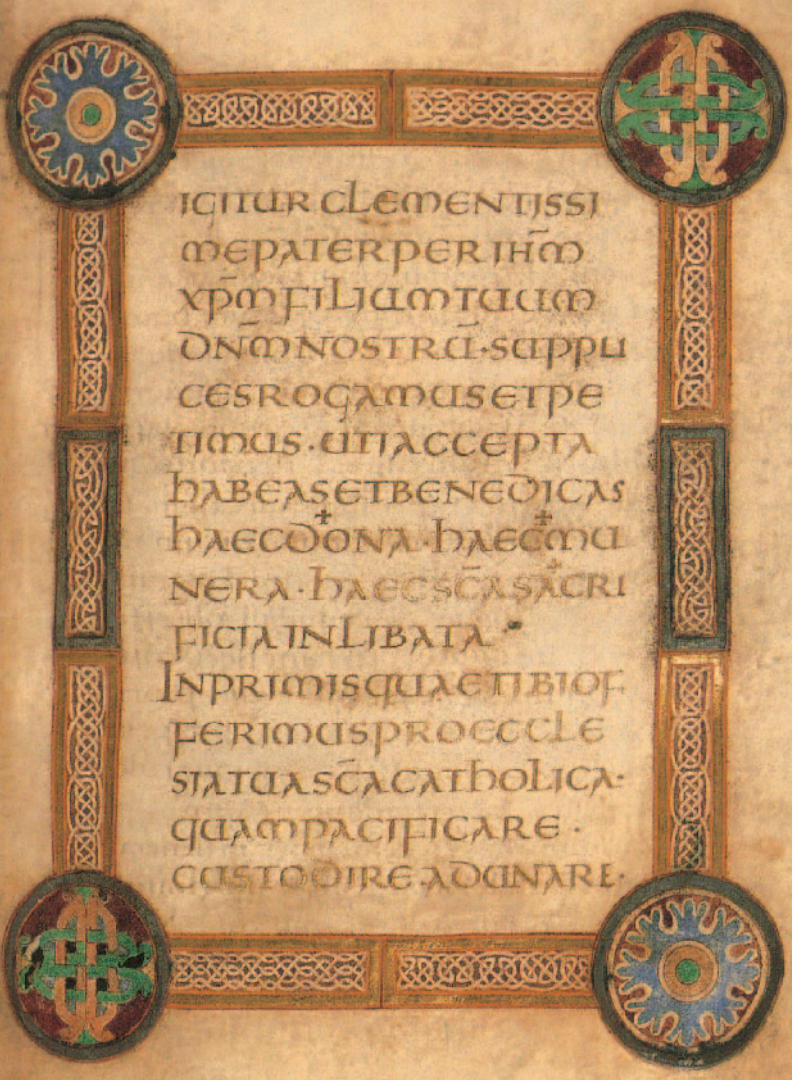




One cannot help admiring the boldness, creative energy and ingenuity of miniaturists who propelled art forward, in spite of the rigid limitations of tradition. Gradually, they introduced new elements in drawing, colour scheme and composition, widening the scope of scenes, objects and decorative motifs by increasingly employing their observations from life. When assessing the role of illuminated manuscripts in the history of art,

Opening of the Canon of the Mass

Sacramentary
(Sacramentarium Gregorianum)
9th or 10th century
Parchment, Latin, 27 x 20.5 cm
France (Saint-Amand)



IGITUR CLEMENTISSI
MERATER PER IH̄M
XPM FILIAM TUA M
DN̄M NOSTR̄A. SUPPU
CES ROGAMUS ET RE
TIMUS. UT ACCEPTA
HABEAS ET BENE DICAS
HÆC D̄ONA. HÆC M̄A
NERA. HÆC S̄A SACRI
FICIA IN LIBATA.
IN PRIMIS QUAE TIBI OF
FERIMUS PRO ECCLE
SIA TUA S̄A CATHOLICA.
QUAE PACIFICARE.
CUSTODIRE ADINARE.



it should not be forgotten that an illustrated book, like many works of applied art, could be easily carried from place to place. Upon marriage, princesses took with them the works of their country's most famous miniaturists; men of noble birth who settled in to new lands received them by inheritance; they could be given as trophies to a victor. Illuminated manuscripts circulated all over Europe, introducing new tastes, ideas and styles.

First Canon Table

Evangelistary
Tetraevangelium
10th century

Parchment, Latin, 29.7 x 22.5 cm
France (Tours)

CAÑI INQVOI

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¶ *an̄ an̄ lē iō*

1870	1871	1872	1873
1874	1875	1876	1877
1878	1879	1880	1881
1882	1883	1884	1885
1886	1887	1888	1889
1890	1891	1892	1893
1894	1895	1896	1897
1898	1899	1900	1901
1902	1903	1904	1905
1906	1907	1908	1909
1910	1911	1912	1913
1914	1915	1916	1917
1918	1919	1920	1921
1922	1923	1924	1925
1926	1927	1928	1929
1930	1931	1932	1933
1934	1935	1936	1937
1938	1939	1940	1941
1942	1943	1944	1945
1946	1947	1948	1949
1950	1951	1952	1953
1954	1955	1956	1957
1958	1959	1960	1961
1962	1963	1964	1965
1966	1967	1968	1969
1970	1971	1972	1973
1974	1975	1976	1977
1978	1979	1980	1981
1982	1983	1984	1985
1986	1987	1988	1989
1990	1991	1992	1993
1994	1995	1996	1997
1998	1999	2000	2001
2002	2003	2004	2005
2006	2007	2008	2009
2010	2011	2012	2013
2014	2015	2016	2017
2018	2019	2020	2021
2022	2023	2024	2025
2026	2027	2028	2029
2030	2031	2032	2033
2034	2035	2036	2037
2038	2039	2040	2041
2042	2043	2044	2045
2046	2047	2048	2049
2050	2051	2052	2053
2054	2055	2056	2057
2058	2059	2060	2061
2062	2063	2064	2065
2066	2067	2068	2069
2070	2071	2072	2073
2074	2075	2076	2077
2078	2079	2080	2081
2082	2083	2084	2085
2086	2087	2088	2089
2090	2091	2092	2093
2094	2095	2096	2097
2098	2099	2100	2101
2102	2103	2104	2105
2106	2107	2108	2109
2110	2111	2112	2113
2114	2115	2116	2117
2118	2119	2120	2121
2122	2123	2124	2125
2126	2127	2128	2129
2130	2131	2132	2133
2134	2135	2136	2137
2138	2139	2140	2141
2142	2143	2144	2145
2146	2147	2148	2149
2150	2151	2152	2153
2154	2155	2156	2157
2158	2159	2160	2161
2162	2163	2164	2165
2166	2167	2168	2169
2170	2171	2172	2173
2174	2175	2176	2177
2178	2179	2180	2181
2182	2183	2184	2185
2186	2187	2188	2189
2190	2191	2192	2193
2194	2195	2196	2197
2198	2199	2200	2201
2202	2203	2204	2205
2206	2207	2208	2209
2210	2211	2212	2213
2214	2215	2216	2217

10000	W	10000	10000
10000	10000	10000	10000
10000	10000	10000	10000
10000	10000	10000	10000
10000	10000	10000	10000

NCVII	NCVI	NCV	NC
NCVIII	NCV	NCV	NC
NCIX	NCV	NCV	NC
NCX	NCV	NCV	NC
NCXI	NCV	NCV	NC
NCXII	NCV	NCV	NC

xxviii	xxvii	xxvi	xxv
xxv	xxiv	xxiii	xxii
xxii	xxi	xx	xix
xix	xviii	xvii	xvi
xvi	xv	xiv	xiii
xiii	xii	xi	x
x	ix	viii	vii
vii	vi	v	iiii
iiii	iii	ii	i

clxxv	lxxviii	xcviii	lxxviii
clxxvi	lxxviiii	xcviii	lxxviii
clxxvii	lxxviiii	xcviii	lxxviii
clxxviii	lxxviiii	xcviii	lxxviii

cenx	cenxi	cenxviii	cenxviii
cenx	cenxi	cenxi	cenxi
cenxlii	cenxviii	cenxi	cenxi

celxum	celxum	celx	celx
celxum	celx	celx	celx
celxum	celx	celx	celx
celxum	celx	celx	celx

cclxxvi	cclxxvii	cclxxviii	cclxxix
cclxxx	cclxxxi	cclxxxii	cclxxxiii
cclxxxiv	cclxxxv	cclxxxvi	cclxxxvii
cclxxxviii	cclxxxix	cclxxxx	cclxxxxi

calamita alba	calamita alba
calamita chera	calamita chera
Calamitula	Calamitula
calamitula alba	calamitula alba
calamitula chera	calamitula chera

COLLECTOR	CLASCO	COLLECTOR	CLASCO
COLLECTOR	CLASCO	COLLECTOR	CLASCO
COLLECTOR	CLASCO	COLLECTOR	CLASCO
COLLECTOR	CLASCO	COLLECTOR	CLASCO

cccc clxxxvii cclxxxvii clxi
cccxiii clesxxiii cclxxxviii clxx
cccc cclxxxviii cccv cclxi

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22017	2100046	2100047	2100048
22018	2100049	2100050	2100051
22019	2100052	2100053	2100054
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22021	2100058	2100059	2100060
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22030	2100085	2100086	2100087
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22034	2100097	2100098	2100099
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22050	2100145	2100146	2100147
22051	2100148	2100149	2100150
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CCXXIII	CXXV	CXXVI	CXXVII
CCXXIV	CXXVI	CXXVII	CXXVIII
CCXXV	CXXVII	CXXVIII	CXXIX
CCXXVI	CXXVIII	CXXIX	CXXX
CCXXVII	CXXIX	CXXX	CXXXI
CCXXVIII	CXXX	CXXXI	CXXXII
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CCXXXI	CXXXIII	CXXXIV	CXXXV
CCXXXII	CXXXIV	CXXXV	CXXXVI
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CCXXXIV	CXXXVI	CXXXVII	CXXXVIII
CCXXXV	CXXXVII	CXXXVIII	CXXXIX
CCXXXVI	CXXXVIII	CXXXIX	CXL
CCXXXVII	CXXXIX	CXL	CXLI
CCXXXVIII	CXL	CXLI	CXLII
CCXXXIX	CXLI	CXLII	CXLIII
CCXL	CXLII	CXLIII	CXLIV
CCXLI	CXLIII	CXLIV	CXLV
CCXLII	CXLIV	CXLV	CXLVI
CCXLIII	CXLV	CXLVI	CXLVII
CCXLIV	CXLVI	CXLVII	CXLVIII
CCXLV	CXLVII	CXLVIII	CXLIX
CCXLVI	CXLVIII	CXLIX	CCL
CCXLVII	CXLIX	CCL	CCLI
CCXLVIII	CCL	CCLI	CCLII
CCXLIX	CCLI	CCLII	CCLIII
CCCL	CCLII	CCLIII	CCLIV
CCCLI	CCLIII	CCLIV	CCLV
CCCLII	CCLIV	CCLV	CCLVI
CCCLIII	CCLV	CCLVI	CCLVII
CCCLIV	CCLVI	CCLVII	CCLVIII
CCCLV	CCLVII	CCLVIII	CCLIX
CCCLVI	CCLVIII	CCLIX	CCLX
CCCLVII	CCLIX	CCLX	CCLXI
CCCLVIII	CCLX	CCLXI	CCLXII
CCCLIX	CCLXI	CCLXII	CCLXIII
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CCCLXI	CCLXIII	CCLXIV	CCLXV
CCCLXII	CCLXIV	CCLXV	CCLXVI
CCCLXIII	CCLXV	CCLXVI	CCLXVII
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CCCLXVI	CCLXVIII	CCLXIX	CCLXX
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CCCLXXXVII	CCCLXXXIX	CCCLXXX	CCCLXXXI
CCCLXXXVIII	CCCLXXX	CCCLXXXI	CCCLXXXII
CCCLXXXIX	CCCLXXXI	CCCLXXXII	CCCLXXXIII
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CCCLXXXI	CCCLXXXIII	CCCLXXXIV	CCCLXXXV
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CCCLXXXVII	CCCLXXXIX	CCCLXXX	CCCLXXXI
CCCLXXXVIII	CCCLXXX	CCCLXXXI	CCCLXXXII
CCCLXXXIX	CCCLXXXI	CCCLXXXII	CCCLXXXIII
CCCLXXX	CCCLXXXII	CCCLXXXIII	CCCLXXXIV
CCCLXXXI	CCCLXXXIII	CCCLXXXIV	CCCLXXXV
CCCLXXXII	CCCLXXXIV	CCCLXXXV	CCCLXXXVI
CCCLXXXIII	CCCLXXXV	CCCLXXXVI	CCCLXXXVII
CCCLXXXIV	CCCLXXXVI	CCCLXXXVII	CCCLXXXVIII
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CCCLXXXVII	CCCLXXXIX	CCCLXXX	CCCLXXXI
CCCLXXXVIII	CCCLXXX	CCCLXXXI	CCCLXXXII
CCCLXXXIX	CCCLXXXI	CCCLXXXII	CCCLXXXIII
CCCLXXX	CCCLXXXII	CCCLXXXIII	CCCLXXXIV
CCCLXXXI	CCCLXXXIII	CCCLXXXIV	CCCLXXXV
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CCCLXXXIII	CCCLXXXV	CCCLXXXVI	CCCLXXXVII
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CCCLXXXV	CCCLXXXVII	CCCLXXXVIII	CCCLXXXIX
CCCLXXXVI	CCCLXXXVIII	CCCLXXXIX	CCCLXXX
CCCLXXXVII	CCCLXXXIX	CCCLXXX	CCCLXXXI
CCCLXXXVIII	CCCLXXX	CCCLXXXI	CCCLXXXII
CCCLXXXIX	CCCLXXXI	CCCLXXXII	CCCLXXXIII
CCCLXXX	CCCLXXXII	CCCLXXXIII	CCCLXXXIV
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CCXXVII	CCIV	CCXXI	CLXXIV
CCXXVIII	CCV	CCXXII	CLXXV
CCXXIX	CCVI	CCXXIII	CLXXVI
CCXXX	CCVII	CCXXIV	CLXXVII
CCXXXI	CCVIII	CCXXV	CLXXVIII
CCXXXII	CCIX	CCXXVI	CLXXIX
CCXXXIII	CCX	CCXXVII	CLXXX
CCXXXIV	CCXI	CCXXVIII	CLXXXI
CCXXXV	CCXII	CCXXIX	CLXXXII
CCXXXVI	CCXIII	CCXXX	CLXXXIII
CCXXXVII	CCXIV	CCXXXI	CLXXXIV
CCXXXVIII	CCXV	CCXXXII	CLXXXV
CCXXXIX	CCXVI	CCXXXIII	CLXXXVI
CCXL	CCXVII	CCXXXIV	CLXXXVII
CCXLI	CCXVIII	CCXXXV	CLXXXVIII
CCXLII	CCXIX	CCXXXVI	CLXXXIX
CCXLIII	CCXX	CCXXXVII	CLXXXX
CCXLIV	CCXXI	CCXXXVIII	CLXXXXI
CCXLV	CCXXII	CCXXXIX	CLXXXXII
CCXLVI	CCXXIII	CCXL	CLXXXXIII
CCXLVII	CCXXIV	CCXLI	CLXXXXIV
CCXLVIII	CCXXV	CCXLII	CLXXXXV
CCXLIX	CCXXVI	CCXLIII	CLXXXXVI
CCCL	CCXXVII	CCXLIV	CLXXXXVII
CCCLI	CCXXVIII	CCXLV	CLXXXXVIII
CCCLII	CCXXIX	CCXLVI	CLXXXXIX
CCCLIII	CCXXX	CCXLVII	CLXXXXX
CCCLIV	CCXXXI	CCXLVIII	CLXXXXXI
CCCLV	CCXXXII	CCXLIX	CLXXXXXII
CCCLVI	CCXXXIII	CCCL	CLXXXXXIII
CCCLVII	CCXXXIV	CCCLI	CLXXXXXIV
CCCLVIII	CCXXXV	CCCLII	CLXXXXXV
CCCLIX	CCXXXVI	CCCLIII	CLXXXXXVI
CCCLX	CCXXXVII	CCCLIV	CLXXXXXVII
CCCLXI	CCXXXVIII	CCCLV	CLXXXXXVIII
CCCLXII	CCXXXIX	CCCLVI	CLXXXXXIX
CCCLXIII	CCXL	CCCLVII	CLXXXXXX
CCCLXIV	CCXLI	CCCLVIII	CLXXXXXXI
CCCLXV	CCXLII	CCCLIX	CLXXXXXXII
CCCLXVI	CCXLIII	CCCLX	CLXXXXXXIII
CCCLXVII	CCXLIV	CCCLXI	CLXXXXXXIV
CCCLXVIII	CCXLV	CCCLXII	CLXXXXXXV
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CCCLXXI	CCXLVIII	CCCLXV	CLXXXXXXVIII
CCCLXXII	CCXLIX	CCCLXVI	CLXXXXXXIX
CCCLXXIII	CCCL	CCCLXVII	CLXXXXXXX
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CCCLXXVIII	CCCLV	CCCLXXII	CLXXXXXXXV
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CCCLXXXI	CCCLVIII	CCCLXXV	CLXXXXXXXVIII
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CCCLXXXV	CCCLXII	CCCLXXIX	CLXXXXXXXII
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CCCLXXXXXXIII	CCCLXXXX	CCCLXXXXXVII	CLXXXXXXX
CCCLXXXXXXIV	CCCLXXXXI	CCCLXXXXXVIII	CLXXXXXXXI
CCCLXXXXXXV	CCCLXXXXII	CCCLXXXXXIX	CLXXXXXXXII
CCCLXXXXXXVI	CCCLXXXXIII	CCCLXXXXXX	CLXXXXXXXIII

CENNY	CENVII	CENYV	CENVIII
CENNVI	CEN	CENVIX	CENVII
CENNVIII	CENI	CCC	CC
CENNIV	CENIII	CENNVI	CENVIII
CENNVI	CENV	CENNII	CENVII

ccclvi	ccclvii	ccclviii
ccclviii	ccclviiii	ccclviiii
ccclviii	ccclviiii	ccclviiii
ccclviii	ccclviiii	ccclviiii
ccclviii	ccclviiii	ccclviiii
ccclviii	ccclviiii	ccclviiii



There is no doubt that the influence of Parisian art on many countries in the second half of the fourteenth and early fifteenth centuries can be largely explained by the spread of illuminated manuscripts.



Strong and mutually enriching ties can be traced with easel painting and with sculpture. In developing the sculptural decorative scheme of Romanesque and Gothic cathedrals, manuscripts served as a source of themes, images and iconography.



Adam Naming the Animals

Bestiary
(Bestiarum)

Late 12th century

Parchment, Latin, 20 x 14.5 cm

England