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contemporary reader of Mirror in Parchment is intended to follow this same path Yet if I may be forgiven for beginning this review in a scholarly journal without an accounting of the material "facts" of the Luttrell Psalter—dimensions, number of folios, textual contents, number and type of illustrations, and so forth—the poor non

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Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England (London, 1998) King, David, The Medieval Stained Glass of St Peter Mancroft Norwich (Oxford, 2006) Nichols, Ann Eljenholm, Seeable Signs: The Iconography of the Seven Sacraments, 1350-1544 (Woodbridge, 1994)

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1987), 41-8 at 47; Michael Camille, Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England (London, 1998), 118-9 and nn; and for the 1330 Valentine's Day pageant potraying the image for Edward, Juliet Vale, Edward III and Chivalry (Woodbridge, 1982), 42

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Camille, Mirror in Parchment: The Making of the Luttrell Psalter (London: Reaktion Books, Ltd, 1998) For discussions of iconography and symbols in medieval art see Emile Mâle, Religious Art in France of the Thirteenth Century (Mineola: Dover Publications, 2000) To

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21 Michael Camille, Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England (London, 1988), p 210; Mellinkoff, Outcasts, p 231 22 Svetlana Alpers, 'Realism as a comic mode: Low-life painting seen through Bredero's eyes', Simiolus VIII (1975-6), pp 115-39; Hessel Miedema, 'Realism

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