

## Appendix I

### Bibliography

- Afonso, L.U. (ed.). 2010. *The Materials of the Image. As Matérias da Imagem*. Lisboa: Campo da Comunicação.
- Afonso, L.U. 2010. 'New developments in the study of O livro de como se fazem as cores das tintas', in L.U. Afonso (ed.), *The Materials of the Image. As Matérias da Imagem*, 3-27. Lisboa: Campo da Comunicação.
- Afonso, L.U., Cruz, A.J., Matos, D. 2013. 'O livro de como se fazem as cores or a medieval Portuguese text on the colours for illumination: a review', in R. Córdoba (ed.), *Craft treatises and handbooks: the dissemination of technical knowledge in the Middle Ages*, 93-105. Turnhout: Brepols Publishers.
- Alarcão, A. 1986. *Pele, pergaminho e restauro*. Lisboa: Escola Superior de Conservação e Restauro.
- Ali, Nabil. 'Exploring organic matter in art'. See <http://nabilali.weebly.com/>.
- Andrés, M.S., Sancho, N., Santos, S., de la Roja, J.M. 2012. 'Verdigrís. Terminología y recetas de preparación', in M. del Egido, S. Kroustallis (Eds.), *Fatto d'Archimia. Los pigmentos artificiales en las técnicas pictóricas*, 197-234. Madrid: Ministerio de Educación, Cultura y Deporte. Villena Arts Gráficas.
- Andrés, M.S., de la Roja, J.M., Santos, S., Sancho, N. 2012. 'Patrones de identificación del verdigrís: elaboración a partir de la reproducción de recetas antiguas', in M. del Egido, S. Kroustallis (Eds.), *Fatto d'Archimia. Los pigmentos artificiales en las técnicas pictóricas*, 235-258. Madrid: Ministerio de Educación, Cultura y Deporte. Villena Arts Gráficas.
- Araújo, R. 2012. Os Livros de Horas (séc. XV) na coleção do Palácio Nacional de Mafra: estudo e conservação. See <https://run.unl.pt/handle/10362/9329>.
- Axelsson, K.M., Larsen, R., Sommer, D.V.P. 2012. 'Dimensional studies of specific microscopic fibre structures in deteriorated parchment before and during shrinkage', *Journal of Cultural Heritage*, 13(2): 128-136.
- Badea, E., Della Gatta, G., Budrugaec, P. 2011. 'Characterisation and evaluation of the environmental impact on historical parchments by differential scanning calorimetry', *Journal of Thermal Analysis Calorimetry*, 104: 495-506.
- Badea, E., Della Gatta, G., Usacheva, T. 2012. 'Effects of temperature and relative humidity on fibrillar collagen in parchment: A micro differential scanning calorimetry (micro DSC) study', *Polymer Degradation and Stability*, 97: 346-353.
- Bell, A.M.T., Pattrick, R.A.D., Vaughan, D.J. 2010. "Structural evolution of aqueous mercury sulphide precipitates: energy-dispersive X-ray diffraction studies", *Mineralogical Magazine*, 74: 85-96.
- Berger, S., Sicker, D. (Eds.) 2009. 'Dyestuffs and coloured compounds', in *Classics in Spectroscopy – Isolation and Structure Elucidation of Natural Products*, pp. 211-230. Weinheim: Wiley-VCH.
- Bernal, M.P., Albuquerque, J.A., Moral, R. 2009. 'Composting of animal manures and chemical criteria for compost maturity assessment. A review', *Bioresource Technology*, 100: 5444-5453.
- Bicchieri, M., Monti, M., Piantanida, G., Sodo, A. 2011. 'Illuminations: secrets, alchemy and conservation in three case studies', *Revista de História da Arte*, série W, nº1, 174-181.
- Blondheim, S. 1928. 'An old Portuguese work on manuscript illumination', *Jewish Quarterly Review*, 19: 97-135.
- Borradaile, V., Borradaile, R. 1966. *The Strasbourg Manuscript: a Medieval Painters' Handbook*. New York: Transatlantic Arts.
- Bose, P.K., Sankaranarayanan, Y., Sen Gupta, S. C. 1963. *Chemistry of lac*, Ranchi: Indian Lac Research Institute.
- Brunello, F. 1992. *De Arte Illuminandi e Altri tratatti sulla tecnica della miniature medieval*. Vicenza: Neru Pozza Editore.
- Bruquetas, R. 2010. 'El bermellón de Almadén: de Plinio a Goya', in S. Kroustallis and M. Del Egido (Eds.), *Fatto D'Archimia: history and identification of artificial pigments*, 171-180. Madrid: Ministerio de Educación, Cultura y Deporte.
- Burnell, A.C. 2010. *Voyage of John Huyghen van Linschoten to the East Indies: from the old English translation of 1598*. Volume I. Farnham, Surrey: Ashgate.
- Butler, A.R., Glidewell, C., Pritchard, S.E., Needham, J. 1983. 'Mosaic gold: Studies of Medieval European and Chinese recipes for the preparation of yin (IV) sulphide', *Chemistry in Britain*, 19(2): 132-35.

- Buxbaum, G. 1998. *Industrial Inorganic Pigments*, 2<sup>nd</sup> ed. Weinheim: Wiley-VCH.
- Cabral, J.M.P. a) 1996. 'História Breve dos Pigmentos: 1 – Da arte do homem pré-histórico', *Boletim da Sociedade Portuguesa de Química*, 62: 11-18; b) 1997. 'História Breve dos Pigmentos: 2 – Da arte egípcia', *Boletim da Sociedade Portuguesa de Química*, 66: 17-24; c) 2001. 'História Breve dos Pigmentos: 3 – Das artes Grega e Romana', *Boletim da Sociedade Portuguesa de Química*, 82: 57-64; d) 2006. 'História Breve dos Pigmentos: 4 – Das artes da Idade Média (1.<sup>a</sup> parte)', *Boletim da Sociedade Portuguesa de Química*, 103: 33-44.
- Cabral, J.M.P. 1995. 'Exame científico de pinturas de cavalete', *Colóquio / Ciências*, 16: 60-83.
- Cañamares, M.V., Leona, M. 2007. 'Surface-enhanced Raman scattering study of the red dye laccaic acid', *Journal of Raman Spectroscopy*, 38: 1259-1266.
- Cardon, D. 2007. *Natural Dyes. Sources, Tradition, Technology and Science*. London: Archetype Publications.
- Castro, I. 2010. 'Notas sobre a língua do Livro de como se fazem as cores (ms. Parma 1959)', in L.U. Afonso (ed.), *The Materials of the Image. As Matérias da Imagem*, 87-96. Lisboa: Campo da Comunicação.
- Castro, R., Pozzi, F., Leona, M., Melo, M.J. 2014. 'Combining SERS and microspectrofluorimetry with historically accurate reconstructions for the characterization of lac dye paints in medieval manuscript illuminations', *Journal of Raman Spectroscopy*, 45: 1172-1179.
- Castro, R., Miranda, A., Melo, M.J. 'Interpreting lac dye in medieval written sources: new knowledge from the reconstruction of recipes relating to illuminations in Portuguese manuscripts', in S. Eyb-Green, J.H. Townsend, J.K. Atkinson, S. Kroustallis, K. Pilz, I. van Leeuwen (Eds.), *Sources on Art Technology: Back to Basics*, 88-99. London: Archetype Publications.
- Cennini, C. a) Thompson, D.V. (transl.) 1960. *The Craftsman's Handbook – The Italian 'Il libro dell'arte by Cennino d'Andrea Cennini'* [originally published in 1933], New York: Dover Publications; b) Brunello, F. (ed.) 1971. *Il libro dell'arte di Cennino Cennini*. Vicenza: Neri Pozza Editore; c) Frezzato, F. (ed.) 2009. *Il libro dell'arte. Cennino Cennini*. Vicenza: Neri Pozza Editore; d) Broecke, Lara 2015. *Cennino Cennini's Il libro dell'Arte: A new English translation and commentary with Italian transcription*. London: Archetype Publications.
- Chairat, M., Rattanaphani, V., Bremner, J.B., Rattanaphani, S., Perkins, D.F. 2004. 'An absorption spectroscopic investigation of the interaction of lac dyes with metal ions', *Dyes and Pigments*, 63: 141-150.
- Chaplin, T.D., Clark, R.J.H., Scott, D.A. 2006. 'Study by Raman microscopy of nine variants of green-blue pigment verdigris', *Journal of Raman Spectroscopy*, 37: 223-229.
- Charnock, J.M., Moyes, L.N., Patrick, R.A.D., Mosselmans, J.F.W., Vaughan, D.J., Livens, F.R. 2003. 'The structural evolution of mercury sulfide precipitate: an XAS and XRD study', *American Mineralogist*, 88: 1197-1203.
- Ciomartan, D.A., Clark, R.J.H., McDonald, L.J., Odlyha, M. 1996. 'Studies on the thermal decomposition of basic lead (II) carbonate by Fourier-Transform Raman spectroscopy, X-ray diffraction and thermal analysis', *Journal of the Chemical Society, Dalton Transactions*, 18: 3639-3645.
- Clarke, M. 2010. 'The context of the O livro de como se fazem as cores: late mediaeval artists' recipes books (14th-15th centuries)', in L.U. Afonso (Ed.), *The Materials of the Image. As Matérias da Imagem*, 45-73. Lisboa: Campo da Comunicação.
- Clarke, M. 2011. *Mediaeval Painters' Materials and Techniques. The Montpellier Liber diversarum arcium*. London: Archetype Publications.
- Clarke, M. 2009. 'Writing recipes for non-specialists c. 1300: The Anglo-latin secretum philosophorum, Glasgow MS Hunterian 110', in E. Hermens and J.H. Townsend (Eds.), *Sources and Serendipity. Testimonies of Artists' Practice*, 50-64. London: Archetype Publications.

- Claro, A. 2009. *An interdisciplinary approach to the study of colour in Portuguese manuscript illuminations*, PhD Dissertation, Universidade Nova de Lisboa, Lisbon. See <https://run.unl.pt/handle/10362/11506>.
- Colombini, M.P., Bonaduce, I., Gautier, G. 2003. 'Molecular pattern recognition of fresh and aged shellac', *Chromatographia*, 58: 357-364.
- Cordoba de la Llave, R. 2005 "Un recetario técnico castellano de siglo XV: el manuscrito H490 de la Facultad de Medicina de Montpellier" *En la España Medieval* 28: 7-28
- Cruz, A.J. 2010. 'Em busca da origem das cores de "O livro de como se fazem as cores": sobre as fontes de um receituário português medieval de materiais e técnicas de pintura', in L.U. Afonso (ed.), *The Materials of the Image. As Matérias da Imagem*, 75-86. Lisboa: Campo da Comunicação.
- Dickson, F.W., Tunnel, G. 1959. 'The stability relations of cinnabar and metacinnabar', *American Mineralogist*, 44: 471-487.
- Donkin, R.A. 1977. 'The insect dyes of western and West-Central Asia', *Anthropos*, 72: 864-865.
- Edwards, H.G., Farwell, D.W., Newton, E.M., Rull Perez, F., Jorge Villar, S. 2000. 'Raman spectroscopic studies of a 13th century polychrome statue: identification of a "forgotten" pigment', *Journal of Raman Spectroscopy*, 31: 407-413.
- Fitzhugh, E. 1986. 'Red Lead and Minium', in *Artist's Pigments – A handbook of their history and characteristics – vol.1*, 109-140. Robert L. Feller (Ed.), National Gallery of Art, Washington: Oxford University Press.
- Florian, M.E. 2007. *Protein Facts – Fibrous proteins in cultural and natural history artifacts*. London: Archetype Publications.
- Garcia-Moreno, R. and Thomas, N. 2008. 'Cinnabar or vermilion?', in S. Kroustallis et al. (Eds.), *Art Technology – Sources and Methods*, 141-143. London: Archetype.
- Gettens, R.J., Feller, R.L., Chase, W.T. 1972. 'Vermillion and Cinnabar', *Studies in Conservation*, 17(2): 45-69.
- Gettens, R.J., Stout, G. L. 1966. *Painting Materials*. London: Dover Publications.
- Gilbert, B., Denoël, S., Weber, G., Allart, D. 2003. 'Analysis of green copper pigments in illuminated manuscripts by micro-Raman spectroscopy', *Analyst*, 128: 1213-1217.
- Gonçalves, P.M., Pires, J., Carvalho, A.P., Mendonça, M.H., Cruz, A.J. 2010. 'Theory vs practice: synthesis of white lead following ancient recipes', in L.U. Afonso (Ed.), *The Materials of the Image. As Matérias da Imagem*, 185-200. Lisboa: Campo da Comunicação.
- Gonçalves, P.M., Pires, J., Carvalho, A.P., Mendonça, M.H., Cruz, A.J. 2010. 'Theory vs practice: synthesis of red lead following ancient recipes', in L.U. Afonso (Ed.), *The Materials of the Image. As Matérias da Imagem*, 201-212. Lisboa: Campo da Comunicação.
- Karak, T., Bhattacharyya, P. 2011. 'Human urine as a source of alternative natural fertilizer in agriculture: a flight of fancy or an achievable reality'. *Resources, Conservation and Recycling*, 55: 400-408.
- Kennedy, C.J., Wess, T.J. 2003. 'The Structure of Collagen within Parchment: A Review', *Restaurator*, 24(2): 61-80.
- Kirby, J. 2008. 'Some aspects of Medieval and Renaissance lake pigment technology', in J. Kirby (Ed.), *Dyes in History and Archaeology*, 21, 89-108. London: Archetype Publications.
- Kirby, J., Spring, M., Higgitt, C. 2005. 'The technology or red lake pigment manufacture: study of the dyestuff substrate', *National Gallery Technical Bulletin*, 26: 71-87.
- Kirby, J., White, R. 1996. 'The identification of red lake pigment dyestuffs and discussion of their use', *National Gallery Technical Bulletin*, 17: 56-80.
- Kroustallis, S.K. 2008. *Diccionario de materiais y técnicas (I. Materiais)*. Madrid: Secretaría General Técnica. Centro de Publicaciones. Ministerio de Cultura.
- Kroustallis, S.K. 2001. 'Binding media in medieval manuscript illumination: a source of research', *Revista de História da Arte*, série w, 1: 113-125.
- Kühn, H. 1970. 'Verdigris and Copper Resinate', *Studies in Conservation*, 15: 12-36.
- Lehmann-Haupt, H. 1978. *The Gottingen Model Book*. Columbia: University of Missouri Press, 2nd edition.

- Levey, M. 1962. 'Mediaeval Arabic bookmaking and its relation to early chemistry and pharmacology', *Transactions of the American Philosophical Society*, 52(4): 5-57.
- Lombard, M. 1978. *Les textiles dans le monde musulman: du VIIe au XIIIe siècle*. Paris: Mouton Editeur.
- Matos, D.M. 2011. *The Ms. Parma 1959 in the context of Portuguese Hebrew illumination*. Master thesis, Lisbon: Faculdade de Letras, Universidade de Lisboa.
- Matos, D.M., Afonso, L.U. 2014. 'The "Book on how to make colours" ("O livro de como se fazem as cores") and the "Schedula diversarum artium"', In A. Speer (ed.), *Zwischen Kunsthandwerk und Kunst: Die Schedula diversarum artium*, 305-317. Berlin: W. de Gruyter.
- Melo, M.J. 2009. 'History of natural dyes in the Ancient Mediterranean world', in T. Bechtold and R. Mussak (Eds.), *Handbook of Natural Colorants*, 3-20. Chichester: John Wiley & Sons.
- Melo, M.J., Miguel, C. 2010. 'The making of vermilion in medieval Europe - Historically accurate reconstructions from The book on how to make colours', in S. Kroustallis and M. Del Egido (Eds.), *Fatto D'Archimia: history and identification of artificial pigments*, 181-195. Madrid: Ministerio de Educacion, Cultura y Deporte.
- Melo, M.J., Araújo, R., Muralha, V.S.F., Lemos, A. 2013. 'O que nos dizem os materiais da cor sobre os Livros de Horas do Palácio Nacional de Mafra', in Ana Lemos (ed.), *Os livros de Horas Iluminados do Palácio Nacional de Mafra*, Instituto de Estudos Medievais – FCSH/NOVA, Palácio Nacional de Mafra.
- Melo, M.J., Vilarigues, M., Muralha, V.S.F., Castro, R. 2013. 'Fernão Vaz Dourado's colours', *Universal Atlas of Fernão Vaz Dourado*, 168-186. Barcelona: M. Moleiro Editor, S.A.
- Melo, M.J., Otero, V., Vitorino, T., Araújo, R., Muralha, V.S.F., Lemos, A., Picollo, M., 2014. 'Three Books of Hours from the 15th century: a multi-analytical and interdisciplinary approach', *Applied Spectroscopy*, 68: 434-444.
- Melo, M.J., Nabais, P., Guimarães, M., Araújo, R., Castro, R., Oliveira, M.C., Whitworth, I. 2016. 'Organic dyes in illuminated manuscripts: a unique cultural and historic record', *Philosophical Transactions of the Royal Society A*, 374(2082): 20160050-20160069.
- Merrifield, M.P. 1999. *Medieval and Renaissance Treatises on the Art of Painting: original texts with English translations*. London: Dover Publications.
- Messinger-Ramos, S., Ramos, A. and Marchand-Sauvagnargues, F.M. (Transl.). 2004. *Garcia de Orta. Colloque des simples et des drogues de l'Inde (1563) (Thesaurus)*. Arles: Actes Sud.
- Miguel, C. 2012. *Le vert et le rouge: A study on the materials, techniques and meaning of the green and red colours in medieval Portuguese illuminations*, PhD thesis, FCT-UNL. See <https://run.unl.pt/handle/10362/9304>.
- Miguel, C., Claro, A., Gonçalves, A.P., Muralha, V.S.F., Melo, M.J. 2009. 'A study on red lead degradation in the medieval manuscript, Lorvão Apocalypse (1189)', *Journal of Raman Spectroscopy*, 40: 1966-1973.
- Miguel, C., Claro, A., Lopes, J. A., Melo, M. J. 2009. 'Copper pigments in medieval Portuguese Illuminations: green, blue, greenish blue or bluish green?', in E. Hermens and J. H. Townsend (Eds.), *Sources and Serendipity - Testimonies of Artists' Practice*, 33-38. London: Archetype Publications.
- Miguel, C., Clarke, M., Melo, M.J., Miranda, A. and Oliveira, M. 2012. 'The "book on how one makes colours of all shades in order to illuminate books" Revisited', in S. Eyb-Green et al. (Eds.), *The Artist's Process: Technology and Interpretation*, 60-66. London: Archetype.
- Miguel, C., Lopes, J.A., Clarke, M., Melo, M.J. 2012. 'Combining infrared spectroscopy with chemometrics analysis for the characterization of proteinaceous binders in medieval paints', *Chemometrics and Intelligent Laboratory Systems*, 119: 32-38.
- Miguel, C., Pinto, J.V., Clark, M., Melo, M.J. 2014. 'The alchemy of red mercury sulphide: The production of vermilion for medieval art', *Dyes and Pigments*, 102: 210-217.
- Miguel, C; Miranda, A.; Lopes, J.A.; Melo, M.J. and Clarke, M. 2011. 'A Study in Scarlet – vermilion red and colour paint formulations in medieval illumination', in *Preprints of the XVI ICOM-CC Triennial Conference*, Lisbon.
- Miranda, A., Claro, A., Lemos, A, Miguel, C., Melo, M.J. 2007. 'Apocalipse do Lorvão, um tesouro por descobrir ou Apocalipse do Lorvão, a cor da Luz', *Boletim da Direcção Geral de Arquivos*, DGARQ, 6-7.

- Miranda, A., Claro, A., Lemos, A., Miguel, C., Melo, M.J. 2008. 'A cor na iluminura Portuguesa: uma abordagem interdisciplinar', *Revista de História da Arte*, Instituto de História da Arte, FCSH-UNL, 5: 228-245.
- MOLAB report from 2009: <http://www.eu-artech.org/files/MEDMAN-UserReport.pdf>. Retrieved in November 2016.
- Moreira de Sá, A. 1960. 'O livro de como se fazem as cores de Abraão B. Judah Ibn Hayyim', *Revista da Faculdade de Letras*, 4: 210-223.
- Munir, Z.A., Kashkooli, I.Y., Street, G.B. 1973. 'Sublimation of IIB-VIA compounds. V. Relative thermal stability and heat of transformation of blackmercury sulfide (metacinnabar)', *High Temperature Science*, 5: 8-15.
- Munoz-Viñas, S., Farrel, E.F. 1999. *Estudio técnico de los códices miniados renascentistas*, Valencia: Biblioteca Histórica de la Universidad de Valencia.
- Muralha, V.S.F.; Miguel, C.; Melo, M.J. 2012. 'Micro-Raman study of Medieval Cistercian 12-13th century manuscripts: Santa Maria de Alcobaça, Portugal', *Journal of Raman Spectroscopy*, 43: 1737-1746.
- Nabais, P., Castro, R., Lopes, G.V., Correia de Sousa, L., Melo, M.J. 2016. 'Singing with light: an interdisciplinary study on the medieval Ajuda Songbook', *Journal of Medieval Iberian Studies*, 8(2): 283-312.
- Nunes, F. 1982 [originally written in 1615]. *Arte da Pintura, Simetria e Perspectiva*. Porto: Editorial Paisagem
- Partington, J.R. 1934. 'The discovery of mosaic gold', *The History of Science Society*, The University of Chicago Press, 21(1): 203-206.
- Perkin, A., Everest, A. 1918. *The Natural Organic Colouring Matters*. Longmans, Green & Company.
- Plinio. 1985. *Histoire Naturelle, Livre XXXIII*. J.M. Croisille (transl.). Paris: Belles Lettres.
- Potter, R.W., Barnes, H. L. 1978. 'Phase relations in the binary Hg-S', *American Mineralogist*, 63: 1143-1152.
- Ricciardi, P., Pallipurath, A., Rose, K. 2013. "'It's not easy being green": a spectroscopic study of green pigments used in illuminated manuscripts', *Analytical Methods*, 5: 3819-3824.
- Rinse, J. 1928. 'The vapour pressure, dissociation, and transition point of mercury sulphide'. *Recueil des Travaux Chimiques des Pays-Bas*, 47: 28-32.
- Risdonne, V. 2010. *Manoscritti Illuminati Portoghesi: Tecniche Pittoriche e Materiali*, Tesi di Laurea, Perugia: Università degli Studi di Perugia.
- Rodic, D., Spasojevic, V., Bajorek, A. and Onnerud, P. 1996. 'Similarity of structure properties of Hg<sub>1-x</sub>Mn<sub>x</sub>S and Cd<sub>1-x</sub>Mn<sub>x</sub>S (structure properties of Hg-MnS and Cd-MnS)', *Journal of Magnetism and Magnetic Materials*, 152: 159-164.
- Roger, P., Villela-Petit, I., Vandroy, S. 2003. 'Les laques de brésil dans l'enluminure médiévale: reconstitution à partir de recettes anciennes', *Studies in Conservation*, 48(3): 155-170.
- Scott, D. A. 2002. *Copper and Bronze in Art. Corrosion, colorants, conservation*, Los Angeles: The Getty Conservation Institute.
- Sharma, R.C., Chang, Y.A. 1993. 'The Hg-S (Mercury-Sulfur) System', *Journal of Phase Equilibria*, 14: 100-109.
- Smith, C.S., Hawthorne, J.G. 1974. 'Mappae Clavicula: a little key to the world of medieval techniques'. *Transactions of the American Philosophical Society*, 64(4): 1-128.
- Strolovitch, D. L. 2010. 'O livro de como se fazem as cores das tintas todas (Transliteration)', in L.U. Afonso (ed.), *The Materials of the Image. As Matérias da Imagem*, 213-224. Lisboa: Campo da Comunicação.
- Strolovitch, D. L. 2010. 'O livro de como se fazem as cores das tintas todas (Translation)', in L.U. Afonso (ed.), *The Materials of the Image. As Matérias da Imagem*, 225-236. Lisboa: Campo da Comunicação.
- Strolovitch, D.V. 2005. *Old Portuguese in Hebrew script: convention, contact, and convivência*, 116-184. PhD Dissertation, Cornell University.
- Tétreault, J., Cano, E., van Bommel, M., Scott, D., Dennis, M., Barthés-Labrousse, M.-G., Minel, L., Robbiola, L. 2003. 'Corrosion of copper and lead by formaldehyde, formic and acetic acid vapours', *Studies in Conservation*, 48(4): 237-250.
- Theophilus, Smith, C.S. and Hawthorne, J.G. 1979. *On Divers Arts: the foremost medieval treatise on painting, glassmaking, and metalwork*. New York: Dover Publications.

- Verità, M. 1998. *Le Vetrate Artistiche: Struttura, Composizione, Proprietà Chimico-fisiche dei Vetri*, in *Le Materiau Vitreux: Verre et Vitraux*, Actes du Cours Intensif Européen, Ravello, 28–30 avril 1995, Edipuglia, Bari
- Villela-Petit, I. 1996. 'Brésil et autres rouges: dix recettes de laque médiévales', *Technè – Revue du Laboratoire de Recherche des Musées de France*, 4: 68-73.
- Vitorino, T. 2012. *A Closer Look at Brazilwood and its Lake Pigments*. Master thesis, Lisbon: Universidade Nova de Lisboa. See <https://run.unl.pt/handle/10362/10179>.
- Vitorino, T., Melo, M.J., Carlyle, L., Otero, V. 2016. 'New insights into brazilwood manufacture through the use of historically accurate reconstructions', *Studies in Conservation*, 61: 255-273.
- Vitrúvio. 1998. *Os dez livros de arquitectura*, H. Rua (transl.). Lisboa: Departamento de Engenharia Civil, Instituto Superior Técnico.
- Wang, L., Ishida, Y., Ohtani, H., Tsuge, S. 1999. 'Characterisation of natural resin shellac by reactive pyrolysis gas chromatography in the presence of organic alkali', *Analytical Chemistry*, 71: 1316-1322.
- Woulfe, P. 1771. 'Experiments to shew the nature of Aurum Mosaicum', *Philosophical Transactions* (1683-1775), 61: 114-130.
- Xiao, H., Zhang, Y.C. 2008. 'In air synthesis of SnS<sub>2</sub> nanoplates from tin, sulphur and ammonium chloride powders', *Materials Chemistry and Physics*, 112: 742-744.
- Xiao, H., Zhang, Y. C., Bai, H. 2009. 'Molten salt synthesis of SnS<sub>2</sub> microplate particles', *Materials Letters*, 63: 809-811.
- Zhang, Y.C., Du, Z.N., Li, S.Y., Zhang, M. 2010. 'Novel synthesis and high visible light photocatalytic activity of SnS<sub>2</sub> nanoflakes from SnCl<sub>2</sub>.2H<sub>2</sub>O and S powders', *Applied Catalysis B: Environmental*, 95: 159.
- Zhingang, L., Zhao, Q., Wang, K., Lee, D., Qiu, W., Wang, J. 2008. 'Urea hydrolysis and recovery of nitrogen and phosphorous as MAP from stale human urine', *Journal of Environmental Sciences*, 20: 1018-102.

## Appendix 2

### Conversion table for weights and measures

<b>Unit</b>	<b>Equivalent to</b>
1 açumbre	≈ 2 litres
1 ounce	28.35 g
parts (half, two, etc)	both weight and volume were tested
1 pennyweight	1.55 g
1 pound	453,59 g
<i>terça</i>	one third