

WITH A BOOK THIS BEAUTIFUL,
THERE IS ONLY ONE THING MORE
YOU COULD WANT.



GRANDCHILDREN
TO PASS IT DOWN TO.

BARCELONA HAGGADAH

This is the Haggadah that tells the story of the Passover, in a way that no other book ever has.

To look at it is to be moved by it. Whether you are Jewish or not, and whether you read Hebrew or not, you cannot fail to see the poetry in every one of its pages.

It is a book that has been poured over by art historians and studied by musicologists and famous rabbis.

Some of them see its scholarship. Some of them have studied it for its historical importance and religious significance. But everyone who touches its pages feels a sense of spiritual connection with the past.

Publishers Linda and Michael Falter set about producing a totally accurate facsimile of this fourteenth-century masterpiece. The aim was to produce an authentic book not just for the collector but also for families to use at Passover.

In that way it could be used just as the original had been, six hundred years ago.

What makes the Barcelona Haggadah unique?

Now permanently in the British Library, it is recognized as one of the finest illuminated Hebrew manuscripts in existence.

It is named after the heraldic shield it bears, that resembles the arms of Barcelona. When the manuscript was created, the Jews of Aragon and Catalonia formed one of the largest communities in Europe and Barcelona was home to a flourishing centre of manuscript illumination.

Its fanciful figures and pictorial scenes provide one of the most fascinating insights into Jewish life in medieval Spain. Many of them detail what a Seder would have been like at the time.

But they also tell us about the broader culture. No less than twenty-eight different musical instruments appear in the illustrations.

More intimate details, such as the pictures of the meal, take us straight into a Jewish home of the period, while the synagogue scene reflects fourteenth-century traditions. The illustrations of the five rabbis of Bnei Brak, the four sons, the story of Abraham breaking the idols and the Exodus (which is shown taking place on horseback in medieval costume), are of great historical value.

There is a great sense of humour that leaps off the pages too. The artist has drawn dogs and rabbits that romp through the illuminated pages of the manuscript.

A manuscript like this must always have been treasured by its owners, some of whom we are

Accompanying commentary volume: The true cultural richness of the Haggadah comes home to you as you read the commentary volume. Bound in the same morocco as the facsimile, the commentary is a veritable tour-de-force of translation and scholarship. The palaeography, history and the liturgical content are all explored together with a complete translation and fascinating explanation of the entire manuscript.



The Authors: Malachi Beit-Arié, Evelyn Cohen, Raphael Loewe, Diana Rowland-Smith, Menahem Schmelzer, Shlomo Simonsohn and the original notes of the late David Goldstein. Edited by Jeremy Schonfield.

fortunate in being able to trace through inscriptions on its pages.

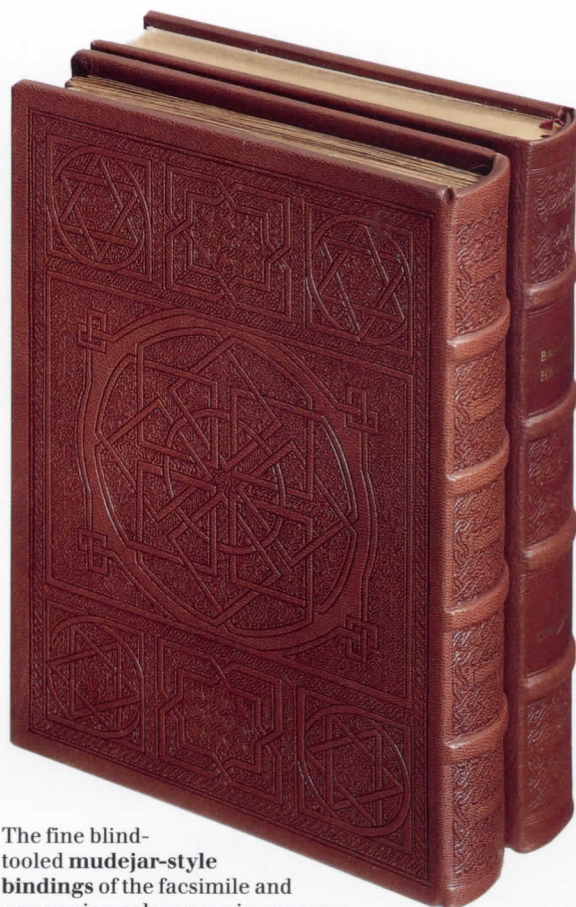
Pasted inside the front cover of this priceless manuscript is the revealing and quaint catalogue entry, recording perhaps the last time that it changed hands:

Agada, that is The Prayers used by the Jews at their Meals during Easter. M.S. upon vellum, containing 316 pages. It is in good preservation considering its Antiquity, being, without doubt, as early as the XIIIth century. There are about Eighty large historical miniatures, nearly the size of the Page, some representing the ceremonies of the Jews, and others the labours and difficulties they had to encounter during their captivity in Egypt. Nearly the whole of the volume is ornamented with miniatures, which are interesting as early specimens of Art, in old binding, £52.10s.

The purchaser was the British Museum.

We also know it was sold by a Shalom Latif of Jerusalem to one Rabbi Moses ben Abraham of Bologna in 1459 for fifty gold ducats, so we know that it left Spain before the expulsion of the Jews. The manuscript also bears the signature of an ecclesiastical censor: *Vista per me Fra. Luigi del Ordine de San Dominico 1599*. There is evidence that it was owned by Jehiel Nahman Foà in the seventeenth century and later by Mordecai and Raphael Hayyim, two members of the Ottolenghi family before finally coming to London.

(continued overleaf)



The fine blind-tooled **mudejar-style bindings** of the facsimile and companion volume are in morocco goatskin and housed in a hand-marbled slip-case. Each leaf of the facsimile is individually cut and aged. The quire formation of the manuscript has been scrupulously observed.



A complimentary hand-carved lectern: If we receive your order 10 days before Passover, we will send you a handsome hand-carved solid wood display lectern. This has been specially designed to preserve the spine and ensure this priceless volume will last for many generations. We will also give you a 10% discount on the facsimile and commentary volume so that the total cost is just US\$ 3,465.



Before we made the book, we made the paper.

The publishers, Linda and Michael Falter, have gone to extraordinary lengths to recreate every detail of the original, no matter how minor they might seem.

The vellum used in the original was measured for its average weight and opacity, and special neutral pH vegetable parchment paper was milled to simulate the feel of the original.

Even the scribe's pricking was reproduced, showing how the vellum was ruled. The printing, in up to twelve colours, made great demands on the skills of master printers, colour separators and the publishers.

Gold leaf cannot be adequately simulated by printing, so the raised burnished gold in the original was reproduced by laying metal leaf by hand. Illustrations with powdered gold, flat metal gold leaf and silver have similarly been reproduced.

Each page has been cut to exactly the same size and shape as the original, and then aged at the edges. The blind-tooled fine morocco binding was made by Italian craftsmen. The accompanying explanatory volume is printed on mould-made Magnani paper and also bound in fine morocco.

The edition is limited to 550 copies (500 numbered 1-500 and 50 ad personam copies numbered I-L). The printing plates have been destroyed to preserve the significant investment value of each facsimile.

Whether you are buying it for yourself or giving it as a present, this is a book that will last as long as there are Jews to celebrate Passover.

We hope you will enjoy it. Certainly no other book has ever been made with so much care or attention to detail.

Not for six centuries, anyway.