

UNIQUE TREASURES OF BOOK ART



FAKSIMILE VERLAG



EDITORIAL

Faksimile Verlag was founded in Lucerne in Switzerland 43 years ago and since then has had a long and moving history – and from now on, exciting times ahead, which I am particularly looking forward to, as I have succeeded in taking over the facsimile business of Faksimile Verlag. Now two of the world's oldest Fine Art Facsimile publishers are in one hand, and their work will be continued in the usual quality and long-standing tradition.

For the first time, it is now possible to coordinate the programs of these two publishing companies in the interests of science and research, to make an optimized offer for the friends of medieval illuminated manuscripts, and to provide access to the cultural heritage of the Middle Ages in a contemporary form. The highest priority for us is the highest possible reproduction quality, perfect craftsmanship and intensive scientific work. In all these areas the possibilities of Faksimile Verlag and Müller & Schindler Publishers – founded in 1965 – are to be used together. You can experience that already: please have a look at the first new limited editions of Faksimile Verlag presented in this catalogue.

I am pleased to present to you these new publications of such important manuscripts as the *Hours of the Flemish Masters* from Cleveland, the *Van Damme Hours* and the *Godescalc Gospels*.

Enjoy a journey through 1000 years of book illumination with this catalogue, let yourself be inspired by our programme – and experience the proven quality of our unique editions!

Yours sincerely

Charlotte Kramer
Publisher

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THE BOOK OF LINDISFARNE

THE BRIGHT COLOURS OF CELTIC ART

British Library, London, Cotton MS Nero D. iv; Lindisfarne, before 700



This is the oldest translation of the Gospels from Latin into Old English. Mediterranean and Celtic cultural influences blend into a unique and rich masterpiece, which laid the foundation for the further development of western art 1300 years ago. Linguists find in it the oldest translation from Latin into ancient English, and the curators of the British Library keep it as a national treasure.

There is a small spit of land on the coast of Northumbria called 'Holy Island', on which around 635 AD the monastery of Lindisfarne was founded. It developed rapidly into a monastic centre in immediate proximity to the royal residence of the Northumbrian Kings. On the peninsula surrounded by stormy water, outstanding artists and writers found the necessary inner poise and inspiration to decorate the holy texts of the Gospels to make them true masterpieces of early medieval book production.

THE BEST-PRESERVED GOSPEL BOOK OF ITS TIME

Despite of its age of almost 1300 years, the Lindisfarne Gospels is in an extremely good state of preservation and world wide, it is the only completely preserved evangeliary from the isles. On 259 folios in the format of 34.0 x 24.5 cm, made of the most carefully prepared vellum, it contains the Latin text of the Four Gospels.

Each Gospel opens with an introductory explanation, a summary of chapters and a calendar containing the liturgical feast days. In addition, three prefaces, led by St. Jerome's letter to Pope Damasus, precede the text. A series of sumptuously decorated canon tables, for the first time stretching over 16 pages, solemnly opens up the book.

UNIQUE DECORATION: THE CARPET PAGES

Five extraordinary carpet pages present the whole range of insular ornaments in all their breathtaking wealth of form and colour. Thanks to their bright contours, the cruciforms skilfully inserted in the overall composition protrude clearly from the dense interlace in the background. The Cross-carpet pages preceding each gospel and another one at the beginning of the book are combined with an equally richly ornamented incipit page. The large decorative

initials stretch over the whole page, and the flowing ornaments and patterns with which they are filled down to the smallest detail blend with the following letters into elaborate monograms. Over 200 fully coloured majuscules structure the whole text.

A FUSION OF INSULAR AND MEDITERRANEAN ART

In the canon tables and portraits of the evangelists, influences of the Mediterranean and Celtic cultures blend into a unique masterpiece of insular book production. Thus the text of the evangeliary is represented in a majuscule script characteristic for the insular culture and decorated in the Hiberno-Saxon style. Besides Mediterranean influences, the portraits of the four evangelists also show typical insular traits. The fusion of the two art styles is, however, most impressively exemplified in the classical arcades of the canon tables bearing insular ornament and interlace.



Fol. 93v, The Evangelist St. Mark with his symbol, the lion.



Fol. 138v, cross-carpet page: The beginning of St. Luc's Gospel.



Fol. 27r: The incipit page from Matthew: *Liber generationis ih(es)u (christi) filii david filii Abraham* (A record of the family tree of Jesus Christ, the son of David, the son of Abraham)

THE EDITION

The facsimile edition consists of the facsimile volume and an expert commentary. The edition is limited to 980 copies worldwide. The manuscript covering 518 pages is reproduced true to the original and in all detail. The binding will be done in the same neutral light leather binding that was used for the facsimile edition of the Book of Kells.

The expert commentary is comprised of two volumes in which Dr. Michelle Brown, curator of the Manuscript Department of the British Library, provides a detailed description of her latest findings about the codex and the new dates. Numerous detailed studies have ensured the complete reconstruction of the manuscript.



THE GODESCALC GOSPELS

THE PRAYER BOOK OF CHARLEMAGNE

Paris, Bibliothèque nationale, Ms. Nouv. Acq. Lat. 1203; around 780, Carolingian Royal Court School, Aachen



Commissioned by Charlemagne and his wife between 781 and 783, the Godescalc Evangelistar as a liturgical luxury manuscript is of outstanding importance both in terms of art history and history. According to the wealth and rank of the high commissioners, it is equipped with all the means of writing and painting that were available at the court: the golden and silver ink stands on precious purple pastels, the sides are decorated with rich ornamentation, and a series of six impressive full-page miniatures opens the text.

GOLD, SILVER AND PURPLE – AN IMPERIAL MANUSCRIPT

The splendid evangelistary contains the Gospel readings (Gospel pericopes) in the liturgical sequence of the year, written in gold and silver on precious purple ground. The elegant, even and vigorous text results from the use of a combination of uncials, former Carolingian minuscule and Capitalis rustica. The manuscript contains six precisely ornamented full-page miniatures: four images of the Evangelists, a representation of Christ, as well as the image of a fountain of life, which here appears as a motif for the first time in an evangelistary. On 127 sheets in the format 310 x 210 mm beautiful ornamental decorations in frames, initials and ornamental pages cover all pages. The meticulous composition of the text and the richness of the ornaments make the Godescalc Evangelistary one of the most precious manuscripts from the Carolingian era.

A MANUSCRIPT FOR CHARLEMAGNE

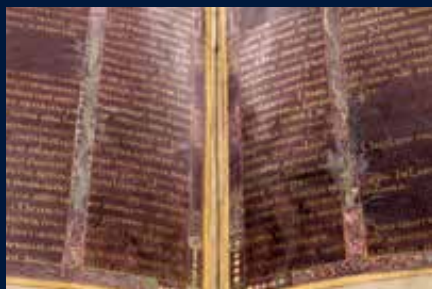
In the poem on folios 126v-127r, the manuscript reveals its famous owners: The evangelistary was commissioned by Charlemagne (reg 768-814) and his wife Hildegard (died 783). A book should be made containing a sequence of gospel readings according to the course of the liturgical year. Begun in 781, and ended in 783, the manuscript was created during the year of Charlemagne's journey to Italy in 780/781, when the king visited the tomb of St. Peter – and Pope Hadrian I baptized his son Pippin. The writer of the manuscript, Godescalc, whose name bears the Gospel, accompanied Charlemagne on this journey.

CHARLEMAGNE'S COURT SCHOOL

The Godescalc Gospel is considered to be the earliest known manuscript, written

in the scriptorium of the Court School of Charlemagne in Aachen. From this school today eight complete manuscripts as well as a fragment are preserved. The most famous manuscripts from this group are the Gospels from Soissons and Lorsch. The artistic transitional position of the Godescalc evangelist between insular and antiquating elements is reflected, among other things, in the context of the evangelistic images: the frameworks of the miniatures of Mark and Luke are decorated with antiquated wave-band and acanthus ornaments, the framework of the portrait of John but with insular interlacing patterns.

The Godescalc Gospels, as well as the other manuscripts from the Court School in Aachen, are of great artistic significance due to their stylistic heterogeneity, symbolizing the great aim of the Carolingian art: the recovery of the plastic and spatial values of late painting.



THE EDITION

True-to-the-original Fine Art Facsimile Edition of the manuscript Ms. Nouv. Acq. Lat. 1203 of the Bibliothèque nationale de France in Paris. A total of 6 full-page miniatures as well as ornamental decor in frames, initials and ornamental pages illustrate the magnificent Godescalc Gospels on 127 folios in the size of 31 x 21 cm.

The edition is strictly limited to 980 copies worldwide. The edition is wrapped in a gorgeous real leather cover with embossed decoration.

The commentary contains an in-depth discussion of the ornamentation and codicology of the manuscript, deals with Godescalc's dedication, and describes the art-historical context of the manuscript.



THE CORONATION GOSPELS

THE MOST IMPORTANT BOOK OF THE MIDDLE AGES

Vienna, Museum of Art History, Weltliche Schatzkammer, Wien SCHK.XIII.18; around 795, Carolingian Royal Court School Aachen



Originating around 800 in the palace school of Charlemagne, the Codex Aureus, written in golden ink on purple-coloured pages, evolved to be the most important medieval book of all: as part of the imperial regalia it played a central role in every coronation of a Roman-German king.

The Coronation Gospels can justifiably be called the most important book of the Middle Ages, because it was present at every coronation of the kings of the Romans, at least from the twelfth century onwards. As far as we know it was the Bible on which the gospel oath was sworn and hence played a central part in the ceremony. In order to emphasise its symbolic and procedural significance, the original Carolingian manuscript was bound with a cover of gold and glittering precious stones which made it a worthy constituent part of the imperial insignia of the Holy Roman Empire of the German Nation. These imperial insignia are preserved today in the Treasury of the Museum of Art History in Vienna.

PRINCIPAL WORK OF THE SO-CALLED PALACE SCHOOL

Together with a small number of other manuscripts dating from the time of Charlemagne, the Coronation Gospels are ascribed to the so-called Palace School. In contrast to the Court School, which was active at the same time, this group of artists was concerned with the revival of Hellenistic art: the representations of the Evangelists show them sitting like the philosophers of Antiquity in the open air

in front of open landscapes and architectural structures. The space and pictorial concepts are illusionistic and are very different from the stage-like spaces of other mediaeval artworks. With their entablature (in this case: architecture), the liturgical plates are derived from the art of Antiquity. The book illustrations look more modern than “mediaeval” art, but actually refer back to a centuries-old tradition of art in the Mediterranean region. We therefore surmise that the illustrators came from Italy or possibly even Byzantium.

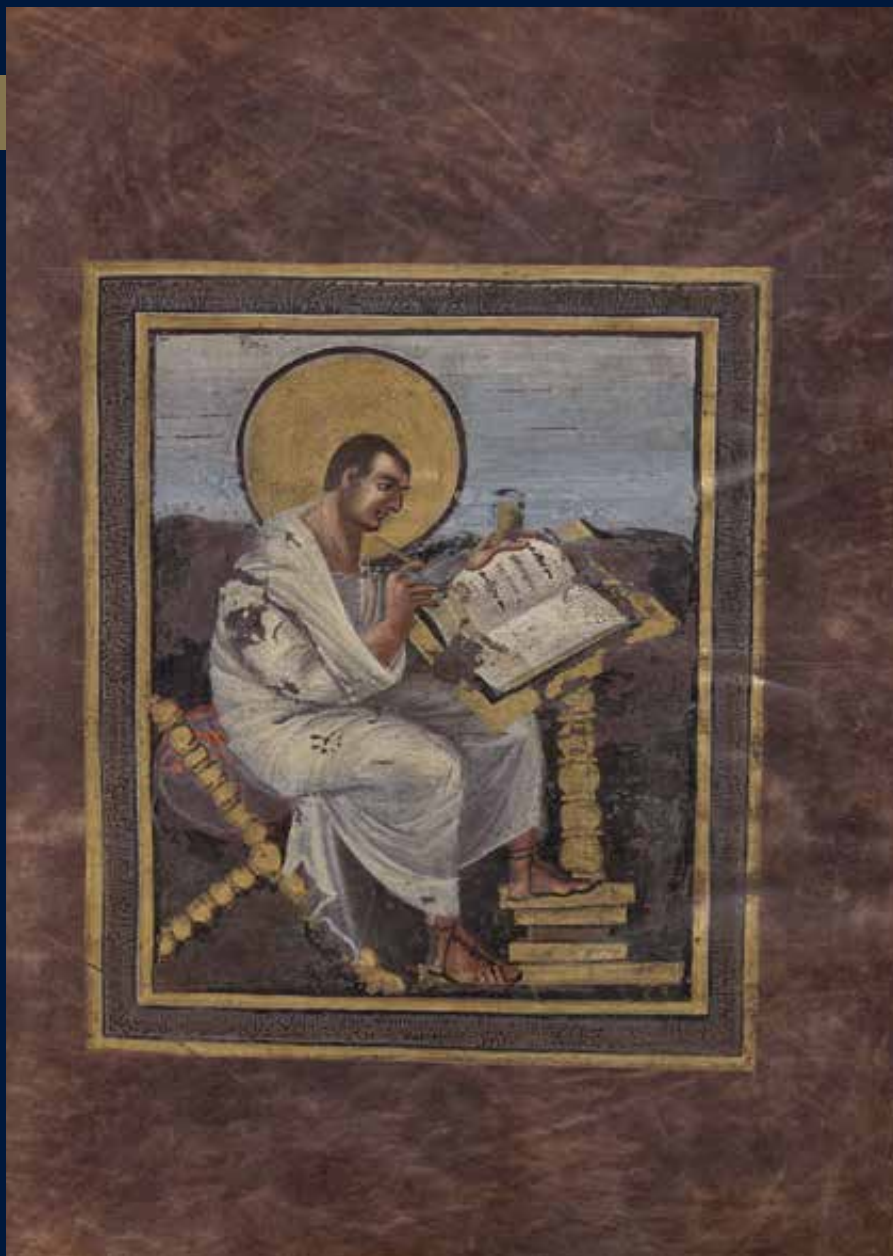
AACHEN IN 795 AND 1000 AD

The Coronation Gospels were written and illuminated in Aachen in about 795 AD. From the outset the book was planned as an outstanding work: written in golden ink on purple-coloured pages, it underlined the claim of Charlemagne that he was following in the tradition of the Roman Emperors. However he took the pledge of his ambition with him to the grave when he died in 814. To this day we do not know exactly where Charlemagne’s grave lies. And so we do not know either where the legendary event which is so important for the manuscript actually

took place in the year 1000. Otto III had the grave opened and discovered the codex on the knees of the emperor, who had been buried in a sitting position. He removed the book – and thereby laid the foundation for its ascent to become the central book and work of art in the Empire. During the coronations of the kings, which without exception took place in Aachen until 1531, according to tradition the book was opened at the first page of St. John’s Gospel, and the future king took his oath under the eyes of St. John the Evangelist on the words “In the beginning was the Word”.

THE UNIQUE COVER

Even by the standards of imperial magnificence, the cover of the Coronation Gospels is of exceptional importance and beauty. Hans von Reutlingen created the relief, which is fully three-dimensional in places, in around 1500. The figures are surrounded by exquisite tracery and mullions; every detail is a masterpiece of High Gothic gold work. In order to heighten the impression of luxury still further, precious stones were arranged across the cover and anchored in hand-wrought settings. The large sapphire on the breast of the figure of God the Father is especially remarkable.



Fol. 15r: St. Matthew the Evangelist, portrayed in the manner of an ancient philosopher.

THE EDITION



333 hand-numbered copies. The facsimile volume contains 472 pages and retails the original format of 340 x 265 mm. Each page of the book is entirely coloured in purple. The four full-page portraits of the Evangelists are gilt with real 23-carat gold. The gold of the 16 liturgical plates, the four initial pages and the text pages are reproduced with gold leaf.

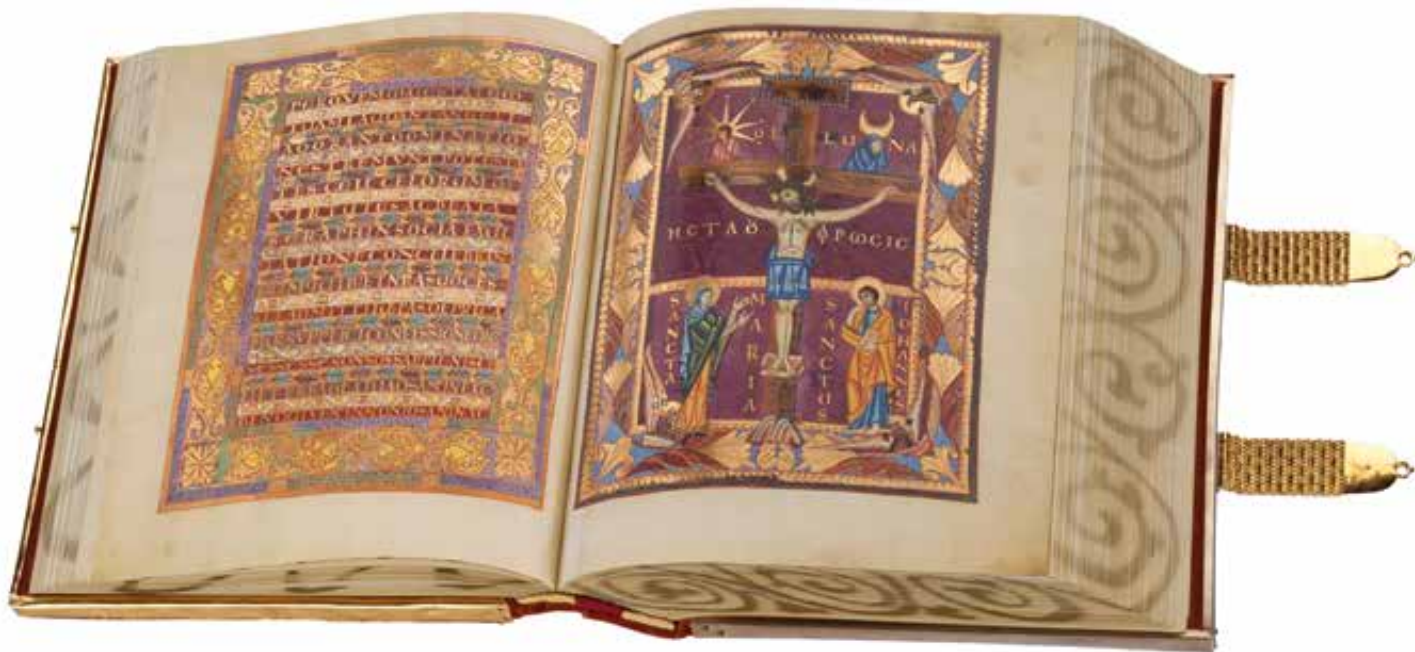
Each individual sheet is stamped out according to the original contours of the sheet, and tacked in single layers by hand to form five genuine double bands to which a hand-stitched headband is attached at the top and bottom. The decorative cover of the binding is made of copper; it is nickel- and silver-plated, gold-plated and patinated by hand; on the cover are 19 ornamental stones: amethysts, smoky quartz, a tourmaline, rhinestones and a synthetic sapphire; the frames are engraved, and gilt catches and five gilt book studs on the back cover of the facsimile complete the edition.

The casket consists of a base covered with black velvet and maple wood elements, together with a cover made of UV-absorbing acrylic glass.

THE SACRAMENTARY OF HENRY II

A BOOK AS IMPRESSIVE AS THE IMPERIAL CROWN

Munich, Bavarian State Library, Clm 4456; around 1000, Regensburg (Germany)



Henry II, later to become Emperor, ordered this sacramentary, one of the most important manuscripts of the Middle Ages, to be made. Both the miniatures which are richly clad with gold and silver decorations and also the full-page ornamental script mirror and underline Henry's claim to authority as 'ruler in the House of God'.

The Sacramentary of Henry II is one of the last highlights of Ottonian illumination. Henry II ordered this book in Regensburg for the ceremonial celebration of the masses, while he still occupied the throne. The volume once was among the most beautiful gems ever kept at the Cathedral of Bamberg, a bishopric that Henry II had founded in 1007 and magnificently endowed with the finest treasures, among them his Sacramentary. The founding of the See of Bamberg was one of Emperor Henry's major achievements. Through rich endowments, he turned it into a centre of spiritual and cultural development in Germany.

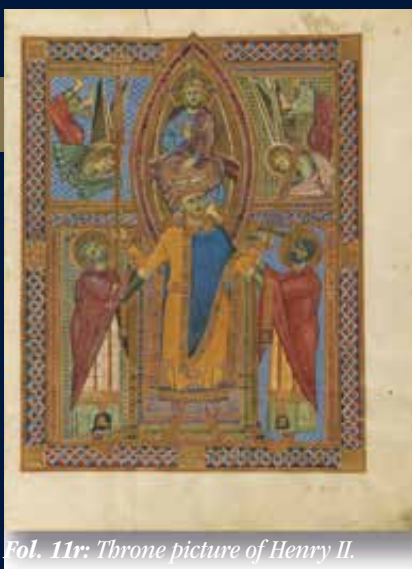
A SUMPTUOUS GEM, RESEMBLING AN IMPERIAL CROWN

Shortly after his coronation in Mainz Cathedral, Henry ordered one of the most significant painted manuscripts of the Middle Ages. For this book, he relied on the artists of the Benedictine Abbey St. Emmeram in Regensburg,

the most significant illuminators of the day. It was intended to be a particularly lavish volume which impressively underlined the claim to power of the emperor to be. The skins of around 100 sheep and calves were necessary in order to produce the parchment for the 179 bifolios of the splendid manuscript – accounting for 718 pages in the finished book. How much gold and silver was used for the execution of its painted and decorated miniature pages, the calendar pages, the pages containing the High Offices written in gold script, and the gold and silver initials is hard to tell – not to mention the splendid goldsmith's binding which was added to underline the material value of this missal that was expressly made for the ruler himself. This luxury binding made of gilded silver sheet metal and a precious ivory plate protects a work of art whose text was embellished by the Regensburg scribes with 343 initials up to 15 cm high, 21 luminously imaginative marginal frames, and 14 illustrated pages that even today constitute a true highlight of German art.

THE LUXURY BINDING

The fine parchment leaves, lavishly painted with miniatures and initials alike, and the binding were intended to form a cohesive artwork. Although the volume was probably rebound a number of times, we may still assume that the individual elements of its cover were associated with the Sacramentary right from its original production. The front cover of the volume shows a magnificent ivory plate framed with golden sheet metal, illustrating the same biblical events that are also pictured in the manuscript: the Crucifixion and below it the events of the Easter morning with the Three Marys at the Tomb. No less impressive is the back cover of the book, which on a silver plate shows Pope Gregory the Great writing his text. He is inspired by the Holy Spirit who in the form of a dove seems to whisper in his right ear. Much like the author's picture inside the painted book, this partly gilded silverwork expresses great harmony.



Fol. 11r: Throne picture of Henry II.



Fol. 16r: The start of the Te igitur prayer. Prevalent motifs and decorative possibilities are used here by the illuminator, making this page one of the highlights of the codex.



THE EDITION

The unique and complete facsimile edition of the Sacramentary of Henry II is published in only 333 hand-numbered copies. The facsimile volume comprises a total of 718 pages in the original format of 29.5 x 24.2 cm. The leaves have been trimmed in accordance with the original book and sewn by hand.

In a number of inspiring and easily understandable essays, reputed experts provide a wealth of information on the provenance, the function, and the artistic contents of the Sacramentary of Henry II. The commentary volume includes articles by Brigitte Gullath, Munich, Martina Pippal, Vienna, Stefan Weinfurter, Mainz, and Erich Renhart, Graz.

THE SALZBURG PERICOPES

A MONUMENTAL EXAMPLE OF OTTONIAN BOOK ILLUMINATION

Munich, Bavarian State Library, Clm 15713; around 1020, Salzburg (Austria)



This opulent example of Ottonian book illustration was made around 1020 in direct competition to the Pericopes book of the ruler Henry II. The Salzburg illustrators combined byzantine elements with influences from the Regensburg and Reichenau workshops.

The Salzburg Pericopes provide an outstanding example of a manuscript in the tradition of Ottonian book illumination which is closely related to the Carolingian style. As all great manuscripts from the Ottonian period, the Salzburg Pericopes were created in a monastery. However, the Pericopes were not made on the initiative of an Emperor but on request of the high clergy, thus forming a counterpart to the well-known secular manuscripts of the time. The extremely lavishly decorated manuscript may be considered as the equivalent of the Gospel Pericopes of Henry II, another important illuminated manuscript in the European tradition. Our Pericopes were probably executed around 1020 in Salzburg, during the reign of the emperor Henry II. They were obviously done for Hartwig, archbishop of Salzburg, and destined for liturgical purposes on selected high feast days of the Church year. In contrast to a Gospel Book, this book comprises only the

passages from the Gospels which are to be read throughout the ecclesiastical year, the gospel pericopes, thus making it easier for the priest celebrating Mass to find the proper text.

COMBINING THE MOST BEAUTIFUL TRADITIONS OF BOOK ILLUMINATION

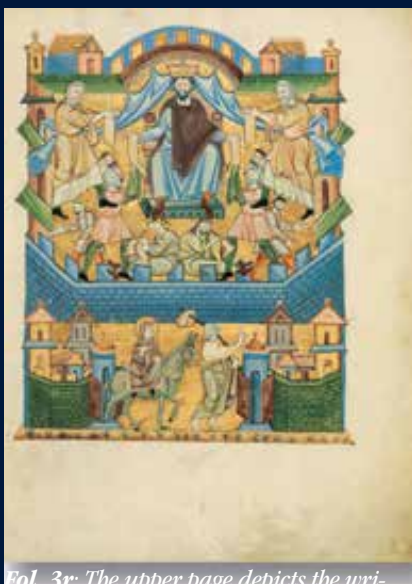
When Emperor Otto II married the Byzantine princess Theophano, this caused a wave of Byzantine influences in the Arts and Scholarship which in turn enriched book illumination with expressive gestures and Byzantine figure modelling. However, the scriptoria of Central Europe were also exposed to the influence of the remarkable Salzburg school, e.g. the Regensburg tradition in which spirit the precious works of St. Emmeram's Abbey, such as the Sacramentary of Henry II, were created or the Reichenau school whose rich production features highlights, such as the Reichenau Gospels or the Gospel Book of Otto III.

MAGNIFICENT MANUSCRIPT AS SPOILS OF WAR

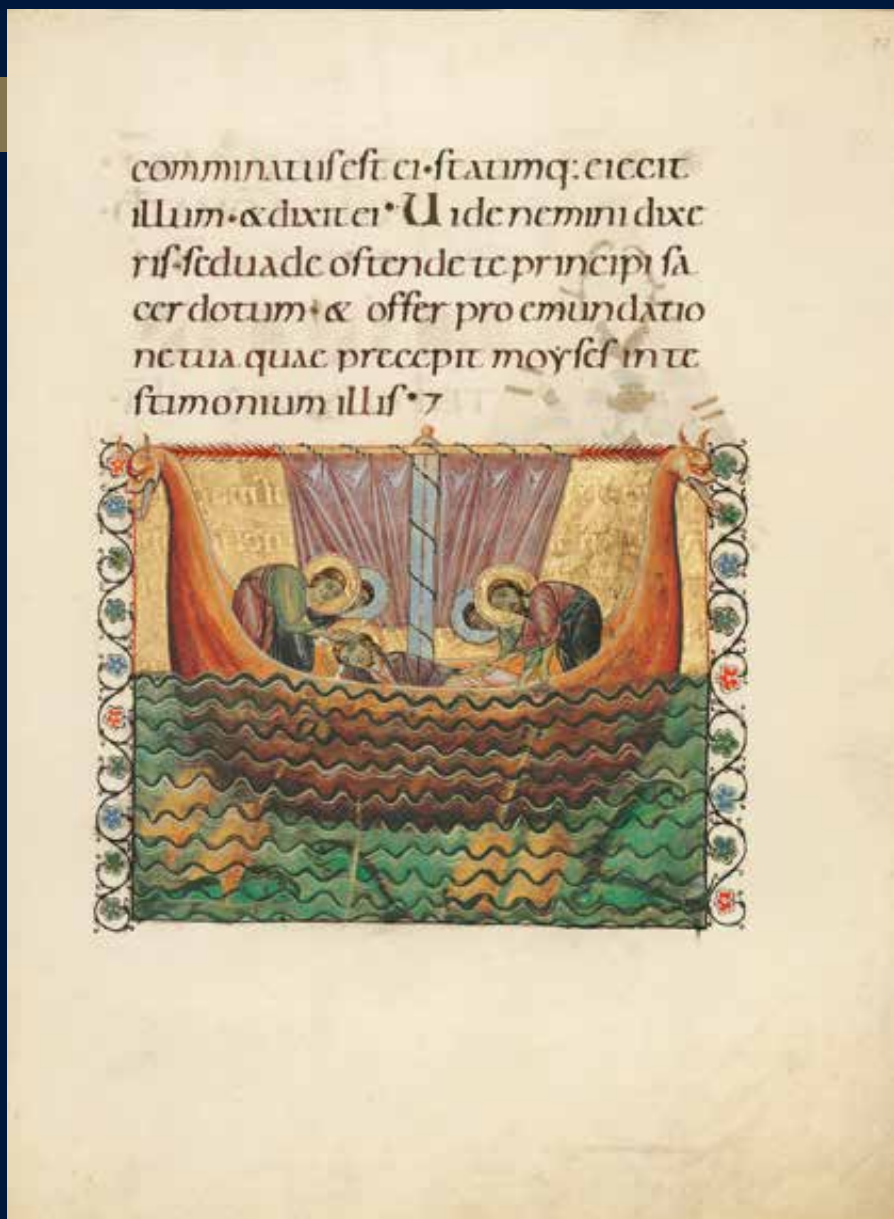
Next to nothing is known about the fate of the manuscript, until the beginning of the 19th century. It neither appears in catalogues of books nor in library inventories. For this period, research has to rely on what is recorded in the manuscript itself. In 1800 it was first listed in an inventory to trace the treasures of the Salzburg cathedral that had been taken to Paris. After Napoleon's defeat, the manuscript was moved to Munich where it is kept to this day. Overwhelming gold inlay or decoration is one of the main features of the Salzburg Pericopes: The beholder stands in admiration before the 19 gilded miniatures, one of the highlights of artistic creation at the time. But also the 70 richly decorated luxurious initial letters and innumerable small gold initials within the text make this marvellous manuscript a true de luxe example of its kind.



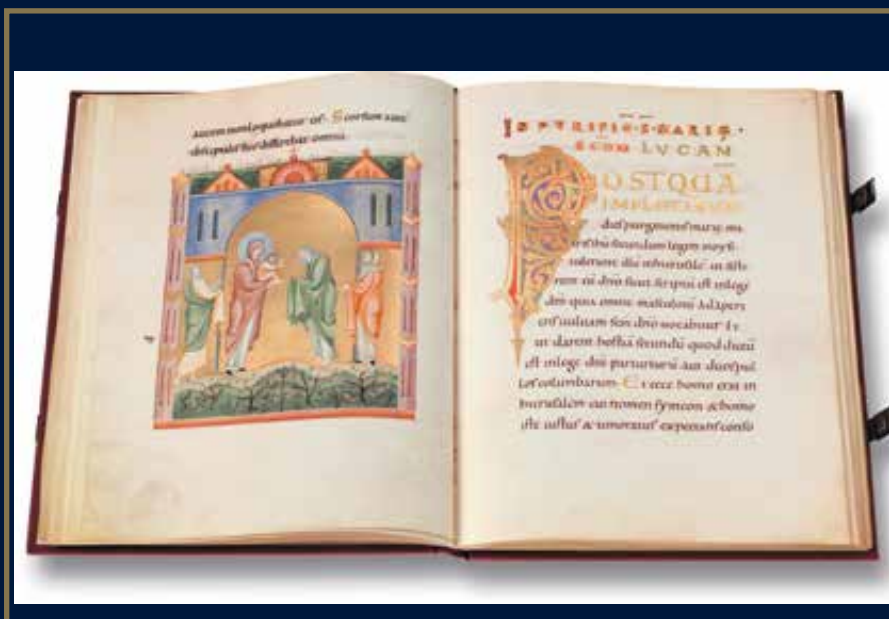
Fol. 1r: Title page LIBER NOVI TESTAMENTI.



Fol. 3r: The upper page depicts the writing down and circulation of Emperor Augustus's edict, »that the whole world would be cherished«. The lower part shows Joseph and Mary following the bidding to travel to Bethlehem.



Fol. 22r: The calming of the sea storms (Matthew 8, 23-27). The two phases of the storm and the calm are shown simultaneously in the picture: the disciples bend down and call to the sleeping Jesus, but the storm has already been calmed.



THE EDITION

The facsimile comprises 140 richly embellished pages. The pages have been trimmed to the format of 37.2 x 29.0 cm. The finest details were reproduced as a faithful copy of the original made possible by the most up-to-date technical processes and highly qualified craftsmanship. All leaves are trimmed according to the original and sewn together by hand.

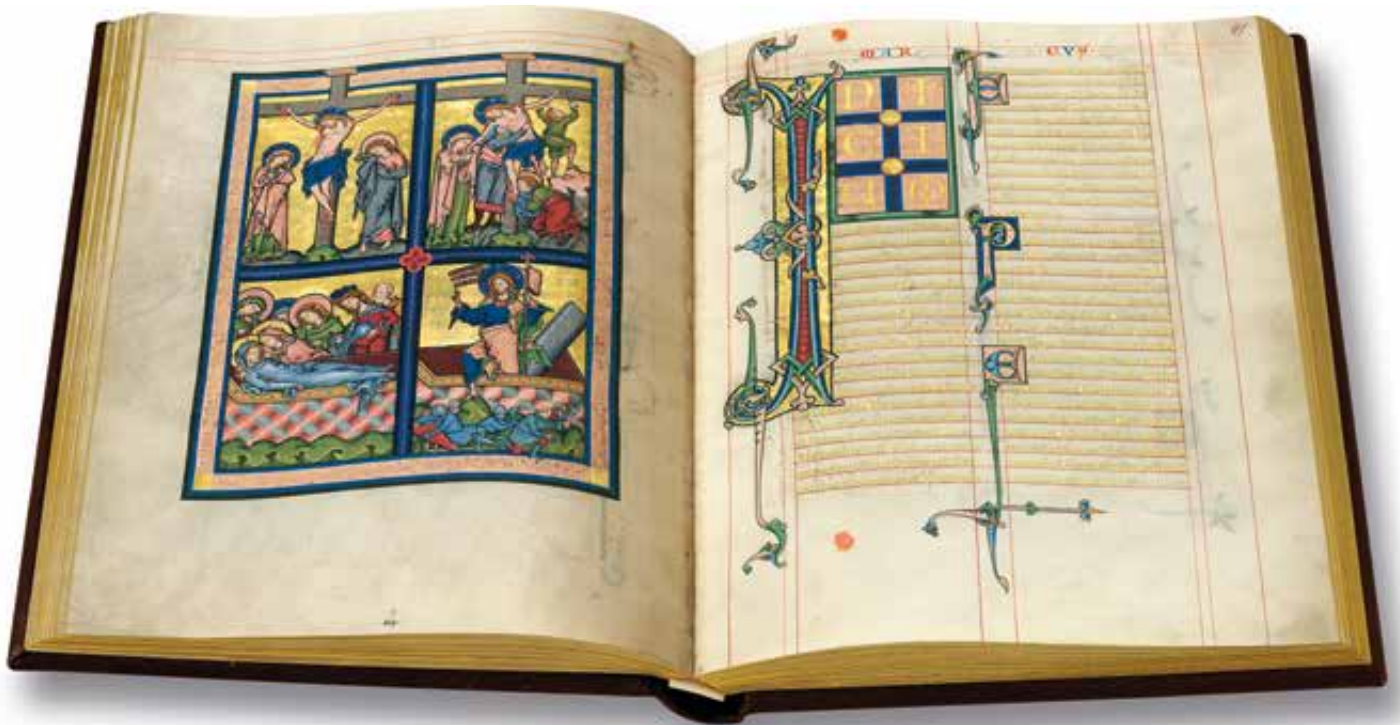
The standard edition is limited to 300 copies and comes in a precious dark-red kidskin binding with sumptuous embossings and clasps.

On 176 pages, the commentary volume explains the history of the Salzburg Pericopes in a number of comprehensive and interesting contributions by experts of international renown.

THE MAINZ GOSPELS

THE HOLY SCRIPTURE IN GOLD AND GLOWING IMAGES

Aschaffenburg (Germany), Court Library, Ms. 13; Mainz (Germany), around 1250



Unique for its time is the virtuoso picture cycle which illustrates the complete life of Jesus in gold and vibrantly glowing colours. The so-called golden textura script throughout and a large number of miniatures painted on a golden background make this Codex Aureus one of the most important works of 13th century German book illustration.

The cultural and economic heyday of the Archbishopric in Mainz gave rise to what was perhaps the most significant work of 13th-century German painting – the Mainz Gospels, created around 1250. The identity of the patron who ordered this Gospel Book of unparalleled luxury is today unknown. Its outstandingly precious decoration, however, suggests that the unique manuscript was either created on commission by or destined for the powerful Archbishop of the cathedral town on the Rhine. Over the centuries as part of the Mainz cathedral treasure, the Mainz Gospels have been preserved in the Hofbibliothek Aschaffenburg since 1803.

71 INDIVIDUAL IMAGES AND 300 DECORATIVE INITIALS

In a virtuoso picture cycle the anonymous master created 71 individual images and sometimes full-page miniatures to illustrate the New Testament. A unique feature

of 13th-century art is the wealth of images illustrating the Life of Christ: the Infancy, Miracle-Working, Passion, Dying on the Cross, Lamentation, and Resurrection are largely depicted on impressive golden grounds and in vibrantly glowing colours. The influence of Christological picture cycles seen in the 10th and 11th-century manuscripts from Reichenau and Trier-Echternach is still strongly felt in these pictures. Canon Tables, large ornamental initials extending over several lines as well as 300 multi-coloured small decorative initials adorn the 100 manuscript leaves in the representative format of 35.3 x 27.0 cm.

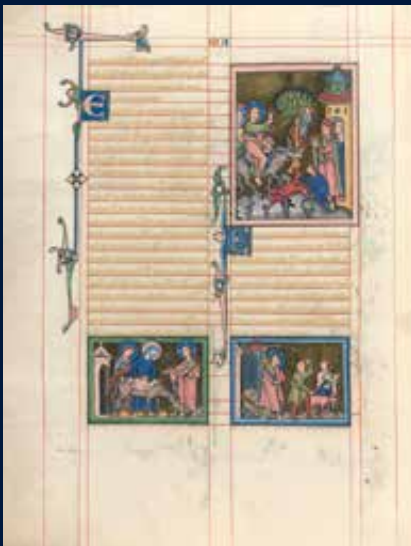
A PARTICULAR TESTIMONY OF THE EARLY GOTHIC JAGGED STYLE

Influenced by the arrival of Gothic architecture in France, the “Zackenstil”, a distinctive variety of the Gothic figure style – so-called

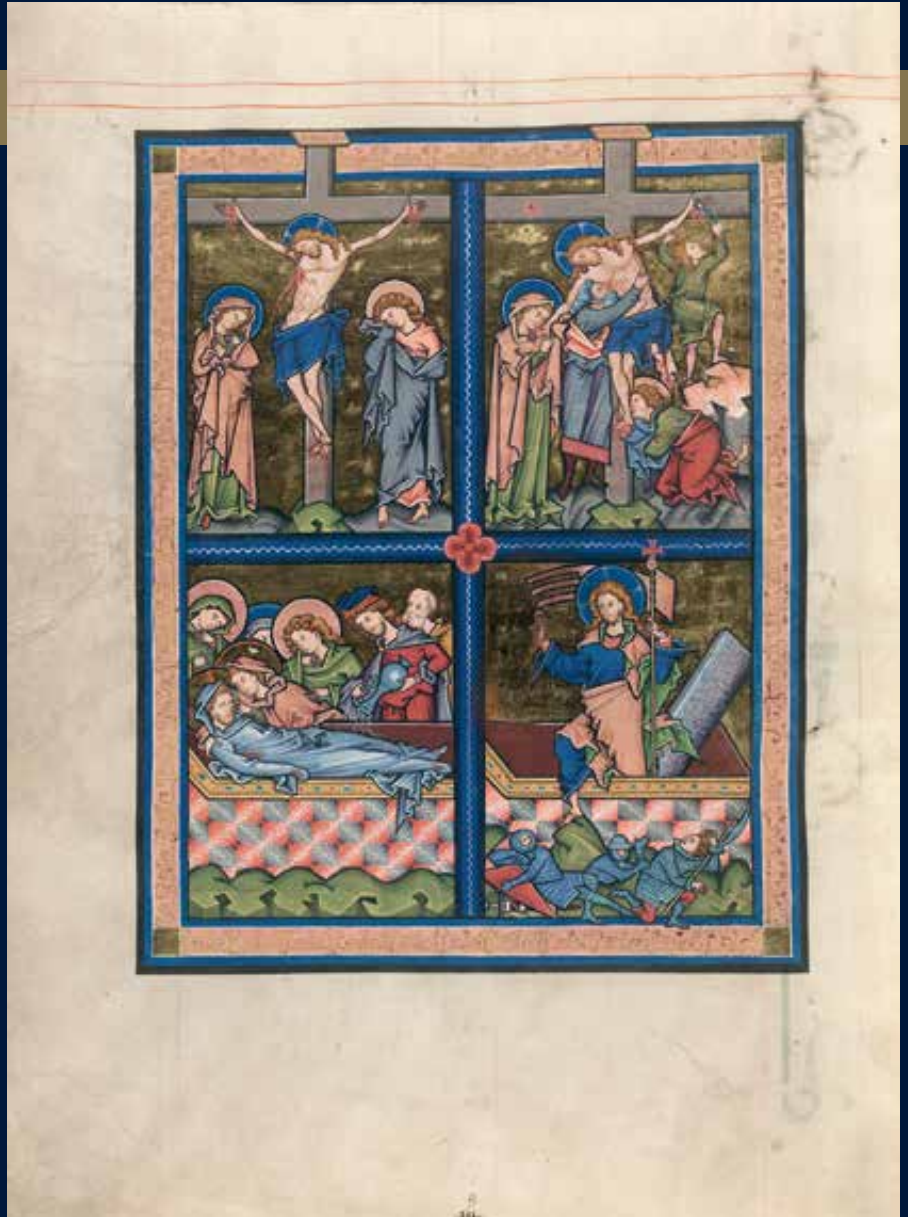
because of the jagged, angular broken drapery – conquered German book illumination during the 13th century. The growing competition between sculpture and painting in mediaeval cathedral architecture may have decisively contributed to the formation of this new style. Whereas in Romanesque art the horizontal line was the distinctive spatial dimension, the Gothic style is dominated by the vertical line. Forms now tend to reach toward the sky and, unlike in previous styles, appear clear, transparent, and dynamic. The Gothic formal vocabulary is based on the conviction that spiritual truth is made visible by beauty. The sometimes overly sharp contours of the Zackenstil result from the wish to confront religious sculptural art with an equally expressive and vivacious art form. Byzantine influences in the figural design fuse with new impulses from France to create a moving expressiveness and a three-dimensionality of almost rilievo quality.



Fol. 29r: The glowing blue of the choppy lake dominates the picture. Peter waves in panic while Christ walks across the water.



Fol. 33v: Peter and John lead the donkey to Christ, the triumphal entry into Jerusalem, expulsion from the temple.



Fol. 40v: The crucifixion, the deposition from the cross, the burial and resurrection. Each picture is a separately finished entity nevertheless united by the blue cross.



THE EDITION

The facsimile edition of the Mainz Gospels is limited to 980 hand-numbered copies on a world-wide basis. All 200 pages are recreated in the original format of 35.3 x 27.0 cm and trimmed according to the original book.

The binding is modelled on the equally 13th-century Preetz Evangeliary, a worthy replacement for the original binding of the Mainz Gospels which is now lost. The Fine Art Facsimile edition is fitted with a binding of ultra-fine dark leather with embossed lines and an inserted silver plate. Five silver-gilded medallions showing the four evangelist symbols around a depiction of Christ in Majesty are applied on a silver plate as decorative elements. The volume is complete with a noble gilt-edge decoration on three sides.

GASTON PHÉBUS – THE ART OF THE HUNT

IMAGES LIKE TAPESTRIES

The Morgan Library & Museum, New York, M.1044; France, end of 14th century



It is definitely one of the most famous depictions of the hunt in the Middle Ages – and at the same time presents impressive insights of natural history. It was created around 1387 and is one of the most beautiful manuscripts of the Middle Ages. Shining gold and glowing colours show the power and art of the Masters of the Bedford atelier.

Gaston III, count of Foix and Béarn, wrote his “Livre de chasse” in the years 1387–1389. This work not only represents the most famous record of medieval hunting, but may also be considered as one of the most interesting testimonies to the cultural history of its time. Gaston de Foix, because of his bright blond hair also called “Phoebus” after the Greek sun god, describes in his four-part hunting book not only the then common forms of hunting, but also presents an impressive natural history, which – long before the times of the empiric sciences – was based on the extensive observation of different species and used as a text book well into the 19th century. A best seller, straight from the Middle Ages Right from the beginning, the Master of Game was a great success. The courts of France and Burgundy saw in it more than a study of nature; instead it was rather considered a work of art that inspired painters and writers for many generations. The most outstanding quality was reached by the Masters of the Bedford workshop,

to whom we owe this painted manuscript. Scholars claim that it is among “the finest manuscripts ever made in the Middle Ages”.

SHINING GOLD AND GLOWING COLOURS IN 87 MINIATURES

This hitherto little known, but magnificently painted hand-written copy of the lost original text was commissioned by Duke Philip the Bold, brother of the bibliophile Duc de Berry. Its 128 folios in the impressive format of 38.5 x 28.6 cm contain 87 extraordinary miniatures. Their bright and fresh colours on the sumptuous, partly finely chiselled gold grounds present a surprising painting technique of a sensitive and subtle aesthetics: The elaborate studies of animals and nature, the realistic figural scenes are just as impressive as the sensitive treatment of colour. The rendering of three-dimensionality in the painting was revolutionary for the time. All this is proof of the high level of craftsmanship reached by the French artists.

THE WHOLE RANGE OF ARTISTIC POSSIBILITIES

Today we stand in awe before the elaborately painted images, evidence of the amazing creativity and devotion with which the book painters performed their task. The masterly artists from the Bedford workshop managed to transpose their almost lyrical sense of the realm of Nature into a world of imagery infatuated with even the tiniest details. The multitude of backgrounds made of precious gold and brightly shining colours in our painted manuscript is sheer endless. In some cases the applied gold leaf was additionally decorated with filigree chiselling or partly painted with coloured motifs; in others, the painters added the subdued tone of brush gold to the coloured grounds. A particular challenge to the mastery of the artists was the lozenge pattern whose individual elements were additionally highlighted with filigree decoration.



Fol. 58r: The common feast for all before the hunt. The artist's pleasure in painting details is apparent in his depiction of the various kinds of food, and the wine cooling in the river.



Fol. 31v: Des maladies des chiens et de leurs conditions – About dog's illnesses: kinds of rabies are depicted here.



THE EDITION

The edition in the format of 38.5 x 28.6 cm is strictly limited to only 980 hand-numbered copies. 87 vivid miniatures, richly ornate with gold leaf and brush gold, 126 imaginative large initials, as well as abundant scrollwork made of shining golden, red and blue foliage. Written in a wonderful textura script.

Exquisitely bound in parchment and silk, royally decorated with the lily of the French kings.

The binding is modelled on a blue silk binding from the library of King Louis XII. The fine silk was especially woven for this purpose and embroidered with golden lilies, the emblem of the French royal dynasty.

THE BELLES HEURES

THE MASTERPIECE OF THE LIMBOURG BROTHERS

Metropolitan Museum of Art, The Cloisters, New York, Acc. No. 54.1.1; France, after 1404



This ornate codex is the most personal of Duke de Berry's prayer books. Magnificent miniatures, decorative filigree borders and coltish decorative elements are all proof of his love of the artistic work of the Limburg brothers

Jean de Berry is known above all as a connoisseur of the arts, a bibliophile collector and a commissioner of extraordinary art treasures and invaluable painted manuscripts. The legendary library of the Duke of Berry impressed even his contemporaries by its high quality and the elaborated decoration of most of its volumes. He commissioned works with the leading illuminators of his time, occasionally purchasing the most valuable manuscripts available in the bookstores or receiving them as gifts from relatives and friends. In his late years, the Duke of Berry owned a truly legendary library that comprised almost 300 manuscripts. What impresses us today, however, is not only the great variety of his collections but even more the outstanding quality and rich decoration displayed in the majority of his volumes.

For his most personal Book of Hours, the Belles Heures, the Duke of Berry engaged

the most famous book painters at this time: Pol, Herman and Jehanequin Limbourg.

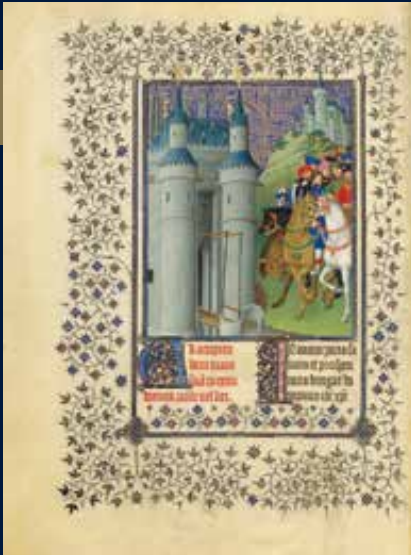
172 LUMINOUS MINIATURES AND GLOWING GOLD SCROLL BORDERS

All the 172 miniatures of the Limbourg brothers have a vivacity and colourfulness that secure for them a place in the history of illumination. Every miniature and every page of the text of the Belles Heures of Jean Duke of Berry is surrounded by decorative filigree scrollwork with up to 500 gold glowing ivy leaves. But even this sumptuous decoration is excelled by the playfully arranged luminous elements on the prime pages introducing the Office of the Virgin and the Office of the Dead. This luxurious decoration, which is extraordinarily exuberant even for a Book of Hours from the ducal library, achieves perfection in the use of countless ornamented initials that

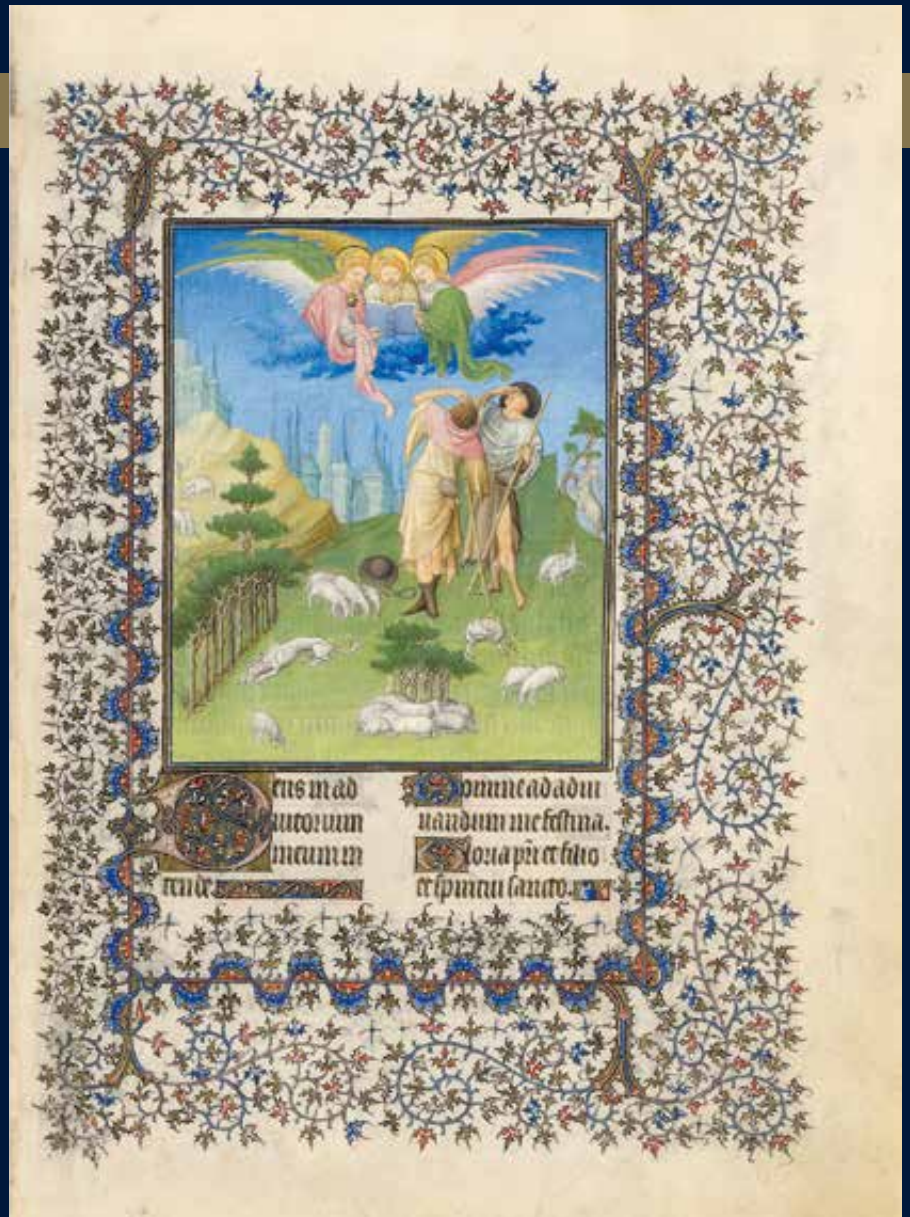
extend over one or several lines and are painted in red, blue and glowing gold – the colours of the ducal crest. The combination of gold leaf and shell gold in the miniatures creates permanently glowing and glittering effects.

A WORKING PROCESS UNIQUE TO THE BELLES HEURES

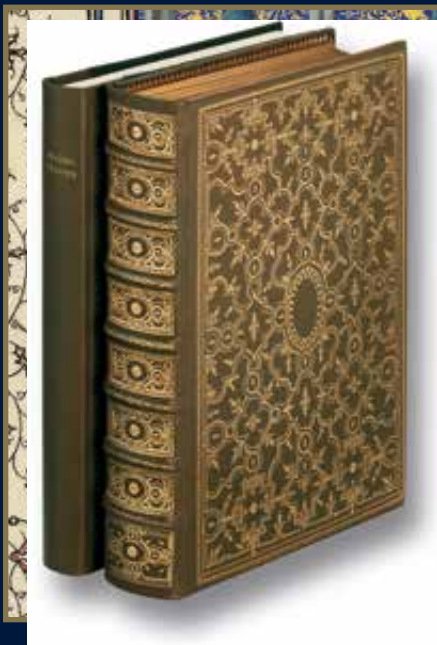
The great passion of the Duke of Berry for the Limbourgs shows particularly in the unique working process adopted for the production of the Belles Heures. In response to their enthusiastic patron's special request, the painters executed five additional picture cycles for the codex, after it had already been completed. This production process is unique among the many other Books of Hours from the ducal library. It suggests that the Duke allowed the Limbourgs an extremely high degree of autonomy in acknowledgement of their talent.



Fol. 223v: The illustration of a prayer of a safe journey is framed by a Golden filigree ivy scrolls. This miniature shows the commissioner of the manuscript on a white horse as he rides toward a mighty castle followed by his entourage.



Fol. 52r: The Annunciation to the shepherds – the spreading of the Word was seen to be the third prayer of the day and so it is depicted here after the adoration scene.



THE EDITION

This highly personalised Book of Hours has now been published in a precious Fine Art Facsimile Edition, which is limited to 980 numbered copies world-wide. All 224 folios have been reproduced and trimmed to the original format of 23.8 x 17.0 cm.

Today the Belles Heures of Jean Duke of Berry are bound in an olive 17th century binding of choice morocco, richly goldtooled all over.

The Fine Art Facsimile Edition is protected in a perfect replica of this exclusive binding, including the minutest detail. Tooling stamps were designed and made by hand, for use on the rich gilded decoration of the book covers, of the spine with its seven raised bands, and of the edges.

THE BEDFORD HOURS

THE RICHEST BOOK OF HOURS OF THE MIDDLE AGES

British Library, London, Ms. Add. 18850; Paris, early 15th century



The most precious medieval Book of Hours and a crowning achievement of Parisian book painting, this manuscript originates from the early 15th Century. The elaborate decoration, the understanding of perspectives and their depiction, and the expressive mimicry of the people portrayed are all proof of the incredible innovational energy of the „Bedford Masters“.

The Bedford Hours represent an invaluable example of aristocratic bibliophilia in the history of illumination. One of the richest Books of Hours ever to have left an illuminator's workshop, it became famous all over the world. Miniatures from the Bedford Hours, such as the Ark of Noah or the Creation, are among the most frequently represented examples of the creativity which marked the first decades of the 15th century. It was the heyday of Gothic illumination, with new ideas of Flemish realism already visible on the horizon.

INCREDIBLE WEALTH: 1288 IMAGES AND GOLD ON EVERY SINGLE PAGE

With their 578 pages in the format 26.3 x 18.4 cm, the Bedford Hours constitute an unusually extensive painted manuscript. With 1250 elaborate medallions, 38 large-format miniatures, all decorated with gold leaf, brush gold and frequently also with silver, different

owners' arms and three historiated initials, the Bedford Hours unfold in splendour, making them one of the most precious manuscripts of their time. Every single page is illustrated! This magnificence is further enhanced by splendid scrollwork, with hundreds of tiny golden vine or acanthus leaves, colourful flowers and small animals covering the pages. The Latin text is embellished with numerous gold initials and imaginative line-fillers, while French explanations of the miniatures appear in red, blue, and gold writing at the bottom of each page. The Bedford Hours are today preserved in London, as one of the most magnificent art treasures of the British Library, and stand out among its manuscripts, a work of ultimate luxury.

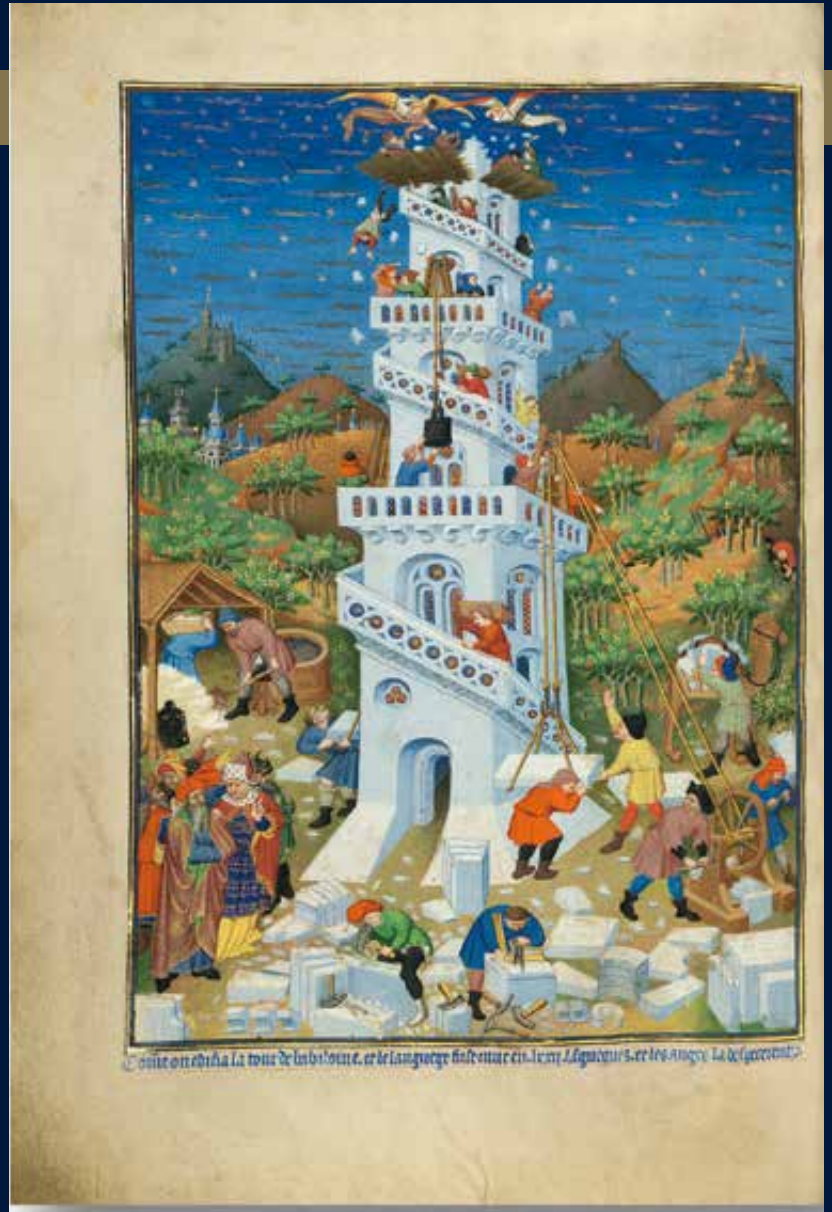
THE BEDFORD MASTER: ONE OF THE GREATEST ILLUMINATORS OF ALL TIMES

The Bedford Hours rank among the prime achievements of late Gothic Parisian

illumination. They were entirely made by the ingenious Bedford Master who painted most of the miniatures himself and gave clear instructions to his helpers for the others. Even today, we can still feel the artist's love of nature and his marked sense of observation, if not curiosity about the world around him. Despite a number of purely decorative elements, we are above all fascinated by his sense of perspective, of expansive landscapes and architectural contexts, an intuition that foreshadows the art of a then still distant future. Famous miniatures, such as the Tower of Babel – a building site populated by countless zealous workers – bear testimony to the Bedford Master's exactness and love of detail. The Bedford Master is also famous for the elaborate depiction of figures – small masterpieces of portrait painting. Their vestments with their softly swinging drapery folds as well as their faces display a strong three-dimensional quality. The brush of his stroke lends the figures different facial expressions.



Fol. 16v: This miniature tells of Noah's story, the builder of the Ark. It shows the happy moment when the Ark returns to dry land, and in the foreground of the later story of Noah's insobriety.



Fol. 17v: The world famous miniature of the Tower of Babel. Workers transport the material to the top of the edifice. The angels have already begun to destroy this profane symbol.



THE EDITION

The Bedford Hours are now published in a worldwide limited Fine Art Facsimile Edition of only 980 copies. All 578 pages are faithfully reproduced in the format 26.3 x 18.4 cm and trimmed to match the original book. In a faithful recreation, the Fine Art Facsimile volume renders even the finest details of the shining gold leaf and the softly shimmering brush gold as well as the silver parts.

The red velvet binding includes two gilded clasps that are additionally decorated with fine engravings, reproducing the arms and mottoes of the great English bibliophile Baron Harley. The contents binding with its hand-stitched two-coloured head-cap is furthermore gilt-edged in a distinctive brush gold.

THE HOURS OF CATHERINE OF CLEVES

THE MOST EXTRAORDINARY PRAYER BOOK OF THE MIDDLE AGES

The Morgan Library & Museum, New York, MS M. 917 & MS M. 945; Utrecht, around 1430



The greatest Dutch master of book illumination made this very handy book of hours around 1430. The detailed illustrations of everyday life in the 15th century are unique in their form and content.

Around the year 1430, artists in Utrecht – or perhaps also in Nijmegen – produced a marvellous book of hours for the Duchess of Guelders, a book that both in terms of volume and quality is unmatched even in the later period of book painting. A grandchild of John the Fearless, Duke of Burgundy, Catherine of Cleves was the addressee for whom the namesake master decorated this 714-page strong manuscript book with 157 miniatures in an extremely handy format.

THE MASTER OF CATHERINE OF CLEVES

The work's high quality and enormous iconographic variety lead us to assume that the Master of Catherine of Cleves must have been familiar with the art of the van Eyck brothers and with French illumination of his own day. On the other hand, he developed his own unmistakable style which was to influence illuminators after him, not only in the Netherlands. Neither Willem Vrelant nor the Master

of Mary of Burgundy are conceivable without this greatest of all Dutch book painters. A book like a picture gallery 157 half- and full-page miniatures with opulent frames make the Hours of Catherine of Cleves the largest coherent picture gallery of Dutch art from the 15th century. Many of these pictures are not only extraordinary in terms of form and content but also unique in the truest meaning of the word: nowhere else in late medieval art do we find parallels or correspondences to this work. Some of the impressive depictions, such as Purgatory and Hell, anticipate themes from the works of Hieronymus Bosch. And we even discover elements that hint at Dutch genre painting of later centuries.

IMAGES OF EVERYDAY LIFE IN THE 15TH CENTURY

The richly detailed and elaborately executed small paintings lead us into the world of the period around 1430. In colours that still glow today we discover the real life and family

environment of the people of this time. To achieve his goal, the master used biblical events and scenes from the lives of saints. However, the pictures were not the only means by which the Master of Catherine of Cleves wished to depict a courtly, bourgeois, and rural environment. He also placed particular emphasis on the space around the miniatures. The margins of the pages are decorated with coins, mussels and crabs, fighting cockerels, fish, butterflies, flowers, and insects of all kinds. Birds' cages and fish traps additionally form elaborate frames where we also find images of hunting and fishing, a farmer's wife milking, or an entire bakery. The list could be continued infinitely. It must have been a real pleasure for the duchess to discover ever new scenes during her times of prayer. In fact the margins are like an additional book within the book, lending this book of hours a particular cheerfulness, for instance on the page where St. Bartholomew is framed with fresh pastries and crispy pretzels.



Fol. 11.



Fol. 1v.



Fol. 228.



THE EDITION

The Hours of Catherine of Cleves are available in a limited facsimile edition of 980 copies, in the original format of 19.1 x 13.0 cm. 157 miniatures are portrayed on 714 pages, 25 of these are full-page, 23 carat gold adorned depictions. The margins are magnificently decorated with an extraordinary attention to detail.

The academic commentary on “the most famous and one of the most significant medieval manuscripts” of today (William M. Voelke) has been authored by a team of scholars from the USA, Germany, and the Netherlands, and explains all aspects of this incomparable masterpiece also for a lay readership.

GUIDO DE COLUMNIS: THE TROJAN WAR

A PICTURE BOOK ON THE DECLINE OF TROY

Austrian National Library, Vienna, Cod. 2773; Regensburg, 15th century



Hardly any other ancient legend exudes, even today, the same fascination as the story of the downfall of Troy. The episodes of the abduction of Helen, wife of the King of Greece, by her lover Paris, the dramatic battles between the heroes Hector and Achilles, and not least the outwitting of the inhabitants of Troy by using the Trojan Horse are all part of our cultural identity. The legend of Troy, however, was particularly dear to the aristocratic world of the Middle Ages, when countless noble families invented Trojan ancestors, ascribing their own genealogy to different heroes of Troy.

GUIDO'S TRANSLATION OF THE ROMAN DE TROIE: EXTREMELY POPULAR THROUGHOUT EUROPE

The popularity of the legend in the Middle Ages was thus less based on Homer's or Virgil's epics anchored in the world of pagan deities than on alleged eye-witness reports

that pretended to reproduce the events on the battle-fields in all detail. This was also the source for the Sicilian Guido de Columnis whose *Historia destructionis Troiae* achieved incredible fame in the 13th century and was translated into numerous languages.

THE LONGEST CYCLE ON TROY IN THE GERMAN-SPEAKING WORLD

The facsimile edition of Vol. 2773 in the Austrian National Library presents one of the most unusual Troy manuscripts dating from the late Middle Ages: although a word-for-word translation of Guido's *Romance of Troy*, the volume is above all intended as a picture book. Its 334 miniatures on 478 pages in the format 275 x 37.0 cm comprise the most extensive Troy Cycle of the German-speaking world and enable the user to experience the entire heroic tale, from the Legend of the Argonauts to the tragic death of Ulysses. The edition is

published in 998 copies on a world-wide scale. The initial makers spared no expense in producing the manuscript. The translation was done especially for this purpose, the text written down in *textura*, a highly representative book hand. The special charm of this manuscript is not least due to its enchanting miniatures.

HANDBOOK OF THE COURTLY WORLD

The *Romance of Troy* may be considered as a handbook for the courtly world of the Middle Ages. In addition to the battle scenes which, in spite of their drastic bluntness, rather convey a romantically transfigured image of medieval fighting, the manuscript is above all intended as the presentation of a courtly society, its universe, customs and rituals, thus making the book an outstanding source of information about medieval court ceremonial. instance on the page where St. Bartholomew is framed with fresh pastries and crispy pretzels.



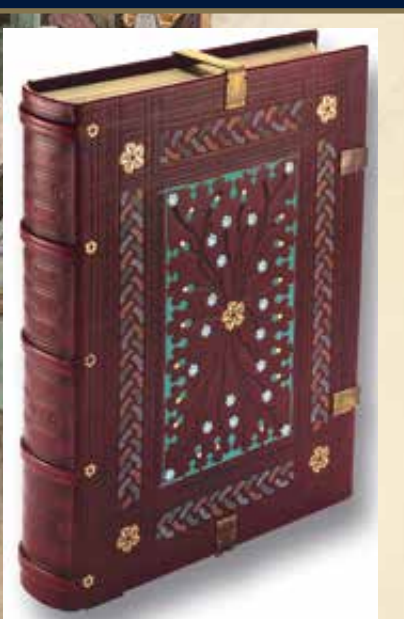
Fol. 62r shows a magnificently clad Queen Helen with entourage embarking on the trip to Cythera.



Fol. 138r: The fifth battle. Hector kills the Kings Ialmenus, Epistrophos und Schedios.



Fol. 208r shows one of the most famous scenes from the Romance of Troy, the Trojan Horse. In a procession of priests led by two torch-carrying acolytes, the iron horse is escorted by the Greeks to the city gate.



THE EDITION

The binding of the facsimile edition has been modelled on the binding of a late medieval calendar manuscript dating from 1481, now in the Austrian National Library, Vol. 2683 from the studio of Ulrich Schreier, a bookmaker in Salzburg.

The leather binding has four clasps and is decorated with blind toolings (line tool and single stamp coloured motifs). The corners of the frame and the centre of the book cover are each set with a whirl rosette in real gold. The book spine is made of five raised bands.

The facsimile and commentary volume come in a joint case with acrylic cover. This allows a suitable presentation of the noble binding.

THE HOURS OF THE FLEMISH MASTERS

A PRAYER BOOK FOR ISABEL LA CATOLICA

Cleveland Museum of Art, Cleveland, MS 21/63.256; Gent/Bruges, End of 15th century



Detailed trompe-l'oeil decorations, expressive miniatures, brilliant colors and lush landscapes: originated at a time when Flemish miniatures were highly popular all over Europe, the opulent Hours of the Flemish Masters are a true masterpiece of its genre – its iconographic and decorative apparatus represents a highlight of the famous Flemish style. The manuscript originates from the workshops of the most famous painters of the Ghent-Bruges school, and was made for Queen Isabella I of Castile, a great admirer of Flemish book art.

The Hours of the Flemish Masters are undoubtedly one of the most elegant Flemish manuscripts of the Renaissance. The manuscript was created in the 15th century in Bruges and Ghent in a collaboration between the most renowned Flemish book painters of their time. On 558 pages in the format of 23,5 x 17,3 cm there are 40 exquisitely decorated full-page miniatures, 10 half-page miniatures and 24 calendar medallions as well as more than 300 border decorations. The elegant typeface of the codex comes from the use of the Gothic Textura. The manuscript contains the texts characteristic of a book of hours; among them a calendar, the Offices of the Virgin and of the Dead, penitential psalms, the litany, as well as a series of prayers, all illustrated by rich book decoration. This phantastic

manuscript was made for Queen Isabella I of Castile (1451-1504), also called Isabella the Catholic. Isabella, together with her husband, King Ferdinand V, is now known through her association with Christopher Columbus and the „discovery“ of the American continent.

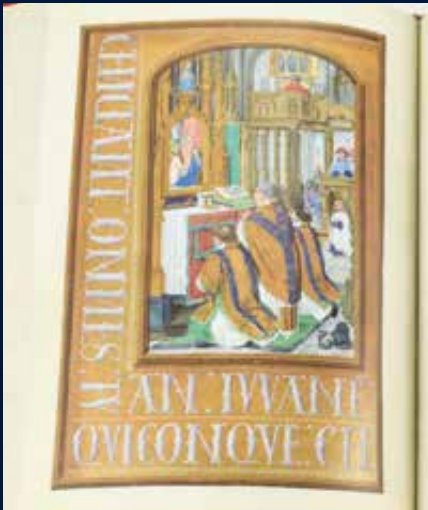
A COOPERATION OF THE FINEST MASTERS OF BOOK PAINTING

The prestige of the recipient of the manuscript is reflected in its creators: the most renowned masters of their time: Alexander Bening, who is credited with at least half the miniatures of the diary; the master of the First Prayer Book of Emperor Maximilian; Gerard David; the master of the hours of Jacob IV of Scotland, and the

so-called Master of Prayer Books around 1500. Together they created a masterpiece of Flemish book-making, worthy of a queen. All of them were great visual story-tellers whose miniatures show moving human stories in every scene throughout the book.

FLOWER DECORATION AS TROMPE-L'OEIL

This sumptuous codex, besides its masterly miniatures, is characterized by its edge decorations, composed of a variety of flowers in a loose streak pattern, wavy acanthus leaves, birds and butterflies. These realistic elements cast shadows on the colored grounds of the edges, which give rise to a trompe-l'oeil effect; a significant innovation of the painters of the Ghent-Bruges school.



THE EDITION

True-to-the original reproduction of the manuscript with 40 richly decorated full-page and 10 half-page miniatures, 24 calendar medallions and more than 300 decoration frames. 558 pages in the format of 23,5 x 17,3 cm.

The Edition is strictly limited to 980 copies worldwide. The precious cover in red velvet bears the coat of arms of Isabel la Catolica, embossed in leather.

THE SFORZA HOURS

AN OUTSTANDING RENAISSANCE MANUSCRIPT

British Library, London, Add. MS 34294: Milan and Gent, 15th/16th century



This codex was started for the Duchess of Milan, Bona Sforza around 1486 by an Italian illuminator and was completed in the 16th century by a Flemish colleague. Its colourful and expressive miniatures make it one of the masterpieces of the Renaissance.

The Sforza Hours rank among the masterpieces of the Renaissance, exemplary in terms of colour and expressiveness. Lavish miniatures and golden ornamental borders reveal both atmosphere and emotions prevalent in Renaissance times. This Book of Hours is a true rarity, as it integrates the major works of two illuminators who worked in different countries and certainly never met each other.

A PAST RIGHT OUT OF A DETECTIVE STORY

The original proprietor of the manuscript was Bona Sforza, wife of Galeazzo Maria Sforza, duke of Milan from 1466 to 1476. A first written proof of the existence of this manuscript was found in a letter written by the Milan illuminator Giovan Pietro Birago to an unknown aristocrat in which he tells him that a mendicant had stolen parts of an unfinished manuscript. These stolen leaves, around a third of the entire

manuscript, were never found again. At the beginning of the 16th century, the still incomplete manuscript was inherited by Margaret of Austria who ruled the country on behalf of her minor nephew, the later emperor, Charles V. The remaining pages were not illuminated until around 1520, by no less an artist than the painter Gerard Horenbout. The remainder of the story is unknown, until the year 1871. At this time, the English collector John Malcolm of Poltalloch divided the manuscript which was then bound in one volume and had it rebound in four individual parts. In 1893 Malcolm donated the manuscript to the British Museum.

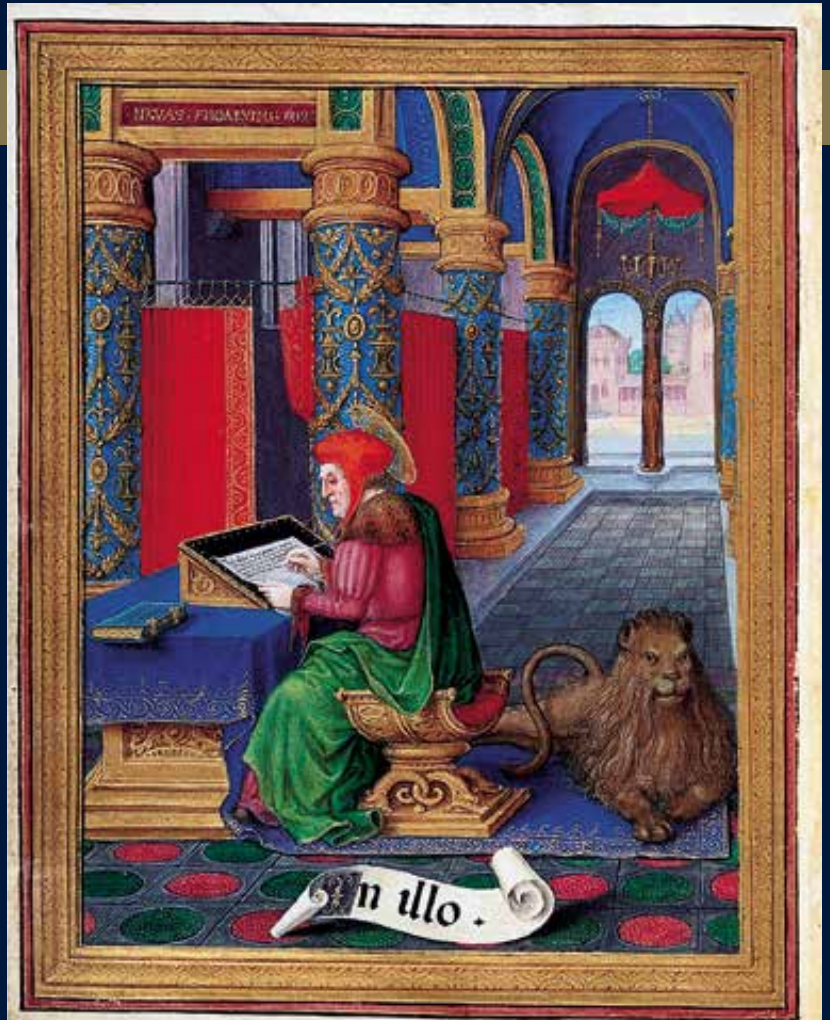
THE ITALIAN PORTION: GIOVAN PIETRO BIRAGO

Birago presumably originates from Milan where he was born around 1450. As early as in the 1470s he started working as an independent painter, around 1490 he entered the services of the Sforza in Milan.

Work on the Book of Hours began probably around 1486/90 but the project was abandoned in 1495 shortly before Bona left Milan. In the above mentioned letter Birago quotes the worth of the manuscript at 500 ducats, which is about five times the value of Leonardo da Vinci's *Virgin of the Rocks*.

THE FLEMISH PORTION: GERARD HORENBOUT

The sixteen Flemish miniatures as well as two ornamental borders are the only works of the illuminator Gerard Horenbout of Ghent which may be proven by documents. Horenbout worked as an illuminator in Ghent since 1487. In 1515 he was appointed painter of the court by Margaret of Austria. Horenbout's illuminations fascinate through their faithfulness to the most minute details, clearly under Italian influence. On the one hand, Horenbout relied on a style of painting widely used in Flanders, on the other hand he certainly tried to model his paintings upon Birago's style.



Fol. 10v: The Evangelist St. Mark writing; G. Horenbout.



THE EDITION

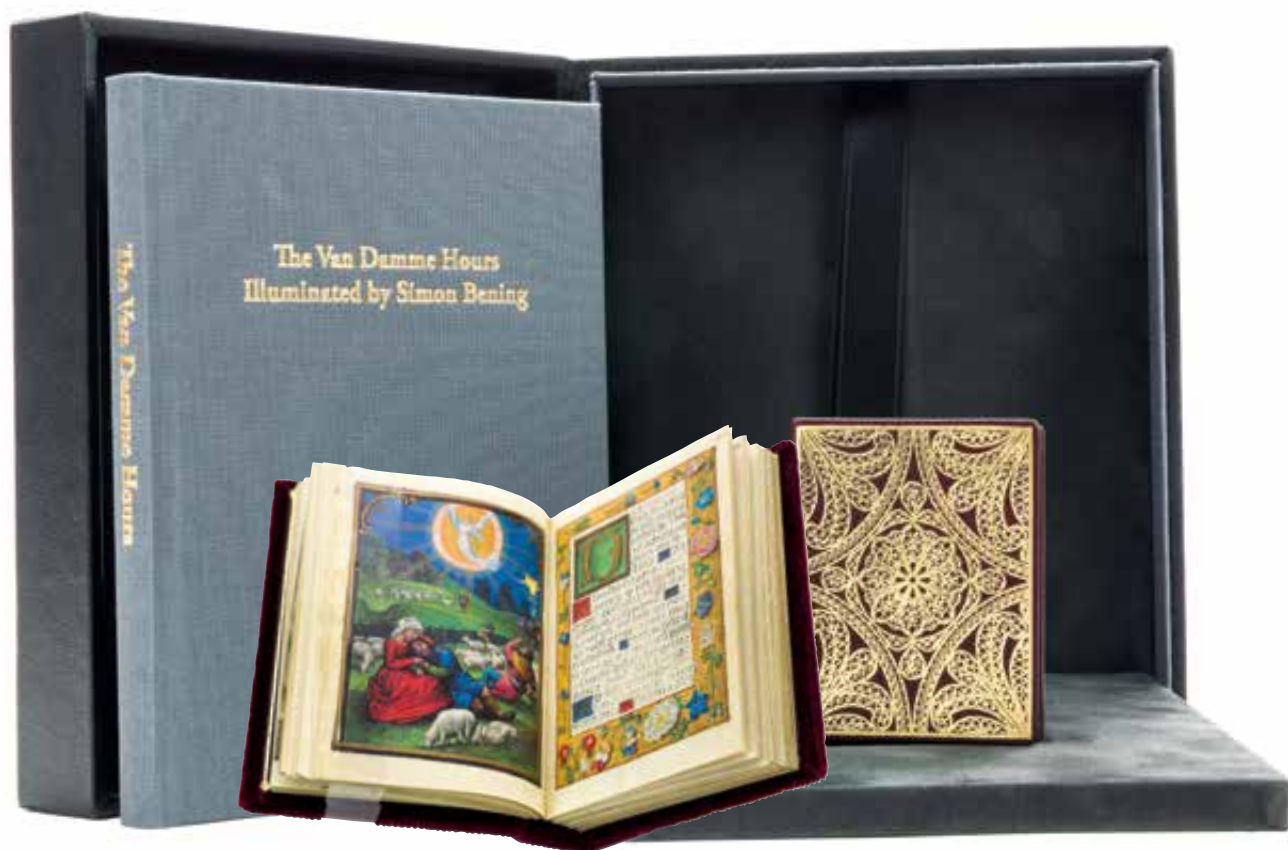
The facsimile is published in four volumes, in full accordance with the original format of 13.1 x 9.3 cm, and in a limited edition of 980 numbered copies. The four volumes are available either individually or as a set. Out of 696 pages, the integral manuscript contains more than 200 miniature pages and is available in a de luxe sterling silver case set with 30 precious stones.

Volume One contains 80 pages with 44 miniature pages, Volume Two comprises 252 pages including 65 miniatures, Volume Three has 168 pages including 44 miniatures, and Volume Four comprises 50 miniatures on 186 pages. The individual volumes are kept in a protective case covered with red velvet.

THE VAN DAMME HOURS

SIMON BENING'S MASTERPIECE

The Morgan Library & Museum, New York, MS M.451; Brügge, 1531



Created in the workshops of the renowned writer Antonius van Damme and the famous book painter Simon Bening, the Van Damme Hours are a testimony of the highest craftsmanship. This masterpiece from the last golden age of Flemish book painting is characterized by the freshness of its colors, the magnificent trompe-l'oeil borders and the charming calendar pages, which offer a fascinating insight into the everyday life of Flanders in the 16th century.

The Van Damme Hours, created around 1531 in Bruges, are one of the most beautiful works of the Flemish book art of the 16th century. On 258 pages, in 32 full-page miniatures and twelve richly ornamented calendar pages, a fascinating panorama unfolds in fresh, bright colors: vignettes, which tell of peasant work and aristocratic pleasure; religious scenes that radiate quiet, meditative dignity; lush, velvety landscapes; all wrapped in richly decorated floral decorations. The highly ornamental floral borders are set in fascinating contrast with the one-sided miniatures.

THE CREATION OF A MASTERPIECE

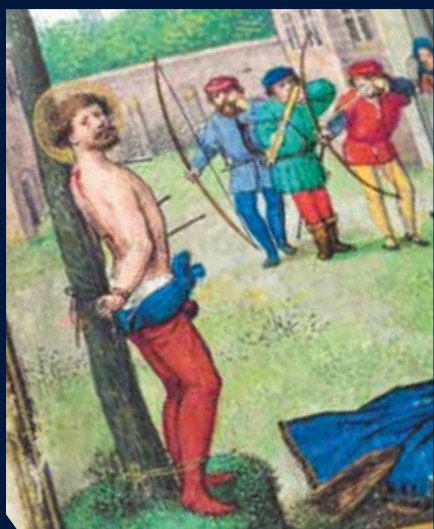
The manuscript contains a selection of texts characteristic of an hour-book; among others, a calendar, the Office of the Voirgin, penitential psalms, the litany, and a series of prayers.

The magnificent Van Damme Hours are named after its writer, Antonius van Damme (active from 1495 to 1545). Although the painter, as usual, did not leave a signature, the miniatures are attributed to the Flemish book painter and probably the greatest miniature master of the 16th century, Simon Bening (1483-1561). The Book of Hours contains all the stylistic and iconographic elements that characterize the great oeuvre of Bening – including the charming illuminated calendar pages he specialized in.

GORGEOUS MINIATURE DETAILS

The Van Damme Hours contain all the stylistic and iconographic elements typical of Bening's works: charming calendar scenes, dignified religious scenes, lush landscapes, trompe-l'oeil edges, and accurate observation

of details and textures of everyday objects such as textiles and musical instruments. The twelve calendar pages give a fascinating insight into everyday life in the Flanders of the 16th century. Saturated reds and blues dominate the wonderful picture worlds of the hourbook. The edges of the manuscript are adorned with flowers in a loose stripe pattern. Bening created incredibly realistic miniatures. It almost seems as if the viewer could enter the picture and touch the figures. „Close-ups“, which place the figures in the miniatures close to the edge of the picture, dramatically reduce the distance between the viewer and the figure, and the viewer also feels emotionally closer to the figure. Bening is also characterized by its high sensitivity to landscapes and atmosphere. Many small brush strokes compose a texture that makes the landscapes in the manuscript as bright as light.



THE EDITION

True-to-the-original facsimile edition of the manuscript MS M.451 of the Morgan Library in New York. A total of 32 full-page miniatures, 12 calendar pages, and magnificent trompe l'oeil borders illustrate the Van Damme Hours on 258 pages in the format of 7.4 x 5.6 cm. The edition is strictly limited to 882 copies worldwide. The cover of the normal edition is made of finest leather with rich gold embossing. The luxury edition, limited to just 98 copies, is bound in a reproduction of the original red velvet cover and is embellished by a genuine replica of the fantastic Venetian silver filigree work.

The commentary on the edition is published by Roger S. Wieck, curator for the medieval and renaissance manuscripts of the Morgan Library in New York.

TREASURES FROM THE VATICAN LIBRARY

LUXURY CASSETTE – BIBLICA

Biblioteca Apostolica Vaticana, Rome



The facsimile box shows 12 of the most beautiful leaves from the biblical collection at the Vatican Bibliotheca Apostolica, being one of the largest and most important Bible collections in the world. The Vatican is the central pivot of catholic Christianity. It thus does not come as any surprise that a major part of the collection is dedicated to the Holy Scriptures and their heritage. The 'Bible Facsimile Box' imparts a representative and broad overview of the unique treasures of the Vatican Library, with twelve leaves spanning nine centuries. The selection ranges from early Christian papyrus (one of the oldest records of the Pauline epistles) to the ostentatious Niccolò d'Este Renaissance Bible and includes biblical manuscripts from Byzantine, Coptic, Arabic and Hebraic cultures.

THE EDITION

The edition is limited to 1995 copies worldwide. It comprises 12 duplex leaves mounted in individual passe-partouts. The leaves were produced from the originals in the Vatican Library with the greatest of care. Wherever historically justifiable, the leaves have been enriched by the use of real gold leaf. The box measures approximately 38.0 x 52.0 x 8.7 cm and is bound with the fine burgundy cowhide. It is decorated with a reproduction of the famous Paschalis crucifix dating from the 9th century, which was made exclusively in this size for the Vatican Box.

The commentary booklet included in the box was written by Dr. Christine Maria Grafinger, who is the manuscript curator at the Vatican Library this achievement possible.



TREASURES FROM THE VATICAN LIBRARY

LUXURY CASSETTE – LITTERAE

Biblioteca Apostolica Vaticana, Rome



The Vatican Library is known not only for its superb collection of Bibles but also for its equally magnificent collection of literary and scientific manuscripts. A selection of 12 leaves presents the most significant secular manuscripts. The twelve facsimile leaves assembled in this cassette represent the most important secular manuscripts in the Vatican Library. The selection was made according to two criteria: the manuscripts which were considered were those which are either of great importance for the handing down of manuscripts by classical authors, or those which are of great significance in the history of book art and illustration. The manuscripts extend over a period of over 1,000 years.

THE EDITION

The facsimile boxed set is produced in a limited edition of 1995 copies. It contains twelve sheets printed on both sides and mounted in passepartouts. They were meticulously produced after the originals in the Vatican Library with the great attention to detail. The sheets were finished with real gold where this could be historically justified. The box itself measures 380 × 520 × 87 mm and is covered with green cowhide. The box is decorated with a relief reproduction in gilt brass of the circular astrological table (Byzantine Ptolemy manuscript, 8th – 9th century). It was produced exclusively for the Vatican boxed set.

A companion commentary volume explains knowledgeably and clearly the history of the Vatican Library and the selected sheets.







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