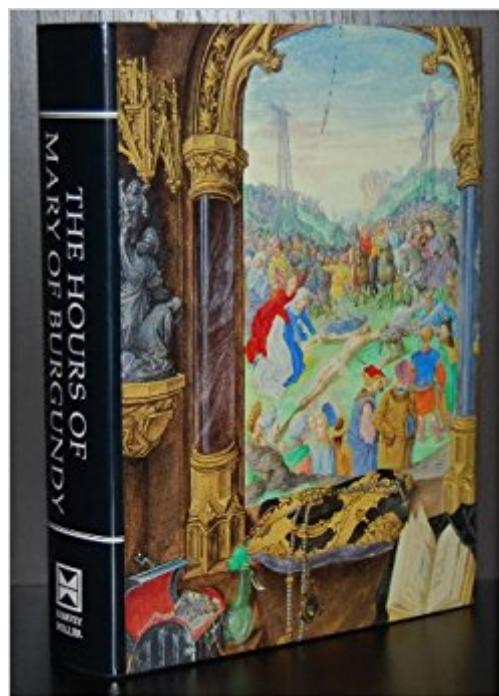


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The Hours Of Mary Of Burgundy (Manuscripts In Miniature)



Synopsis

A full-colour, page-by-page facsimile of one of the most celebrated medieval illuminated manuscripts, reproduced from the MS Codex Vindobonensis 1857 in Vienna, osterreichische Nationalbibliothek. Written in the 1470's by one of the favourite scribes of the Burgundian court, its pages hold the key works of the Master of Mary of Burgundy, the most famous Flemish illuminator of the 15th century. This edition includes a commentary by Eric Inglis, discussing its origins, ownership and scheme.

Book Information

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Customer Reviews

A marvelous book and a great dealer. Thank you.

I bought this book from another seller, rather than because I happened to see a deal better than \$350. I am so glad I got a copy. It is AMAZING. I would even say, its worth buying at \$300+ if you have it. The manuscripts in miniature series is always very nice because they reproduce the whole book, rather than just selections and put their commentaries at the back, so that it is 'almost' like reading a manuscript (of course you don't get vellum and real gold leaf and so forth, but its still a great experience). I have bought one before where it was TOO miniature (the Bible moralise, its so small you can barely see the images and you can't see the text),but this is a great size. the manuscript is extraordinarily beautiful and the images are superb quality. I have other reproductions of the famous image of Mary of Burgundy reading her hours while looking through the window of a

church at the Virgin, and none of them match this one. I could see all kinds of things in the painting for the first time that I never saw before, it is so clear. And all the paintings are beautiful like that. It is also a wonderful resource for a calligrapher. It is written in a very clear penmanship and is a great example of *lettres batarde*, or *l'écriture bourguignonne*, as it is sometimes called. I have had the book a couple of weeks and I am just constantly noticing new beauties. It's not just the miniatures themselves, but the borders, with the amazing little surprises, the little animals doing things or angels, or other lovely things. It would actually be possible to use this copy for a prayer if you could read Latin (and were a Catholic, I'm not) but it is a book anyone would enjoy simply because of the amazing art. Institutions can probably afford this more than the general reader, and it is well worth the price.

This is a detailed study of an illuminated manuscript of the late 15th century. The primary value of the book is the reproductions of the complete manuscript which are of outstanding quality. They rival those of much more expensive facsimiles. The beauty and craftsmanship are evident on every page. Eric Inglis' commentary demonstrates a concerted effort to produce a detailed analysis of the artistic milieu which created this beautiful work of art. The commentary also provides a basic background to those who are new to such works of art. Readers interested in medieval art will find this a wonderful introduction to a facet of the medieval book arts.

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