Figure 1: fol. 35v, showing instances of decorated initials, titles and decorative infilling of lines.
Figure 2: fol. 49v, showing examples of decorated capitals, line fillers and a run-on
Figure 3: fol. 3v, displaying the unusual rubrication of speakers.
Figure 4: fol. 31v, showing the use of blue, green and red on a single page.
Figure 5: fol. 12r, with an initial and run-on decorated in a now-faded chrome.

Figure 6: fol. 12r, with chrome decoration speculatively recoloured.
Figure 7: fol. 35r, showing capitals decorated with a now-faded chrome.

Figure 8: fol. 35r, with chrome decoration speculatively recoloured. Note that the end of l. 13 to the bottom of the page was copied by a later scribe, and this portion of the text was not coloured.
Figure 9: Black Book of Carmarthen, detail of fol. 44r showing decoration of an initial B similar to the decoration of an initial B in Peniarth 28 (Figure 10).

Figure 10: Peniarth 28, detail of fol. 1r showing decoration of an initial B similar to the decoration of an initial B in the Black Book (Figure 9).

Figure 11: Black Book of Carmarthen, detail of fol. 5r showing decoration of an initial D similar to the decoration of an initial C in Peniarth 28 (Figure 12).

Figure 12: Peniarth 28, detail of fol. 11v showing decoration of an initial C similar to the decoration of an initial D in the Black Book (Figure 11).
Figure 13: fol. 43r with an erased trial decoration in the bottom margin.

detail, fol. 43r

detail, fol. 43r, enhanced and rotated

detail, fol. 44r; demonstrating the type of decoration that seems to have been practised on fol. 43r.
Figure 14: fol. 20v (Quire 4), showing, with Figure 11, the contrast in decoration between Quires 4 and 5.

Figure 15: fol. 21r (Quire 5), illustrating, with Figure 10, the disparity in styles between Quires 4 and 5.
Figure 16: fol. 4r, containing a drawing of a lion which is catching a run-on at the bottom of the page.
Figure 17: fol. 29v, containing the first manicule in the Black Book. In this instance it acts as a nota bene, though the form it takes would be more suited to catching a run-on, as on fol. 52r (see Figure 15).
Figure 18: fol. 52r, containing the second manicule in the Black Book, here catching a run-on. Though faded, it is possible to see that it was originally outlined in chrome.
Figure 19: fol. 2r, containing a drawing in the bottom margin which indicates where the final phrase of the page should be moved in the text.
Figure 20: fol. 13r, containing the drawing of a depressed-looking man's head. Though it does not catch the run-on at the bottom of the page, the man's gaze marks it.
Figure 21: fol. 49r, containing a drawing of what appears to be a stylized greyhound who catches the run-on at the bottom of the page on his back.
Figure 22: fol. 54r, containing an erased, non-functional drawing of what may have been a fish.
Figure 23: fol. 54r under UV light, demonstrating that this technique to be relatively helpful for restoring the drawing.
Figure 24: fol. 54r with the fish tentatively outlined.
Figure 25: fol. 28v, containing at least two, possibly three, partially-erased knots in the left margin.
Figure 26: fol. 40r, containing the addition of a later scribe in ll. 12-16. These lines probably escaped erasure due to their adherence to the Black Book scribe's layout of the page.
Figure 27: fol. 39v, showing erasure from the bottom margin.

Figure 28: fol. 39v under UV light, revealing faces and a line of text in the bottom margin.

Figure 29: edited detail of fol. 39v under UV light.

Figure 30: multi-spectral image of the faces and text on fol. 39v.
Figure 31: fol. 40v, left blank by the Black Book scribe, was infilled by a later scribe whose work was subsequently erased.
Figure 32: fol. 40v under UV light, showing the marginal improvement that technique makes on the erased text.
Figure 33: fol. 40v as seen in the 1888 facsimile of the Black Book. Note that the text is clearer in this image than in the unedited digital images.
Figure 34: fol. 40v, enhanced using the photo editing software GIMP.
Figure 36: fol. 40v, showing another version of the digitally-enhanced image.
Figure 37: a multi-spectral image of fol. 40v.
Figure 38: a multi-spectral image of fol. 40v.
Figure 39: a multi-spectral image of fol. 40v.
Figure 40: a multi-spectral image of fol. 40v
Figure 41: fol. 40v unedited (left) and enhanced with GIMP (right)
Figure 42: fol. 40r, containing a later addition to ll. 12-16 in a hand resembling that of fol. 40v (see Figure 39).

Figure 43: enhanced image of fol. 40v, for comparison with the hand at the bottom of fol. 40r (see Figure 38).
Figure 44: detail of the later addition to fol. 40r.

Figure 45: comparison of k's from fol. 40r (left) and fol. 40v (right).