upper table at once marks the princely master, even without noticing the fact that of all persons assembled he is the only one whose head is covered, his black cap, probably of fur, being adorned in front by a jewel, somewhat smaller in size than the one he wears round his neck. The man on his left with a peaked beard has a scarlet hood of somewhat unusual size, and a pink surcoat. The man on the other side has a pinkish mauve coat and a green hood. All the dishes on the prince's table are of gold, and the bearer who is about to place another gold dish on the table is clad in a gown of scarlet, a fact which shows that not only hunt-servants wore dress of that hue. The earnest discussion in which the prince is evidently engaged turns, there is little doubt, upon the stag's fumets which the limerer has just placed on the table, they having been carried hither in his horn, which he is still holding in his left hand. His green coat and blue hood contrast somewhat with his naked thighs. Of the other eight men four are clad in green coats, two in scarlet, and two in pink garments. The two flagons standing in the niche at the spring are of gold, and as such are reserved for the prince's use, for the rest of the company are taking their liquor out of wooden pitchers. The shape of the small cask with a handle whereby to carry it, which stands at the right corner of the lowest table, is precisely the same as the so-called biederers that are still in use in remoter valleys in the Alps. The trappings of the three horses confined in a wattle enclosure are of the usual bright scarlet or emerald green tints. The absence of eating implements, except two knives, is further emphasised by the fate of the fowl that is being rent asunder with his hands by one of the men at the middle table. This was, of course, in keeping with mediæval customs, the one of displaying the stag's droppings on the tablecloth being the least civilised incidents of a fifteenth-century hunt breakfast. As we see two such accumulations on the tablecloth it is evident that the point of the discussion turns upon the merits of the two respective stags, each of the successful harbourers claiming, we may presume, that his beast was surely the better of the two, the final decision as to which one was to be hunted, resting, of course, with the princely master. The hunting sword hanging up in a tree behind the master shows that the master took his ease while enjoying his meal.

PLATE XXXV. The two horsemen have scarlet and pink gowns, the leader's cap being also pink. The limerer's coat is blue with a scarlet hood, the latter being also the colour of the gowns of two of the three men behind him, the man in the centre of the group being clad in a pink coat.

PLATE XXXVI. This is also a highly interesting picture, for it shows us how the stag was broken up or undone. The principal personage, whose high rank is not only indicated by his size and his gorgeous dress, is busily instructing his apprentices in all the minutiæ of this important ceremony, to which of old so much importance was attached. His gown, which is very much shorter than the houppelandes we have previously noticed, is of scarlet cloth or velvet, and adorned with rich designs in gold embroidery. The great chain in which blue jewels, which are probably meant to represent sapphires, predominate, and the broad silver-studded baldrick denote his princely rank. His Master of Game, or other high official, standing at the other extremity of the stag, is clad in a pink coat and green hood. He is demonstrating to the knife-wielding apprentice how the right front leg of the stag is to be detached at the knee, for presentation to the lord. At his side, clad in green, is a huntsman who is blowing the "assize," which, as our royal author tells us, was the horn signal that "belongeth to the hart slain with strength," the presence of the pack in the foreground indicating that the great hart was killed in that manner. The horseman on the left side is clad in a pink coat, and green is the colour of the dress of the two youthful attendants behind the prince, as is also that of the apprentice in front of the latter. The trappings of the horses on the left are as usual emerald green, those on the horses on the right side scarlet. The sack which the sumpter mule bears probably contains the bread used for the curée when it was mixed with the stag's blood, and thus served to the ravenous hounds.

PLATE XXXVII. In this picture of the curée we see the prince directing the ceremony of rewarding the hounds. His pink houppelande, cap with a blue ostrich feather, and much-bejewelled neck chain denote his rank at the first glance. The youth at his right, garbed in a scarlet gown with green lappels and a gold chain round his neck, is probably meant to represent a young noble;

as is also the man behind the prince, whose cap is adorned with two superb ostrich plumes, one scarlet and one white. This fashion came into use in France about the middle of the fifteenth scarlet and one white. This fashion came into use in France about the middle of the fifteenth scarlet and one white. This fashion came into use in France about the middle of the fifteenth scarlet and one white is the only miniature in our Codex where this novel fashion is depicted, it helps century, and as this is the only miniature in our Codex where this novel fashion is depicted, it helps century, and as the parti-coloured hose us to determine the period when these pictures were painted, as do also the parti-coloured hose worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the men. In the lower right-hand corner of the picture we observe the worn by so many of the fashion is depicted, it helps to be a start the middle of the fifth of the fifth of the picture we observe the more large than the men and the fashion is depicted, it helps to be a start the middle of the fifth of th

trappings.

PLATE XXXVIII. Again is the robe in which the leading horseman is clad of scarlet with rich embroidery in gold. He wears brown leggings laced up at the side and gold spurs. The horseman behind him wears a blue surcoat and pink hose. The man carrying a hare has a pink horseman and purple hose. The attendant in front of him has a green coat and pink hose. The leading horse's trappings are green.

PLATE XXXIX. In this picture, which shows how the bow and crossbow men are posted at their stands, the horseman's surcoat is green, as are also the coats or hoods of the archers. Their hose, however, are pink or scarlet.

hose, however, are pink or scarlet.

PLATE XXXX. Here the men are again dressed in green coats, with scarlet, pink or mauve sleeves, and parti-coloured (green and pink) hose. From this picture as well as from Plate XXXIX. it would appear that the men using cross-bows carried their carquois or quivers on their right side, while the long-bow archers had theirs on the left.

right side, while the long-bow archers had then's on the left.

PLATE XXXXI. Of the two men seated at either end of the net, the left one has a mauve, the other one a pink gown and blue cap. The men holding the bell-rope are clad in a scarlet and in a blue gown—very effective but hardly suitable colours when snaring hares. The seven bells are

of some bright metal. (See Appendix: Snares.)

PLATE XXXXII. A similar absence of inconspicuous colours is betrayed in this picture, one man being decked out in a pink gown, blue hood and blue hose, while the other watcher is clad in a scarlet hood, blue gown and pink hose. It surprises one almost that the artist allowed the hares to run about in their natural coats! (See Appendix: Hare.)

PLATE XXXXIII. It manifests a similar love for garish colours; the horseman wears a pink coat, green hood, blue hose and black cap, and his horse's trappings are scarlet and gold ornaments; the man firing the crossbow in the background has a scarlet cap and a blue coat, while the man in front wears a scarlet gown and blue hood. The presence of the scarlet and blue on the painter's pallet accounts probably also for the poppies and cornflowers in the corn. (See Appendix: Arms.)

PLATE XXXXIV. The cloak over the make-believe horse is of a greyish brown tint, and the

man's coat and hose are green. (See Appendix: Snares.)

PLATE XXXXV. Both the men in the cart and on horseback wear green dresses, but some of the harness of the horse is scarlet; possibly the artist believed that the stags which this cart was to beguile would evince the same partiality for bright colours that his readers probably possessed!

(See Appendix: Snares.)