

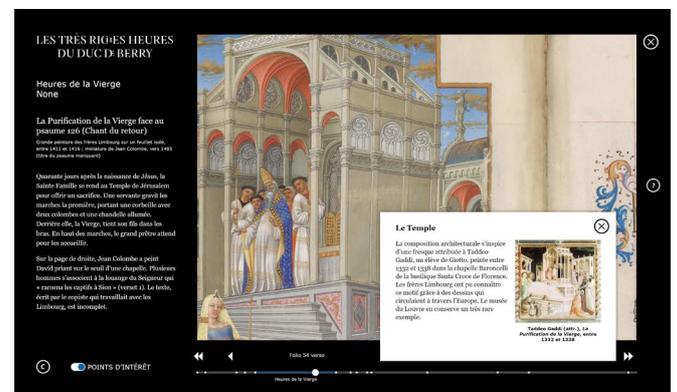


THE TRÈS RICHES HEURES DU DUC DE BERRY ONLINE!

<https://les-tres-riches-heures.chateaudechantilly.fr/>

The *Très Riches Heures du duc de Berry* is an exceptional manuscript, featuring refined ornamentation, a wealth of iconography and superb artistic quality: its 66 full page paintings are a museum unto themselves!

Since the manuscript was acquired by the Duke of Aumale in 1856, the book rose to fame across the world, becoming a symbol of the Middle Ages. It is the most famous masterpiece in the château de Chantilly.



Heures de la Vierge, Présentation au temple (appli sur borne) | ©RMN-Grand Palais (domaine de Chantilly) / Michel Urtado



Calendrier de janvier | ©RMN-Grand Palais (domaine de Chantilly) / Michel Urtado

The manuscript was purchased by the Duke of Aumale in Genoa, on 20 January 1856. It was delivered to the prince, who at the time was in exile in Twickenham, around 18 February in the same year. It was an object of great admiration for the prince's entourage and the curators of the British Museum who came to view it...

One hundred and sixty-four years later, the bicentenary of the prince's birth (being celebrated in 2022), is the perfect opportunity to broadly share the emotion procured on discovering this exceptional masterpiece: the Condé Museum has just launched an application enabling the entire book to be viewed free of charge, with images of unprecedented quality.

A campaign to reproduce very high definition images was conducted in partnership with the *Photography Agency of the Réunion des Musées Nationaux-Grand Palais*. The images produced by photographer Michel Urtado show the most minute details of the painters' brushstrokes.

Following the photographic campaign, the *Mosquito company* developed an application to explore the manuscript, which was tested in 2021 by visitors to the Reading Room in the château. Tried and tested software, an intuitive interface (touch-and-turn) and the possibility to view 412 pages and some 130 illuminations using a powerful zoom: all these aspects generated strong enthusiasm among visitors who rarely have the opportunity to browse through such a magnificent medieval manuscript.



Now, in 2022, the touch-and-turn interface has become web-responsive (accessible via smartphone, tablet or PC) and, more importantly, it is accessible to everyone, wherever there is an internet connection.

Users can easily understand the structure of the book, the content of the texts and the meaning of the images, thanks to clear, discreet focuses. Comments can be deactivated to browse through the book independently. The application is easy to understand, user-friendly and multilingual. It will continue to be updated based on users' remarks and progress made by research.

A new way for the Très Riches Heures to enjoy a much wider audience, and to pay tribute to Henri d'Orléans, Duke of Aumale, who discovered and donated it!

Calendrier de janvier (appli sur smartphone)
©RMN-Grand Palais (domaine de Chantilly) / Michel Urtado

THE TRÈS RICHES HEURES DU DUC DE BERRY A MYTHICAL, INSPIRING MANUSCRIPT THAT IS STILL BEING EXPLORED

The *Très Riches Heures du duc de Berry* is a book of hours, i.e. a personal prayerbook, which were commonly used in Medieval times. Written in Latin, the *Très Riches Heures du duc de Berry* takes its name from the canonical Liturgy of hours, which the elite in society wanted to imitate, from the very rich textual and artistic content, and lastly, from the name of the man who commissioned it, Jean, the Duke of Berry (1340-1416), brother of French King Charles V.

A great art lover, the extravagant Duke of Berry entrusted the decor of the book to three illuminators who had previously worked for the Court of Burgundy: Paul, Jean and Hermann, originally from the province of Limbourg (currently Belgium). The three Limbourg brothers and the Duke died in 1416, before the book was finished. Throughout the 15th century, other illuminators worked on completing the manuscript, such as the painter Barthélémy d'Eyck, for the royal family, and Jean Colombe, for Charles I of Savoy, who inherited the manuscript around 1480.

Finally, in 1856 in Genoa, a “cathedral of a book” - a collective book produced thanks to successive patrons, then held in modern times in the private Italian collections - was acquired by the Duke of Aumale, the fifth son of Louis Philippe. The prince had it shipped to England, where he lived during his exile from France. He soon became convinced that this “wonderful book” - which was not yet called the *Très Riches Heures du duc de Berry*, simply “the manuscript purchased in Genoa” – would become the treasure of his collection. It is a veritable jewel of international Gothic art, featuring Flemish, German, French, Italian, Oriental and Antique influences.



Calendrier de septembre, scène de vendanges
(appli sur borne)
©RMN-Grand Palais (domaine de Chantilly) / Michel Urtado



Calendrier de décembre
 ©RMN-Grand Palais (domaine de Chantilly) / Michel Urtado

The calendar is without a doubt the most famous set of miniatures in the book, and perhaps of all Medieval illuminations. For the first time ever, each month occupies two pages and is illustrated by a large miniature: scenes of the countryside and princely feasts take place before the Duke of Berry himself, or at the castles he inhabited or owned.

The manuscript is made up of 206 pages of parchment, measuring 29 by 21 centimetres, featuring up to 131 miniatures protected by an 18th century binding. Having arrived at Chantilly in 1871, the manuscript was donated by the Duke of Aumale to the Institut de France, along with the château and its collections, in 1886. The château de Chantilly is the exclusive showcase of this mythical manuscript, in accordance with the Duke of Aumale's wishes.

The manuscript quickly acquired its characteristic fame, thanks to copies. From the first rotogravure copies published in 1884 in the *Gazette des Beaux-Arts* to the early colour copies of the 1940s, and then the films and finally CD facsimiles in 2004, the illuminations are copied in numerous illustrations. There were used in Walt Disney's preparatory drawings for *Snow White and the Seven Dwarves* in the 1930s, and they inspired Jacques Prévert for the script of the film *The Devil's Envoys*, ten years later. Facsimiles, books, postcards, and other derivative products are legion.

The manuscript was the subject of an exceptional exhibition at the château de Chantilly in in 1956, which was visited by Umberto Eco. In 2004, it was again exhibited in Chantilly as part of a series of events on the arts in France at the turn of the 14th and 15th centuries. Following an initial digitisation, the manuscript was put online at the Virtual Library of Medieval Manuscripts at the French National Centre for Scientific Research, and scientific research is still progressing. Rumour has it that another major exhibition is being prepared...



Calendrier de septembre
 ©RMN-Grand Palais (domaine de Chantilly) / Michel Urtado



Borne dans le cabinet des livres
 ©DR-Château de Chantilly

PRESSE CONTACTS



Agnès Renoult Communication
Tél : +33(0)1 87 44 25 25

National press:
 Saba Agri - saba@agnesrenoult.com

International press:
 Marc Fernandes - marc@agnesrenoult.com