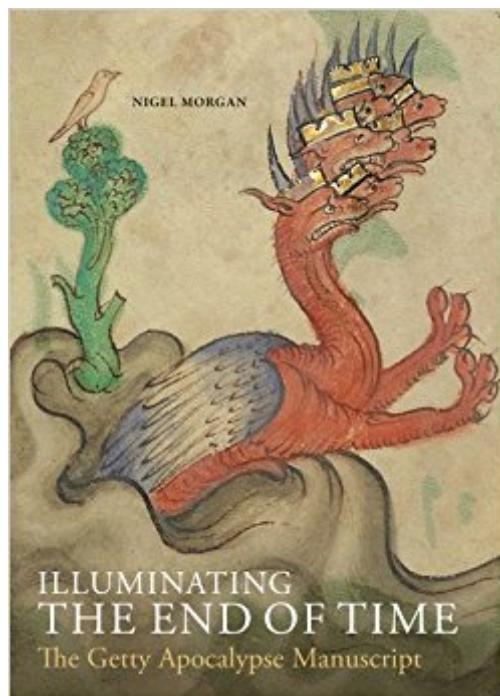


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Illuminating The End Of Time: The Getty Apocalypse Manuscript



Synopsis

The visionary nature of the Apocalypseâ "the biblical book of Revelationâ "along with its detailed descriptions of the end of the world have long made it ideal for illustration. Illuminated texts of the Apocalypse were particularly popular in thirteenth-century England, and the copy in the collections of the J. Paul Getty Museum, with its lively narrative miniatures, stands as a testament to the artistic heights achieved during that period. In this richly illustrated book, all eighty-two of the manuscriptâ "s images are reproduced in color for the first time. They are accompanied by a full commentary. A general introduction to the history of thirteenth-century English illustrated Apocalypse manuscripts is followed by a succinct study of the artistic context of the Gettyâ "s manuscript, as well as a consideration of its style and date. The rest of the commentary is devoted to a stylistic and iconographic analysis of the manuscriptâ "s images; there is also a complete translation of the text.

Book Information

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Customer Reviews

â œA unique example of a complete Apocalypse manuscript, offering a vivid insight into the fears of medieval England.â •â "Fine Books & Collectionsâ "A facsimile that for all scholarly purposes is every bit as useful as something costing ten times the price.â •—Times Literary Supplement“Highly recommended.â •—Burlington Magazine“This volume is a beautifully-rendered facsimile. . . . Half of this oversized monograph is comprised of large, luxurious, full-page reproductions of the Apocalypse in which gold foil printing is used to recreate the original

gilding.â •#151;Art Libraries Society of North Americaâ#147;The facsimile of the Getty Apocalypse Manuscript . . . is breathtaking.â •#151;Catholic Sentinel

Nigel J. Morgan is one of the worldâ™s leading authorities on English illuminated manuscripts of the Apocalypse. He is honorary professor of the history of art at the University of Cambridge, a fellow of Corpus Christi College in the United Kingdom, and the author of *The Lambeth Apocalypse* (Harvey Miller Publishers, 1990) and *The Douce Apocalypse: Picturing the End of the World in the Middle Ages* (Bodleian Library, 2007).

The second half of this volume is a high quality full color facsimile of the Getty Apocalypse. It is especially noteworthy in using a recent foil technology that allows more realistic gold highlights than even the most expensive previous facsimiles. The technology allows better precision in gold highlight placement with overprinting to produce a patina on the gold while still retaining its shine. The main illustrations on each page are drawings colored with wash, while the gold is used for haloes, crowns, sword hilts, etc. Each illustration has several gold highlights. Gold is also used in both the illuminated initial starting the biblical quotation and the smaller initial starting the medieval commentary on each page. The original manuscript is not in perfect shape. Some of the gold leaf and some of the red ink used in the medieval commentary have worn off. Also, a few pages are missing at the end. From a comparison with enlarged details on the Getty Museum website, it looks like the facsimile approximates the state of the gold leaf without attempting to reproduce every fleck of gold or bare patch. The first half of the volume is a general overview of the place of the book in the history of English Apocalypse manuscripts followed by a description of the illustration and an English translation of the biblical text and medieval commentary for each page. A related manuscript is used to show the illustrations (in black and white) and text for the missing pages in the Getty book. Some high end facsimile manufacturers are now starting to use similar foil technologies with even higher color dot resolution that allows the fine lines more definition. They also attempt to reproduce the original fine binding, and they supply the commentary in a separate volume, but their books cost several thousand dollars. For about 1% of that cost this book provides a very satisfying facsimile in a conventional but sturdy sewn binding.

This book is an important addition to the list of available English Apocalypse texts and is a beautiful book for either scholars or those with a general interest. The predatory text is thorough and useful although it requires a pre-existing knowledge of the Apocalypse genre. The only criticism I have is

that the use of reflective foil, to show the areas in the illustration that were originally gilded, is a bit off putting. It is a difficult issue as in many ways I commend their decision to experiment and as anyone who has seen original medieval illumination will realise gold is not a colour.

Excellent. I had read copy at public library so knew the great quality of the book itself. Seller was excellent in all regards. I appreciate her professionalism. In fact I have bought the author's book on another Apocalypse manuscript.

This is a beautiful book with the very best colourful reproductions of the illuminations. The gold leaf almost appears as if it were painted on by hand after the printing process. I found the text very helpful in furthering my knowledge of the subject. It is a delightful exercise to read the biblical text then view the illustration. It is exceptional value as a purchase.

Beautiful and well done. The photography is stunning. The iconography is whimsical and thought provoking. Recommended for anyone with an interest in the Bible, the Middle Ages or just wondrous illumination.

This manuscripts are lovely. The reproductions are done very well. I didn't realize that these were all from the same artist. Each painting includes St. John observing the particular vision he had that he wrote in revelation.

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