

*Sacred Stone Scribes*



**Scribal Handbook**

# Table of Contents

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I. [Introduction](#) • [Acknowledgements & Credits](#)

II. [Typographical Conventions](#)

III. [Sacred Stone Scribes](#) • [What is a Sacred Stone Scribe?](#) - [Requirements](#) - [Responsibilities](#)

IV. [Sacred Stone Scrolls](#) • [What is a scroll?](#) - [Basic Scroll Standards](#) - [Materials](#) – [Fixing a Mistake](#)

V. [Date Conventions](#)

VI. [Atlantian Standards](#)

[Address](#) • [Intitulation](#) • [Notification](#) • [Exposition](#) • [Disposition](#) • [Corroboration](#) • [Date](#) • [Baronial Signature Block](#)

VII. [Barons & Baronesses of the Sacred Stone](#)

VIII. [Orders of the Sacred Stone](#)

[O.o.t. Sacred Stone](#) • [O.o.t. Phoenix Eye](#) • [O.o.t. Phoenix Claw](#) • [O.o.t. Phoenix Heart](#) • [O.o.t. Yeoman of the Sacred Stone](#)

IX. [Awards of the Sacred Stone](#)

[Flame of the Phoenix](#) • [Feather of the Phoenix](#) • [Baronial Award of Excellence](#) • [Talon of the Phoenix](#) • [Drakken Egg](#) • [Spirit of the Phoenix](#) •  
[Ember of the Phoenix](#) • [Chef d'oeuvre](#) • [Defenders of the Sacred Stone](#) • [Retired Awards](#)

X. [Mix & Match Scroll Text](#)

XI. [Scroll Layouts](#)

XII. [Finishing the Scroll & Delivering Your Scroll](#)

XIII. [Restrictions](#)

XIV. [Annotated Resources](#) • [Mail Order Supplies](#)

# Introduction

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reetings to all the scribes and potential scribes from the Barony of the Sacred Stone!

Our Barony relies heavily upon the kindness and generosity of volunteers to provide their Excellencies with scroll that serve as evidence of the awarding of a Baronial Order. The skills of our scribes and the beauty of their scrolls bring both glory and honor to our Barony and the Coronets whose marks grace the document. These scrolls as they are presented are part of our Barony's physical history.

Creating these documents is considered an Art, a Science, and a Service to our Barony!

**These are *suggestions* on how to do illumination and scribal arts.** Please feel free to work with the materials you are comfortable with. Also, the sample scroll texts included in this document are only suggestions. The text of a scroll can be creative and does not need to adhere to a specific set of text. While certain elements should be included in the scroll, feel free to adapt the text to your own purposes or create entirely new wordings.

The badges for the orders and the heraldry for the group are not as versatile. While creativity can be taken with the drawing of the charges, please maintain the colors as they are presented in the actual heraldry. If there is a question about a particular badge presented in this document, please refer to the SCA Ordinary and Armorial for clarification.

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## Acknowledgements & Credits

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Created and Edited by Seigneur Eftienne Le Mons d'Anjou (A.S. XXXXVII, July 2012)

Assisted by Seigneur Dreux d'Anjou

The following scribal handbooks were reviewed in creating this handbook for both inspiration and guidance. In some cases, especially with the Atlantian Scribes Handbook, items were quoted directly to avoid any mistake.

- Atlantian Scribes Handbook
- The Calontir Scribes' Handbook

- Ealdormere Scribal Handbook
- East Kingdom College of Scribes Handbook
- A Handbook for Scribes of the Kingdom of Meridies
- Kingdom of Atenveldt Scribes Handbook
- Kingdom of Northshield Scribe's Handbook
- Kingdom of the Outlands Scribe's Handbook
- Middle Kingdom Scribes' Handbook
- Scribal Handbook of Caid
- Scribes Handbook for the Barony of Nottinghill Coill
- Windmasters Hill Baronial Scribes' Handbook

Other resources that were used in the creation of this handbook include:

- *The Illuminated Alphabet* by Theodore Menten
- *Complete Anachronist #60: An Encheiridion – The Education of a Scribe*

All pictures of period documents included in this handbook are public domain because their copyrights have expired (all are from items that are well over 100 years old) OR belong to the Barony of the Sacred Stone (in the case of Badges and Baronial Heraldry).



- A scene from the Bayeux Tapestry (circa 9<sup>th</sup> century)

# Typographical Conventions

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- Capital and lower case letters shall be used as seen.
- Text enclosed between angle brackets <...> is a substitution variable. This means that you will replace it with the appropriate value; i.e., if the sample text reads "We, <name>, Baron and Baroness, do ...", you would substitute the names of the Baronage who gave the award.
- Text enclosed between square brackets and separated by slashes [.../.../...] is a selection variable. For example, in a text that reads "... for [his/her] achievement ..." you would select the appropriate pronoun.
- Text enclosed by parenthesis (...) is optional. There may be a number of different options presented here and separated by slashes. In some instances this option text reflects a very specific usage.
- Vertical and horizontal spacing and line width are at the discretion of the scribe.
- The scribe/illuminator should sign or mark the scroll, very discretely on the face; a small maker's mark in the border illumination is best. On the back of the scroll he or she should date and sign the document (lightly and in pencil) with both mundane and SCA names: scroll recipients want to know who prepared their scroll.



- A page from the Book of Kells (circa 7<sup>th</sup> century)

# Sacred Stone Scribes

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Scribes are the creators of scrolls and tend to be an interesting and diverse group. They find great satisfaction in spending hours creating a piece of art they may never see again, for someone they may or may not have ever met. They simply find joy in seeing a blank sheet of paper come to life with paint and ink.

## What is a Sacred Stone Scribe?

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A Sacred Stone Scribe is an illuminator, calligrapher, or both, that records the words of the Baron and/or Baroness of the Sacred Stone with paper, pen, and paint (or other appropriate medium).

## Requirements

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- Volunteer to illuminate and/or calligraphy scrolls.
- Deliver finished scrolls to the Baronial Herald or their representative on duty at a specified event at least two (2) hours before the specified court.
- Keep secrets! Ensure that the identity of the recipient is kept secret from all. The Coronet has the ability to give or not give any Baronial award or order at their pleasure. Just because a scroll is created does not mean the Coronet must give the award.
- Ensure that all required elements are on the scroll.
- Provide a legible copy of the scroll text (typed or hand-written), adhered to the back of each scroll.
- Use appropriate and acceptable mediums for Baronial-level scrolls.
- Use appropriate references for the time period of the SCA (pre-17<sup>th</sup> century Europe).
- Should a situation arise which prevents a scribe from completing an assignment or delivering a finished scroll on time, the scribe should notify the Baronial Herald or their representative as soon as possible.

## Responsibilities

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- Inform the Baronial Herald or their representative of any Baronial-level scrolls you are working on (i.e. commission scrolls or assignments directly from the Coronets). In the case of delicate information, you can inform them shortly after the fact (if the Baronial Herald or the representative is the individual receiving the award).

- A commission is a scroll arranged between the scribe and the recipient after the award has been presented. Any reimbursement or cost for the materials and time should be arranged privately between the scribe and the recipient. The Herald's Office of the Barony of the Sacred Stone has no part in monetary exchanges for commissioned scrolls after the award is presented.
- In the case where a request for special materials (i.e. gold leaf, parchment, etcetera) is made prior to the presentation of an award, the scribe can negotiate a commission price strictly for reimbursement of the material cost through the Baronial Herald or their representative.
- **Sign your work.**
- If unsure about anything regarding a scroll, ask the Baronial Herald or their representative.
- Strive to use resources to make scrolls fit the SCA time period as closely as possible. This does *not* mean you must use period pigments, costly, or dangerous supplies unless you choose to.



- Emma of Normandy as illuminated in the Liber Eliensis (circa 12<sup>th</sup> century)

# Sacred Stone Scrolls

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Scrolls in Sacred Stone are used by the Coronet(s) or their representatives to proclaim and recognize the talents, skills, and service of various individuals of the Barony's populace. The recipient may also receive a token, but the scroll is the official notification to all that the recipient is worthy of this recognition.

## What is a scroll?

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A scroll is a piece of physical history of the Barony, the Coronet(s) and the individual receiving the honor. As members of an organization dedicated to researching and recreating the arts and skills of pre-17<sup>th</sup> century Europe, we understand the importance of maintaining a physical history rather than merely electronic or verbal. In fact, we often spend hours (weeks, months, even years) searching for extant pieces of physical history.

## Basic Scroll Standards

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There are specific standards that should be maintained in all scrolls signed by the Baron and/or Baroness of the Sacred Stone:

1. The name(s) of the Coronet(s) must be correct and using the proper title.
2. The name of the individual receiving the scroll must be correct.
3. Any heraldry portrayed in the scroll must be registered through the College of Heralds and correctly emblazoned. All Sacred Stone scrolls should have the badge for the honor being awarded emblazoned on the scroll.
4. A scroll should, at the minimum, answer the following questions:
  - a. Who?: Who is giving the honor and who is receiving it?
  - b. What?: What is the honor?
  - c. When?: When is the honor being conveyed?
  - d. Where?: Where is the honor being given (branch and/or event)?
  - e. Why?: Why are they being honored (although this can be in generic terms if necessary)?
5. Sign your scroll lightly on the back and note whether you did the calligraphy, illumination, or both.

The following standards are not requirements, but are considerations:

1. Calligraphy and illumination needs to be in appropriate matching styles.
2. Smears, pencil lines, blots, and smudges should be removed.
3. Allow at least an inch border in case the recipient wishes to mat and frame the scroll.
4. 'Preprints', scrolls that have been drawn and photocopied onto high-quality cover or card stock paper then hand illuminated by an artist, may be used for Baronial-level scrolls.

## Materials

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For paper, you can use 80-140 pound paper. If you are not doing your own calligraphy, try to stick to smooth papers without much texture. For those newcomers to art, numbers such as 80 lb or 140 lb (eighty pound or one hundred forty pound) is the weight of the paper; the higher the number the thicker the paper. A thicker paper is more sturdy and easier to scrape. Another tip for newcomers to art is there are two types of watercolor paper readily available on the market today, hot press and cold press. Hot press watercolor paper means the texture and grain of the paper's surface is very smooth. Basically, it's been ironed flat. Cold press watercolor paper means the texture and grain of the paper's surface is very rough, bumpy, or has lots of looser fibers. All of these things can grab your pen or paint and take them somewhere you don't want them to go.

Parchmentine is a cellulose-based paper that can also be used and is very popular in some kingdoms.

Of course, period-style parchments and vellums can also be used, but can be quite expensive.

Avoid the following types of paper for scrollwork:

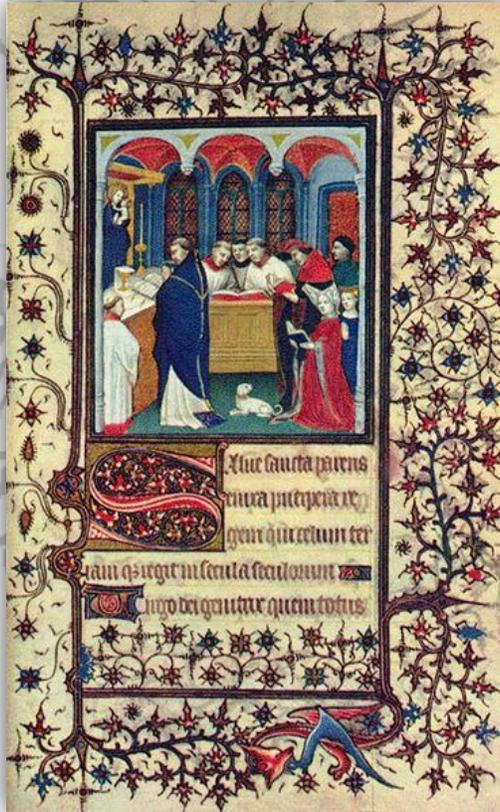
1. Any papers labeled: Drawing, Charcoal, Bristol, "Vellum", or Calligrapher's. Also avoid other light weight papers.
  - a. Drawing and charcoal papers will disintegrate in the water (to some extent).
  - b. The bristol and "vellum" have a waxy coating on them that the paint will not adhere to and will pop off of if the paper is rolled, twisted, or flexed. "Vellum" should not be confused with true period vellum. "Vellum" is a transparent paper used mostly in the drafting or graphic design arts.
  - c. Calligrapher's paper is very light weight and won't handle the weight of the paint well. Also, if it gets wet, it falls apart.

Try to use standard frame sizes so the recipient can easily get their scroll framed if they want: 5x7, 8x10, 11x14, 12x16, 16x20, 18x24, 20x24, 24x30, or 24x36).

## Fixing a Mistake

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Scraping & burnishing hot press watercolor paper is similar to scraping parchment. Use a curved x-acto blade, and gently, with small quick strokes, work the area of the paper that the mistake has been made on. Take off only as much as needed to get the ink or paint off. This should only be the top little bit (or top layer) of the paper's surface. To get the paper to accept the ink and paint without making it run or bleed, place a piece of wax paper or paper towel between the paper and the burnishing tool. Burnish (rub vigorously) the scraped area with a burnishing tool or a very smooth rock until the paper's appearance changes from a rough surface to a smooth workable surface. This usually goes rather quickly. To restore the surface of the paper, spray it lightly with a fixative and let it dry. After it is dry, which should only take a minute or two depending on humidity, it is ready to go!



- From *Heures de Maréchal de Boucicaut*, a French Book of Hours (circa 15<sup>th</sup> century)

# Date Conventions

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The best numbers to use on award scrolls are standard Roman numerals. You may use period Arabic numerals, but few people will be able to read them.

When writing a Roman numeral, put a dot at the start and end of the number. It can be either on the base line or at mid-minim height. A descending j stroke was sometimes made for the last I in the numeral, but not using it is also correct.

The SCA calendar year begins on May 1. For example: January .XII. Anno Societatis .XXVII. is the same as our modern Jan. 12, A.S. 27. However, May 1, 1993 begins the New Year of the Society with May 1, A.S. 28. The year A.S. 28 (XXVIII) continues through the winter of 1993-94.

From May 1st of	to April 30th of	Corresponds to
1966 C.E.	1967 C.E.	A.S. I (1)
1967 C.E.	1968 C.E.	A.S. II (2)
1968 C.E.	1969 C.E.	A.S. III (3)
1969 C.E.	1970 C.E.	A.S. IV (4)
1970 C.E.	1971 C.E.	A.S. V (5)
1971 C.E.	1972 C.E.	A.S. VI (6)
1972 C.E.	1973 C.E.	A.S. VII (7)
1973 C.E.	1974 C.E.	A.S. VIII (8)
1974 C.E.	1975 C.E.	A.S. IX (9)
1975 C.E.	1976 C.E.	A.S. X (10)
1976 C.E.	1977 C.E.	A.S. XI (11)
1977 C.E.	1978 C.E.	A.S. XII (12)
1978 C.E.	1979 C.E.	A.S. XIII (13)
1979 C.E.	1980 C.E.	A.S. XIV (14)
1980 C.E.	1981 C.E.	A.S. XV (15)
1981 C.E.	1982 C.E.	A.S. XVI (16)
1982 C.E.	1983 C.E.	A.S. XVII (17)
1983 C.E.	1984 C.E.	A.S. XVIII (18)
1984 C.E.	1985 C.E.	A.S. XIX (19)
1985 C.E.	1986 C.E.	A.S. XX (20)
1986 C.E.	1987 C.E.	A.S. XXI (21)
1987 C.E.	1988 C.E.	A.S. XXII (22)
1988 C.E.	1989 C.E.	A.S. XXIII (23)
1989 C.E.	1990 C.E.	A.S. XXIV (24)

From May 1st of	to April 30th of	Corresponds to
1990 C.E.	1991 C.E.	A.S. XXV (25)
1991 C.E.	1992 C.E.	A.S. XXVI (26)
1992 C.E.	1993 C.E.	A.S. XXVII (27)
1993 C.E.	1994 C.E.	A.S. XXVIII (28)
1994 C.E.	1995 C.E.	A.S. XXIX (29)
1995 C.E.	1996 C.E.	A.S. XXX (30)
1996 C.E.	1997 C.E.	A.S. XXXI (31)
1997 C.E.	1998 C.E.	A.S. XXXII (32)
1998 C.E.	1999 C.E.	A.S. XXXIII (33)
1999 C.E.	2000 C.E.	A.S. XXXIV (34)
2000 C.E.	2001 C.E.	A.S. XXXV (35)
2001 C.E.	2002 C.E.	A.S. XXXVI (36)
2002 C.E.	2003 C.E.	A.S. XXXVII (37)
2003 C.E.	2004 C.E.	A.S. XXXVIII (38)
2004 C.E.	2005 C.E.	A.S. XXXIX (39)
2005 C.E.	2006 C.E.	A.S. XL (40)
2006 C.E.	2007 C.E.	A.S. XLI (41)
2007 C.E.	2008 C.E.	A.S. XLII (42)
2008 C.E.	2009 C.E.	A.S. XLIII (43)
2009 C.E.	2010 C.E.	A.S. XLIV (44)
2010 C.E.	2011 C.E.	A.S. XLV (45)
2011 C.E.	2012 C.E.	A.S. XLVI (46)
2012 C.E.	2013 C.E.	A.S. XLVII (47)
2013 C.E.	2014 C.E.	A.S. XLVIII (48)

# Atlantian Standards

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This section is taken in part and inspired by the Atlantian Scribes Handbook. It has been altered as needed to be appropriate for Baronial-level scrolls rather than Kingdom-level scrolls.

In most cases, scrolls in Atlantia are composed of a series of standard parts:

- The Address and Intitulation which contain the greetings from, and the names of, the Coronets.
- The Notification, Exposition and Disposition which name the recipient, the honor and the reason for it.
- The Corroboration, Date and Baronial signature block.

For a scroll to be acceptable for presentation it must contain all these elements. However, the exact wording of each section is not absolutely fixed (a "[mix and match](#)" list of phrases for use in composing text for a scroll is provided later). Requirements for each section are defined below.

## Address

The address is used to get the attention of the populace and greet the members of court. There are many different ways to accomplish this, many of which will be covered in the Mix and Match text section. One example that is very common is: "May it be known to all..."

## Intitulation

The intitulation lists the name of the individual(s) giving the honor and what title allows them to give the honor.

For Baronial-level honors, this should always be the Coronet(s). The appropriate title to use is Baron and/or Baroness, although alternate versions of these titles may be used if (and only if) the Coronet(s) choose to utilize such an alternate title. This is not up to the scribe to decide. Please consult the Baronial Herald or their representative to see if an alternate title may be used.

## Notification

This is the name of the recipient of the honor. If the recipient has a society-approved name, then it should be used.

## Exposition

The exposition tells why the recipient is receiving the honor. This can be in great detail or a very general statement.

## Disposition

Disposition names the honor the member is receiving. Remember, one does not become a member of an order; they become a companion of that order. They also do not receive an order; they are inducted into it.

## Corroboration

Corroboration consists of a phrase confirming that the honor has been given by the Coronet(s) and normally notes the place and/or occasion the honor is given.

## Date

The date is given in society format ([Anno Societatus date convention](#)) for the date the honor is being given. If the scroll is for a previously awarded honor, always use the date the original honor was given.

## Baronial Signature Block

No Baronial-level scroll is official without the signatures of the Coronet(s), but occasionally a scroll will be presented a great deal later than the honor it represents. The question then arises as to whose signatures should appear on the scroll: the Coronet(s) who gave the honor or the Coronet(s) who presented the scroll? In Atlantia, current Coronets do not forge their predecessors' signatures. If they can be reasonably located, former Coronets should be the ones who sign scrolls for awards they gave. If the former Coronet(s) cannot be located the current Coronet(s) will sign the scroll and the following text will be as the [Corroboration](#), after the main text but before the signature space:

Confirmed this <day> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, in the court of [<Baron> and/or <Baroness> (in Our <branch>)].

NOTE: The name(s) of the Coronet(s) who originally gave the award will always appear in the [Address](#).

# Barons & Baronesses of the Sacred Stone

For a quick and easy reference, here is a list of all the Barons and Baronesses of the Sacred Stone. The name(s) of the Coronet(s) who originally gave the award should always appear in the [Address](#). If there is a question about who originally gave the award, simply check the Atlantian Order of Precedence and it will give you the date of the award. Most of the former Barons and Baronesses are available to sign backlog scrolls, although it could take some time since they do not all play regularly any longer. Also, some no longer live in the area. For example, Mistress Kisaiya Zingara is currently in Turkey.

Baron	Baroness	From – To
Sir Jason Michael of Andover  	Mistress Susan Douglas of Andover  	September 6, 1982 (AS 17) through March 23, 1991 (AS 25)
Master Bran Trefonnen  		March 23, 1991 (AS 25) through February 27, 1993 (AS 27)
Master Bran Trefonnen  	Baroness Elizaveta Aleksandrovna  	February 27, 1993 (AS 27) through April 22, 1995 (AS 29)
Mistress Rachel de Johnstone  		April 22, 1995 (AS 29) through April 17, 1999 (AS 33)

## Barons and Baroness (Continued)

<p>Sir Duncan MacAdam</p> 	<p>Countess Emma ny Reyly</p> 	<p>April 17, 1999 (AS 33) through April 6, 2002 (AS 36)</p>
<p>Mistress Kisaiya Zingara</p> 		<p>April 6, 2002 (AS 36) through April 8, 2006 (AS 40)</p>
<p>Sir Marc d'Aubigny</p> 	<p>Mistress Alianor atte Red Swanne</p> 	<p>April 8, 2006 (AS 40) through February 14, 2009 (AS 43)</p>
<p>Viscount Axel of Taavistia</p> 	<p>Viscountess Jeanmaire Ilaria Beatrice du Domremy</p> 	<p>February 14, 2009 (AS 43) through February 14, 2010 (AS 44)</p>
<p>Viscount Axel of Taavistia</p> 		<p>February 14, 2010 (AS 44) through April 9, 2011 (AS 45)</p>

## Barons and Baroness (Continued)

Master Matsudaira  
Kentarou Toshiyori

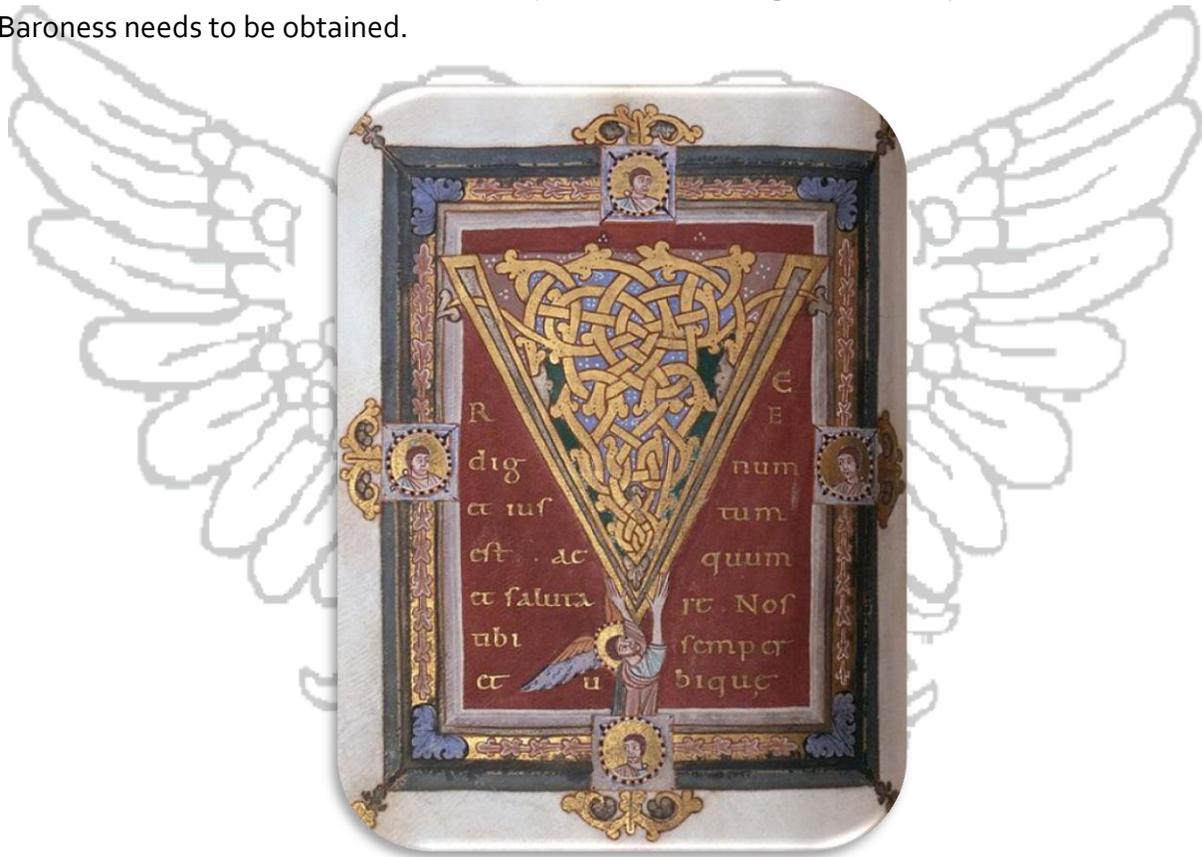


Mistress Sine  
ni Dheaghaidh



April 9, 2011 (AS 45)  
through  
Current

Please contact Baronial Herald or their representative if a signature of any former Baron or Baroness needs to be obtained.



- *The Tyniec Sacramentary (circa 11<sup>th</sup> century)*

# Orders of the Sacred Stone

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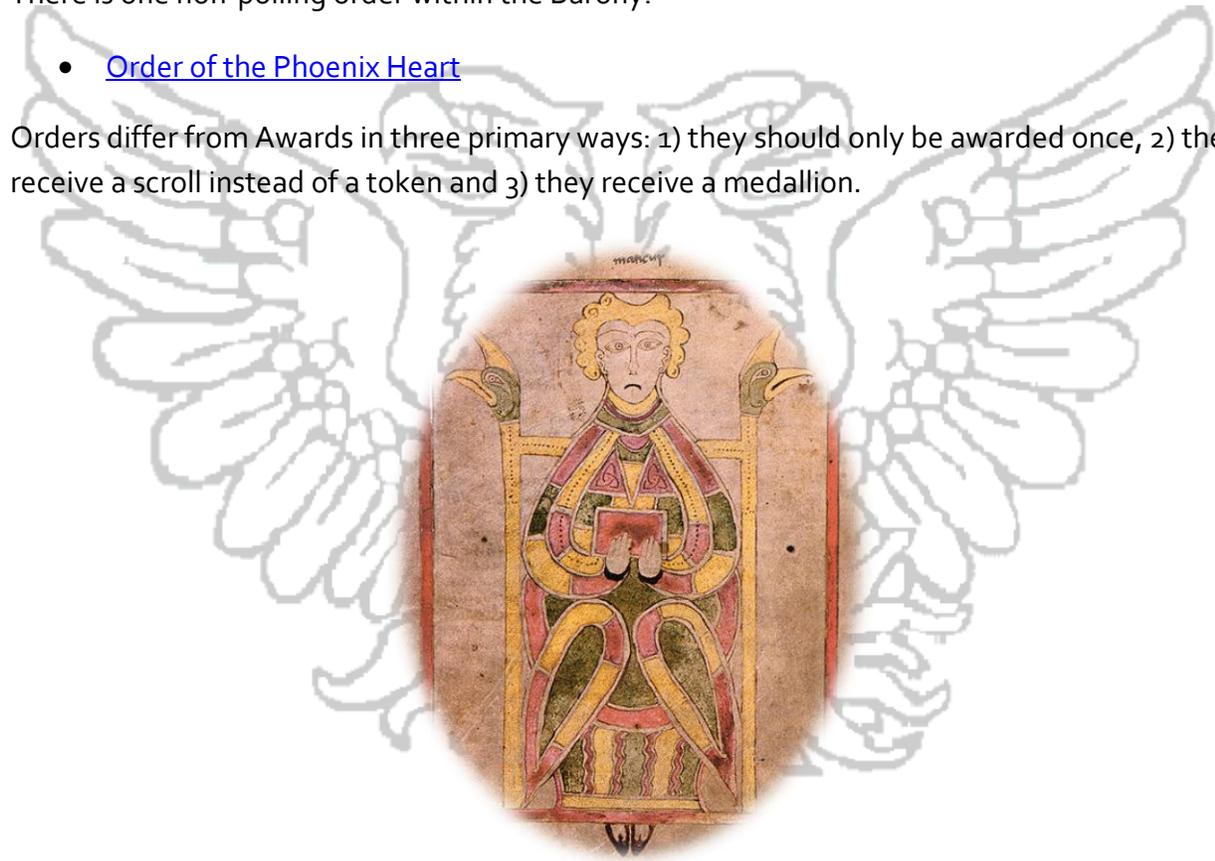
There are four polling orders within the Barony of the Sacred Stone:

- [Order of the Sacred Stone \(for Service\)](#)
- [Order of the Phoenix Eye \(for Arts and Sciences\)](#)
- [Order of the Phoenix Claw \(Martial, both Heavy and Rapier\)](#)
- [Order of the Yeoman of the Sacred Stone \(Archery, both Combat and Target\)](#)

There is one non-polling order within the Barony:

- [Order of the Phoenix Heart](#)

Orders differ from Awards in three primary ways: 1) they should only be awarded once, 2) they receive a scroll instead of a token and 3) they receive a medallion.



*- From the Book of Dimma (circa 8<sup>th</sup> century)*

## Order of the Sacred Stone

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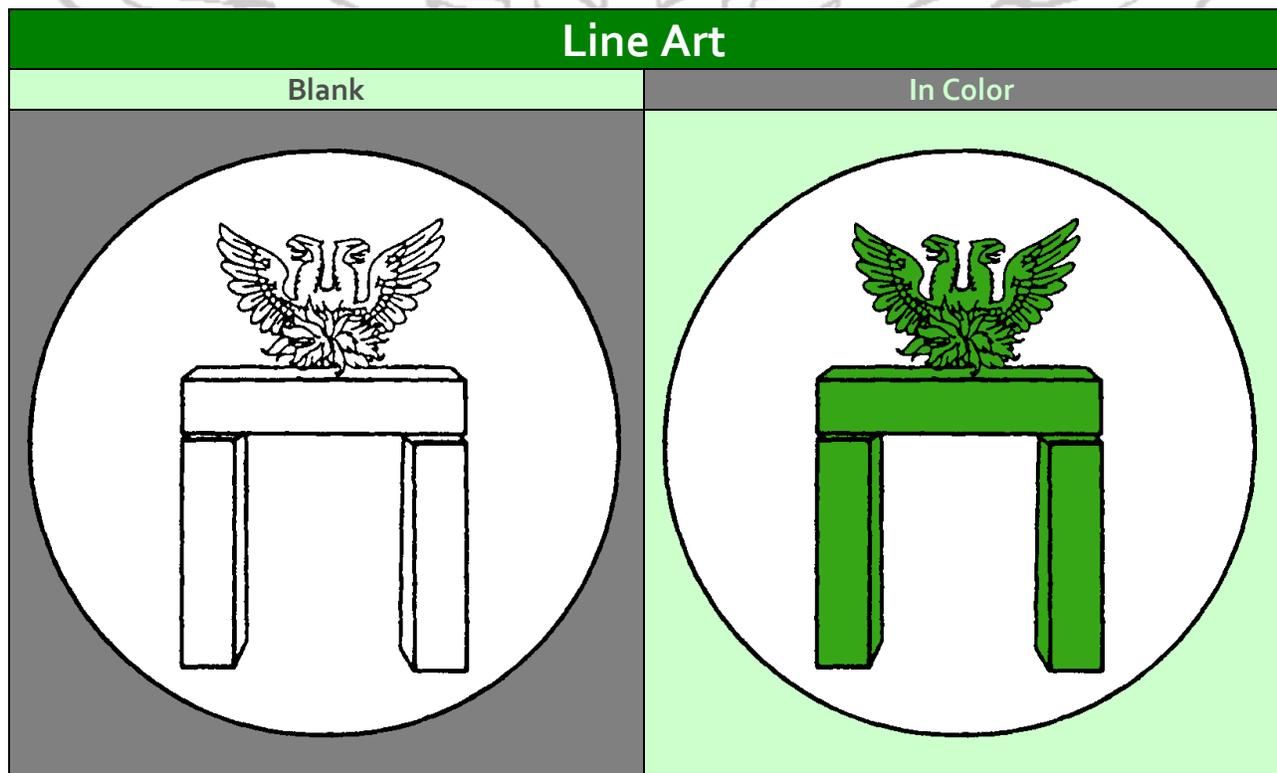


**Blazon:**

Argent, in pale a phoenix and a dolmen vert.

**Definition:**

The Order of the Sacred Stone was established in 1982 to recognize outstanding service and dedication to the Barony over a long period of time and with the promise of continuing service in the future.



There are several levels of suggested scroll texts for this Order, but none are required. If you wish to create your own scroll text, you certainly may but be sure to follow the Atlantian Standards so the scroll is still awardable. The options given will go from easiest (options 1-4) to intermediate (option 5) and then advanced (option 6).

## Some Suggested Scroll Texts for Order of the Sacred Stone Scrolls:

### *Option 1*

May it be known that we, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, are well pleased with <recipient>, whose faithful service has greatly enriched Our Barony. Therefore, We are mind to induct this worthy person into Our Order of the Sacred Stone.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 2*

Let it be known that We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, having weighed well the labors of <recipient>, do commend [him/her] to become a companion of Our Order of the Sacred Stone.

Done by Our hands, <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 3*

Know ye all and sundry, that We, Oshi Baron of the Barony of the Sacred Stone, and Sine Our Baroness, recognizing the worth of <recipient> who has provided constant and longstanding service to [his/her] Canton, Barony, and Kingdom. We do name [him/her] as a companion of Our Order of the Sacred Stone.

Done this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 4*

Unto all to whom the letters come, Greetings from Oshi and Sine, Baron and Baroness of the Barony of The Sacred Stone.

Let it be known that good service and strength of character should never go unrecognized and that it is the prerogative of the Baron and Baroness to reward such conduct. Therefore, do We make <recipient> a companion of our of Order of the Sacred Stone, that all may know of [his/her] service.

Done this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

***Option 5***

To all and singular unto whom these presents shall come, Their Excellencies, Oshi and Sine, Baron and Baroness, Sacred Stone, send greetings.

It is Our hope that all of Our subjects will contribute to the overall well-being and strength of Our Barony. In truth, it is the work and diligence of all Our populace that makes Our Barony strong, like unto a thing of Stone. Truly, Stone of that nature is Sacred.

And yet, amongst Our people, there are those who have not only added to the foundations of the Barony of the Sacred Stone, but have also helped to shape and build Our Barony through their service. That We might properly honor these people, did We establish Our Order of the Sacred Stone.

Let it be known to all that <recipient> has, through [his/her] continuing service to Our Barony, made our Stone that much more Sacred and is thus recognized as a Companion to this Order. [He/She] has Our gratitude for helping to make Our Barony all that it is: a place where Dreams can grow.

Know all, therefore, that We, as Baron and Baroness Sacred Stone, do by these presents grant Our Companion the right to bear the badge of this Order: Argent, a dolmen surmounted by a double-headed phoenix vert; and confer the rights and privileges of this rank.

In witness thereof, We subscribe Our name and affix the seal of Our Barony.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

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Baron

Baroness

***Option 6 - Documentable (Based on James I of Aragon: Barcelona Maritime Code of 1258)***

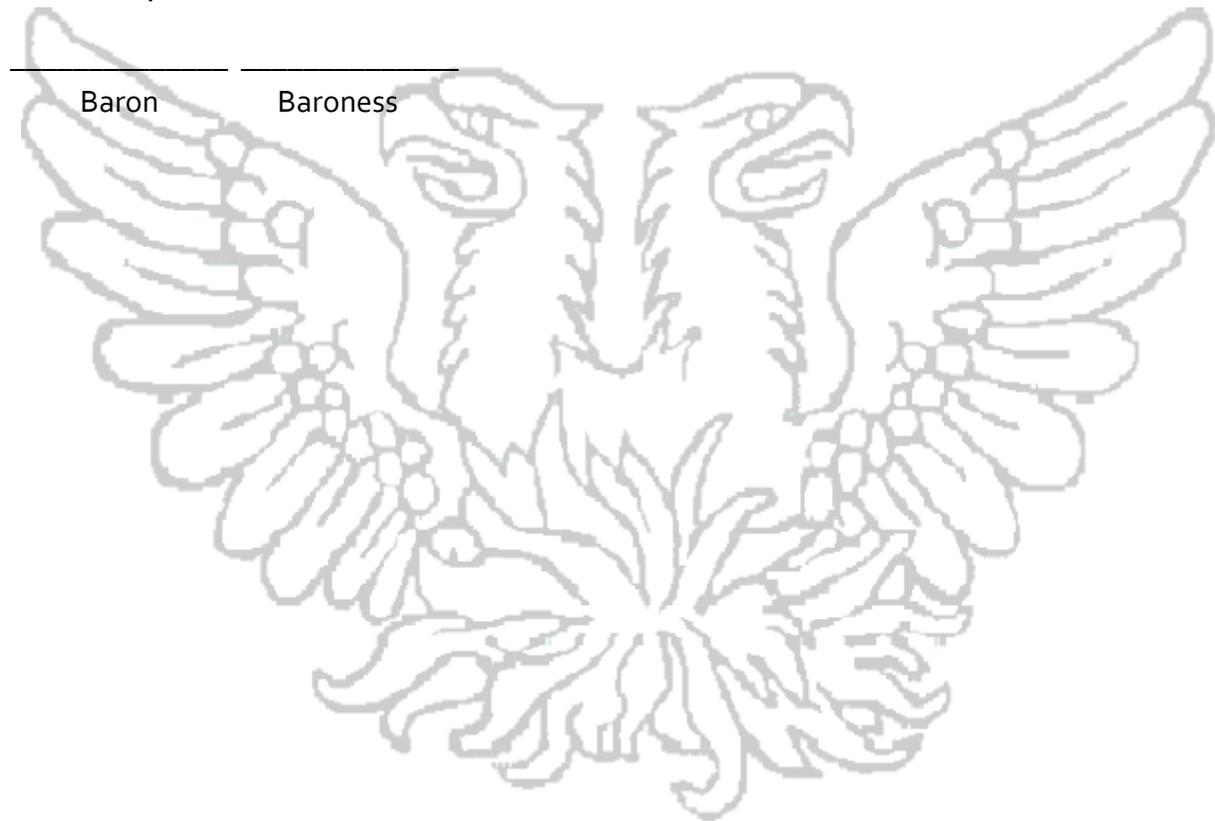
Unto all be it known that We, Oshi, mighty Baron of the Sacred Stone and Sine, Our kind and gracious Baroness, have made it Our wish and command to advance, <recipient>.

Having heard tell of, and seen with Our own eyes, [his/her] great honor and service and knowing Our desire is supported and endorsed by the Companions of the Order of the Sacred

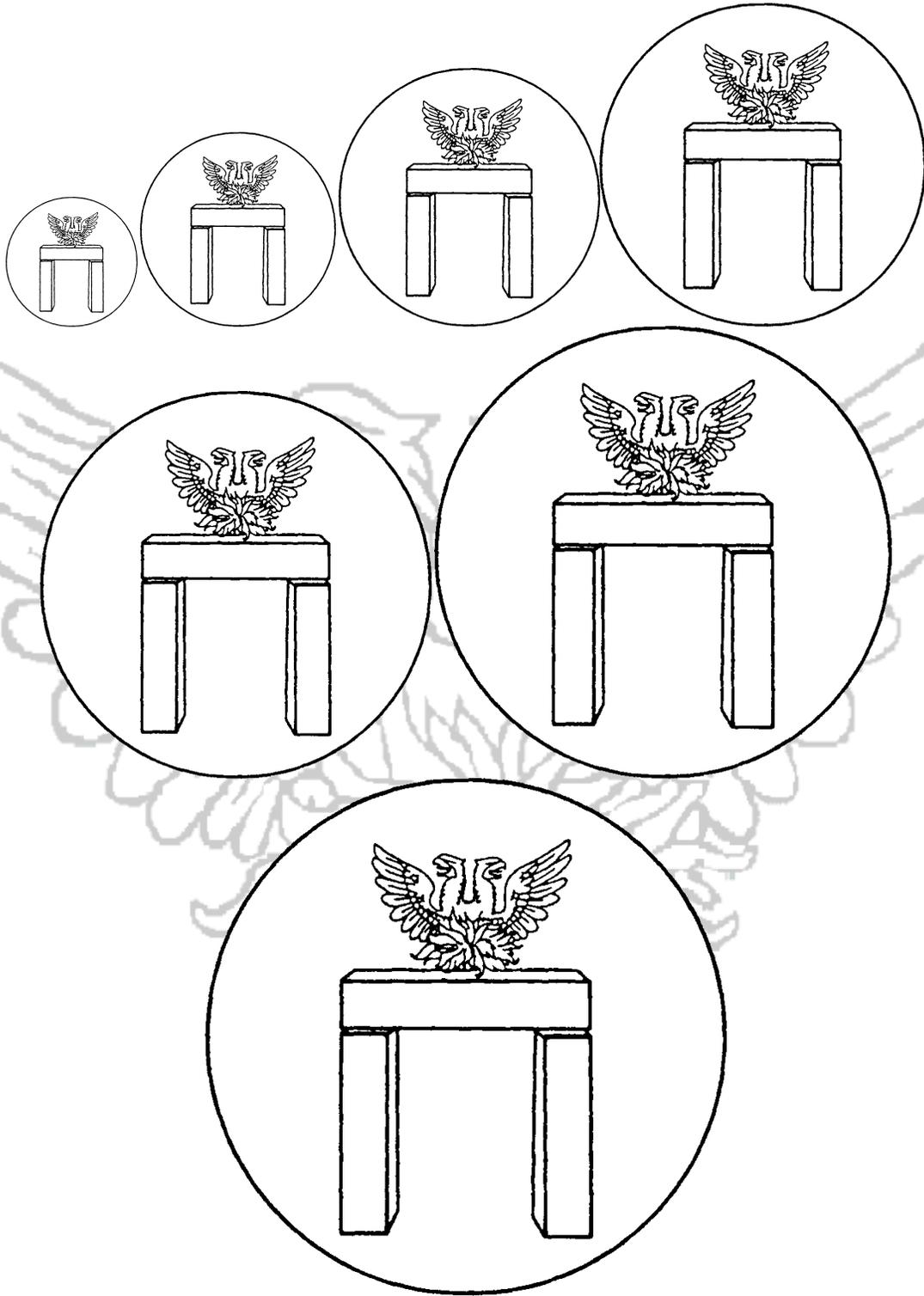
Stone, We grant, approve and confer upon this skilled and respected gentle all rights, honors and privileges of this Order and wishing that this recognition may endure and be observed by all permit [him/her] to wear the badge of the Order: Argent, a dolmen surmounted by a double-headed phoenix vert.

Having confirmed by document and set by Our Hand, this We command all present, if they hope confidently for our grace and affection, that they bear witness to this event and do not allow Our Will to be disturbed by any one.

Given this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.



Line art for the Order of the Sacred Stone in various sizes:



## Order of the Phoenix Eye

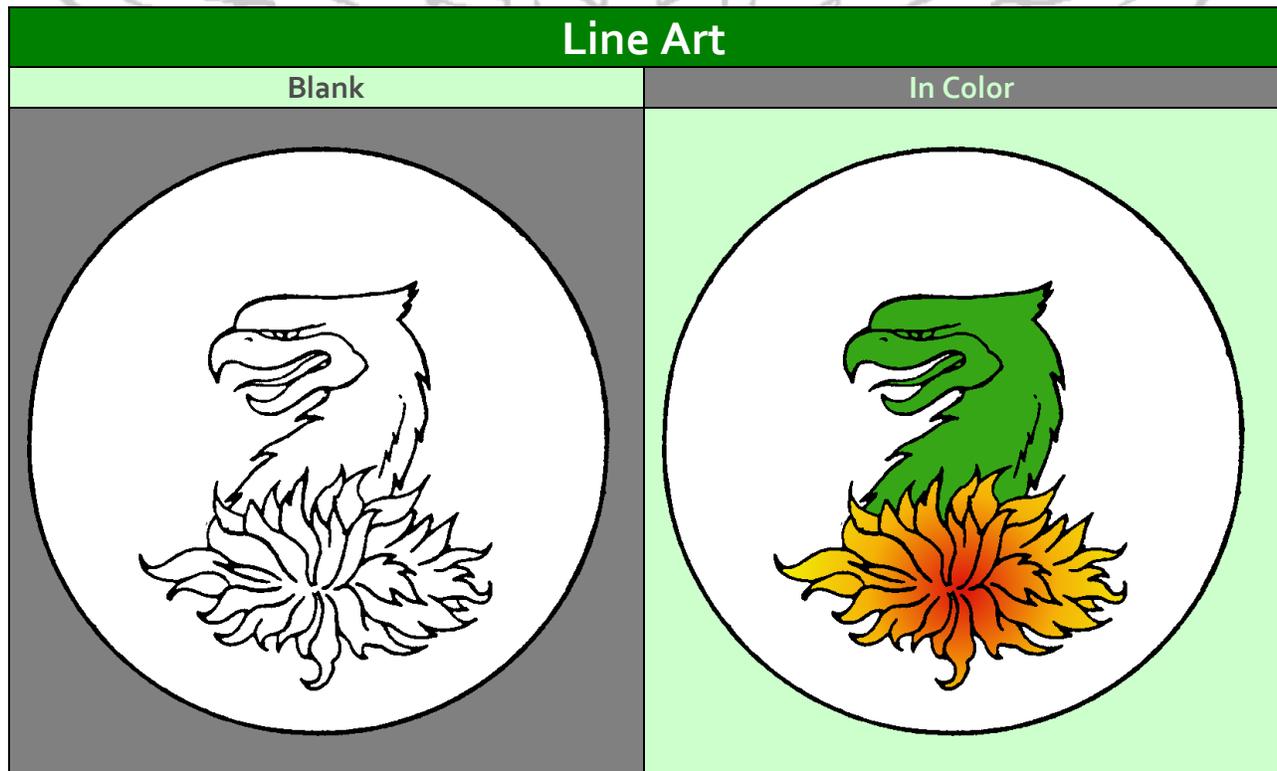


**Blazon:**

Argent, a phoenix's head vert issuant from flames of fire proper.

**Definition:**

The Order of the Phoenix Eye was established in 1982 to recognize outstanding Arts & Sciences achievements within the Barony. This includes the teaching of that art in the Barony and its use on the Barony's behalf.



There are several levels of suggested scroll texts for this Order, but none are required. If you wish to create your own scroll text, you certainly may but be sure to follow the Atlantian Standards so the scroll is still awardable. The options given will go from easiest (options 1-4) to intermediate (option 5) and then advanced (option 6).

## Some Suggested Scroll Texts for Order of the Phoenix Eye Scrolls:

### *Option 1*

By the order of Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone:

Proclaim to all Gentles and Nobles that <recipient> has demonstrated excellence in the practice and teaching of the Arts and Sciences. We are pleased to admit [him/her] to Our Order of the Phoenix Eye. We encourage [him/her] to continue to share [his/her] expertise and to be a model of artistic merit to all.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron                  Baroness

### *Option 2*

Exultation and joy mark this day! Let it be known that We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, being well pleased with <recipient>, who has demonstrated excellence in the practice and teaching of the Arts and Sciences. We are therefore minded to admit this worthy gentle into Our Order of the Phoenix Eye.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron                  Baroness

### *Option 3*

Now let it be known by those present that for the willingness of <recipient> to share knowledge, for [his/her] talent and dedication to the Arts in Our Barony, do We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, do induct [him/her] into Our Order of the Phoenix Eye.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron                  Baroness

**Option 4**

In as much as <recipient> has demonstrated excellence in the Arts and Sciences, We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, are pleased to admit [him/her] into Our Order of the Phoenix Eye. We encourage you to share your expertise and to be a model of artistic merit to all Our people.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

\_\_\_\_\_  
Baron                  Baroness

**Option 5**

Draw nigh, and hear the words of Their Excellencies, Oshi and Sine, Baron and Baroness Sacred Stone:

Honor and praise is due those talented folk of Our Barony whose efforts in the Arts and Sciences create lasting works of beauty and wonder. The Order of the Phoenix' Eye was therefore established to recognize such outstanding individuals in the Barony of the Sacred Stone.

<recipient>, through <their art> enriches this, Our Barony, allowing us all to share in [his/her] work. The gaze of the Phoenix has thus rested on [his/her] art and seen a Companion there. It is, therefore, Our honor and pleasure to name <recipient> a Companion to the Order of the Phoenix' Eye.

Know all, therefore, that We, as Baron and Baroness Sacred Stone, do by these presents grant Our Companion the right to bear the badge of this Order: Argent, a phoenix head vert issuant from flames proper, and confer the rights and privileges of this rank.

In witness thereof, We subscribe Our names and affix the seal of Our Barony.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

\_\_\_\_\_  
Baron                  Baroness

**Option 6 - Documentable (Based on the Charter for the University of Heidelberg, 1386)**

We, Oshi and Sine, Baron and Baroness of the Sacred Stone, do agree with wise counsel, that <recipient> has for some time been displaying those attributes accustomed to be observed in companions of Our skilled and respected Order of excellence in the arts and sciences.

Demonstration of superior talent at the art of <their art> and willingness to share knowledge thereof are notable and valued attributes. It has been remarked that this gentle's steps should be imitated; so that, We are further encouraged to recognize [him/her] as a Companion of Our Order of the Phoenix Eye.

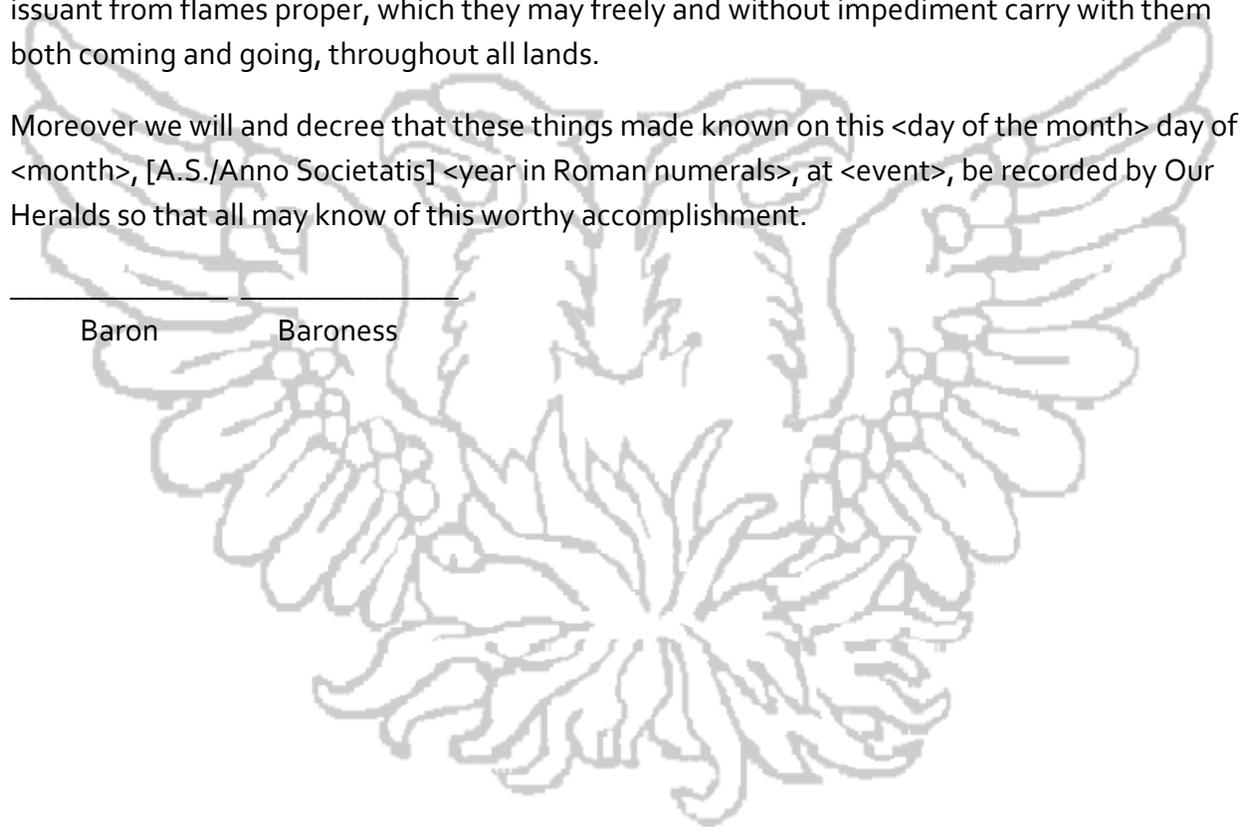
[He/She] shall agree to observe the statutes, laws, privileges and liberties of this noble Order, and not reveal its secrets. We also require that they will uphold the honour of Our Barony, and will counsel the Coronet in things lawful and honest. In return this gentle shall have and possess, now and hereafter all honors, tokens, titles, burdens and privileges afforded to one of such station, including the right to bear the badge of this Order: Argent, a phoenix head vert issuant from flames proper, which they may freely and without impediment carry with them both coming and going, throughout all lands.

Moreover we will and decree that these things made known on this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>, be recorded by Our Heralds so that all may know of this worthy accomplishment.

---

Baron

Baroness



Line art for the Order of the Phoenix Eye in various sizes:



## Order of the Phoenix Claw



### Blazon:

Argent, in pale two spears in saltire and a phoenix's claw inverted vert, issuant from flames of fire proper.

### Definition:

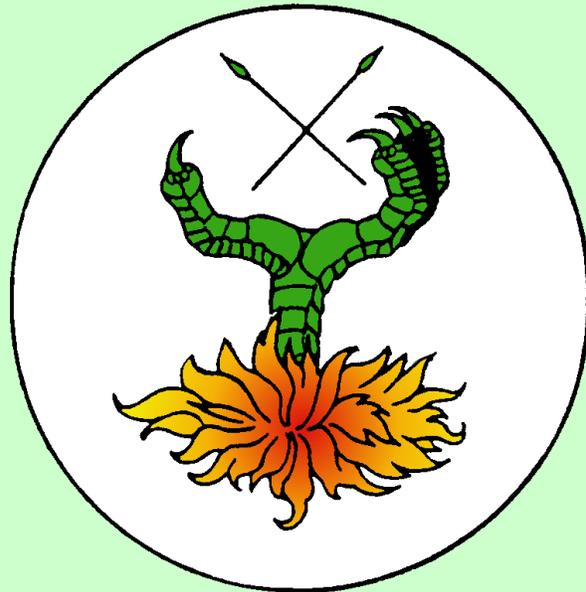
The Order of the Phoenix Claw was established in 1983 to recognize outstanding performance on the field of battle in heavy weapons within the Barony. In 1991, this Order was opened to rapier fighters as well.

### Line Art

Blank



In Color



There are several levels of suggested scroll texts for this Order, but none are required. If you wish to create your own scroll text, you certainly may but be sure to follow the Atlantian Standards so the scroll is still awardable. The options given will go from easiest (options 1-4) to intermediate (option 5) and then advanced (option 6).

## Some Suggested Scroll Texts for Order of the Phoenix Claw Scrolls:

### *Option 1*

That all may know of [his/her] skill in the practice and teaching of the fighting arts in the Barony, We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, are minded to admit <recipient> into Our Order of the Phoenix Claw. We encourage [him/her] to continue to share skills and knowledge with the people in Our Barony.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

---

Baroness

### *Option 2*

Come forward all and know that We, Oshi and Sine, Baron and Baroness of the Sacred Stone, finding Ourselves in receipt of many good reports of <recipient>, who has distinguished [himself/herself] through skill at arms, and informed that <recipient> has long used [himself/herself] in feats of arms and good works find [he/she] is worthy to be numbered and received into the number and company of gentles.

We are minded to make [him/her] a Companion of the Order of the Phoenix Claw. Our Companion has the right to bear the badge of this Order: Argent, a phoenix claw vert issuant from flames proper and in chief two spears per saltire vert.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

---

Baroness

### *Option 3*

Far and wide are carried the words of Oshi and Sine, Baron and Baroness of the Sacred Stone. Having weighed well the skill and accuracy of <recipient>, who has made [himself/herself] worthy of advancement, and informed that <recipient> has long pursued feats of arms and deeds of virtue, We find [he/she] is well deserved to be numbered and received into the number and company of gentles.

We wish to recognize <recipient> as a Companion of the Order of the Phoenix Claw. Our Companion has the right to bear the badge of this Order: Argent, a phoenix claw vert issuant from flames proper and in chief two spears per saltire vert.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

*Option 4*

Good gentles, hearken to the words of Oshi and Sine, Baron and Baroness of this fair Sacred Stone! Right mindful of the high esteem held by Our Barony and Ourselves for <recipient>, who has laboured long and hard in Our Lands to hone [his/her] skill at arms, and <in all [his/her] affairs has borne [himself/herself] worthily, We find [he/she] is well deserved to be renowned and received into the number and company of gentles.

We are pleased to bestow upon <recipient> the right to style [himself/herself] as a Member of the Order of the Phoenix Claw. Our Companion has the right to bear the badge of this Order: Argent, a phoenix claw vert issuant from flames proper and in chief two spears per saltire vert.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

*Option 5*

Quiet that all may hear the words of Their Excellencies, Oshi and Sine, Baron and Baroness Sacred Stone:

Many an opponent of the Barony of the Sacred Stone has felt the sting of this warrior's blade. Let it be known far and wide that <recipient> has proven [himself/herself] worthy on the field of battle in time of war and has shared his skills freely by teaching others in time of peace, thus ensuring the future safety of Our Barony. It is, therefore, Our pleasure to name <recipient> a Companion to the Order of the Phoenix' Claw.

Know all, therefore, that We, as Baron and Baroness Sacred Stone, do by these presents grant Our Companion the right to bear the badge of this Order: Argent, a phoenix claw vert issuant from flames proper and in chief two spears per saltire vert. We also confer all of the rights and privileges of this rank.

In witness thereof, We subscribe Our names and affix the seal of Our Barony.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

*Option 6 - Documentable (Based on The Bull of Pope Adrian IV Empowering Henry II to Conquer Ireland)*

A fierce and mighty warrior, <recipient> dost show martial prowess, especially at <weapons form>, [his/her] endeavours to share knowledge with others bolsters Our army, furthermore does this gentle's valor bring honour to [his/her] name and renown to Our Barony.

The more skilled the combatant and the better the guidance which Our noble gentle shows others, so much more do We trust that, [he/she] wilt progress favourably in the same.

For those reasons, [he/she] hast come to Our attention. Wherefore, so much the more willingly do We, Oshi and Sine, Baron and Baroness of the Sacred Stone, welcome <recipient's first name> as a Companion of the Order of the Phoenix Claw on this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

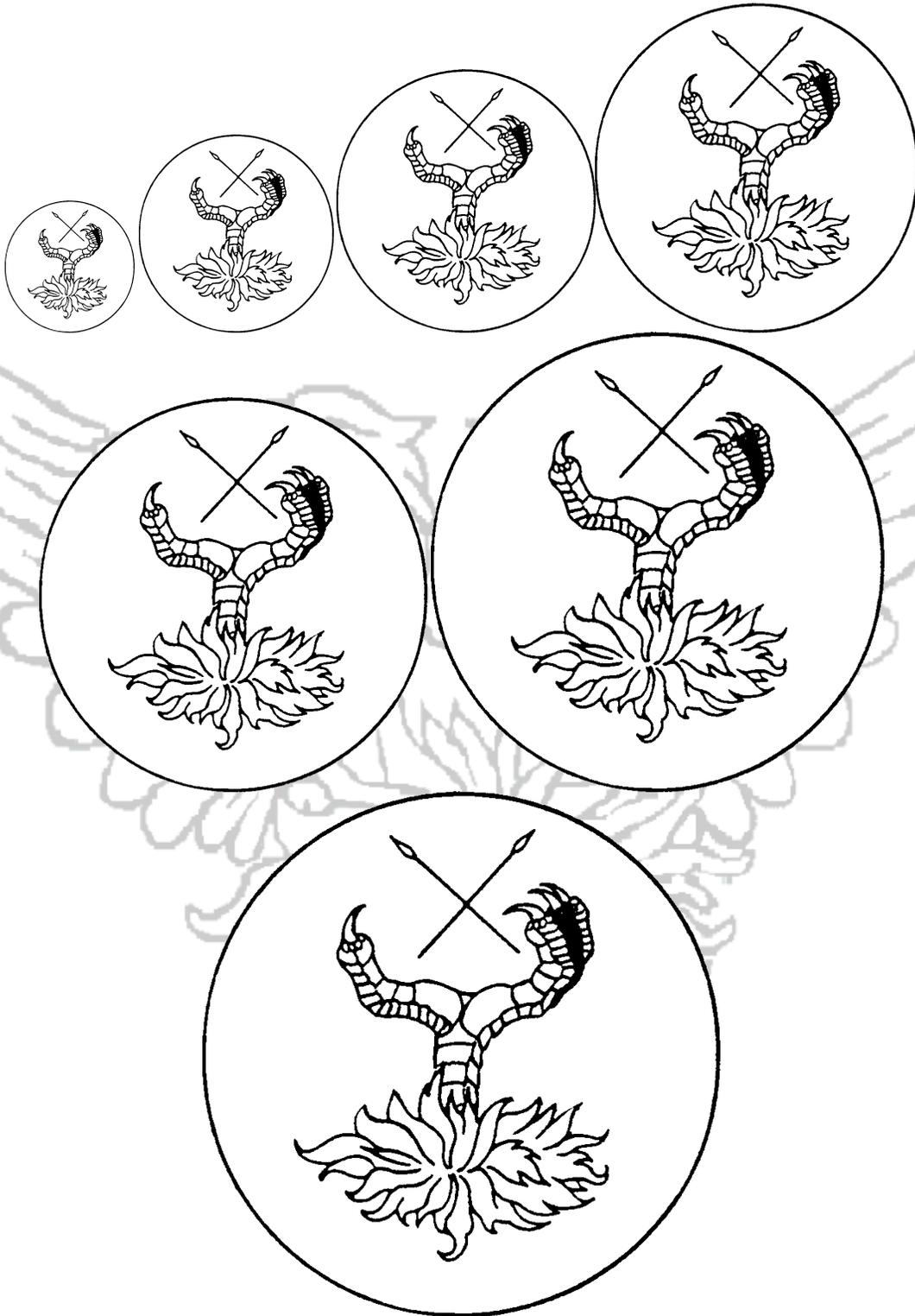
May the people of Our Land and also all other Realms receive thee with due honour and admiration.

---

Baron

Baroness

Line art for the Order of the Phoenix Claw in various sizes:



## Order of the Phoenix Heart



### Blazon:

Vert, a double-headed phoenix displayed argent, between its wings a heart Or.

### Definition:

The Order of the Phoenix Heart was established in 1988 to recognize courtesy and chivalry. Its original name changed in 1992. The Order was changed in 2006 to recognize gentles that repeatedly perform selfless acts on behalf of the Barony, both inside and outside her borders.

### Line Art

Blank



In Color



There are several levels of suggested scroll texts for this Order, but none are required. If you wish to create your own scroll text, you certainly may but be sure to follow the Atlantian Standards so the scroll is still awardable. The options given will go from easiest (options 1-4) to intermediate (option 5) and then advanced (option 6).

## Some Suggested Scroll Texts for Order of the Phoenix Heart Scrolls:

### *Option 1*

The Phoenix Heart symbolizes those who are known far and wide to possess a deep and abiding love for the Barony of the Sacred Stone. There is no greater gift to Our Barony than this. <recipient>, through [his/her] actions and works embodies all for which the Barony stands. Therefore, We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, are minded to make [him/her] a Companion of the Phoenix Heart.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 2*

Hear now the words of Oshi, Baron of the Sacred Stone and, Sine, Baroness of the Sacred Stone, finding Ourselves in receipt of many good reports of <recipient>, who has greatly improved the lot of Our subjects by <deeds the recipient has done>, and informed that <recipient> has long pursued good works and deeds of virtue find [he/she] is well deserved to be admitted and received into the number and company of gentles.

We are minded to make [him/her] a Member of the Order of the Phoenix Heart. Our Companion has the right to bear the badge of this Order: Vert, a double-headed phoenix displayed argent, between its wings a heart Or.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 3*

Just and wise are Oshi, Baron of the Sacred Stone, and Sine, Our Baroness, having heard much good of <recipient>, who has distinguished [himself/herself] by <deeds the recipient has done>, and governed [himself /herself] honorably. We find [he/she] is worthy to be admitted and received into the number and company of gentles.

We wish to recognize <recipient> as a Member of the Order of the Phoenix Heart. Our Companion has the right to bear the badge of this Order: Vert, a double-headed phoenix displayed argent, between its wings a heart Or.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

**Option 4**

Open wide the gates and proclaim to all that We, Oshi, Baron of the mighty Sacred Stone, and Sine, Our Baroness, having observed the many good works and labours of <recipient>, having given greatly and unstintingly of [his/her] skills and energies for <deeds the recipient has done>, and informed that <recipient> has long pursued good works and deeds of virtue find [he/she] is well deserved to be accepted and received into the number and company of gentles.

We do publicly commend [him/her] and do hereby prefer and create [him/her] to the Order of the Phoenix Heart. Our Companion has the right to bear the badge of this Order: Vert, a double-headed phoenix displayed argent, between its wings a heart Or.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

**Option 5**

Zephyrs blow gently over the Sacred Stone, carrying the words of Their Excellencies, Oshi and Sine, Baron and Baroness Sacred Stone, to all.

In the words of the Bard, "Who could refrain that had a heart to love and in that heart courage to make love known?"

The Phoenix Heart symbolizes those who are known far and wide to possess a deep and abiding love for the Barony of the Sacred Stone. There is no greater gift to Our Barony than this. <recipient>, through [his/her] actions and works embodies all for which the Barony stands.

Know all, therefore, that We, as Baron and Baroness Sacred Stone, do by these presents grant Our Companion the right to bear the badge of this Order: Vert, a double-headed phoenix displayed argent, between its wings a heart Or.

In witness thereof, We subscribe Our names and affix the seal of Our Barony.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

***Option 6 - Documentable (Based on The Gelnhausen Charter; April 13, 1180)***

Since human memory is short and does not suffice for a crowd of things, the authority of those who preceded our age, have decreed that those things were to be written down which the progress of fleeting time generally removes from the knowledge of men.

Wherefore let those here present as well as the future subjects know, that We, Oshi and Sine, Baron and Baroness of the Sacred Stone, through consideration of the merits through which our beloved <recipient> has deserved the privilege of recognition by promoting and upholding the honour of Our Sacred Stone.

We do induct, therefore, them into our Order of the Phoenix Heart and confirm the right to bear its badge: Vert, a double-headed phoenix displayed argent, between its wings a heart Or.

And wishing this to remain valid unto all posterity, We forbid that any one, with rash daring, infringe it or in any way attempt to violate it; and We validly corroborate this Our decree, signed by Our Hand and witnessed by those who are present at this deed on this this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

Line art for the Order of the Phoenix Heart in various sizes:



## Order of the Yeoman of the Sacred Stone

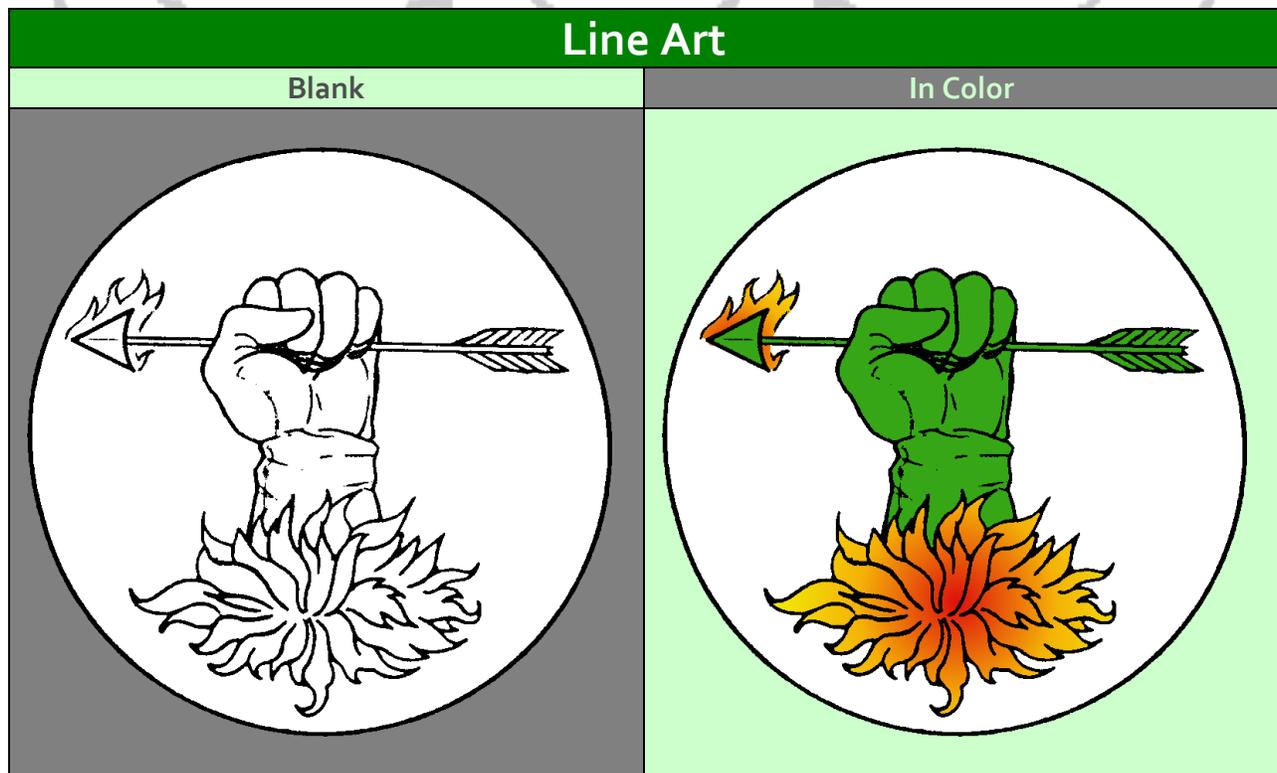


**Blazon:**

Argent, a fist vert issuant from flames proper and maintaining an arrow reversed vert its head engulfed in flames proper.

**Definition:**

The Order of the Yeoman of the Sacred Stone was established in 1991 to recognize outstanding contributions in all areas of archery, both on the range and on the field of battle.



There are several levels of suggested scroll texts for this Order, but none are required. If you wish to create your own scroll text, you certainly may but be sure to follow the Atlantian Standards so the scroll is still awardable. The options given will go from easiest (options 1-4) to intermediate (option 5) and then advanced (option 6).

## Some Suggested Scroll Texts for Order of the Yeoman of the Sacred Stone Scrolls:

### *Option 1*

Verily We, Oshi and Sine, Baron and Baroness of the Barony of the Sacred Stone, proclaim:

Through the strength of [his/her] archery, <recipient> has proven [himself/herself] to be a true Yeoman of Our Barony. It is therefore Our pleasure to induct [him/her] to Our Order of the Yeoman of Sacred Stone.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 2*

Proclaim our words so that the people will know that We, Oshi and Sine, Baron and Baroness of this fair Sacred Stone, having weighed well the skill and accuracy of <recipient>, who has made [himself/herself] worthy of advancement, and informed that <recipient> has governed [himself/herself] honorably find [he/she] is worthy to be accepted and received into the number and company of gentles.

We are pleased to bestow upon <recipient> the Order of the Yeoman of the Sacred Stone. Our Companion has the right to bear the badge of this Order: Argent, a fist maintaining an arrow vert with the tip engulfed proper issuant from flames proper.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

### *Option 3*

Ye all shall know that Oshi and Sine, Baron and Baroness of the Sacred Stone, right mindful of the high esteem in which <recipient> is held by Our Barony and Ourselves for their skill in archery which has been honed through long hours and days on the archery range and informed that <recipient> in all [his/her] affairs has borne [himself/herself] worthily find [he/she] is well deserved to be renowned and received into the number and company of gentles.

We are pleased to bestow upon <recipient> the right to style [himself/herself] as a Companion of the Order of the Yeoman of the Sacred Stone. Our Companion has the right to bear the

badge of this Order: Argent, a fist maintaining an arrow vert with the tip engulfed proper issuant from flames proper.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

#### *Option 4*

United under the Phoenix, We, Oshi, Baron of the Sacred Stone, and Sine, Our Baroness send greetings. Finding Ourselves in receipt of many good reports of <recipient>, who has distinguished [himself/herself] through skill with the bow, and informed that <recipient> has long pursued feats of archery and deeds of virtue>, We find [he/she] is worthy to be renowned and received into the number and company of gentles.

We do publicly commend [him/her] and do hereby prefer and create [him/her] as a Companion of the Order of the Yeoman of the Sacred Stone. Our Companion has the right to bear the badge of this Order: Argent, a fist maintaining an arrow vert with the tip engulfed proper issuant from flames proper.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

#### *Option 5*

Reason wills that all good gentles attend now to the words of Their Excellencies, Oshi and Sine, Baron and Baroness Sacred Stone.

"In peace there's nothing so becomes a man as modest stillness and humility; but when the blast of war blows in Our ears, then imitate the action of the tyger... And you, good yeomen, ...show us here the mettle of your pasture; let us swear that you are worth your breeding, which We doubt not; For there is none of you so mean and base that hath not noble lustre in your eyes." -- Henry V, III.i

Thus spoke good King Hal to his countrymen at the Battle of Harfleur. And so too do We recognize this skilled [archer/scout], this Yeoman, who helps to make up Our own army. [His/Her] special skills lend Us great aid in time of war and spur us on to oh so noble victory! Therefore, it is only fitting that we do [him/her] honor in time of peace.

<recipient>, through the strength of [his/her] [archery/scouting], has proven [himself/herself] a true Yeoman of this, Our Barony. It is, therefore, Our honor and pleasure to name [him/her] a Companion to the Order of the Yeomen of the Sacred Stone.

Know all, therefore, that We, as Baron and Baroness Sacred Stone, do by these presents grant Our Companion the right to bear the badge of this Order: Argent, a fist maintaining an arrow vert with the tip engulfed proper issuant from flames proper. We also confer all the rights and privileges of this rank.

In witness thereof, We subscribe Our names and affix the seal of Our Barony.

Done by Our Hands this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

***Option 6 – Documentable (Based on Leonardo Bruni d'Arezzo's De Studiis et Litteris, 1405)***

We, Oshi and Sine, Baron and Baroness of the Sacred Stone, are led to address this missive to you, <recipient>, by the high repute which attaches to your name in the field of archery. The valiant and noble spirit that aspires to be the best at the bow must aim not at the goal of attaining honors but at breadth of learning, dedication to practice, courtesy on and off the field and honor in every endeavor.

A most illustrious gentle, you have demonstrated all of these attributes and more. You will find no finer example of prowess, constancy and devotion.

Thus We are moved to recognize you as a Companion of the Order of the Yeoman of the Sacred Stone and allow unto you the badge of the Order: Argent, a fist maintaining an arrow vert with the tip engulfed proper issuant from flames proper.

The importance of this last is hardly to be disregarded for it is among the highest marks of distinction allowed.

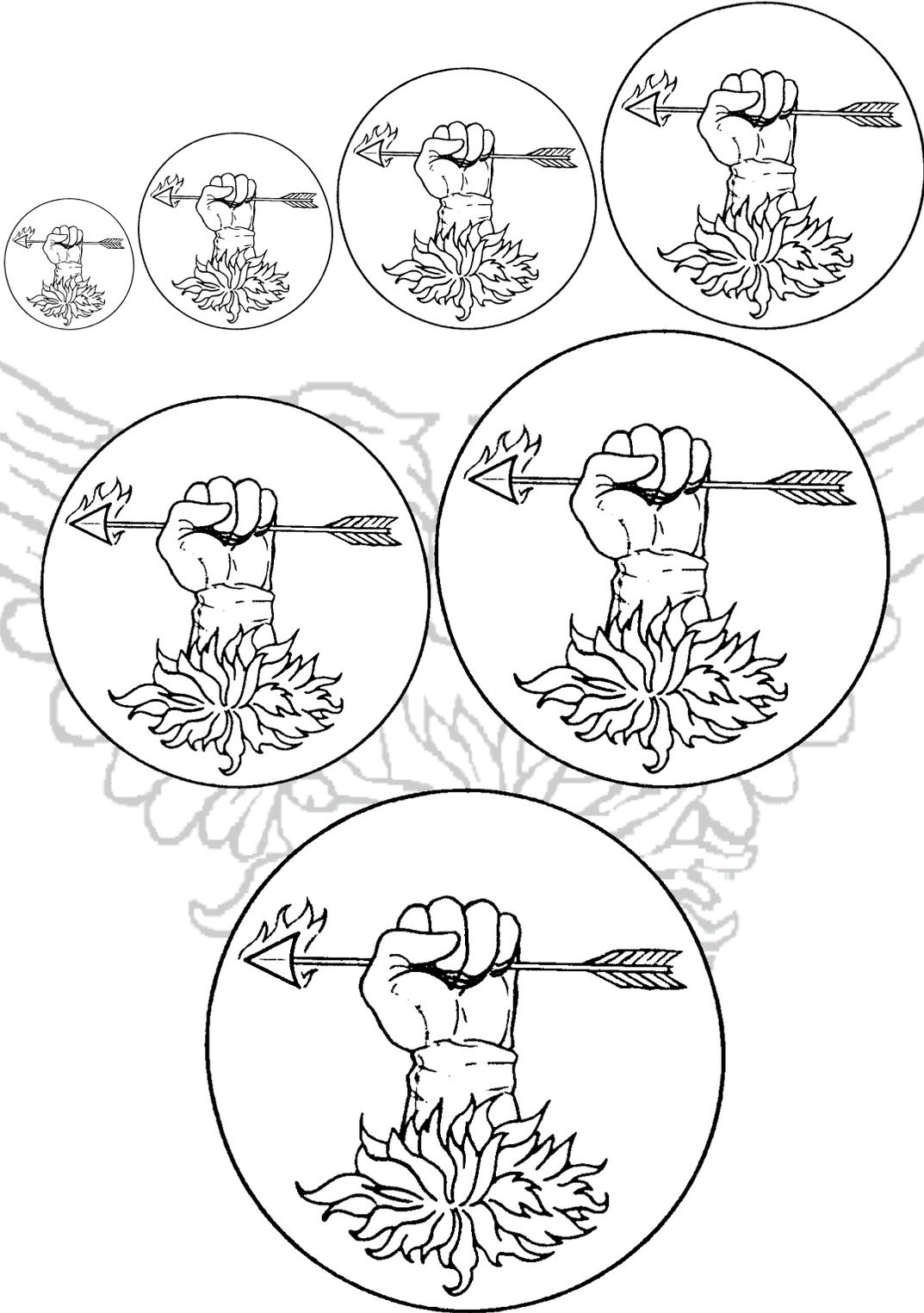
To this We set Our Hand this <day of the month> day of <month>, [A.S./Anno Societatis] <year in Roman numerals>, at <event>.

---

Baron

Baroness

Line art for the Order of the Yeoman of the Sacred Stone in various sizes:



# Awards of the Sacred Stone

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There are many awards within the Barony of the Sacred Stone. Awards differ from Orders in three primary ways: 1) they can be awarded multiple times (in most cases), 2) they receive a token instead of a scroll and 3) they do not receive a medallion (unless it is the token).

The tokens listed are only suggestions and some Baronages can get very creative with what they actually give. Some tokens have no set item, like Spirit of the Phoenix.

## Flame of the Phoenix

---

The Award of the Flame of the Phoenix was created and first given in 1986 as special recognition for the contributions of newcomers to the Barony. It is now an award recognizing an outstanding feat of service in the Barony.

*Token:* A green candle

## Feather of the Phoenix

---

The Award of the Feather of the Phoenix was created and first given in 1986 to recognize the special contributions made by the Barony's children 10 and under.

*Token:* A feather

## Baronial Award of Excellence

---

The Baronial Award of Excellence was first given in 1991 and recognizes outstanding achievement in the Arts & Sciences by a specific work or project. It is now an award of general excellence.

*Token:* Various per Baronage

## Talon of the Phoenix

---

The Award of the Talon of the Phoenix was first given in 1992 and recognizes outstanding achievement on the field of battle during a specific event.

*Token:* Not set

## Drakken Egg

---

The Award of the Drakken Egg was first given in 1993 to recognize contributions made on the behalf of newcomers. It is now an award recognizing outstanding contributions made by newcomers.

*Token:* An egg or stone in the shape of an egg

## Spirit of the Phoenix

---

The Award of the Spirit of the Phoenix was first given in 2001 and recognizes contributions made on behalf of the Barony from people who live outside its geographical boundaries.

*Token:* Not set

## Ember of the Phoenix

---

The Award of the Ember of the Phoenix was created in 2004 and recognizes outstanding achievement in the Arts & Sciences by a specific work or project. This award does not have a token yet.

*Token:* Not set

## Chef d'oeuvre

---

The Award of the Chef d'oeuvre was created in 2006 and is given to individuals for skill in planning and cooking feasts.

*Token:* A spatula

## Defenders of the Sacred Stone

---

The Defenders of the Sacred Stone was created in 2006 and is given to recognize those who served Sacred Stone during their term as Champion by working to support the Barony both inside and outside the borders, in the area of which they were Champion. This award is not always given out to a Champion when they step down.

*Token:* Not set

## Retired Awards

---

The **Award of the Phoenix's Garnet** was created in 2006 and is recognition of gentles that have aided or done service directly for the Baron and/or Baroness. This award was retired in 2011.

The **Award of the Phoenix's Rose Quartz** was created in 2006 and is given for acts and deeds of Courtesy, Chivalry or Honor. This award was retired in 2011.

The **Award of the Phoenix's Citrine** was created in 2006 and recognizes efforts in teaching, organizing and in any other way furthering the arts in the Barony. This award was retired in 2011.

The **Award of the Phoenix's Granite** was created in 2006 and is given to a fighter (of any form) for excellent service to the Barony on the field (displaying Baronial Colors, fighting to honor their Barony, marshalling, teaching etc). This award was retired in 2011.

The **Award of the Phoenix's Pyrite** was created in 2006 and is given to individuals for service to the Barony above and beyond any sane reckoning. This award was retired in 2011.

The **Award of the Phoenix's Emerald** was created in 2006 and is given to a person who is highly and uniquely valuable to the Barony. This was a one time achievement award. This award was retired in 2011.

The **Award of the Phoenix's Amber** was created in 2006 and recognizes outstanding Arts & Sciences achievements within the Barony of the Sacred Stone by youth 17 and under. This award was retired in 2011.

The **Award of the Phoenix's Onyx** was created in 2006 and recognizes outstanding performance on the field in any form of Youth Marshal Activity, current and future. This award was retired in 2011.

The **Award of the Phoenix's Peridot** was created in 2006 and is given to recognize special contributions made by youth ages 11 to 17. This award was retired in 2011.

# Mix & Match Scroll Text

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In some cases, certain sections can be left out. Be sure to follow the [Atlantian Standards](#) though so the scroll is still awardable.

Where gender specific pronouns are used, please adjust them as appropriate for the recipient of the award or the individual(s) giving the award.

Please do not use the word "grant" in a scroll. This word is reserved for the award of a Grant of Arms.

## Address:

Because scribes often find an illuminated capital in an extant piece that they want to model and then search for an appropriate address to use with it, there is at least one of address here for each letter of the alphabet (except X).

- Acknowledge now the rightful words of
- All nobility, know ye by these presents that
- All shall know (by these presents) that
- All persons being in receipt of these letters shall know that
- Attend now to the words of
- Be it known unto all that
- Be it known to all gentles and nobles that
- Behold the might of
- Come forward all and know that
- Come forth and hear the words of
- Do ye all hear and tell others that
- Due Commendations and Greetings unto all who come by these presents
- Draw nigh, and hear the words of
- Every gentle shall know that
- Exultation and joy mark this day
- Far and wide are carried the words of
- Forasmuch as
- Fondest greetings to all who come by these letters
- Good gentles, hearken to the words of
- Greetings unto all to whom these presents come
- Hear now the words of
- Heralds shall proclaim that
- It shall be known unto all that
- Joyful greetings to
- Just and wise are
- Justice demands that
- Know that
- Know all that
- Know all by these presents that
- Let it be known to all that
- Let it be known unto all to whom these presents shall come that
- Let all hearken to the words of
- Let now the will of Their Majesties be known
- May it be known unto all that
- May it be known to one and all that
- May it be known to all throughout the land that
- May it be proclaimed throughout Our Realm, and to the very corners of the Known World that
- Now let it be known to all that
- Now let it be known unto all to whom these presents shall come that
- One and all shall know that
- Open wide the gates and proclaim to all

- Proclaim to all gentles and nobles that
- Proclaim unto all that
- Proclaim our words so that the people will know
- Pray attend to the words of
- Quiet that all may hear the words of
- Receive now the words of
- Reason wills that all good gentles attend now to the words of
- Salutations unto all to whom these presents come
- Tell one and all that
- To all to whom these presents come
- To all to whom these (present) letters shall come
- Unto all who come by these presents
- Unto all who come by these present letters
- United under the Phoenix
- Verily
- Whereas
- We,
- Witness all here present
- Ye all shall know that
- Zephyrs blow gently over the Sacred Stone, carrying the words of
- Zealous has been the service with which <recipient> has served Our land

### **Intitulation:**

In all the ceremonies the 'default' is that the male Coronet is listed first followed by the female. This can be changed based on the preference of the Coronets. If the award is given by Coronets of the same gender, the order of names should again be based on the preference of the Coronets.

- We, <first names of the Baron and Baroness>, Baron and Baroness of the Sacred Stone (send greetings)
- We, <first names of the Baron and Baroness>, Baron and Baroness of this (fair) Sacred Stone (send greetings)
- We, <first names of the Baron and Baroness>, Baron and Baroness of the glorious and mighty Sacred Stone (send greetings)
- We, <name of the Baron>, Baron of the Sacred Stone and, <FIRST NAME OF Baroness>, Baroness of the Sacred Stone (send greetings)
- We, <name of the Baron>, Baron of the Sacred Stone, and <FIRST NAME OF Baroness>, Our Baroness (send greetings)
- We, <name of the Baron>, Sovereign of the mighty Sacred Stone, and <FIRST NAME OF Baroness>, Our Baroness (send greetings)

- or -

### ***Combination address and intitulation (instead of doing them separately):***

- We, <first names of the Baron and Baroness>, Baron and Baroness of the Sacred Stone to all gentles and nobles send greetings.

- <name of the Baron>, the mighty Baron of the Sacred Stone, and (NAME OF Baroness), his wise and gentle Baroness, send Greetings (to all who come by these presents)

### Notification and Exposition:

Choose one from each of the sections (A and B) of the options below:

#### Section A.

- Finding Ourselves in receipt of many good reports of <recipient>,
- Having heard much good of <recipient>,
- Having observed the many good works and labours of <recipient>,
- Having weighed well the works and labors of <recipient>,
- Right mindful of the high esteem in which <recipient> is held by Our Barony and Ourselves

#### Section B.

- who has distinguished [himself/herself] by <deeds the recipient has done>,
- who has laboured long and hard in Our Lands,
- who has made [himself/herself] worthy of advancement by <deeds the recipient has done>,
- who has distinguished [himself/herself] by <deeds the recipient has done>,
- having greatly improved the lot of Our subjects by <deeds the recipient has done>,
- having given greatly and unstintingly of [his/her] skills and energies for <deeds the recipient has done>,

- or -

*Choose appropriate words (options shown in <>) to form one complete sentence.*

- Wherefore We not only by the common renown but also

<by the report and testimony of our counselors>

<by our own certain knowledge

are <plainly> <truly>

- <advised> <certified>
- and informed that <recipient>

<has long used [himself/herself] in feats of arms and good works>

<has long pursued feats of arms and deeds of virtue>

<has long pursued good works and deeds of virtue>

- and <in all [his/her] affairs> has borne [himself /herself] worthily
- <and governed [himself/herself] honorably> <and discreetly>
- We find [he/she] is
- <well deserved> <is worthy>
- to be
- <admitted> <accepted> <renowned> <numbered>
- and received into the <number and> company of gentles.

### Disposition:

- ...are minded to make [him/her] a <Companion/Member> of <Order>...
- ...are minded to create [him/her] a...
- ...are pleased to bestow upon [him/her]/<recipient>...
- ...wish to recognize [him/her]/<recipient> as a <Companion/Member> of...
- ...are pleased to bestow upon <recipient> the right to style [himself/herself] as a <Companion/Member> of...
- ...do publicly commend [him/her] and do hereby prefer and create [him/her]/<recipient> to the <Order>...

### Corroboration and Date:

Choose one from each of the sections (A and B) of the options below:

#### Section A.

- Given
- Awarded
- Given by Us
- Given under/by Our Hand(s)
- Done under/by Our Hand(s)
- Awarded by Us
- By Our Hand(s)
- All this we do confirm by Our hands
- In witness whereof have We set Our Hand(s)
- In testimony whereof We have set Our Hand(s)
- In witness of the same, We have set Our Hand(s)

After Section A, you can add one of the following:

- And set hereunto Our seal
- In Our Barony of the Sacred Stone at <event>

Section B.

- on this <Date> day of <Month>
- in the <Society year in Roman numerals> Year of the Society... ]
- Anno Societatis <Society year in Roman numerals>
- A.S. <Society year in Roman numerals>

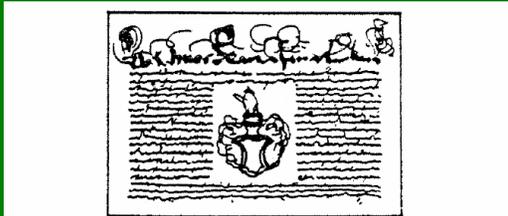
After Section B, you can add a modern era notation (this is completely optional and some Coronet(s) prefer not to use a modern era notation:

- <modern year> Gregorian.
- <modern year> in the Common Era.
- <modern year> in the common reckoning of years.
- <modern year> of the Common Era.
- the <modern year> year of the Gregorian calendar.

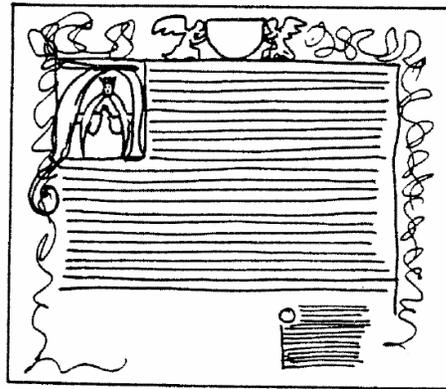


# Scroll Layouts

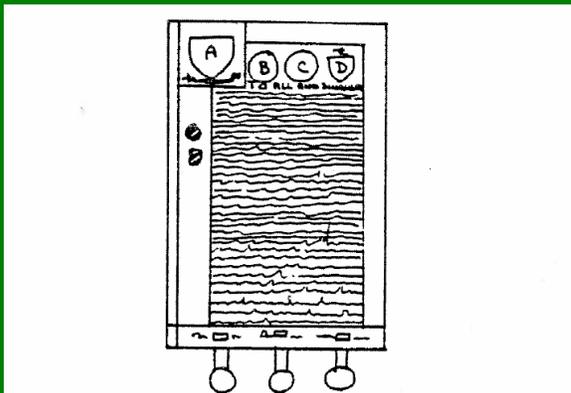
- Some period examples of scroll layouts. These are taken from *Complete Anachronist #60: An Encheiridion – The Education of a Scribe*. Per the guidelines listed in *The Complete Anachronist*, this information is used strictly for the edification of the members of the Society for Creative Anachronism and like-minded people throughout the Known World.



Extract of Matriculation for Katherine Forbes, 3 June 1561. Danish copy of the original granted by Lord Lyon. The bottom of the scroll may or may not be in the photo, so unable to tell if any seal, signature, or turned up edge exists. The arms are shown in the center. The sole decoration is the flourished first line.

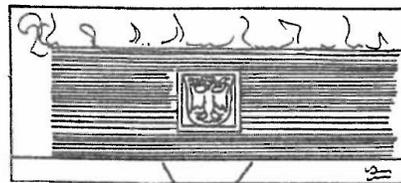


Grant of Arms to the Worshipful Company of Drapers, 10 March 1439. Grant in French. The grant is framed by decorated borders and in the initial is depicted the Virgin of Mercy crowned as Queen of Heaven; at the top is a shield with the Company's arms, supported by two kneeling angels. Seal of Sir William Bruges, Garter King of Arms, in red wax, is appended. This charter is not only the earliest grant to a City company, but also the oldest known surviving English patent of arms. Size: 460mm x 522mm (about 17¼" x 19½").

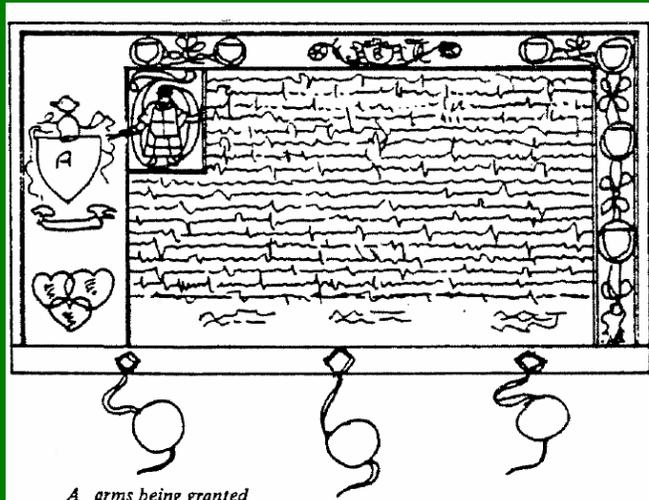


- A arms being granted
- B arms of the Earl Marshal
- C arms of Great Britain
- D arms of the College of Arms
- \* badges

Grant of Arms to Shropshire, 1896. Also quite similar is the Grant of Arms to Ross-of-Bladenberg, 1800. The position of a large initial is the place for the arms being granted, with the badges shown in the margin below. The arms signifying the powers granting these arms are shown at the top. All is enclosed in a single line that marks out the margins. The bottom is folded up, with three ribbons from the folded edge, and signed on the folded part by the three Kings of Arms, with their seals attached to the ribbons.



Grant of Augmentation of Arms to Vienna, 12 August 1461. Granted and signed by Emperor Frederick III. The bottom is folded up once, string threaded through for the seal, and that hung below. The arms are centered in the text within a square. The only decoration is the flourish on the top line of writing. The signature is on the turned-up portion of the parchment. Size: not given.



- A arms being granted
- B arms of Great Britain
- other shields refer to his family
- badges being granted

Grant to Sir Nicholas Bacon, 27 February, 1568/9. The lower edge is turned up once, cord attached in a four- or five-sided figure that ends on the back side. Braided cord attached to seal. Initials of artist(?) lower right. The initial letter encloses a picture of Garter in crown and tabard, pointing to arms. Size: 365mm x 650mm (about 13¾" x 24½").



## Finishing the Scroll & Delivering Your Scroll

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The text is lettered, the designs are all painted, the corrections have been made, the gold is filled in and outlined, the very last little tiny dots of white in the decorated capitals have been carefully and lovingly applied, and the excess paper around the edge, if any, has been trimmed to aesthetically perfect margins. The scroll is finished, and you're just bursting with pride over your work. Well, now what?

Always make sure you remember to sign your work. After all, you'll want people to know who did the scroll. After all those hours of work, your modesty and humbleness notwithstanding, you do deserve some recognition. Even if you truly don't want any recognition, it is common courtesy to let the recipient of the scroll know who made it for them. If you wish to remain anonymous in Court, please give the Herald a note saying that the scribe wishes to remain anonymous. On the front of your work, discretely sign, mark, or initial the work (try making your mark look like it's an integral part of the design.) Maker's marks can consist of anything from an initial, to a stylized drawing. On the back, along the top left edge, sign your full SCA name (and mundane name, and date, and whatever strange and unusual interesting things you want to say about yourself, etc.). This is where the heralds look when they want to announce in court who made the scroll. Make sure your name is readable; don't necessarily sign it with a calligraphy pen.

A note about signing on the back: Over the years (depending on the paper, the ink, conditions, etc.), the ink used to sign the scroll may eventually creep through the paper and be visible from the front. Although this is a characteristic of medieval manuscripts today due to their great age; it is obviously not desirable on a new scroll. To minimize this occurrence, make sure you sign very close to the top edge where it would be hidden by a mat or the edge of a frame), or sign on the portion of the back which is covered by paint on the front. Signing with a pencil may be the best solution to this, as there is no chance of it bleeding through the paper.

No matter how legible your calligraphy may be, it is difficult for heralds to read scrolls in the flickering light of a candle. To make their job a little easier, it is always polite to include a copy of the complete text of your scroll, including the names, recipient's blazon (if included) and date. Type it in a reasonably large font, so that it will be possible for the herald to read in less than optimal conditions, and attach it to the back of the scroll using a low-adhesive tape, such as Scotch Post-It tape (comes on a blue roll, look for it at office supply stores) or drafting tape (available at most art stores). This tape can be easily removed from the scroll with no damage to the paper, but will keep your text from getting misplaced. Remember that the typed copy of

the scroll text is confidential until after the award is given, and should be kept out of sight of those not involved with making or presenting the scroll.

Now that you have signed it, and before you give it away, make some kind of copy of it. If you've got a camera, take it outside and have someone hold it while you take several pictures of it. Better yet, take it down to your local copier and get a color photocopy of it: the miracles of high-technology... an 11x17 color copy will cost around \$2. Even a black and white photocopy of a scroll is useful: being the exact size of the original, it tells you how big your text was, how complex your illumination turned out, and other useful things you might want to look back on. A copy of your scroll is a record of your achievements and failures in calligraphy and illumination. By studying it, you will know what things worked, and what mistakes shouldn't be repeated in your next project.

Once the scroll is completed and signed place the scroll in a flat scroll case. Enclosing the scroll between stiff boards such as foam-core works. You might, as a nice gesture, take the scroll to a framing shop and have it matted. A mat doesn't cost very much (around \$6 for a 16x20 mat with an 11x14 opening), and it really makes your scroll look professional. Just make sure that if you're not going to frame the matted scroll as well, get a mat that is a standard frame size. Custom-framing a weird sized matted picture can be a bit expensive, and the recipient may not be in a financial position to afford it. Now you are responsible for getting the scroll to the event where it will be given. Remember that scrolls are confidential until their awards are given. Seal them and either take them yourself, mail them, or send them with someone who can be trusted. When in doubt, ask the Baronial Herald or their representative for advice as to how to get scrolls safely to an event.

# Restrictions

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Please avoid the use of reserved charges in your illuminations, unless the recipient is allowed to have that charge by virtue of their achievements. Some reserved charges include:

Charge	Achievement Needed
Coronet	Court, Landed, or Retired Baronage
Black Helm (with torse and mantling)	Grant-Level Award
Silver Helm (with torse and mantling)	Peerage
Gold Helm (with torse and mantling)	Royal Peerage
Any Crest or Supporter	Peerage (or specifically awarded)
Chapeau or Pelican (as a crest or supporter)	Pelican
Laurel Wreath (any color)	Laurel
White Belt or Ribbons	Knight or Master-at-Arms
Chain	Knight
Chaplet of Roses	Order of the Rose

Also, avoid any use of the word "Grant" in scroll texts, unless the scroll is for a Grant of Arms level award.

# Annotated Resources

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Beginning scribes, do not fear! You need not own ALL these books; almost no one does. These are merely suggestions for resources you might want to pick up as you go. Also remember that you can inter-library loan those books that you do not have available in your local library.

Information included here was gathered primarily from online sources (like Amazon.com), other scribal handbooks and personal experience.

<b>Title:</b>	The Anjou Bible: A Royal Manuscript Revealed		
<b>Editors:</b>	J. Van der Stock & L. Watteeuw		
<b>Publisher:</b>	Peeters Publishers	<b>ISBN-10:</b>	9042924454
<p>The Anjou Bible is a superbly illuminated manuscript created at the unruly Royal Court of Naples in the turbulent fourteenth century. Power, intrigue, gold, a couple of shadowy figures and several exceptionally talented artists make for an explosive mix. During the first half of the fourteenth century, Central and Southern Europe were governed by the successful dynasty of Anjou, which continued to expand its territories and boasted artists like Giotto, Boccaccio and Petrarch. In 1328, after the death of her father, Joanna of Anjou became the official heir to the prosperous house of the kings of Naples and Sicily. Several years later her grandfather, Robert I, gave Joanna and her young Hungarian fiance Andrew a precious gift. That gift was a book which became known as the Anjou Bible, a manuscript that is priceless from a historical and art-historical point of view. In addition to Bible texts and magnificent miniatures, it contains a wealth of historical information about the Kingdom of Anjou and the book's origins.</p>			

<b>Title:</b>	The Art of Calligraphy: A Practical Guide to the Skills and Techniques		
<b>Author:</b>	David Harris		
<b>Publisher:</b>	DK Adult	<b>ISBN-10:</b>	0756613043
<p>Whether you want to personalize stationery or enhance other special gifts and objects, <i>The Art of Calligraphy</i> helps you choose equipment, from brushes, pens, pencils, papers, to inks, and then shows exactly how to produce every letter of the alphabet in a number of different scripts.</p>			

<b>Title:</b>	The Art of Heraldry: An Encyclopaedia of Armory		
<b>Author:</b>	Arthur Charles Fox-Davies		
<b>Publisher:</b>	Bloomsbury Books	<b>ISBN-10:</b>	0906223342
<p>A primer of heraldry. The book belongs in the library of anyone interested in heraldry, but it is not the be-all or end-all book some claim it to be. It provides a good sense of what is 'proper' heraldic practice in the British College of Arms and has commentary on the differences in practice between the English and the Scots, and explains how armory has changed over time. However, it barely acknowledges the existence of other heraldic systems and provides little information as to how they differ from the British.</p>			

<b>Title:</b>	The Art of Illumination		
<b>Author:</b>	Patricia Carter		
<b>Publisher:</b>	Search Press	<b>ISBN-10:</b>	1844483851
<p>Pulling together only the best projects from this bestselling author's three previous books on illumination, this compendium instructs designers on a range of exquisite designs in watercolor and gouache to enhance calligraphy, texts, and a host of other decorative items. Employing timeless techniques to more than 60 design ideas, these projects draw their inspiration from classic manuscripts and texts.</p>			

<b>Title:</b>	The Art of Illumination: An Anthology of Manuscripts from the Sixth to the Sixteenth Century		
<b>Author:</b>	Paolo d'Ancona		
<b>Publisher:</b>	Phaidon	<b>ISBN-10:</b>	0714813508

A beautifully illustrated survey of illuminated manuscripts from late classical antiquity to the Renaissance. The volume begins with a quick overview of the period, referring the reader to specific plates. These 145 full-page reproductions are followed by notes discussing the manuscripts and the specific examples depicted. Includes bibliographic references.

<b>Title:</b>	The Art of Illumination: The Limbourg Brothers and the "Belles Heures" of Jean de France, Duc de Berry		
<b>Author:</b>	Timothy B. Husband		
<b>Publisher:</b>	Metropolitan Museum of Art	<b>ISBN-10:</b>	0300136714
<p>One of the most lavishly illustrated codices of the Middle Ages, the Belles Heures (1405–1408/9) is the only manuscript executed in its entirety by the famed Limbourg brothers. Commissioned by its magisterial patron, Jean de France, duc de Berry, this richly illuminated Book of Hours, intended for private devotion and now housed in The Cloisters at the Metropolitan Museum, counted among the duke's large collection of prized possessions. The luminous scenes depicting the legends of the saints, the Hours of the Virgin, and the like, many with elaborately designed borders, exemplify the transcendent splendor of the Limbourg brothers' talents.</p>			

<b>Title:</b>	The Artist's Handbook of Materials and Techniques		
<b>Author:</b>	Ralph Mayer		
<b>Publisher:</b>	Viking Penguin	<b>ISBN-10:</b>	0571116930
<p>This is pretty much the artist's canonical resource for pigments and basic techniques. Each pigment commercially available to artists is listed in this book with information about their historical provenance and what the modern equivalent pigment designators are.</p>			

<b>Title:</b>	Beasts in Heraldry		
<b>Author:</b>	Marie Angel		
<b>Publisher:</b>	S. Greene Press	<b>ISBN-10:</b>	0828902135
<p>An attractive volume on the history of the use of animals in genealogical heraldry.</p>			

<b>Title:</b>	The Belles Heures of Jean, Duke of Berry		
<b>Author:</b>	Millard Meiss & Elizabeth H. Beatson		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807607509
<p>The Belles Heures (Book of Hours) of the Duke of Berry (southern France), in private possession until 1954, is much less well known than the 'Tres Riches Heures.' Also, painted (illuminated) by three Limbourg Brothers, The Belles Heures contains superlative qualities no longer visible in its famous successor.</p>			

<b>Title:</b>	The Bible of Illuminated Letters: A Treasury of Decorative Calligraphy		
<b>Author:</b>	Margaret Morgan		
<b>Publisher:</b>	Barron's Educational Series	<b>ISBN-10:</b>	0764158201
<p>The ancient art of illuminating manuscripts is currently attracting many new enthusiasts among artists, art students, and lovers of calligraphy. The Bible of Illuminated Letters is a volume they'll all want to add to their collections. It presents step-by-step instructions for recreating twelve illuminated alphabets. Among them are Celtic, Saxon, Gothic, Romanesque, Modern Revival, and seven more, including several modern scripts. Detailed diagrams instruct on creating upper- and lower-case letters, as well as on ways for designing borders and decorations. More ambitious students can also follow clear directions for gilding as was originally done in medieval European monasteries. Readers and students of illumination who open this book will find: a history of illumination; required tools, techniques, and materials for illuminating; instruction in layout and design; and steps to follow in order to create 12 alphabet styles. This beautiful book also features a picture gallery of outstanding historical and contemporary illuminated letters, as well as a glossary and index. More than 400 inspiring color illustrations in total.</p>			

<b>Title:</b>	Bibles and Bestiaries: A Guide to Illuminated Manuscripts		
<b>Author:</b>	Elizabeth B. Wilson		
<b>Publisher:</b>	Farrar, Straus and Giroux	<b>ISBN-10:</b>	0374306850

This finely wrought volume illuminates the power of words and pictures on paper (or velum) to inform, to influence ideas, and to stir emotions. Using the extensive collection of manuscripts in the Pierpont Morgan Library, Wilson demonstrates the many ways that writers and artists recorded the major concerns of their day. Of special interest for modern minds is the impressive demonstration of the artistic importance of what, too often, is called the "minor art" of illuminated manuscripts. Using examples from Europe as well as Persian and Arabic works, the author shows the aesthetic content of the calligraphy, decorations, pictures, and their design. She makes a fine case for considering them major art objects.

<b>Title:</b>	Black Letter Primer: An Introduction to Gothic Alphabets		
<b>Author:</b>	Paul Shaw		
<b>Publisher:</b>	Taplinger Publishing	<b>ISBN-10:</b>	080080810X
A manual of calligraphy that gives instructions for mastering a variety of Gothic alphabets.			

<b>Title:</b>	The Book of Durrow: A Medieval Masterpiece at Trinity College Dublin		
<b>Author:</b>	Bernard Meehan		
<b>Publisher:</b>	Town House	<b>ISBN-10:</b>	1570980535
The Book of Durrow (Dublin, Trinity College Library, MS A. 4. 5. (57)) is a 7th-century illuminated manuscript gospel book in the Insular style. It was probably created between 650 and 700, in either Durrow or Northumbria in Northern England, where Lindisfarne or Durham would be the likely candidates, or on the island of Iona in the Scottish Inner Hebrides. The subject has been intensely debated by scholars for many decades, but without any common consensus emerging. Like the Book of Kells, if it was not always in Ireland it was taken there, perhaps by monks fleeing the Viking attacks on Britain, and was certainly at Durrow Abbey by 916.			

<b>Title:</b>	Books of Hours		
<b>Publisher:</b>	Phaidon Press	<b>ISBN-10:</b>	0714834645
Originally an addition to the end of the "Psalter" or "Book of Psalms", the first separate "Book of Hours" known in England was attributed to the artist William de Brailes between 1230 and 1260. By the end of the 13th century the "Book of Hours" had become a favourite prayerbook of ordinary people throughout Western Europe and in the years that followed its popularity spread. Often small and highly decorated, these books provide an insight into the daily life of the Middle Ages. This book brings together examples, many of them reproduced in their original size. The pages are grouped in their standard sections and positioned in the order in which they would have appeared in a traditional "Book of Hours". Short texts provide an explanation of the scenes depicted and the significance of the various prayers and devotions.			

<b>Title:</b>	Book Of Hours		
<b>Author:</b>	John Harthan		
<b>Publisher:</b>	Random House Value Publishing	<b>ISBN-10:</b>	0517369443
John Harthan's "The Book of Hours" is a survey of thirty-four such museum treasures dating from c. 1300 to 1508, including 'pictures' from each, with an account of its origins and an analysis of the techniques employed by the illuminators. The brilliance of colors and sophistication of perspective in some of these miniatures will astound you, and once you look at The Black Hours of Charles the Rash and other 'experimental' efforts of illumination, you'll never again see computer art as something utterly new and different.			

<b>Title:</b>	Book of Hours: Illuminations by Simon Marmion		
<b>Author:</b>	Simon Marmion		
<b>Publisher:</b>	Huntington Library Press	<b>ISBN-10:</b>	0873282116
This book reproduces seventeen jewel-like miniature paintings by Simon Marmion from one of the finest Books of Hours in the Huntington Library's collections. Marmion, one of the most accomplished illuminators of the fifteenth century, produced this example sometime between 1450 and 1475. The French manuscript Book of Hours displays a number of scenes from the life of the Virgin Mary. The book's introduction discusses the history and meaning of Books of Hours, both as books of devotion and as works of art.			

<b>Title:</b>	The Book of Kells		
<b>Author:</b>	Sir Edward Sullivan		

<b>Publisher:</b>	Studio Publications	<b>ISBN-10:</b>	1851701966
<p>The Book of Kells (Irish: Leabhar Cheanannais) (Dublin, Trinity College Library, MS A. I. (58), sometimes known as the Book of Columba) is an illuminated manuscript Gospel book in Latin, containing the four Gospels of the New Testament together with various prefatory texts and tables. It was created by Celtic monks ca. 800 or slightly earlier. The text of the Gospels is largely drawn from the Vulgate, although it also includes several passages drawn from the earlier versions of the Bible known as the Vetus Latina. It is a masterwork of Western calligraphy and represents the pinnacle of Insular illumination. It is also widely regarded as Ireland's finest national treasure.</p>			

<b>Title:</b>	Borders for Calligraphy: How to Design a Decorated Page		
<b>Author:</b>	Margaret Shepherd		
<b>Publisher:</b>	Macmillan	<b>ISBN-10:</b>	002029560X
<p>This is very good for the beginner, but if you illuminate or calligraphy on a regular basis, this book may be a bit boring. Does teach a lot of the basics.</p>			

<b>Title:</b>	Boutell's Heraldry		
<b>Author:</b>	Charles Boutell		
<b>Publisher:</b>	Warne	<b>ISBN-10:</b>	0723230935
<p>Originally published by Charles Boutell in 1863 as "Boutell's Manual of Heraldry", it has gone through a number of revisions with the latest being of 1983 by J.P. Brooke-Little, Clarenceux King of Arms. For almost 150 years, it has been the standard reference book for heraldry worldwide in general and English heraldry in particular. The detailed descriptions of the rules surrounding heraldry from tinctures to supporters to crest coronets to badges to pennons are of immense value to the student of heraldry.</p>			

<b>Title:</b>	A Brief Encyclopedia of the Materials and Techniques of Manuscript Illumination in Europe Before 1650 AD		
<b>Author:</b>	Robert A. Trump		
<b>Publisher:</b>	Potboiler Press	<b>ISBN-10:</b>	0939329018
<p>With its alphabetically-arranged entries, this pamphlet is especially helpful when you come across in another book an unfamiliar term that the author doesn't bother defining.</p>			

<b>Title:</b>	The Calligrapher's Bible: 100 Complete Alphabets and How to Draw Them		
<b>Author:</b>	David Harris		
<b>Publisher:</b>	Barron's Educational Series	<b>ISBN-10:</b>	0764156152
<p>Both hobbyists and students of design will value this easy-to-use self-teaching book. Each of its 100 sections shows a complete A-to-Z calligraphy alphabet, with lessons on correct pen strokes and advice on avoiding errors. Beginners will find sound basic instruction, while experienced calligraphers can extend their repertoire with letter styles that range from classic Roman to clean and elegant contemporary styles. In addition to analysis of each alphabet's features, the book's detailed instruction provides information on: tools and materials, layout basics, numerals and punctuation, illumination and ornamentation, tips for the left-handed calligrapher and more. Readers will also find examples by master calligraphers from past eras. This book's spiral binding ensures that pages lay flat when opened, allowing calligraphers to study and copy each pen stroke with ease. The Calligrapher's Bible is printed in color and features more than 350 illustrations.</p>			

<b>Title:</b>	The Calligrapher's Handbook		
<b>Author:</b>	Heather Child		
<b>Publisher:</b>	Taplinger Publishing Company	<b>ISBN-10:</b>	0800811984
<p>This is probably the essential reference for calligraphers wanting to move beyond writing on paper and with randomly purchased inks. Most books on calligraphy technique are largely devoted to lettering guides and some minimal instruction on materials. Not this one! The book contains a series of chapters written by acknowledged experts in the field. This book is about gilding described in more detail, about cutting quills, about binding books, about preparing vellum. In short, about all those lovely calligraphy materials and techniques so often described in aggravating inadequacy in so many calligraphic how-to's.</p>			

<b>Title:</b>	Calligraphic Lettering with Wide Pen and Brush		
<b>Author:</b>	Ralph Douglass		
<b>Publisher:</b>	Watson-Guption	<b>ISBN-10:</b>	0823005518
<p>This hard-back, spiral-bound work has a plethora of alphabets for the beginning adult scribe to learn. Many classic examples from art history, and adequate detail from the author are available to guide the willing penman. One who will devote time and self-discipline for serious practice will find this work an able guide to learning classic letter formations.</p>			

<b>Title:</b>	Calligraphy: The Art of Written Forms		
<b>Author:</b>	Donald M. Anderson		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486272125
<p>One of the most widely read and consulted texts on calligraphy ever written. History, theory, materials and techniques of calligraphy, typography and constructed letters. Over 500 illustrations and an exhaustive bibliography of scholarly and technical references.</p>			

<b>Title:</b>	Calligraphy and Illumination: A History and Practical Guide		
<b>Author:</b>	Patricia Lovett		
<b>Publisher:</b>	Harry N. Abrams	<b>ISBN-10:</b>	0810941198
<p>Illuminated manuscripts provide a rich source of inspiration for today's calligraphers, artists, and graphic designers. Patricia Lovett, a professional calligrapher and expert on the medieval book arts, looks at the history of calligraphy and illumination, explores the use of gold in miniatures and highlighting, and then shows how to create a variety of projects ranging from the simple to the technically advanced. The step-by-step directions provide ideas for creating letter shapes and page layouts and instructions on how to design and paint a coat of arms. Exquisite illuminated manuscripts from the British Library and other sources illustrate the text, and a detailed reference section provides help in selecting papers and brushes, mixing colors, and preparing and stretching vellum. With special chapters written by experts in the fields of calligraphy, illumination, and heraldry, and clear instructions throughout, this colorful volume is a treasure trove.</p>			

<b>Title:</b>	Carolingian Painting		
<b>Author:</b>	Florentine Mutherich & Joachim E. Gaehde		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807608521
<p>Excellent color examples and commentary on manuscript paintings from the Carolingian era 786-987C.E.</p>			

<b>Title:</b>	Celtic and Anglo-Saxon Painting: Book Illumination in the British Isles, 600-800		
<b>Author:</b>	Carl Nordenfalk		
<b>Publisher:</b>	Chatto & Windus	<b>ISBN-10:</b>	0701122420
<p>This book features forty eight color plates that are reproduced in high quality paper from original manuscripts from the seventh and centuries. The author, Carl Nordenfalk, provides a historical background and commentary on each of the plates. The author's style of writing lends itself well to one not overly knowledgeable of the subject matter. The manuscripts are taken from the Gospel Books which were richly ornate, having almost talismanic qualities having been produced in the native art style of the Celts and Anglo-Saxons as the Christian missionaries were proselytizing in the British Isles.</p>			

<b>Title:</b>	Celtic Art: The Methods of Construction		
<b>Author:</b>	George Bain		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0880297832
<p>This unique volume clearly demonstrates simple geometric techniques for making intricate knots, interlacings, spirals, Kelltype initials, human and animal figures in distinctive Celtic style.</p>			

<b>Title:</b>	Celtic Design: A Beginner's Manual		
<b>Author:</b>	Aidan Meehan		

<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	0500276293
A study in the Celtic Design series of all the simplest forms of Celtic design, with instructions on how to draw and decorate letters in an authentic Celtic style as well as how to create illuminated manuscript pages.			

<b>Title:</b>	Celtic Design: A Sourcebook of Patterns and Motifs		
<b>Author:</b>	Iain Zaczek		
<b>Publisher:</b>	Studio Editions	<b>ISBN-10:</b>	0517121786
Sourcebook with illuminated letters, running knotwork and key patterns, etc. Good for black and white outline examples from period sources.			

<b>Title:</b>	Celtic Design: Animal Patterns		
<b>Author:</b>	Aidan Meehan		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	0500276625
Part of a series, Meehan describes how to draw Celtic-style animals based on examples from the Lindesfarne Gospels, the Book of Kells and other early sources.			

<b>Title:</b>	Celtic Design: Illuminated Letters		
<b>Author:</b>	Aidan Meehan		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	0500276854
The step-by-step instructions provide an invaluable resource for artists, designers, and craftspeople—a unique blend of history, anecdote, and practical instruction that recreates the schooling of the Celtic illuminator. Fully illustrated with examples throughout.			

<b>Title:</b>	Celtic Design: Knotwork		
<b>Author:</b>	Aidan Meehan		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	0500276307
Knotwork and plaitwork are examined in detail against the sacred background from which they sprang, and illustrations of motifs taken from famous brooches and carvings show how Celtic knots can be adapted for all manner craftwork.			

<b>Title:</b>	Celtic Design: Spiral Patterns		
<b>Author:</b>	Aidan Meehan		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	0500277052
The oldest and most characteristically Celtic type of design, spiral patterns illustrate vividly the continuity between pagan and Christian Celtic art. Spirals are a constant presence, from the art of Late Stone Age Central Europe, through megalithic temple sculptures, the La Tene bronzes of the Gauls and Britons, and Pictish jewels, to the marvellous system of Celtic art's golden age in the early middle ages. Aidan Meehan gives detailed practical advice on how to adapt that living tradition to the demands of modern craft and design, with the aid of abundant illustrations.			

<b>Title:</b>	Celtic Design: The Dragon and the Griffin		
<b>Author:</b>	Aidan Meehan		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	031612950X
The designs and patterns of the Celts, expressed in their metalwork, stonework and jewelry, and continued in the manuscript illumination of Celtic Christianity, are an art form whose legacy has fascinated both Celtic and non-Celtic peoples for centuries. This book adds to the series of practical, step-by-step guides on Celtic design for designers and craftspeople. It studies the intricate dragon and griffin patterns that form the basis of the distinctive style of art that arose after the Viking's invasion of Ireland around 850 AD.			

<b>Title:</b>	Celtic Design: The Tree of Life		
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<b>Author:</b>	Aidan Meehan		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	050027827X
<p>This book adds to the series of practical, step-by-step guides on Celtic design for designers and craftspeople. The tree of life is one of the most popular and enduring motifs in Celtic art, found on Pictish sculpted stone slabs, Celtic and Northumbrian crosses and illuminated manuscripts. This book explores the symbolism and history of the motif and demonstrates its versatility as a design today. Illustrated throughout with examples.</p>			

<b>Title:</b>	Celtic Knotwork		
<b>Author:</b>	Iain Bain		
<b>Publisher:</b>	Sterling Pub Co Inc	<b>ISBN-10:</b>	0806986387
<p>The ancient art of Celtic knotwork in stone, jewelry and metal explained for today's artists, craftsmen and all those interested in history.</p>			

<b>Title:</b>	Codex Manesse: Die Miniaturen der Große Heidelberger Liederhandschrift		
<b>Publisher:</b>	Insel	<b>ISBN-10:</b>	3458143858
<p>The Codex Manesse, Manesse Codex, or Große Heidelberger Liederhandschrift is a Liederhandschrift (medieval songbook), the single most comprehensive source of Middle High German Minnesang poetry, written and illustrated between ca. 1304 when the main part was completed, and ca. 1340 with the addenda.</p>			

<b>Title:</b>	The Compleat Anachronist: A Critical History of Illumination in Gaul and France (Issue 10)		
<b>Author:</b>	Merewyn Sigurdottir		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ASIN:</b>	B0007BTFVC
<p>Available through the SCA Marketplace.</p>			

<b>Title:</b>	The Compleat Anachronist: A Palette of Period Pigments (Issue 43)		
<b>Author:</b>	Megan ni Laine de Belle Rive		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ISBN-10:</b>	No ISBN
<p>Available through the SCA Marketplace.</p>			

<b>Title:</b>	The Compleat Anachronist: A Primer in Calligraphy and Illumination (Issue 47)		
<b>Author:</b>	William de Corbie		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ISBN-10:</b>	No ISBN
<p>Available through the SCA Marketplace.</p>			

<b>Title:</b>	The Compleat Anachronist: An Encheiridion: The Education of a Scribe (Issue 61)		
<b>Author:</b>	Eowyn Amberdrake		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ASIN:</b>	B00125X6HQ
<p>Available through the SCA Marketplace.</p>			

<b>Title:</b>	The Compleat Anachronist: A Few Minutes on Books of Hours: An Initial Inquiry (Issue 105)		
<b>Author:</b>	Percival Winnett Kempe		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ISBN-10:</b>	No ISBN
<p>Available through the SCA Marketplace.</p>			

<b>Title:</b>	The Complete Calligrapher		
<b>Author:</b>	Frederick Wong		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	048640711X
<p>Noted expert's profusely illustrated guide presents calligraphy as a rich and complex discipline that combines lettering and design to produce a complete work of art. Full discussion of wide variety of lettering styles, setting up and equipping a studio, production methods, much more. 160 black-and-white illustrations. 8 color plates.</p>			

<b>Title:</b>	The Complete Calligrapher: A Comprehensive Guide from Basic Techniques to Inspirational Alphabets		
<b>Author:</b>	Emma Callery		
<b>Publisher:</b>	Barnes & Noble	<b>ISBN-10:</b>	0760719330
<p>A beginner's guide to the art of calligraphy offers step-by-step instructions for mastering the essential techniques of calligraphy, as well as fifty beautiful alphabets.</p>			

<b>Title:</b>	A Complete Guide to Heraldry		
<b>Author:</b>	Arthur Charles Fox-Davies		
<b>Publisher:</b>	Amberg Press	<b>ISBN-10:</b>	1443757195
<p>Several different editions of this work are available. Relatively easy to find, and has plenty of illustrations of Victorian-style heraldic charges. Usually regarded as a very good resource.</p>			

<b>Title:</b>	The Craftsman's Handbook: "Il Libro dell' Arte"		
<b>Author:</b>	Cennino d'Andrea Cennini		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	048620054X
<p>Fifteenth-century handbook, written by a working artist of the day, reveals secrets and techniques of the masters in drawing, oil painting, frescoes, panel painting, gilding, casting, more. Direct link to artists of the Middle Ages. Translation and Introduction by D. V. Thompson.</p>			

<b>Title:</b>	Crossed Quills		
<b>Author:</b>	Multiple authors (Irregularly published journal of calligraphy and illumination)		
<b>Publisher:</b>	Folump Enterprises	<b>ISSN:</b>	088-7810
<p>Not available as an eBook, but sets and individual issues can be purchased from <a href="http://www.folump.com/">http://www.folump.com/</a>.</p>			

<b>Title:</b>	The Decorated Letter		
<b>Author:</b>	Jonathan J. G. Alexander		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807608955
<p>This book is an anthology of decorated letters to be found in European manuscripts from the fourth to the fifteenth century.</p>			

<b>Title:</b>	A Dictionary of Heraldry		
<b>Author:</b>	Stephen Frair		
<b>Publisher:</b>	Harmony Books	<b>ISBN-10:</b>	5550241013
<p>This book is a dictionary, containing definitions of attributes (special features of a charge: beak, tongue, claws, etc...) and attitudes (body position of a charge) of heraldic charges, and how to blazon and emblazon armorial bearings. In a two color plate, the author walks the reader through the blazon (and emblazon) of arms so that the reader can see the order of precedence.</p>			

<b>Title:</b>	Discovering Heraldry		
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<b>Author:</b>	Jacqueline Fearn		
<b>Publisher:</b>	Shire	<b>ISBN-10:</b>	0747806608
Heraldry's unfamiliar terminology discourages people from learning more about this fascinating subject but heraldic language is essential for the precise description of a coat of arms. This book provides a gentle introduction explaining terms and providing basic principles.			

<b>Title:</b>	A Display of Heraldrie		
<b>Author:</b>	John Guillim		
<b>Publisher:</b>	Theatrum Orbis Terrarum	<b>ISBN-10:</b>	9022109348
John Guillim, c.1565-1621, was an antiquarian and officer of arms at the College of Arms in London. He is, perhaps, best remembered for his monumental work A Display of Heraldry which was first published in London in 1610. Guillim was educated at Brasenose College in Oxford University. The first record of his involvement with heraldry is the Earl Marshal's warrant, dated 23 February 1604, permitting him to bear the tabard of the Portsmouth Pursuivant Extraordinary.			

<b>Title:</b>	Drawings: Holbein		
<b>Author:</b>	Frantisek Dvorak		
<b>Publisher:</b>	Book Sale	<b>ISBN-10:</b>	9990797730
Discusses the life and work of Hans Holbein the Younger, the artist most responsible for preserving in his portraits the court of King Henry VIII.			

<b>Title:</b>	Drollery Designs in Illuminated Manuscripts		
<b>Author:</b>	Muriel Parker		
<b>Publisher:</b>	Stemmer House	<b>ASIN:</b>	B008714DSE
A superb source for those of you who enjoy adding those late period beasts to the margins of your work.			

<b>Title:</b>	Dürer and His World		
<b>Author:</b>	Max Steck		
<b>Publisher:</b>	Viking Press	<b>ASIN:</b>	B002J84XWC
Gives a written and pictorial sketch of Dürer and his age, based on Durer's personal testimony and that of his contemporaries.			

<b>Title:</b>	Early Medieval Book Illumination		
<b>Author:</b>	Carl Nordenfalk		
<b>Publisher:</b>	Rizzoli	<b>ISBN-10:</b>	0847809501
Many examples (B&W and color) taken from works produced by a variety of cultures from pre-Carolingian onward. Good text covering history, theory and style.			

<b>Title:</b>	Early Medieval Designs from Britain for Artists and Craftspeople		
<b>Author:</b>	Eva Wilson		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486253406
Over 400 designs: spirals, scrolls, decorative letters, embroidery, floor tiles, more. 400-1300 a.d. Captions.			

<b>Title:</b>	Early Spanish Manuscript Illumination		
<b>Author:</b>	John Williams		
<b>Publisher:</b>	Chatto & Windus	<b>ISBN-10:</b>	0701122692
This little book contains a concise history of Visigothic manuscripts from northern Spain and dozens of eye-popping full color illuminations.			

Some are well known from other texts and some are rarer, but all show the amazing color sensibility and vivid sense of life that characterize this style of art.

<b>Title:</b>	Explicatio Formarum Litterarum: The Unfolding of Letterforms		
<b>Author:</b>	Rutherford Aris		
<b>Publisher:</b>	Calligraphy Connection	<b>ASIN:</b>	B0000EEGAE
<p>This book displays as graphically as possible the development of the forms of the Latin letters from the first to the fifteenth century. The foldout plates contain nearly 200 black &amp; white reproductions of various scripts. The text relates the development of letters to that of other arts, making comparisons that shed light on the spirit of an entire age; for example, between the evolution of gothic letters and the pointed arches in gothic cathedrals. Many other fascinating insights into medieval thought, culture &amp; history are included in the book.</p>			

<b>Title:</b>	Eyewitness: Book		
<b>Author:</b>	Karen Brookfield		
<b>Publisher:</b>	DK Children	<b>ISBN-10:</b>	0789458926
<p>Stunning full-color photographs of ancient clay tablets, pens and inks, printing presses and books offer a unique "eyewitness" view of the written word. See books written on ivory and bamboo, the handwriting of Washington and Napoleon, the earliest printed book and how Chinese calligraphers mix their ink. Learn how medieval librarians stopped people from stealing books, how manuscripts were illuminated, how to write on a clay tablet and why early printing presses had a coffin. Discover which famous inventor used mirror writing, how a bookbinder puts a book together, how the first libraries began and why the Egyptians had three different scripts, and much, much more!</p>			

<b>Title:</b>	The Farnese Hours		
<b>Author:</b>	Webster Smith		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807613908
<p>The Farnese Hours is an illuminated manuscript created by Giulio Clovio, a Croatian artist, for cardinal Alessandro Farnese in 1546. Considered the masterpiece of Clovio, the book of hours is now in the possession of the Pierpont Morgan Library in New York City. It contains religious stories (both Biblical and apocryphal), and illustrations with architectural borders and classical nudes.</p>			

<b>Title:</b>	Five Illuminated Manuscripts of Giangaleazzo Visconti		
<b>Author:</b>	Edith W. Kirsch		
<b>Publisher:</b>	Pennsylvania State University Press	<b>ISBN-10:</b>	0271007001
<p>This book stems from a Ph.D. dissertation on the Psalter-Hours of Giangaleazzo Visconti. It examines five manuscripts in terms of Giangaleazzo's "innovative activities as a manuscript collector" - that of commissioning works to commemorate major historical events. These works from the late 14th century. Unfortunately, the images that are provided as an appendix to this book are all in black and white. Commentary about the specific images is difficult to cross reference since they come in the form of footnotes, and are separated from the actual images and the images do not reference the footnotes. In general, I do not recommend this book for the average scribe, unless you have a specific interest in the Viscontis, because there is excellent biographical data.</p>			

<b>Title:</b>	French Illuminated Manuscripts in the J. Paul Getty Museum		
<b>Author:</b>	Thomas Kren		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	0892368586
<p>French Illuminated Manuscripts in the J. Paul Getty Museum introduces the public to the richness of the J. Paul Getty Museum's holdings in French manuscripts from the ninth to the eighteenth century.</p>			

<b>Title:</b>	Georgius Agricola De Re Metallica		
<b>Author:</b>	Herbert Clark Hoover & Lou Henry Hoover		
<b>Publisher:</b>	Kessinger Publishing	<b>ISBN-10:</b>	1169820034
<p>Translated from the first Latin edition of 1556 with biographical introduction, annotations and appendices upon the development of mining</p>			

methods, metallurgical processes, geology, mineralogy and mining law from the earliest times to the 16th century.

<b>Title:</b>	The Golden Age: Manuscript Painting at the Time of Jean, Duke of Berry		
<b>Author:</b>	Marcel Thomas		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807609242
Color images and commentary on various manuscripts commissioned by Jean, Duc de Berry. 14th-15th century examples from The Belles Heures, The Grandes Heures, Terence Des Ducs, and Tacuinum Sanitatis (or Medieval Health Handbook).			

<b>Title:</b>	The Golden Age of Dutch Manuscript Painting		
<b>Author:</b>	James Marrow, Anne S. Korteweg & Wilhelmina Wüstefeld		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807612286
This is a fairly focused book with a wealth of color and B&W images. It concentrates on the Dutch workshops of Delft, Haarlem, and Utrecht during the fifteenth century. The images are primarily from prayer books, books of hours, breviaries. The commentary is scholarly and provides interesting tidbits of illumination trivia (such as the Master of Cleves borrowing imagery from van Eyck).			

<b>Title:</b>	Golden Age of English Manuscript Painting: 1200-1500		
<b>Author:</b>	Richard Marks & Nigel J. Morgan		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807609714
An excellent source for a variety of color images of period English illuminations with historical commentary.			

<b>Title:</b>	The Göttingen Model Book: A Facsimile Edition and Translations of a Fifteenth-Century Illuminators' Manual		
<b>Author:</b>	Hellmut Lehmann-Haupt & Edmund Will		
<b>Publisher:</b>	University of Missouri Press	<b>ISBN-10:</b>	0826202616
A facsimile edition and translation of fifteenth-century illuminators' manual, with commentary, based in part on the studies of the late Dr. Edmund Will.			

<b>Title:</b>	Gouache for Illustration		
<b>Author:</b>	Rob Howard		
<b>Publisher:</b>	Watson-Guptill	<b>ISBN-10:</b>	0823021653
Gouache is one of the most ancient and versatile of painting mediums. Not only is gouache relied on by watercolour artists to add colour and highlights to their paintings, it is also the primary painting medium of designers, illustrators, and graphic artists. Rob Howard's "Gouache for Illustration" shows artists all the basic tools and techniques needed for handling this medium. The book also includes advanced illustrating techniques, including methods for achieving the special effects and textures that gouache is noted for, such as glass and silver. Step-by-step demonstrations are provided for all the major art and design disciplines where gouache is commonly used as the medium of choice. These range from scientific, automotive, and children's illustration to hyper-realistic fantasy art and photorealistic fine art.			

<b>Title:</b>	The Grandes Heures of Jean, Duke of Berry		
<b>Author:</b>	Marcel Thomas		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807606138
This manuscript is in itself unique: it is the largest book of hours I know of, and was famous for this as well as for its quality throughout Europe - even if few people every will have laid eyes on it. After the death of the Duke of Berry - the extraordinary bibliophile who commissioned it - it was passed through royal libraries and proudly owned as a special treasure. You can see why when leafing through this stunning facsimile reproduction.			

<b>Title:</b>	The Grimani Breviary A.D. 1520		
<b>Author:</b>	Gian Lorenzo Mellini (Translated by Simon Pleasance, Linda Packer & Geoffrey Webb)		
<b>Publisher:</b>	Overlook Press	<b>ISBN-10:</b>	0879510226
<p>In the Middle Ages a breviary was an illuminated manuscript daily devotions commissioned by only the wealthiest and most powerful. Today, The Overlook Press making the legendary Grimani Breviary available to all. While the original Grimani Breviary is safely housed in the Biblioteca Marciana in Venice, this linen-bound, facsimile edition captures all of the beauty and enchantment of this ancient manuscript. The pages are filled with full-color images of prayers and daily life in the early 16th century painstakingly drawn by the Flemish miniaturist painter Gerard Horenbout and his collaborators.</p>			

<b>Title:</b>	Handbook of Renaissance Ornament: 1290 Designs from Decorated Books		
<b>Author:</b>	Albert F. Butsch		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486219984
<p>Examples of the printer's art. Although not illumination, they can provide ideas based on Renaissance ornaments that are found in both the printed and the painted book.</p>			

<b>Title:</b>	The Hastings Hours		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	Pomegranate	<b>ISBN-10:</b>	0764900021
<p>The medieval Book of Hours was a richly decorated manual of private devotion comprised of a calendar of saints' days and eight short services in honor of the Virgin Mary. The Hastings Hours is one of the finest of these to have survived. Intimate in scale and richly decorated with miniatures from the life of Christ and of the saints, it was made in the Netherlands by expert craftsmen during the last quarter of the fifteenth century.</p>			

<b>Title:</b>	Hebrew Manuscript Painting		
<b>Author:</b>	Joseph Gutmann		
<b>Publisher:</b>	Chatto & Windus	<b>ISBN-10:</b>	0701123303
<p>A wonderful book with well-researched history and lots of color plates of Torah pages, a few ketubot (marriage contracts), alphabet pages, and some other books like a Haggadah, a scientific tract, etc. The plates show the diverse styles of Hebrew illumination and how they were influenced by the places Jews settled.</p>			

<b>Title:</b>	An Heraldic Alphabet		
<b>Author:</b>	J. P. Brooke-Little		
<b>Publisher:</b>	Robson Books	<b>ISBN-10:</b>	1861050771
<p>A most useful dictionary of heraldry and heraldic terms. Those with a casual interest in the subject will find the comprehensive descriptions helpful and will be able to acquire the language of heraldry through them. But the serious student too will find this a useful reference book' - The Times Literary Supplement Illustrated with over 300 drawings, An Heraldic Alphabet includes general chapters on such topics as the birth of heraldry. Clear, definitive and precise, An Heraldic Alphabet is the essential glossary for all students of heraldry and for those thousands of people intrigued by this engrossing subject.</p>			

<b>Title:</b>	Heraldic Design: Its Origins, Ancient Forms, and Modern Usage		
<b>Author:</b>	Hubert Allcock		
<b>Publisher:</b>	Tudor	<b>ASIN:</b>	B0006AY2S0
<p>Rich sourcebook of approximately 500 black-and-white designs traces history and meaning of the shield, symbols, crests, helmets, and blazonry, with special emphasis on such devices as beasts, monsters, human, and part-human figures. American, British, French, and Russian coats of arms are displayed, as are insignias of the clergy, state seals, and modern institutions.</p>			

<b>Title:</b>	The Heraldic Imagination		
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<b>Author:</b>	Rodney Dennys		
<b>Publisher:</b>	Clarkson Potter	<b>ASIN:</b>	0517526298
<p>A well-produced, lavishly illustrated, and yet very informative volume on the artistic aspects of heraldry and how European styles and symbolisms affected British armory. Especially interesting are the discussions of "attributed" arms, such as those of Christ and King Arthur; apparently, it was unthinkable to medieval heralds that gentlemen of such significance and rank should not be assigned official arms.</p>			

<b>Title:</b>	Heraldic Standards and Other Ensigns: Their Development and History		
<b>Author:</b>	Robert Gayre of Gayre and Nigg		
<b>Publisher:</b>	Oliver and Boyd	<b>ASIN:</b>	B0007IV3Lo
<p>This is a great armorial display reference in and of itself. If you want inspiration for armorial display, you have got to see the color plates at the end of the book! A lot of them can be found in similar forms in other books, but it is a nice reference, and it does provide dating for many types of banners and standards.</p>			

<b>Title:</b>	Heraldry		
<b>Author:</b>	Henry Bedingfeld & Peter Gwynn-Jones		
<b>Publisher:</b>	Magna Books	<b>ISBN-10:</b>	1854224336
<p>Less of a how-to book, but filled with numerous color examples of how heraldry was utilized in period - including period Grants of Arms by Letters Patent (the inspiration for our award system) and rolls of arms.</p>			

<b>Title:</b>	Heraldry		
<b>Author:</b>	Julian Franklyn		
<b>Publisher:</b>	Oak Tree Publications	<b>ISBN-10:</b>	0498066835
<p>Coats of arms, family crests, military insignia, and the like have long intrigued many people. This unique book brings to mind visions of Medieval castles, gallant knights, blushing damsels, and noble lords. Julian Franklyn presents the modern reader with a simple, concise, illustrated study of the fascinating and historic field of heraldry.</p>			

<b>Title:</b>	Heraldry: Sources, Symbols and Meaning		
<b>Author:</b>	Ottfried Neubecker		
<b>Publisher:</b>	McGraw-Hill	<b>ISBN-10:</b>	0070463085
<p>This is an excellent source book for heraldic display, the use of crests with many photographs of period sources.</p>			

<b>Title:</b>	Heraldry, Ancestry and Titles: Questions and Answers		
<b>Author:</b>	L. G. Pine		
<b>Publisher:</b>	Gramercy Press	<b>ISBN-10:</b>	0517109085
<p>Intended for the beginner, this non-threatening presentation of 161 questions and answers in 122 pages range from "Who can get a coat of arms?" and "Why do so many titles become extinct?" to "What is a Count Palatine?" (Well? Do you know?). Morganatic marriages, "of that ilk," Jacobite titles, the royal family's surname, and the difference between "dormant" and "abeyant" - all make this compulsive reading.</p>			

<b>Title:</b>	Heraldry and Floral Forms As Used in Decoration		
<b>Author:</b>	Herbert Cole		
<b>Publisher:</b>	Nabu Press	<b>ISBN-10:</b>	1177782405
<p>Intended for those interested in applied design, this book shows how heraldry and floral forms have been used in decoration. The 300 illustrations are drawn from the heraldry of various countries—from the beginnings of the art down to the eighteenth century. The text, which includes an account of the heraldic terms most frequently encountered, is concerned with a critical analysis of the examples that are illustrated.</p>			

<b>Title:</b>	Heraldry for the Designer		
<b>Author:</b>	William Metzig		
<b>Publisher:</b>	Van Nostrand Reinhold	<b>ISBN-10:</b>	0671608460
<p>William Metzig produced a book Heraldry for the Designer in 1974, expressing his heraldry in the contemporary design idiom. He discarded most of what is traditional and familiar, and with it the very qualities which attract me to it. His style looks curiously dated and sterile now.</p>			

<b>Title:</b>	The Historical Sourcebook for Scribes		
<b>Author:</b>	Michelle P. Brown & Patricia Lovett		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802047203
<p>Fourteen historical manuscripts, supported by other manuscript examples, are used to explore fifteen selected writing styles. Dr Michelle P. Brown analyses the production of the manuscripts, setting them in their historical context and relating them to the people who produced them. Patricia Lovett uses the manuscripts to analyse the letter-forms in detail, and then gives clear guidance on how to write the letters. Each section includes a calligraphic interpretation of the historic letter-form.</p>			

<b>Title:</b>	Historical Scripts: From Classical Times to the Renaissance		
<b>Author:</b>	Stan Knight		
<b>Publisher:</b>	Oak Knoll Press	<b>ISBN-10:</b>	1884718566
<p>The craft of calligraphy has a 2000-year history in the Western world. Up to the time of the Renaissance, calligraphy was the only means of preserving literature, and so, it played a vital role in the spread of learning, culture, and religion. Historical scripts were not rigidly-fixed styles; they represented the high peaks in an endlessly shifting landscape. Throughout centuries, styles of writing were continually being modified and developed in response to a multitude of influences encompassing political, religious, aesthetic, intellectual, sociological, and pragmatic changes in the ways that books were made and scripts were written. The modern calligrapher, typographer, historian, and anyone interested in western lettering and documents benefits from studying the methods, skills, and attitudes of generations of historical scribes who produced such outstanding and accomplished works for so many centuries. Revised and expanded, this book is an excellent survey of bookhands with its full-page, enlarged illustrations and solidly researched sources. It is a useful text for studying the history of manuscripts as well as the details of letter construction. This work also helps one make judgments about the technical condition of letter writing and its qualities of rhythm and movement, possible only when consulting an original manuscript. The author has gone to considerable lengths to obtain photographs that are well-focused and lit so that the tactile qualities of surfaces, ink tone, and flow are revealed. The author has chosen examples of formal writing that show a coherent and reasonably consistent relationship between methods of tool use and letter formation, making the construction of a script much easier to grasp in practice. He has also made the effort of selecting writing without idiosyncrasies of style.</p>			

<b>Title:</b>	A History of Illuminated Manuscripts		
<b>Author:</b>	Christopher De Hamel		
<b>Publisher:</b>	Phaidon Press	<b>ISBN-10:</b>	0714834521
<p>Medieval manuscripts, with their cold and painted decoration and miniatures, are counted among the great glories of Western civilization. Images from them can be seen everywhere, from greeting cards and wrapping paper to facsimiles. This text offers an introduction to the whole subject of making books, from the Dark Ages to the invention of printing and beyond. The author describes the differing circumstances in which manuscripts were created, from the earliest monastic Gospel Books to university textbooks, secular romances, Books of Hours and classical texts for humanist bibliophiles. The variety of manuscripts and their illumination is revealed, and many fundamental questions discussed - who wrote the books, what texts they contained, who read them, how they were made and what purposes they served.</p>			

<b>Title:</b>	The Holkham Bible: A Facsimile		
<b>Editor:</b>	Michelle P. Brown		
<b>Publisher:</b>	British Library	<b>ISBN-10:</b>	071230990X
<p>This celebrated medieval picture-book tells the Biblical story, with the help of illustrations of everyday 14th-century England. It is only loosely based on the Bible and includes plenty of apocryphal episodes, for example Christ 'surfing' on sunbeams as a child. The costumes, tools, weapons and buildings in the pictures give us a near documentary-style representation of many occupations in the age of Chaucer, such as dyer, smith, carpenter and midwife. This distinctive manuscript has now been carefully photographed and reproduced on special paper designed to replicate the look and feel of the original vellum. The facsimile includes Michelle's Brown's full transcript and translation of the text, and a commentary based on her unrivalled knowledge of the period.</p>			

<b>Title:</b>	The Hours of Catherine of Cleves		
<b>Editor:</b>	John Plummer		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807614920
<p>Illustrating one of the great art treasures of the world, The Hours of Catherine of Cleves is a fifteenth-century illuminated manuscript containing a series of some of the most beautiful illustrations of the Bible ever made. Many of the great scenes from the Old Testament and many more from the New Testament are included, besides the Stations of the Cross and portraits of the saints.</p>			

<b>Title:</b>	The Hours of Étienne Chevalier		
<b>Author:</b>	Jean Fouquet		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807606189
<p>The Hours of Étienne Chevalier is an illuminated book of hours commissioned by Étienne Chevalier, treasurer to king Charles VII of France, from the miniature painter and illuminator Jean Fouquet. Only 48 of its leaves with 47 miniatures survive, dispersed across seven collections in Europe and the United States of America. 40 of these illuminations are held at the Musée Condé in Château de Chantilly in France.</p>			

<b>Title:</b>	The Hours of Simon de Varie		
<b>Author:</b>	James Marrow		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	0892362847
<p>This delightful, scholarly detective story identifies and reunites parts of a late medieval manuscript by Jean Fouquet and other leading illuminators of the 15th century. The manuscript, divided centuries ago, is now at the J. Paul Getty Museum in Malibu and at The Hague. Marrow reconstructs the commissioning and later history of the manuscript as well as its original physical form, reproducing all the illuminations and a few selected text pages. An excellent introduction to the beauties and problems of this tiny art; highly recommended for general collections as well as for specialists.</p>			

<b>Title:</b>	How to Read a Coat of Arms		
<b>Author:</b>	Peter G. Summers		
<b>Publisher:</b>	National Council of Social Service for the Standing Conference for Local History	<b>ISBN-10:</b>	0719907500
<p>The term 'coat of arms' normally implies a shield, charged with heraldic devices. In its wider sense it also embraces the helm and crest, mantling, motto and other embellishments which make up a full heraldic 'achievement.' A personal Grant may include a device relating to the applicant's profession, whilst institutions and corporations have often designed devices alluding to their origin and purpose.</p>			

<b>Title:</b>	The Hunting Book of Gaston Phebus		
<b>Author:</b>	Christian De Longevialle		
<b>Publisher:</b>	Hackberry Press	<b>ISBN-10:</b>	1931040389
<p>Following a brief introduction in French by M. de Longevialle, there are just a few comments interspersed with fantastic images of hunting scenes from the famed 14th century book on hunting. Almost no description or text is needed as the images alone are instructional enough to provide most of the information needed. All the images are larger than the originals, so a wealth of detail about the actual illumination is shown.</p>			

<b>Title:</b>	The Illuminated Alphabet: An Inspirational Introduction to Creating Decorative Calligraphy		
<b>Author:</b>	Patricia Seligman & Timothy Noad		
<b>Publisher:</b>	Sterling	<b>ISBN-10:</b>	140271744X
<p>Images of beauty that will teach and inspire you to decorate your own spellbinding pages. As you gaze in astonishment through close-up reproductions of such dazzling illuminated masterpieces as the Book of Kells, as well as superb compositions of contemporary artists, you'll appreciate the infinite possibilities of the form. Try your hand and imagination at twelve classic alphabets, from Celtic and Gothic to Renaissance and Modern Revival, all carefully broken down to their components. Undertake projects that include copying intricate lettering and designs from The Lindisfarne Gospels; Emperor Henry II's Pericopes, from the 11th century; the Duc de Berry's Book of Hours; and others. Every exquisite page is a pleasure to view.</p>			

<b>Title:</b>	Illuminated Books of the Middle Ages		
<b>Author:</b>	Robert G. Calkins		
<b>Publisher:</b>	Cornell University Press	<b>ISBN-10:</b>	0801493773
Traces the development of European manuscript illumination, shows Bibles, and liturgical and devotional books, and discusses the aesthetic qualities of illuminated manuscripts.			

<b>Title:</b>	Illuminated Letter Designs in the Historiated Style of the Middle Ages		
<b>Author:</b>	Muriel Parker		
<b>Publisher:</b>	Stemmer House	<b>ISBN-10:</b>	0880450827
Here is the entire alphabet authentically illuminated in the historiated style; a term indicating that each letter is filled with miniature scenes and figures interwoven with artistry, wit and ingenuity. The period covers the two centuries just prior to the invention of the printing press, during which hand-drawn historiated letters reached the zenith of their creativity.			

<b>Title:</b>	The Illuminated Manuscript		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	Phaidon Press	<b>ISBN-10:</b>	0714824682
The British Library houses one of the world's great collections of illuminated manuscripts, and Janet Backhouse has drawn on this rich resource to make a selection of outstanding examples that span over 800 years of medieval book production. She begins with the Lindisfarne Gospels and continues with a representative cross-section that reveals the remarkable variety and richness to be found in medieval manuscripts. With a concise introductory text and informative captions, this is the perfect introduction to an endlessly fascinating subject.			

<b>Title:</b>	Illuminated Manuscripts: The Book Before Gutenberg		
<b>Author:</b>	Giulia Bologna		
<b>Publisher:</b>	Weidenfeld & Nicolson	<b>ASIN:</b>	B000LOG770
This book includes a list of "Great Libraries and Their Manuscript Treasures" and a list of illuminators with a brief history about each. It also includes a chapter on "The Book as Codex." Best of all, of course, is the color section titled "One Thousand Years of Manuscripts." Information about each plate includes not only dates and location, but its actual size and the calligraphy hand that was used.			

<b>Title:</b>	Illuminated Manuscripts: The Exquisite Art of the Medieval Masterpiece		
<b>Author:</b>	D. M. Gill		
<b>Publisher:</b>	Barnes & Noble	<b>ISBN-10:</b>	0760702829
Lovely examples of the manuscripts and a nice bit of history.			

<b>Title:</b>	Illuminated Manuscripts of Belgium and the Netherlands at the J. Paul Getty Museum		
<b>Author:</b>	Thomas Kren		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	1606060147
This is a lavishly illustrated survey of the J. Paul Getty's collection of illuminated manuscripts from Belgium and the Netherlands. During the Middle Ages, the region now occupied by Belgium and Netherlands flourished economically and artistically. While widely known as the era of Jan van Eyck - the master oil painter - the 15th and 16th centuries also witnessed the greatest flowering of the art of illumination anywhere in Europe. The region's colourful, naturalistically painted books were eagerly sought after across the continent. "Illuminated Manuscripts of Belgium & the Netherlands" is a magnificently illustrated volume that includes works by the finest and most original artists for the most discerning patrons - "The Prayer Book of Charles the Bold", illuminated by Lievin van Lathem for the Duke of Burgundy, 1469; "The Visions of Tondal" by Simon Marmion for Margaret of York, Duchess of Burgundy, 1475; "The Spinola Hours", 1510-20, considered to be one of the most important Flemish manuscripts of the 16th century; and "The Brandenburg Prayer Book", illuminated by Simon Bening for Cardinal Albrecht of Brandenburg, 1525-30.			

<b>Title:</b>	Illuminated Manuscripts of Germany and Central Europe in the J. Paul Getty Museum		
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<b>Author:</b>	Thomas Kren		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	0892369485
<p>This beautifully illustrated volume explores the richness of the J. Paul Getty Museum's holdings in German and Central European manuscripts from the ninth to the eighteenth century. This book showcases full-color reproductions of masterpieces from such works as Carolingian manuscripts of the ninth century; several sumptuously illuminated Ottonian texts from the late tenth and early eleventh centuries; two of the most celebrated examples of Romanesque illumination: the Helmarshausen Gospel book from the 1120s and the Stammheim Missal, made around 1170 for Saint Michael's monastery in Hildesheim; The Life of the Blessed Hedwig from 1353, and the only known illuminations by the Cologne painter called the Master of Saint Veronica, ca. 1400. It also illustrates many richly colored illuminations from such manuscripts as a luxury psalter made in Würzburg, dating from the mid-thirteenth century; a copy of Rudolf von Ems's Weltchronik, produced in the early fifteenth century; and chivalric and dynastic manuscripts from the sixteenth to the eighteenth centuries.</p>			

<b>Title:</b>	The Illuminated Page: Ten Centuries of Manuscript Painting in The British Library		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802043461
<p>The manuscripts featured include bestiaries, psalters, Bibles, books of hours, and medical and herbal collections that originated in workrooms as geographically diverse as the Anglo-Saxon kingdom of Northumbria and the Crusader kingdom of Jerusalem. There is also a great chronological diversity among the selected manuscripts, with examples ranging from the seventh century AD and the Lindisfarne Gospels to early Renaissance offerings.</p>			

<b>Title:</b>	Illumination: A Source Book for Modern Calligraphers		
<b>Author:</b>	Christopher Jarman		
<b>Publisher:</b>	B T Batsford Ltd	<b>ISBN-10:</b>	0852197470
<p>Modern techniques with a discussion of period pigments and many small examples of period illuminations to use as inspiration.</p>			

<b>Title:</b>	Illuminations of Heaven and Earth: The Glories of the Tres Riches Heures Du Duc De Berry		
<b>Author:</b>	Raymond Cazelles & Johannes Rathofer		
<b>Publisher:</b>	Harry N. Abrams	<b>ISBN-10:</b>	0810911280
<p>The Tres Riches Heures du Duc de Berry is today probably the most highly regarded Medieval Book of Hours. All its sumptuous miniatures are here reproduced along with enlarged details. The brief accompanying text provides a description of each scene and a summary of relevant art historical scholarship, while brief essays at the end of the volume address such topics as the life of Jean de Berry and the history of the manuscript to the present.</p>			

<b>Title:</b>	The Illuminator's Palette: A Study of Pre-Seventeenth Century Pigments for Medieval Book Art		
<b>Author:</b>	Britni Patterson		
<b>Publisher:</b>	Smashwords	<b>ISBN-13:</b>	9781476459523
<p>A concise compilation of modern research into the pigments used by medieval artists for painting various works of art. This monograph includes a list of 66 pigments along with charts showing their use throughout time, and the locations of use, describes how to mix your own paint with historically accurate binders, and explains the techniques necessary to successfully emulate the medieval artist.</p>			

<b>Title:</b>	In Introduction to Heraldry		
<b>Author:</b>	Stephen Oliver		
<b>Publisher:</b>	David & Charles Ltd.	<b>ISBN-10:</b>	0715315129
<p>Discover the fascinating subject of heraldry, a subject as alive today as it was in medieval times. This fascinating and comprehensive introduction is both scholarly written and richly illustrated with stunning full colour photographs and illustrations by the author himself. Discussed are topics such as the origins of heraldry, colours, armorial bearings and ecclesiastical heraldry. A section on modern usage brings heraldry right up to date, while the glossary is simply indispensable.</p>			

<b>Title:</b>	The Isabella Breviary		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	British Library	<b>ISBN-10:</b>	0712302697
<p>The Breviary of Queen Isabella of Castile is one of the most splendid of Flemish illuminated manuscripts, notable for the verve and originality of its miniatures. This is the first time it has been the subject of a substantial separate publication, providing comprehensive coverage of its contents and decoration. The manuscript was presented to Isabella by Francisco de Rojas, apparently to mark the occasion of the double marriage of her son and daughter to the children of Maximilian, King of the Romans, and his first wife, Mary of Burgundy. De Rojas had acted for Isabella and her husband, King Ferdinand of Aragon, throughout the marriage negotiations, which were concluded in 1495. Isabella had a strong interest in Flemish art and this sumptuous devotional book must have been much to her taste. Breviaries, normally produced for the use of the clergy, are much less common than books of hours. They contain a larger and more varied body of texts, affording their artists a wider range of subject matter and extensive decorative opportunities. In the case of the Isabella Breviary, no effort was spared to produce an illustrative scheme on a grand scale. Two outstanding workshops of the day are represented. The greater part of the manuscript is due to the Master of the Dresden Prayerbook, whose contribution includes a number of unusual Old Testament subjects. Many of the illustrations of saints are by the Master of James IV of Scotland. In addition there are four magnificent miniatures closely related to (and possibly in the hand of) Gerard David.</p>			

<b>Title:</b>	Italian Renaissance Illuminations		
<b>Author:</b>	Jonathan J. G. Alexander		
<b>Publisher:</b>	Chatto & Windus	<b>ISBN-10:</b>	0701122706
<p>Commentary and color reproductions of some of the masterpieces of Italian Renaissance book painting.</p>			

<b>Title:</b>	King René's Book of Love		
<b>Author:</b>	F. Unterkircher		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807609897
<p>15th c. allegorical romance about the Heart in search of Love's Lady. Considered to be a crowning achievement of French book illumination (and illumination in general). Although not a complete reproduction of the Book of Love, each reproduction illuminated page comes with commentary about the allegory being presented. This is a lovely book, and can provide a lot of inspiration to the SCA illuminator.</p>			

<b>Title:</b>	Le Livre des Merveilles du Monde: Marco Polo		
<b>Author:</b>	Marie-Thérèse Gousset		
<b>Publisher:</b>	Bibliothèque de l'Image	<b>ISBN-10:</b>	2914661509
<p>This book is primarily a facsimile copy of the illuminations found in manuscrit français 2810 found in the archives of the Bibliothèque nationale de France. This book is in French. It recounts the journeys of Marco Polo via illuminations from the book and commentary. The illuminations depict battles, the peoples he found on his journey and many illuminated interpretations of real and fantastic animals.</p>			

<b>Title:</b>	Le Miroir du Pouvoir		
<b>Author:</b>	Colette Beaune		
<b>Publisher:</b>	Editions Hervas	<b>ISBN-10:</b>	2903118558
<p>Translated, the title is Manuscripts of the Kings of France in the Middle Ages: The Mirror of Power. This book provides a sampling of color reproductions of various illuminations ranging from the reign of Hugh Capet (987-996) to Henri III (1574-1589). Several of these images can be found in other books about period manuscripts, but most of them I have only seen in this book. It is, of course, in French. The text seems to be a brief history of the French Kings with the illuminations providing the visual documentation of the events or allusions to power. Some of the individual images are worth examining, but overall, the styles represented are found more easily in many other general manuscript books.</p>			

<b>Title:</b>	Le Moyen Âge en lumière : Manuscrits enluminés des bibliothèques de France		
<b>Author:</b>	Jacques Dalarun		
<b>Publisher:</b>	Fayard	<b>ISBN-10:</b>	2213613974
<p>Large, oversized edition. It is, of course in French, but the images (all are in full, clear color) are from the book collections of libraries and museums of France. Each of its 380 pages has at least one image from a period manuscript. It covers the complete range of medieval manuscripts from 6th to 16th century. Commentary is provided by well-regarded and famous historians and experts, such as Michael Pastoureau.</p>			

If you are able to acquire it, this book is well worth the expense - even moreso if you are able to translate the commentary that puts the illuminations into their historical and cultural context.

<b>Title:</b>	Leopards of England and Other Papers on Heraldry		
<b>Author:</b>	E. E. Dorling		
<b>Publisher:</b>	Nabu Press	<b>ISBN-10:</b>	1177647168
<p>The first article in this collection, is offered rather for the instruction of ordinary folk who wish to know something about the history of the royal arms than for the consideration of advanced students of armory. It is not claimed for it that it contains anything, that is new, or indeed anything that cannot be gleaned with a little trouble from printed books and a study of armorial seats.</p>			

<b>Title:</b>	The Lindisfarne Gospels		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	Phaidon Press	<b>ISBN-10:</b>	0714824615
<p>The Lindisfarne Gospels, a manuscript produced in the Northumbrian island monastery of Lindisfarne at the end of the seventh century, in honour of Saint Cuthbert, is a relic of early Christianity in England, and one of the nation's greatest treasures. This book makes the glories of the Lindisfarne Gospels accessible to a wide public.</p>			

<b>Title:</b>	The Luttrell Psalter		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	The British Library Publishing Division	<b>ISBN-10:</b>	0712301763
<p>Written and illuminated in the early 14th century for Sir Geoffrey Luttrell of Irnham in Lincolnshire, The Luttrell Psalter is celebrated for its long series of attractive marginal illustrations showing scenes of rural life in medieval England. Here Janet Backhouse describes the manuscript's creation and history, illustrated with 40 colour and 20 black-and-white photographs reproduced from the original. This is the second volume in a series of high-quality, colour-illustrated books, each devoted to a single illuminated manuscript in The British Library's collections.</p>			

<b>Title:</b>	The Making of England: Anglo-Saxon Art and Culture AD 600-900		
<b>Author:</b>	Leslie Webster		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802077218
<p>The catalogue for an exhibit installed at the British Museum in November 1991. Illustrates and describes manuscripts, metalwork, sculpture, coins, and secular and church architecture chronologically from the Christianization of the Anglo-Saxons to the death of Alfred the Great. Includes a substantial text.</p>			

<b>Title:</b>	Making the Medieval Book Techniques of Production 1995: Techniques of Production Proceedings of the Fourth Conference of the Seminar in the History of the Book to 1500, Oxford, July 1992		
<b>Author:</b>	Linda L. Brownrigg		
<b>Publisher:</b>	Anderson Lovelace	<b>ISBN-10:</b>	096263722X
<p>Making the Medieval Book: Techniques of Production is a profusely illustrated book printed by the Stinehour Press and published by Anderson-Lovelace and The Red Gull Press in 1995. Proceedings from the Fourth Conference of The Seminar in the History of the Book to 1500 held at Oxford in 1992, the essays include Rowan Watson, "The Illuminated Manuscript in the Age of Photographic Reproduction;" Margaret M. Smith, "Imposition in Manuscripts;" Michael Gullick, "How Fast Did Scribes Write?" and "A Bibliography of Medieval Painting Treatises."</p>			

<b>Title:</b>	Manuscript Inks: Being a Personal Exploration of the Materials and Modes of Production		
<b>Author:</b>	Jack C. Thompson		
<b>Publisher:</b>	Caber Press	<b>ISBN-10:</b>	1887719040
<p>How old is iron gall ink? Why did some iron gall inks corrode parchment and paper - and others did not? Is the method of parchment manufacture important? What are Aleppo galls, and are they important? What is copperas, and how is it manufactured? How was traditional Jewish ink manufactured? What makes a Japanese or Chinese ink stick good? What are ink grinding slates, and how can you recognize a good one? When is</p>			

a "rotten" ink better?

<b>Title:</b>	Manuscript Painting at the Court of France: The Fourteenth Century, 1310-1380		
<b>Author:</b>	François Avril		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807608785
<p>In this book, François Avril (one of the world's greatest experts on manuscript illumination, especially as practiced in France), presents an overview of the finest manuscripts which were produced for members of the Charles' court. A large number of the manuscripts represented belonged to either Charles, himself, or his younger brother, Jean, Duc de Berry (arguably the greatest book collectors of his time).</p>			

<b>Title:</b>	Master of Mary of Burgundy: A Book of Hours for Englebert of Nassau		
<b>Author:</b>	Jonathan J. G. Alexander		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807613320
<p>Near the end of the fifteenth century, a Flemish artist known only as The Master of Mary of Burgundy painted one of the last illuminated manuscripts for Engelbert of Nassau, a member of the courts of rulers of the Netherlands from Charles the Bold to Philip the Fair. This edition reproduces this magnificent book, now in the Bodleian Library, Oxford, as closely as possible to the original.</p>			

<b>Title:</b>	Masterpieces of Illumination: The World's Most Famous Manuscripts 400 to 1600		
<b>Author:</b>	Ingo F. Walther & Norbert Wolf		
<b>Publisher:</b>	Taschen	<b>ISBN-10:</b>	382284750X
<p>The fascinating world of medieval miniature painting and illumination From The Book of Kells to Boccaccio's Decameron and from the Vienna Genesis to Dante's Divine Comedy - see the breathtaking originals of 167 of the greatest classics of all time. This lavishly produced book introduces the reader to the fascinating world of medieval miniature painting and illumination. 167 of the most beautiful and important medieval scripts from the 4th century to 1600 are presented in chronological order and described in full. Each sample of script is headed by highly informative synopses which serves to orient the reader at a glance. These synopses - together with the abundance of brilliant, large-format reproductions - make this book unparalleled in its field.</p>			

<b>Title:</b>	The Materials and Techniques of Medieval Painting		
<b>Author:</b>	Daniel V. Thompson		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486203271
<p>Sums up 20th-century knowledge: paints, binders, metals, surface preparation. Based on manuscripts and scientific investigation.</p>			

<b>Title:</b>	Mediaeval Book Illumination in Europe: The Collections of the German Democratic Republic		
<b>Author:</b>	Edith Rothe		
<b>Publisher:</b>	W. W. Norton	<b>ASIN:</b>	B004ISA2TO
<p>A study of 160 manuscripts, mostly from ecclesiastical libraries, covering the period 400-1600.</p>			

<b>Title:</b>	The Medieval Book: Illustrated from the Beinecke Rare Book and Manuscript Library		
<b>Author:</b>	Barbera A. Shailor		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802068537
<p>Shailor first examines the manuscript books as an archaeological artifact of a period when mass-production was unknown and every volume had to be written and assembled by hand. She then groups books by genre - both religious and secular - to show how the contents of a volume and its function within society influenced its physical appearance and the way in which it was produced. A brief look at the transition from manuscript to printed book concludes the survey.</p>			

<b>Title:</b>	Medieval Calligraphy: Its History and Technique (Lettering, Calligraphy, Typography)		
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<b>Author:</b>	Marc Drogin		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486261425
Spirited history and comprehensive instruction manual covers 13 important writing styles (ca. 4th century thru 15th). Fascinating facts about Roman Rustic, Uncial, Carolingian Minuscule, Early Gothic, 8 other styles; all examples beautifully photographed. Detailed directions for duplicating medieval techniques with modern tools.			

<b>Title:</b>	Medieval Crafts: A Book of Days		
<b>Author:</b>	John Cherry		
<b>Publisher:</b>	Thames & Hudson	<b>ISBN-10:</b>	0500015872
This richly illustrated book of days may be enjoyed in its own right as a sumptuous survey of medieval arts and crafts - painting, enamels, tiles, embroidery, pottery, cooking - or it may be used as a diary, an engagement calendar, or a birthday book. 60 four-color illustrations.			

<b>Title:</b>	Medieval Craftsmen: Scribe and Illuminators		
<b>Author:</b>	Christopher de Hamel		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802077072
Christopher de Hamel describes each stage of production from the preparation of the vellum, pens, paints and inks to the writing of the scripts and the final decoration and illumination of the book. He then examines the role of the stationer or bookshop in co-ordinating book production and describes the supply of exemplars and the accuracy of texts. He follows the careers of a number of specific scribes and illuminators who emerge not as anonymous monks but as identifiable professional lay artisans. He also looks at those who bought the completed books, why they did so, and how much they paid. His survey ranges from the eleventh century through the golden age of the thirteenth and fourteenth centuries to the luxurious manuscripts existing at the invention of printing.			

<b>Title:</b>	Medieval Health Handbook (Tacuinum Sanitatis)		
<b>Author:</b>	Louisa Cogliati Arano (Translated by Oscar Ratti & Adele Westbrook)		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807612774
The advice offered by the lively images from the fourteenth and fifteenth centuries featured here is sometimes comically anachronistic, but is often evidence of a remarkably modern sophistication concerning balanced eating, sleeping, and exercising.			

<b>Title:</b>	A Medieval Home Companion: Housekeeping in the Fourteenth Century		
<b>Author:</b>	Tania Bayard		
<b>Publisher:</b>	Perennial	<b>ISBN-10:</b>	006092182X
The last page has an ink recipe.			

<b>Title:</b>	Medieval Illuminators and Their Methods of Work		
<b>Author:</b>	Jonathan J. G. Alexander		
<b>Publisher:</b>	Yale University Press	<b>ISBN-10:</b>	0300060734
Who were the medieval illuminators and how were their hand-produced books illustrated and decorated? In this book, Jonathan Alexander presents a survey of manuscript illumination throughout Europe from the fourth to the 16th century. He discusses the social and historical context of the illuminators' lives, considers their methods of work, and presents a series of case studies to show the range and nature of the visual sources and the ways in which they were adapted, copied or created anew. Alexander explains that in the early period, Christian monasteries and churches were the main centres for the copying of manuscripts, and so the majority of illuminators were monks working in and for their own monasteries. From the 11th century, lay scribes and illuminators became increasingly numerous and by the 13th century professional illuminators dominated the field. During this later period, illuminators travelled in search of work, joined guilds and included nuns and secular women among their ranks. Work was regularly collaborative and the craft was learned through an apprenticeship system. Alexander analyzes surviving manuscripts and medieval treatises in order to explain the technical processes of illumination - its materials, methods, tools, choice of illustration and execution. The book is illustrated with examples chosen from religious and secular manuscripts made all over Europe.			

<b>Title:</b>	Medieval Imagination: Beasts Factual and Fantastic		
<b>Author:</b>	Elizabeth Morrison		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	0892368888
<p>Beasts Factual and Fantastic features vivid and charming details from the wealth of manuscripts in the collections of the J. Paul Getty Museum and the British Library, along with a lively text; together both word and image provide an accessible and delightful introduction to the imagination of the medieval world.</p>			

<b>Title:</b>	Medieval Imagination: Building the Medieval World		
<b>Author:</b>	Christine Sciacca		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	1606060066
<p>People encounter architecture almost every day. Whether at home or outdoors, we take its presence for granted, forgetting how literally buildings structure our lives. This close connection between architecture and daily life was also true in the Middle Ages, from castles, cathedrals and country estates to towns and rural dwellings. While numerous medieval buildings survive to the present day, many more have disappeared. Some of the best records we have, representing the greatest achievements of the Middle Ages and Renaissance, can be found in illuminated manuscripts. This highly illustrated book offers an opportunity to look in detail at medieval architecture, as it appeared in contemporary manuscripts. It will be enjoyed by anyone interested in the history of buildings, and of the medieval period in particular.</p>			

<b>Title:</b>	Medieval Imagination: Images in the Margins		
<b>Author:</b>	Margot Nishimura		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	0892369825
<p>Images in the Margins is the third in the popular Medieval Imagination series of small, affordable books drawing on manuscript illumination in the collections of the J. Paul Getty Museum and the British Library. Each volume focuses on a particular theme and provides an accessible, delightful introduction to the imagination of the medieval world. An astonishing mix of mundane, playful, absurd, and monstrous beings are found in the borders of English, French, and Italian manuscripts from the Gothic era. Unpredictable, topical, often irreverent, like the New Yorker cartoons of today, marginalia—images drawn in the margins of manuscripts—were a source of satire, serious social observation, and amusement for medieval readers. Through enlarged, full-color details and a lively narrative, this volume brings these intimately scaled, fascinating images to a wider audience.</p>			

<b>Title:</b>	A Medieval Miscellany		
<b>Author:</b>	Judith Herrin		
<b>Publisher:</b>	Studio	<b>ISBN-10:</b>	0670893773
<p>In this fascinating anthology, the Middle Ages come alive through its own words. Complete with 138 texts drawn from medieval sources covering the period from the sixth to the fifteenth centuries, A Medieval Miscellany is devoted to an extraordinary range of topics from Birth to Death such as "A Warning Against Wine," "Dangerous Games," and "The Virgin's Complaint." Filled with 400 lavish color illustrations, all of which have been reproduced from medieval manuscripts, this is a gorgeous sampling of the art and life of the Middle Ages.</p>			

<b>Title:</b>	Medieval Rural Life in the Luttrell Psalter		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802083994
<p>The Luttrell Psalter is one of the best-known English manuscripts. Written and illuminated in the early 14th century for Sir Geoffrey Luttrell, it is celebrated for its long series of attractive marginal illustrations showing scenes of life in medieval England. The most celebrated sequence of pictures represents the annual cycle of growing crops including ploughing, sowing, weeding, harvesting, threshing, and the delivery of the grain. Animal illustrations include domestic boars, geese, pigs, cattle, ferrets, rabbits, birds, cats and mice. Sports, pastimes, entertainers and musicians are all represented, showing the reader that rural life did have a lighter side beyond the routine of work. Janet Backhouse's entertaining study reminds us that although The Luttrell Psalter was created to provide a reflection of the status of the Luttrell family, its preservation has given us a supremely emotive pictorial source for the daily life of rural England.</p>			

<b>Title:</b>	The North Light Artist's Guide to Materials and Techniques		
<b>Author:</b>	Philip W. Metzger		

<b>Publisher:</b>	North Light Books	<b>ISBN-10:</b>	1581802536
<p>With the abundance of art materials and brands on the market today, the average artist is often unsure about what to buy, even for a familiar medium. Artist Phil Metzger solves the problem with this extraordinary compendium, organized by medium and designed to help artists make informed choices. Inside they'll find: Information on today's most popular mediums, including watercolor, oil, acrylic, pastel, colored pencil, egg tempera, pencil, pen &amp; ink, charcoal and mixed media; In-depth discussions of paints, surfaces and brushes; &amp; A set of basic techniques and a suggested shopping list to help artists get started in each medium.</p>			

<b>Title:</b>	The Observer's Book of Heraldry		
<b>Author:</b>	Charles MacKinnon of Dunakin		
<b>Publisher:</b>	Warne	<b>ISBN-10:</b>	0723200831
<p>This is a very informative book about heraldry with 12 plates in full color and over 100 line drawings.</p>			

<b>Title:</b>	Old Testament Miniatures: A Medieval Picture Book with 283 Paintings from the Creation to the Story of David		
<b>Author:</b>	Sydney C. Cockerell		
<b>Publisher:</b>	George Braziller	<b>ASIN:</b>	Boo5KDV6FK
<p>Old Testament Miniatures, or, The Maciejowski Bible, as it is known, is a phenomenal resource for armour and garb reference in the 13th century. But it has so much more too! Period illustrations of foot wear, siege weaponry, feasts and even underwear!</p>			

<b>Title:</b>	On Divers Arts		
<b>Author:</b>	Theophilus (Translated by John G. Hawthorne & C. S. Smith)		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486237842
<p>First printed in the 12th century, here is the earliest treatise on the arts written by a practicing artist. Offering an essential understanding of pre-Renaissance art and technology, the Benedictine author details pigments, glass blowing, stained glass, gold and silver work, and more — information of great importance to craftsmen and historians of art and science. Includes 34 illustrations.</p>			

<b>Title:</b>	The Oxford Guide to Heraldry		
<b>Author:</b>	Thomas Woodcock & John Martin Robinson		
<b>Publisher:</b>	Oxford University Press	<b>ISBN-10:</b>	0192802267
<p>At once an excellent introduction to heraldry and an authoritative up-to-date record for experts, this all-encompassing volume covers the origins of heraldry, the composition and appearance of arms, how they were and are granted, their evolution as families intermarry, and their decorative use. While Britain figures most prominently, the guide also includes separate chapters on American and European heraldry. Most important, the coats of arms and heraldic devices that illustrate this colorful book are drawn from manuscripts in the College of Arms Library, the most important collection of heraldic manuscripts in the world.</p>			

<b>Title:</b>	Painted Prayers: The Book of Hours in Medieval and Renaissance Art		
<b>Author:</b>	Roger S. Wieck		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807614572
<p>The 107 glorious illuminations included in this volume are from The Pierpont Morgan Library's collection, one of the world's richest collections of the hand-painted book. Roger Wieck's comprehensive text explores two key elements of Books of Hours: the magnificent illuminations and the texts. Mr. Wieck also introduces these volumes to the general reader, with a discussion of their iconography, the artists who illuminated them, and their role as a religious text in the lives of their owners. The illuminated pages shown here range from the thirteenth to the sixteenth centuries and come from all the major manuscript-producing countries of Europe. Mr. Wieck's text offers explanations and translations of key passages from the various "Hours," psalms, Gospel lessons, hymns, litanies, and private prayers found in a typical Book of Hours.</p>			

<b>Title:</b>	The Painter's Workshop		
<b>Author:</b>	W. G. Constable		

<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486238369
Clear, jargon-free introduction to craft of painting, concentrating on wax, pastel, watercolor, fresco, tempera, and oil.			

<b>Title:</b>	Persian Painting		
<b>Author:</b>	Stuart Cary Welch		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807608130
Five Royal Safavid manuscripts of the 16th century. For those interested in a source for Middle Eastern art from which to base their illuminations.			

<b>Title:</b>	The Pictorial Dictionary of Heraldry as Used in the Society for Creative Anachronism, Inc.		
<b>Author:</b>	Bruce Draconarius of Mistholme & Akagawa Yoshio		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ISBN-10:</b>	No ISBN
Available through the SCA Marketplace.			

<b>Title:</b>	The Practice of Tempera Painting		
<b>Author:</b>	Daniel V. Thompson		
<b>Publisher:</b>	Dover Publications	<b>ISBN-10:</b>	0486203433
Historical background, step-by-step instruction, materials, permanence. Lucid, careful exposition of all aspects of authentic technique.			

<b>Title:</b>	Prayer Book of Michelino Da Besozzo		
<b>Author:</b>	Patricia Corbett & Colin Eisler		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	080761016X
Nice hardback book with slipcover. Features 47 prayers which are included in the text, only twenty-two of the full page miniatures pictures have survived in the original. Beautiful colored pictures. Lovely book with dark green velvet front and back boards on the book with gold flowers.			

<b>Title:</b>	The Rohan Master: A Book of Hours		
<b>Author:</b>	Marcel Thomas & Millard Meiss		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807606901
This particular manuscript is a 15th c. book of hours generally considered to be a masterpiece in the book-art community. It's a very nice reproduction. Gestures, facial expressions, accessories from hair to drapery, seem driven by powerful currents generated from the prayers to which they give shape. A Renaissance original, with a refined, if bold, technique.			

<b>Title:</b>	Russian Illuminated Manuscripts		
<b>Author:</b>	Olga Popova		
<b>Publisher:</b>	Thames and Hudson	<b>ISBN-10:</b>	0500273103
Many examples of period Russian Illumination. Good quality color prints covering a wide historic period. A very good book for this area of interest.			

<b>Title:</b>	Scribes, Script, and Books		
<b>Author:</b>	Leila Avrin		
<b>Publisher:</b>	ALA Editions	<b>ISBN-10:</b>	0838910386
This is an encyclopaedic history of the handmade book from antiquity to the Renaissance. It looks at the origins of the book, the development of scripts and styles of illumination, the making of manuscripts, and the technological processes involved.			

<b>Title:</b>	The Sforza Hours		
<b>Author:</b>	Mark Evans		
<b>Publisher:</b>	New Amsterdam Books	<b>ISBN-10:</b>	1561310387
<p>The Sforza Hours, one of the finest surviving Renaissance illuminated manuscripts, has a fascinating history. Its lavish decorations were painted in two campaigns, the first around 1490 for Bona of Savoy, widow of Galeazzo Sforza, Duke of Milan. Her miniaturist Giovan Pietro Birago had completed and delivered part of the book when a substantial portion of the remainder was stolen, never to be returned. Thirty years later, in 1517-20, Bona's heir Margaret of Austria, Regent of the Netherlands, commissioned the Flemish painter Gerard Horenbout to execute sixteen additional miniatures to complete Birago's. Thus, what had been begun as a masterpiece of the Milanese late Quattrocento was completed in the vanguard of the Northern Renaissance. Appropriately, it was probably a gift for Margaret's nephew, the emperor Charles V. The manuscript is outstanding for its opulent decorative scheme and the unusual number of text pages with minutely detailed borders, initials and vignettes in deep blues, greens and rich reds, to match the many full-page miniatures.</p>			

<b>Title:</b>	The Sherborne Missal		
<b>Author:</b>	Janet Backhouse		
<b>Publisher:</b>	University of Toronto Press	<b>ISBN-10:</b>	0802047432
<p>The Sherborne Missal is one of the finest examples of early book painting. It was commissioned for the Benedictine Abbey of Sherborne in Dorset by Richard Mitford, Bishop of Salisbury 1396-1407, and Robert Bruyning, Abbot of Sherborne 1385-1415. The scribe was a Benedictine monk named John Whas, and the chief illuminator was John Siferwas, a Dominican friar and a leading artist of the 'International Gothic' period. Siferwas' work is very much in the tradition of English medieval painting, excelling in portraiture and naturalistic representation.</p>			

<b>Title:</b>	A Short and Easy Introduction to Heraldry		
<b>Author:</b>	Hugh Clark		
<b>Publisher:</b>	Gale ECCO	<b>ISBN-10:</b>	1140704400
<p>Rich in titles on English life and social history, this collection spans the world as it was known to eighteenth-century historians and explorers. Titles include a wealth of travel accounts and diaries, histories of nations from throughout the world, and maps and charts of a world that was still being discovered. Students of the War of American Independence will find fascinating accounts from the British side of conflict.</p>			

<b>Title:</b>	Signs and Symbols		
<b>Author:</b>	G. E. Pallant Sidaway		
<b>Publisher:</b>	Penguin	<b>ASIN:</b>	B0016W3JSM
<p>This is a children's picture book but has lots of large heraldic pictures that are good for tracing and inspiration.</p>			

<b>Title:</b>	The Strasburg Manuscript: A Medieval Painters' Handbook		
<b>Author:</b>	Translated by Viola Borradaile & Rosamund Borradaile		
<b>Publisher:</b>	Alec Tiranti	<b>ISBN-10:</b>	085458529X
<p>This book is very rare. If you find a copy, get it! Western US libraries listing it in their catalogs include: University of California-Irvine, University of Southern California, UCLA, University of California-Santa Barbara, Cal State-Fresno, and Stanford.</p>			

<b>Title:</b>	A Study in Genius: Master Drawings and Watercolours from the Collection of Her Majesty the Queen in the Royal Library, Windsor Castle		
<b>Author:</b>	Jane Roberts		
<b>Publisher:</b>	Art Gallery of New South Wales	<b>ISBN-10:</b>	0730555178
<p>Catalogue of an exhibition held at the Art Gallery of New South Wales, Sydney.</p>			

<b>Title:</b>	Treasures of the British Library		
<b>Author:</b>	Nicolas Barker		

<b>Publisher:</b>	British Library	<b>ISBN-10:</b>	0712348905
<p>This is a revised edition of the indispensable guide to the great collections of the British Library. Illustrated throughout in colour, it is the perfect introduction to some of the world's most magnificent books and manuscripts, from The Lindisfarne Gospels to Shakespeare's First Folio, The Diamond Sutra, and The Gutenberg Bible. Some of the most famous of all documents, such as Magna Carta, have their own crucial place in history, while among the many thousands of manuscripts are to be found the earliest versions of the best-known works of English literature, from Beowulf to Alice's Adventures Underground and Finnegans Wake.</p>			

<b>Title:</b>	A Treasury of Hours: Selections from Illuminated Prayer Books		
<b>Author:</b>	Fanny Fay-Sallois & Dominique Ponnau		
<b>Publisher:</b>	J. Paul Getty Museum	<b>ISBN-10:</b>	0892368195
<p>Presented here are carefully selected pages from over a dozen precious fourteenth- and fifteenth-century manuscripts found in some of the world's leading museums and libraries. Arranged and described to guide the viewer's eye, these delightful and colorful illustrations invite readers, young and old, to immerse themselves in the medieval imagination. Also included are a glossary and a short history of the noble personages who commissioned the works and the artists who produced them.</p>			

<b>Title:</b>	The Très Riches Heures of Jean, Duke of Berry Musee Conde, Chantilly		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807612200
<p>The Très Riches Heures du Duc de Berry, or Très Riches Heures, is possibly the best example of French Gothic manuscript illumination surviving to the present day. The Très Riches Heures is a book of prayers to be said at canonical hours created for Duke Jean de Berry by the Limbourg brothers between 1412-1416. The book was completed by an intermediate painter and later Jean Colombe between 1485-1489. The codex consists of 206 vellum leaves that are 30 cm in height by 21.5 cm in width. The manuscript has changed hands many times and currently resides in the Musée Condé, Chantilly, France.</p>			

<b>Title:</b>	Tournaments Illuminated (Issue 83)		
<b>Author:</b>	Eowyn Amberdrake		
<b>Publisher:</b>	Society for Creative Anachronism	<b>ISBN-10:</b>	No ISBN
<p>Available through the SCA Marketplace.</p>			

<b>Title:</b>	Trades and Crafts in Medieval Manuscripts		
<b>Author:</b>	Patricia Basing		
<b>Publisher:</b>	New Amsterdam Books	<b>ISBN-10:</b>	1561310026
<p>This is a book for readers who are interested in the art and the social history of the Middle Ages. Illuminated manuscripts of that period are a primary source of information about the way in which men and women went about the everyday business of living-working on the land, engaging in trade and commerce, devoting themselves to crafts and manufactures, or carrying on the range of activities that we now regard as the professions.</p>			

<b>Title:</b>	Understanding Illuminated Manuscripts: A Guide to Technical Terms		
<b>Author:</b>	Michelle P. Brown		
<b>Publisher:</b>	The J. Paul Getty Museum with The British Library	<b>ISBN-10:</b>	0712303405
<p>What is a florilegium? What is an incipit? What is batarde script? This book offers definitions of these and numerous other techniques, processes, and materials used in medieval illuminated manuscripts. Concise and readable explanations of the technical terms most frequently encountered by the museum-goer are presented in an easily portable format. With numerous illustrations, many of them in color, this volume will be invaluable to all readers wishing to increase their understanding and enjoyment of illuminated manuscripts.</p>			

<b>Title:</b>	The Visconti Hours		
<b>Author:</b>	Millard Meiss & Edith Kirsch		
<b>Publisher:</b>	George Braziller	<b>ISBN-10:</b>	0807613592

The Hours of Giangaleazzo Visconti is a Roman-liturgy illuminated Book of Hours that was commissioned by the ruler of Milan, Gian Galeazzo Visconti, in Italy in the late 14th century. A Book of Hours is a personal prayer book that contained, in part, the Hours of the Virgin, a daily devotional that was popular at the time. This particular Book of Hours was created by two master illuminators, beginning with Giovannino dei Grassi before his death, and completed by Belbello da Pavia. The Visconti Hours is a classic example of the personal prayer books of the period, which were generally made for wealthy lay persons. It is composed of iron gall inks, various pigments, including the expensive and rare lapis lazuli blue, mixed with gum arabic, and three kinds of gold, including gold emulsion and burnished gold leaf, on vellum. The text is a Gothic miniscule font that is also known as blackletter calligraphy. It is now in the Biblioteca Nazionale in Florence.

<b>Title:</b>	The Writing Table of the Twentieth Century: Being an Account of Heraldry, Art, Engraving and Embellishment for the Correspondence		
<b>Author:</b>	F. Schuyler Mathews		
<b>Publisher:</b>	University of California Libraries	<b>ASIN:</b>	Boo67MYOJS
Originally published in 1900. Contents include; First principles of heraldry, Varieties and combinations, Varieties of the cross, Charges - animal life, Charges, common objects and there positions, The helmet crest etc, Marshalling and Differencing, Visiting cards and various invitations, Wedding invitations and announcements, Colonial and modern engraving, Dies, seals etc, Writing papers and color in writing paper. Many of the earliest books, particularly those dating back to the 1900's and before, are now extremely scarce and increasingly expensive.			

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