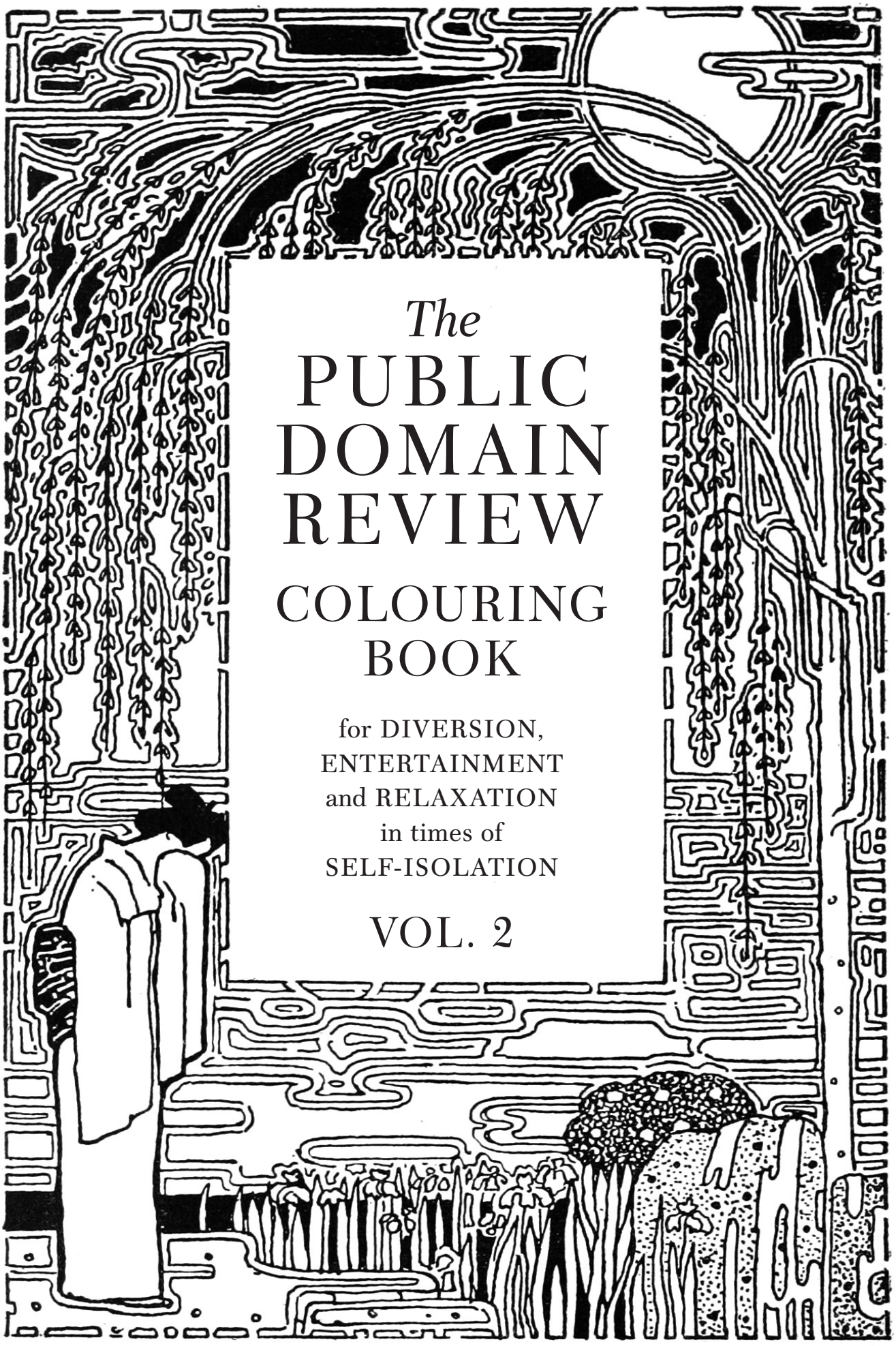

The PUBLIC DOMAIN REVIEW COLOURING BOOK

for DIVERSION,
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in times of
SELF-ISOLATION

VOL. 2

Diana, from William T. Horton's *A Book of Images*, 1898.
(California Digital Library via Internet Archive)

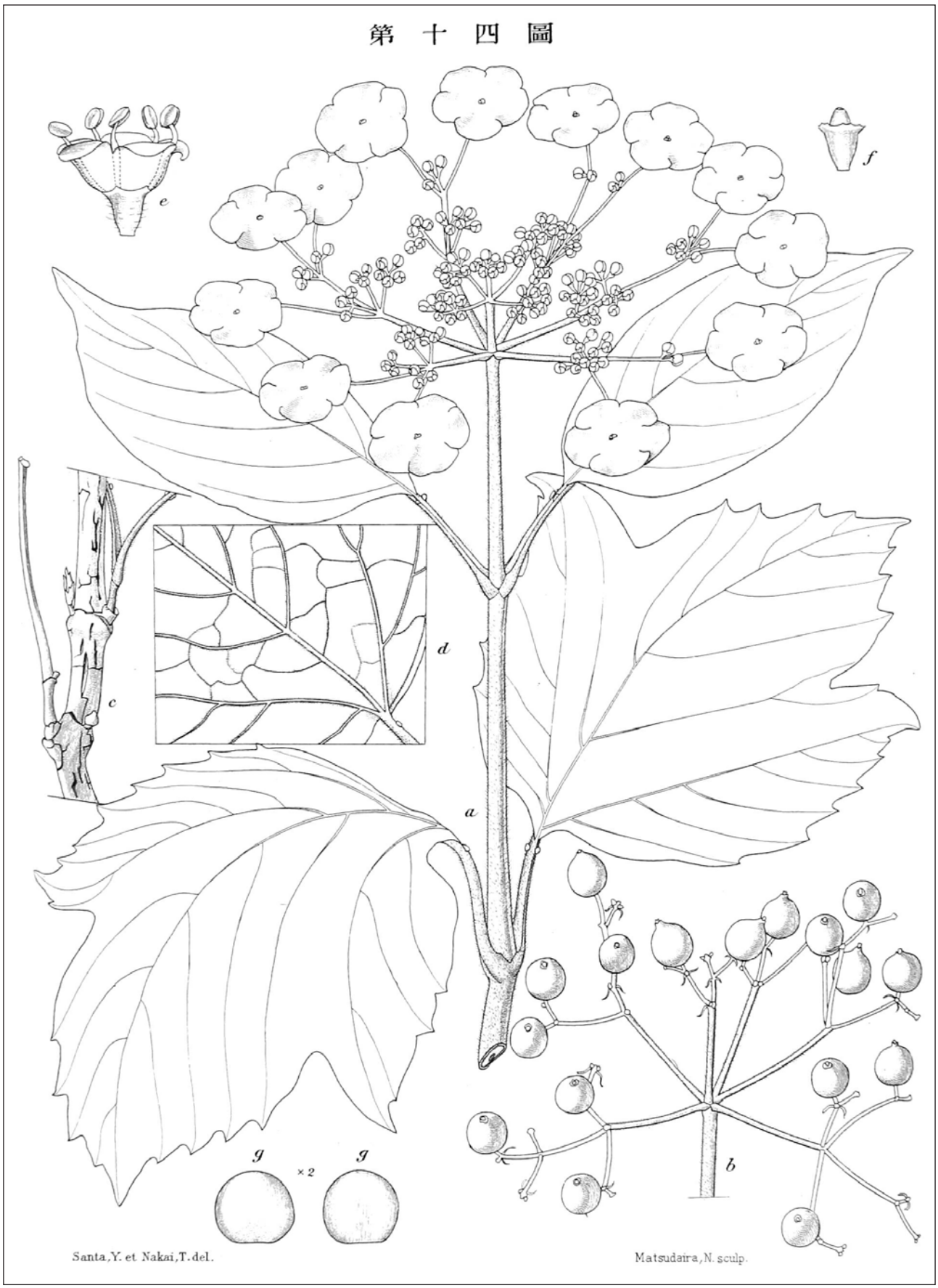


Illustration from Takenoshin Nakai's *Flora Sylvatica Koreana*, 1921.
(Smithsonian Libraries via Biodiversity Heritage Library)

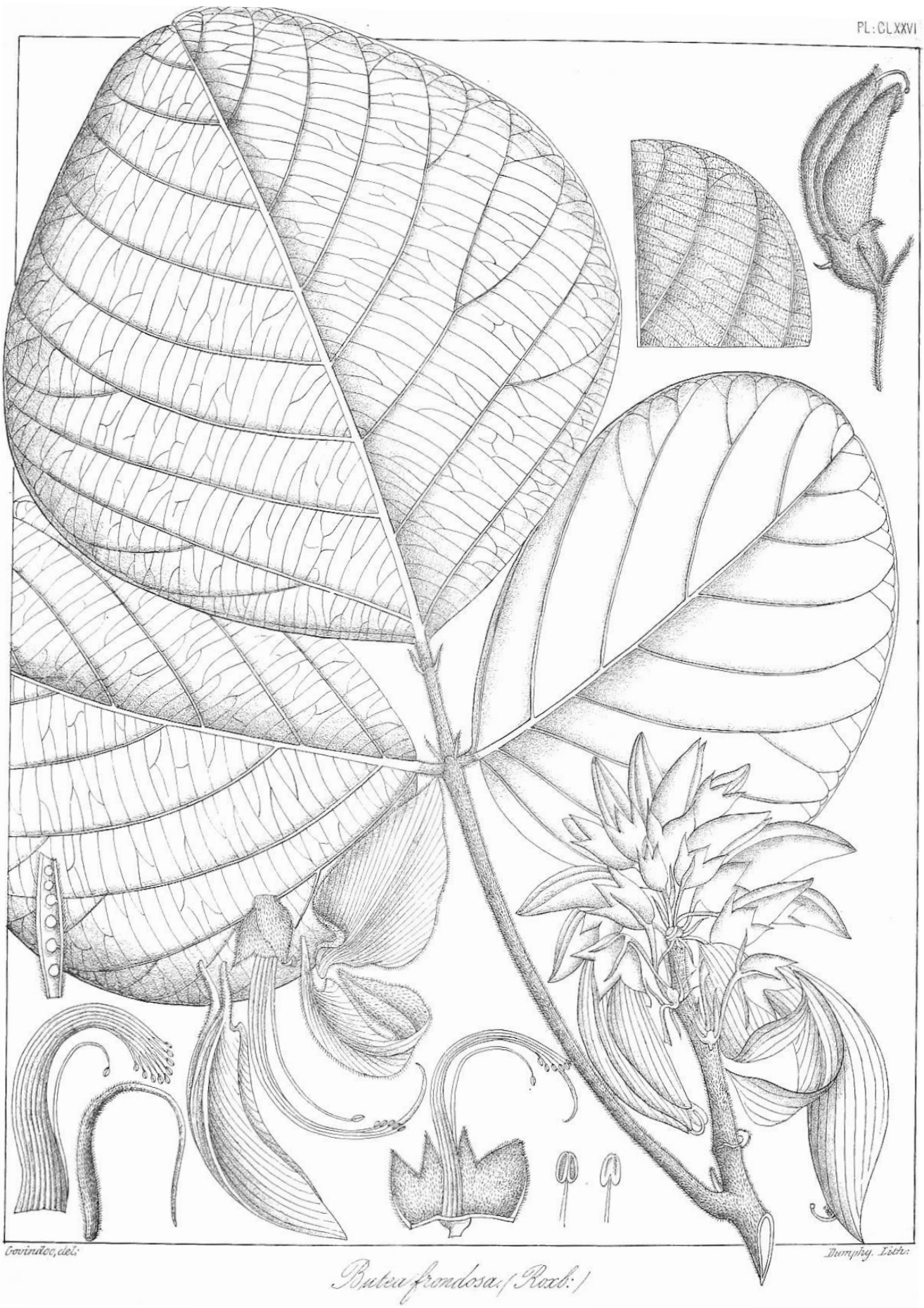


Plate 176 from Richard Henry Beddome's *The Flora Sylvatica for Southern India*, 1869.
(Smithsonian Libraries via Biodiversity Heritage Library)

Illustration by Arthur Rackham from a 1916 edition of *The Fairy Tales of the Brothers Grimm*.
(New York Public Library via Internet Archive)

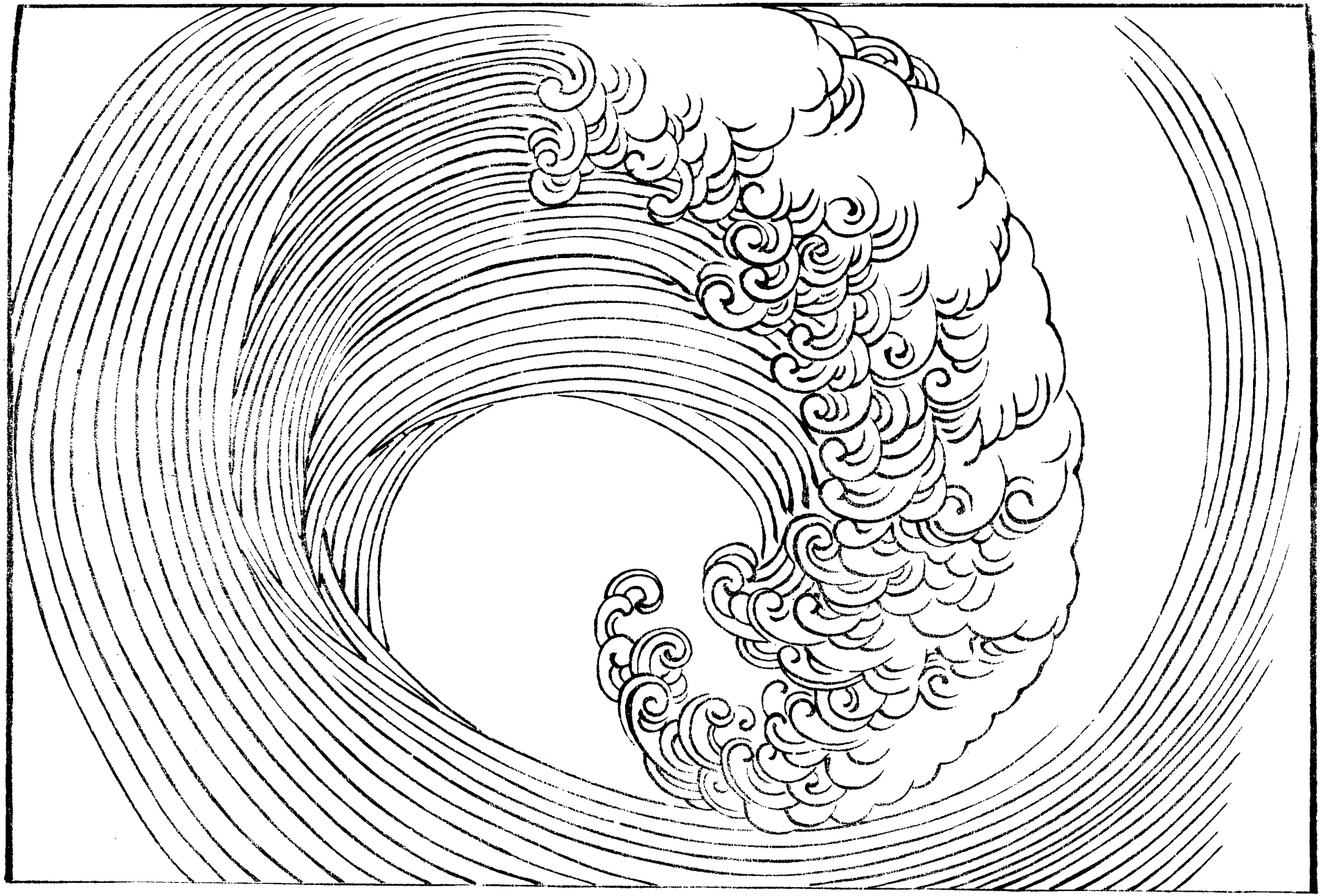


Illustration from volume 3 of Mori Yuzan's *Hamonshu*, 1903. (Smithsonian Libraries via Internet Archive)

Caspar Hedio by Hans Baldung Grien, 1543. (Art Institute of Chicago)

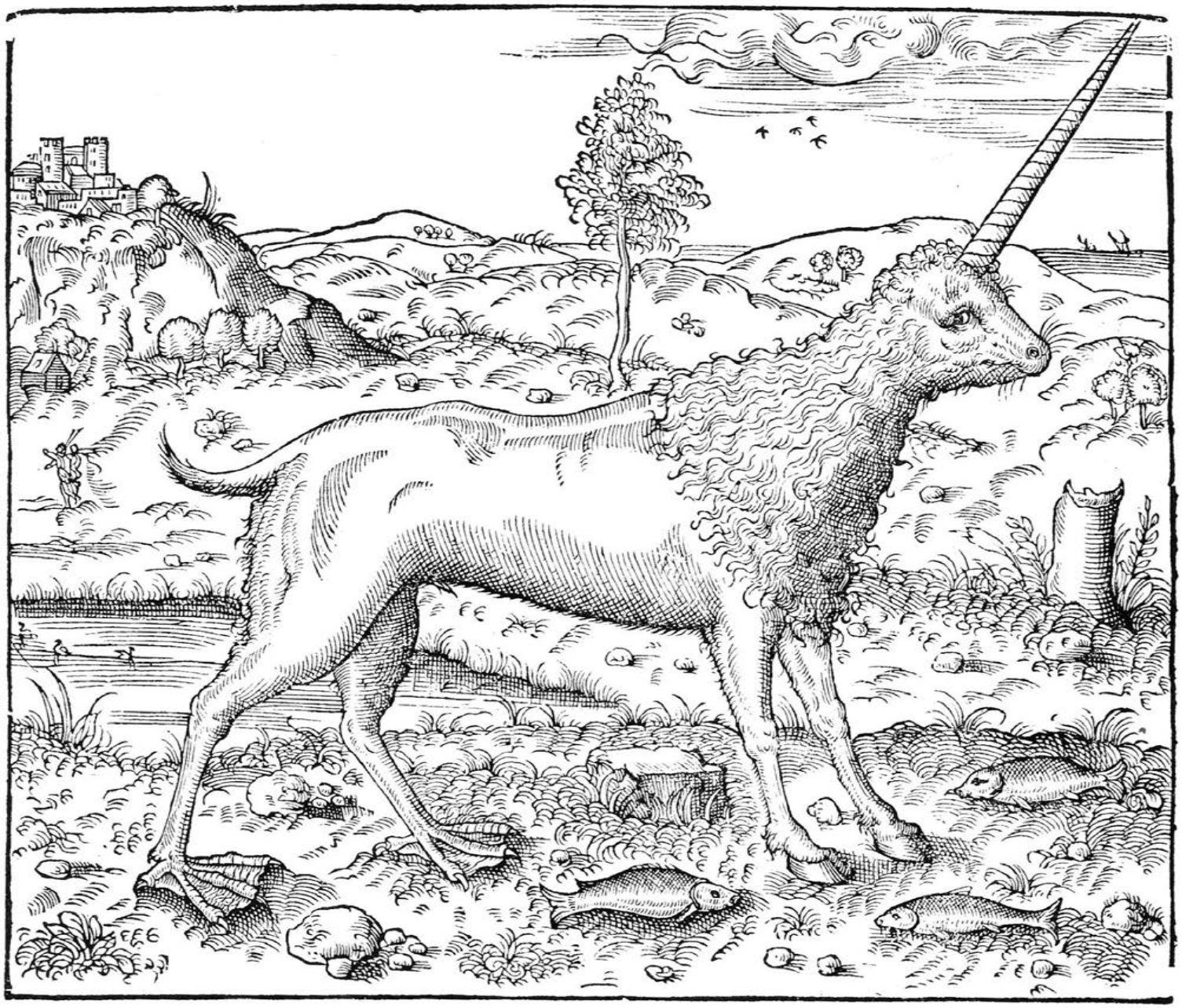
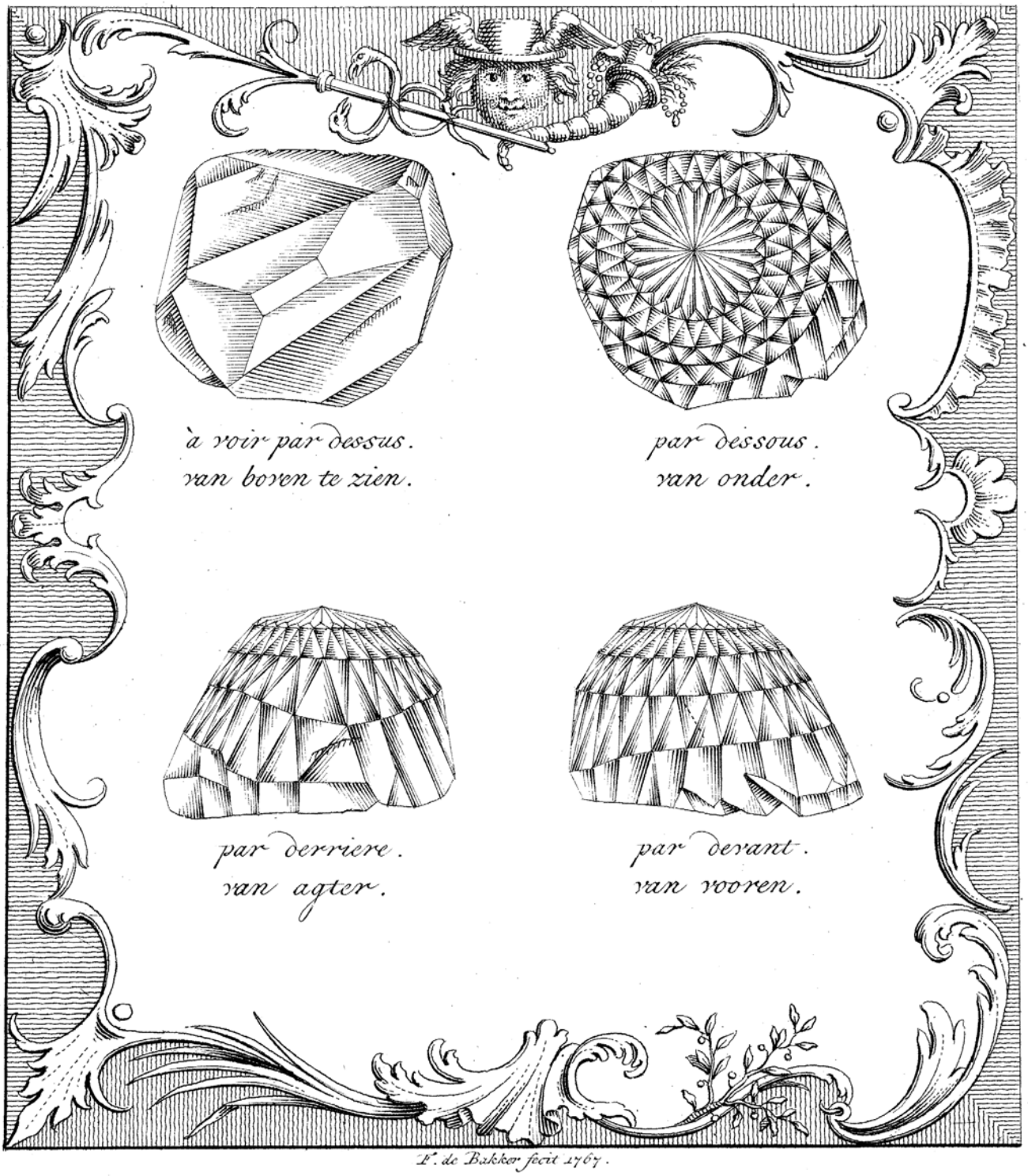


Illustration of a “Camphur” by Ambroise Paré, 1598. (Bibliothèque nationale de France)



"Four views of the Orlov diamond" by Frans de Bakker, 1767. (Rijksmuseum)

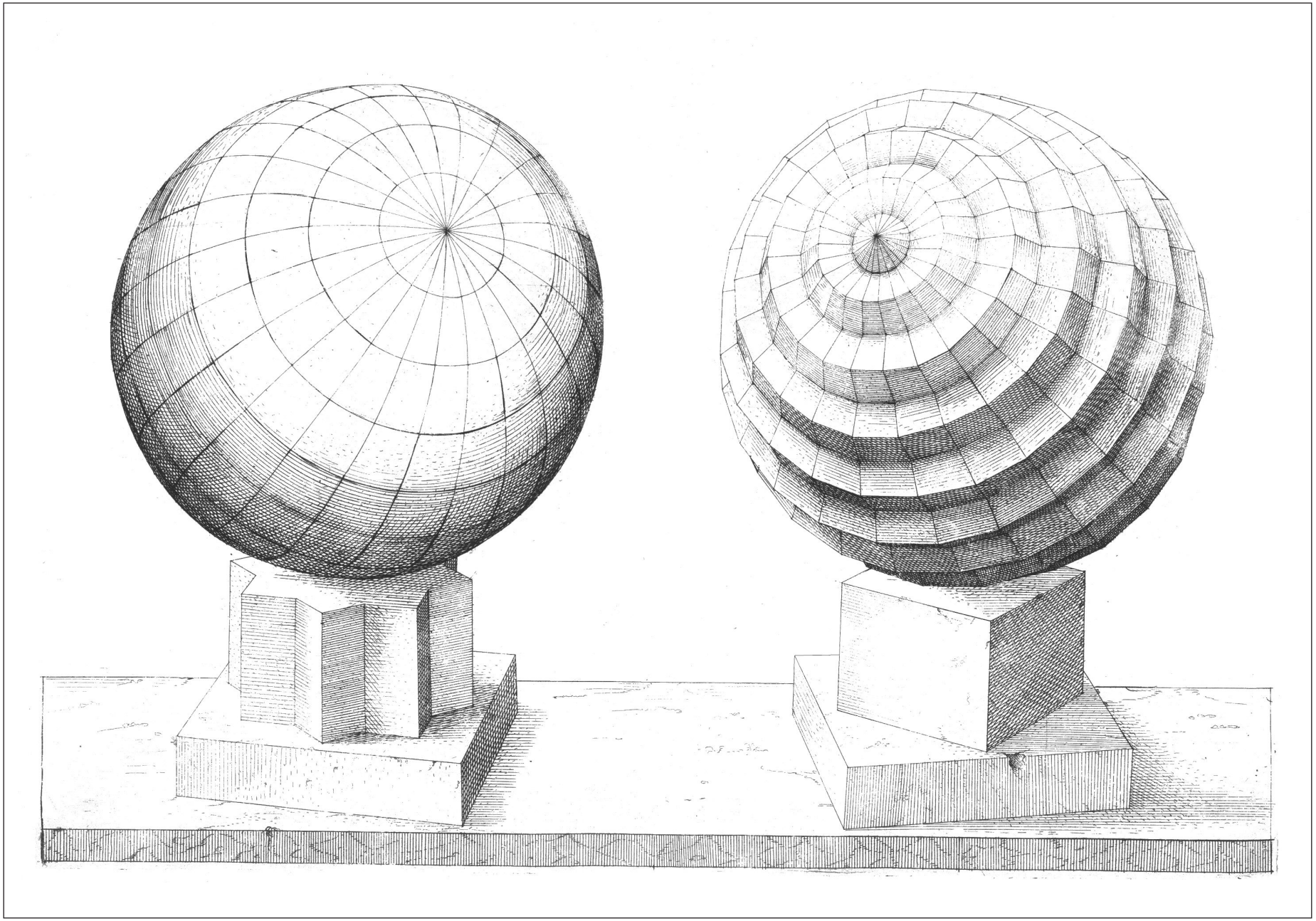


Plate from Jost Amman's *Perspectiva Corporum Regularium*, 1568. (Metropolitan Museum of Art)

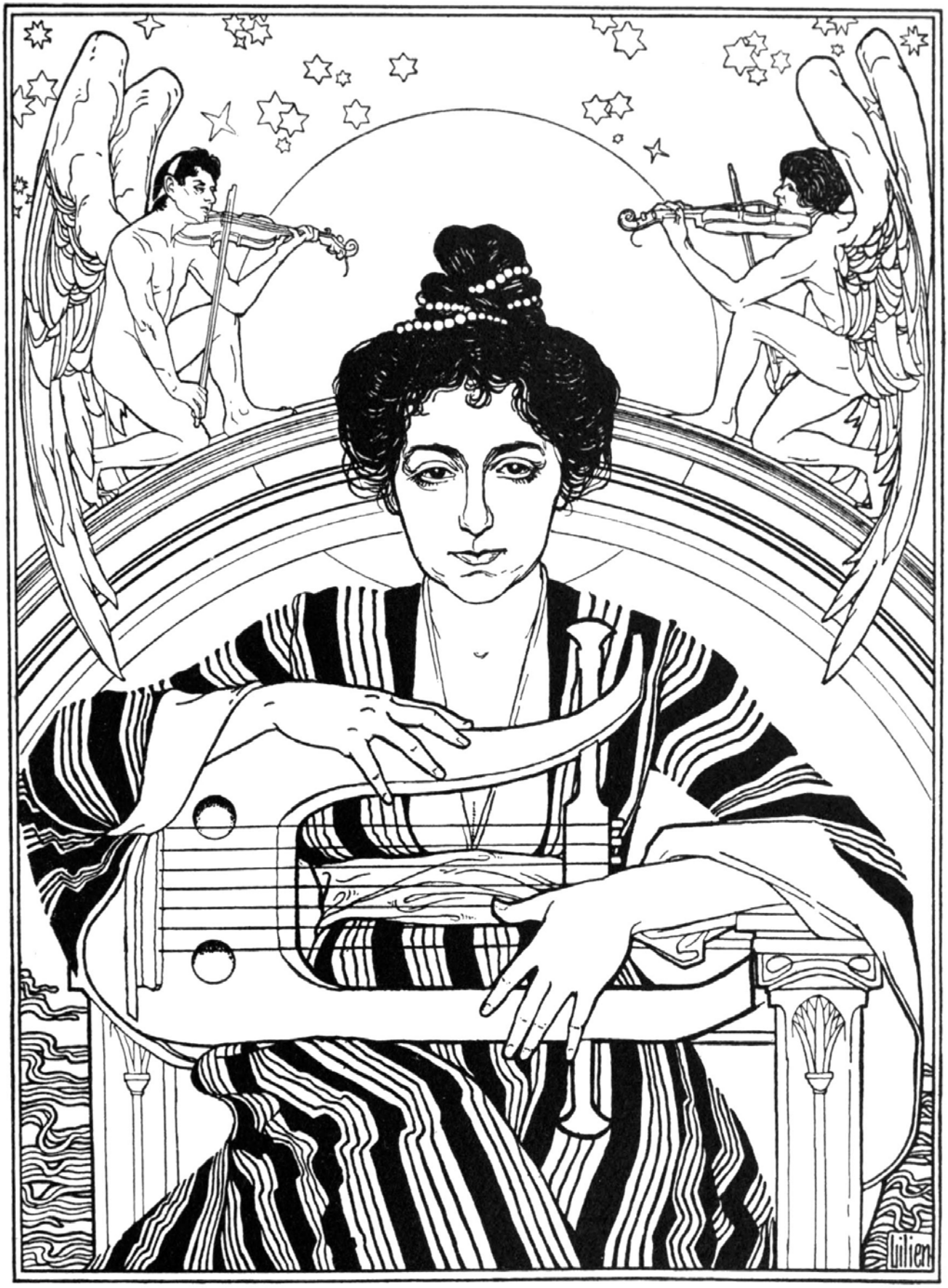
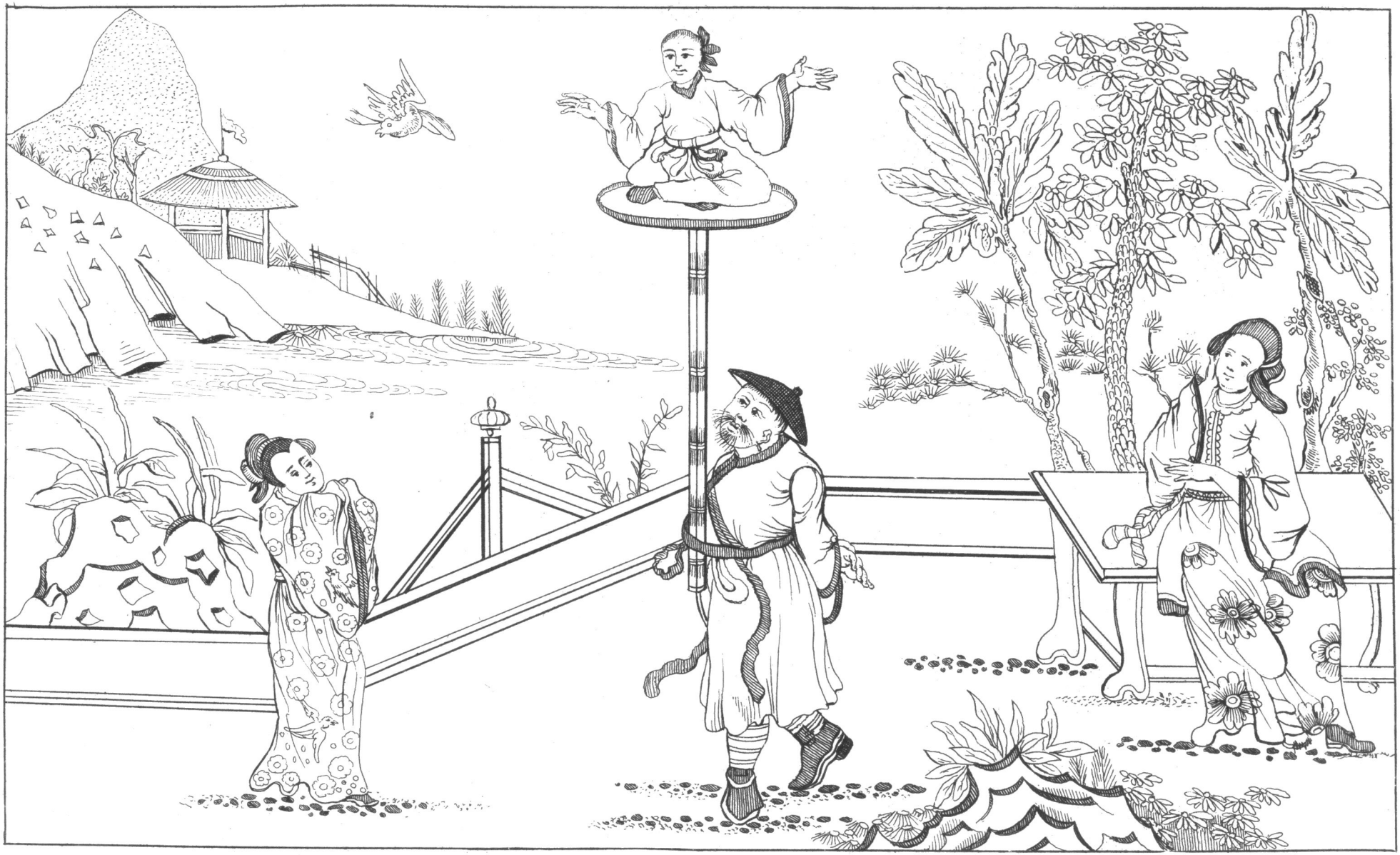
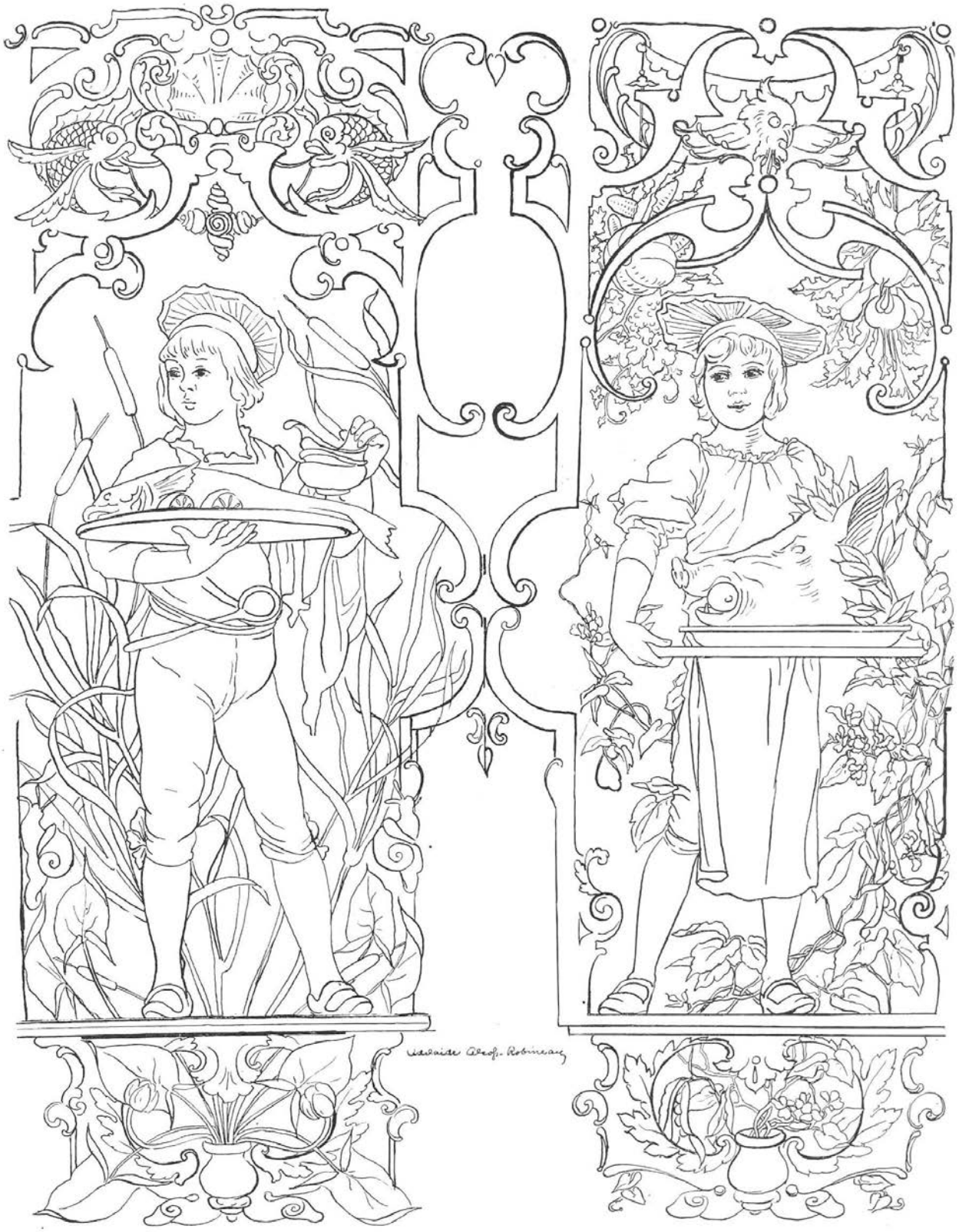


Illustration by Ephraim Moses Lilien, from Berthold Feiwel's *Lieder des Ghetto*, 1902.
(University of TorontoLibraries via Internet Archive)



"Landscape with figure sitting cross-legged on a platform" by Peter Schenk (II), ca. 1750. (Rijksmuseum)

Page from *Picture Book of Chinese and Japanese Warriors* by Katsushika Hokusai, 1836.
(Metropolitan Museum of Art)



FIGURES FOR TANKARD (see May number), adapted from designs in the "Dekorative Vorbilder."

Illustration from the June 1899 issue of *Keramic Studio*. (Smithsonian Libraries)

"Visitation" by Philippe Pigouchet from a 15th-century Book of Hours (Art Institute of Chicago)

Page from *Walter Crane's Painting Book*, engraved and printed by Edmund Evans, 1889.
(University of North Carolina at Chapel Hill via Internet Archive)

Letter A, from *Libellus Novus Elementorum Latinorum*, designed by an Christian Bierpfaff and engraved by Jeremias Falck, ca.1650. (Rijksmuseum)

Saint Anthony Tormented by Demons by Martin Schongauer, ca. 1470. (Metropolitan Museum of Art)

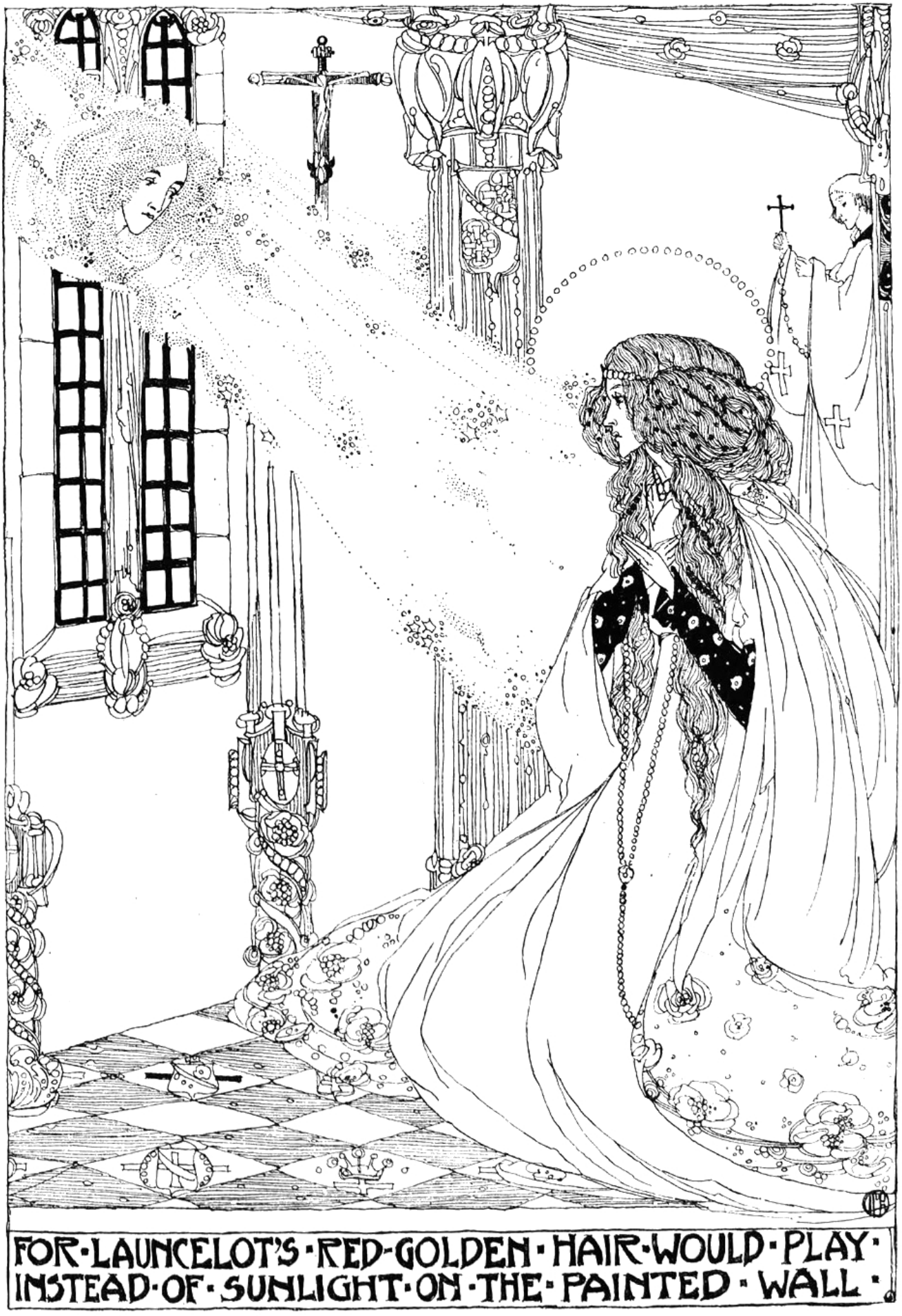
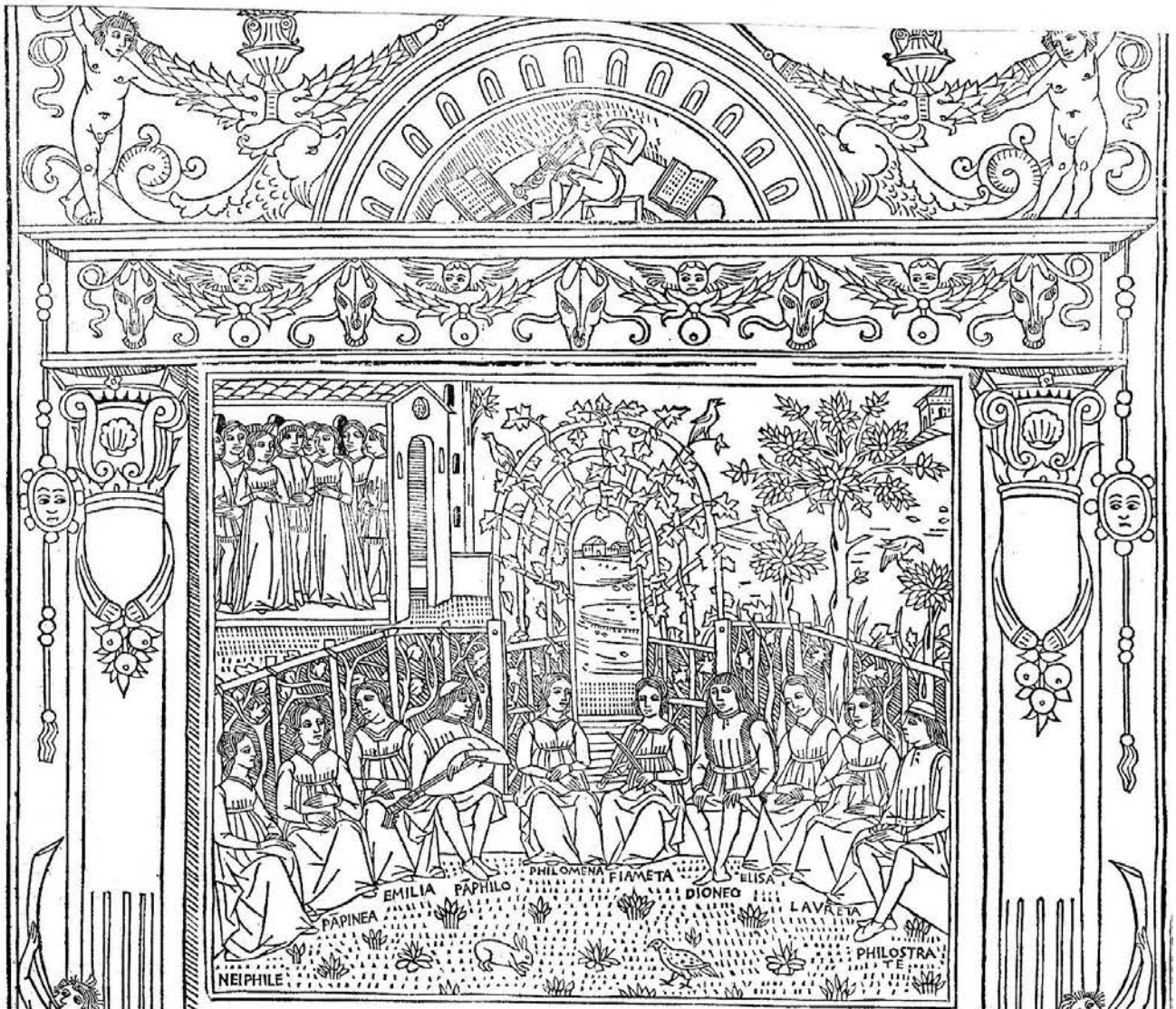
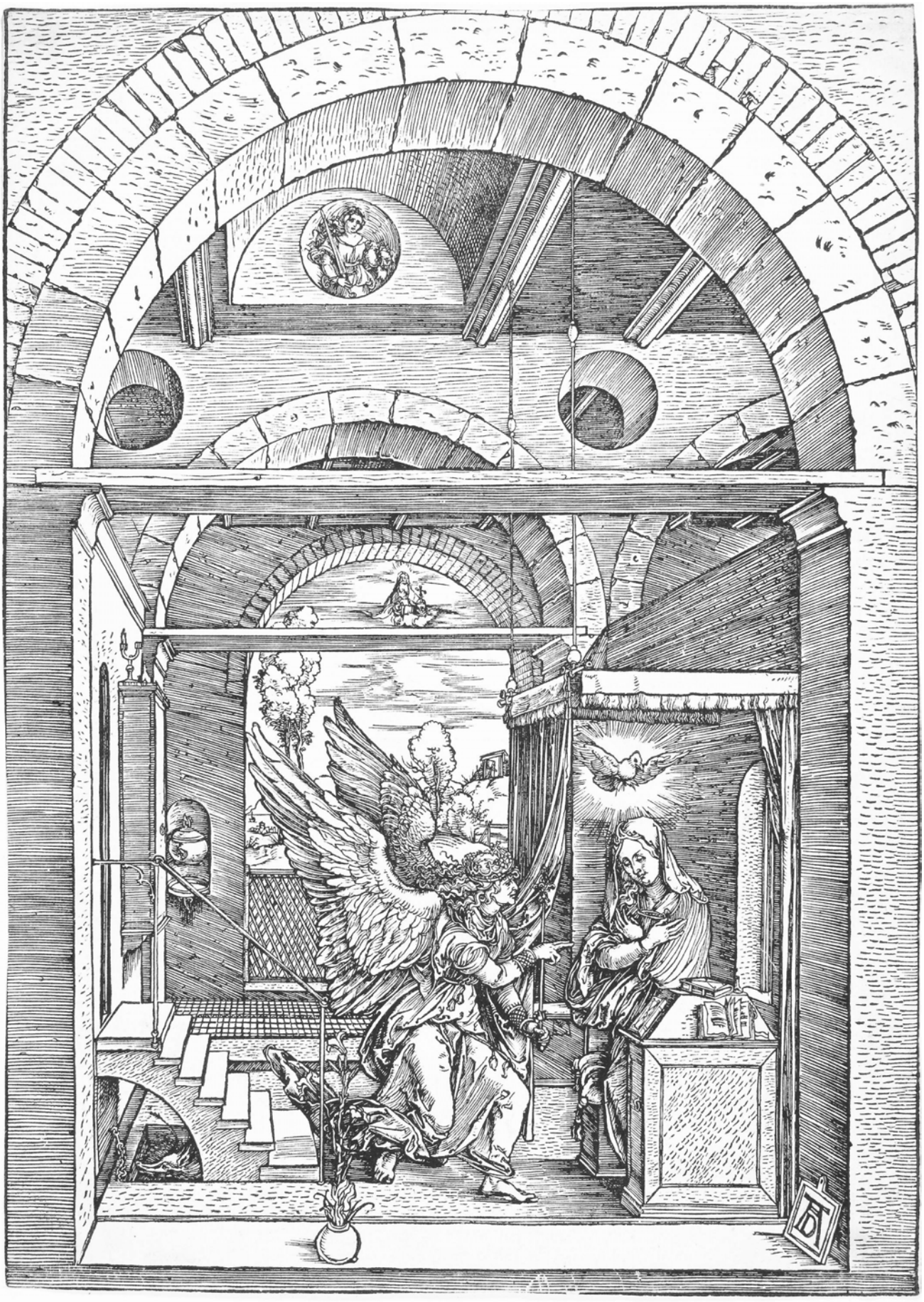


Illustration by Jessie M. King, from *The High History of the Holy Graal* by Perlesvaus, 1903.
(California Digital Library via Internet Archive)



VMANA COSA ELHAVER COMPASSIONE A GLI AFFLITTI. e come che a ciaſchuna pſona ſtia bene a choloro maſſimamẽte e richieſto liquali gia hã no di conforto hauuto miſteri: & hánolo trouato in al cuno fra liquali ſe alcuno mai nebbe: ogli fu caro o gia ne riceuete piacere .Io ſono uno di quelli p cio che dal la mia prima giouenezza inſino a queſto tempo :oltra modo eſſendo ſtato acceſo da altiſſimo & nobile amo re forſe piu aſſai chella mia baſſa conditione non pare be narrandolo io ſi richiedeſſe : quantunque doppo coloro che diſcreti erano: & alla cui noticia puẽne: io ne fuſſi lodato & da mol to piu reputato. Non dimeno mi fu egli di grãdiſſima fatica a ſoffrire: certo non per crudelta della donna amata: ma per ſouechio amore nella mente con cepto da pocho regolato appetito .ilquale percio a niuno regolato cõueneuo le termine milaſcia contento ſtare piu di noia che di biſogno nõ era ſpeſſe uol te ſentire mi faceua. Nella qual noia tanto refrigerio mi porſero li piaceuoli ragionamenti dalcuno amico & le delecteuole ſue cõſolatiõe che io porto fer

Page from a 1492 edition of Giovanni Boccaccio's *Decameron*. (Wikimedia Commons)



"The Annunciation" by Albrecht Dürer, from *The Life of the Virgin*, ca. 1503.
(Art Institute of Chicago)