

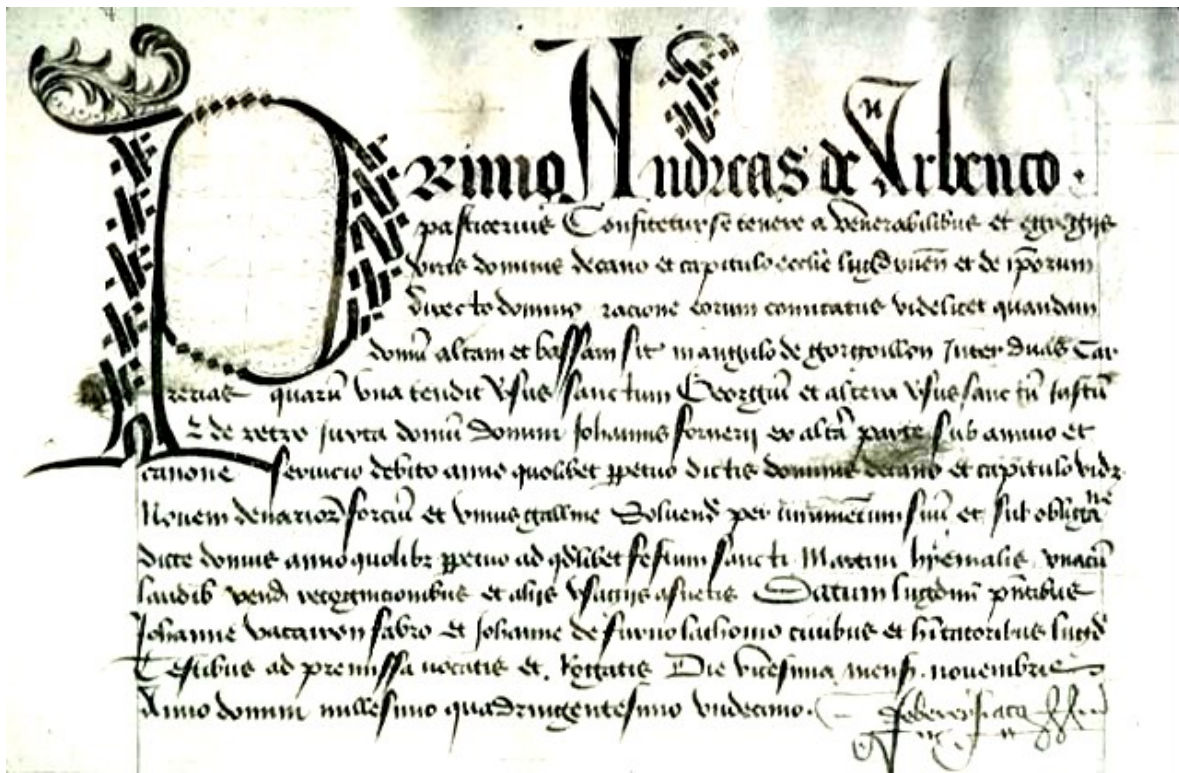
# *The Gift of Flourish*



*Cadeau*

*Baronessa Franca Donato*

*Trimaris*



- Ms COSTE 134, f. 3v , letters gifts A , E and P (15e century ; 1399-1433) in the book of notaries Andreas Pererii, Johannes Pererii, Raymondus Pererii and Johannes of Bereysiaco - TERRIER of the obeance of Grand comtal of chapter cathedral of St. John of Lyon

## Introduction

Cadel or Cadeau, a form of embellished letters were first created by Jean Flamel, secretary to Duc de Berry at the turn of the 15th century. Cadeau were applied most often to writs, patents, and other documents of legal and lasting value. When ornamented with cadeau, the document was then considered the original form. All copies would not have the celebrated ornamentation.

In translation, the term “cadeau” means the gift. Subsequent scribes increased the complexity and variety of the cadeau form from Flamel’s original creation and this form, particularly in France, is now simply called the Gift.

## **Three Methods to Cadeau Construction**

Drawn and Rendered (For beginners). The letter or letters are drawn with pencil and then carefully filled in with pen or brush and ink or gouache.

Formal Style (For Advanced Calligraphers). The letter or letters are created from practiced and repeated strokes. This is a very uniform type of cadeau construction.

Striking or Free Style (For Master Level Calligraphers). The letter is created in one continuous stroke without the lift of the pen.

## **Materials for the Construction of Cadeau**

Graph paper

Pencils

Various size nips and dip pens

Fine line nib

Ink

Brushes and gouache

## Elements of Cadeau Construction

### **The Bones:**

The basic form, that is the bones of the cadeau are formed from one of the following hands...

### Fraktur

A B C D E F G H I J K L  
M N O P Q R S T U V W X  
Y Z À Á Â Ã Ç a b c d e f g h i j k l  
m n o p q r s t u v w x y z à á â é & 1  
2 3 4 5 6 7 8 9 0 (\$ £ . , ! ?)

Gothic Littera Bastarda

Aa Bb Cc Dd Ee Ff Gg  
Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt  
Uu Vv Ww Xx Yy Zz

Quadratus

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f g h i k l m  
n o p q r s t u v w x y z

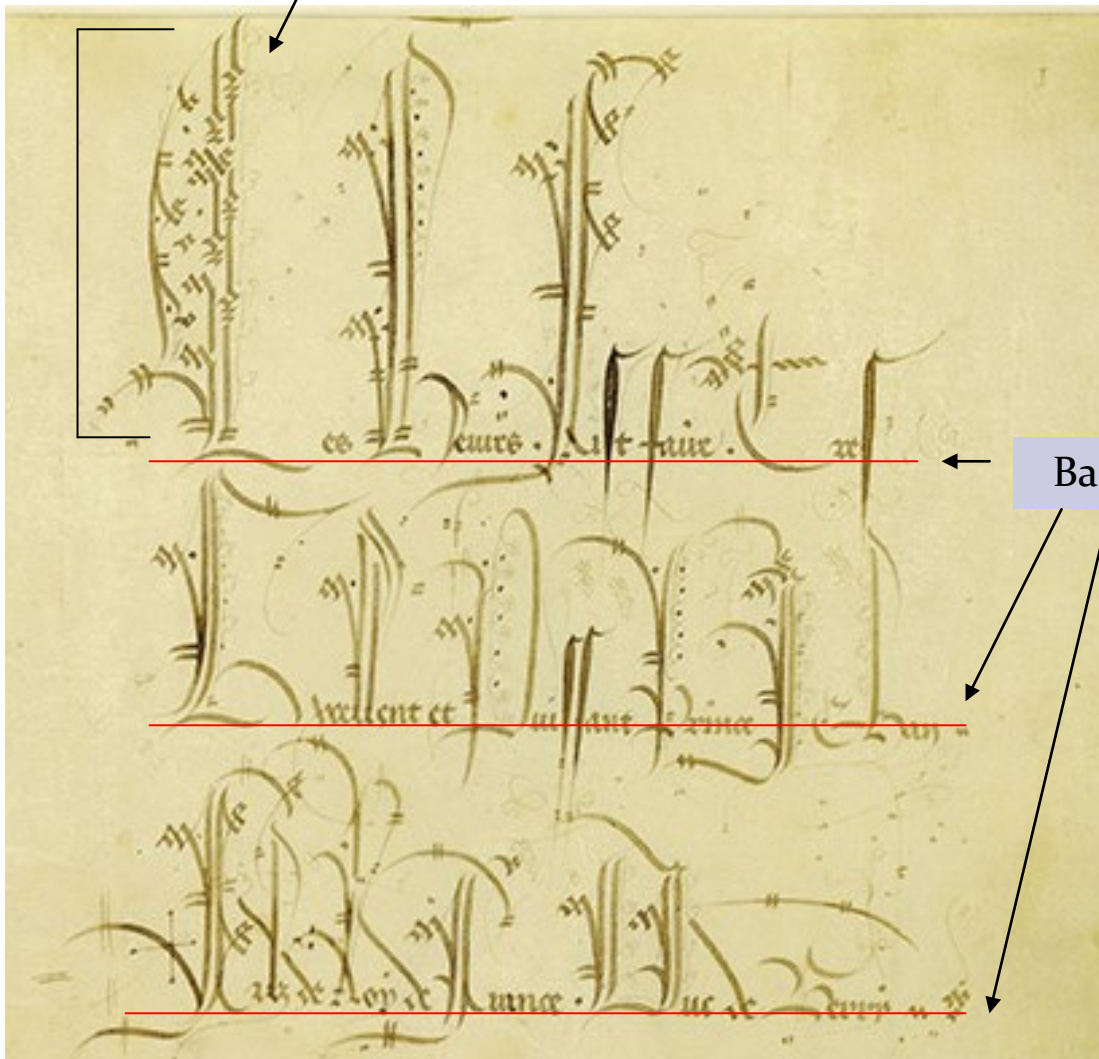
Rotunda

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m  
n o p q r s t u v w x y z

# Where to begin with Cadeau?

## Ornamentation on Ascenders

The majority of the ornamentation for Jean Flamel is on the words' **ascenders**, which are the long strokes of the letters.



*Belles Heures* of Jean de France, duc de Berry, 1405–1408/9. Herman, Paul, and Jean de Limbourg (Franco-Netherlandish, active in France by 1399–1416). The Metropolitan Museum of Art, New York, The Cloisters Collection, 1954 (54.1.1).

<http://blog.metmuseum.org/artofillumination/manuscript-pages/folio-1r/>

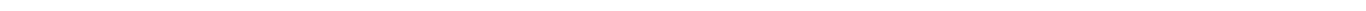
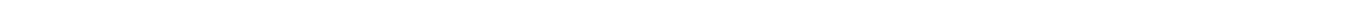
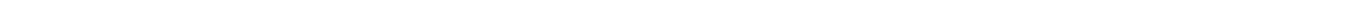
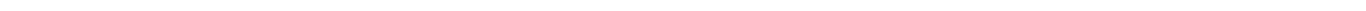
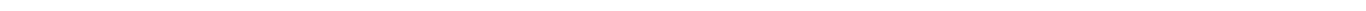
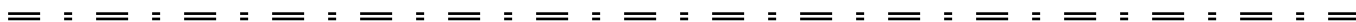
1. Draw the word exaggerating the ascender from the first letter of each word.

2. Draw arched lines to set up bars and thin line ornamentation.

3. Add bars and thin lines.

4. Add small ticks on lines and swirls for finishing.

Draw a line of text to add cadeau ascenders

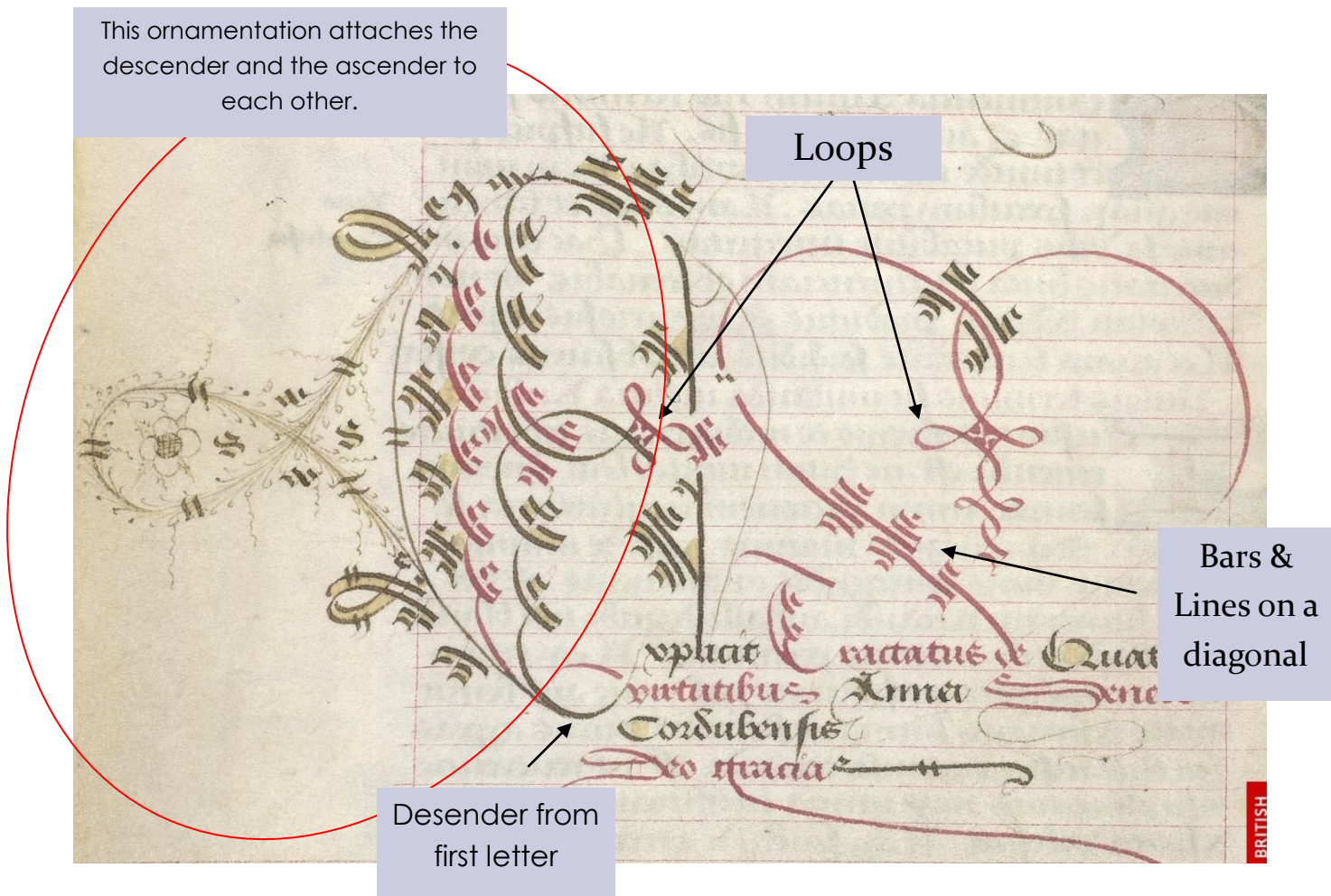




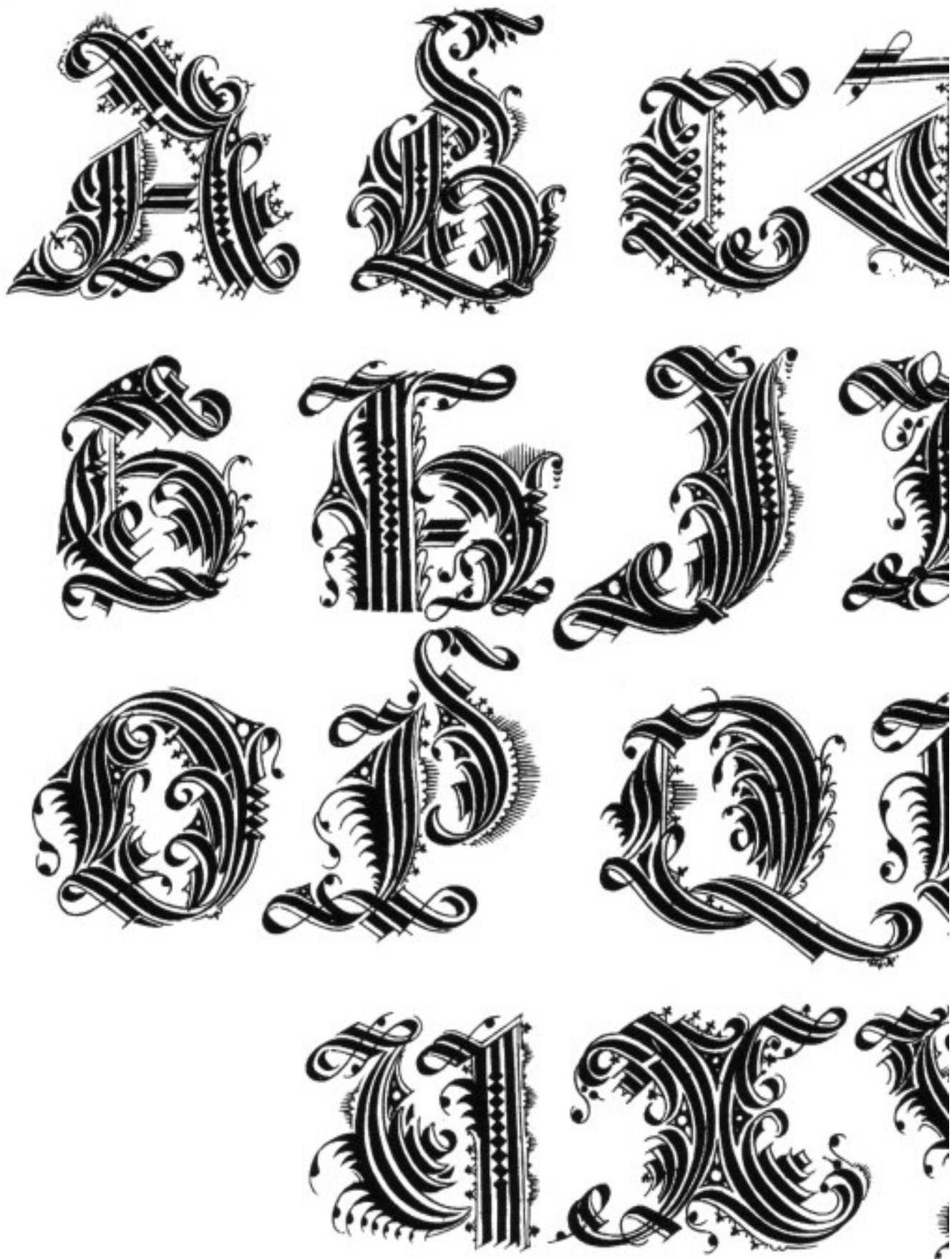
Add some complexity with ornamentation of descenders as well.

Another simple example

This ornamentation attaches the descender and the ascender to each other.



Arundel MS 249, f. 5v



These wonderful characters come from the book "Giardino de' scrittori" written in the 1598 by Marco Antonio Rossi, a scribe and illuminator of liturgical works, lived in Bergamo, Italy; he dedicated this manual of scripts to Cardinal Pietro Aldobrandini.





From the Rothschild Collection

Louvre Museum, Paris

1480, Netherlands, tribute to the Duchess Marie of Bourgogne

suruy jour Le moien est incognu aux nau  
Four loy est dedans charuy moia. Que sy la



uand loy auroit omblye' son jour ET ne se  
retrouuee par la maniere & dessus des



Le stoille du nord ou a quelque a  
lattitude que le lieu ou loy est  
du soleil avec la stralabe ou arb  
substrance de la haulteur du lieu  
que loy a treuve' lez soleil est  
l'autre du plus grand nom  
de l'maison long de son equinodial cy ce jour la ET pour

a treaty of navigation by Jacques Vaulx en Velin "lambie in the navy" , done in Le Havre in 1583 . BNF Richelieu MANUSCRIPTS French 150

Ex dono . D. D. Petri Belin. Decani in suprem  
Curia, Parliamenti  
Bizuntini  
Anno 1725.



19  
L'été au  
L'été au  
ang

Le temps du pelerin de vye humaine



Besançon - BM - Ms. 0231 The past time of the pilgrim of human life

Heret: et interdum gremio fouet infans dido.  
Insidet: et quantum misere deus: et mori ille  
M. atus audacie paulatim aboleret sicemum  
Inapit: et suo temptat fueret amore  
I. infidum ut fides ammos desueta qz corda;



MS. 0754, f. 015v— Media Library of Troyes, Troyes.



Charter about the privileges of Sigismund Augustus, King of Poland and Grand Duke of Lithuania dated June 6, 1563. Scrolls collection of Rare Books and Manuscripts of the Department of the Lithuanian National Library.





RA l'altre la vestal Vergine pia,  
che baldanzosamente corse al libro.  
Et per purgarsi d'ogn'infamia ria  
Porto dal fiume al tempio. acqua col cribro:  
Poi uidi fra le donne e sue Sabine,  
Schiera, che del suo nome empie og' libro.  
Poi uidi fra le donne peregrine  
Quella che per lo suo diletto, & fido  
Spolo, non per Enea uolse ir al fine:



Letter 'F' - Opera diantio nella quale vedrete molte caratteri di lettere—  
Antonio Schiratti—1600-1615



petitpoulailler: muirgilsdream: 1561-2 George Bocskay (Croatian-born Secretary to the Holy Roman Emperor, Ferdinand I,) and Joris Hoefnagel (Flemish painter/engraver, 1542-1601) ~ Tomato, from Mira Calligraphiae Monumenta




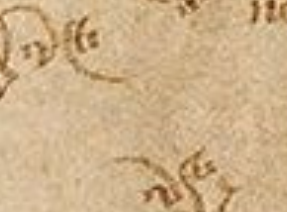
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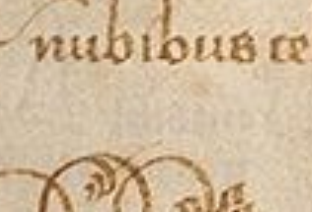
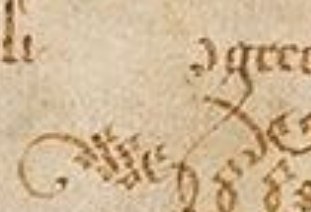
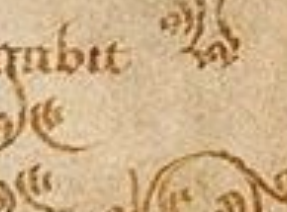
*est*


scripsit de spu  
kyriele  
*alla*

*ne*

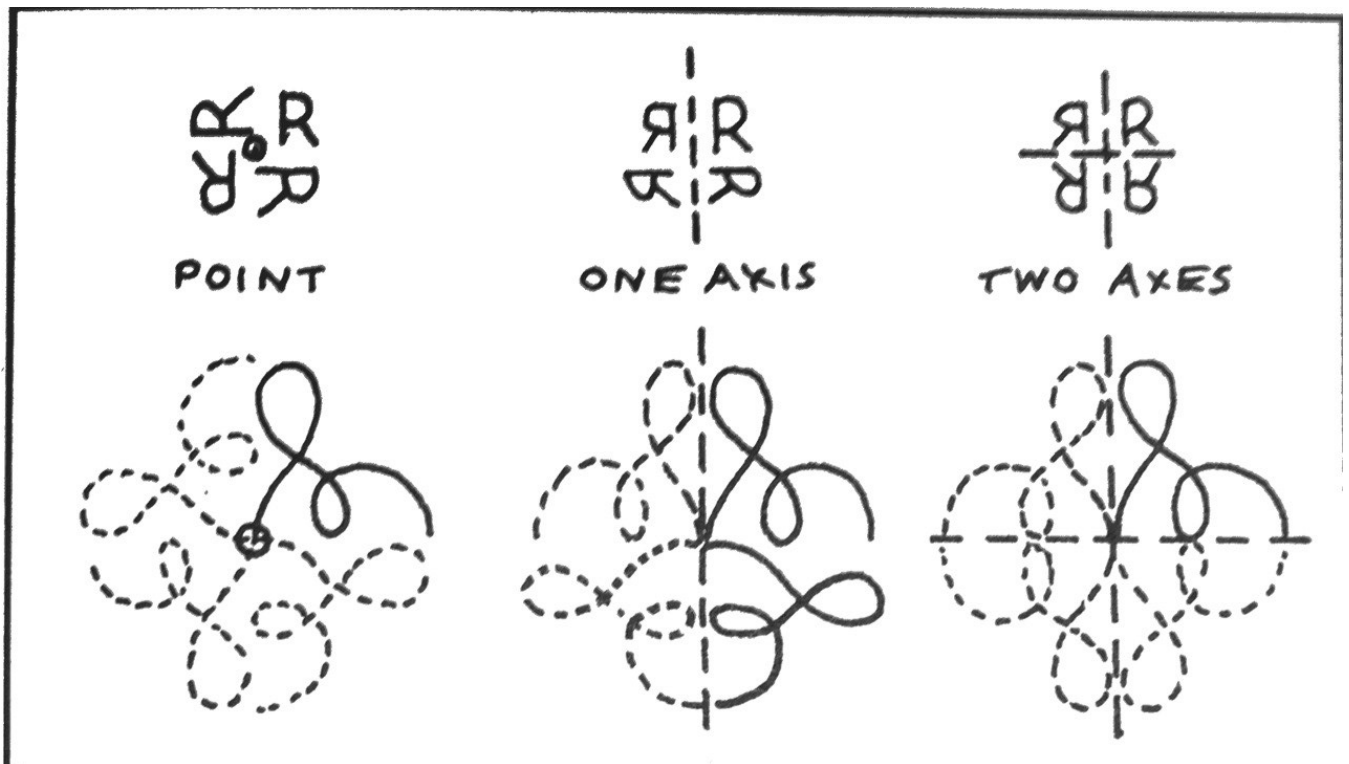
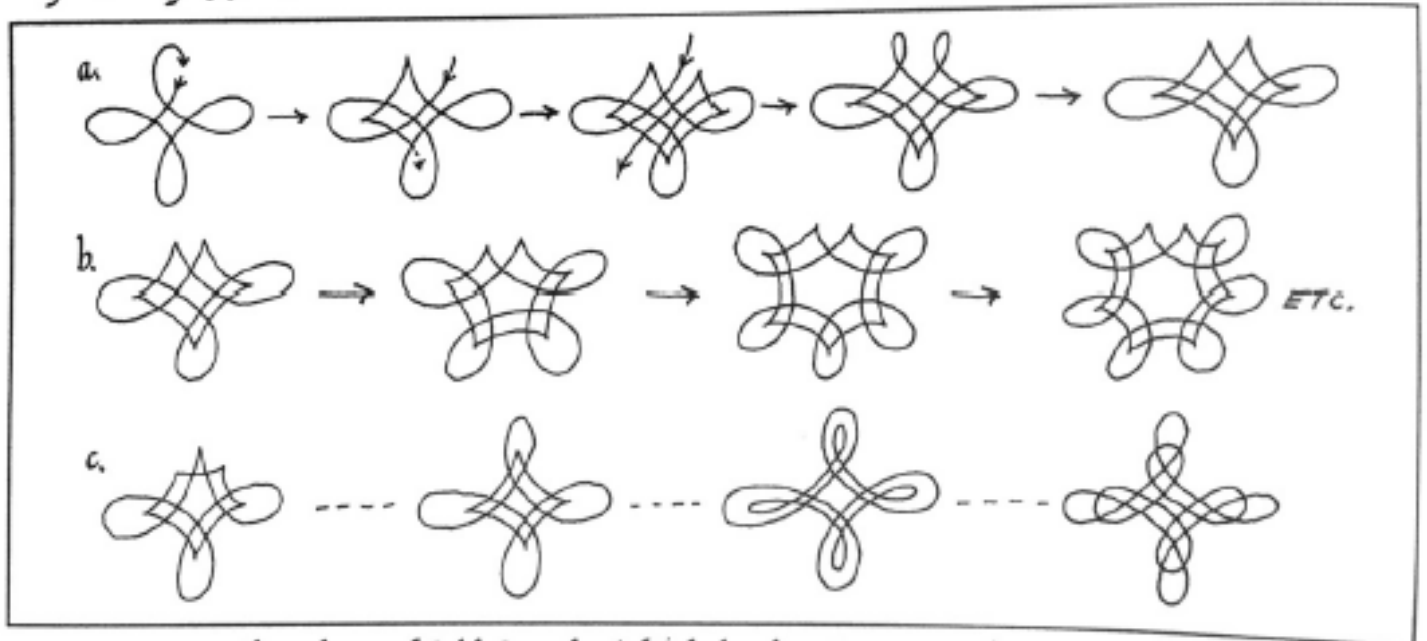
   

nubibus celi  
agregabit

*ne*

ways to make a star



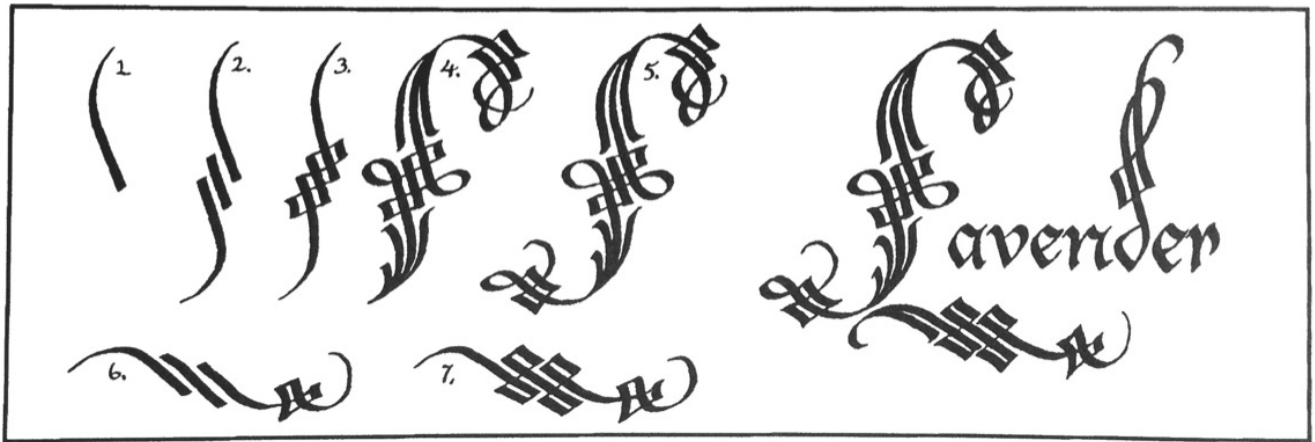


Figure 95. Steps in developing a cadel capital. Steps 1 through 5 show how the main stroke is developed. Steps 6 & 7 show the construction of the horizontal stroke separately.

